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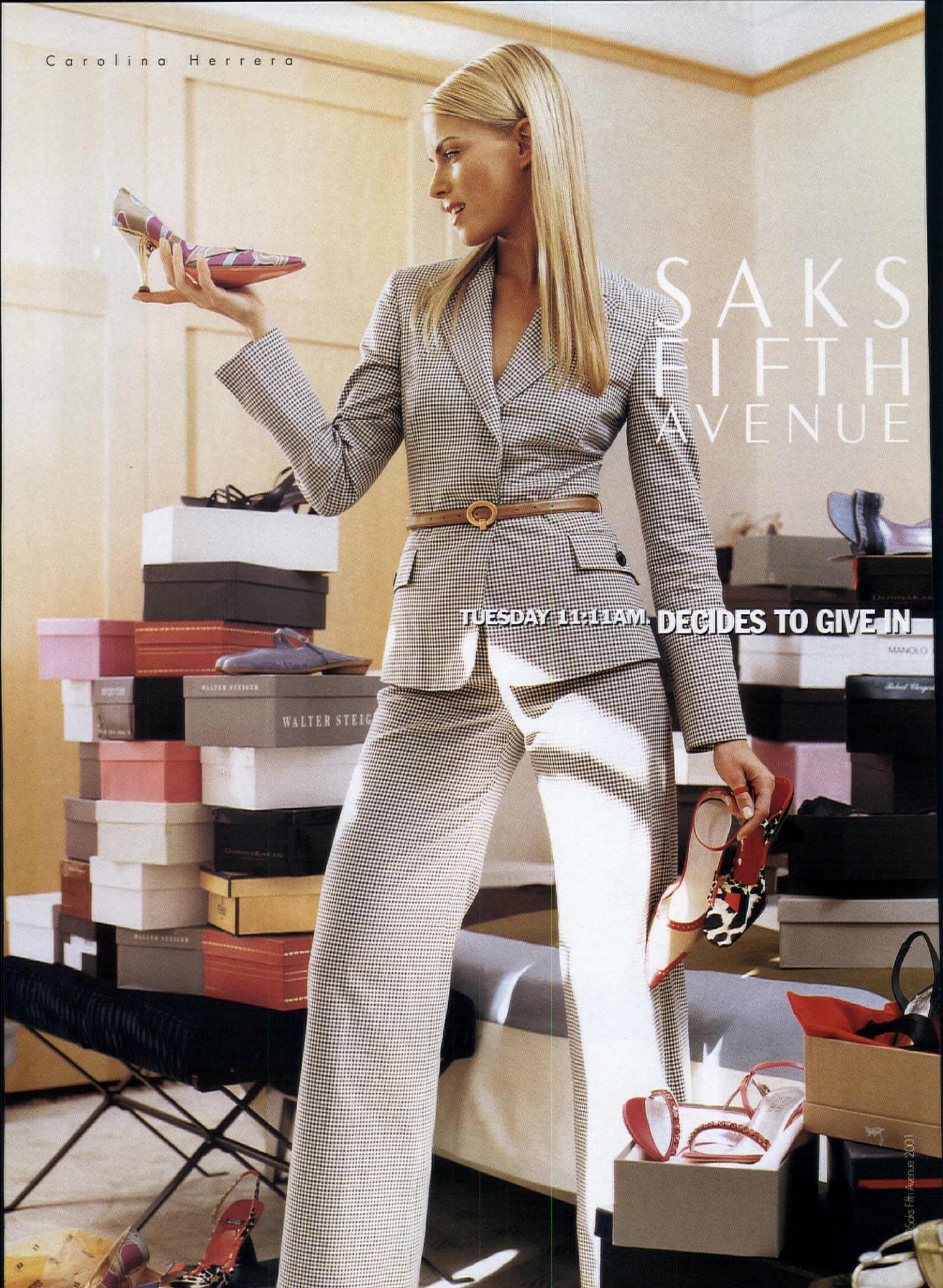
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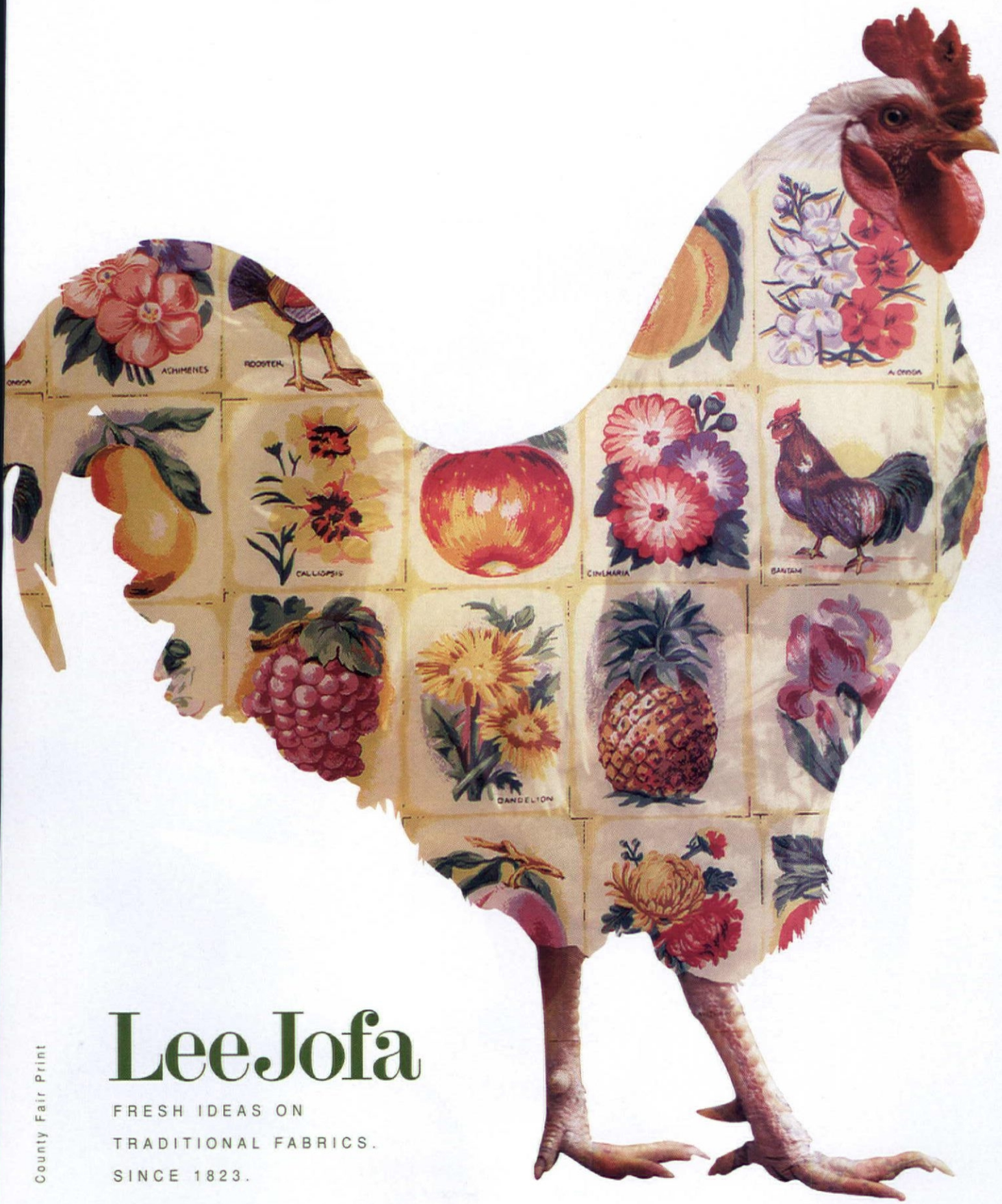

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May

MAY 2001 VOLUME 170 NO. 5

First Principle: Light & Bright 137

Stone Age Modern 138
Ann Sacks, the empress of tiles, and her husband carve out a sunny duplex in a Portland, Oregon, high-rise. BY SUZANNE SLESIN

Hot Bath 146
We're all steamed up over wooden sinks and red-as-a-blush tubs.

My Way 154
Charles Fradin's family home in L.A. is a showcase for one of America's finest furniture makers—Fradin himself. BY SUZANNE SLESIN

A Natural High 162
A rooftop garden overlooking Manhattan's Central Park offers up fruits, flowers, herbs—and rocky perches for birds. BY CHRISTOPHER MASON

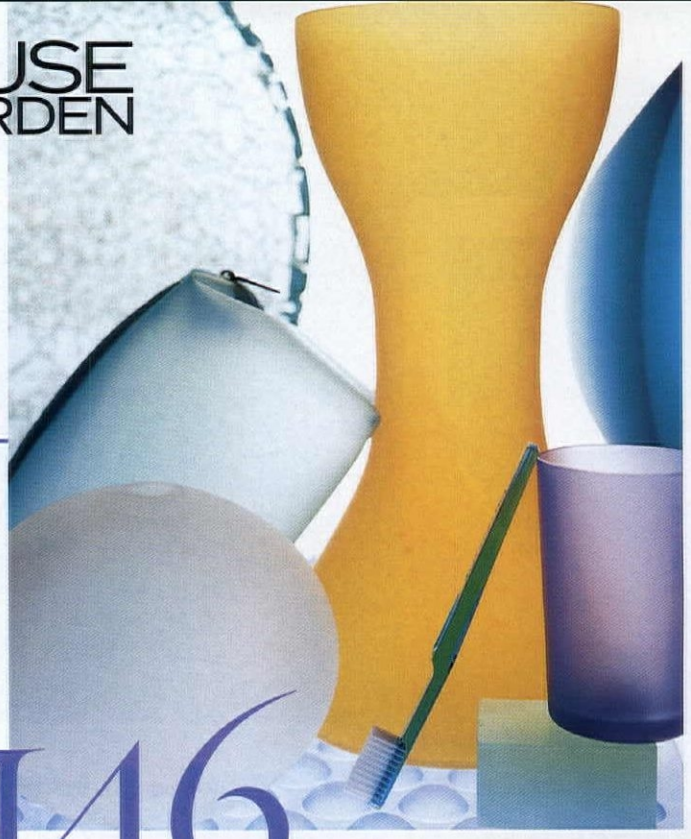
Eminent Victorian 166
Interior designer Christophe Gollut delivers old-fashioned comfort with a dash of élan to a rambling nineteenth-century mansion in London. BY NINA A. BIDDLE

I Like Lilacs 174
Spring's romantic bloomer has unexpected varieties of color, form, and perfume. BY STEPHEN ORR

Private Eye 180
Diana Viñoly did an apartment for friends and discovered she had embarked on a career of interior design. BY SUZANNE SLESIN

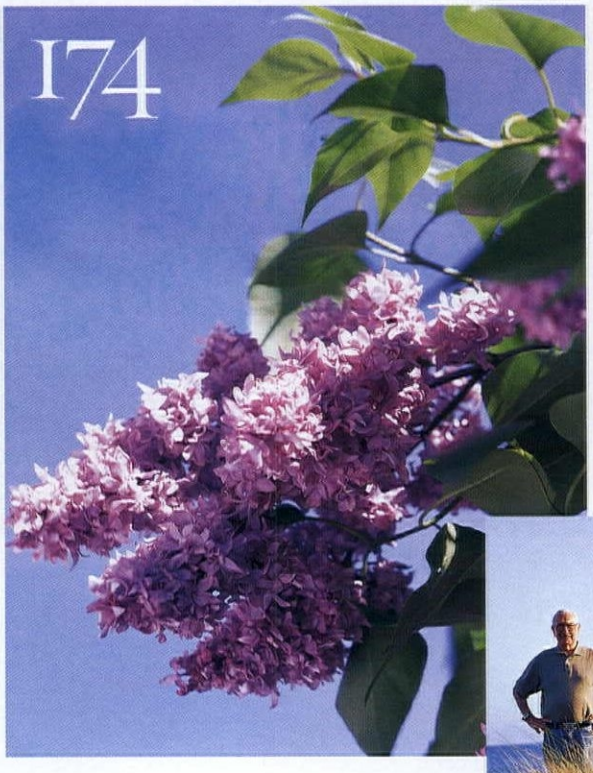
Making a Scene 186
Designer William Yeoward muses about the ins and outs and dos and don'ts of dinner parties.

We Dig Bolinas 190
Three gardens reflect the wildly individualistic nature of the California community. BY DEBORAH NEEDLEMAN



146

166



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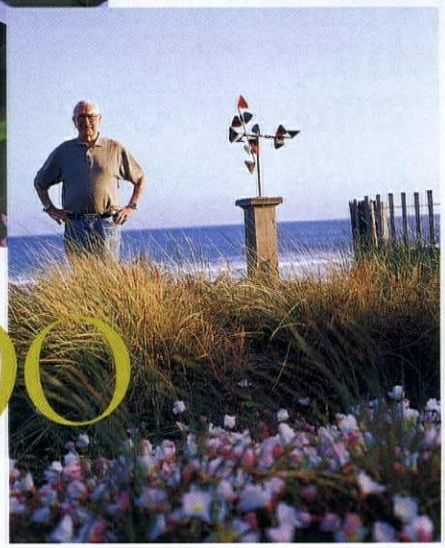

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ON THE COVER: "STONE AGE MODERN," PHOTOGRAPHED BY WILLIAM ABRANOWICZ

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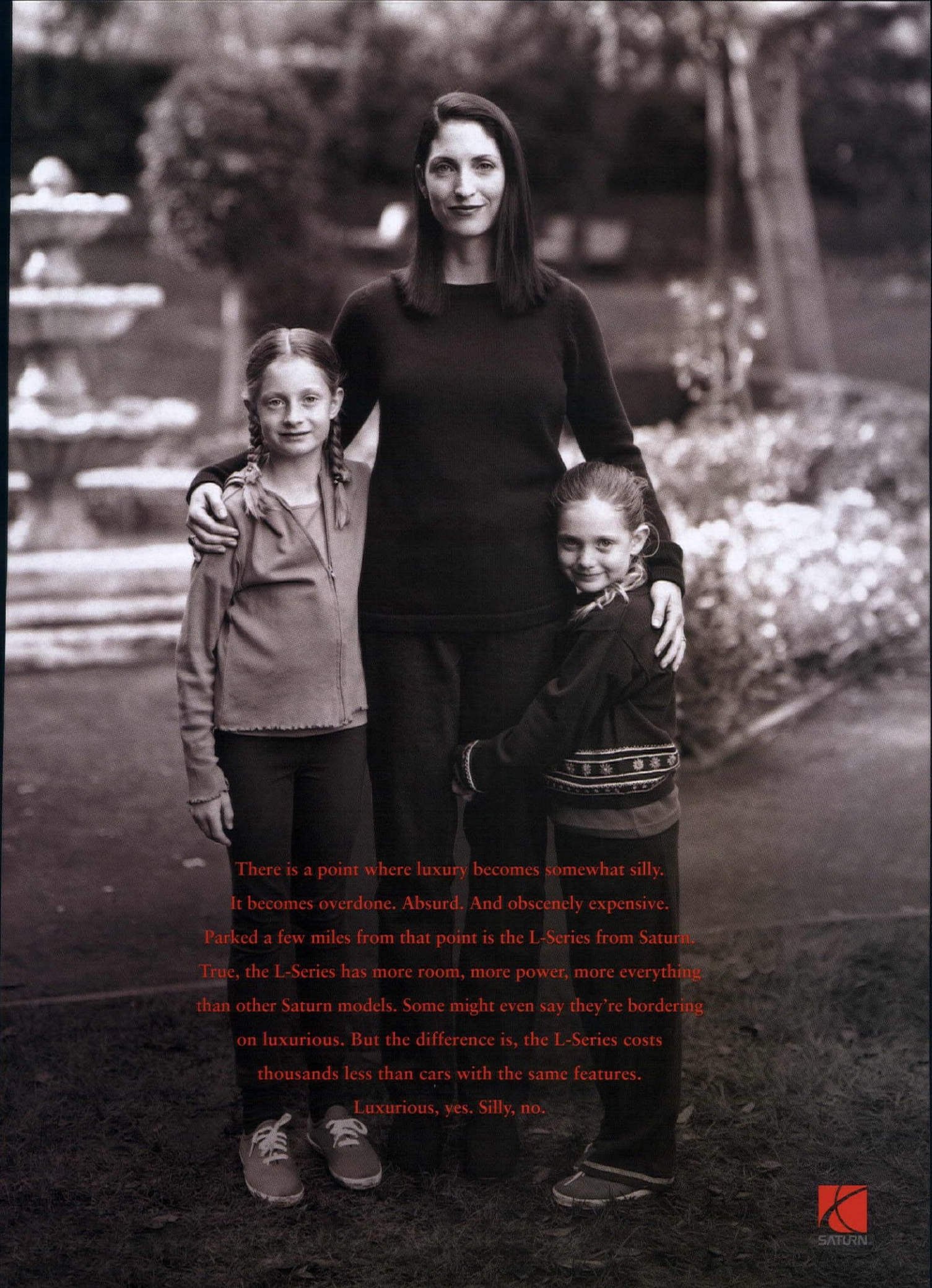
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thousands less than cars with the same features.
Luxurious, yes. Silly, no.
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May

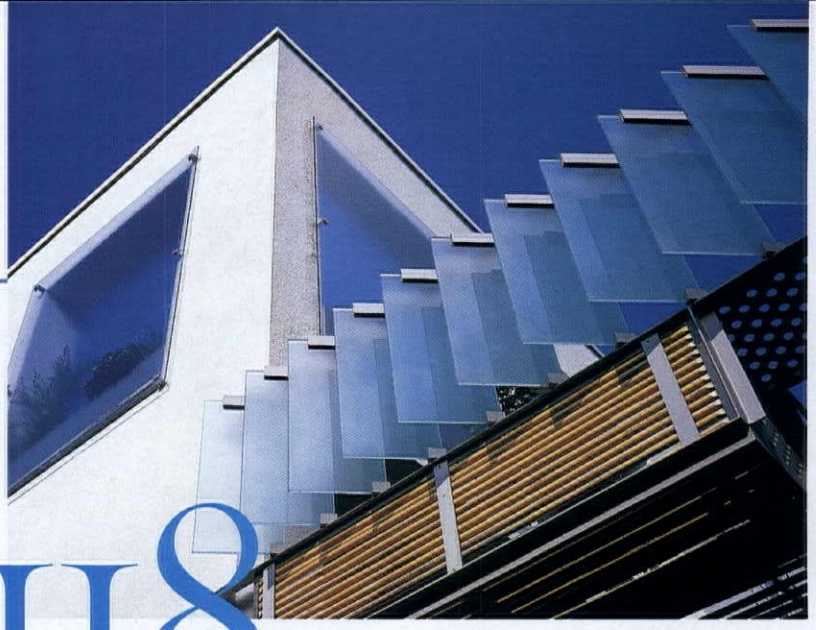
Welcome 24 BY DOMINIQUE BROWNING

Letters 30 Contributors 32

Domestic Bliss 39
Don't rely on flowers and shrubs for all the drama in your garden. Colorful, exuberant chairs and benches create a theatrical landscape. BY DAN SHAW

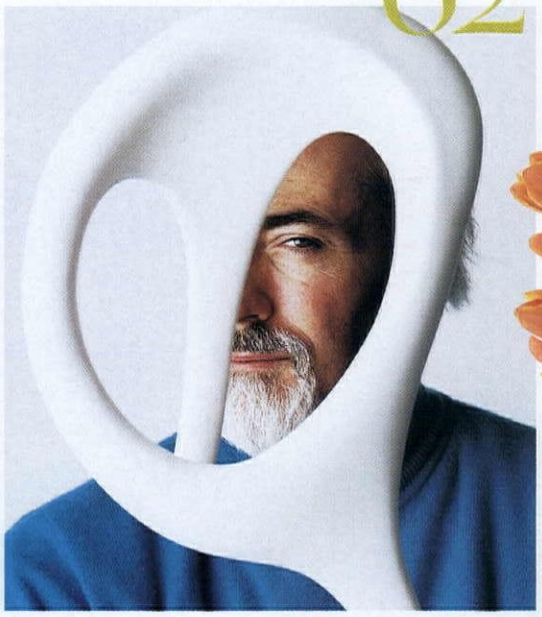
Hunting & Gathering 83
This spring, our favorite fabric patterns are a sweet and juicy mix of fruity themes and colors.

Object Lesson 93
French Empire furniture was made for the Napoleonic era, but it's a magnificent fit for ours, too. BY GEORGIA DZURICA



118

62



50

93

DEPARTMENTS

Photography 104
New work by Victor Schrager examines nature and humanity in a novel context.
BY CAROLINE CUNNINGHAM

On the Block 106
In the toniest of rummage sales, Sotheby's auctions the furnishings of the villa La Fiorentina. BY GREGORY CERIO

Green Thoughts 110
A garden based on the ancient art of alchemy puts visitors through new changes.
BY DEBORAH NEEDLEMAN

Blueprint 118
Architect Rick Mather designs a London house around the play of light.
BY WENDY MOONAN

House of Worship 128
A Roman Catholic chapel in Lawrence, Kansas, is a magnificent paradox—sublime yet earthy.
BY BETH DUNLOP

Uncorked 132
One taste of Burgundy's velvety smooth wines can lead to a lifetime of rapturous addiction. BY JAY McINERNEY

Sources 203
Where to buy everything.

Past Perfect 212
The 1940s. BY VÉRONIQUE VIENNE

SOURCES, SEE BACK OF BOOK

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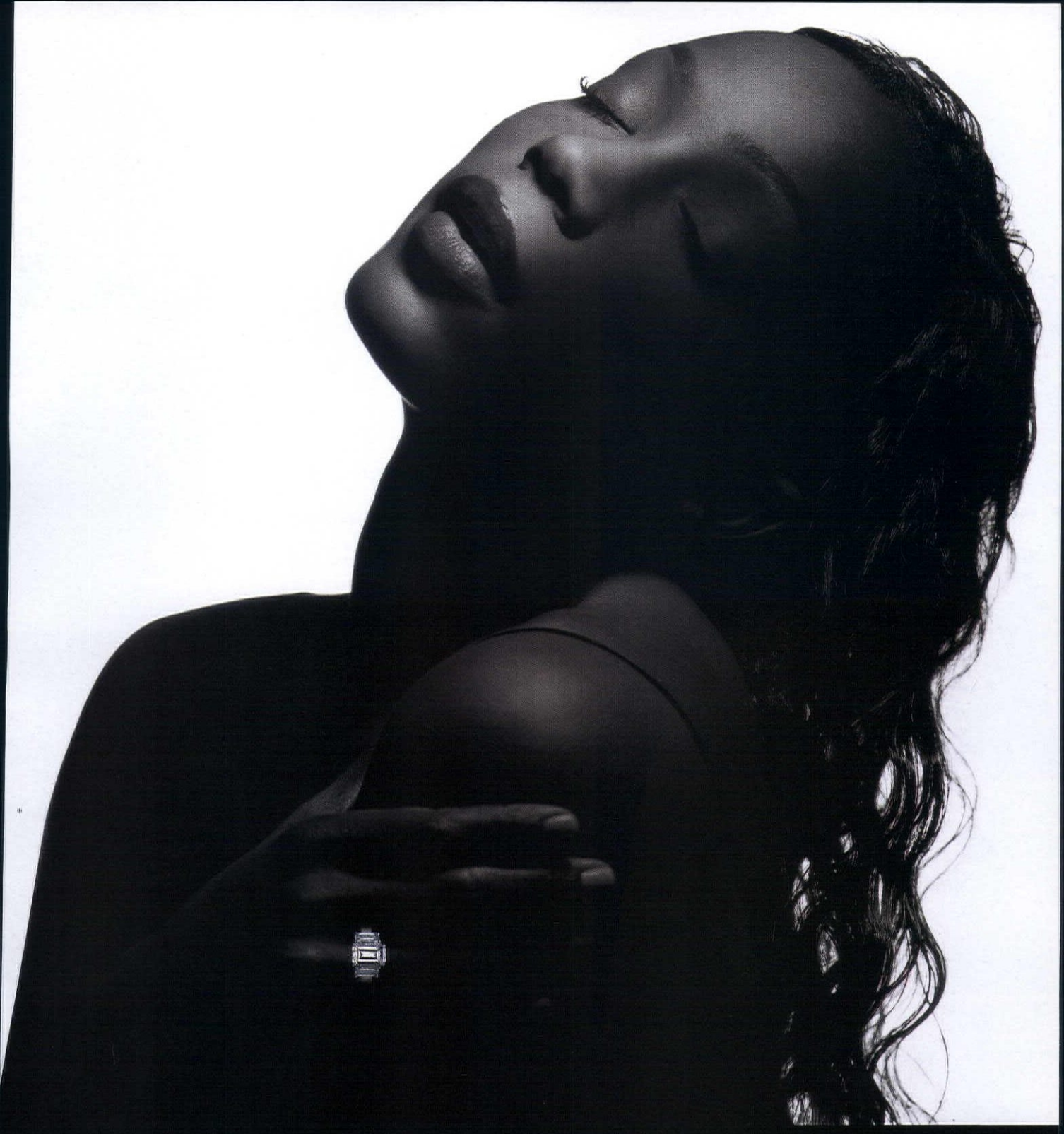

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welcome

DREAM HOUSE

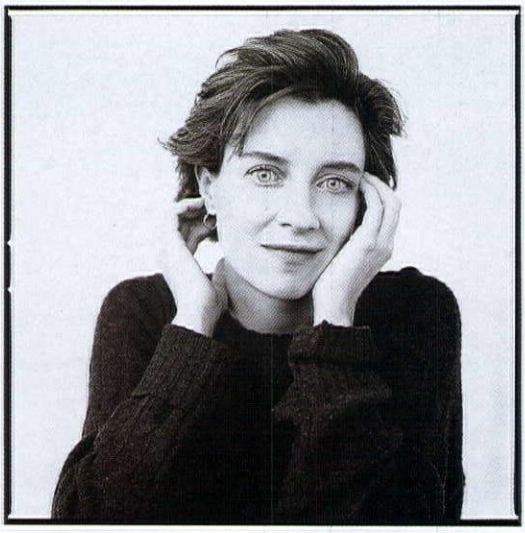
IN MY STUDY AT HOME I have boxes and boxes of pages torn from magazines over the last 20 years, photographs and articles about architects, decorators, and designers whose work I found seductive. I say "found" because every once in a while I'll get motivated to do one of those famous closet cleanups we all force on ourselves, and I'll look over those yellowed pages and think: What was I thinking? I could never live in a house like that. It's funny how our tastes change, strange how our inclinations toward one way of living begin to lean in other directions as we get older. Even so, no sooner do I clean out one box than I fill another with clippings that have caught my fancy. One day I want to build my dream house. In the meantime, I love the dreaming.

Dream houses came up recently in two entirely unrelated conversations, and I was struck both times by the power of that idea—what is a dream house anyway?—and by the emotional sway the actual thing holds over us. As part of the magazine's celebration of its 100th anniversary, we have forged a partnership with Hollywood for Habitat for Humanity, a group that brings people and resources together to build houses for those who cannot afford their own homes. What *House & Garden* and Hollywood for Habitat have in common is a passion for home—our pages are filled with dream houses—and it made sense to share our good fortune as a thriving magazine by joining with a community that brings good fortune to others.

I have never built a house before; the most I've ever asked of a hammer is that it help me drive a picture hook into the wall. Not that my father didn't try to teach me something about tools. He was the kind of dad who actually built an entire room in our basement—indeed, he finished the unfinished basement single-handedly, in the evenings after days performing surgery. I'll never forget being a 5-year-old, watching studs go up, and electric wires, and insulation and wallboard. The appearance of a room from out of nowhere seemed magical, powerful. Something could come of nothing. My grandmother settled happily into this room; every time I visited her I felt the coziness of that room, and at the same time was aware that it had once been no place; it had simply been carved out of space, and so those walls seemed strangely fragile.

Anyway, my father had a workshop, and many tools, and jars full of nails. His eldest daughter flew to Los Angeles to help build a house with Habitat and had to be taught how to hold a hammer properly. I spent the first day happily nailing down hurricane straps, and couldn't move my arm the next day. Well worth it; for the rest of my life I will remember the tears of the woman whose house we were building, as she watched studs go up. "I had a dream, too. I dreamed of having my own home," she said. "I just never thought I would live to see my dream house."

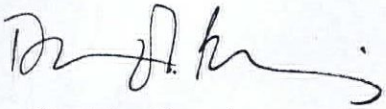
Months earlier, I went to see the new house of a successful and charming couple. It was the result of years of planning, consulting, building, and buying. And years of dreaming. The husband explained that he had been wanting to build a house for at least a decade, and so had started collecting ideas, and sketching, and photographing things that inspired him. They found a sympathetic architect, and by the time he had finished designing, the couple knew they were building their dream house. The house was created with loving attention, and now that it is done it is being well—and proudly—loved.



BRIGITTE LACOMBE

Only, one thing isn't quite right. "It is so strange to have built your dream house," the husband said quietly one afternoon. "It is an incredible feeling to walk around in it, to experience it. But I keep thinking, now what? Is dreaming over?"

Great question. But I suspect that, for some, the dream house is only a beginning.



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letters

war of the roses

AT THE END of last summer, I decided to abandon my rose garden after losing the battle with pesky deer. The plan was a good one, until I took one look at your March cover ["All About Roses"]. How absolutely lovely. Ms. Da Costa's magnificent work has encouraged me to try again, enticing me to purchase four new delicious varieties. I loved the cover so much, I bought two copies: one to read and to use as a reference and one to keep. Well done.

MIRIAM SCOTT
Denver, CO

petal pushers

I'M A CONSULTING rosarian and judge for the American Rose Society, and when I saw the cover of your March issue, I had to buy it. All the articles were very well written, and the photography was exquisite. One thing troubled me: I didn't find a warning about rose petals in food ["Edible Petals"]. The sprays used for controlling insects and diseases on roses aren't meant for human consumption and may be quite toxic. Before adding roses to your menu, make sure that they have not been sprayed with chemicals or fertilizers that contain insecticides. The best way to do this is to grow your own roses organically.

GREGG COOK
Oakland, CA

overgrown

THE MARCH ISSUE has *too much about roses.* I would have preferred at least one article showing some "less is more"–type interior designs, as you most often provide.

LAURA MIZE
New Melle, MO

past master

YOUR MAGAZINE is terrific! It was a joy to see Carolina Irving's article about California designer John Dickinson in the January issue ["John Dickinson's Enduring Elegance"]. Truly, it is time.

LAWRENCE MICHAEL MALONEY
San Francisco, CA

fresh pick

YOUR MARCH 2001 issue had some very good writing by Mary Gordon, Stephen Orr, and—as always—Dominique Browning and Jay McInerney. But my heart was stolen by young Angelina Conti's treatise on her adolescent, yet not immature, love of gardening ["Her Salad Days"]. Keep up your cultivating habits, Angelina, and consider giving the world a new author.

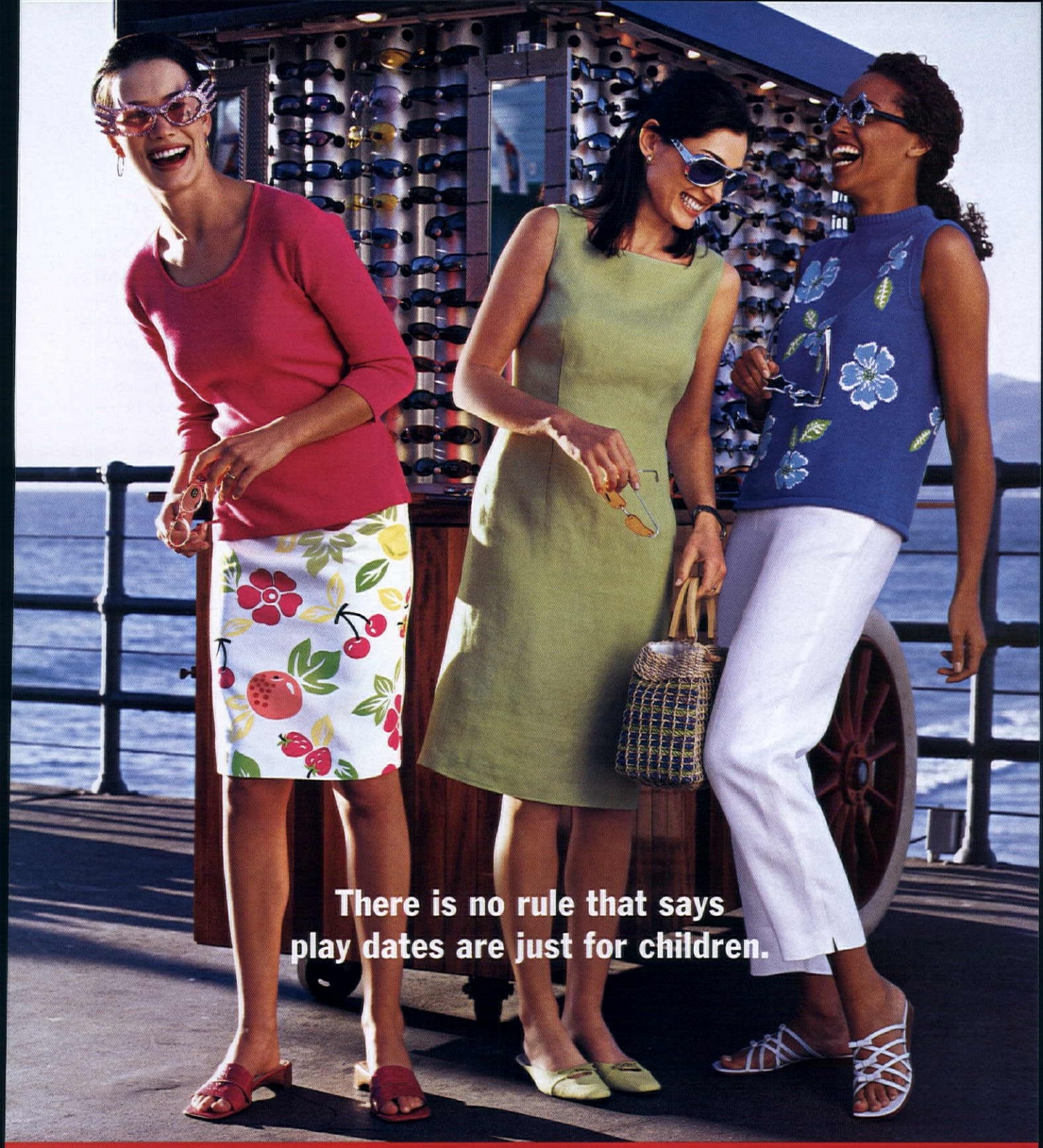
KELLY JOHNSON
Pacific Palisades, CA

a perennial subscriber

MONTH AFTER MONTH I keep meaning to write and tell you what I like most about your magazine: Dominique Browning's essays make me want to renew my subscription every year. They are funny and poignant, and she tells the truth with imagination.

CYNTHIA ARBUCKLE
Denver, CO

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@ house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.



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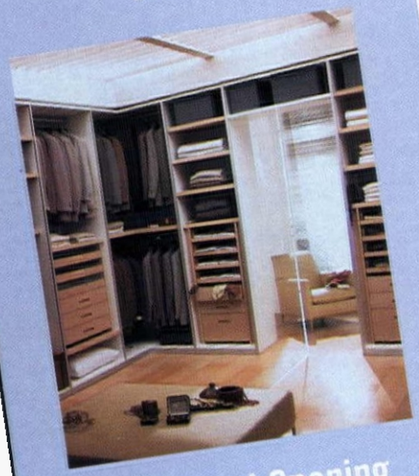

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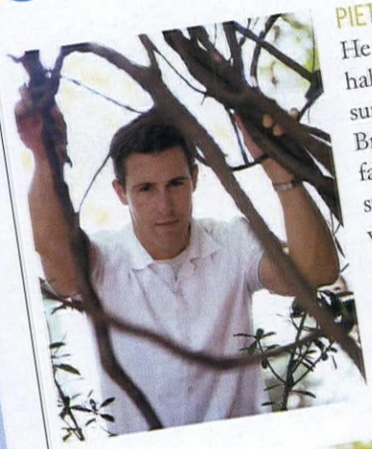


PIETER ESTERSOHN

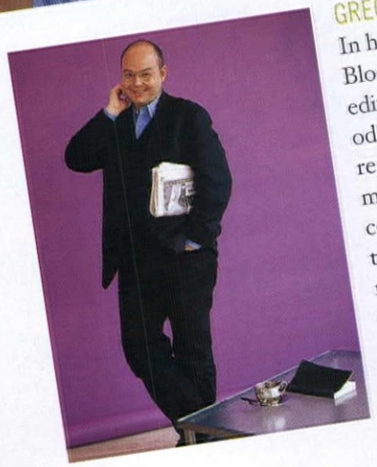
He has been a professional photographer for half his life, so his cultivated eye comes as no surprise. At 20, Estersohn shot his first job, for British *Vogue*. He spent the next eight years in fashion, then engineered a transition to travel stories, still lifes, and interiors. "I like working with the best in any realm," he says. "An amazing room, fantastic food, a wonderful face, or a great beach can all inspire you to take a beautiful picture." For this issue, he focused on a fresh apartment that Diana Viñoly designed for two young art collectors ("Private Eye," page 180).

NINA A. BIDDLE

As a London correspondent for *People Weekly*, she has a beat that includes "a bit of royals and a lot of newsy, human interest stories." In the past few years, she has also covered disasters in Turkey, Rwanda, and Kosovo. For *House & Garden*, Biddle stayed close to home, reporting on a quintessentially English house ("Eminent Victorian," page 166). Even so, she did fit in some adventure. "After the interview, the owner gave me a ride home on his Vespa," she says.

JACQUES DIRAND

This veteran photographer has a knack for capturing the magic of traditional spaces whose drama comes from rich colors and complex textures. The eclectic splendor of a London home by interior designer Christophe Gollut shines through Dirand's pictures in "Eminent Victorian." His work has appeared in many books, including *Carolyn Quartermaine Revealed*, *Braquenie: French Textiles and Interiors since 1823*, and *French Style*, one of *House & Garden* design editor Suzanne Slesin's earliest titles.



GREGORY CERIO

In his monthly column, "On the Block," page 106, our senior features editor speaks for himself. "It may seem odd to have a column that covers both real estate and auctions, but they're markets for the things that people covet most—good houses and good toys," he explains. "My job is to arm readers with a bit of knowledge—to offer a primer on a certain collecting field, or a basic guide to arcana like land conservation easements—and demystify these worlds." — S.R.

PAULA BULLWINKEL (CERIO); JESSICA AMATO (BIDDLE)

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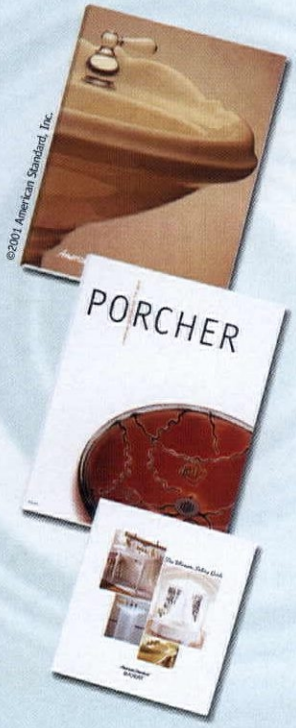

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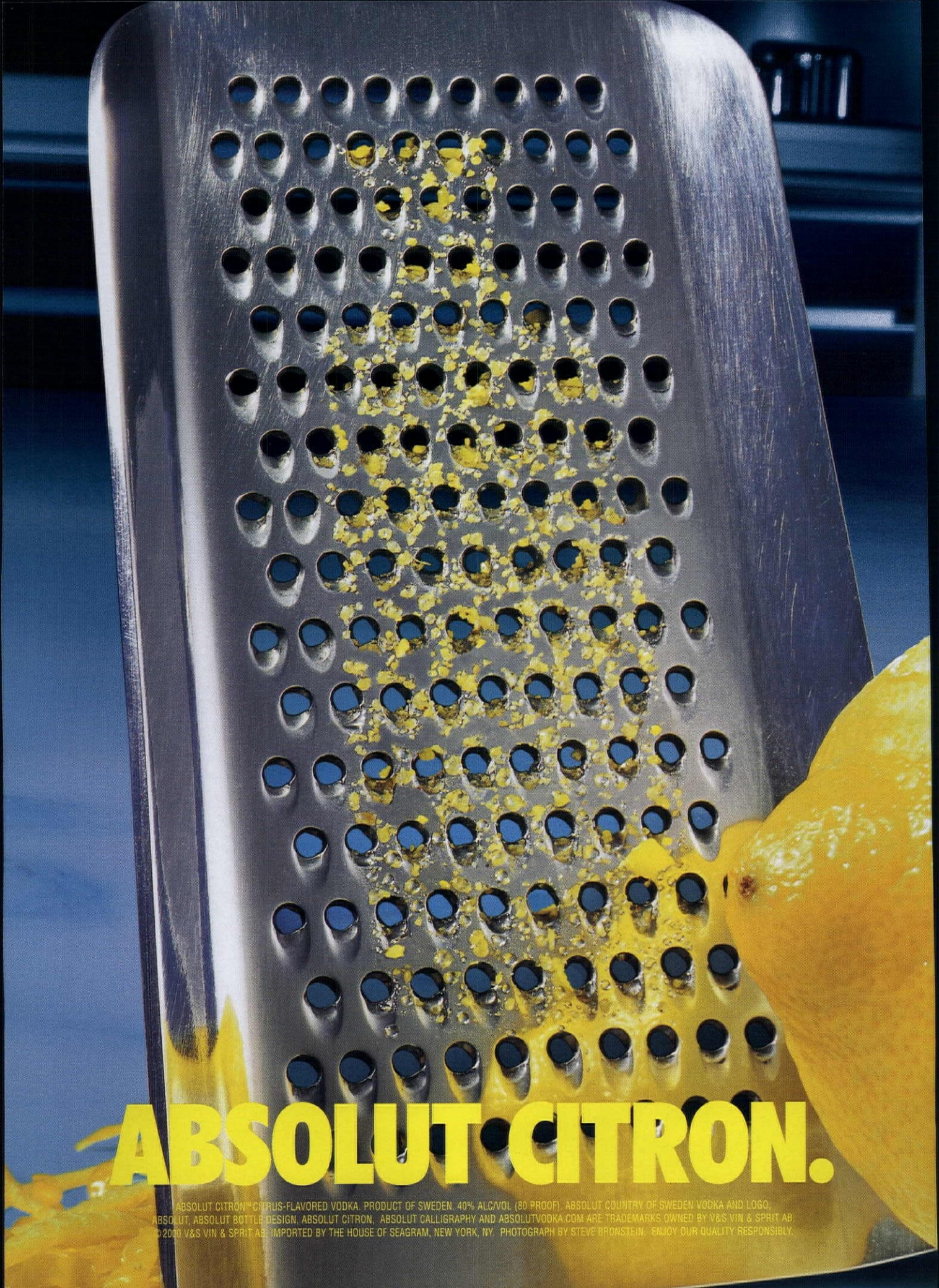

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garden divas

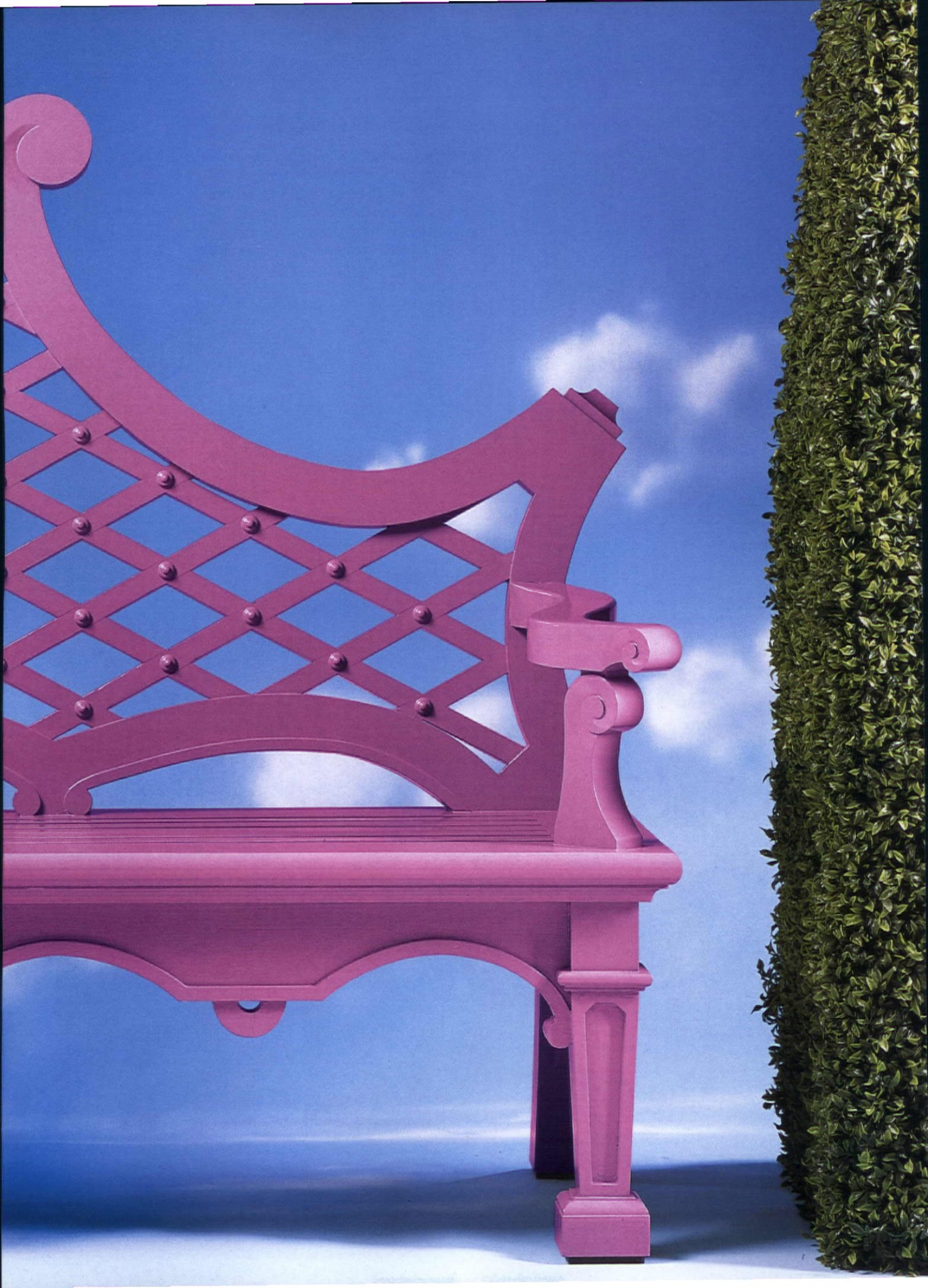
Your shrubs and flowers deserve a great supporting cast. Colorful, exuberant chairs and benches create a theatrical landscape

EDITED BY DAN SHAW ■ PHOTOGRAPHED BY THOMAS LOOF ■ PRODUCED BY CYNTHIA FRANK AND STEPHEN ORR

Garden drama: Why now?

Because we are bored with furniture that meekly blends in with the greenery. The regal benches and chairs we love come from Chatsworth, the great English estate. Their bold colors and extravagant shapes are showstoppers, no matter what the season. They refuse to be upstaged.

Chatsworth's Chelsea seat can be ordered in 700 glossy colors.



Garden drama: Tell me more

Take a behind-the-scenes tour of the Chatsworth collection

▲ **DIVINE DUO** In 1980, the duchess of Devonshire invited a friend, decorator David Mlinaric, to see some furniture she had commissioned from the clerk of works at Chatsworth, her family's estate. Impressed by the workmanship, Mlinaric proposed a garden furniture collaboration. "I don't want to be too name-droppy," he says, "but this furniture is now in all the best gardens in England."

▼ **DERBYSHIRE DISNEY** The garden at Chatsworth (chatsworth-house.co.uk) was created in the 18th century by the fourth duke of Devonshire, who hired Lancelot "Capability" Brown to remake the 1,000-acre landscape. Brown widened the river and planted thousands of trees. There are guided tours of the gardens and the Elizabethan main house, which dates from the mid-16th century, and children can play in the new Adventure Playground. Some 2,000 souvenirs—including reproductions of the duchess's personal jewelry—are sold at the two gift shops. Gourmets can visit the Farm Shop (gustum.com), which sells cheeses, biscuits, and beef and lamb that are raised on the estate.

▲ **HOMEGROWN** All of the furniture in the Chatsworth collection is made by carpenters on the grounds of the estate. "Every piece is bench-made and cut to order," says Janice Feldman, who owns Janus et Cie (800-24-JANUS), the L.A. and New York showrooms that have the exclusive rights to sell Chatsworth furniture in North America. Made in mahogany, English oak, or African woods like emeri and utile, all the seating can be custom-painted. "We have about 700 colors, and we can match any finish," Feldman says.

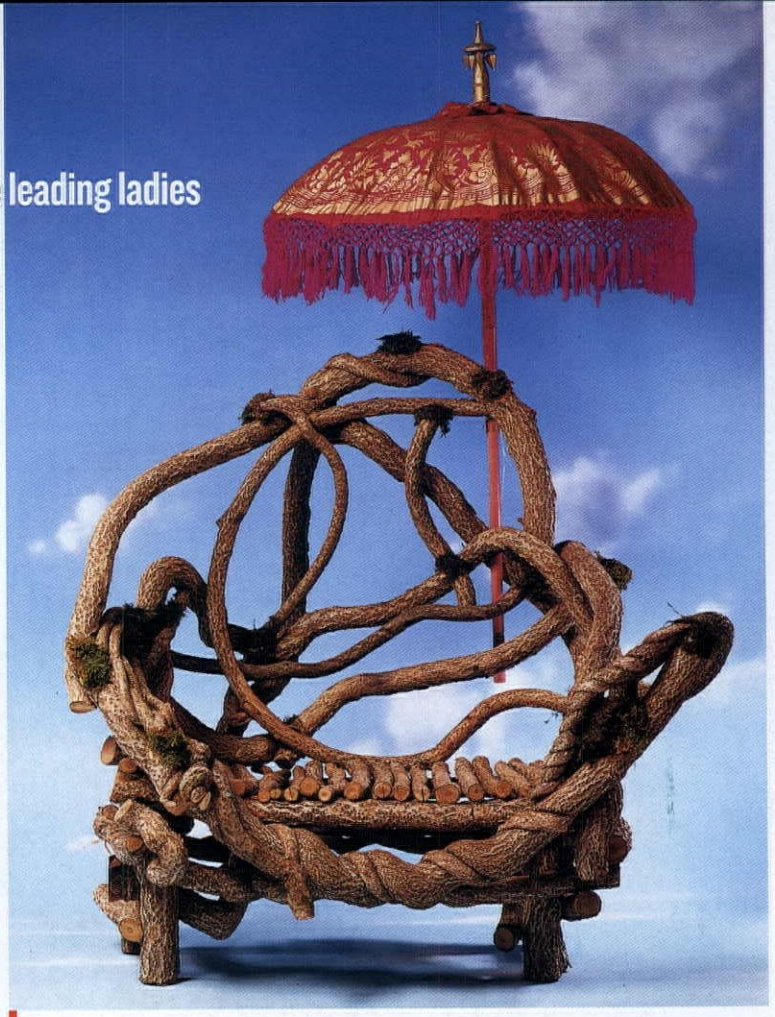
MICHAEL T. MCDERMITT

DANIEL SWAROVSKI
PARIS

Garden drama

You will fall in love with these leading ladies

▼**HISTORIC PRESERVATION** John Danzer, the president of Munder-Skiles (in NYC, 212-717-0150), has been called "America's first exterior decorator" for his sophisticated, superbly constructed garden furniture. Many of his pieces are licensed reproductions from America's fabled estates. The Montgomery Place bench and chairs, below, were originally made in the 1920s to furnish the ellipse gardens at Montgomery Place, one of the great Hudson River houses.



▲**BALI HIGH** Artist Laura Spector, who is inspired by the grace and whimsy of the English rustic tradition, weaves oriental bittersweet and wisteria vines into chairs, benches, *tuteurs*, and arbors. Her Balinese Temple seat (the umbrella comes in several colors), above, is one of our favorite pieces from gardenium.com, a year-old Web site that represents 20 artists who make functional garden ornaments. "We're trying to define an elegant, contemporary style that nods rather than bows to historic influences," says Gardenium founder Inge Daniels.

▶**THE DOWAGER** The Almodington bench is the grande dame of garden furniture. Built circa 1770, the nearly 8-foot-long perch was discovered on the porch of the Almodington House on Maryland's eastern shore, and it now resides at the Museum of Early Southern Decorative Arts in Winston-Salem, NC. It is considered the earliest known wooden American garden bench, according to John Danzer of Munder-Skiles, which, through a licensing agreement with the museum, makes reproductions in a variety of lengths, woods, and painted finishes.

THOMAS LOOF (TOP); FORMULA Z/S

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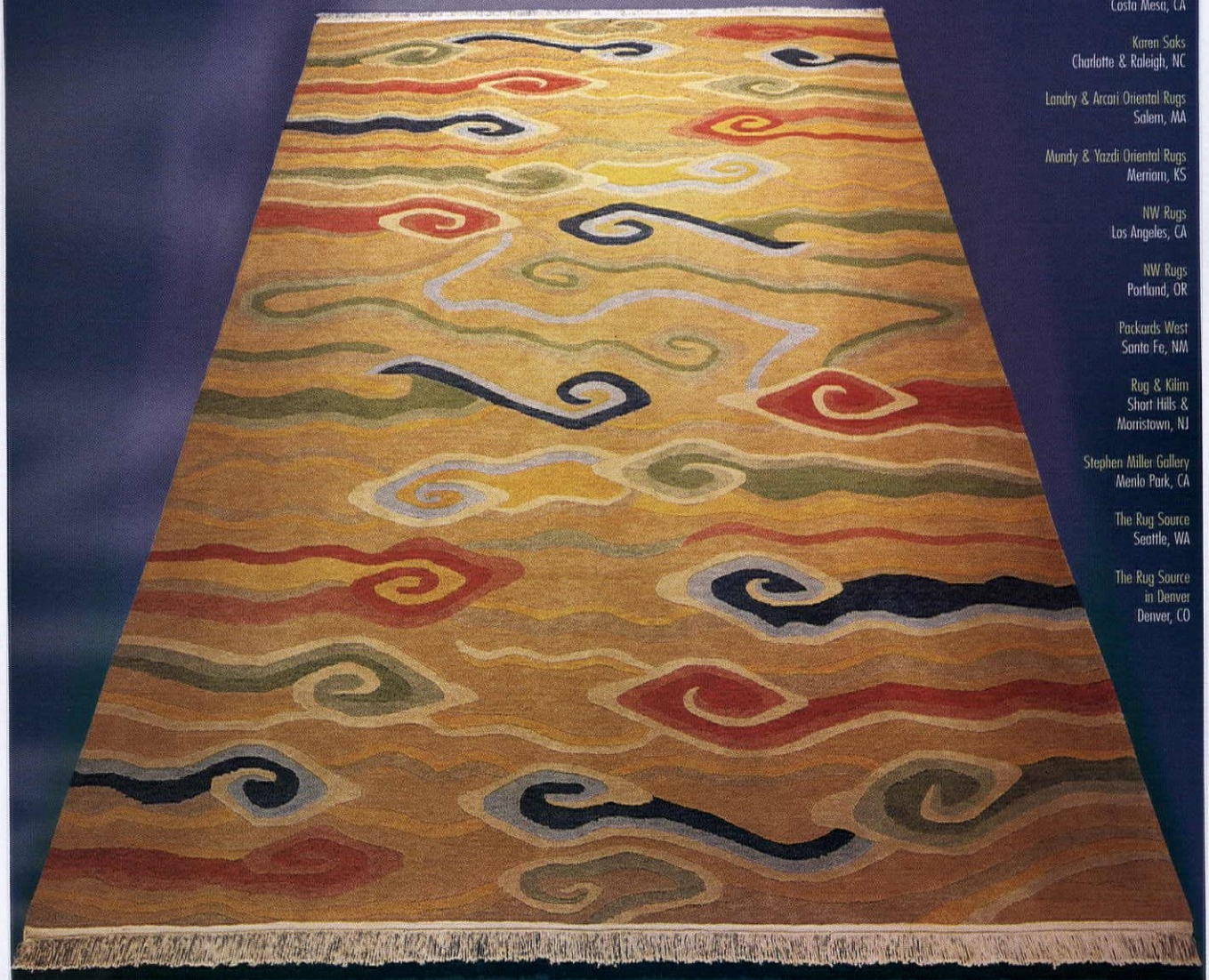

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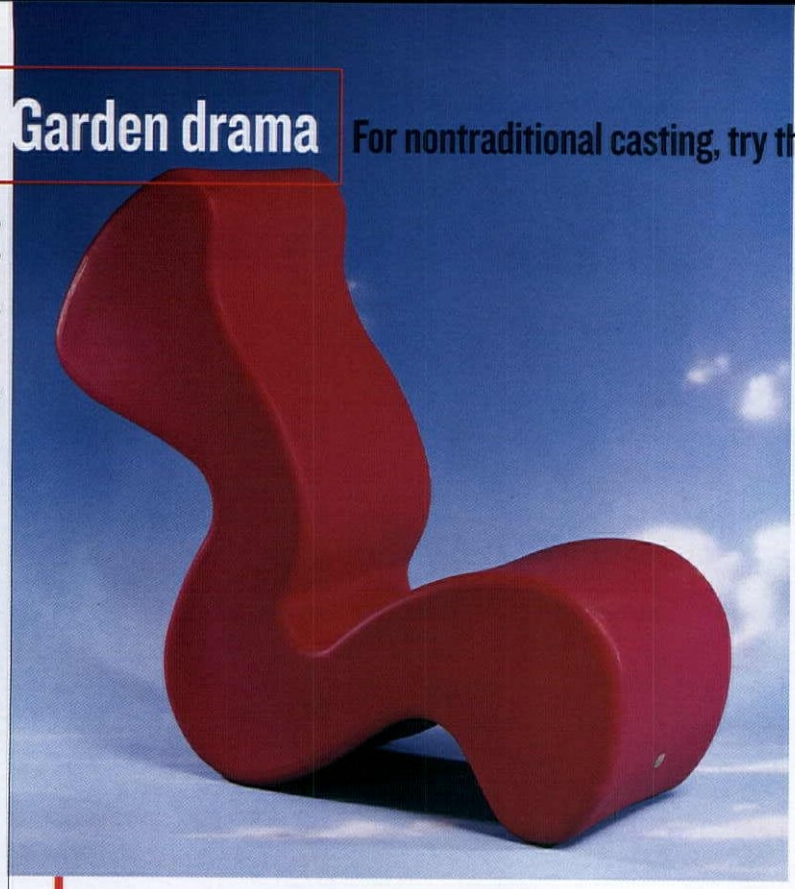
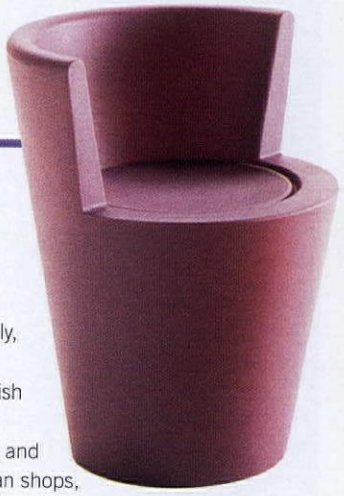
Garden drama

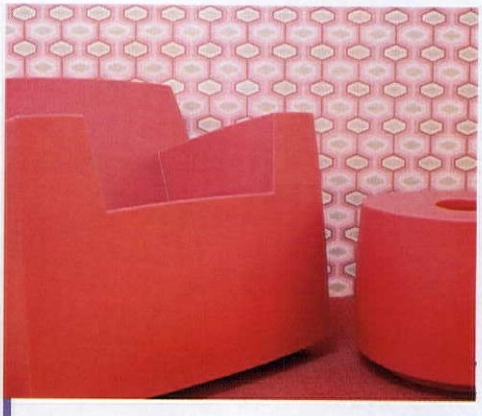
For nontraditional casting, try these colorful scene stealers



▲SIT AND SMILE "Sitting should also be fun, like playing—an experience," said Verner Panton, the influential Danish designer who created the Phantom chair for Innovation (unicahome.com or totemdesign.com) shortly before his death in 1998. It can be used as a chair, as shown above; several can be joined to make a sofa; or, on its side, it's a table. Available in all sorts of pop colors, this fade-resistant plastic piece will add pizzazz to any patio.



▶JUST IN TIME Contemporary design aficionados don't have an easy time buying garden furniture. Fortunately, one of their heroes, Tom Dixon, the British designer who is the curator for furniture and objects at the Conran shops, has come up with the all-weather polyethylene Tub chair for Cappellini (through Modern Age in NYC, 212-966-0669).



▲HIDDEN ASSETS The avant-garde Swiss design agency N2 and Hidden (hidden.nl), a Dutch manufacturer, have produced furniture that redefines lounging in the garden. The polyethylene Spherize chair (through The Apartment in NYC, 212-219-3661), which comes in orange, white, blue, green, rosa, and yellow, has a valve in the back so that you can adjust the tension in the springs. The matching Cooler table has a hole for a bottle of wine. Cheers!

▲BUBBLE BATH Kartell (in NYC, 212-966-6665), the innovative Milan manufacturer, and Philippe Starck, the brilliant French designer, have collaborated on many products over the years. Their latest are the Bubble Club sofa and armchair, which are made of polyethylene and come in such colors as green, lemon yellow, and terra-cotta. This is true indoor/outdoor furniture—ideal for the pool or the pool room.

◀POUF POSITIVE Since 1954, Zanotta (zanotta.it) has been asking designers to suggest some daring ideas for furniture production. Two years ago, Fabrizio Bertero and Andrea Panto came up with these poufs in pearly red, orange, pearly green, and phosphorescent white PVC, which, "by the way, you can see in the dark, too," Bertero says.

THOMAS LOOF (PHANTOM CHAIR); WOUTER VAN DER BRINK (SPHERIZE)

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DIGIT

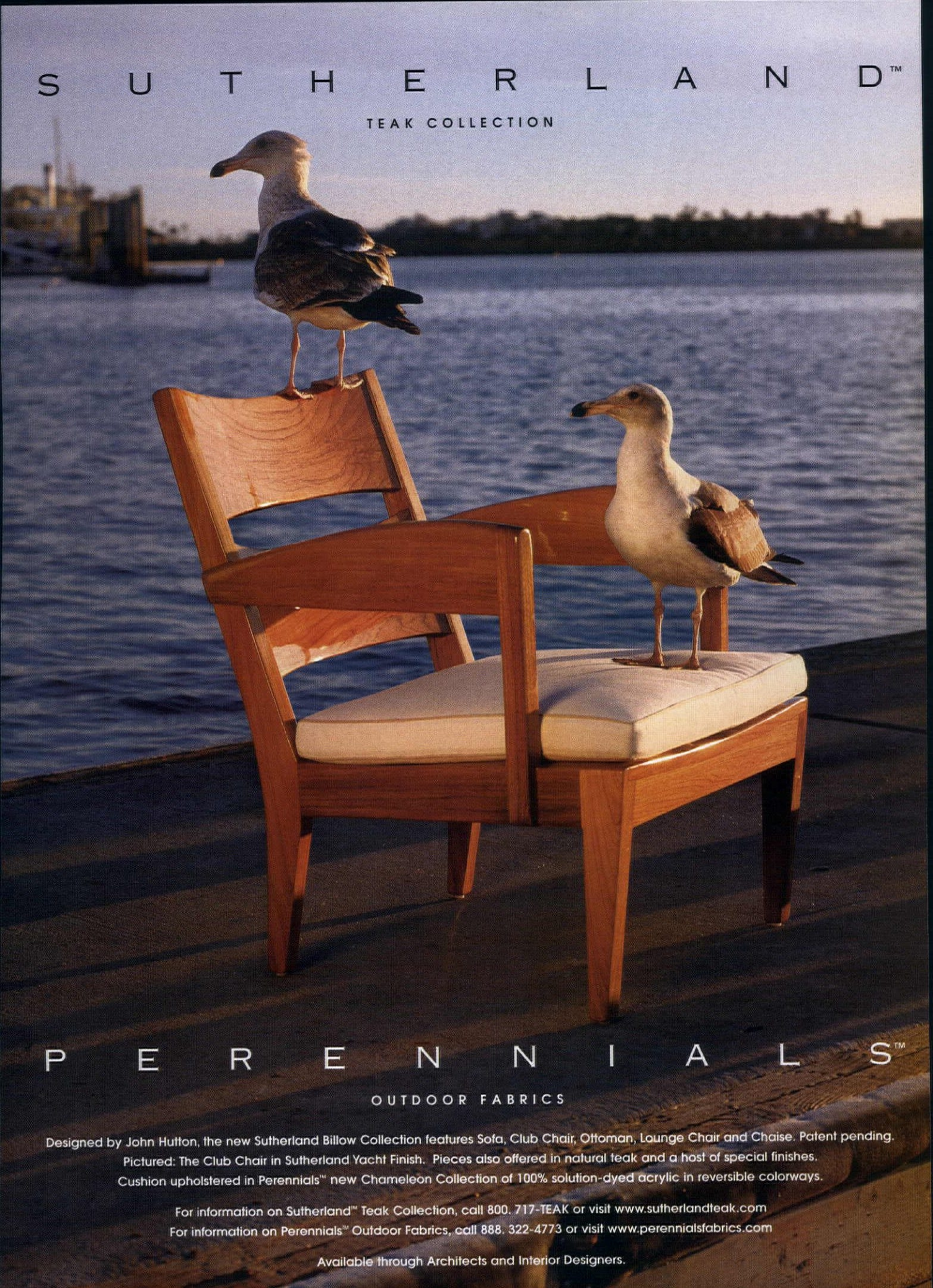
by Stephen Orr

How good bugs can drive the bad ones from your garden

There is more drama in your early summer backyard than you might realize. If villainous pests have decimated your delphiniums, it's time to call in the cavalry. Beneficial bugs (here from Rincon-Vitova Insectaries, Inc., Ventura, CA; 800-248-2847; www.rinconvitova.com) are just a phone call away. These heroic insects emerge famished from their mail-order cartons. You'll want to keep a balance of hunter and prey, so that your insect guests won't fly next door looking for food; so follow the release rates included with your shipments. Entice your more mobile critters to linger by planting plenty of pollen-bearing flowers. Besides being pretty, they'll help fortify your troops against all those measly miscreants.

(1) Praying mantises are called the T. rexes of insects with good reason. These masterful hunters emerge from their egg cases in late spring, ready to feed. The downside? These carnivores may eat your good bugs, too. **(2) Pink lady beetles** have the added benefit of being shipped as slow-moving larvae that will stay, and eat, for a longer period in your garden. Fierce-looking **(3) ladybird beetles** are a classic, if fickle, predator. (One adult may eat more than 5,000 aphids.) Refrigerated adults should be released in small batches at night, directly onto the leaves, so that their food sources (and loyalty) are maintained locally. **(4) Assassin bugs** and soldier bugs devour such prey as caterpillars and grubs. **(5) Green lacewings** are one of the more beautiful predatory insects, and not as transitory as lady beetles. Their **(6) larvae**, known as aphid lions, eat the most pests. **(7) Decollate snails** prey on plant-eating snails and their eggs. To cultivate this menagerie, you'll have to swear off pesticides, which kill good and bad insects indiscriminately. (Insects not shown to scale.)

MARK WEISS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THE BEST

A great way to show off your tulips

by Stephen Orr

Might floral display again reach the giddy heights of 17th-century Holland? It was then, in a brief period at the end of Dutch tulipmania, that the fanciful flower vases known as tulipières were born. While originals are now extremely rare, according to Delftware dealer Robert Aronson, reproductions have flourished since the 19th century, when the ornate flower pagodas and fingered vases became fashionable again for table settings. Today, tulipières are cherished as antimodern sculptures—examples of a more baroque style of decoration. Traditionally, they were used in pairs, but they look good singly, too. Either empty or filled with flowers, these grand statements are sure to gather high praise.

Front row, from left: Square, $440, Scully & Scully, NYC. 212-755-2590. Five-fingered, in English pearlware (ca. 1810), $2,500 for a pair, Bardith, Ltd., NYC. 212-737-3775. Back row, from left: Italian hand-painted pagoda, $950, Devonshire-Five O Seven, NYC. 212-327-2102. Crackle-glaze faience with lion figures, $530, Atelier Branca, Chicago. 312-787-6123. Handpainted faience pagoda, $4,500, John Rosselli International, NYC. 212-772-2137. Urn-shaped, $150, Treillage, Ltd., NYC. 212-535-2288.

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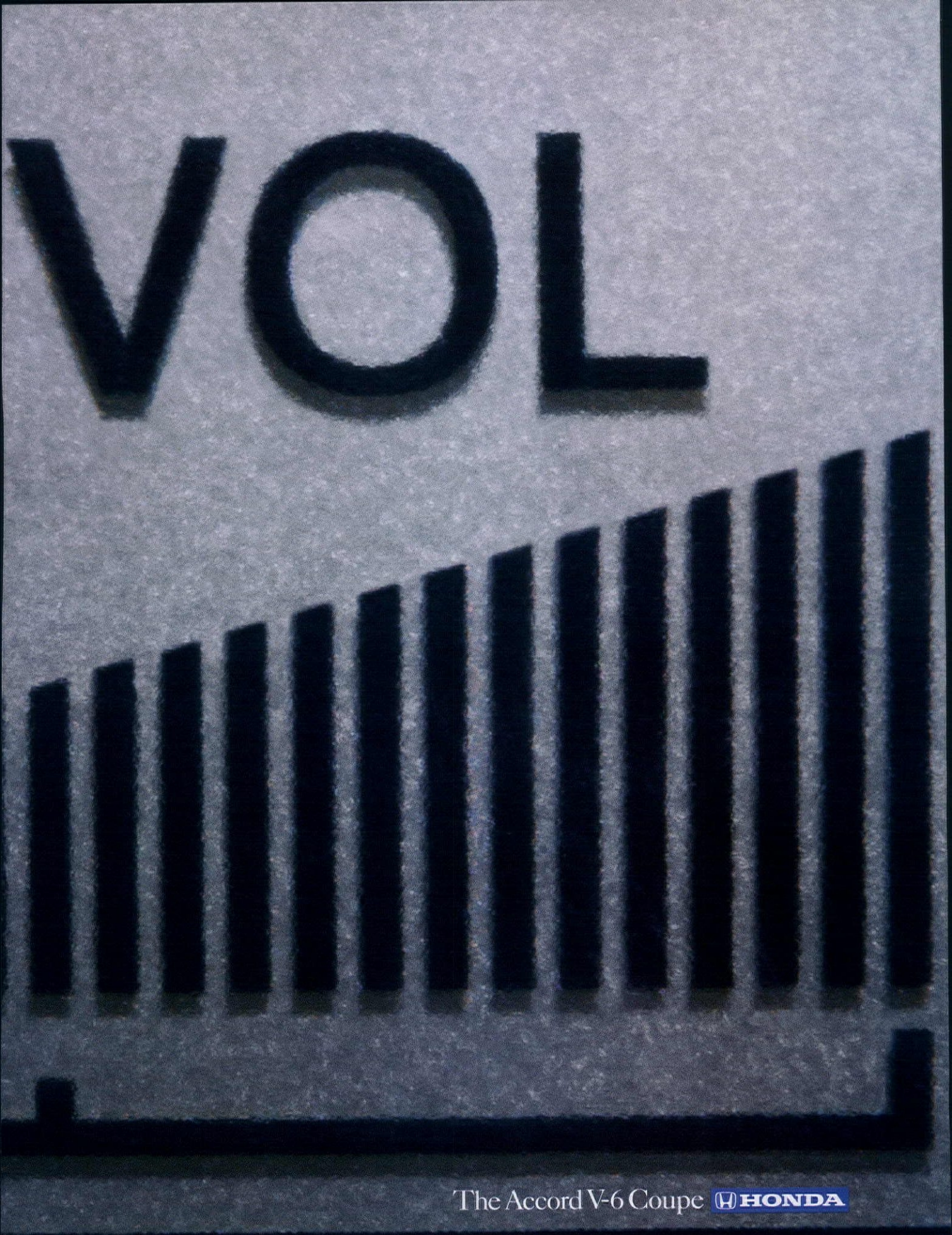


The Accord V-6 Coupe HONDA

STYLESCOUT

Our design editor makes the rounds to bring you the news

by Suzanne Slesin

1 Thursday, 9 A.M.

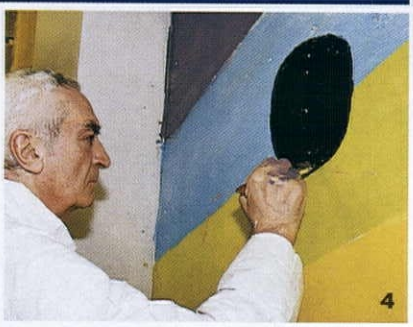
Super-suave **Olivier Gagnère**, the French designer, came to New York to show off Naxos, his **new porcelain** for Bernadaud, and to philosophize about the way Americans like every dish to have its own raison d'être. "In the United States, the cereal bowl is not a soup bowl," says Gagnère. The all-white collection—named after a Greek island—is crisp, classical, and appetizingly modern.

2 Tuesday, noon

The boyishly handsome interior architect **Thomas O'Brien**, who is known via Emporio Armani and Hickory Chair for an oh-so-restrained brand of modernism, has finally unveiled **60 Thompson**, his take on a **boutique hotel**, in SoHo. Heavily veined marble—in brown, green, or burgundy—rules in the bathrooms. "The tiles are in a running band, like in the subway," he says. I can't wait to try this at home.

3 Thursday, 10:30 A.M.

One of designer **John F. Saladino**'s clients told him she *really* and *truly* doesn't cook, so there's no oven or dishwasher in the kitchen of the sublime pied-à-terre he designed for her, overlooking New York's Central Park. There is an eye-stopping backsplash and a wall of watery, **pale blue stone**, called Sodalite, that stretches to the ceiling. This is absolutely *the* next color. It has already popped up on a three-piece cocktail table by German designer Peter Draenert, at the Domus Design Collection, on Madison Avenue.

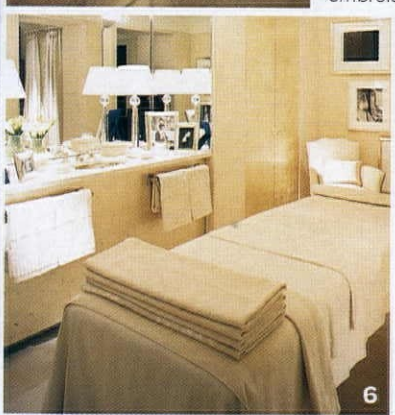


4 Thursday, 7:30 P.M.

Art dealer Jeanne Greenberg Rohatyn and her husband, Nick, bravely volunteered their just deconstructed and about to be renovated Upper East Side house to raise money for **Publicolor**, an organization that brings color to the corridors and classrooms of drab public schools. Following the lead of such artists as **Massimo Vignelli** and **Maira Kalman**, guests in Tyvek jumpsuits covered the walls—and themselves—in paint. **Leni Schwendinger**'s construction-light chandeliers were so imaginative that the Rohatyns should think about keeping them forever.

5 Saturday, 1 P.M.

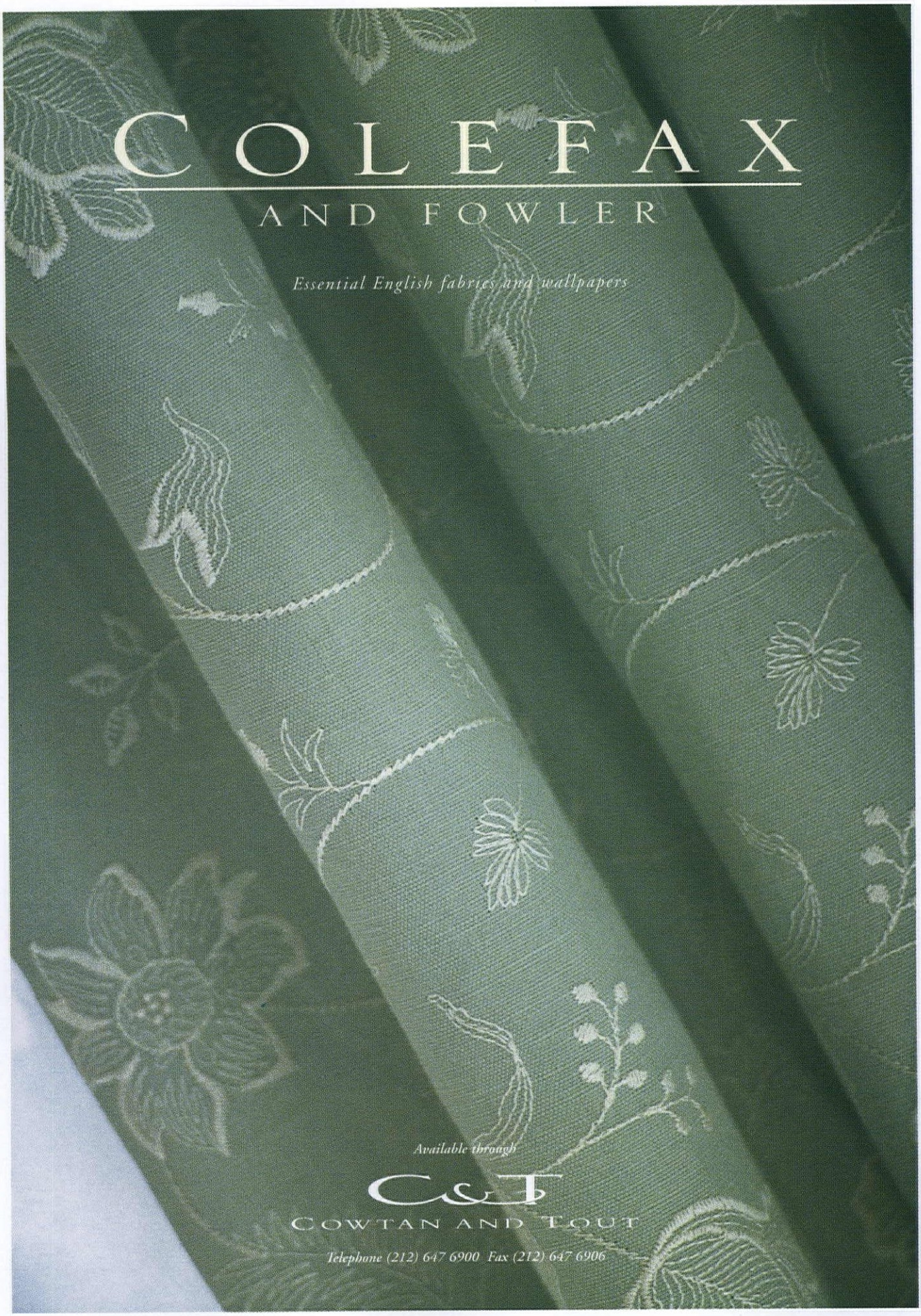
My antennae are always up for pieces that cross over between art and furniture. At New York's Armory Show, my adrenaline surged when I saw the **wool blanket** on which artist **Ann Hamilton** had embroidered a poem by Susan Stewart. "The idea is to wrap yourself in language," says Mary Thomas Kelly of Cypher Editions, which is producing the blanket in an edition of 50. They are $6,750 each. "Look, you can also wear it," says Kelly, wrapping herself up in the blanket. I'd never take it out of its linen box.



6 Friday, 3:30 P.M.

One of the rites of spring in New York is a visit to the **Ralph Lauren** showroom to see the most incredibly decorated model rooms. Along with a Parisian artist's garret and a black-and-white Modern Country carriage house, Ralph conjured up the space of my dreams—a luxe dressing room whose centerpiece was a **massage table** made up with Ralph's White Label linens.

COURTESY OF BERNADAUD (1, 4); COURTESY OF 60 THOMPSON (2); COURTESY OF CYPHER EDITIONS (5); COURTESY OF RALPH LAUREN HOME (6); COURTESY OF ERIC WEISS/PUBLICOLOR (4)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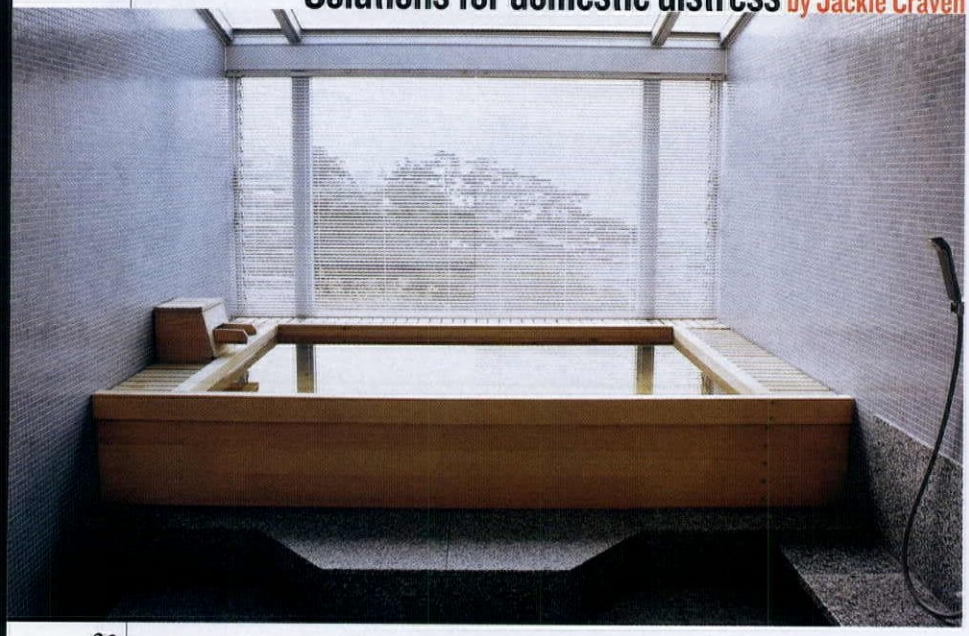
THE FIX

Solutions for domestic distress

by Jackie Craven



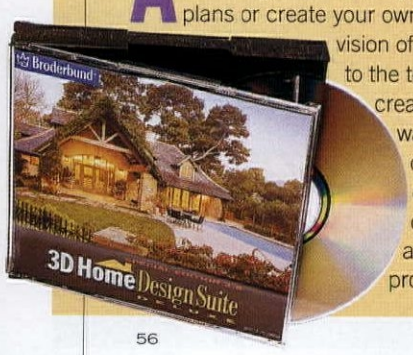
domestic bliss

Q **Years ago, in Japan, my hotel room had the most luxurious tub I've ever experienced. When I sat down, the water actually came up to my shoulders. I'd love one of these for our master bathroom, but I don't know where to turn.**

A Soak away your worries. Ancient Japanese-style tubs are a hot trend in the Western World. If you want a truly authentic tub made of white cedar (said to be therapeutic), check out Oregon Hinoki Products, Inc. (molalla.net/ohp). Or consider the Sok from Kohler (kohlerco.com); it's a new ultra-deep basin that submerges bathers up to their necks, while water spills over the rim into a special channel. American Reinforced Plastics (arpbathtubs.com) makes several versions in easy-care fiberglass. Keep in mind that a Japanese soaking tub is intended for just soaking. The idea is to wash before you step into the clear, still, steaming water. Ideally, toilet and washing facilities are located in an adjacent room, and the soaking tub is situated near a window with garden views. Be prepared: tradition dictates that the temperature be 110 degrees Fahrenheit (43.3 degrees centigrade) or hotter.

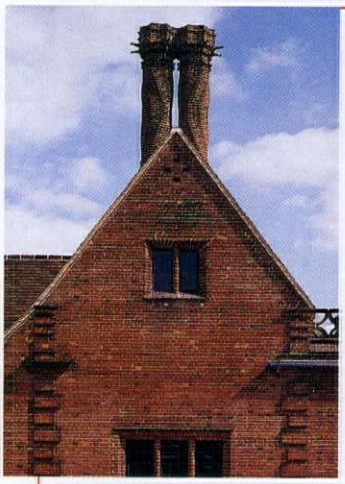
Q **Before I sit down with an architect, I'd like to sketch out some of my own ideas for our dream house. But I can't draw a straight line. Any suggestions?**

A For $49.95, Brøderbund's 3D Home Architect Deluxe (learningco.com) lets you customize 350 preset plans or create your own original. Want to see your vision of arched doorways leading out to the terrace? Point and click to create the shapes and lines you want. Select moldings and other details from a menu of options. This program doesn't take the place of an architect, but it helps your pro understand you.



Q **Ever since we installed new wall-to-wall carpeting, I've had a headache. Could I be allergic to my rugs? Do I have to rip them out?**

A It's not surprising that you feel lousy. The synthetic fibers in some new carpeting contain enough chemicals to make your head spin. However, the real culprit may not be in the rug but in the fumes emitted by the padding or adhesive beneath. Check to be sure that the materials and the installation followed the air quality guidelines outlined by the Carpet & Rug Institute (carpet-rug.com). Since vacuuming and shampooing won't remove that new-carpet smell, give the problem some time—and fresh air. Keep doors and windows open as much as possible, or ventilate the room with window fans or air conditioners.



Q **The white paint on our house looks so drab. I'd love to expose the original brick, but I'm uneasy about sandblasting. What are the risks?**

A Trust your instincts. Blasting bricks with any abrasive material will scratch and pit the surface, making it susceptible to water damage. Instead, ask a brick mason or housecleaning service to patch-test your bricks using a chemical stripper such as Peel Away (peel-away.com). The best solution is one strong enough to lift the paint without requiring forceful spraying and without emitting harmful fumes. The service you hire will spread or gently spray the chemical stripper. Then, to keep the stripping agent from evaporating, they will cover the walls with plastic. A day later, *voilà!* To remove dirt and to minimize color variations, your mason may need to return for steam cleaning. Make certain that he coats the bricks with an alcohol-based sealer to help prevent chipping and crumbling.

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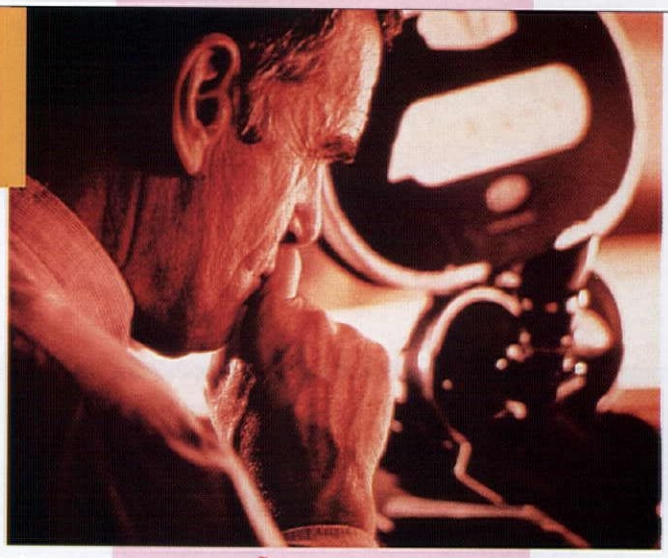
Web sites worth your while by Dan Shaw

surf the fridge

If you want 24/7 Internet access, it makes sense to hook up your computer to a household appliance that is on day and night: the refrigerator. That's the thinking behind LG Electronics's Internet Digital DIOS Refrigerator (**lgeus.com**), which lets you E-mail and make two-way videophone calls while you're getting ice. It hits stores in December, and at $9,999, it makes your Sub-Zero look like a bargain.



everything eames

For anyone who thinks that chairs and tables are the only Charles and Ray Eames designs you can still buy new today, logging onto eamesoffice.com will be an eye-opener. The Web site sells everything from silk ties ($38) and scarves ($60) in the iconic Crosspatch pattern to pencils (75 cents) and little wooden tops ($3), right. For true enthusiasts, there's the CD *Elmer Bernstein: Music for the Films of Charles and Ray Eames* ($19.95). You can even watch a new film, *77 Steps*, by Charles's grandson Eames Demetrios, whose grandparents were prolific filmmakers, as the site's filmography attests.

the red brigade

For young companies that need new office furniture instantly, hermanmillerred.com has been a salvation. The mighty Michigan manufacturer turned to hot young design talents, including Ayse Birsel, to create cool, affordable, and easy- and quick-to-ship work stations. Many of the pieces, such as the sporty Red Rocket File Cart ($185), right, are now ending up in hip home offices, too.

the cult of ruth draper

The great decorator Dorothy Draper was Ruth Draper's sister-in-law, but that doesn't explain why designers are obsessed with the monologuist, whose recordings from the 1950s are now available on CD from **ruthdrapermonologues.com** ($19.95). Her hysterically funny character sketches, which were originally performed in Manhattan salons, have the resonance of full-length plays. New York designer Randy Ridless loves the moment in Draper's *Italian Lesson* when a portrait painter is told his work is perfect—and then is asked to make *many* changes to it. "That's what decorators go through all the time, which is the ultimate frustration," Ridless says. "Draper captured the silliness of New York society, and her observations hold true today."

TED MORRISON (TOPS, HERMANMILLERRED.COM); COURTESY OF LGEUS.COM (REFRIGERATOR); COURTESY OF EAMES (MOVIE STILL); CULVER PICTURES (DRAPER)

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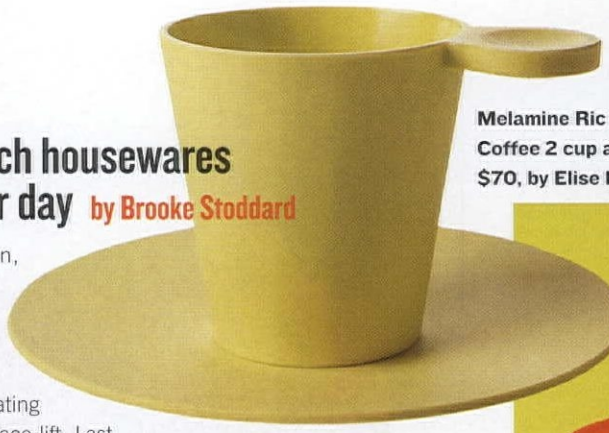
HOT GOODS

Lexon's high-touch housewares will brighten your day

by Brooke Stoddard

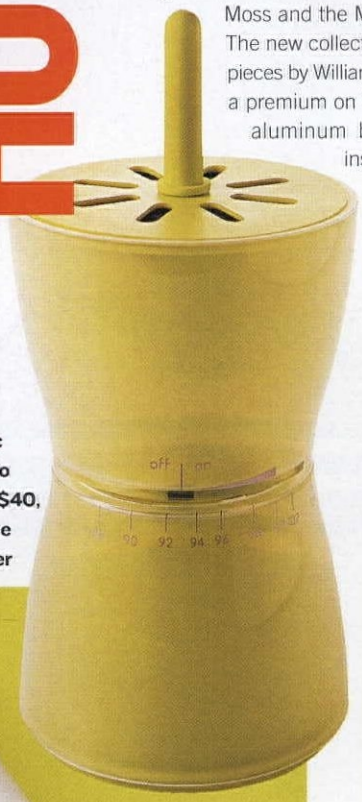
The French company Lexon, known for making high-style clocks, radios, and other pieces (its rubber Tykho radio recently appeared on the cover of *Time*), is celebrating its tenth anniversary with a face-lift. Last year, the president and founder, René Adda, hired Theo Williams, a Milan-based British designer, as the new art director, to "bring soul to the products." Williams's design spirit has already infused everything from the packaging to the catalog to the items themselves, which are sold at Moss and the MoMA Design Store. The new collection features several pieces by Williams himself, who puts a premium on how things *feel*. His aluminum bottle openers, for instance, are wrapped in silicone, like "skin on a bone," which invites you to squeeze them.



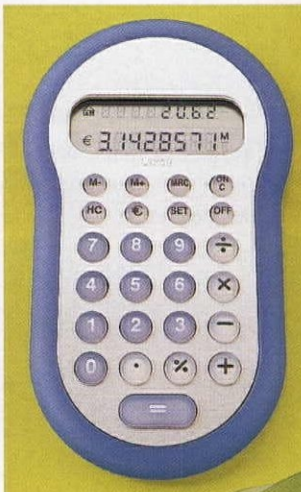
Melamine Ric Rac Coffee 2 cup and saucer, $70, by Elise Berthier

Rubber and stainless Rench bottle opener, $15, by Theo Williams

Rubber-encased Spira tape measure, $10, by Takhashi Kato

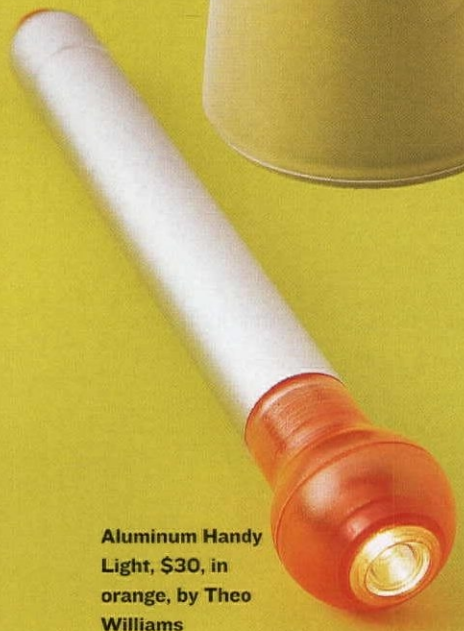


Plastic Diabolo radio, $40, by Elise Berthier



Aluminum and blue rubber Handy calculator, $20, by Theo Williams

Home key holder, $10, by Theo Williams



Aluminum Handy Light, $30, in orange, by Theo Williams

City umbrella in lime with foam handle, $25, by the Lexon studio

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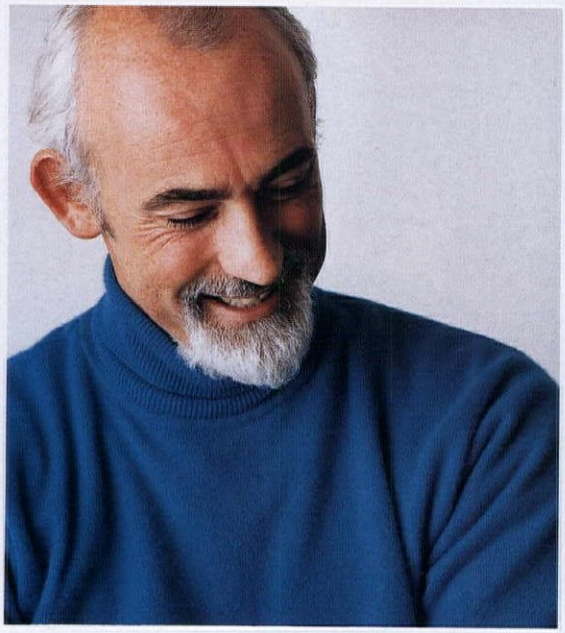
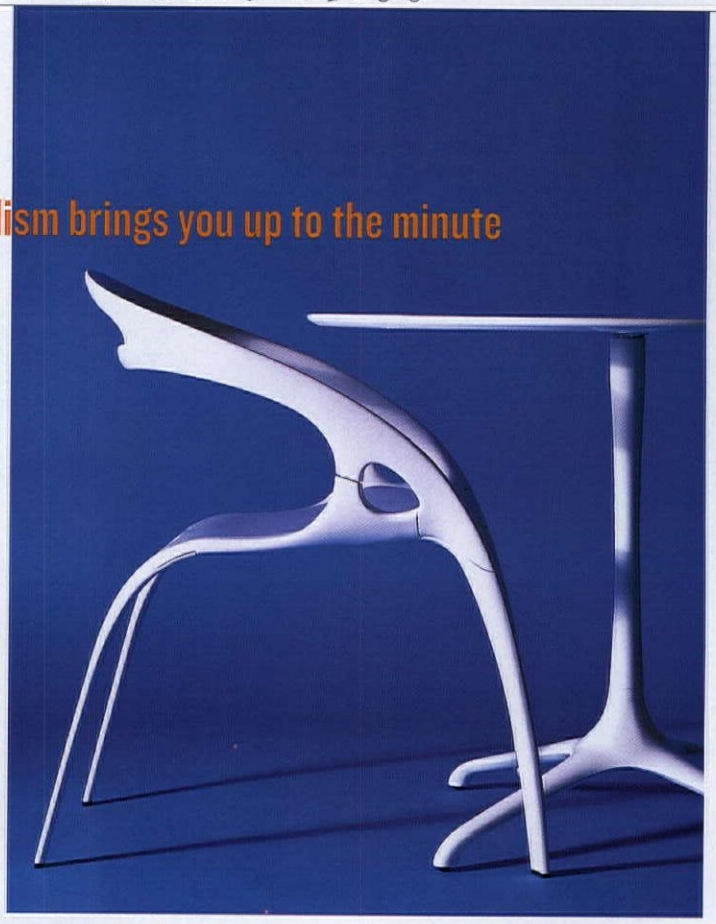
BUZZ

by Brooke Stoddard

Ross Lovegrove's energetic minimalism brings you up to the minute





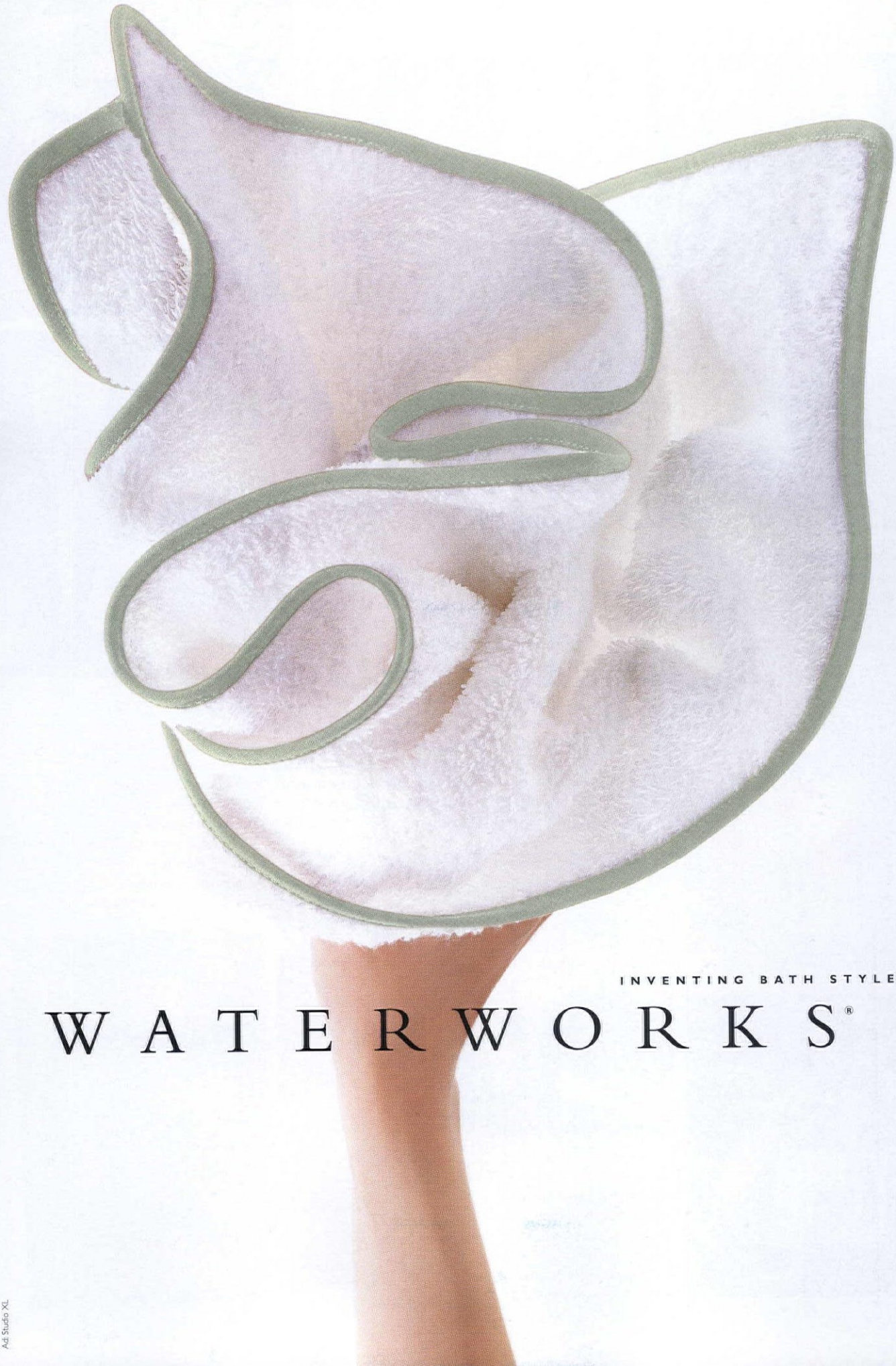
What Go, the world's first magnesium chair—a lightweight, stackable, indoor/outdoor seat by Ross Lovegrove for Bernhardt Design

Why Because Go is a technical tour-de-force. It was designed as a single form and then broken down into parts for manufacturing—the same process used to build cars. "I want to produce beautiful things that reflect the capabilities of the times in which we live," says Lovegrove, who consistently tries to marry his "organic dreams with technical intervention." He delights in the results of this feat of engineering. "Like a true piece of sculpture, the chair is amazingly balanced in volume, weight, and form, so that there is a glory to it from every angle."

Who Lovegrove, 42, the Welsh designer whose resumé includes stints at Germany's Frog Design, where he worked on such projects as the Sony Walkman and Apple computers, and at Knoll, where he created the Alessandri office system. In 1990, in London, he opened Studio X, his own firm, which has shaped everything from cameras for Olympus to furniture for Driade and Cappellini. His next projects include spectacles for Tag Heuer and a bicycle for Biomega.

When The Go chair and a matching table will make their first public appearance at the International Contemporary Furniture Fair (www.icff.com) in New York City, May 19 to 22.

KEVIN DAVIES (PORTRAIT); MARK WEISS (CHAIR)



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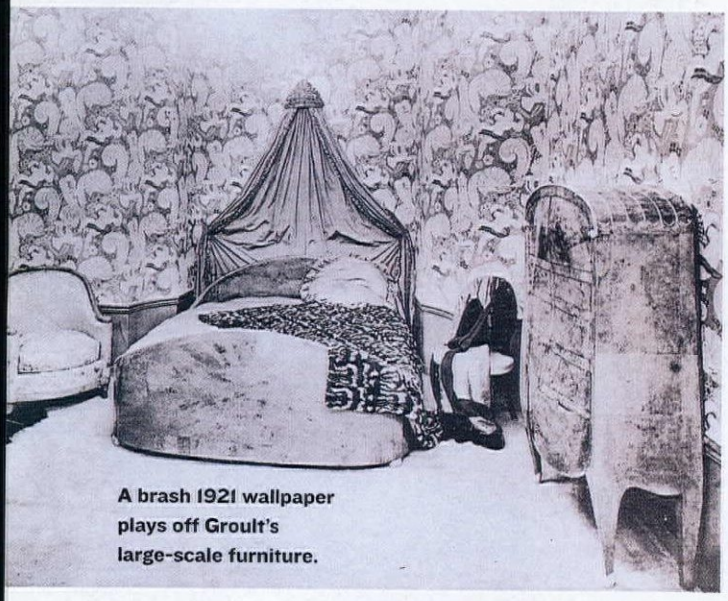
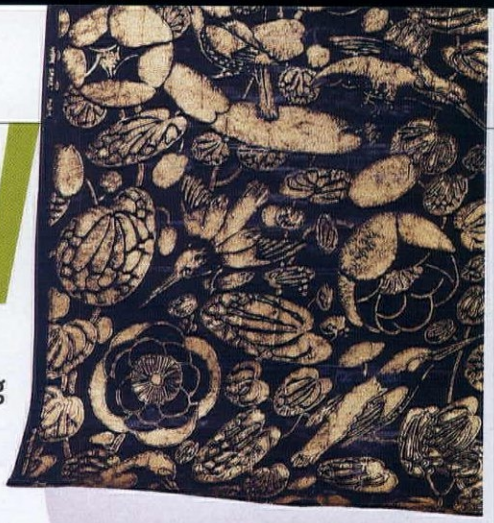
André Groult's Deco wallpapers are still within reach

by Carolina Irving

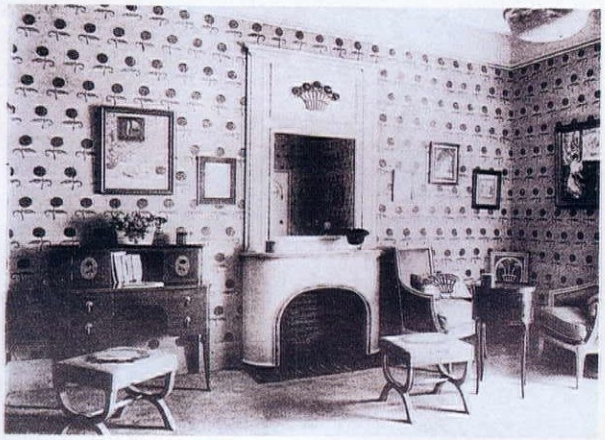


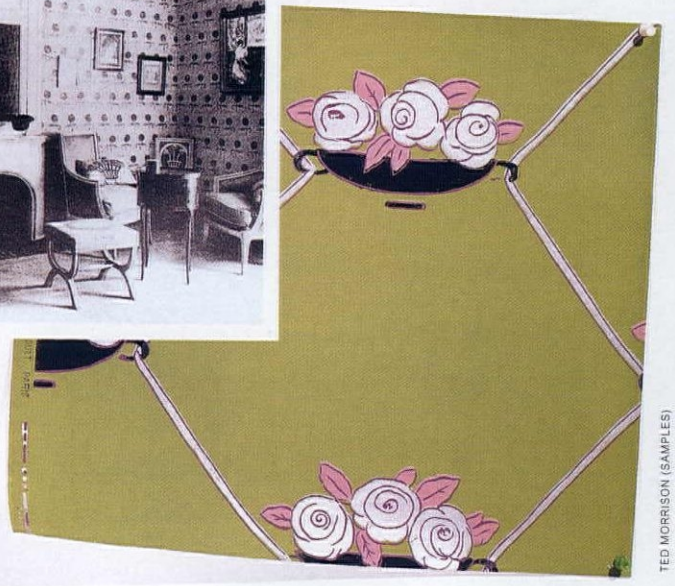
A brash 1921 wallpaper plays off Groult's large-scale furniture.

Fred Astaire movies aside, great decorating in the '20s and '30s involved more than white lacquer, chrome tubing, and parchment-colored leather. Bright color and bold pattern also defined the Deco era. And few people used them better than the master designer André Groult, who enlivened studiously elegant French rooms with luxurious custom-designed wallpapers. Less obvious than William Morris designs and more sophisticated than nineteenth-century floral motifs, the papers were a breath of fresh air in the brilliant rooms he created for Paris's famed decorative arts exhibitions. Thankfully, Christopher Hyland now carries these hand-blocked papers from the legendary Mauny factory outside Paris. I can picture it now: a TriBeCa dressing room made over as a Groult aviary. How divine!



The refined jewel tones and slightly naïve imagery of André Groult's wallpapers reflect the legacy of the fantastic Ballets Russes. The designs, from top, Martin Pêcheur, Perroquets, and Parterres, are available through Christopher Hyland.





I defy anyone looking at Groult's enchanting Parterres design, above left, to call wallpaper dowdy. ■ Stylized roses in a 1910 showroom, above, hint at Groult's emerging look. ■ The decorator and his daughter, left, photographed in 1920.

TED MORRISON (SAMPLES)

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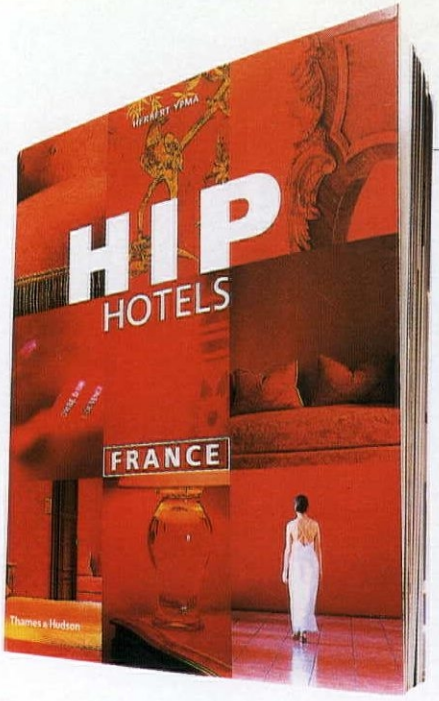
BOOKS

by Ingrid Abramovitch

KIDS' ROOMS (Chronicle, $22.95); **KIDS' ROOMS** (Rockport, $25); **THE KIDSPACE IDEA BOOK** (Taunton, $29.95) These three—count 'em, three—new books on designing for children are overflowing with fun ideas.



HIP HOTELS: FRANCE (Thames & Hudson, $29.95) Devotees of chic hotels will love this volume on where in France the well-coiffed rest their heads. With settings ranging from neo-classical luxe to au courant elegance, Herbert Ypma's book may inspire your next vacation—and redecoration.

A YEAR IN THE GARDEN (Abrams, $29.95) An armchair tour of gardens preserved by the British National Trust may sound a bit stuffy, but this book dazzles with sensational photography of some of the world's most breathtaking landscapes.

IN THE COMPANY OF STONE (Artisan, $35) Man's relationship with nature is the subtext of this exceptional book by Vermont artisan Dan Snow, who creates stone walls using only found loose stone and gravity's force.

PALM SPRINGS WEEKEND (Chronicle, $40) Combining new and vintage photographs, this lively book shows how a moonscapelike corner of California desert freed some of the greats of midcentury modernism (Albert Frey, Richard Neutra, John Lautner) to create an original American design vernacular.

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

REQUIRED READING

hotel and restaurant designer adam tihany's favorites

JAMES TURRELL: ECLIPSE edited by Michael Hue-Williams, with a CD by Paul Schütze (Hatje Cantz) "Turrell's work connects nature, architecture, and art with simplicity and amazing power."

BRAND.NEW edited by Jane Pavitt (Princeton University Press) "Branding defines our identity and values. This superb catalog from the Victoria and Albert Museum well illustrates the continuing power and relevance of branding."

ISAMU NOGUCHI: A STUDY OF SPACE by Ana Maria Torres (Monacelli) "An elegant and sophisticated volume on Noguchi's public works. Aesthetic and intellectual delight, as always."

EIKO ON STAGE by Eiko Ishioka (Callaway) "Spectacular images combined with Eiko's own voice accompany us on a fascinating and magical tour of stage and screen productions by this artist and set and costume designer. Breathtaking."

PARIS TO THE MOON by Adam Gopnik (Random House) "An intelligent, charming, and profoundly sophisticated portrait of Paris."

STEVE WISBAUER (BOOKS); PETER ROSS (TIHANY)

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LARDER

The smart charcoal for your cookout

by Lora Zarubin

Cooking over an open fire is the easiest, tastiest way to make almost anything. Alas, too many T-bones are ruined by chemically laced charcoal or noxious lighter fluid. I've found some wonderful alternatives to commonplace briquettes. Trust me, the quality of your charcoal is just as important as the quality of the meat you are grilling.

If tradition dictates that you cook your burgers over **charcoal briquettes,** then you must use these all-natural ones from the experts at Weber (800-446-1071; weberbbq.com).

Missourians are barbecue fanatics. For a brilliant brisket, they mix hickory with **Ozark Oak Charcoal** (from Fairlane Bar.B.Q Wood; in MO, 816-761-1350).

B&B Mesquite Lump Charcoal (in TX, 877-725-8815) burns quicker and hotter than oak, so it's ideal for grilling fish. Its smokiness won't overwhelm lobster or shrimp.

For the bold taste of the Lone Star State, try grilling chicken wings over **B&B Oak Lump Charcoal** (bbcharcoal.com). You'll never use commercial charcoal again.

The organic **Taste o' Texas Mesquite Charcoal** (806-745-4973) is a revelation. Because it's moist, it produces a smokier fire, which has a genius effect on a rib eye steak.

For everyday grilling, I like all-natural **Lazzari Mesquite Charcoal** (in CA, 415-467-2970), conveniently sold at gourmet grocers across the United States.

I like adding **wood chunks**—apple, cherry, pecan, hickory, or sassafras—from Fairlane to my charcoal for an unexpected flavor rush.

I can't remember how I survived before discovering **Weber's Chimney Starter** (about $15). It makes toxic lighter fluids redundant. For a hassle-free fire, you simply put crumpled newspaper on the bottom, pile charcoal inside, and light a match. *Voilà!*

TED MORRISON

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Like every other appliance in the Monogram Collection, the All Refrigerator and All Freezer have a feature no one else can offer—GE's reputation for quality service. So visit us at www.monogram.com or call 800.626.2000 for our brochure and the dealer nearest you.

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EXTRA!

The scoop on new designs

a delicate balance

Harri Koskinen, a designer from the land of long winters and hot saunas, has made a mark on those icons of summer, barbecue tools. "We have no specific tools here in Finland to do outdoor cooking," says Koskinen, who spent two years creating the four-piece stainless-steel set for Hackman ($165; at Barneys, NYC, 212-826-8900). "We managed to balance them so you can lay these utensils on the table and the ends won't dirty it," says Koskinen. Moreover, the set's brush comes with a replacement head, which you can change by removing a single screw. "It's marvelous how functionality and aesthetics are interwoven," says Ann Sass, chief curator of New York's Scandinavia House, which put the tools in its inaugural exhibition "Young Nordic Design: The Generation X." —JENNY GAVACS

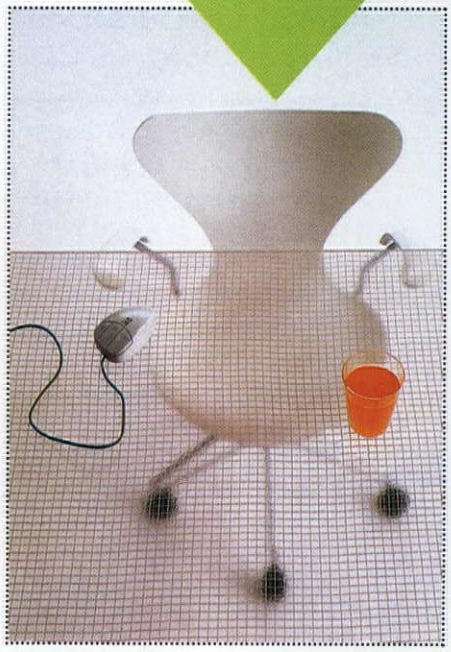
growing at gucci

What would happen if a garden club matron ventured into an S&M club? Many things, probably, but the most delightful scenario might have her emerge with something like Gucci's new line of gardening tools ($380 for the set; 800-234-8224). The trowel and tiller are executed in gleaming chrome with rich black leather-wrapped handles. This is definitely the kind of added edge you'll want when you're trying to train a naughty vine! And if you want to get your fashion-conscious houseguests to lend a hand in the garden, nothing will get them outdoors faster than the matching black leather apron ($475) and gardening gloves ($180).—DAVID COLMAN

frozen fabrics

Imago, a new surface from Knoll (800-445-5045), looks like a fabric fossil and its ghost caught in resin. "I call it 'frozen fabric,' " says designer Suzanne Tick. Imago is comprised of fabric and an embossed image of the fabric's texture encapsulated in polyester resin. "We're taking the technical qualities of polyester resin and treating it as a fabric," Tick says. "It has a softness to it."

It can be heat-molded into any shape, drilled, sawed, sanded, or perforated. So far, Imago is being used for tabletops, shelves, window treatments (UV finishes are available), room dividers, and kitchen cabinets.
—LESLIE BRENNER



carried away

There were thousands of gadgets on view at the mammoth International Housewares Show in Chicago in January, but the only one that made us stop in our tracks was the Fold-Away wheelbarrow (about $50; 800-975-0335). Weighing just 7.5 pounds, this collapsible, waterproof-canvas and aluminum cart is easy to maneuver. And it's tough enough to hold loads of up to 110 pounds, so you can haul firewood as well as leaves.

TED MORRISON (BARBECUE UTENSILS, GUCCI BAG, WHEELBARROW); STEVE WISBAUER (TILES); COURTESY OF KNOLL (DESK)

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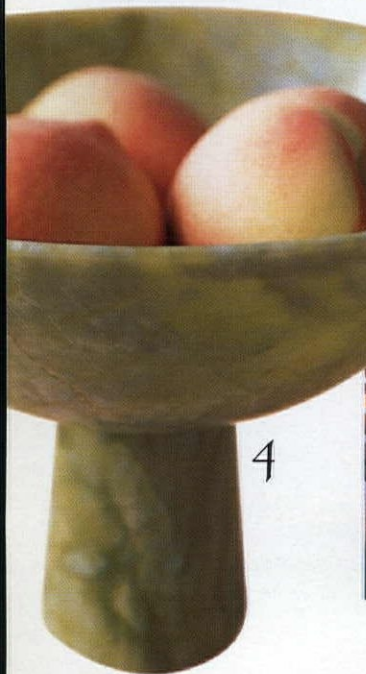
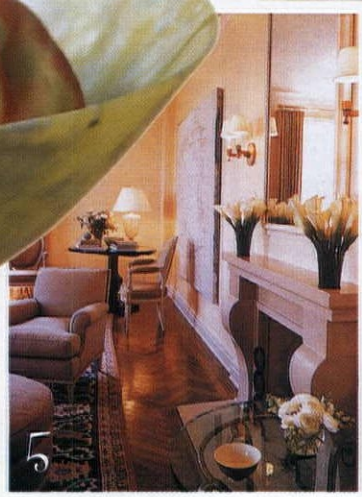
SIGN DESIGN

A horoscope to help you decorate with the stars on your side

by Shelley von Strunckel





Taurus favors ornate luxuries like (1) a Venetian glass chandelier and (2) an Imperial Easter egg by Peter Carl Fabergé. (3) In the hands of Taurus artist J. M. W. Turner, a landscape—such as his *Venice: Grand Canal with Santa Maria Della Salute*—is a palette of sensuous colors. (4) Peaches, a Taurus fruit, in a bowl of jade, one of the stones of this sign. (5) Taurus architect Alan Wanzenberg, who codesigned this interior, has an affinity for quiet luxury that is typical of his sign.

taurus April 20–May 19

You are hyper-attuned to quality. Jarring colors upset you, while rough textures annoy. After a tough couple of years acquiescing to the hard-edged tastes of others, you are longing for anything soft and sensual. Now that sternly practical Saturn has departed Taurus, you come first. While others try to hurry your decisions, you need time. You want to sample wall colors and live with them, and see every single table before you choose one. Your personal space—your bedroom, in particular—is an issue. Frank exchanges around the emotionally intense Full Moon on the 7th force others to realize that you just can't compromise or be hurried. Resolving these conflicts relaxes you to the point where antiques suddenly seem stiff compared with the ease of contemporary furniture. Conscious that your resources are limited, you view purchases as an investment. If you are considering a splurge on expensive silk cushions, don't. Midmonth, after a chance visit to a gallery or museum, you begin seeing everything differently. You are drawn to colors that recently you would have rejected, and previous plans seem passé.

all about taurus

- Color your world: pastel shades of blue, pink, and green
- Plant life: violets and roses
- Form fetish: plump ovals
- Eat up: sweet foods such as juicy apples and syrupy baklava
- Taurus hates: ugliness
- Taurus needs: luxury at a bargain price
- Taurus people: artist J.M.W. Turner, Peter Carl Fabergé, architect Alan Wanzenberg, landscape designer Frederick Law Olmsted

gemini May 20–June 20

You usually make decisions easily. Now, however, you're worrying about everything from choosing the right sheets to whether to renovate an entire room. Put away your credit card; there's no hurry. If new ideas are what you need, head for bookstores and museums, or take a trip. That way you will approach the new cycle with a completely fresh viewpoint, triggered by the Gemini New Moon on May 23.

cancer June 21–July 21

While you welcome change, you prefer it to be on your timetable. But now you face pressure to reorganize your living space—fast. You would ordinarily research the cost of an improvement as major as a kitchen renovation, but by the Sun's clash with innovative Uranus on the 15th, you realize that you must begin somewhere. Knowing this, you plunge in, leaving budgetary concerns for later.

leo July 22–August 22

Most Leos are so busy that home improvements are postponed until they become urgent. But whether prompted by work or family pressure—or some happy development—you realize that change is now necessary. You begin by thinking small, but soon decide that you really need to convert a garage—or add a whole new room. Events move swiftly, so that by the 30th, what was merely a blueprint begins to take shape.

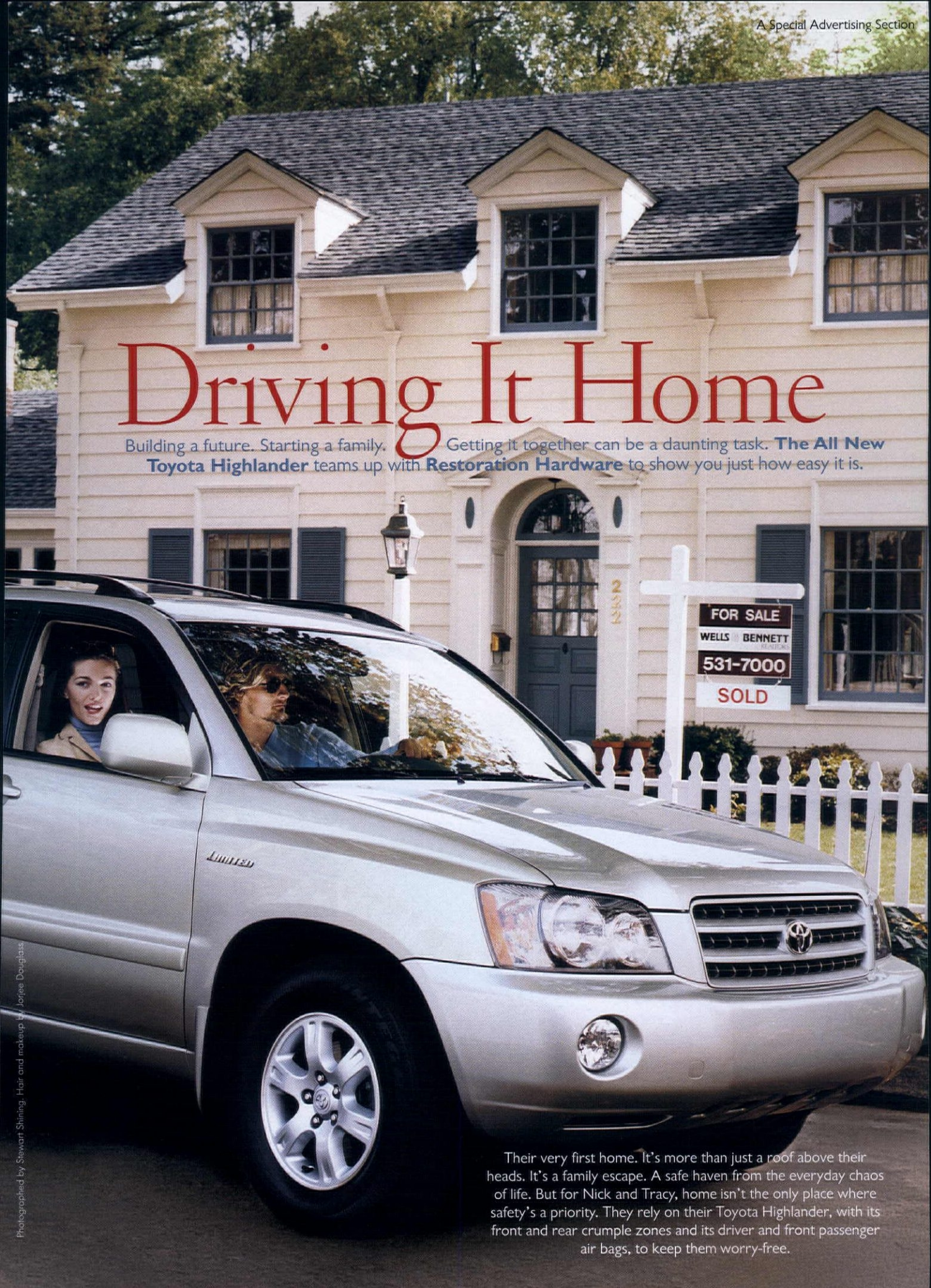
virgo August 23–September 21

You know your tastes; these rarely change. But suddenly your bedroom looks drab, your kitchen uninspiring. What's more, changes in your lifestyle alter your requirements. While a coat of paint might offer a quick fix, you probably need a completely new approach. Your ideas are worthwhile. Nevertheless, listen to a decorator's advice. ▶

SANG AN (STILL LIFES); STYLED BY STEPHEN ORR; FRANÇOIS HALARD (WANZENBERG); TURNER/BRIDGEMAN ART LIBRARY; COURTESY OF A LA VIEILLE RUSSIE (EGG)

Driving It Home

Building a future. Starting a family. Getting it together can be a daunting task. **The All New Toyota Highlander** teams up with **Restoration Hardware** to show you just how easy it is.



Their very first home. It's more than just a roof above their heads. It's a family escape. A safe haven from the everyday chaos of life. But for Nick and Tracy, home isn't the only place where safety's a priority. They rely on their Toyota Highlander, with its front and rear crumple zones and its driver and front passenger air bags, to keep them worry-free.

Photographed by Stewart Shining. Hair and makeup by Jorjee Douglass.

One house. Two opinions. As they pore over paint chips, they each evaluate their bargaining chips. Decorating could be a bumpy road.... What a relief that a smooth ride is always around the corner in their Toyota Highlander. And with available four-wheel drive for all outdoor conditions, Nick and Tracy are sure to weather any storm.

TOYOTA

DRIVING IT HOME SWEEPSTAKES

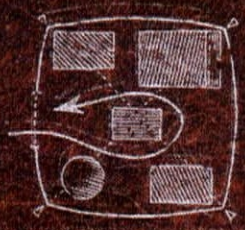
Enter to win $5,000 worth of merchandise from Restoration Hardware—you pick it! To enter, send a postcard with your name, address and phone number to: Driving It Home Sweepstakes, Condé Nast, 6300 Wilshire Blvd, Los Angeles, CA 90048, or email it to toyotasweepstakes@condenast.com.

No purchase necessary. See the promotion page in this issue for details and location of complete rules.

Finding stuff they like here is easy. The trouble is picking what they like best. And Nick and Tracy want the best of both worlds—they refuse to sacrifice style for comfort. Why should they, when everything they want is right before their eyes? From furniture and lighting to hardware and accessories, Restoration Hardware blends the classic designs of the past with modern standards of quality and comfort.

RESTORATION HARDWARE

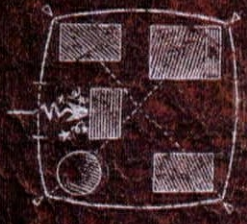
FENG SHUI: INVITING THE CH'I INTO YOUR TENT.



WHEN CAMPING WITH THE UNIVERSAL LIFE FORCE, ARRANGE YOUR LIVING SPACE WITH CARE.

SITE ORIENTATION SHOULD PROVIDE THE CH'I WITH MAXIMUM ACCESS TO YOUR TENT. ALSO, LEAVING A FLASHLIGHT ON MAKES IT EASIER FOR THE CH'I TO FIND YOUR TENT IN THE DARK.

IN FENG SHUI, ONE MUST "HINDER THE WINDS." KEEP YOUR TENT FLAPS CLOSED TO AVOID POTENTIAL MISHAPS.



DON'T ANNOY THE CH'I BY LEAVING THINGS AROUND FOR IT TO BUMP INTO. YOU CAN'T HAVE HEALTH, HAPPINESS AND PROSPERITY IF THE CH'I GOES AWAY MAD.

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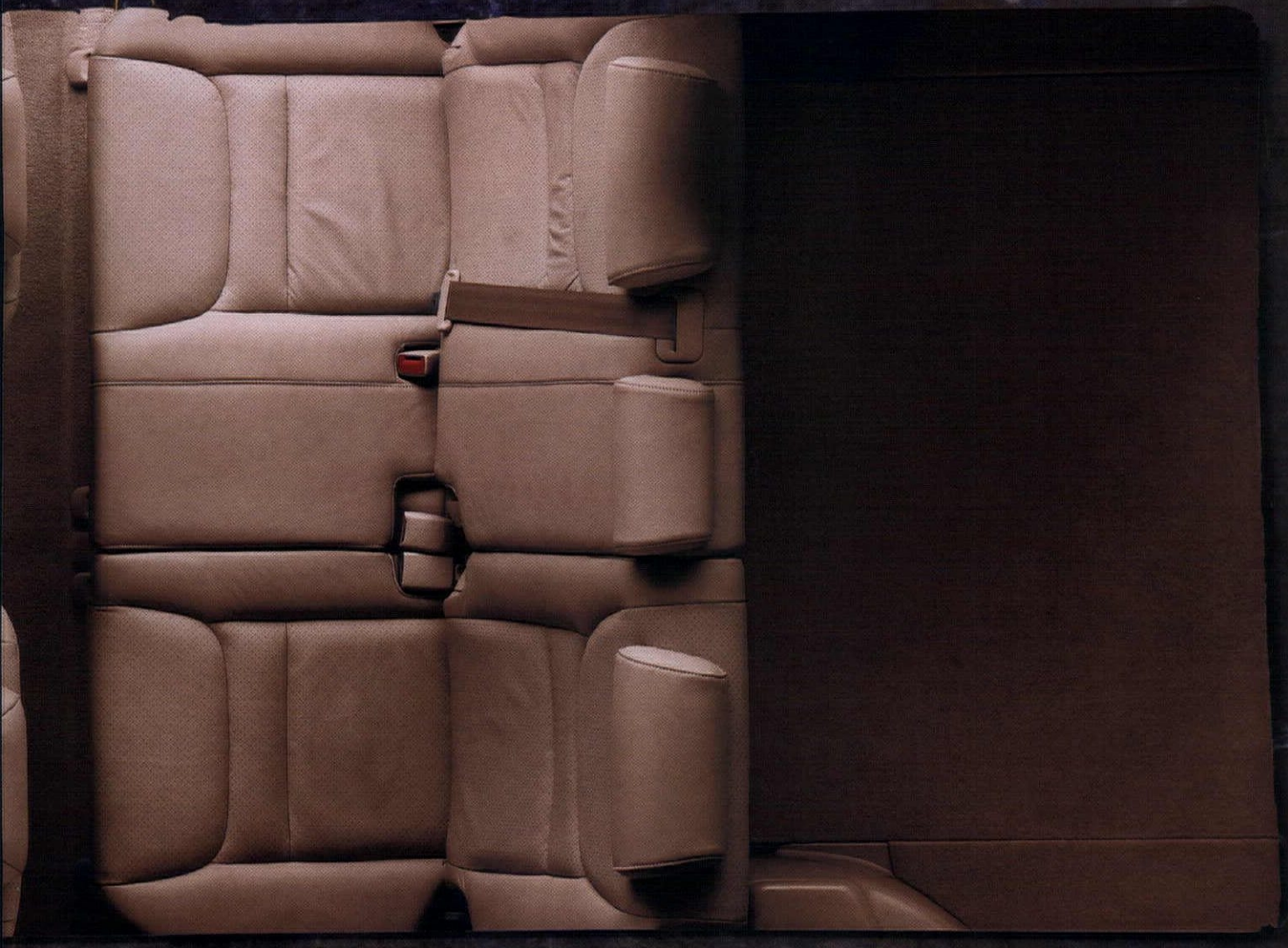
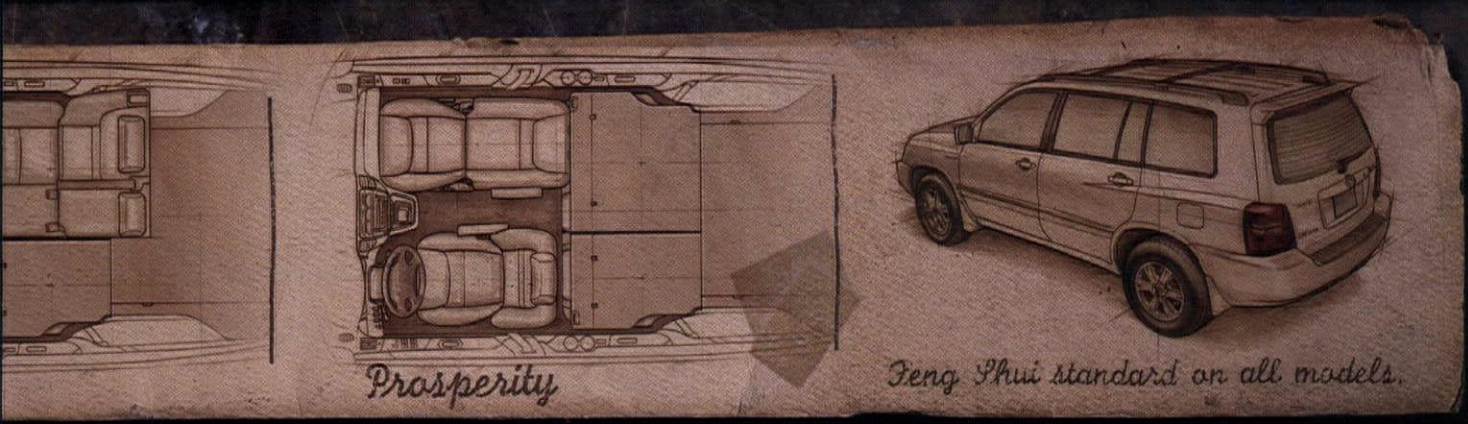
IT WITH THE CH'I.

ECTED BIT OF COMFORT IN THE RUGGED WORLD OF THE SUV.





ITS VERSATILE SEATING ALSO LETS YOU ARRANGE THAT COMFY SPACE JUST ABOUT ANY WAY YOU WANT. LEAVING PLENTY OF ROOM FOR HEALTH, HAPPINESS AND PROSPERITY.

DRIVING IT HOME WITH STYLE

When you purchase or lease a 2001 Toyota Highlander from April 29th to May 20th, 2001, you'll receive a $75 gift certificate to Restoration Hardware, compliments of Toyota.*

Mission accomplished! Time now to unload and unwind. Well, maybe not in that order. The trip to Restoration Hardware was a success, with finds from furniture to fixtures for every room. And room is never a problem in the Toyota Highlander. With abundant cargo space and rear seats that fold down, it makes room for Nick, Tracy and whatever else comes along for the ride. Fitting it all into the Toyota Highlander was not a problem. The question is, will it fit in the house?

*Enrollment packet containing Restoration Hardware mail-in certificate to be forwarded 60 days after vehicle purchase or lease date. Certificate is good from April 29, 2001 - April 29, 2002, redeemable at any Restoration Hardware store or through the catalog. Offer available only for new Toyota Highlander vehicles purchased between April 29, 2001- May 20, 2001. Date of purchase and/or lease date shall be deemed the date of the sale or lease document. Vehicles taken delivery before or after the promotional period of April 29, 2001 - May 20, 2001 will not qualify for the offer. This benefit is non-transferable and cannot be substituted for its cash value. Recipient is responsible for any taxes associated with receipt of this benefit. Restoration Hardware Gift Certificate subject to Restoration Hardware's terms and conditions.

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HOUSE &GARDEN openhouse

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May 10–19, 2001

In celebration of *House & Garden*'s June 2001 Destination issue—devoted to Chicago style and design—we are pleased to present **100 Windows Chicago**, a multi-tiered shopping promotion in association with top retailers and designers throughout the Windy City.

A **100 Windows "Passport"** will be your shopping guide to accessing a variety of exciting retail events, purchasing incentives, and prize drawings.

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to find out how you can participate and obtain a 100 Windows Passport, or call 1.866.360.9387.

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Please RSVP to Kendall Carlson at 212.286.4559.

Baccarat

Driving it Home

Win a $5,000 Shopping Spree at Restoration Hardware!

Is there a room in your home that could use a facelift? Well, you need to look no further. Toyota and Restoration Hardware have teamed up for the DRIVING IT HOME Sweepstakes, to give one lucky winner (and their lucky home) $5,000 worth of merchandise from Restoration Hardware!

To enter, simply send your name, address and phone number to:

Toyota DRIVING IT HOME Sweepstakes
The Condé Nast Publications Inc.
6300 Wilshire Blvd.,
Los Angeles, CA 90048

or e-mail your entry to:
toyotasweepstakes@condenast.com

No Purchase or payment of any kind is necessary to enter or win this sweepstakes.

A purchase will not improve chances of winning.

See page 203 for full rules.

TOYOTA

RESTORATION HARDWARE

libra September 22–October 22

To you, style is as important as comfort. Yet practical or financial demands are forcing you to compromise. Initially, this is a crisis, but soon you are shopping everywhere, from IKEA to yard sales, which is not only fun but yields inexpensive solutions. By the New Moon on May 23, you discover clever ways to create a luxurious look, especially in your bedroom, without breaking the bank.

scorpio October 23–November 21

No one is more persistent than you, but others are stubborn about creative and money matters. You know what color is right, and you know you would regret a budget buy. The Scorpio Full Moon on May 7 brings issues to a head. Compromise now and you gain bargaining power later. This becomes useful when you realize that what you need to transform the room isn't just a paint job but a set of French doors.

sagittarius November 22–December 20

You are not usually rigid in your thinking, but it is really important to you to have your home office, kitchen, or bedroom just the way you like it. By May 6, when your ruler Jupiter clashes with Pluto, the planet of power struggles, you have reached an impasse. Keep talking. You need a whole new approach: combining a sleeping and working area, building a loft. The excitement of fresh ideas resolves dilemmas—and restores damaged relationships.

capricorn December 21–January 19

You have always prided yourself on being sensible. So you are surprised, if not abashed, when you realize you have either budgeted unwisely or neglected such vital considerations as whether everyone will actually fit around that new table. The sudden changes in plan triggered by the Sun's challenge to Uranus on May 15 demand fast action. While stressful, this forces you to view certain rooms in an entirely new way. Why not turn the entrance into a dining hall? Shocking, perhaps. But original, and practical.

aquarius January 20–February 17

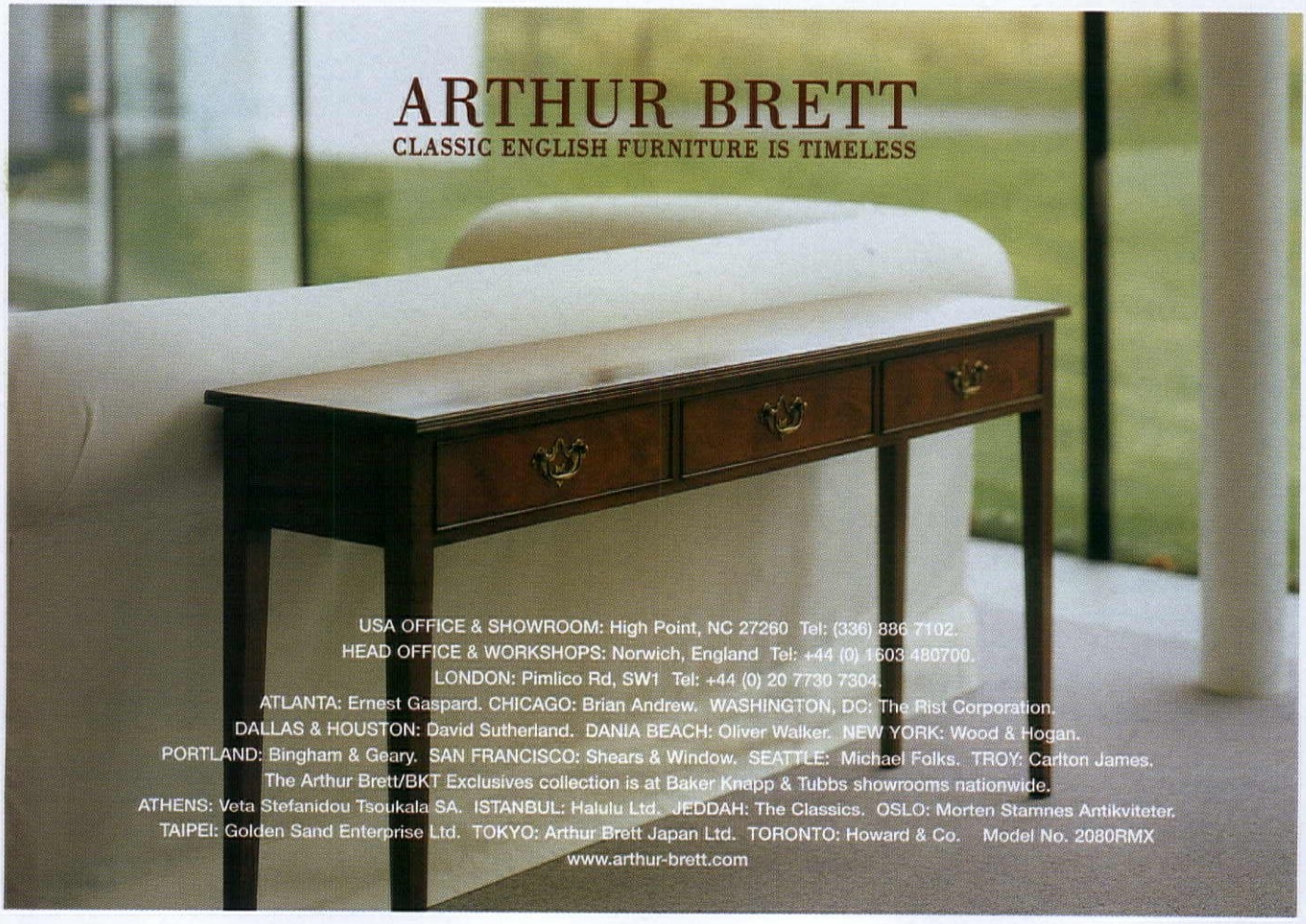
One of your strengths is your ability to understand where others are coming from. Consequently, you can usually find a way to assert your will while avoiding clashes. By early May you realize that unless you take an overt stand—refusing to consider floral prints, for instance, or insisting on a modern look—others will ignore you. Tensions peak around the 15th, when your ruler Uranus is adversely aspected. Ironically, the self-review that this demands—do you still feel that strongly about antique reproductions?—brings much needed insight.

pisces February 18–March 19

You are generous with your time and ideas, so when close friends ask for your assistance in decorating, you are happy to help. By the emotionally intense Full Moon on the 7th, however, you are regretting it. You have offered good ideas for ways to use color to disguise design problems, and for finding inexpensive, albeit luxurious, furnishings. Yet others are unresponsive. Don't take it personally; just temporarily withdraw. By May's close they will apologize and seek more advice.

aries March 20–April 19

You're inquisitive by nature, but you're also impatient. Consequently, you'll sometimes repaint or re-cover in haste, only to realize that you could have done better. Now you have a chance to sharpen your decorating skills. Time invested in a new course of study—quite possibly while you're traveling—so stimulates you that you are seeing everything with fresh eyes. Think twice before you strip the walls: what you've learned is important, but just a start.



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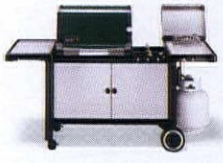

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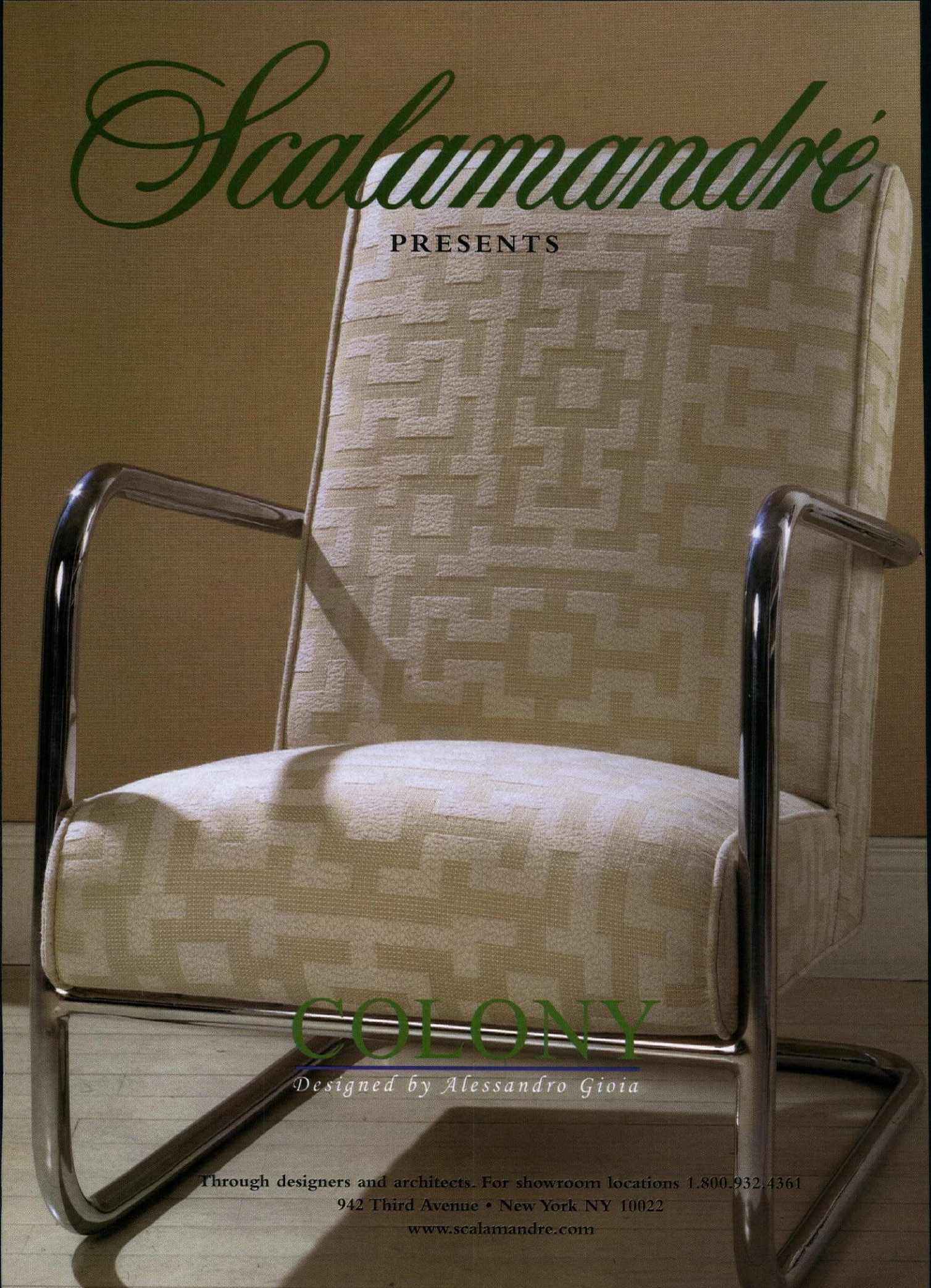
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hunting & gathering

Clockwise from rear: Lemon slices on Jan Milne's silk-screened satin. In Scotland, 011-44-141-445-5554. Limonaia in cotton from Designer's Guild. Flying fruit on Waverly's Parfait cotton. 800-423-5881. Designer's Guild Frutetto features apples and pears.

FRESH AND FRUITY

This spring, our favorite patterns are a sweet and juicy mix of fruity themes and colors. Whether your taste runs to hot and tropical, retro cool, or conservative chic, we've got something to whet your appetite. Feast your eyes on these delectable fabrics.

PRODUCED BY MICHELLE B. ROTMAN ■ PHOTOGRAPHED BY BOB HIEMSTRA

berries à la mode

Sophisticated style doesn't grow on trees. Go for the glam with Brunschwig & Fils Strawberry Fayre glazed-cotton chintz, shown in black behind the Lester slipper chair, which is upholstered in the light yellow colorway. Complete the look with a plush Valor terra-cotta carpet, $9.90 per yard, from ABC Carpet & Home (in NYC, 212-473-3000) and Christian Louboutin's pink pass mules with a red ribbon accent (in NYC, 212-396-1884).

LE STYLE

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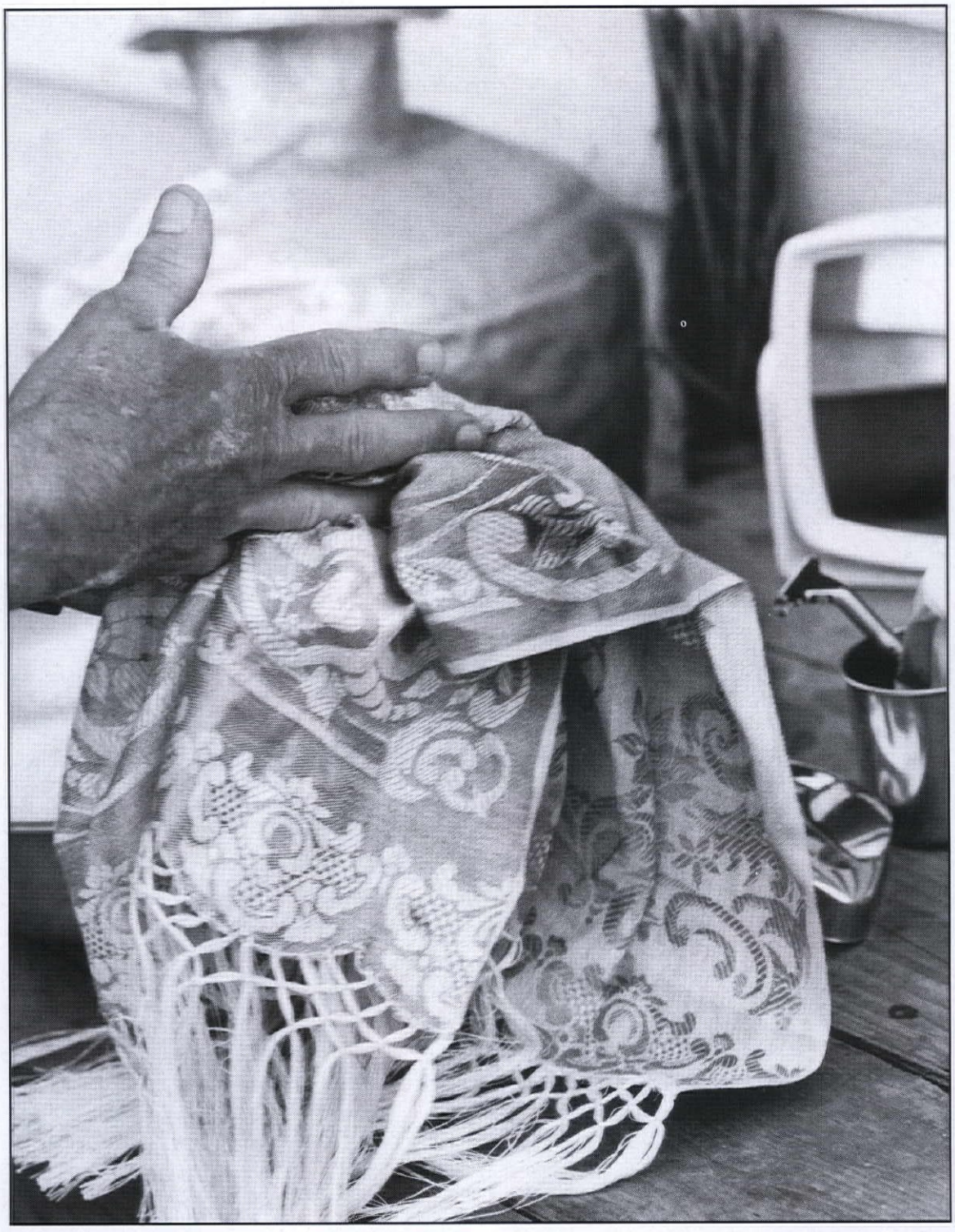
cherries jubilee

Even a little cardinal can't keep away from our pie. Schumacher's Cherries cotton in cornflower and red makes a lively wallpaper. Cesto Cerezas cottons in Brown and Yellow are great as a window shade or a napkin. Waverly's Pick Me cotton in Cherry serves as a tea towel, hung on a leather and chrome chair, $159.99, from Basics Furniture (in NYC, 212-691-5595). Pie plate, $31, Emile Henry (in DE, 302-326-4800).



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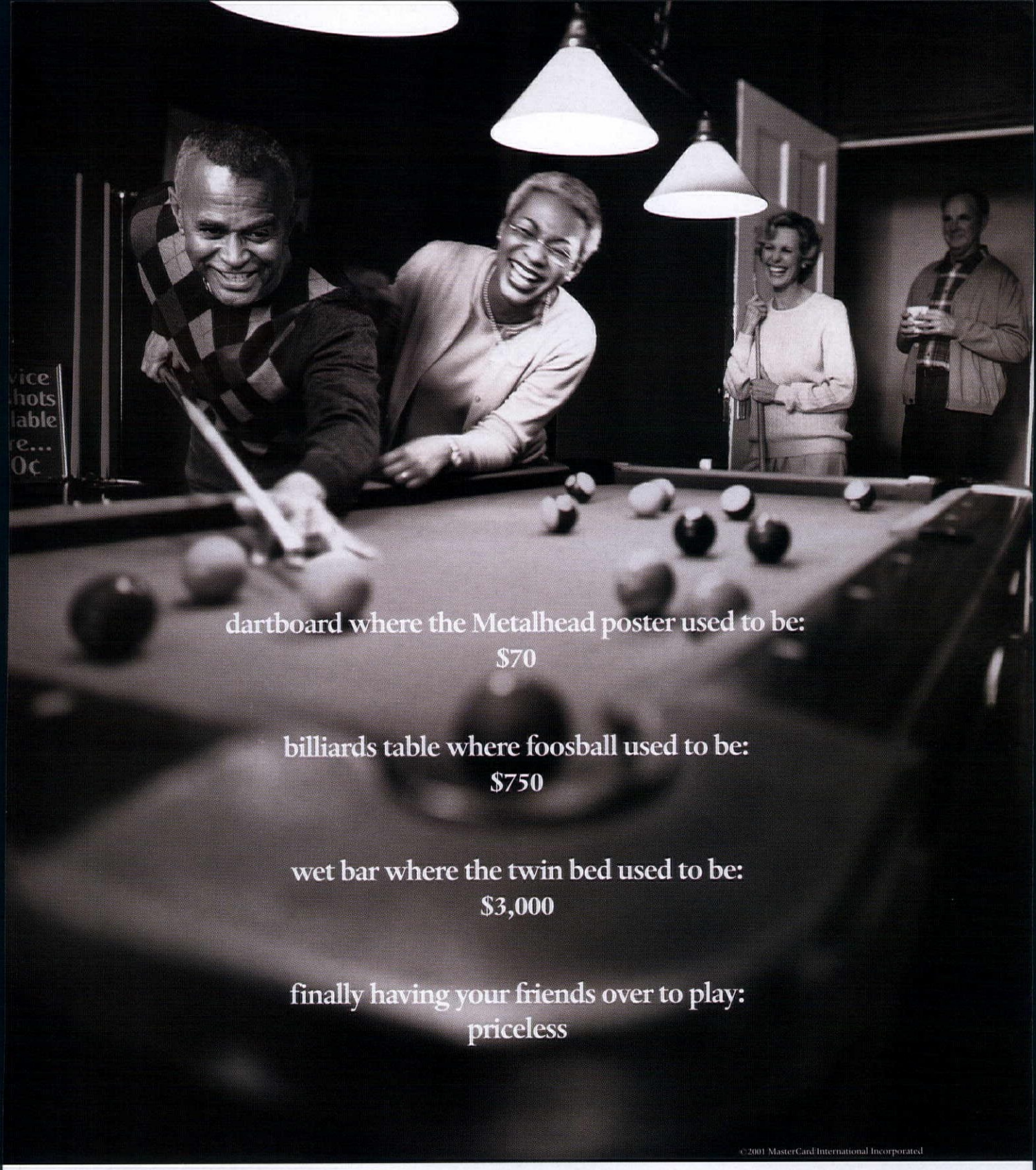
ripe for the picking

This trompe l'oeil may look good enough to eat, but you really shouldn't try it. Unlike the genuine article, though, this fabric fruit retains its color and freshness all year long, and it's never out of season. Brunschwig & Fils Bartlett cotton print in Vellum, on left, is reminiscent of old-fashioned seed packets. Fruit Stand, on right, in Coral and Purple from Schumacher, is a botanical study of summer's delicious bounty. Sources, see back of book.



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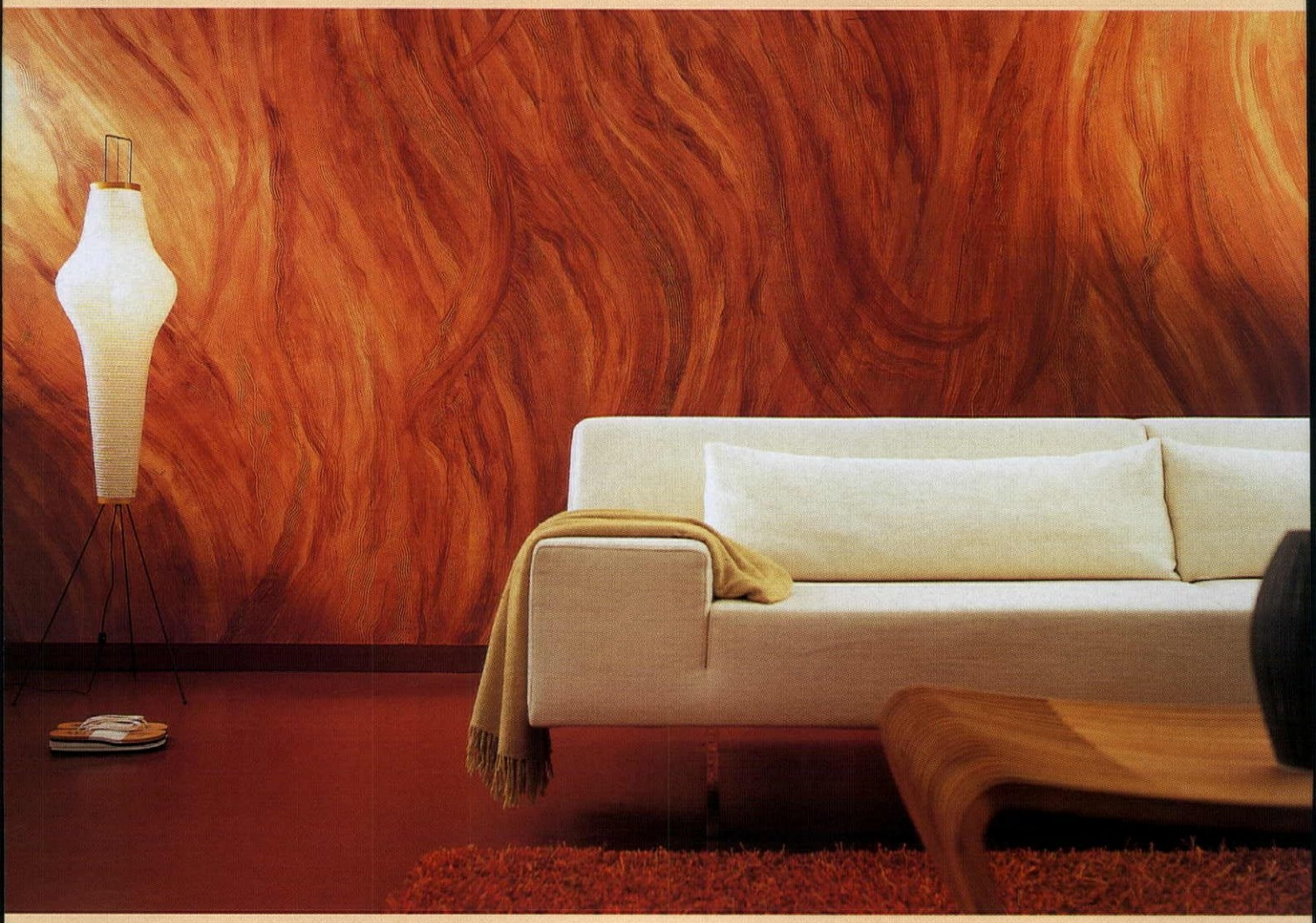

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object lesson

A dazzling gilt bronze winged caryatid support sits beneath the arm of a French chair ca. 1825.

FRENCH EMPIRE

IT WAS THE NEXT BEST THING to a triumphant Napoleonic return from Elba, and almost as sensational. Last fall, *le tout Paris* was agog over the exhibition "Empire Across Europe, 1800–1830" at the Ariane Dandois gallery. Assembled in the airy rooms on the rue du Faubourg Saint-Honoré was a stupendous array of Empire furniture and decorative pieces embodying a masculine style that evoked military campaigns and the glory of victory. The symmetry and austere lines of the chairs, tables, and beds expressed rationality and restraint, yet the pieces were richly carved and luxuriously embellished with ram's heads, serpents, winged caryatids, gilded garlands, and friezes of scantily clad revelers.

WRITTEN BY GEORGIA DZURICA ■ PHOTOGRAPHED BY MICHAEL T. MCDERMIT

SOURCES, SEE BACK OF BOOK

object lesson

WHO KNEW? Before the Ariane Dandois exhibition, probably not many. Empire furniture was made for a limited period, primarily during the reign of Napoleon Bonaparte (1800–1815), whose zeal for pomp and circumstance gave impetus to many of the style's hallmarks. "I had an idea while I was working on the exhibition," Dandois says, "that the man realized he was not going to be there for long." Rather than take on the enormous, time-consuming task of building a château, as most self-respecting kings would have, Napoleon, as Dandois puts it, "did something wonderful": he redecorated extant palaces.

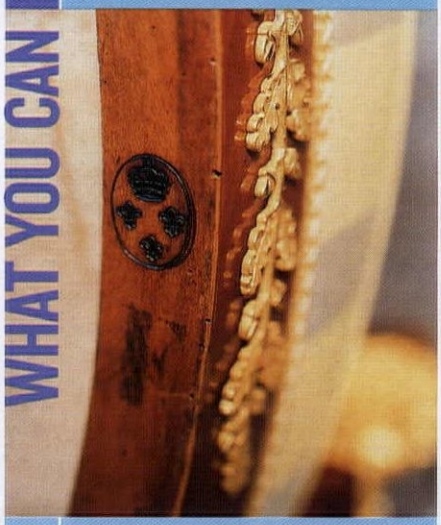
The peripatetic Napoleon thought nothing of moving from one piece of royal real estate to another (he used about a dozen residences), even for just one night, and he needed to fill the places up. He restored the national furniture office, which had been responsible for the

An 1812 portrait of Napoleon, above, by David. ■ A painted and gilded Italian armchair, below.

WHAT YOU CAN FIND

In the market for a good Empire chair? You're in luck

■ A dearth of good original work has narrowed the market for French Empire furniture. The best pieces were by Georges Jacob and his sons, especially François-Honoré-Georges, who, under the name Jacob-Desmalter, enjoyed a career as one of Napoleon's favorite furniture makers. Others



whose work brings top dollar are Bernard Molitor, Pierre-Antoine Bellangé, Jean-Guillaume Beneman, and Pierre-Benoît Marcion.

"The easiest things to find are Empire chairs," says Sotheby's Phillips Hathaway, noting that paintings of the time show a profusion of chairs. He finds Empire beds tough to sell because they're short, deep, hard to make up, and "not something you can pull out from the wall. They weigh a ton."

Ariane Dandois says that armchairs and desks are popular now. Prices range dramatically, depending on quality, provenance, and the presence of bronze mounts. According to Dandois, a very good pair of armchairs start at about $50,000. A gueridon might be $40,000, but you can find "wonderful" ones for $15,000.

New York dealer Karl Kemp prices a "decent" pair of armchairs at $12,000 to $16,000, but says that a well-documented pair with provenance could run as much as $80,000.

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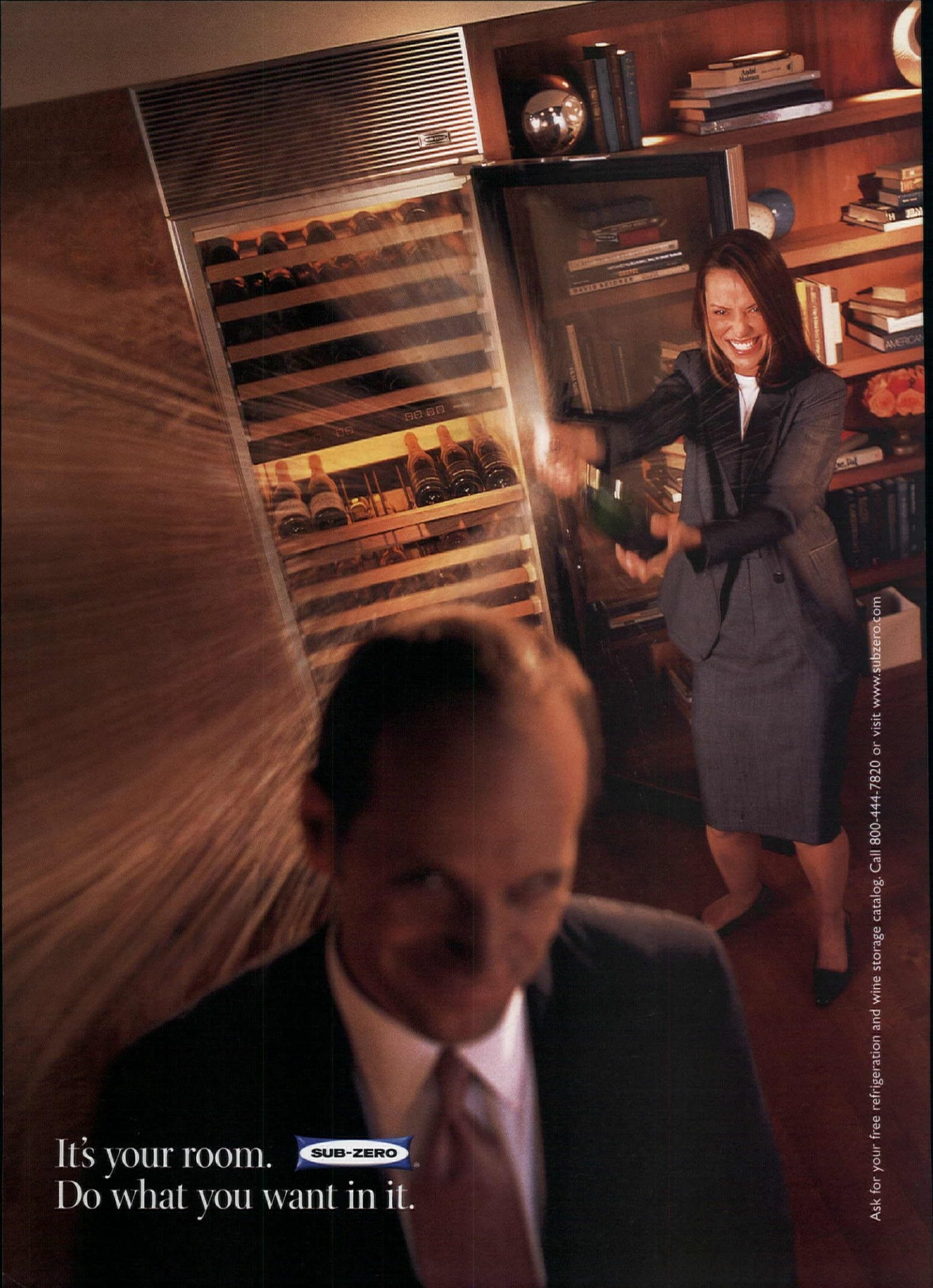
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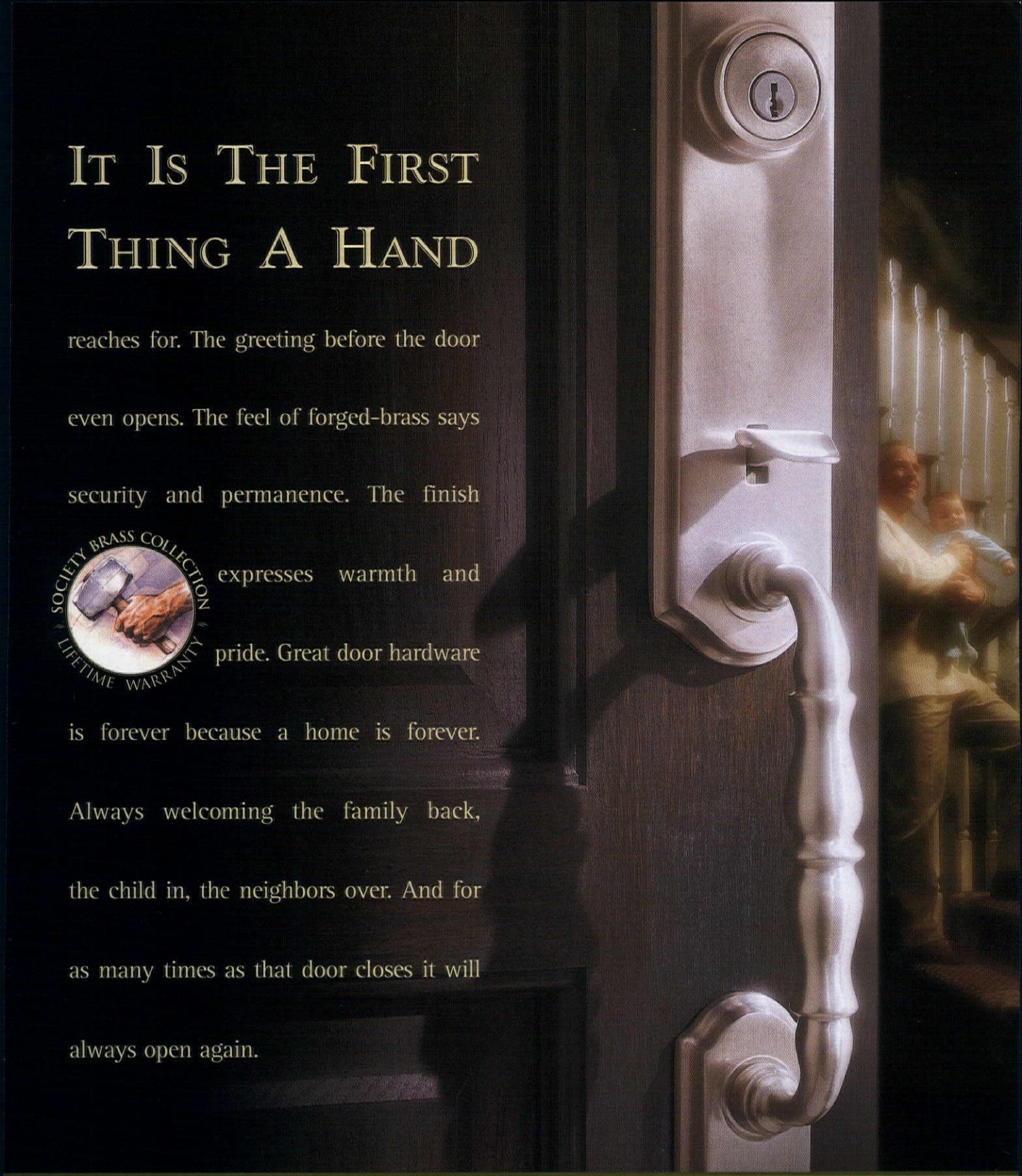

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commission, restoration, and distribution of furniture for the crown. This was good news for *ébénistes,* the fine-cabinet makers who traditionally did veneering and marquetry, and the *menuisiers,* or joiners, who worked in solid woods. As a counterpoint to its strong lines, Empire furniture featured sumptuous fabrics. Through large commissions, Napoleon also turned around Lyons's silk industry, which the Revolution had all but destroyed.

When Napoleon bought Malmaison, a château outside Paris that became the family favorite, his wife, Josephine, hired Charles Percier and Pierre-François-Léonard Fontaine, two architects who had studied in Rome, to decorate. It proved to be a seminal step in the creation of Empire style. Percier and Fontaine, Dandois says, "were historically the first people who could at the same time be architects and decorators, who could design the fabrics, design the curtains. They could make everything for a room."

Percier and Fontaine helped establish Empire style, and helped to popularize it by publishing plates showing interior designs. "It was appealing to a certain new class at that time," says Madeleine Deschamps, art historian, designer with Peter Marino Architects, and author of the 1994 book *Empire,* "because it gave a grandeur to a new society." As Napoleon extended his power across Europe, so did Empire taste move across Italy, Spain, Portugal, Germany, Austria, Holland, Sweden, and Russia. In France, production levels made it possible for many people to live fashionably.

"It was the first time in French history that a middle class was forming," says Phillips Hathaway, senior vice president and director of European furniture at Sotheby's. "There was a whole group of people who were emulating what the so-called aristocracy was doing then, which would have been the Bonapartes."

The sphinx, top, is a detail of an 1817 mahogany desk/bureau from Spain. ■ Huit gilt-wood armchairs ca. 1830, above, from Rome, flank a mirrored console from Milan ca. 1825 and a Medici vase ca. 1830. ■ A patinated gilt bronze clock, left, from Russia ca. 1805.

ERIC LESSING/ART RESOURCE, NY (NAPOLEON)

As I See It, #44 in a series
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The Bonapartes and their admirers filled their houses with *meubles meublants,* or furnishing pieces—armchairs and sofas that were left in position—and *chaises volantes,* "flying chairs" that could be arranged around a fire or table. Since dining rooms were uncommon, there were no big tables. Instead there were small ones, suitable for needlework, playing cards, or doing watercolors. The most popular was the gueridon, a marble-topped, round or polygonal table supported by a central leg or three or four columns on a base. Mahogany was the wood of choice, but when an 1806 blockade cut off the supply from abroad, cabinetmakers turned to beech, ash, pear, elm, and other local woods, which they painted or gilded.

Serpents slither up the legs of an Italian gueridon ca. 1800, above. ■ A Mars figure, below, is part of a gilt bronze French candelabra ca. 1820.

Most beds were designed to be placed lengthwise against a wall. They often stood on platforms and were canopied and draped in muslin or silk. The popular *lit en bateau* had a prow at one end; the *lit à couronne* was topped with a crown-shaped canopy. Daybeds were modeled on antique couches, and had out-scrolled ends.

"Everything was intended to make Napoleon look almost like a god," says Roger Prigent, an eminent collector and owner of Malmaison, the biggest outlet for Empire furniture in the United States (253 East 74th street, New York,

ONE-WOMAN SHOW

In Paris, Ariane Dandois cuts a bold and wide stylistic swath

■ Dandois studied art history at the Louvre and the Musée Guimet, where more than ten years of course work qualified her as an "eternal student."

She went into business in 1973, and moved into her large gallery on the rue du Faubourg Saint Honoré (011-331-43-123-939) in 1999. Over the years, Dandois has mounted many groundbreaking exhibitions, including ones of Japanese screens, marble furniture, Russian furniture, and paintings of Krishna. Her Empire furniture show last fall included a pair of secretaries, attributed to Molitor, that belonged to Napoleon and a Sèvres vase that the emperor gave to his sister.

At home, Dandois lives with pieces from around the world—from pre-Colombian to 16th-century Dutch to contemporary. "It's a mishmash," she says. "But when you buy with one eye, there's a link between things." The furniture is not off-limits to her miniature dachshunds.

She finds the idea of a totally period room outdated. People today, she says, "buy with their heart." That describes her own philosophy as a collector. "If I were married to Bill Gates, I would make him broke in a year, because I have a very eclectic taste."

JANE CHURCHILL

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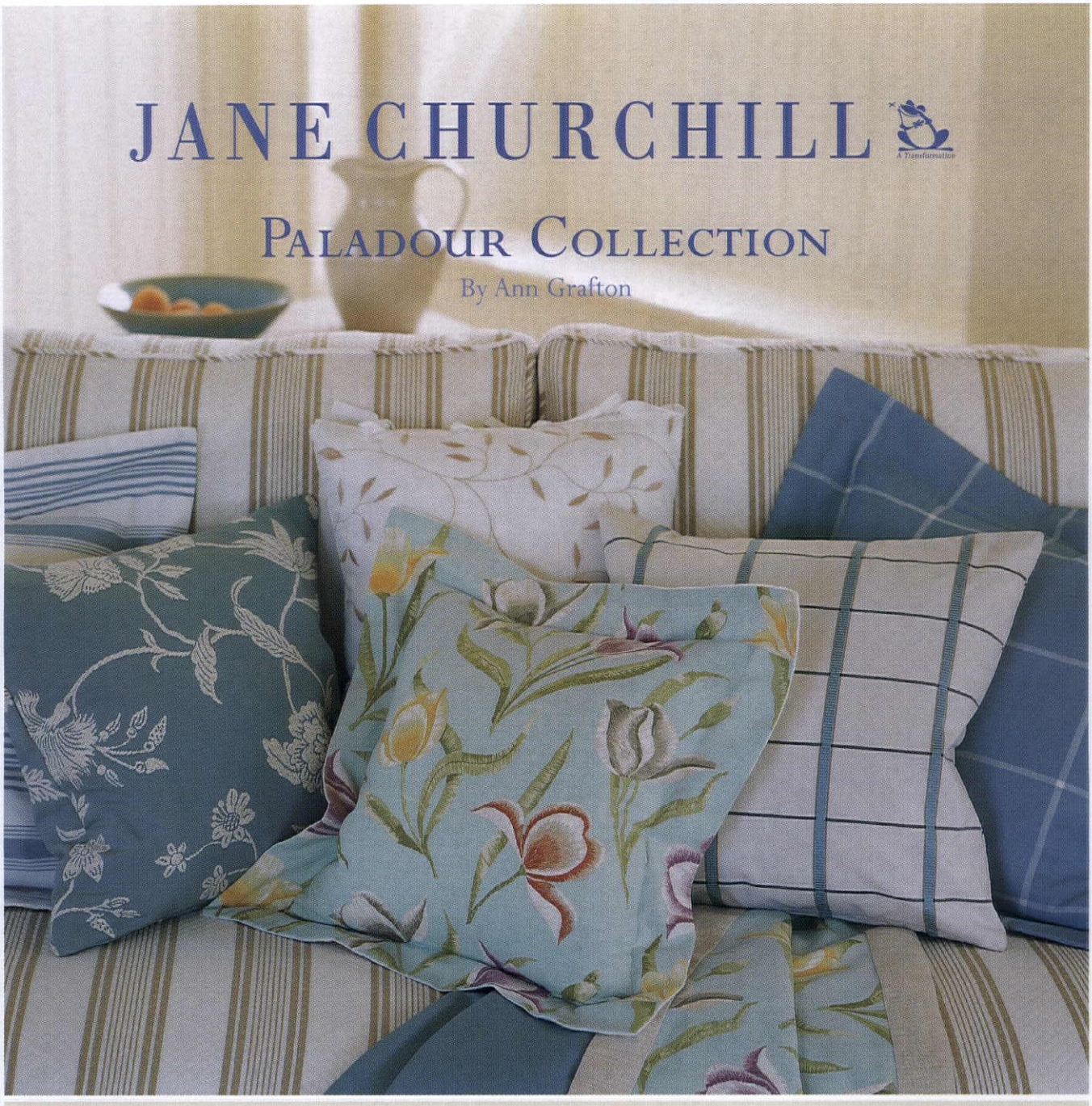

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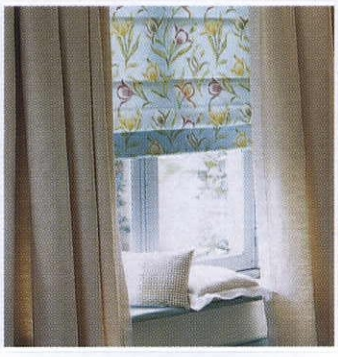

French mahogany armchairs ca. 1800, left, surround a gueridon ca. 1805 attributed to Jacob Desmalter. ■ A corner of an Italian commode ca. 1820, below.

NY 10021). While Empire style gave expression to Napoleon's ambition and achievements, it was really the culmination of two preceding transitional periods. Its origins were in the neoclassical revival under Louis XVI, spawned by the discovery of Pompeii and Herculaneum. Louis XVI style then evolved into the postrevolutionary Directoire style, which emphasized antiquity.

"For me, the appeal of Empire furniture is the sense of architectural restraint and balance of design," says Bill Rieder, curator and administrator of European sculpture and decorative arts at the Metropolitan Museum of Art in New York. "At its best, Empire furniture has a wonderful balance between ornamentation and structure."

That, of course, makes it ideal for our own age, in which many people like to temper exuberance with restraint, or give a flourish to an otherwise minimal space. Empire pieces, Prigent says, "can mix very well with modern furniture." But the style can, in fact, live harmoniously with almost anything. "Taste is extremely eclectic in the younger collectors who are rising up now," Dandois says, "and I love that. They are willing to put a pair of eighteenth-century armchairs, an American sofa, and a large Empire gueridon in a room. I think that's the way it should be—a mix of every style and generation."

Georgia Dzurica is a freelance writer based in Atlanta.

WHERE TO LOOK

Don't rush off to France. There are American dealers to help you

In the United States, the popularity of this furniture seems to be regional, with many devotees in New York, Atlanta, New Orleans, and Texas. If you can't get to France, don't despair: you might find something closer to home.

■ Dealer Karl Kemp has people scour Europe for French Empire. Karl Kemp & Assoc., Ltd., 34 East 10th Street, New York, NY 10003. 212-254-1877. www.karlkemp.com.

■ M.S. Rau Antiques is in the heart of the French Quarter and features a 125 percent guarantee. 630 Royal Street, New Orleans, LA 70176-2427. 504-523-5600 or 800-544-9440. www.msrauantiques. com.

■ Nearby is Waldhorn & Adler, the city's oldest antique store. 343 Royal Street, New Orleans, LA 70130-2228. 504-581-6379. www.royalstreetguild.com/343.htm.

■ Send your designer to the Atlanta Decorative Arts Center, 351 Peachtree Hills Avenue, Atlanta, GA 30305; www.buckhead.org/adac/ or www.adacdesigncenter.com.

■ In Oklahoma, Zoller Designs and Antiques travel regularly to France for clients. 1603 East 15th Street, Tulsa, OK 74120, 918-583-1966, and 56705 East Highway 125 South, Afton, OK 74331, 918-257-6257.

■ Wholesale and retail buyers can check out Gardner's Antiques, outside New Hope, PA. 215-794-8616. www.gardnersantiques.com.

■ GieMme has launched a collection of reproduction French Empire furniture. www.giemme-stile.it.

PHARAOH FEVER

Egyptian embellishments reflect military glory

■ After Napoleon's conquest of Egypt, the distinctive Retour d'Egypte style-within-a-style arose. Its design repertoire included sphinxes, scarabs, lotus blossoms, palm fronds, griffins, obelisks, pyramids, and Egyptian heads. Military emblems also joined the decorative ranks: oak and laurel wreaths, imperial eagles, helmets, swords, lances, and arrows, as well as lyres and stars.

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FULL PETAL JACKET

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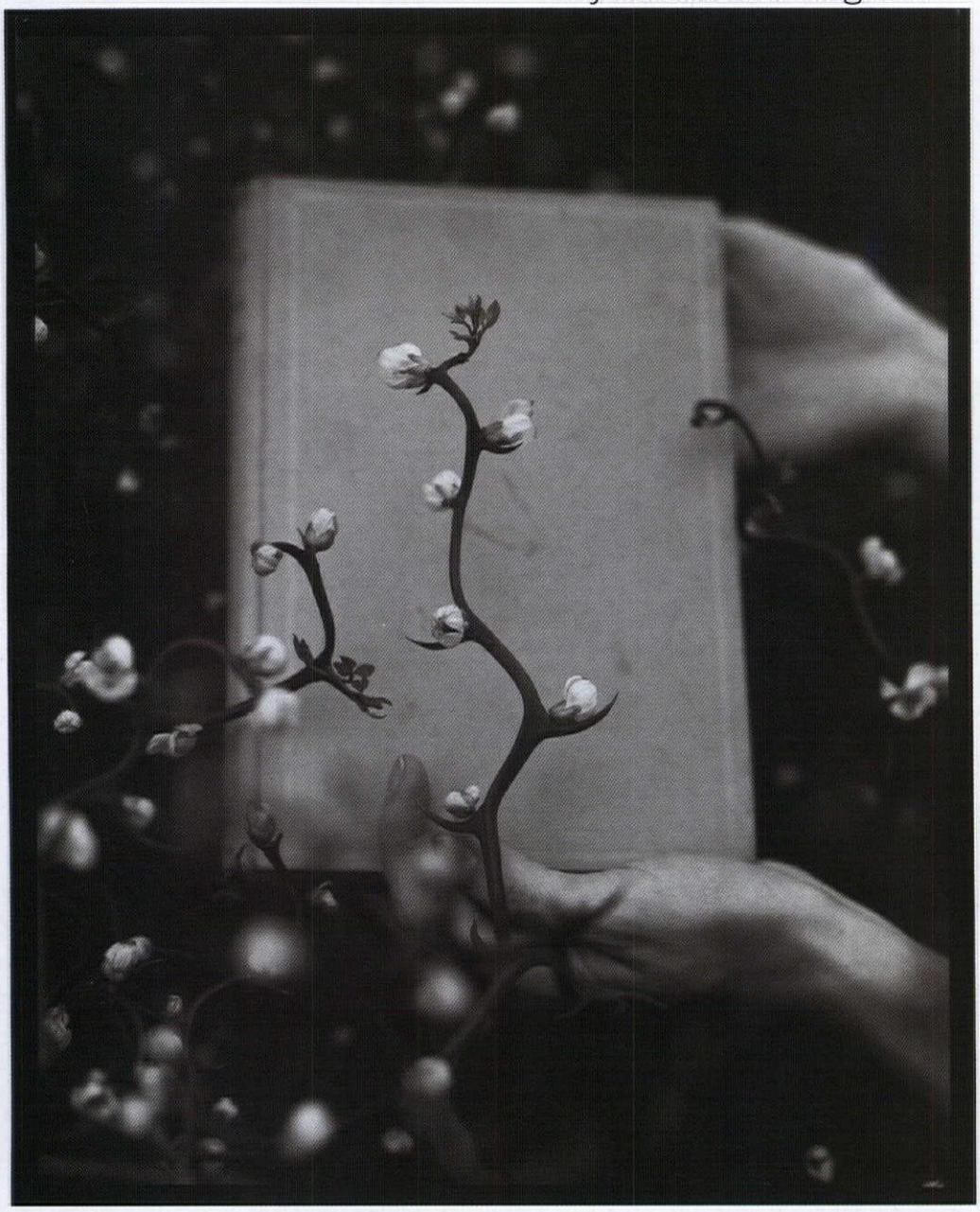


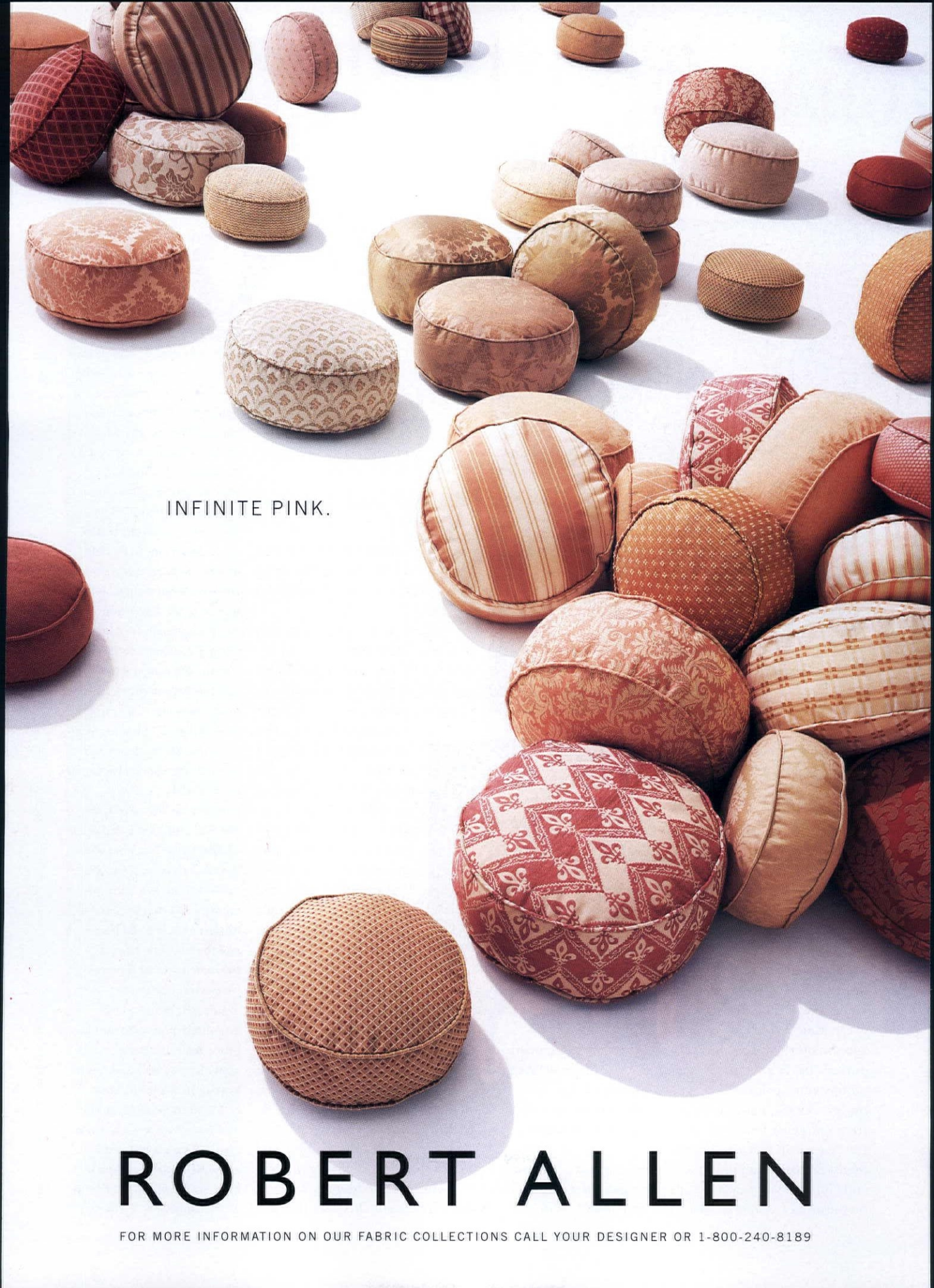
Schrager's photographs will appear at the Edwynn Houk Gallery in New York City from May 10 through June 30.

New work by Victor Schrager examines nature and humanity in a novel context

RECENT BOTANICAL photographs by Victor Schrager investigate the mysterious, fragile interaction between nature and civilization. These still-life compositions are made in the landscape, in all seasons. The intimacy and immediacy of the process give Schrager's work emotional weight; the images are both delicate and monumental.

Schrager uses books like a drop cloth, creating a monochromatic tableau against which flowers, leaves, and branches are isolated and become sculptural forms. The hands that hold the books provide a sense of scale and a bridge between the sensual and intellectual elements in the photographs. Schrager plays with focus and framing to create a layered, almost abstract, image. The tonal range produced by platinum/palladium printing emphasizes gradations of light and texture. In *Prickly Lemon,* above, the white flowers shimmer like stars in a dark sky: a collection of petals becomes a universe.

VICTOR SCHRAGER



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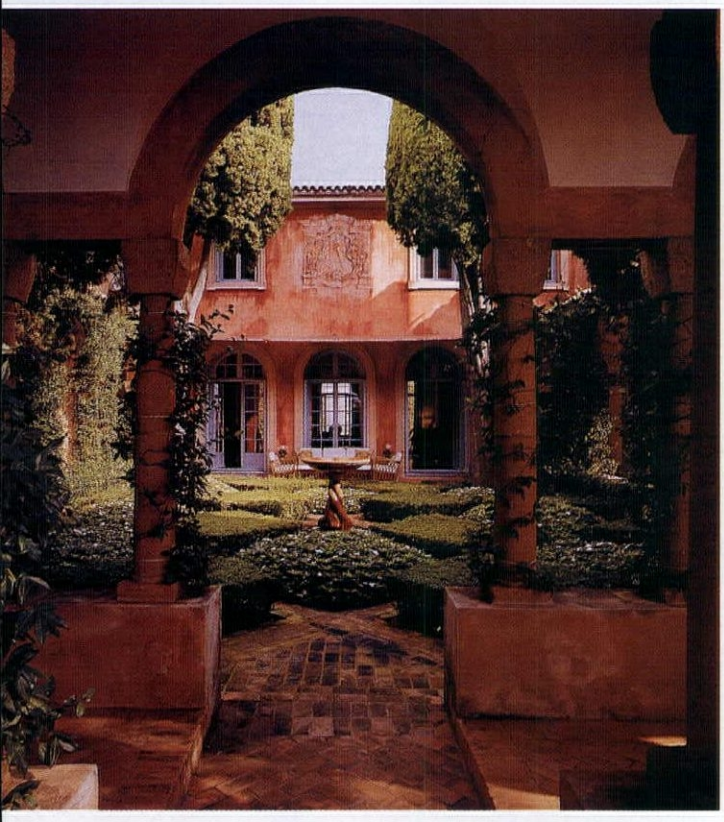
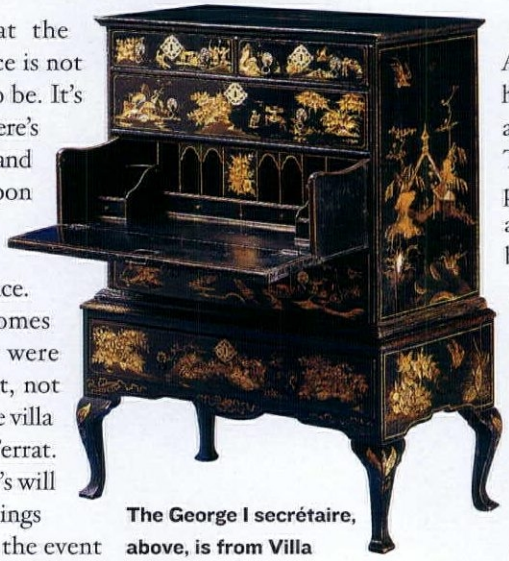


In the toniest of rummage sales, Sotheby's auctions the furnishings of one of the great houses of the Côte d'Azur, the villa La Fiorentina

THEY SAY that the South of France is not what it used to be. It's too built up; there's too much glitz and flashy money. Once upon a time, the wealthy in residence had a quieter sense of opulence. The great summer homes on the Côte d'Azur were about elegant comfort, not display—places like the villa La Fiorentina in Cap-Ferrat.

On May 23, Sotheby's will auction off the furnishings of the villa. For some, the event prompts memories of an era gone by. Jeweler Kenneth Jay Lane, a frequent guest from the '50s to the '70s, recalls that a lucky visitor might arrive at La Fiorentina to find Agnellis and Guinesses and an Indian princess gathered on the terrace. Somerset Maugham lived nearby, and often visited for cocktails and canapés. "It was a wonderful, magical place," Lane says. "Everything in perfect taste."

That had something to do with decorator Billy Baldwin, and his clients Harding and Mary Wells Lawrence. In the '60s, the Lawrences were the quintessential jet-setters. Indeed, he was the president of Braniff Airlines. She was the hard-charging chief of an advertising firm. They had Braniff planes painted in bright colors and upholstered in fabrics by Alexander Girard, and dressed Braniff flight attendants in uniforms created by Emilio Pucci. The Lawrences had much more modest plans for making over La Fiorentina when they bought the house in 1970 from Lady Kenmare and her son, Roderick Cameron. The villa had come with much fine European furniture. The couple asked Baldwin to provide "lots of linens and cottons, big puffy sofas and chairs, and good lights to read by," the interior designer wrote in his 1972 book, *Billy Baldwin Decorates.* Baldwin



The George I secrétaire, above, is from Villa Fiorentina, top. The African reliquary, top right, is from Gabon.

super afrique

Hubert Goldet was one of those rarities: a French aesthete with a sense of humor. Scion of a wealthy family and a connoisseur of contemporary art, Goldet was also a passionate collector of African tribal art. He liked to show it off in a darkened room, by flashlight. He died last year at age 55. This June, in what's being billed as the most important tribal art auction since the sale of beauty-care magnate Helena Rubinstein's collection in 1966, Paris auctioneer François de Ricqlès will sell Goldet's collection. Those who appreciate African art's seminal influence on modern art may be interested in a statue from the Anyi tribe of the Ivory Coast. It once belonged to the Fauvist painter Maurice de Vlaminck, and has an estimated sales price of $80,000. The item with the top estimate, $700,000 to $1 million, is a 19th-century reliquary from the Mbete people of Gabon—a piece that has passed through some of the most respected collections in Europe. Many works are much more affordable. Items from Goldet's collection of arm and ankle bracelets are estimated at $500 to $4,500. Alain de Monbrison, who is advising de Ricqlès, will exhibit some 60 Goldet pieces in New York from May 17 to 19 at the Tambaran Gallery.

COURTESY OF RIZZOLI (VILLA FIORENTINA); COURTESY OF SOTHEBY'S (SECRÉTAIRE); COURTESY OF FRANÇOIS DE RICQLÈS (TRIBAL ART). SOURCES, SEE BACK OF BOOK

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on the block

conducted himself with restraint. Before, the house had been done in all neutral tones, "like a photograph in black and white," he wrote. "We simply reshot it in color."

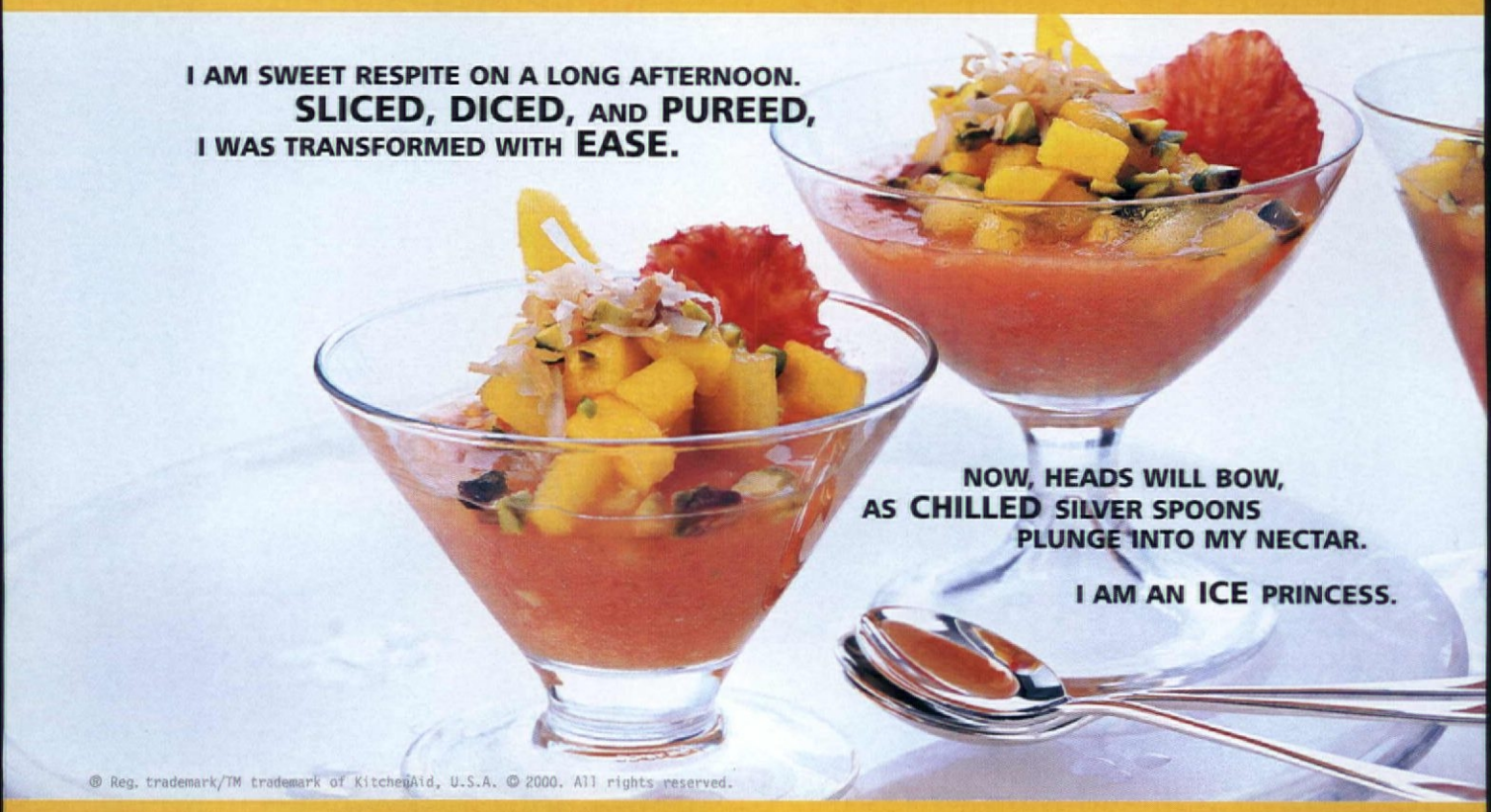
The Lawrences sold La Fiorentina in 1998 to buyers who have chosen to redecorate. Their decision places a rather remarkable group of furnishings on the block, some 400 lots, with a total presale estimate of $2 million to $3 million. What strikes you immediately is how eclectic a decor it was. There's modern art and Renaissance art; art from India, England, Japan, Persia, and America. There's Art Deco furniture, German eighteenth-century Rococo furniture, Chinese and Japanese nineteenth-century lacquer furniture. "I don't think we've ever had a sale with such a range of influences," says Muffie Cunningham, the Sotheby's vice president in charge of the auction. Among the most interesting lots are a work by an English medieval artist known as the Master of the Liverpool Madonna, estimated at $50,000 to $70,000, and a lovely Milton Avery portrait estimated at $100,000 to $150,000. The bargains may be in the furniture, where a ten-foot-tall, nineteenth-century Chinese cabinet with a cocoa lacquer finish carries an estimate of $25,000 to $35,000 and a pair of those puffy chairs from Baldwin can be had for an estimated $1,500.

In recent months, Phillips has offered many more significant artworks than Christie's or Sotheby's

For some, what's really on sale is nostalgia. Perhaps they'll pick up a souvenir of La Fiorentina and stroll home after the last fall of the gavel. There, they might whip up some old-fashioned hors d'oeuvres with Gentlemen's Relish and a nice big martini (a real one, made with gin), and make a toast: Here's to the way it was.

IN SOME WAYS, the major auction houses are like that trio of gold-digging gals in the film *How to Marry a Millionaire*—the characters played by Lauren Bacall, Betty Grable, and Marilyn Monroe, the myopic ditz in thick eyeglasses. Like Christie's, Sotheby's, and Phillips, their goal in life is to bag a tycoon. But in this script rewrite, on the day of the society ball, Lauren and Betty—Christie's and Sotheby's—catch a terrible flu, while Marilyn gets herself contact lenses and waltzes off with Mr. Gotrocks.

May and November are the glamour months in the auction world: the major houses hold their prestigious evening sales of Impressionist and modern art, in which Picassos, Cézannes, and Van Goghs go on the block. But this year, Christie's and Sotheby's are looking a bit bedraggled, their reputations wounded by a federal price-fixing investigation. Meanwhile, Phillips, long a distant third, has undergone a complete makeover. The house actually found a sugar daddy a year and a half ago, when it was purchased by Bernard Arnault, owner of

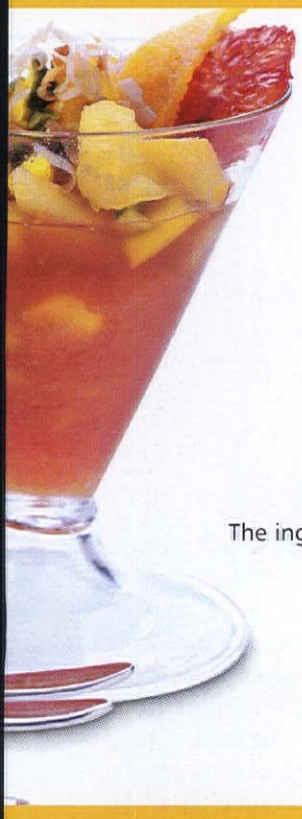


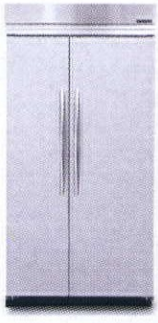
LVMH, the luxury goods conglomerate. Arnault has moved Phillips into a new home in Manhattan, a former bank building on 57th Street just west of Fifth Avenue, arguably the best location among the top houses. Phillips has also gotten a new name: Phillips, de Pury & Luxembourg. In December, Arnault merged the house with the super-exclusive Geneva-based private art dealership of Simon de Pury and Daniella Luxembourg, both former high-level Sotheby's executives. "LVMH brings formidable skills in luxury marketing, and we bring a great deal of experience and knowledge of the top end of the art market," says de Pury, who is known as a flamboyantly persuasive auctioneer and a suave private deal maker. "A combination of factors makes a vendor choose one firm over another. Trust and personal relationships are very important."

Deep pockets help, too. In recent months, Phillips has offered many more significant artworks than Christie's and Sotheby's, an advantage they gained by giving sellers generous price guarantees. In February, Phillips went one step further and bought a group of five paintings by Cézanne and two by Van Gogh from German art dealer Heinz Berggruen. The works will be put up for sale at the May 7 auctions, with a total estimate of more than $80 million. In some cases, the price guarantee strategy has apparently backfired, and Phillips has been forced to buy art at a loss. As one veteran observer of the auction world says: "They seem to be willing to pay vast sums for the sake of market share and prestige."

The Cézanne above is being offered in May by Phillips and its new partners, Simon de Pury and Daniella Luxembourg, left.

And prestige is everything at the new Phillips. Simon de Pury says that the firm will scale back its New York operations to focus on the top end of the art and furniture markets. Exclusivity can be a good strategy in times of economic downturn: as millionaires unload their Matisses, the billionaires on the de Pury & Luxembourg client lists will be there to snap them up. Still, some believe that only a full-service auction house can attract sellers of the most significant estates. "There's an old expression in the auction world," says one executive at a Phillips rival. " 'You've got to take the teacups to get the Titian.' They won't be able to do that."





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TRANSFORMATIONS by deborah needleman

A garden based on the ancient art of alchemy puts visitors through new changes

In the garden of medicinal plants, a woven willow fence encloses a flowery mead inspired by medieval tapestries. A row of curtains separates this area from the alchemy garden.

GIACOMO BRETZEL

IN THE PROVENÇAL TOWN of Eygalières, a half hour south of Avignon, a lovely Renaissance farmhouse, now an elegant hotel, boasts a thoroughly modern garden devoted to the medieval art of alchemy. The owners of Mas de la Brune, as the house is called, have come to believe that its original builder was an alchemist, so they enlisted the French design duo of Eric Ossart and Arnaud Maurières to create a garden celebrating the magical powers of plants and the transformative wizardry of alchemy. These two landscape artists, renowned for their modern take on the planting designs of medieval meads and bedding-out schemes, are longtime students of botanical and theological manuscripts from the fourteenth and fifteenth centuries.

Narrowly regarded, alchemy is considered a precursor to chemistry in its search for medicinal remedies, though it is probably best

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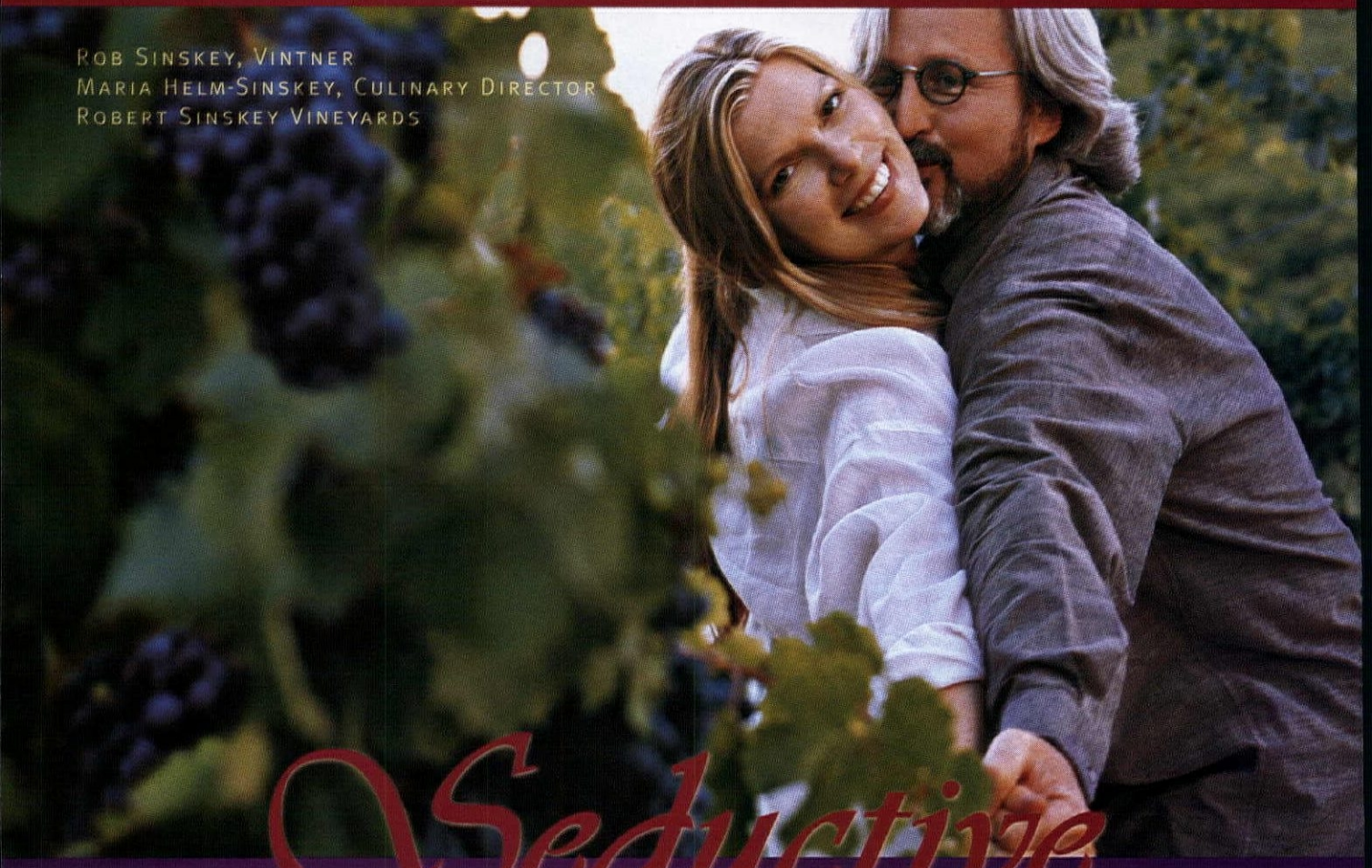

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were in use in Provence before the sixteenth century. On each end of this garden are small, enclosed areas that are planted in a more wild, romantic style.

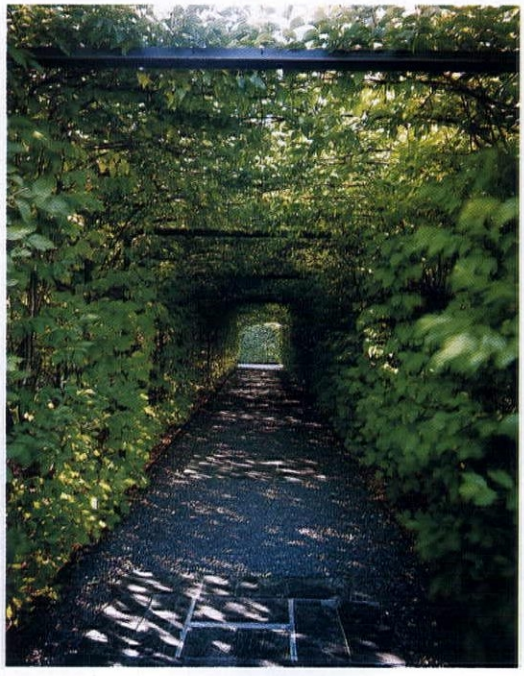
THE COLOR-THEMED alchemy garden is the crowning jewel of the design: three garden spaces that are meant to be experienced in succession correspond to stages in the alchemical process of transformation. The first garden is planted in black, the second in white, and the last in red.

Black is symbolic of the first stage of alchemy; it represents man's origin in darkness and his struggle to achieve knowledge. You enter into a densely shaded tunnel of hornbeam where almost no light penetrates. The dark labyrinth, with its sharp turns, symbolizes the difficult path out of obscurity and ignorance. This alchemical stage is dedicated to the rule of Saturn, and the metal represented is lead. Shattered basalt covers the ground, and each of the black slate stepping stones is etched with the symbol for lead. Black plants, like ophiopogon (black mondo grass) and *Aeonium* 'Swartzkopf,' are lined up like soldiers inside these dark corridors. The garden is intentionally disorienting, but little by little its dark path widens

Alchemy represents the process of transformation, spiritual or psychological

known as the quest for the philosophers' stone for turning base metals into gold. But in a broader sense, alchemy can be said to represent the whole process of transformation, whether symbolic, spiritual, metaphysical, or psychological. The garden at Mas de la Brune displays the symbolism of alchemy and creates an experience in transformation for contemporary visitors. Three years in the planning, this enchanting modern garden was finally opened to the public in the summer of 1999. But it is only now beginning to realize the fullness of its original design.

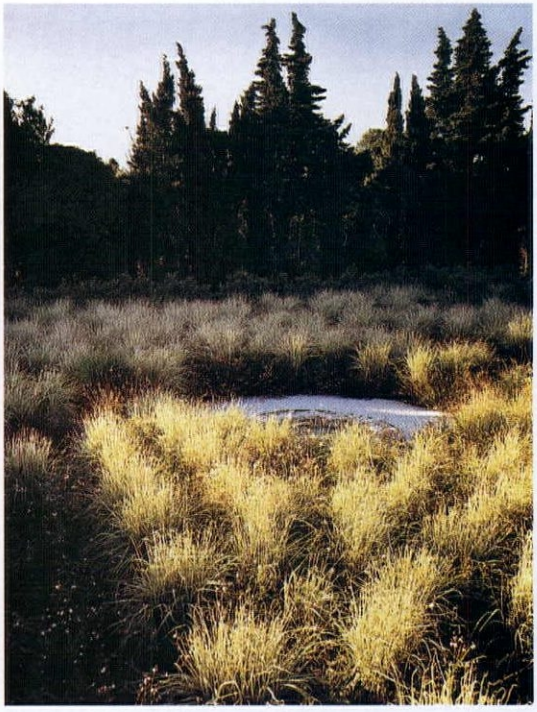
The garden is designed in two parts, with one section devoted to medicinal plants and the other to alchemy. A woven live-willow fence and a row of billowing white curtains separate the areas. The garden of medicinal plants is arranged simply and formally. There are grids of beds, each featuring one or more plants—such as cypress, fig, and iris—that



In the black garden, left, a dense tunnel of hornbeam is fashioned into a disorienting maze meant to symbolize man's difficult journey out of ignorance and into knowledge. ■ Eventually the visitor reaches an area, above, that is open to the sky, with a still pool beneath a group of oak trees, representing the source of knowledge.

until, near the end, you come upon the "fountain of knowledge," a fittingly dark, dormant pool that absorbs light.

FROM THIS SOMBER experience, you are thrust into the brightness of the white garden—from darkness into light, from ignorance into knowledge. Where the first garden is austere and linear, this one is sensual and curvaceous. The second stage of alchemy is dedicated to the metal silver and to the moon—a symbol of the volatile and feminine. (Obviously, some medieval ideas seem more retrograde than relevant today.) The generous, winding paths represent the wandering journey of life. The visitor is lightly enveloped in a loose, meadow-like planting of fragrant white roses, lilies, miscanthus, and gaura. A shimmering low hedge of elaeagnus creates a sense of safety and enclosure. Unlike the constricting hornbeam hedge, this one creates a sense of calm and openness. In the middle of the garden



The sensuous white garden, left, the second of the stages within the alchemy garden, has low plantings of *Gaura lindheimeri* and miscanthus. Its generous curving paths represent the wandering journey of life. ■ The mirrorlike pool, below, is meant to reflect the light of the moon.

The generous winding paths through the white garden represent the wandering journey of life

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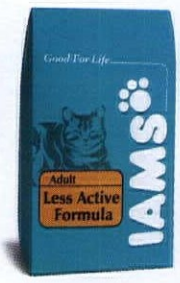

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THROUGH A CIRCULAR opening, you pass into the red garden, which represents the final, and highest, stage of alchemy: the creation of gold. At the garden's center is a pool in the shape of the Star of David, the symbol of the philosopher's stone. The sun is represented here—supposedly the symbol of the stable and the masculine. Accordingly, the garden is of a fixed-point design, leading directly to a central focus rather than inspiring a journey; the whole of it can be taken in, or known, in one glance. Thirty-three "rays," or paths, of red roses and red helenium emanate from the central image of the star. Pots of red geraniums and red salvia punctuate the paths of red lava stone, all of which lead back to the alchemist's holy grail, the philosopher's stone.

The journey through the stages of alchemical transformation parallels the inner transformation of the soul. As W. B. Yeats once observed about alchemists: "I had discovered . . . that their doctrine was no mere chemical fantasy, but a philosophy they applied to the world, to the elements, and to man himself." Ossart and Maurières have made a garden that wraps the culture of the first millennium succinctly into that of the third.

The red garden represents the highest stage in alchemy, the creation of gold

The ultimate stage of alchemical transformation—the turning of base metal into gold—is represented by the red garden. The star-shaped fountain, above, symbolizes the philosopher's stone. ■ The 33 paths emanating from the fountain signal the end of directed movement and the freedom to go anywhere. The curtains lead back to the medicinal plant garden. Sources, see back of book.

blueprint

LIFE IN PRISM by wendy moonan

Architect Rick Mather designs a London house around the play of light

Mather designed skylights, glass flooring, and stairs for the center of this modern London house so that his clients could see the sky as they swim. Reflections from the pool shimmer throughout the building.

A LOT OF AMERICAN-BORN music stars made a splash in England long before they were well-known here. Jimi Hendrix, who hailed from Seattle, is one example. And of course there's Slim Whitman.

On occasion, the same phenomenon occurs with architects. A case in point is Rick Mather, a native of Portland, Oregon, who put down roots in London in the 1960s. Since then, he has built an impressive portfolio of high-profile public works in England, including the acclaimed new glazed courtyard for London's Wallace Collection, the award-winning glass-ceilinged Neptune Court at the National Maritime Museum in Greenwich, and the restoration and expansion of Sir John Soane's Dulwich Picture Gallery. Now it just might be time for him to get some attention at home. His most recent project could do the trick.

Mather rarely takes on residential work unless it's a small project for clients who are, he says, "adventurous." Recently, he found the perfect match in a South African couple who organized a private competition for the design of their new home in the Hampstead area of London.

RICHARD BRYANT/ARCAID; SOURCES, SEE BACK OF BOOK

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clients had to get permission to demolish the 1950s pastiche neo-Georgian house on the property. Then they had to win approval for a modern design.

That took two years. As Mather recalls, the process wasn't going well at the various hearings until he reminded the local council that Hampstead already had several houses from the 1930s mixed in with the older ones. "In the end," Mather says, "the plan sailed through."

Sitting on a rise at the end of a tree-lined lane, the house looks like a small, three-story white stucco cube, pierced with large cutout windows. "It's a big, simple box—the clients worried about looking ostentatious," Mather says, adding, "I like simple outsides and complicated interiors."

Inside the gate, a path through a small garden leads to an unpretentious entrance. Then comes the surprise.

It's huge inside. The interior feels like one big room, with a double-height living room and oversized windows. Sunlight radiates from seen and unseen sources, helping to define the sculptural nature of the interior. A large skylight allows light to penetrate all the way to the basement. The central section of the main floor is open, covered by a large span of structural glass, and with a glass stairway angled above it.

The space is spectacular. The glass stairs and floor sections, combined with the double-height rooms, give it a cathedrallike feeling. Through the glass floor you can see a swimming pool

"I like simple outsides and complicated interiors" —architect Rick Mather

"They wanted a modern house, not a historic-reproduction house," Mather recalls.

The clients, who have grown children and young grandchildren who visit often, had a few requirements. They wanted a private house with lots of natural light, a swimming pool, and a roof garden. "It's a close family, the most well-adjusted clients I've ever had," Mather says. In them, he saw the prerequisites for a great project: a rare (for London) hilltop site with views of the city center, a solid budget, open minds, patience, and trust.

It turned out to be a good gamble for both sides. The 4,800-square-foot house recently won a national award as house of the year from the Royal Institute of British Architects.

Not that the project was easy. Hampstead is a designated historic district, with strict laws protecting its old, leafy streetscapes. First, the

A white cube with cutouts, Mather's house, above, is designed for privacy and views. The roof deck overlooks central London. ■ The stairwell, top, shimmers with light.

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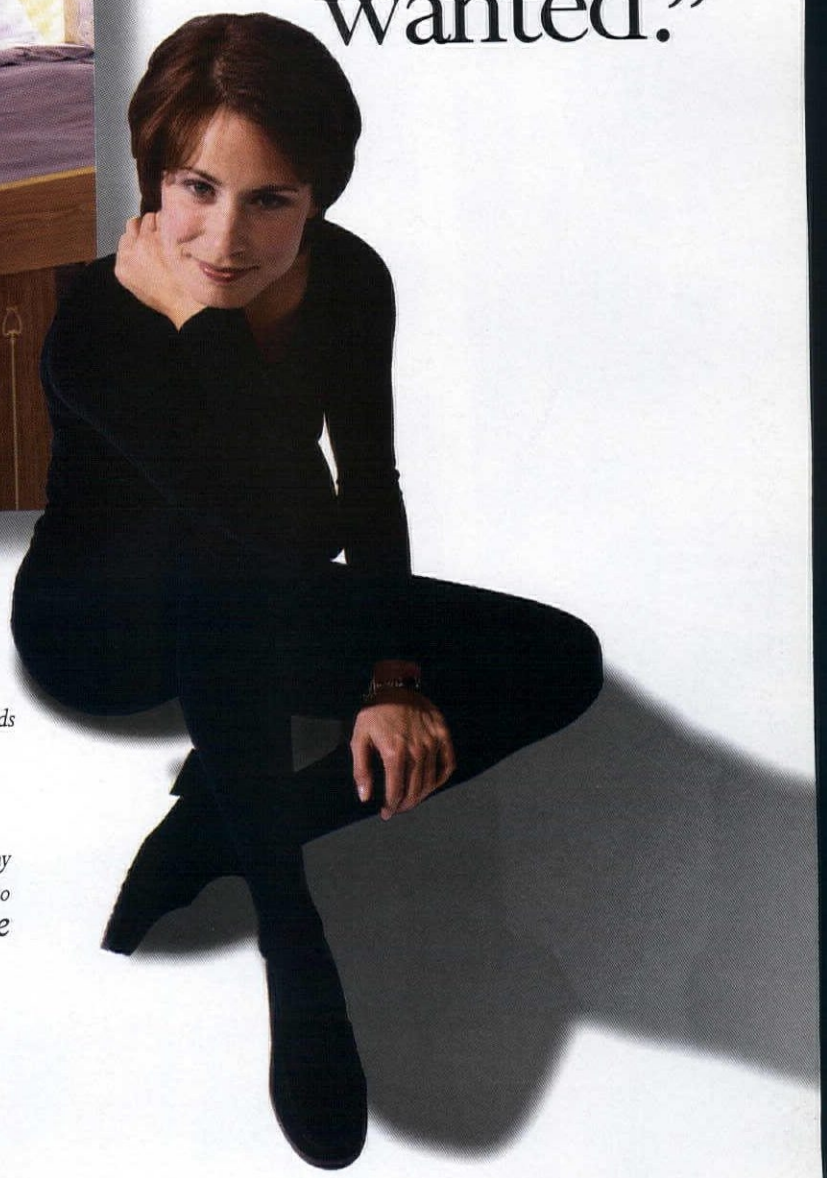

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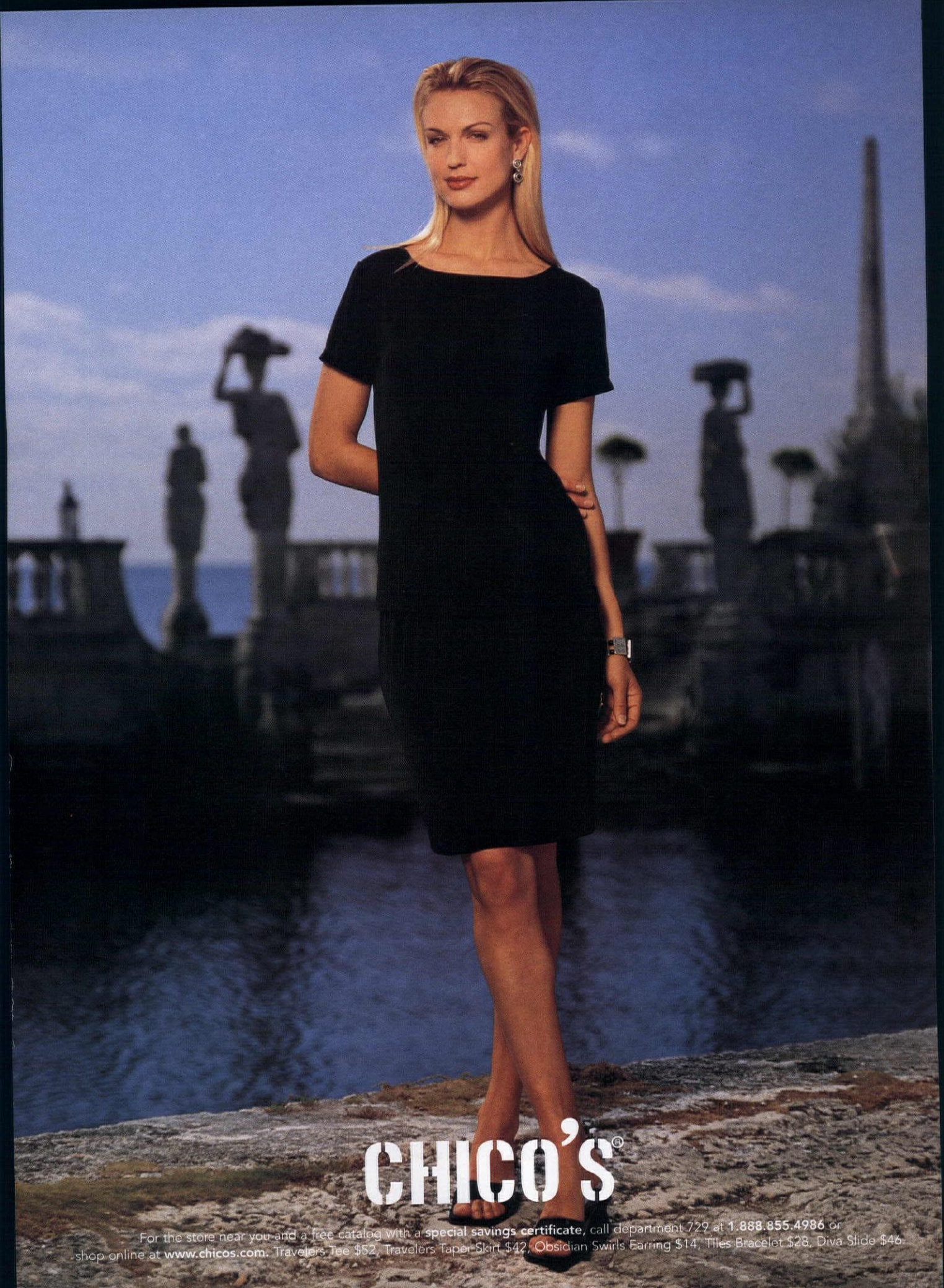
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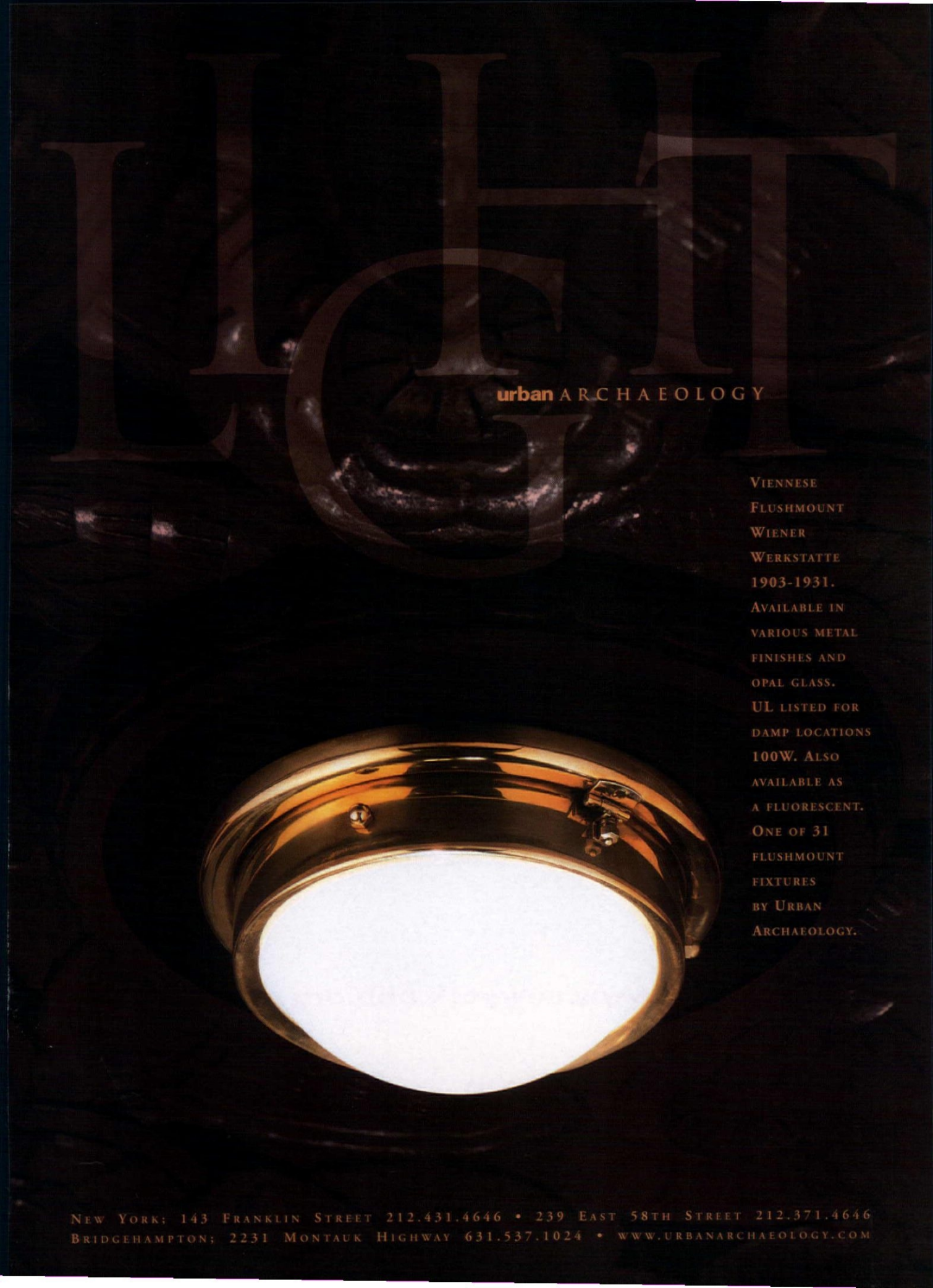
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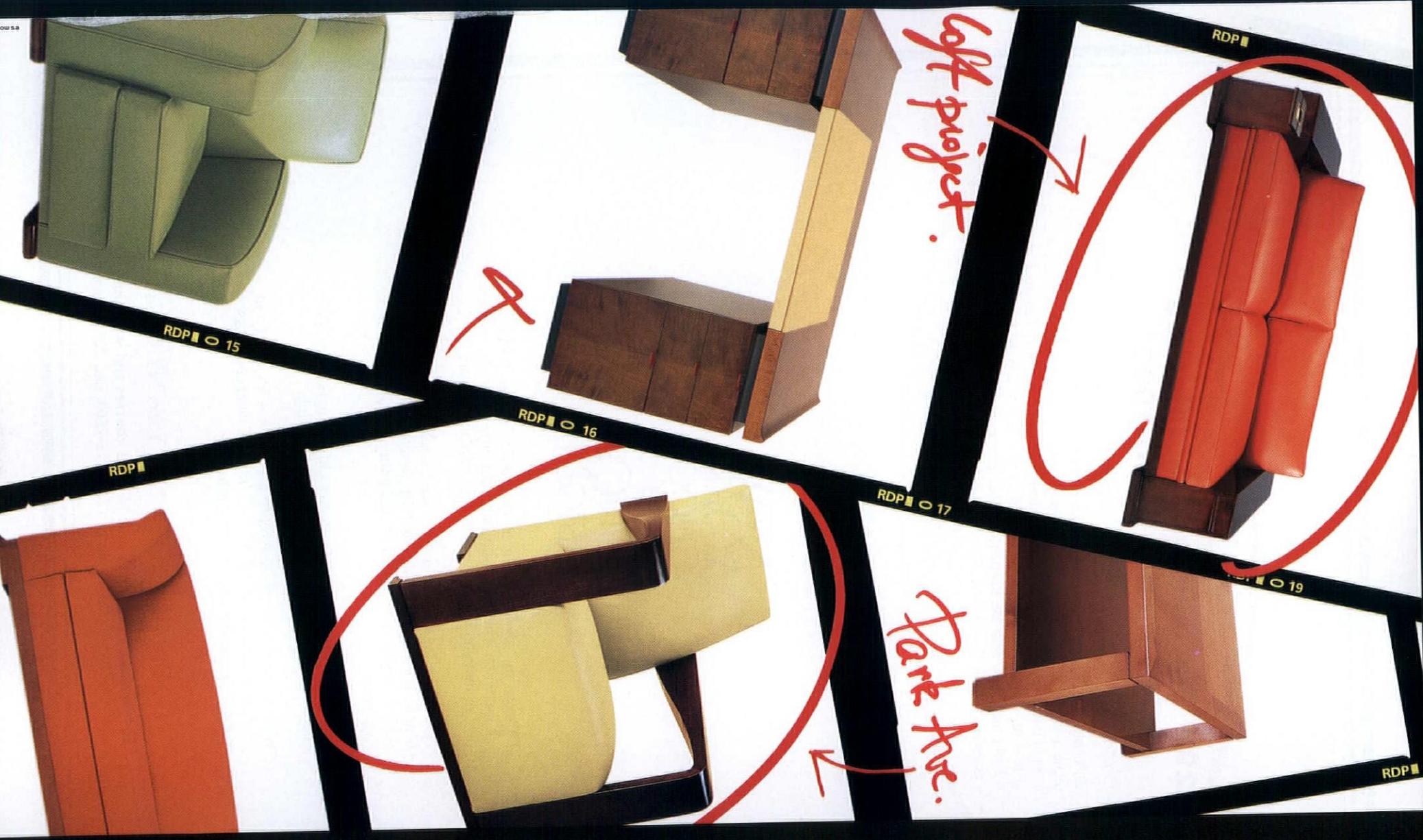

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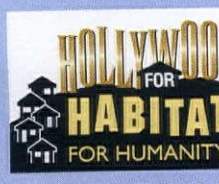
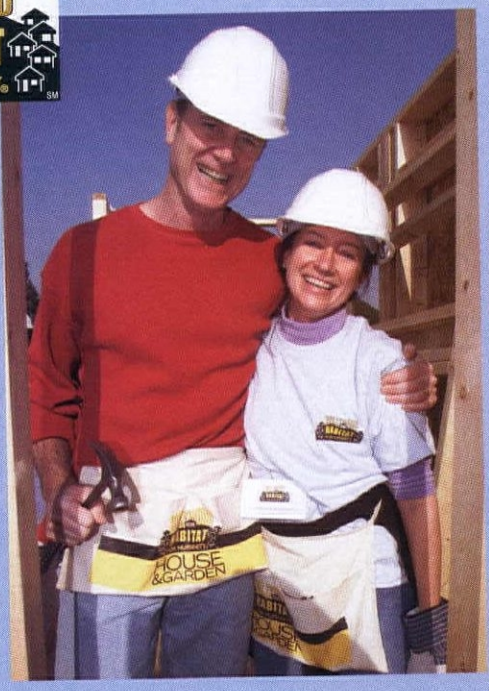
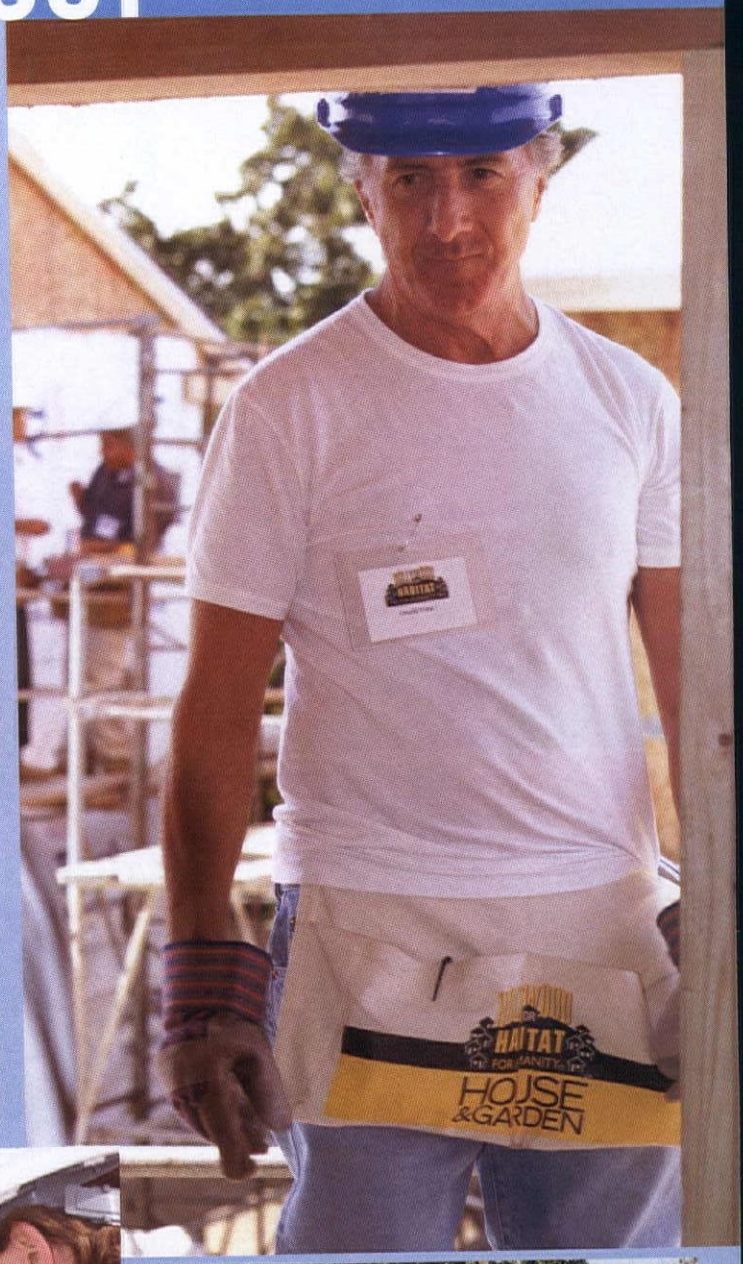
House & Garden and Hollywood for Habitat Join Forces to Build a Better Future

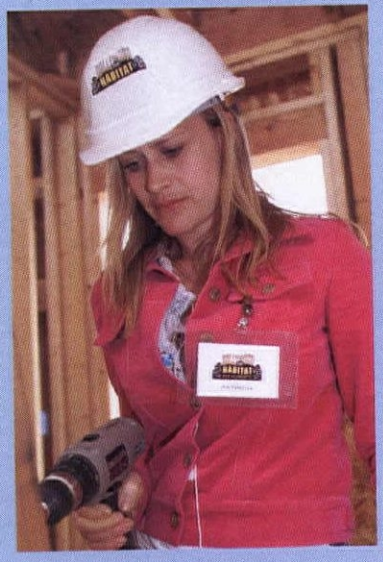
Kicking-off its yearlong charitable partnership, *House & Garden* joined Hollywood for Habitat for Humanity at the organization's inaugural blitz-build in southern California. More than 7,000 volunteers—celebrities and local heroes alike—worked throughout the week to build 20 homes for less fortunate families.





Clockwise from above: *House & Garden*'s **Karen Figilis**; Hollywood for Habitat Chairman and Director **Randall Wallace** with *House & Garden* Editor **Dominique Browning**; and **Patricia Arquette**.





Clockwise from left: Network News Anchor **Maria Shriver** takes direction; Academy Award®-winning actor **Dustin Hoffman**; and the *House & Garden* team distributes supplies from the Hollywood for Habitat/*House & Garden* tool drive with **Gabrielle Reims**, Peninsula Hotel.

Photos by: Kevin Foley, Valerie Heine

A skylight at a 90-degree angle to the stairs, left, floods the dining area on the main floor and the pool below it with light. ■ The simple white exterior of the house, below, at the end of a leafy road, throws a quiet shoulder to its London neighbors.

on the lower level. On bright days, its blue water glows like a Hockney painting and sends shimmering reflections through the house. Floating in the pool, you can look up and see the sky.

Most of the rooms on the main floor, including a kitchen, a dining room, and a study, spin off from the central space. The master bedroom and two bathrooms are located upstairs. Along with the pool, the lower floor contains a steam room, a sauna, changing space, and guest quarters. An outside staircase links the garden to the roof terrace.

The interior is kept impeccably neat—all the bits and pieces of everyday living are stashed in wall cupboards. The palette is simple and refined: white walls, maple doors and wardrobes, pale oak and Cumbrian slate floors.

Each room has a large window with a skillfully directed view. Before designing the house, Mather climbed atop the previous structure and surveyed the sight lines. "The house channels views," Mather explains. Hampstead Heath, the great open parkland of northern London, is just a hundred feet away. "I wanted to give the illusion that you are almost in the country," says Mather. The nearby Victorian row houses are blocked from sight. "One window lets you look across the treetops to the heath, another looks over the garden to an Edwin Lutyens house," he adds. From the roof, you see a large swath of central London where the British Telecom Tower slices the cityscape.

In his close attention to lines of sight, and in the subdued design of the house's exterior, Mather is saying something about residential architecture: that a house is made for looking out, not looking at; that seeing is more important than being seen. Perhaps it is time for America to get to know him.

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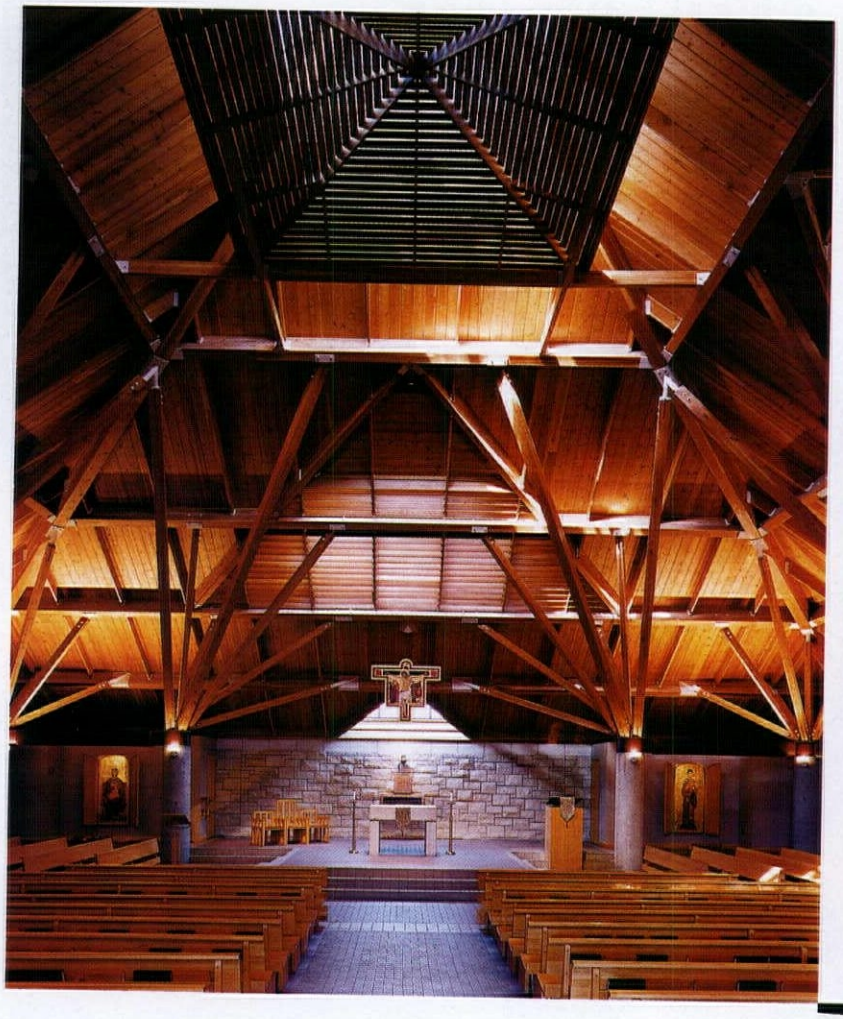
house of worship

PASSION PLAY

by beth dunlop



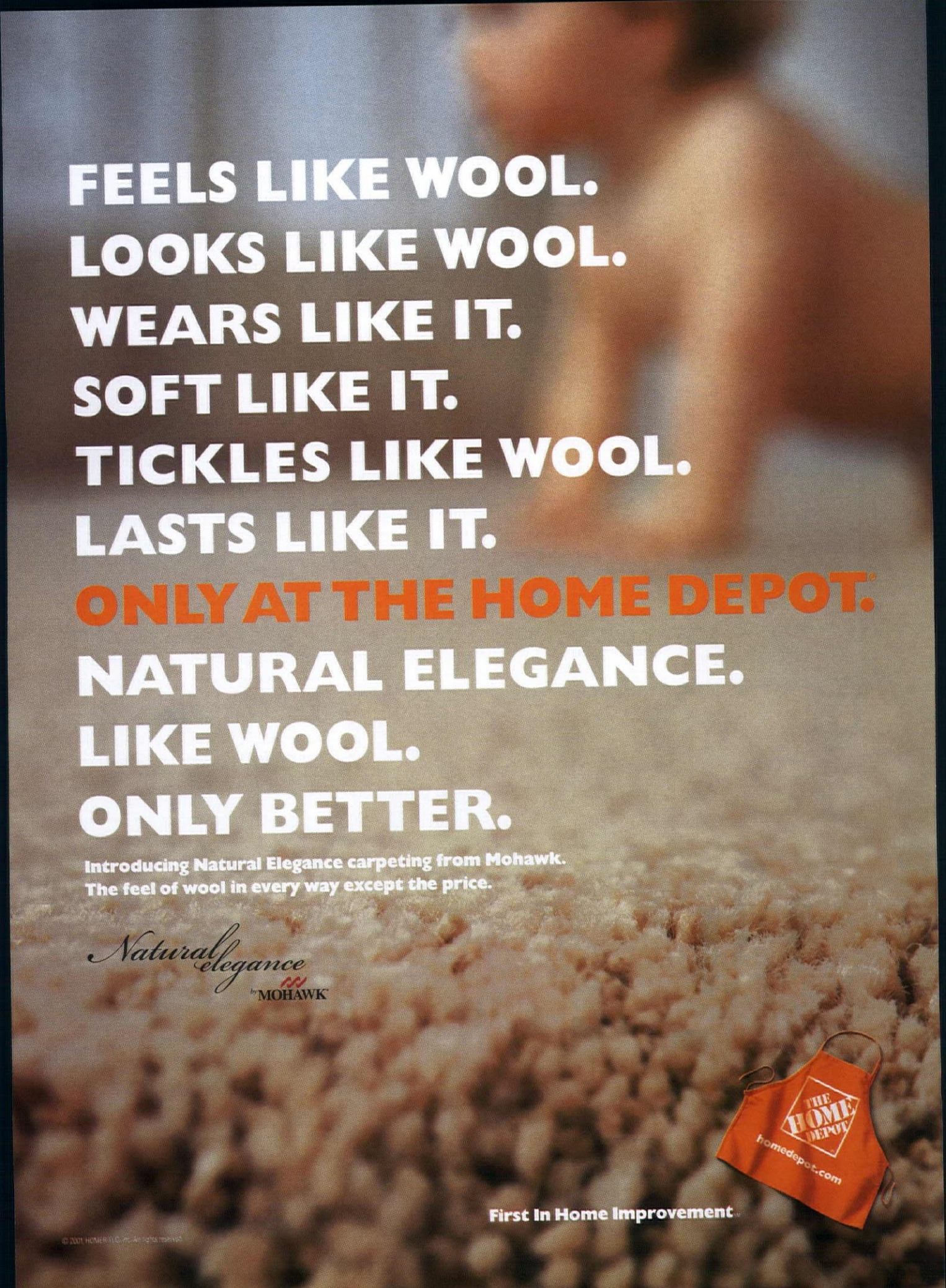
A Roman Catholic chapel in Lawrence, Kansas, is a magnificent paradox—sublime yet earthly, both simple and complex

ROY ZIPSTEIN

THE ARCHITECTURE of Saint Lawrence Catholic Campus Center at the University of Kansas speaks of the infinite and of possibility. Yet this is a chapel with a profound sense of place, with architecture that celebrates the wide-open expanses of wheat fields and the unbounded prairie landscape. It is steeped in ecclesiastical architectural traditions, yet it is also a peculiarly American building, rooted to the land, a reflection of the pioneer spirit that still pervades the Midwest. It stands sturdily on a base of Kansas-quarried limestone and then rises skyward in a spectacular display of Montana-hewn fir.

Indeed, this little chapel in the college town of Lawrence expresses ambitions at once sublime and earthly. It was built, the architect says,

The interior of the wood and stone chapel, above, is a tour de force of struts, beams, and rafters. Light pours in through slatted gables. ■ Copper and tin organ pipes, above right, soar and glow. ■ The baptismal font, right, stands in front of a colorful abstract stained-glass window.



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house of worship

to allow worshipers "to learn of truth and beauty, knowledge and mystery." The chapel sits discreetly in a genteel residential area, almost as if it were a rambling, Shingle-style house. "This is not a cathedral," says its architect, Mike Shaughnessy of Kansas City. "You can't simply drive by and see the building. It has to unfold as you experience it."

Inside there is overt yet subtle drama. The wooden roof, held up by concrete columns (12 apostles, 12 columns), is simple yet complex, a pyramid crossed by beams and rafters and supported by struts that rise from the columns like tree branches. This is architecture with the surprising order found in nature, startling because it seems spontaneous but is, in fact, precise.

Though the chapel is bright and voluminous, there are dark corners that impart a sense that all is not known, or even knowable. The Stations of the Cross, tracing the story of the Crucifixion, are denoted by icons painted in traditional style by Brother William Woeger, a monk who lives in Omaha.

Sunlight filters through the wood-slatted glass gables. A single abstract stained-glass window, called *The Breath of God* (taken from Genesis II: 7), steeps an otherwise neutral environment in color. A copper and tin pipe organ gleams against one wall. Water flows continuously through a bronze baptismal font.

"We wanted it to express mystery. We wanted it to express peace and tranquillity" —Father Vince Krische

The priest who conceived this chapel is Father Vince Krische, the chaplain for the Catholic Center at the University of Kansas. He wanted a chapel that would be a place of meditation, worship, and joy. "We wanted it to express mystery," he says. "We wanted it to express peace and tranquillity. We wanted it to express tradition and timelessness."

The Catholic Center had long occupied a little house that has since been renovated as part of the new Saint Lawrence complex. The parish had grown, and by the middle 1980s, it was clear that the center needed its own place of worship. The local archbishop formed a committee—an architecture professor, a lawyer, a banker, an engineer, an artist, Krische, and himself—to lay out concepts for the building. To the forefront came the idea that this chapel could be, as Shaughnessy says, "the representation of the immeasurable in something that is measurable."

Saint Lawrence is spare, but its architecture derives from many sources, including Frank Lloyd Wright and the Prairie School, and the great master of the eclectic, Bernard Maybeck. Still, the regional craft tradition so important to the architecture of the turn of the last century is very much alive in this chapel. Alice Schwegler, now 94, and the late Alice Sabatini helped guide the building project and insisted on handcraft and originality. Thus, the stained-glass window came from Kansas City artist Kathy Barnard. The brass fittings were handwrought in Kansas City. The limestone was quarried in Cottonwood Falls, Kansas. The oak pews were made in Garnett, Kansas. Shaughnessy designed the oak lecterns, chairs, altar, and pedestals. For inspiration, he turned to yet another genius of the twentieth century, architect Louis Kahn, who in his work "tried so hard to find the source, or the beginning, the real essence," Shaughnessy says.

FATHER KRISCHE himself asked the architects to go back to the foundation of it all, with the understanding, says architectural consultant Lou Michael, that "God was the first architect." For Shaughnessy, a devout Catholic, this meant a lot of prayer and a return to his roots. He grew up in small Kansas towns and spent summers pitching hay on his grandfather's farm. It was from his memory of those remarkable old Kansas barns, watching "shafts of light shoot through the space," he says, that the essential idea for Saint Lawrence, a lofty space stippled by sunlight, was born.

Beth Dunlop lives in Miami Beach. Her most recent book is A House for My Mother: Architects Build for Their Families *(Princeton Architectural Press).*

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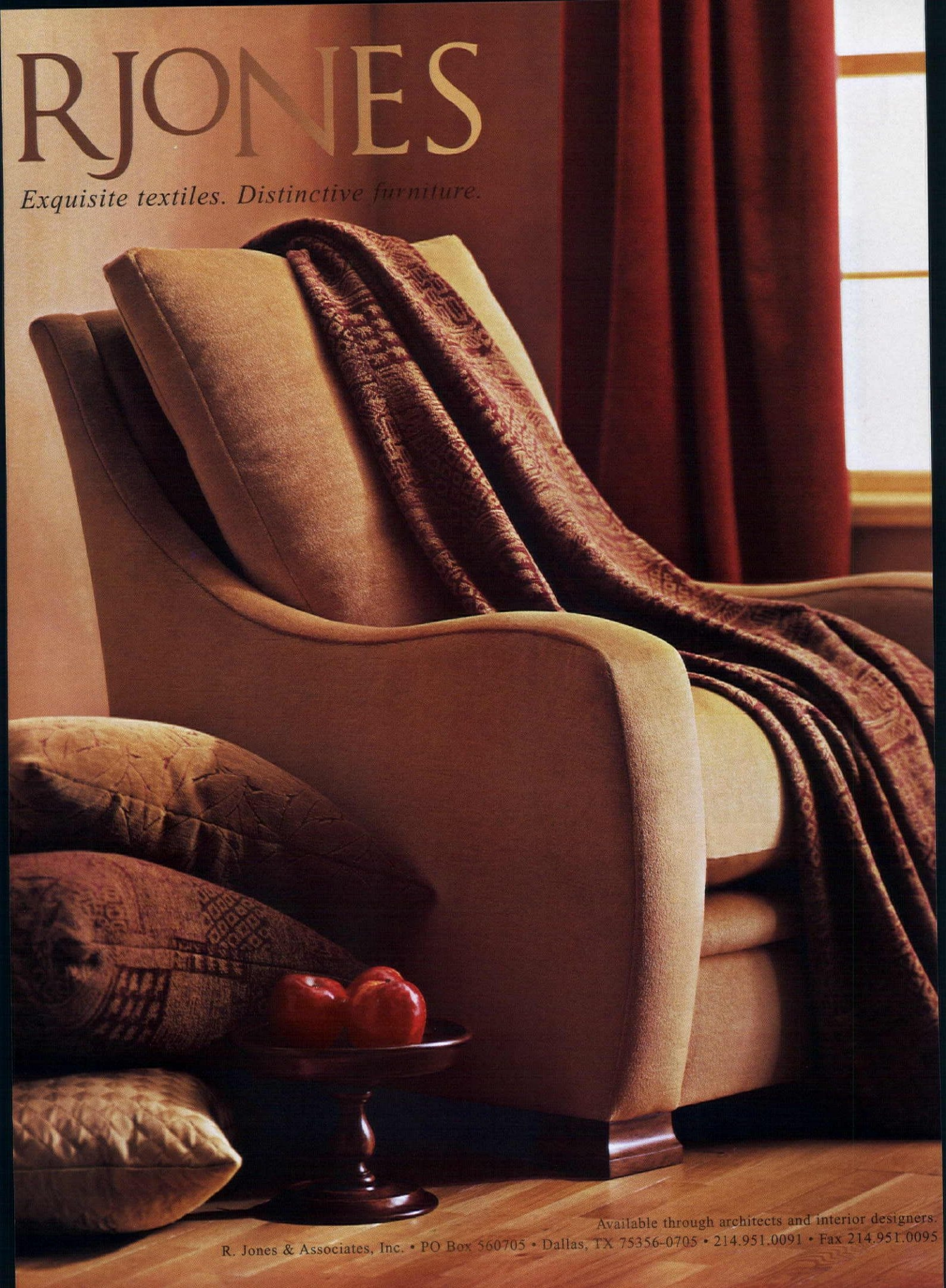
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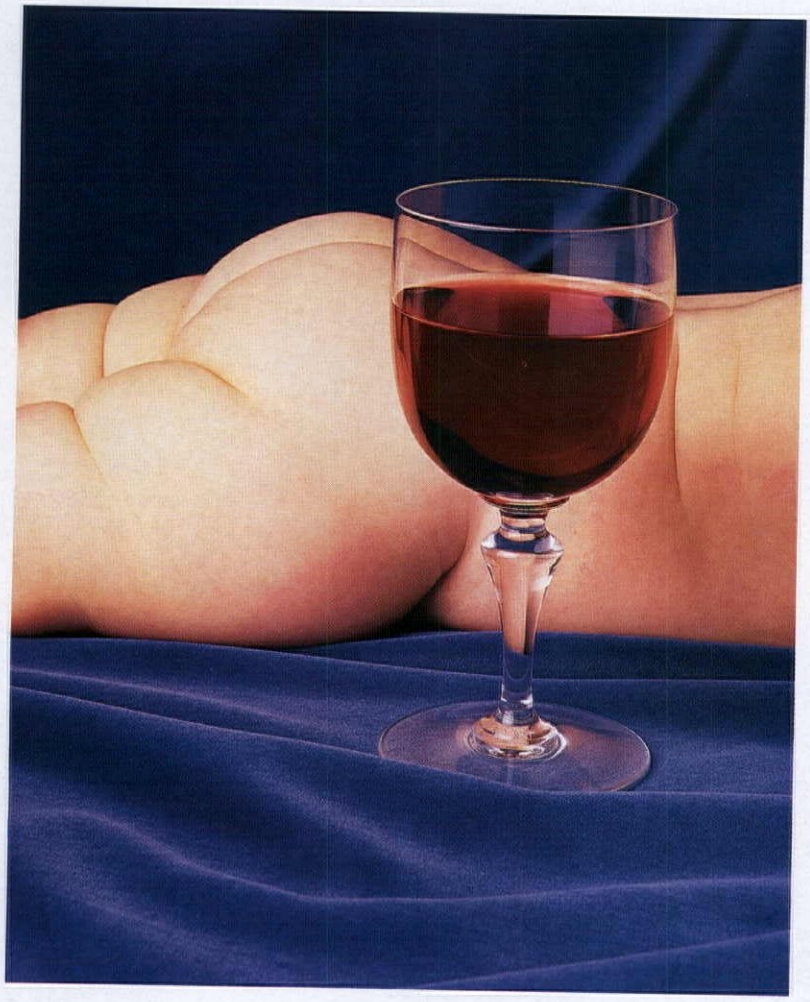

Nuns said one premier cru produced wine as smooth as Baby Jesus in velvet.

One taste of Burgundy's velvety smooth red and white wines can lead to a lifetime of rapturous—and expensive—addiction

A GREAT BOTTLE of burgundy is one of the strongest arguments we have in favor of wine. The problem for most of us, though, is to find that great bottle of burgundy."—Gerald Asher, *Vineyard Tales*

In 1985, I found myself staying at the Château Marmont in West Hollywood at the expense of a large movie studio. While the Château's room-service menu was minimal enough foodwise to satisfy the most demanding anorexics and drug abusers, it listed a couple dozen old vintages of grand cru burgundy from Bouchard Père & Fils. Visiting repeatedly over the next few years, I helped deplete this cellar and in the process developed an ugly burgundy habit.

Burgundy is a wine for chronic romantics—those for whom hope perennially triumphs over experience. If you are a sensible person with a family, a full-time job, and a sound belief in cause and effect, you might want to avoid the Côte d'Or. Once you've experienced the transport of a great burgundy, you may end your days broke, drooling on Burgundy Wine Company newsletters, offering sexual favors to sommeliers—all in the vain hope of re-creating that rapture.

Now that I have scared the wimps from the room, let me qualify this gloomy scenario by proposing a reliable source for this particular controlled substance. Founded in 1731, Bouchard Père & Fils owns more prime vineyards in the Côte d'Or than any other firm. And, in many ways, its history is emblematic of the region. Bouchard's headquarters were built on the ruins of the fifteenth-century Château de Beaune; the ancient, cobwebbed cellars contain what is one of the world's largest libraries of ancient burgundy vintages, extending to 1846.

Long renowned for its magnificent grand crus, the firm, by the 1970s, was, like burgundy itself, coasting on its reputation. In the '60s and '70s, many of the region's famous vineyards had been planted with mutant, high-yielding vines and saturated with fertilizers. The feeble wines from these overworked vineyards were routinely turbocharged with sugar and tartaric acid, with little regard to the strict laws limiting these practices. Worst of all, lesser village wines from the flats were routinely labeled and sold as premier crus and grand crus from the more prestigious hillside vineyards by some Burgundian estates and *négociants,* as were wines from the Rhône Valley and elsewhere, making a mockery of the entire appellation system.

The authorities decided to make an example of the biggest fish in Beaune. In October 1987, they descended on Bouchard's headquarters, seizing the cellar book, which documented dubious cellar practices. Bouchard paid

JONATHAN KANTOR; STYLED BY EYAL BARUCH

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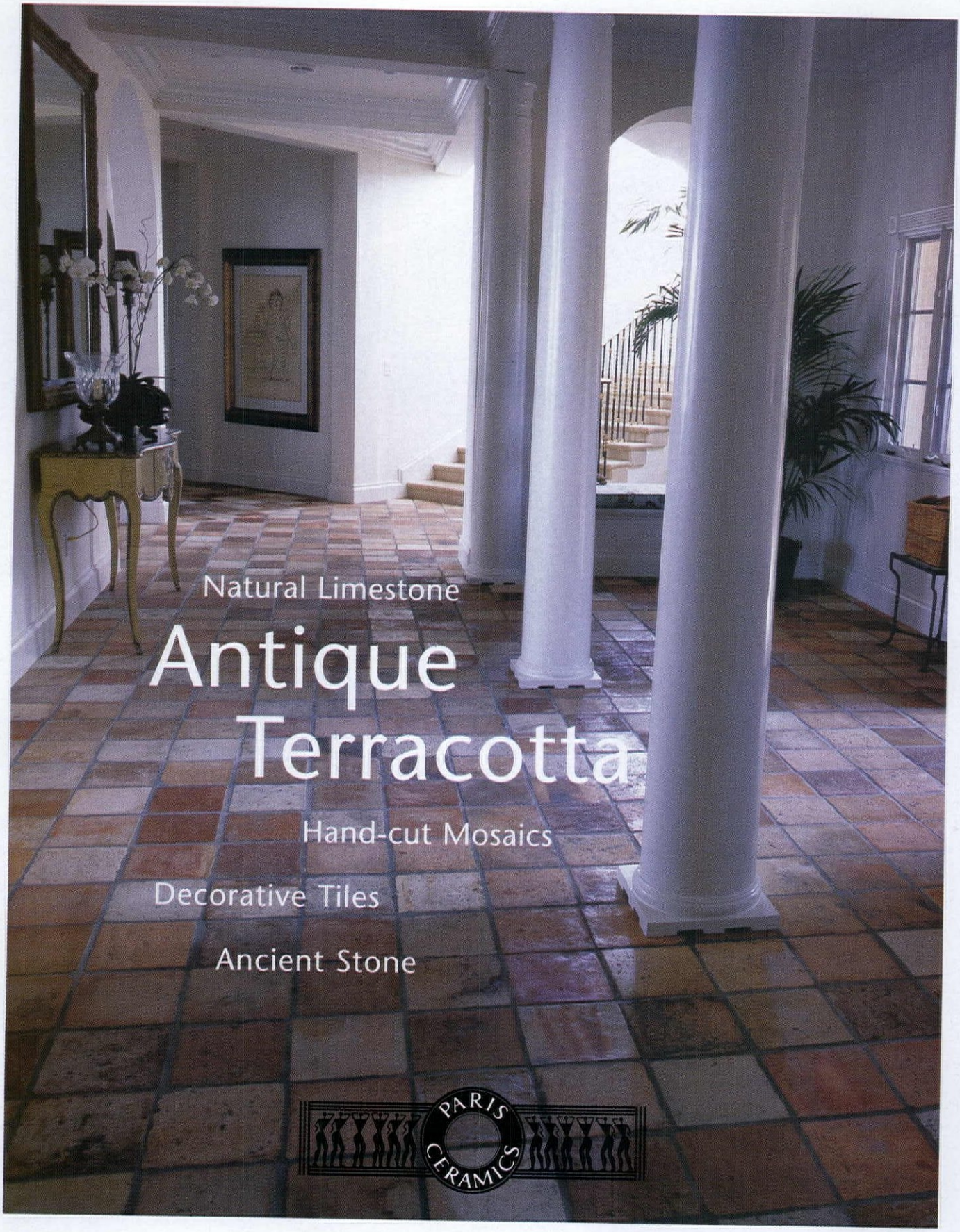

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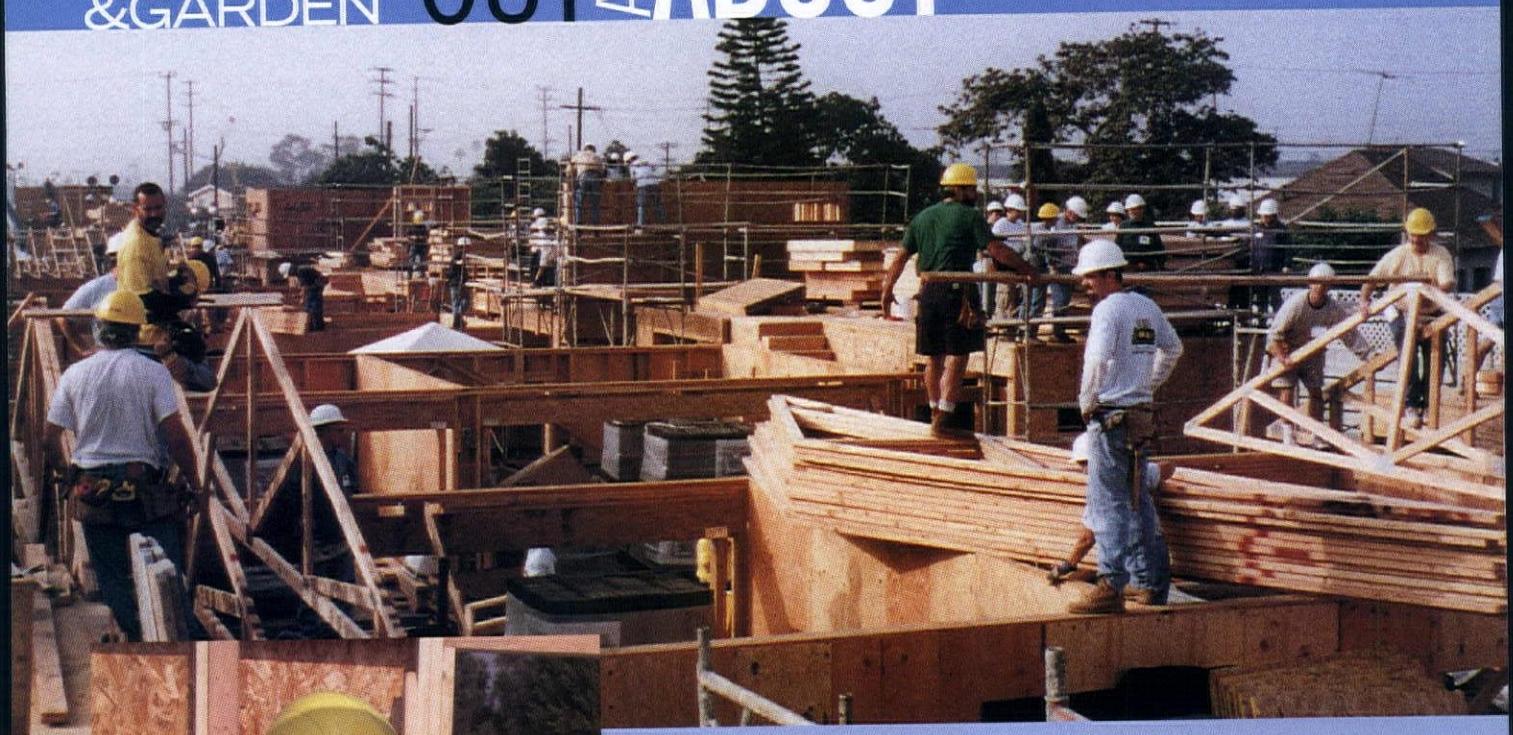

Building Hope in Los Angeles December 2-9

House & Garden and Hollywood for Habitat Join Forces to Build a Better Future

Top: It takes a village to raise one; more than 1,000 volunteers lent a hand each day at the 20-home build in Los Angeles. **Clockwise from above:** Actress **Thora Birch** ("*American Beauty*"); *House & Garden* Publisher **Brenda Saget** with Editor **Dominique Browning**; **Michael Badalucco** (ABC's "The Practice") with **Khadijah Farabi-Nance**, proud new owner of the *House & Garden*-sponsored Woman's Build home; **Randall Wallace**, actress **Bo Derek** and **Jack Kemp**, former Secretary for the U.S. Department of Housing and Urban Development.

For more information about Hollywood for Habitat please call 818.503.2154.

Photos by: Kevin Foley, Valerie Heine

a $400,000 fine and was subsequently sold to Joseph Henriot, the suave former president of Veuve Cliquot, who also runs his family's domain in Champagne. Since 1995, Henriot has presided over an extensive overhaul of Bouchard, the results of which are on display in the very good '99 vintage.

BOUCHARD'S VINEYARD holdings have long been concentrated in the Côte de Beaune, home of Burgundy's great whites, including 2.2 acres of Le Montrachet. I was a little disappointed when I first laid eyes on this gently sloping hillside vineyard, the holiest of holies for Chardonnay drinkers. I think I expected it to resemble the Matterhorn. But my sense of awe was restored when I tasted the '99 Bouchard Montrachet in their cellars. Montrachet is never the fattest or fruitiest Chardonnay on the block, but at its best it has a stony purity that resonates and lingers on the palate as a tuning fork does on the eardrum. And it can develop for decades.

I recently had a '61 Bouchard Montrachet at the Manhattan restaurant of the same name; it was incredibly fresh and vibrant, and reminded me somehow of the prose of Hemingway's "Big Two-Hearted River." An authentic, more affordable version of the Montrachet experience—for those of us who balk at spending $300 and up for a bottle of wine—can be found in Bouchard's Meursaults and Puligny-Montrachets, which come from neighboring vineyards.

For many years, Bouchard's signature red wine has been the Beaune-Grèves Vigne de l'Enfant Jésus, a premier cru said by the nuns who once owned the vineyard to produce wine as smooth as the Baby Jesus in velvet pants—about as weird an analogy as I've encountered, even in the overheated field of wine descriptors. As a former student of Raymond Carver's, let me add that I like it a lot.

Among the best values in burgundy, year in and year out, is another Bouchard Beaune: the Clos de la Mousse. Henriot extended the firm's portfolio with the purchase of prime vineyards in the more northerly Côte de Nuits, home of Burgundy's most prestigious reds. The grand cru Bonnes-Mares and the Nuits-Saint-Georges les Cailles are among the standouts of the '99 vintage.

Bouchard also bottles wines made from purchased grapes; but it is the estate wines, on whose labels the words Bouchard Père & Fils appear in script on top, above the vintage, that are most exciting, because they come from Bouchard's own vineyards. The wine making, supervised by the genial Philippe Prost, is impeccable. (Note: Bouchard Aîné is another firm entirely.)

I hesitate to recommend burgundy to the general public; but if you're willing to risk your peace of mind in pursuit of one of the most exciting sensory experiences available inside the law and outside of bed, you would be well advised to start with the '99 vintage from my old Hollywood friends at Bouchard Père & Fils.

THE OENO FILE

■ 1999 BOUCHARD PÈRE & FILS BEAUNE CLOS DE LA MOUSSE Consistently one of the best values in premier cru red burgundy, the '99 is already developing a nice spicy nose and showing lots of red cherry fruit. A beauty. Drink it now with salmon. $38

■ 1999 BOUCHARD PÈRE & FILS ANCIENNE CUVÉE CARNOT VOLNAY CAILLERETS A profound wine from a great vineyard, this premier cru is on the verge of grand cru stature. Layers of fruit, with an amazing silky texture. $50

■ 1999 BOUCHARD PÈRE & FILS PULIGNY-MONTRACHET Classic Puligny with the racy, steely edge of a Laguiole knife blade. This will get rounder and more complex over the next several years, but it's already pretty exciting. $47

■ 1999 BOUCHARD PÈRE & FILS MEURSAULT GENEVRIÈRES Fatter and nuttier than the Puligny, as is typical of Meursault, this premier cru is very rich and complex. It will only improve over the next five years. If the Puligny is a Mies van der Rohe chaise, this is a canopy bed. $79

■ 1999 BOUCHARD PÈRE & FILS LA VIGNÉE BOURGOGNE CHARDONNAY The starter version of great whites like the two above. A nice lean Chablis-like Chardonnay with hints of minerals and lemon. Great value. $14

SOURCES, SEE BACK OF BOOK

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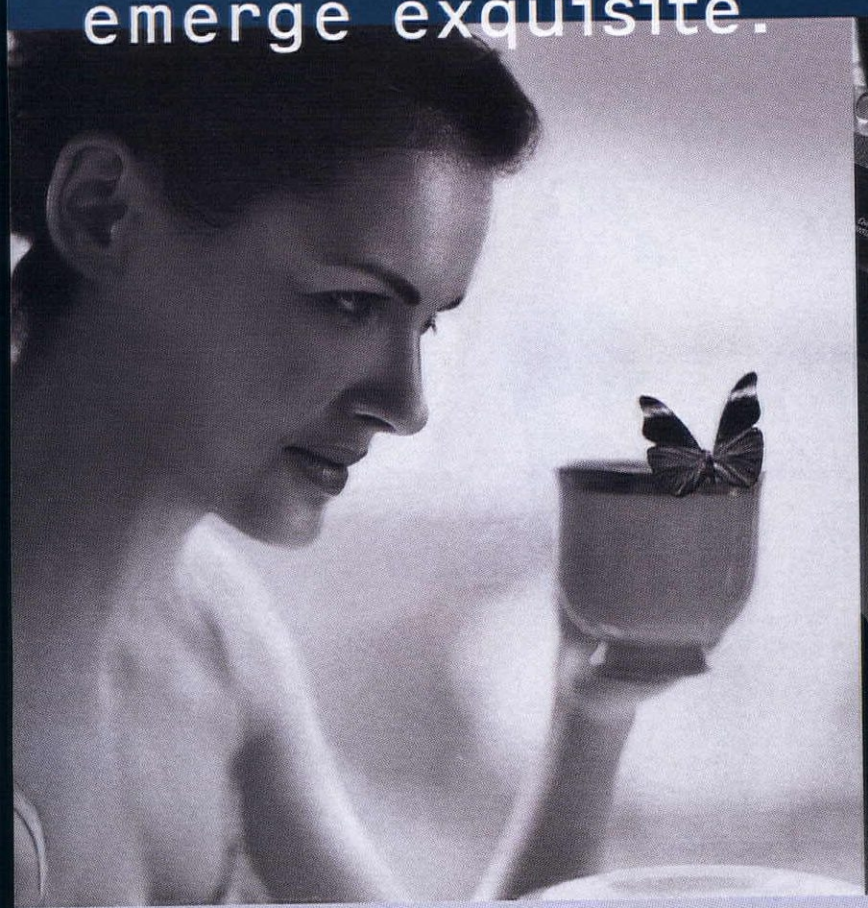

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Lightening up in decorating takes many guises: sunlight streaming in through 13-foot-high windows is wonderful; so is weeding out the furniture that weighs down a room instead of giving it a stylish lift. Go ahead, take an informal approach to a traditional room, give it a sense of fun, and let the sun shine in.

Ann Sacks's pale limestone floors are a cool background for a Florence Knoll credenza and Eero Saarinen chairs.

SOURCES, SEE BACK OF BOOK

BY SUZANNE SLESIN PHOTOGRAPHED BY WILLIAM ABRANOWICZ
STYLED BY PETER FRANK

stone age modern

Ann Sacks, the empress of tiles, and her husband carve out a sunny, individualistic duplex in a Portland, Oregon, steel-and-glass high-rise

The light-filled living room is simple and organized. The hearth, above and opposite page, is French Blue limestone, and the mantel is maple. The furniture includes an Eames sofa from Herman Miller and armchairs by William Stephens, from Knoll. Vases are by Patrick Crespin.

BOP CITY

Photographs of family and friends, opposite page, give depth and warmth to the hallway above the stairs. The lamps are by Patrick Crespin. ■ A set of vintage Eero Saarinen Tulip chairs and table, below, provides an informal place to sit and eat in the kitchen. Heath Rim dishes in Antique White are stacked on an open shelf for easy access.

ONE DAY 20 years ago, Ann Sacks knew that she was onto something. The samples of Mexican tiles she was selling from her Portland, Oregon, dining room, were going like hotcakes, so she opened a real showroom. The rest, one could say, is stone-age history. The former schoolteacher, social worker, and waitress—who also happens to be gregarious, imaginative, charming, and entrepreneurial—immersed herself in the world of high-end, cut-to-size stone and tile.

Twelve years ago, she sold her namesake business to the Kohler Company, but she remains at the helm of an empire that will include 15 showrooms by the end of this year. And finally, on the home front, Sacks, her husband, Robert, a lawyer and real-estate developer, and their children, David and Amy, moved into two floors of an adorable—if a 50-foot-square steel and glass building can be called that—"little high-rise" they had built. (A spa and hair salon occupy the first three floors.)

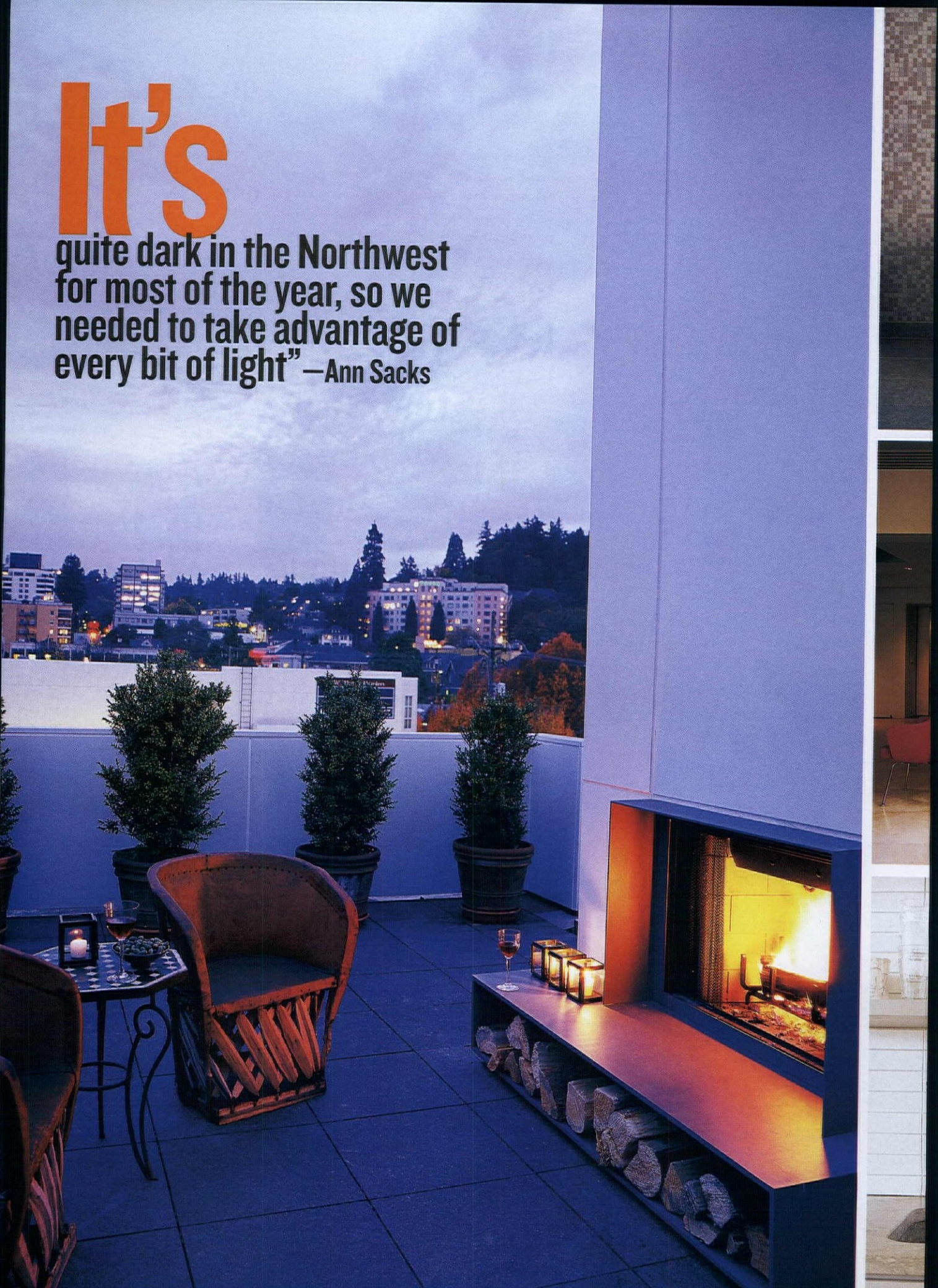
"We wanted a transparent building that was very, very simple," Sacks says. "It's quite dark in the Northwest for most of the year, so we needed to take advantage of every bit of light." The building's architect, Brad Cloepfil, and the project architect, Dan Koch, devised 10- and 13-foot-high windows for the structure, which was constructed on a parking lot on one of Portland's busiest corners. The floors got special attention, of course. "The idea was to lay the stone out in each room so there would not be any small cuts," Sacks explains, "and then to put up the walls. It creates a whole different feeling."

In the kitchen, opposite page, which has been kept open to the dining room, Ray the tabby sits on a countertop of painted wood. ■ The tubular steel and cane Cesca chairs, below, are by Marcel Breuer, through Knoll. The floors are Princess Yellow limestone from Ann Sacks.

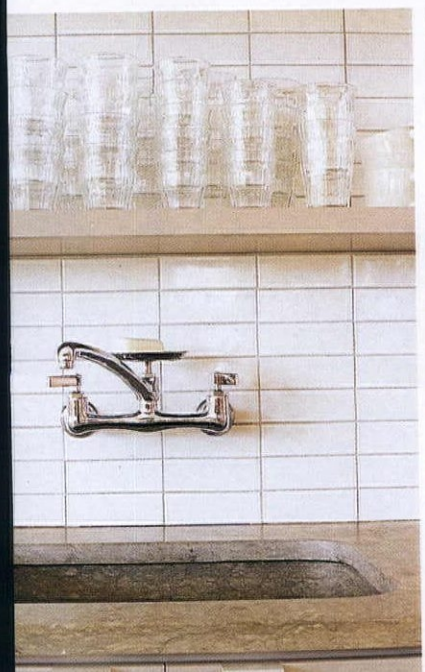
But "the building is very modern, unrelentingly modern," says Sacks, who decided that she and her husband would do the interior on their own instead of asking their architects. "I was so funky," Sacks says. "There was nothing from my old house that did not come from a garage sale." But that was the way both Ann and Robert liked it. "It was enough to be in a glass house that was already so fancy for us," Sacks says.

A classified ad for a collection of used modern furniture caught Sacks's eye. "We ran over," she says. "We bought everything that was left. It was a ten-minute decision." The bounty included Marcel Breuer dining chairs with signature cane seats and backs, a Charles and Ray Eames sofa for Herman Miller, and bentwood side chairs by William Stephens for Knoll—all in all, an enviable cache of vintage designer finds. Another ad connected the couple to a dealer of used hospital furnishings. "Everything was really beat-up," says Sacks, "but it was all Eames or Knoll or whatever."

Paintings the couple have owned for years, family photographs, glass from friends, and a beloved Big Boy statue complete the decor. "We moved the furniture around until we said, 'Whoa! We love it!' and that was that," Sacks says. Why can't everything in life be as simple?

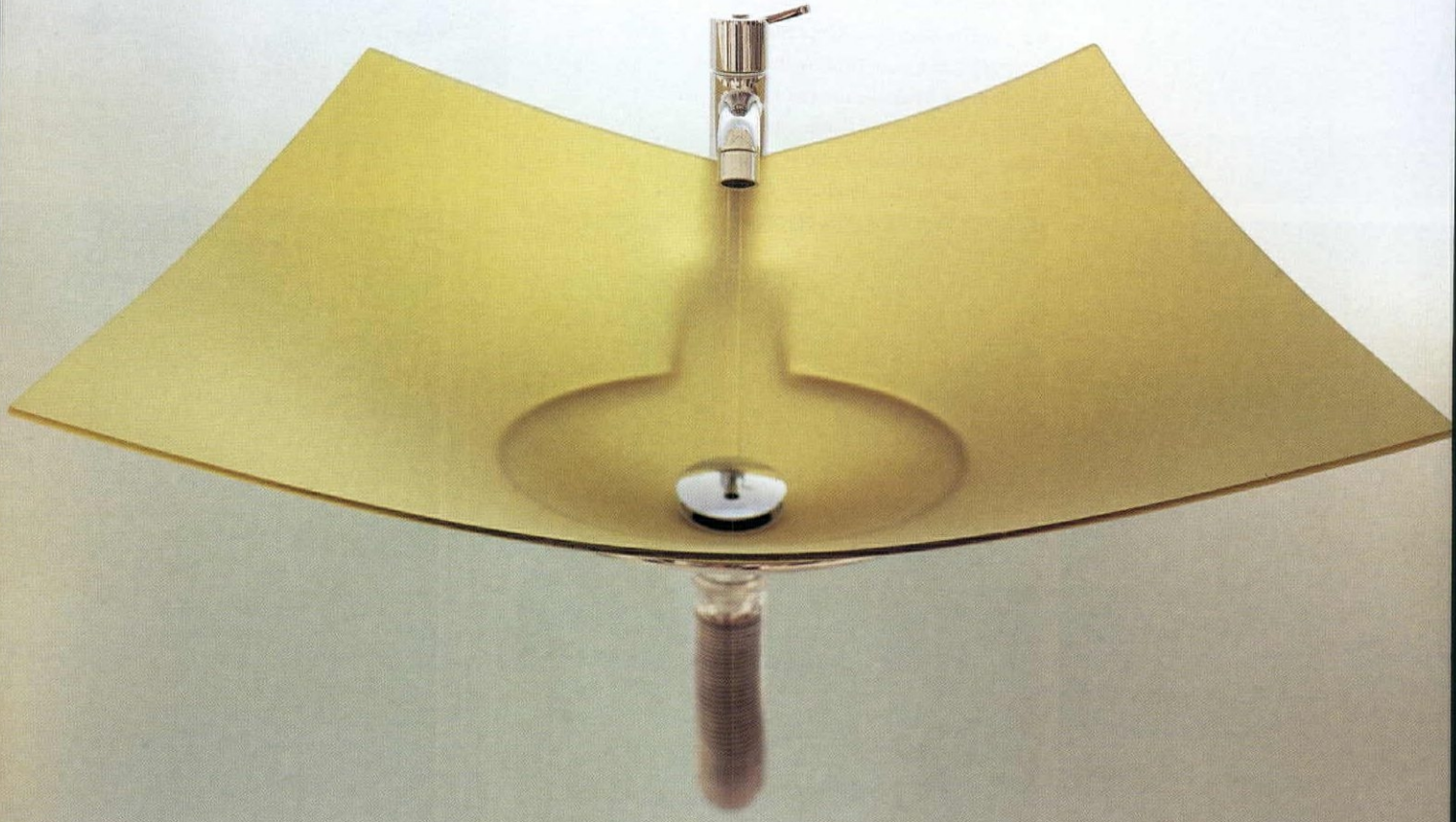

It's
quite dark in the Northwest for most of the year, so we needed to take advantage of every bit of light" —Ann Sacks

Mexican equipal chairs, opposite page, which the Sackses have had for years, take on a burnished glow by the outdoor fireplace on the deck of their duplex. Pottery Barn candles burn on the hearth and the Moroccan table. The floor is covered with black framed granite tiles from Ann Sacks. ■ Ann Sacks's prototype bathtub, left, is in the master bath. The fixtures are by Kallista Hampstead, through Ann Sacks. The Beaulieu Glass tiles, in Gray Mix, are from Ann Sacks. ■ Ann and Robert Sacks are in the kitchen, right, with their dog, Bobby. The chairs and table are by Eero Saarinen, from City Medical, Portland, OR.



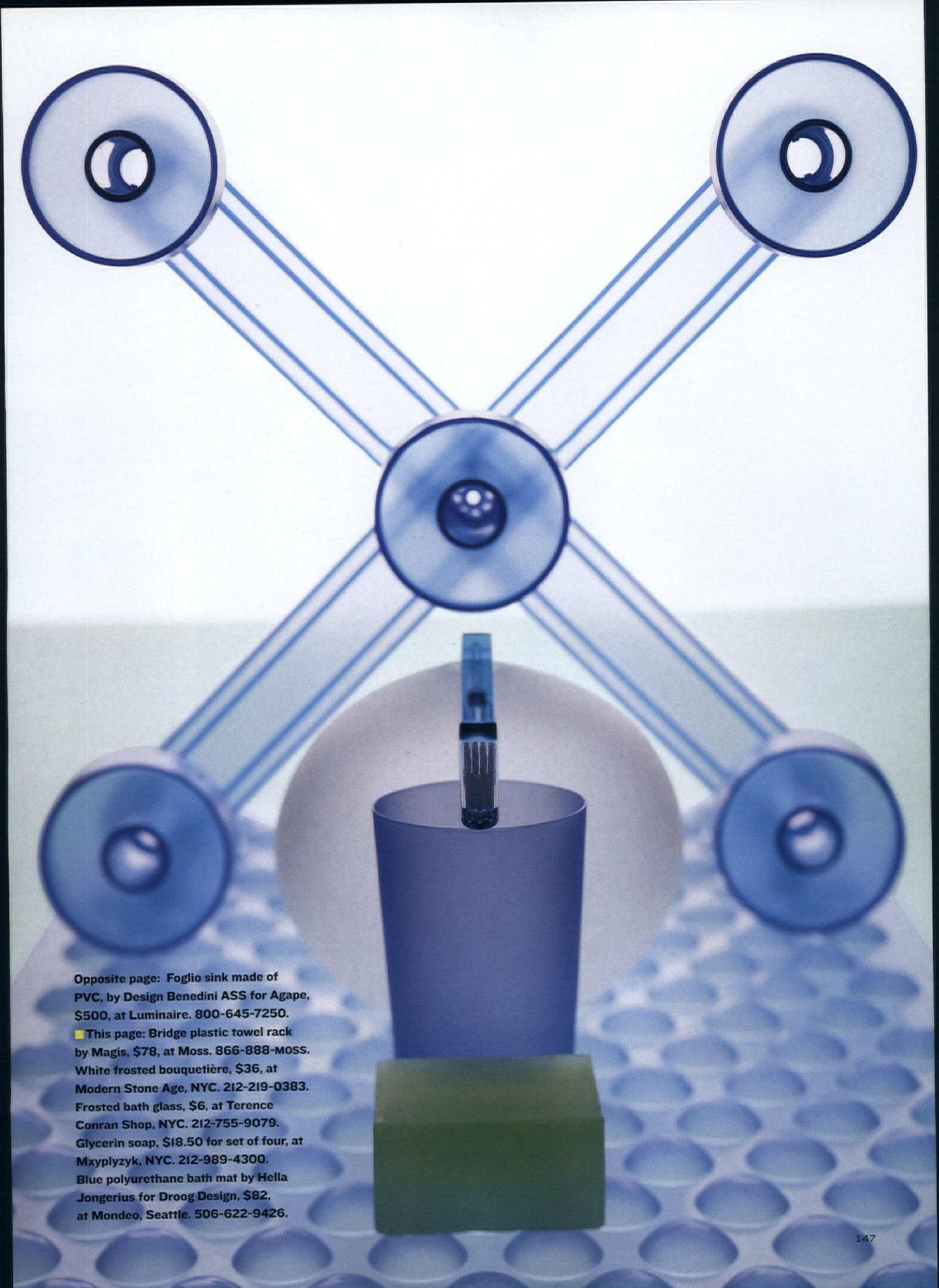
Above, from left: A Big Boy statue reigns over the terrace. The flowerboxes are from the West Coast Plant Co. ■ The kitchen has parallel counters of French Blue limestone from Ann Sacks. ■ Ann Sacks's blue Verre glass tiles line the shower in her daughter's bathroom. The Triton showerhead is from Kohler Co. ■ A Clearwater service faucet in a chrome finish, far left, from Kohler Co., has been wall-mounted in the kitchen. The tiles are Opaque White on Porcelain, by Heath, from Ann Sacks. ■ The simply furnished master bedroom, left, opens onto a terrace. The sheets are from Bloomingdale's. Sources, see back of book.

HOT BATH



We're all steamed up over wooden sinks and red-as-a-blush tubs. There's something for every taste

PHOTOGRAPHED BY VICTOR SCHRAGER STYLED BY MICHAEL REYNOLDS
PRODUCED BY BROOKE STODDARD AND MICHELLE ROTMAN



Opposite page: Foglio sink made of PVC, by Design Benedini ASS for Agape, $500, at Luminaire. 800-645-7250.
This page: Bridge plastic towel rack by Magis, $78, at Moss. 866-888-MOSS. White frosted bouquetière, $36, at Modern Stone Age, NYC. 212-219-0383. Frosted bath glass, $6, at Terence Conran Shop, NYC. 212-755-9079. Glycerin soap, $18.50 for set of four, at Mxyplyzyk, NYC. 212-989-4300. Blue polyurethane bath mat by Hella Jongerius for Droog Design, $82, at Mondeo, Seattle. 506-622-9426.

Opposite page, top: Natural Vessel sink of Chinese green-gray granite, $1,150, from Modern Stone Age. Aero Retro cross faucet in Architectural Bronze, $1,150, by Waterworks. 800-899-6757. Far left: Horn bowl by Oltrefrontiera, $60, from Boffi, NYC. 212-431-8282. It holds Soothing Sea Salts for the Bath, $25, Origins. origins.com. Far right: The gray stone soap holder by Gianni Vigone, $163, from Boffi, holds Ebony Wood Soap, $7.25 each, L'Occitane. 888-623-2880. Bottom: Picture jasper bowl, $240, from Modern Stone Age holds a military pewter brush by Mr. Jasper, $150, a horn and palladium fine badger shave brush, $160, both from The Art of Shaving, 800-696-4999, and a horn tray by Oltrefrontiera, $52, from Boffi. ■ This page: Birch plywood BluToo sink, by Udo Hasenbein for Minetti.

Chiocciola acrylic shower by G. P. Benedini for Agape, $7,000, at Luminaire. Calcutta Gold polished marble tiles, $13.30 per square foot, from Artistic Tile. 800-260-8646. White stacking tables, $950 for a set of three, at Terence Conran Shop. Terry bath towels, $17.50 each, Khaki Collection—Calvin Klein Home. 800-294-7978. Magnolia Soap on a Rope, $8, L'Occitane.

Shower brush, $18, at Terence Conran Shop, sits atop Bibulo Carafe by Angelo Mangiarotti, $330 per pair, at Moss, which holds Index Bath Soda, $32, from Fresh. fresh.com. From left: Jefferson three-hole faucet by Dornbracht, $735, at Gracious Home. 800-237-3404. Volute porcelain bowl by Ted Muehling, $429, at Moss. Oak soap dish, $25, Khaki Collection—Calvin Klein Home. Soap on Top Corundum soap dish by Marek Cecula and Daga Kopala, $26, at Modus Design, NYC. 212-966-3151. In background: Glass table lamp by Karim Rashid for George Kovacs, $685, at Totem, NYC. 212-925-5506.

GOLD BOND

Opposite page: Plastic straps by NL Architects for Droog Design, $20 each, at Unica. 888-898-6422. Translucence hair dryer, $19.99, by Conair. 800-3-CONAIR. Capsule pill holders, $3.95 each, Mxyplyzyk. Elgydium toothbrush, $7.50, Ad Hoc, NYC. 212-982-7703. Vice Versa shower clock, $32, at Terence Conran Shop. Felt slippers, $55, by Pia Wallen, Totem. Devil rubber ducky, $5.95, Mxyplyzyk. Loofah mitt, $8, Ad Hoc. Towel, $36, Terence Conran Shop. Scale, $230, Room Interior Products. 866-ROOM-NYC.

■ This page: Resin bathtub with red glass paneling, $8,560, by Piero Lissoni for Boffi. Beaulieu Cobalt Blue tiles, $5 per sq. ft., Ann Sacks. 800-278-8453. Red cross cupboard, $538, by Thomas Ericksson, and metacrylate Rainbow Chair, $9,040, by Patrick Norquet, Cappellini Modern Age, NYC. 212-966-0669.

BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO

my way

Designer Charles Fradin's family home in Los Angeles is a showcase for the work of one of America's finest furniture makers—Fradin himself

Noah and Daniel Fradin, opposite page, run down the Pennsylvania bluestone steps in front of their Los Angeles house. In the family room, this page, the white lacquered cabinet, by Charles Fradin, was inspired by panel and molding designs used in Newport, RI, by architect Stanford White. The draperies are Zanzibar from Bennison Fabrics Inc.

SLIM DORIC COLUMNS flank the front door; dark green shutters frame the windows; the chandelier in the dining room once belonged to socialite Evalyn Walsh McLean (who also owned the Hope diamond); and the andirons in the family room came from Belcourt Castle, the 52-room house, built in 1891 in the style of a Louis XIII hunting lodge, that Richard Morris Hunt designed for Oliver Hazard Perry Belmont and his wife, Alva Vanderbilt. There are palm trees growing down the street, and the sun shines nearly every day.

Where are we, anyway? In the Hollywood Hills is the final, if not the most obvious, answer. "I wanted to create an environment that was as close as possible to my home state," says Charles Fradin, a Los Angeles furniture designer who grew up in Newport, Rhode Island. "I miss it, so I decided to create my version of an East Coast beach house."

Although the house, a Monterey Colonial built for actor John Barrymore in 1927, is hardly the kick-your-shoes-off-and-wiggle-your-toes-in-the-sand variety, it has the relaxed, breezy quality of some of the shingled summer homes of the Eastern seaboard. But Fradin, who shares the house with his wife, Susan Geller, and their sons, Noah, 8, and Daniel, 4, wanted to take his decor one step further. The pediments that crown the multipaned windows and the unusual high wainscotting in the dining room were directly inspired by the grand houses along Bellevue Avenue and Ocean Drive in Newport—places Fradin has come to know well over the past few years while his firm, Charles Fradin, has been reproducing pieces of furniture from Newport mansions. "I had access to wonderful

Chinese Monkey wallpaper by Charles Fradin panels the dining room, opposite page. The chandelier, which once belonged to socialite Evalyn Walsh McLean, is from Tiger Lily Antiques, in Bristol, RI. ■ The living room, above and right, is serenely monochromatic. The Ruggles console, Exposition coffee table, Newport side table, and Estella wing chair and ottoman are by Fradin. The draperies are Vienna in Café au Lait from Jagtar. The carpeting is from Stark Carpet Corp.

Charles Fradin and Noah, left, horse around in the family room on Fradin's Stanford sofa, which is covered in Rogers & Goffigon's Parramore Island. ■ Fradin's wife, Susan Geller, below, glides by the study. The Belmont mirror, Clayborne chest, Gretchen armchair, and Stanford sofa are other Newport-inspired designs by Fradin. ■ The study, opposite page, off the living room, is painted in a custom Dunn-Edwards deep green. The Hunzinger chairs are from J.F. Chen, Los Angeles; the pillows are made of Clarence House's Kanji fabric. A group of Fradin's Codman mirrors lines the far wall.

antiques," says Fradin, who, in addition to being allowed to copy some of the pieces, was able to buy some original fixtures. "There was so much stuff there," he says. "A lot of the lighting here—the lantern in the front hall is from Alva Vanderbilt's, and the handpainted sconces are from the Van Rensselaers'—came from the great homes."

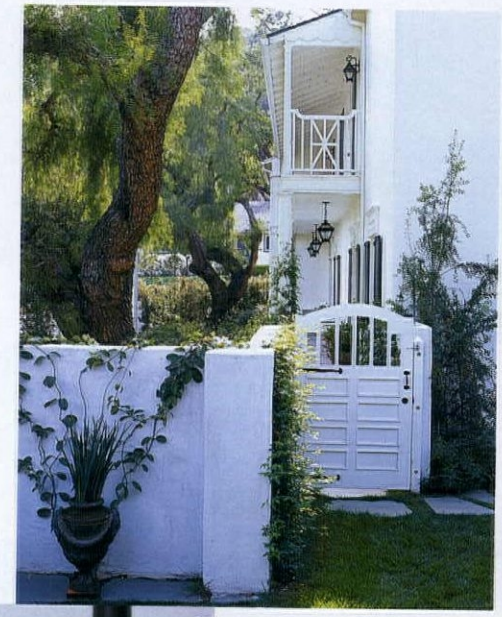
AS IN LOVE as he is with the feeling of Newport, Fradin has always felt a bit out of his aesthetic element in L.A. He went west 15 years ago as a screenwriter, and even though two of his scripts were filmed, he grew disillusioned with show business. He opened a small lamp-making firm, which grew to include furniture and accessories. When it came time to design his own family's home, Fradin was determined to recapture the Rhode Island ambience. And, not surprisingly, his own designs—cabinetry, armoires, beds, tables, mirrors, lamps, sofas, even the fireplaces—were perfect. "I wanted our house to be elegant and comfortable and filled with furniture and antiques," Fradin says. "I like rooms that look like they have a history—but an East Coast, not a West Coast, history."

Fradin sometimes takes a freewheeling approach. "I'm very inspired by the architecture of Stanford White," he says. From cotton broker and investor Issac Bell's mansion in Newport, designed in 1883 by McKim, Mead and White, Fradin

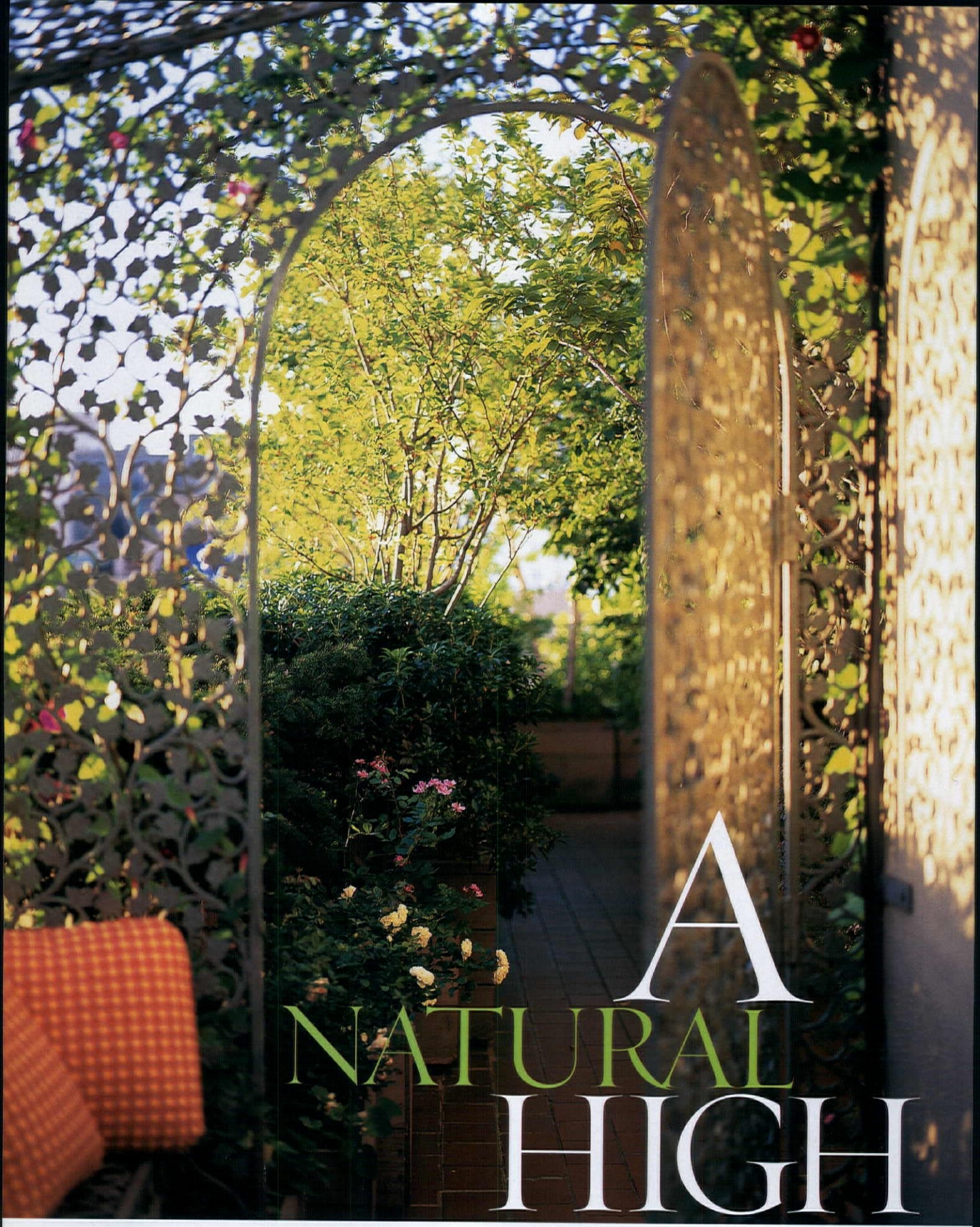
borrowed details from the porch columns for the four-poster bed in his master bedroom. The nailhead-studded bedroom armoire was inspired by a door in Samuel Tilton's baronial Shingle-style mansion, also a late-nineteenth-century McKim, Mead and White design.

The imposing wall-to-wall cabinet in the family room has sliding doors to hide a large-screen TV. "It's based on the typical panels and moldings White designed," says Fradin. "We market it as the Stanford cabinet." In front of it sit a pair of rush Newport lounge chairs that are meant to recall the informal luxe of the gilded age. And when Fradin expanded the original Barrymore house, he wanted to emulate the look of old houses that have been in the same family forever. "We did it in a rambling fashion," he says, "to give the house the look of a home that had been added to through various generations."

The designer is doing his best to pass down his passion for the East. The flag of Rhode Island flutters in front of the house. The steps and parterres were laid with Pennsylvania bluestone. Most important are the new trees. "They are deciduous," Fradin says with pride. "I planted them so my kids would have leaves to rake in the fall. And we get that pretty, bare look you get back East in the winter. When you live in a place where it's always green, you really, really appreciate that."



The plantings and gate in the front garden, above, help give the L.A. house an East Coast air. The Victorian cast-iron urn, from a Newport mansion, was found at Tiger Lily Antiques. ■ In the master bedroom, left, the Issac Bell four-poster bed and Highland table, by Fradin, each have Newport antecedents. The bed linens are from Anichini; the cashmere throw is from Hermès. The flowers are by Suzane Le May at Les Sculptures Vivantes, Los Angeles. ■ Fradin designed the bunk beds and shelf in Noah's bedroom, opposite page. Sources, see back of book.



A NATURAL HIGH

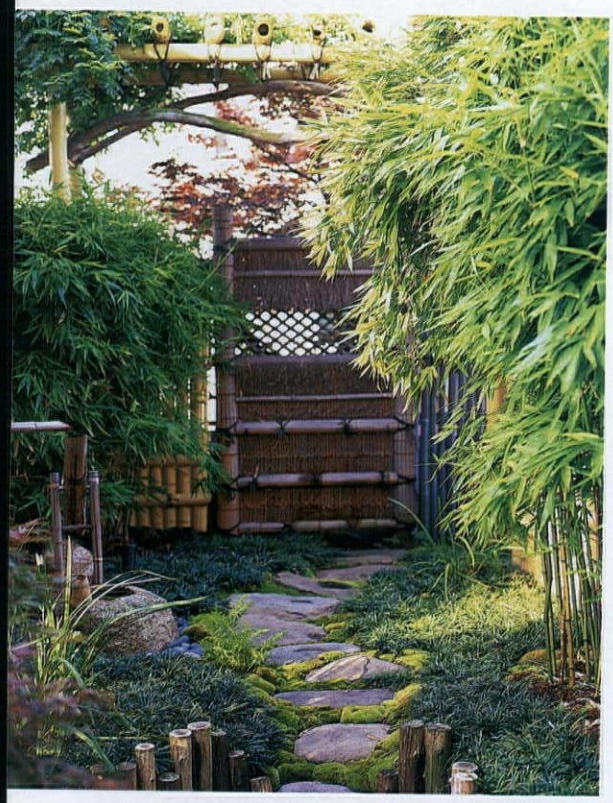
A rooftop garden overlooking Manhattan's Central Park

A metalwork hallway, opposite page, connects the main terrace room to the woodland garden. Birches, andromeda, and azaleas are visible through the open door. ■ A chair, this page, sits under the crab apple tree, which blooms in early spring, followed in summer by *Zinnia elegans* and *Coreopsis grandiflora* 'Early Sunrise.'

WRITTEN BY CHRISTOPHER MASON PHOTOGRAPHED BY LISA HUBBARD
PRODUCED BY CHARLOTTE M. FRIEZE

offers up fruits, flowers, herbs—and rocky perches for birds

IN THE MORNING, I love going outside in my straw hat to pick *fraises des bois* and lemongrass for tea," the lady of the house says. "Then I bring the fruit to my husband while he's shaving, so he can have a bite before breakfast."



This ritual harvest takes place not in some rustic glade but in a New York City duplex penthouse garden with breathtaking views of Central Park. The owners are high-powered executives who relish their rooftop Eden. "If it's a beautiful morning," she says, "we take a quick breakfast on the east side of the garden, and at dinner we sit at the west, so we can enjoy the sunset."

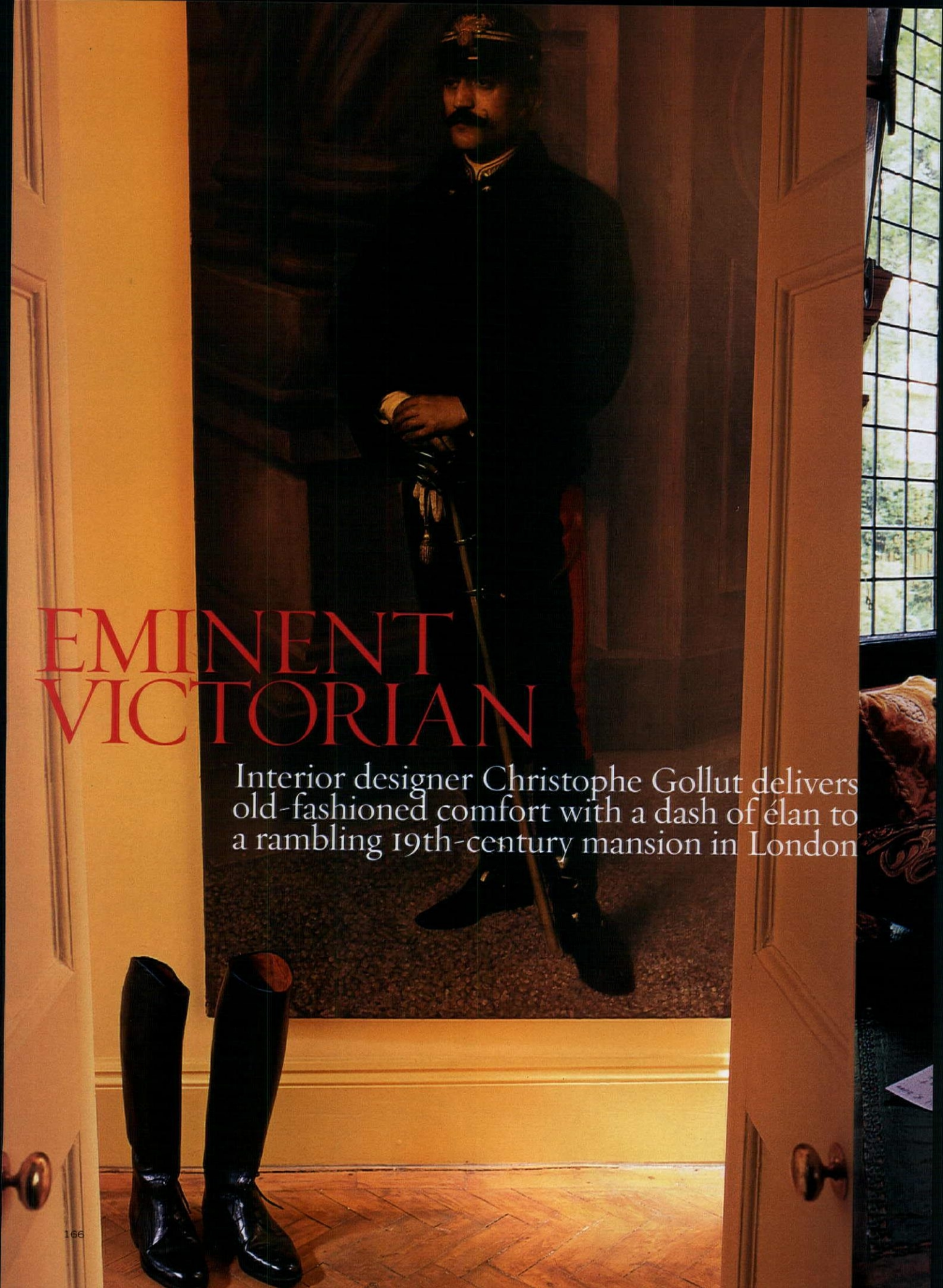
At 5,000 square feet, this is perhaps the largest private rooftop garden in Manhattan. A densely planted single terrace was in place when the pair acquired their aerie in 1988; but with the help of Halsted Welles, a landscape architect, they have expanded their vernal realm, creating seven distinct garden "rooms," on two levels, each with contrasting atmospheres and plantings.

"For a rooftop, the scale is pretty extraordinary," says Welles, who worked closely with the couple, respecting their concern for the perennials and specimen trees and shrubs that the previous owner had left. "They were quite passionate about the plants on the terrace, even the most humble privet. I was allowed to move and augment, but not remove."

A 30-year-old crab apple tree graces the main terrace. Display boxes against the parapet are planted with fiery red zinnias, bright yellow *Coreopsis grandiflora* 'Early Sunrise,' and vivid day lilies to harmonize with the intense burnt orange of the quarry tiles on the lower terrace.

On the garden's north side, dense shrubbery has been added to obscure a neighboring building, and to hide a spectacular northwest view of the park. "Since the views were magnificent all over, there was a decision to screen part of the garden," Welles says. "When you do discover the view, *(Cont. on page 211)*

The Japanese garden, this page, top, features only traditional plantings, such as a 'Bloodgood' Japanese maple and phyllostachys. ■ The view, left, is framed by a crab apple and a juniper. The bed has several varieties of hostas and 'Delaware Valley White' azaleas. ■ The table setting, opposite page, reflects the colors of the surrounding zinnias and day lilies.



EMINENT VICTORIAN

Interior designer Christophe Gollut delivers old-fashioned comfort with a dash of élan to a rambling 19th-century mansion in London

WRITTEN BY NINA A. BIDDLE PHOTOGRAPHED BY JACQUES DIRAND
PRODUCED BY CAROLINA IRVING STYLED BY ISABELLE DU PUIS

Giving tradition a twist, designer Christophe Gollut covered the banquette in the study with a fuchsia wool. The antique fabric for the pillows and armchair came from the Gollut showroom. ■ An early-20th-century German portrait of an Italian carabiniere, opposite page, guards the passage off the cloakroom.

TOO BIG OR NOT TOO BIG? That was the question for Edmondo di Robilant and Maya Even a few years back, when the Londoners were looking to purchase a new house. Though they are a fashionable couple—he is a top Mayfair art dealer, specializing in Italian old masters, and she hosts BBC-TV's flagship business affairs show—their hearts were set on space and greenery, and they decided to look farther afield than London's chic and central, but high-density, Chelsea neighborhood. They heard of a large, three-story Victorian house with a garden that was available in Putney, a middle-class area of London just a bit upriver from Chelsea on the south bank of the Thames. They went there excited, and left depressed. "The house was a monster—so dark and gloomy," Even recalls with a laugh. Worse, the interior had been shoddily subdivided into four apartments during the '50s, and would require a total overhaul. "Potential buyers were put off by the scale of the job," says Even. "And so were we."

A year of fruitless searching later, however, the job didn't seem so imposing anymore. And it didn't hurt that the asking price for the Putney house had dropped substantially. So in came Even and di Robilant, and with them a demolition crew, scrap haulers, builders, and a supervising architect, who spent one year turning the house into something approaching its original state. "What eventually became our kitchen had been five small rooms," says Even. "Our bedroom was three small rooms." The toughest structural challenge was reinstalling a central staircase. The original had been taken out in the 1920s; unable to locate the property's nineteenth-century blueprints, the couple made up their own version. "Our staircase takes up an inordinate amount of space," says di Robilant, "but it makes the house unusual. And there was plenty of space, so one could afford to be slightly wasteful with it."

Bright colors and a judicious use of ornament evoke the Victorian era without its oppressiveness. A portrait by Jacques-Émile Blanche, opposite page, presides over the stairwell, which is lit by a 19th-century Moroccan lamp. ■ A flower-lined path, above, leads to the house's entrance. ■ At left, Gollut gazes into the garden. ■ The George Smith sofa in the drawing room, far left, is upholstered in Renishaw in red from Marvic, and the Empire sofa is covered in a Claremont wool damask. The drapes are made of Ravi wool/cotton by Marvic. The large vase was made by London potter Kate Malone.

THE PALACES OF PRAGUE
Marbella
Wright of Derby
CAMERA IN CONFLICT

The choice of an unusual spinach green for the walls gives the drawing room its distinctive look. A Madonna and child by the 16th-century Sienese master Alessandro Casolani hangs above the fireplace. The chalk drawing is by Albert-Ernest Carrier-Belleuse. The bookcase is from cabinetmaker David Fyfe-Jamieson. The armchairs are upholstered in Duca di Borgogna Rigato from Colony.

THE ENGINEERING DONE, Even and di Robilant enlisted the services of Christophe Gollut, the Swiss-born interior designer admired for giving homes a refined yet relaxed look—a sort of lived-in luxury. He is also known as a decorator who doesn't impose his own tastes on his clients. "I don't design for myself," says Gollut. "I try to make houses for the way people live." He was certainly familiar with the di Robilants, having designed two apartments for the art dealer as well as his Dover Street Gallery. For the couple's home in Putney, Gollut says, he decided to give them "a very undecorated look, using old materials and textiles and needlepoint, nothing shiny." He chose fabric from tradition-oriented Italian houses such as Cortis, Bevilacqua, and Rubelli, explaining, "I like a look that says the house has been like this forever."

As for furnishings, Even and di Robilant required an editor more than an interior designer. "We're both pack rats," admits Even. The couple had amassed a rich and diverse collection of furnishings and objets d'art, ranging from fine Italian and French paintings from the sixteenth to the nineteenth centuries, to a Gothic bookcase by

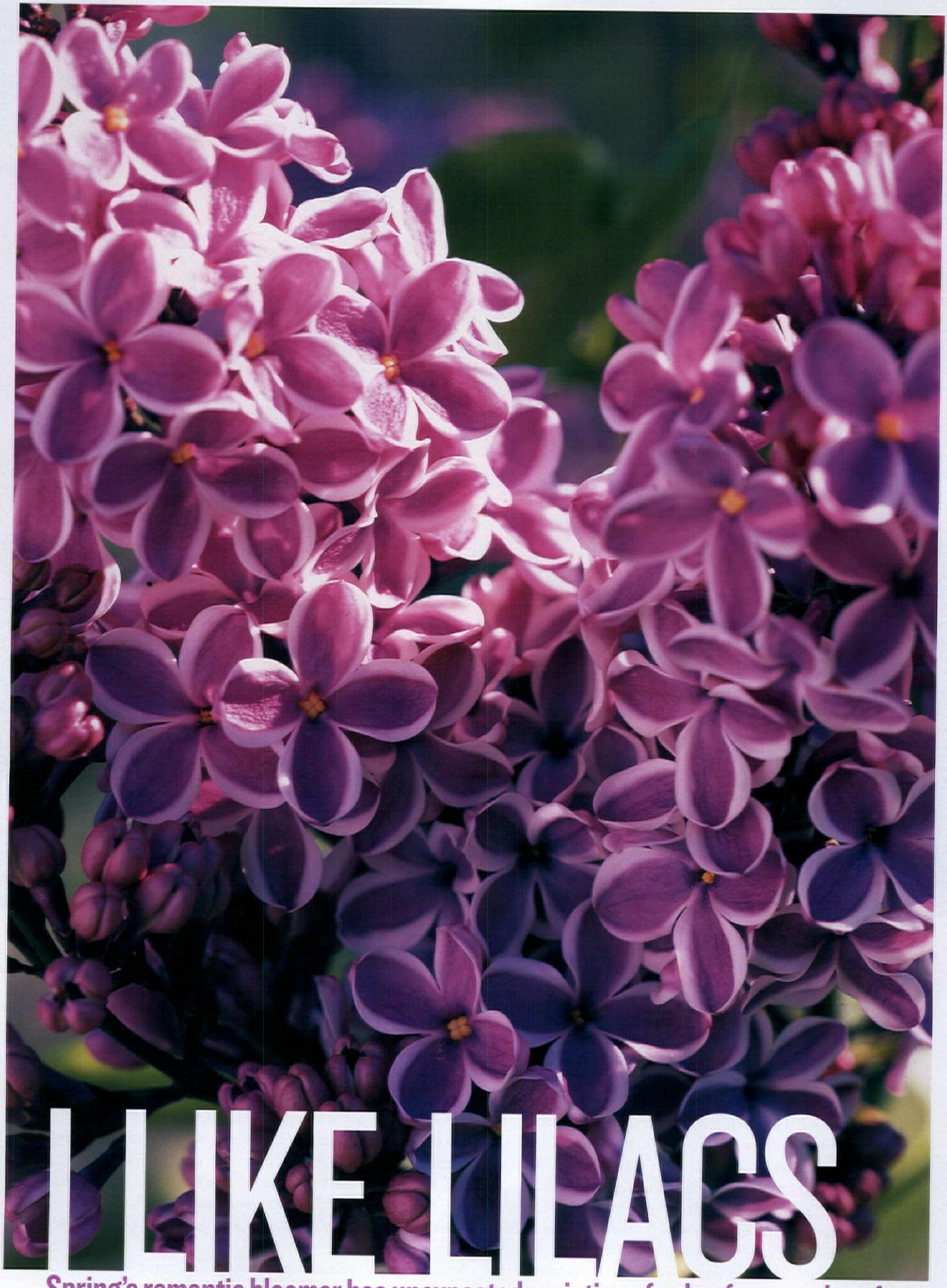
Gollut strikes a blue note in the guest room, above. ■ Open-work closet doors in the dressing area, left, are backed in the cotton Shannon by Sheila Coombes. ■ The tub in the master bathroom, top left, is from Aston Matthews, London. The 1960s collage belonged to di Robilant's father. The Victorian towel rack and lyre-back chair are from Christophe Gollut. Sources, see back of book.

"I like a look that says the house has been like this forever"—Christophe Gollut

Shropshire cabinetmaker David Fyfe-Jamieson. "When we looked at the pile of furniture," Even recalls, "we said, 'Where shall we put all this so that it doesn't look like a shabby antiques shop?' " But Gollut came in, selecting, removing, and matching items such as eighteenth-century Neapolitan vases with a modern gourd vase by London potter Kate Malone. With its eclectic mixture of the threadbare, the new, the unusual, and the valuable, Gollut's design achieves the comfortable look of a home that has been long enjoyed. "There's a great skill to that, born of experience, which Christophe has," says Even.

Not that she didn't have doubts. There was the matter of the yellow in the entry hall and the stairwell. "When the painters began, my clients said, 'You're mad! It's much too bright!' " Gollut recalls with amusement. "They were a bit frightened." "I had a momentary lapse of faith," Even admits. But Gollut was actually more concerned about how the unusual color of the drawing room would be received. "It's a funny green, a spinach green, not something everyone would've liked," he says. "They were jolly nice to accept it." But then, everyone knows that spinach—like a fine, comfortable home—is very good for you.

Nina A. Biddle is a London correspondent for People Weekly.



I LIKE LILACS

Spring's romantic bloomer has unexpected varieties of color, form, and perfume

Syringa x. *laciniata*, or cut-leaf lilac, this page, is believed to have made its way from China by way of Persia many centuries ago. Unlike the more common European hybrids (*S. vulgaris*), this variety's flowers cover most of the length of the wandlike branches and lack their cousins' famed perfume. *S.* x. *laciniata* is less hardy than most lilacs (zones 4-8), so it's suitable for the South. The only true bicolor, 'Sensation,' opposite page, is a sport, or spontaneous, mutation, discovered by a Dutch florist in 1938 as he was forcing a solid purple lilac for winter bloom indoors.

PRODUCED BY STEPHEN ORR PHOTOGRAPHED BY DANA GALLAGHER

'Primrose' has an unusual and subtle coloration that is best displayed next to true white lilacs, so that its soft shade of yellow can be highlighted. 'Marie Frances,' opposite page, comes in a shade of salmon pink that is new for lilacs. It was bred by Father John Fiala, who was one of America's most famous lilac breeders. Its semidwarf growth habit (6 to 9 feet) is perfect for smaller gardens.

The blowsy 'Jean Bart,' left, has pointed petals that give the scented blooms a frilly appearance. It comes from the 19th-century French breeder Victor Lemoine, whose many introductions inspired the generalized term "French lilacs." 'Lilac Sunday,' right, is named for an annual event at the Arnold Arboretum. It was bred at the arboretum. *Syringa julianae* 'Hers Variety,' below, left, blooms in dark purple buds that open to paler lilac. It has a distinctive musky scent. Like *S.* x. *laciniata,* this species is better in warmer climates. 'Madame Lemoine,' below, is a classic white lilac from 1890. Clear pink 'Pioner,' below, right, is from the former Soviet Union. 'Charm,' bottom, has large, heavily scented blossoms.

HIGH ON THE SHORT LIST of flowers that have lent their names to colors are lilacs, though they actually bloom in a wide range of hues. The most common lilac is the familiar pale purplish pink, but other species and hybrids, bred in France, Russia, and the United States, have expanded the color spectrum significantly, to include deep violet, blue, purple-red, yellow, white, and peach.

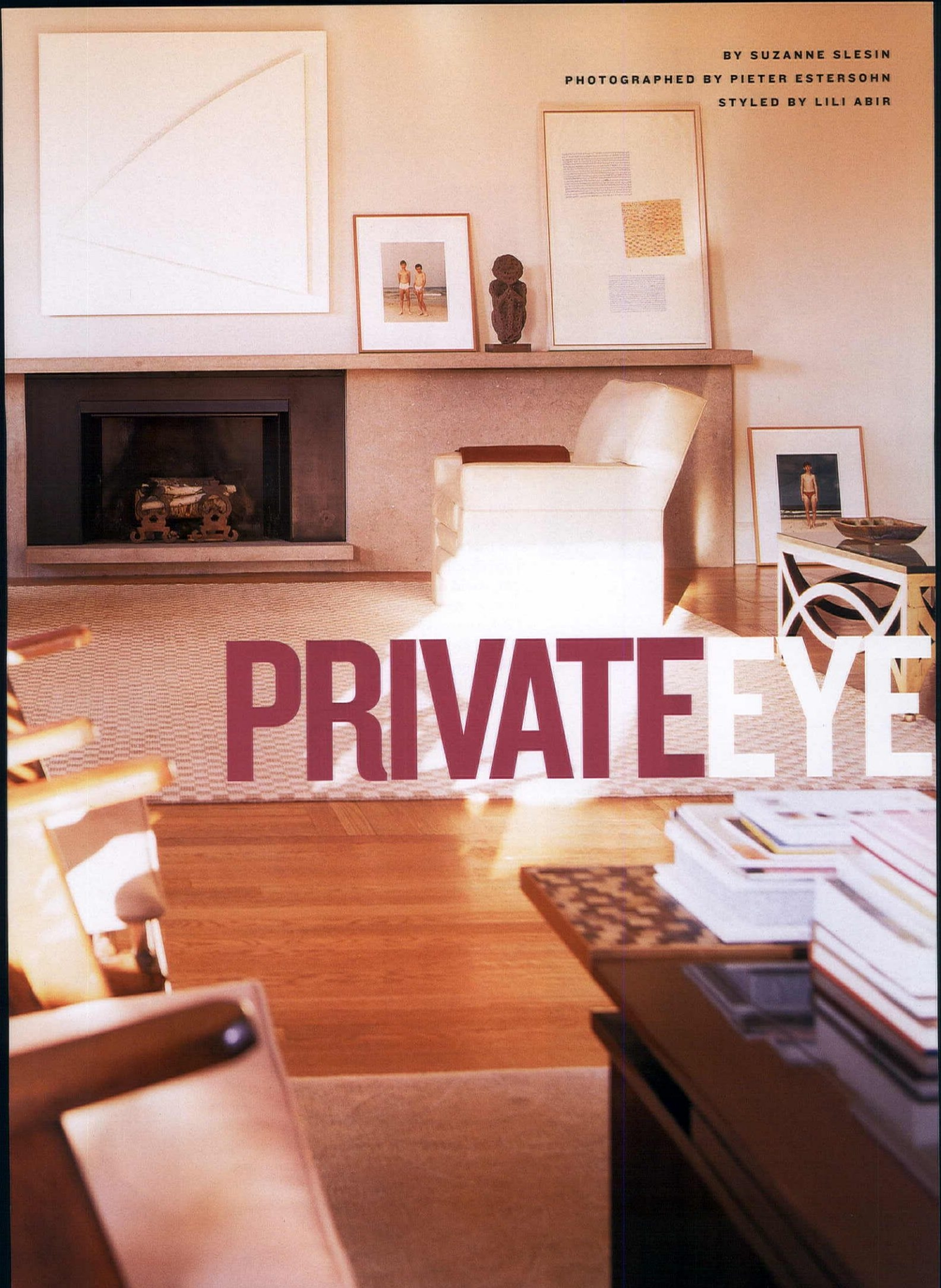
Lilacs are famously long-lived and care-free. They can thrive for centuries, often outlasting the houses whose dooryards they once adorned. Most of these shrubs do best in colder climates (zones 2-7), since they need a dormant winter. Other species, like *Syringa* x. *laciniata* and *S. julianae,* can take more heat (usually zones 5-9). Like most blooming plants, lilacs demand lots of sun to be floriferous, and will benefit from a yearly light flower pruning and fertilization directly after they've bloomed. The occasional removal of older branches will also keep the shrub from becoming leggy. Depending on your climate, fungal diseases may be a problem late in the season, but they seem to affect the appearance of the plant more often than its health. For the most part, you can just ignore your lilacs—except for those few heady weeks that announce the true arrival of spring.

The lilac collection at the Arnold Arboretum in Jamaica Plain, Massachusetts (617-524-1718; www.arboretum.harvard.edu), was begun in the 1880s. It still contains specimens from that period. Lilacs take center stage at its annual Lilac Sunday (May 13, 2001).

'Sarah Sands' is one of the darkest and largest flowered lilacs. It was bred in the 1930s by a nursery owner, Theodore Havemeyer of Long Island, NY, and registered in the 1940s. It is much more fragrant than most deeply colored varieties. Sources, see back of book.

DIANA VIÑOLY DID HER FRIENDS' FIFTH AVENUE APARTMENT AND DISCOVERED THAT SHE HAD EMBARKED ON A CAREER OF INTERIOR DESIGN

An elongated mantel by architect Rafael Viñoly anchors the living room. Artworks include the 1986 *Camouflage* by Andy Warhol and a 1992 photograph by Rineke Dijkstra. Fortuny pillows are on 1950s French chairs. The checkered rug is from Odegard.



BY SUZANNE SLESIN

PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY LILI ABIR

PRIVATE EYE

Forties French chairs from Wyeth, NYC, top, provide comfy seating near the fireplace. ■ By the window, above, a Diego Giacometti chair sits in front of a mahogany desk by Edward Wormley from Donzella, NYC. The Ultrasuede draperies are by Diana Viñoly.

DIANA VIÑOLY had a country house that a friend loved. The friend also admired the taste evident in Viñoly's city apartment, and said that when she had a place of her own, she wanted Viñoly to do it. That moment came sooner than either Viñoly, who had not worked as a professional decorator before, or her friend, a partner in the New York gallery Lawrence Rubin Greenberg Van Doren Fine Art, could have foreseen. "Suddenly, she was getting married, moving into her husband's Fifth Avenue apartment, and became my first client," says Viñoly, who came to New York from Argentina in 1979 with her husband, the architect Rafael Viñoly. The English-style apartment, with its traditional moldings and heavy curtains, needed a big change. "It was all about the views," says the art dealer, who knew that three months, and not a day longer, was all the time she had to renovate. "As I knew they would not live there forever," Viñoly says, "we did what I call a layer of makeup."

Still, there was no time to waste. Down came the wall between the living room and the library, off came the moldings, out went the red and gold upholstery. In came a collection of interesting and arresting furnishings of various vintages and provenances.

"I'm a modernist, but I'm not contemporary—I like moderne," Viñoly says. "And the more I get into this kind of work, the more I find I like most everything, as long as it's original or pleasing to look at." A desk by Edward Wormley, a Diego Giacometti chair, a rug from Odegard, a Jean-Michel Frank sofa, and a magical chandelier by Paavo Tynell are only some of the finds that came to live well with the large Indonesian dining room table and the imposing *kaidan tansu*, or Japanese stair trunk.

Soon, the existing Art Deco fireplace was history. It was time to make the decisive

Sue Williams's *Red Flouncy (Go Team)*, 1997, and a Snowflake brass chandelier by Paavo Tynell, from Donzella, are stars in the dining room. The table and chairs, in shantung silk, are Indonesian.

gesture that would turn the low-ceilinged apartment into a sleek, slim space. The self-taught Viñoly turned to her husband. One masterful sketch later, an elongated limestone mantel was off the drawing board and stretched across one end of the living room. "One of the advantages I have as an interior designer," Diana says, "is that I can commission Rafael."

Equipping the fireplace with a shelf that could hold some of the couple's many artworks—including pieces by Andy Warhol, Ellsworth Kelly, and Louise Bourgeois, as well as numerous photographs, in which the client specializes—was critical. "As soon as we saw what the fireplace could be, we knew we wanted to do it," the client says.

An innate vision and instinctual sense of proportion (which can be summed up by the word *flair*) is very much part of Diana Viñoly's approach. "The eye is not something you can learn at school," she says. "You have to do it with a sense of joyfulness. I'm pretty proud of myself, but I'm not a perfectionist. I put things together, then go on to something else."

We can hardly wait.

A Japanese *kaidan tansu*, or stair trunk, in the library, opposite page, contrasts with French iron chairs and a 1950s table. ■ A J&J Kohn writing table ca. 1905, above, from J.H. Antiques, NYC, is in the bedroom. Ellsworth Kelly's *Six-Leaved Tropical Plant*, 1981, is on the wall. Sources, see back of book.

MAKING A SCENE

A LAVISHLY SET TABLE PROMPTS LONDON DESIGNER WILLIAM YEOWARD TO MUSE ABOUT THE INS AND OUTS AND DOS AND DON'TS OF DINNER PARTY PLANNING

WRITTEN BY WILLIAM YEOWARD
PHOTOGRAPHED BY RAY MAIN

WE HAD A VERY glamorous dinner party in our showroom not long ago, for which I set this ravishing table. The whole event got me thinking about what goes into making a good party.

As far as entertaining goes, there are four things for a host to remember. First, it's important to set the scene and the mood immediately, so always greet your guests at the door. It's a basic rule, but one that's so often forgotten. Second, always make the first drink you serve a little stronger than the ones that will follow. A party becomes a party that much faster. Third, always seat people close to one another, especially if you have a disparate crowd. (I always do. It's more fun.) This makes people get on and talk to each other. Last, and most important, always remember that guests will only be as relaxed as their host. If there's drama in the kitchen, or the cat ate the fish, just glide over it like a skater on ice. Entertaining isn't terminal.

Setting up a dinner table is more art than science, except for a couple of practical matters. One is to make sure that you leave enough room for all those at the table to get up and

As a centerpiece, opposite page, William Yeoward sat a Romilly vase atop a Cressida tazza. The flanking candles are in Tatiana hurricane lamps. ■ The close-up, left, focuses on an Oonagh votive. The tablecloth fabric pattern is Hortense, in Gooseberry.

move easily. I hate it when I get stuck against a wall and have to ask the nine people between me and the powder room to stand up.

Never, ever design a table setting by committee. Be sure of your eye, and trust it. And when it comes to tableware, I say, if you have it, use it. Crystal is obviously a passion for me, so I'm always thinking of new ways to show it off to the best advantage. I try to use odd things for effect. Here, I used salt cellars to hold votive candles or flower heads, and I set crystal urns on top of tazzas. It makes for a dramatic table, and makes the crystal pieces themselves look different. Guests who have seen them before will think you have gone and got a new look, when all you've done is twist the look of what you had.

I try to show restraint with flowers. I always tightly bunch them, so as not to distract from the tableware or the guests. Here, the tablecloth, in a way, doubled as a floral arrangement. It is made of a new fabric of mine called Hortense, which has a pattern of flocked roses on natural linen. On this table I used real roses

GUESTS WILL ONLY BE AS RELAXED AS THEIR HOST. IF THE CAT ATE THE FISH, JUST GLIDE OVER IT LIKE A SKATER ON ICE

as well as orchid heads, which are perfectly luxurious and rarely droop. You don't need to have a table spoiled when the flowers wilt and sag like overtired debutantes.

Never overlight a dining room; make sure all is subdued. You will feel more relaxed, and even your weariest guests will look slightly less battered, which will be pleasing to them and everyone else.

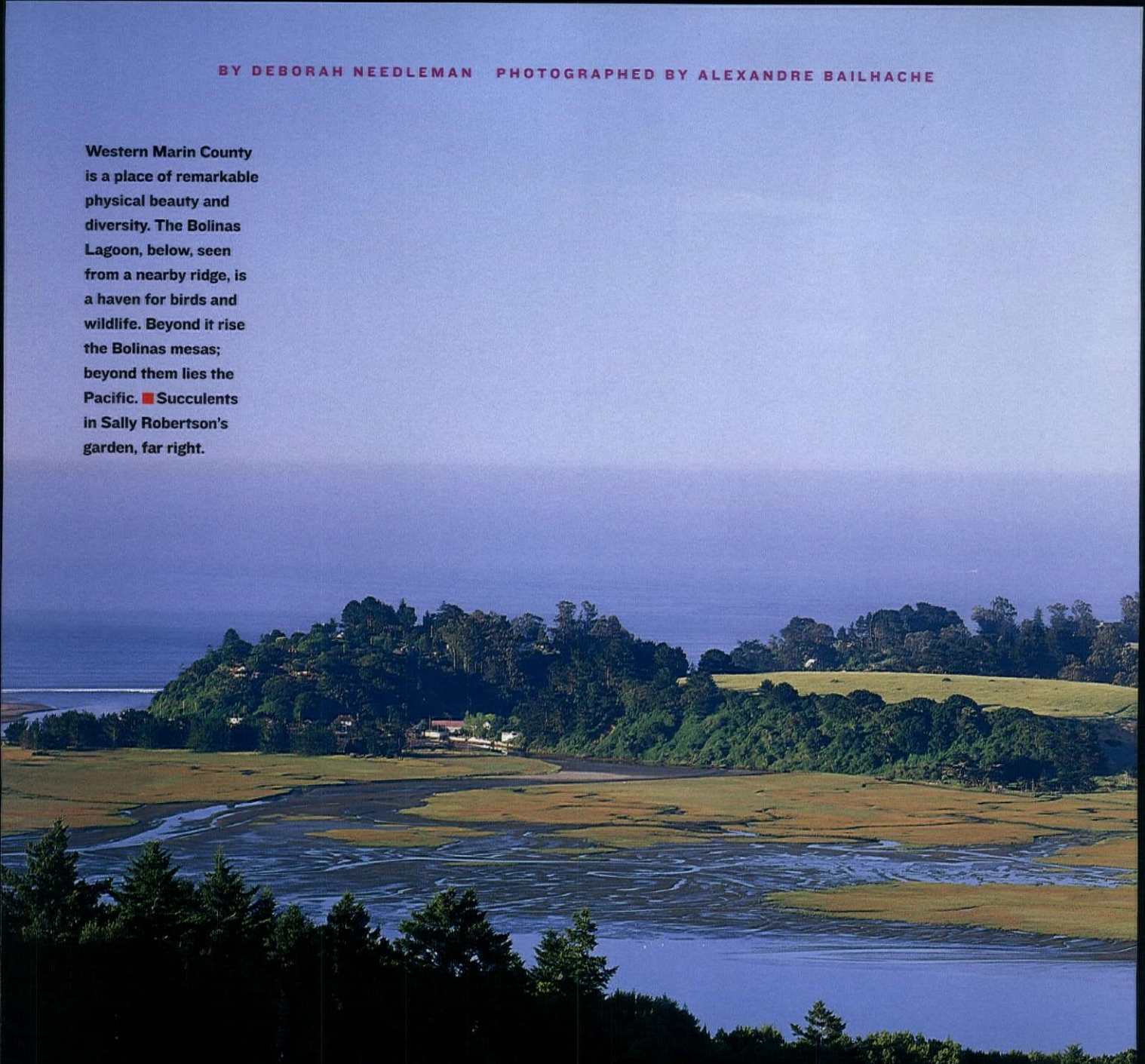
Don't burn scented candles in a room where food is being served. The aroma is overpowering and puts one's palate in quite a state. You don't want guests wondering whether they're having a roast or sandalwood for dinner.

Last, never use cheap napkins. Linen or paper, make sure they are the best quality. And make sure they are nice and big, so when that bit of green salad escapes, it doesn't ruin anyone's gown.

Yeoward's Fern goblet, Britannia flute, and Martine decanter stand left to right, top. ■ A zinc planter, left, available at the Yeoward South shop, is framed by obelisks; a marble and stone table was lent by Talisman, Dorset, U.K. ■ Yeoward sells the ceramic balls, red vase, and mohair throw and pillows, opposite page. The other items are from Talisman. Sources, see back of book.

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY ALEXANDRE BAILHACHE

Western Marin County is a place of remarkable physical beauty and diversity. The Bolinas Lagoon, below, seen from a nearby ridge, is a haven for birds and wildlife. Beyond it rise the Bolinas mesas; beyond them lies the Pacific. ■ Succulents in Sally Robertson's garden, far right.

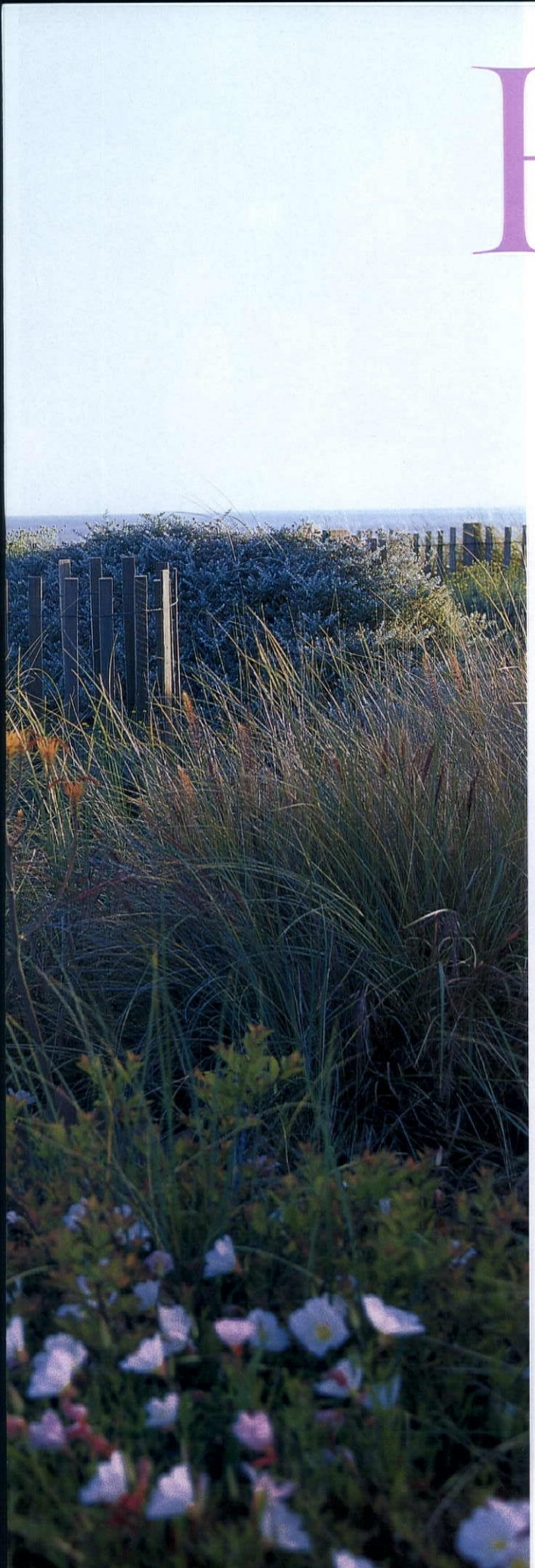


WE DIG BOLINAS

THREE GARDENS REFLECT THE WILDLY INDIVIDUALISTIC NATURE OF THE NORTHERN

CALIFORNIA SEASIDE COMMUNITY

John Lowell Jones's property is on a slender spit of land jutting into the ocean, allowing him to have two distinct gardens. In his simple, seaside one, below, desert evening primrose (*Oenothera deltoides*) and dune grasses thrive. ■ Just across the street, far right, Jones has a wild, floriferous garden with a breathtaking view of the lagoon.



HIDDEN ON THE FAR SIDE of Mount Tamalpais in western Marin County, California, is a place of such extraordinary natural beauty that its inhabitants would rather you not know about it. The citizens of Bolinas are famous for continually taking down the one road sign leading into town. The small, close-knit communities of Bolinas and Stinson Beach are as bound by their commitment to protecting their privacy as they are to preserving the fragile ecosystem of this remarkably varied landscape.

The area was settled during the 1850s gold rush to supply lumber to San Francisco. The only other population boom was in the 1970s, when about 200 of the people who came to clean up after an oil spill never left. The locals are tolerant of eccentricity, but not eager for company. A moratorium on the installation of new water meters, in effect since the '70s, has effectively halted the building of new houses. And as varied as the landscape is, so too are the conditions for gardening. The three gardens featured here are the products of three distinct visions and microclimates.

beach balm

The narrow spit of land in Stinson Beach on which John Lowell Jones's garden sits juts out from the shore like a peninsular dash, with the Pacific on one side and the Bolinas Lagoon on the other.

The owner began his oceanside garden nearly 30 years ago on the grassy seaside area behind his house overlooking the beach. It is a very simple and natural-seeming garden, where weathered stones and shells decorate the deck, and evening primrose grows through the dune grasses. The owner spent many years on the board of the Fine Arts Museums of San Francisco, and over time he has collected sculpture, paintings, drawings, and ceramic work by local artists. Throughout the garden he has placed metal sculptures that move with the wind. The only formal element is a clipped hedge of Monterey cypress that creates privacy and frames the views of the majestic mountainous coastline.

About a year after moving to his house, he bought the lot across the street, facing the lagoon, to protect the view. He assumed that between the sand and the gophers nothing would grow, but quickly realized that everything grows beautifully there. His lagoon garden is wild and floriferous, with many self-seeders like poppies and freesia. It is an exuberant mix of flowers, vegetables, citruses, many succulents, and grasses, along with scads of potted plants, sculpture, and found art. Happy accidents abound, like the pale yellow columbines that inserted themselves into an area of delicate dune grass, and the Flanders poppies that arrived to provide a blast of color around the artichokes and asparagus. At 86, Jones works regularly in the garden, but not as much as he once did. Fortunately, most of the plants here largely fend for themselves.

In the garden that fronts the Bolinas Lagoon, succulents, like the echeveria engulfed by erigeron, above, are planted directly into the beach sand. ■ Raised vegetable beds, left, are the only areas for which Jones brought in topsoil. The Flanders poppy (*Papaver rhoeas*) surrounding the artichoke is a rampant self-sower. The owner planted Mediterranean cypresses near the edge of the lagoon after admiring ones in Italy. A low hedge of rosemary, near the cypresses, accents the space. ■ The 'Cécile Brunner' roses that took over a trellis originally intended for raspberries, opposite page, soar over the poppies.

The billowing spires of *Nepeta* x *faassenii,* this page, play against the clipped forms of *Lonicera nitida.* Hammond designed the cast stone water bowl, and sells it through her nursery. ■ A chance meeting, above right, of *Omphalodes linifolia* and *Clematis* 'H.F. Young.'

simple gifts

Sarah Hammond is a passionate plantswoman who in the mid-'80s created the nursery for the original Smith & Hawken store in Mill Valley. When she came to this site on the mesa in 1974, the water table was so high and the winds so brutal that she spent the first few years just digging ditches, planting windbreaks, and enriching the soil. Today her many clipped evergreen forms soften the winds and provide a serene setting for her well-chosen, beautifully cared-for perennials. Hammond has introduced many English perennials to the West Coast, but her garden has no Jekyllian drifts of plants fusing into one another. This is a rigorous garden, with each plant perfectly suited to its place and given ample space to perform and be appreciated. Among her "perennial passions of the moment" are *Schizophragma hydrangeoides,* the shade-tolerating relative of

Columns of clipped *Pittosporum tenuifolium*, opposite page, frame the view past a pedestal urn. *Nepeta racemosa* 'Walker's Low' rises behind mounds of *Euonymus japonicus* 'Microphyllus.' ■ *Lavandula angustifolia* 'Martha Roderick' and the roses 'Gertrude Jekyll' and 'Mary Rose,' left, surround a decomposed granite path. ■ Snails, below, relish the chemical-free garden. ■ *Soleirolia soleirolii*, baby's tears, bottom, grow over a hose.

climbing hydrangea; the hybrid musk rose 'Penelope'; and the workhorse *Euphorbia characias* subspecies *wulfenii* 'Rubra.'

Hammond is constantly editing the garden—pulling out plants, unafraid of exposing the dark, lovely earth. Her goal is to create an elemental garden made of stone, water, and wood; shape, texture, and form. She has designed simple, functional buildings made from recycled redwood that act as focal points, as well as simple stone urns, bowls, and fountains that give the feeling of whitewashed weathered stone. From her garden, she runs a small nursery and teaches gardening workshops; she also publishes a compelling personal newsletter. A spare aesthetic informs everything Hammond does—she wears an elegant all-black uniform of skirt, sweater, and boots to garden—yet this is a place of sensuality as much as restraint. She has whittled down her rose collection to those most beautiful and suited to the climate—but she still has 60 varieties.

color field

Sally Robertson's yard is a painter's cottage garden full of bright color and contrasting forms, something of an American version of Monet's garden. Robertson sees her garden as a living painting, providing subject matter and color combinations for her botanical watercolors. There are masses of roses; her current favorites are the pale, single-flowering 'Sally Holmes,' the mauve 'Edwardian Lady,' and the Old Rose 'Mme. Alfred Carrière.' Among them is an eclectic, colorful mix of natives, like California poppies (*Eschscholzia californica*); old-fashioned perennials, like bearded iris; and succulents, which Robertson has recently incorporated into the perennial border with great success.

Presiding over the garden are two large Monterey cypresses that Robertson has clipped into giant topiaries. When she arrived in 1978, the yard was full of overgrown cypresses that she likes to describe as huge coastal weeds. She got rid of most of them, and spent ten years snipping away at the remaining few until they attained their current cloudlike bonsai form. These and other evergreens balance the intense floral display, as do a round lawn, pillars, and a pond. In the summer, Robertson teaches painting workshops in France, and her increasing reliance on form and shape, rather than just color, reflects her time there. She particularly loves playing the bladelike structures of montbretias and Japanese iris against the rounded forms of clipped plants like ceanothus and boxwood. Yet Robertson is always aware that it is the individual flower that sustains her art.

A passion for playing bladelike shapes against rounded ones is evident in the view toward the pond, opposite page. Spikes of blue Japanese iris (*Iris ensata*) and budding day lilies contrast with euphorbia, clipped silver teucrium, and *Lavatera maritima*. ■ Cineraria, which lights up shady areas, this page, top, has reseeded profusely. ■ Robertson, above, paints in the garden. ■ Cloudlike cypresses, right, stand above *Papaver somniferum*, foxglove, and bearded iris.

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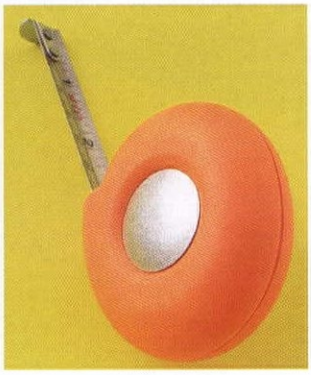
TABLE OF CONTENTS Pages 12, 18
Page 12, Rock Ice Above-Counter **basin**, $1,800, by American Standard, Porcher. 800-524-9797, ext. 199. Blue **bath tote**, $24, The Terence Conran Shop, NYC. 212-755-9079. White frosted **bouquetière**, $36, Modern Stone Age, NYC. 212-219-0383. Elgydium **toothbrush**, $7.50, Ad Hoc, NYC. 212-982-7703. Yellow Marc Newson **vase**, $328, Cappellini Modern Age, NYC. 212-966-0669. cappellininewyork.com. Antipodi resin **tray** from Danese, $285, Moss. 866-888-MOSS. mossonline.com. Frosted **bath glass**, $6, The Terence Conran Shop. Glycerin **soap**, $18.50 for set of four, Mxyplyzyk, NYC. 212-989-4300. **Page 18, architect,** Rick Mather, Rick Mather Architects, London. 011-44-207-284-1727. Italian hand-painted **tulipière**, $950, Devonshire-Five O Seven, NYC. 212-327-2102. Sèvres **vase** depicting Napoleon crowned by Victory, ca. 1810, Ariane Dandois Antiquaires, Paris. 011-33-1-43-12-39-39. arianedandois.com.



HOT GOODS
Page 60

DOMESTIC BLISS Pages 39-80
Page 48, Dig It: Biocontrol Network. 800-441-2847. biocontrolnetwork.com. Natural Gardening Company, Petaluma, CA. 707-766-9303. naturalgardening.com. Shepherd's Garden Seeds, Torrington, CT. shepherdseeds.com. March Biological. 800-328-9140. marchbiological.com. Gardens Alive! Inc., Lawrenceburg, IN. 812-537-8650. gardensalive.com. **Page 54, Style Scout**: Bernardaud. 800-884-7775. 60 Thompson. 877-431-0400. 60thompson.com. Domus Design Collection, NYC. 212-685-0800. ddcnyc.com. Cypher Editions, NYC. 212-274-0272. Ralph Lauren Home. 800-578-7656. Publicolor, NYC. 212-213-6121. publicolor.org. **Page 60, Hot Goods**: Zona Alta Projects. 888-44-LEXON. Moss. 866-888-MOSS. mossonline.com. MoMA Design Store. 800-793-3167. Mxyplyzyk, NYC. 212-989-4300. IS, NYC. 212-620-0300. **Page 62, Buzz**: Go **chair,** $550, and **table,** $900, through Design Within Reach. 800-944-2233. **Pages 72-80, Sign Design**: Venetian glass **chandelier**, Artifax, NYC. 212-355-5575. Jade pedestal **bowl**, Mecox Gardens, NYC. 212-249-5301.

ON THE BLOCK Pages 106-109
François de Ricqlès, Paris. 011-33-1-48-74-38-93. Tambaran Gallery, NYC. 212-570-0655.

GREEN THOUGHTS Pages 110-117
Garden designers, Eric Ossart–Arnaud Mauriéres, Tanus, France. 011-33-5-63-76-38-49. **Hotel**, Mas de la Brune, Eygalières en Provence, France. 011-33-4-90-90-67-67. jardin-alchimiste.com.

BLUEPRINT Pages 118-126
Architect, Rick Mather, Rick Mather Architects, London. 011-44-207-284-1727. Series Seven **chairs** by Arne Jacobsen for Fritz Hansen, available at Knoll. 800-445-5045. knoll.com.

HOUSE OF WORSHIP Pages 128-130
Saint Lawrence Catholic Campus Center, Lawrence, KS. 785-843-0357. st-lawrence.org.

UNCORKED Pages 132-134
All wines available through Clicquot, Inc. clicquot.com.

FIRST PRINCIPLE Page 137
Architect, Brad Cloepfil, Allied Works Architecture, Portland, OR. 503-227-1737. Princess Yellow **limestone**, from Ann Sacks. 800-278-8453. annsacks.com. Florence Knoll Executive **credenza** and Open-Back Executive **armchair** by Eero Saarinen, through Knoll. 800-445-5045. knoll.com. **Dish** by Dana Louis, available through Ann Sacks. **Painting,** *Everybody's Boppin',* 1980, by Melinda Thorsnes, through Froelick Gallery, Portland, OR. 503-222-1142. E-1027 **side table** by Eileen Gray, City Medical, Portland, OR. 503-239-6225. **Pendant light** by Patrick Crespin. Modern **planter,** West Coast Plant Co., Portland, OR. 503-227-6500.

STONE AGE MODERN Pages 138-145
Ann Sacks **tiles**, Ann Sacks. 800-278-8453. annsacks.com. **Architect,** Brad Cloepfil, Allied Works Architecture, Portland, OR. 503-227-1737. **Pages 138-139**, Knoll. 800-445-5045. knoll.com. French Blue **limestone,** through Ann Sacks. Barcelona-style **coffee table** and E-1027 **side table** by Eileen Gray, City Medical, Portland, OR. 503-239-6225. Modern cement **planters,** West Coast Plant Co., Portland, OR. 503-227-6500. **Painting**, *Pituitary Glands,* 1996, by Gregory Grenon, The Laura Russo Gallery, Portland OR. 503-226-2754. **Floors,** Princess Yellow limestone, from Ann Sacks. **Page 140**, vertical grain walnut **floors,** Ryerson Hardwood Floors, Inc., Portland, OR. 503-231-0973. In Oregon and Washington, 800-237-7681. Custom **railings** from H. Hirschberger Co., Inc., Portland, OR. 503-228-6732. **Page 141**, Saarinen Tulip **set** from City Medical, Portland, OR. 503-239-6225. Heath Ceramics Inc.'s Rim **dishes**, through Ann Sacks. Modern cement **planter**, West Coast Plant Co. Floors, Princess Yellow **limestone**, and **wall tiles**, Opaque White on Porcelain by Heath Ceramics Inc., both from Ann Sacks. **Pages 142-143,** Knoll. 800-445-5045. knoll.com. Florence Knoll Executive **credenza**, Knoll. **Painting**, *Everybody's Boppin',* 1980, Melinda Thorsnes, through Froelick Gallery, Portland, OR. 503-222-1142. Kitchen **cabinets**, Mainly Cabinets, Inc., Portland, OR. 503-625-7799. Red Open-Back Executive **armchair** by Eero Saarinen, Knoll. **Table**, T-Table by Hans Eichenberger, Teo Jakob, Bern, Switzerland. 011-41-31-327-57-64. Shallow **bowl** on table by Dana Louis, through Ann Sacks. **Pages 144-145,** Pottery Barn. 800-922-5507. potterybarn.com. City Medical, Portland, OR. 503-239-6225. West Coast Plant Co., Portland, OR. 503-227-6500. Kohler Co. 800-4-KOHLER. kohlerco.com. Bloomingdale's. 800-555-SHOP. Terrace **floor**, Princess Yellow limestone, from Ann Sacks. Red Open-Back Executive **armchair** by Eero Saarinen, Knoll. Modern cement **planter**, West Coast Plant Co. Saarinen Tulip **chair,** through City Medical. Kitchen **cabinets**, Mainly Cabinets, Inc. Black and white **monographs** by Jennifer Guske, through Alder Gallery, Coburg, OR. 541-342-6411. **Painting**, *Bead-Mandala III*, 1991, by Joan Stuart Ross, through Alysia Duckler Gallery, Portland, OR. 503-223-7595.

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MY WAY Pages 154-161

Designer, Charles Fradin, L.A. 310-271-6230. **Page 154,** Sherwood **lanterns** and **garden design** by Charles Fradin. **Page 155,** Bennison Fabrics Inc., NYC, through architects and designers. 212-223-0373. Amalfi **table lamp,** Florence **column lamp,** Highland **table,** Newport rush **lounge chair,** Oelrich **coffee table,** Berwin **chaise,** Bamboo **table,** and **fireplace** by Charles Fradin. **Hand sculpture** by Jim Klein, through the Museum Bank, L.A. 323-293-2222. Meiji period bronze **vase,** J.F. Chen, L.A. 323-655-6310. **Throw,** Hermès. 800-441-4488. Handpainted **sconce,** New England Architectural Center, Newport, RI. 401-845-9233. nearchitecturalcenter.com. Berwin chaise's **upholstery,** Winter Harvest in Acorn from the Great Plains Collection, Holly Hunt New York, NYC. 212-755-6555. hollyhunt.com. **Pillow** and lounge chairs' **upholstery,** 18-oz. linen in Tomat, Rogers & Goffigon, Greenwich, CT, through architects and designers. 203-532-8068. **Page 156,** Tiger Lily Antiques, Bristol, RI. 401-254-1006. Bunny **wineglasses** and **goblets,** William Yeoward Crystal. 800-818-8484. williamyeowardcrystal.com. Pair of silver **candelabras,** Neil Lane Estate Jewelry, L.A. 310-275-5015. **Drapes,** 18-oz. linen in Sage, Rogers & Goffigon. Tri-Leg **dining table,** Geller **dining chair,** and distressed leather **upholstery,** by Charles Fradin. **Page 157,** Jagtar, Burbank, CA, through architects and designers. 818-729-9333. Stark Carpet Corp., NYC, through architects and designers. 212-752-9000. Silver **relish dish,** Neil Lane Estate Jewelry. Headless marble **bust,** J.F. Chen. Gilt-frame **mirror,** Tiger Lily Antiques. Large **artwork** by Jim Klein, Museum Bank. Rogers & Goffigon **upholsteries**: on settee, Pandora in Snow; on club chairs, 18-oz. linen in Vaux; on wing chair, Tocata in Wave. **Drapes,** Vienna in Café au Lait, Jagtar. Swann **club chairs,** Tri-Leg **floor lamp,** Whistler **desk lamp,** Mead **cocktail table,** and distressed leather **upholstery** on stool by Charles Fradin. **Page 158,** Rogers & Goffigon, Greenwich, CT, through architects and designers. 203-532-8068. L.G. Special **carpet** in off-white, Decorative Carpets, Inc., L.A. 310-859-6333. **Pillows,** Pandora in Ivory, Rogers & Goffigon; and Winter Harvest in Acorn from the Great Plains Collection, at Holly Hunt New York. **Paint,** Swiss Coffee, Dunn/ Edwards Corp. 888-DE-PAINT. **Flowers** by Suzane Le May, Les Sculptures Vivantes, L.A. 310-202-6363. Oelrich **coffee table,** Stinky Roman **feet,** Highland **table,** Florence column **lamp,** Gretchen **armchair,** and Carthay **coffee table** by Charles Fradin. Marble **dog** and pair of scallop lip **vases,** J.F. Chen. **Painting,** from The Waldo Collection, L.A. 310-278-5786. **Armchair upholstery,** Mission Cloth in Spray, Rogers & Goffigon. **Sofa upholstery,** toffee French toile, Diamond Foam & Fabric, L.A. 323-931-8148. **Page 159,** Dunn/Edwards Corp. 888-DE-PAINT. J.F. Chen, L.A. 323-655-6310. Clarence House, NYC, through architects and designers. 212-752-2890. Wool Tibetan **carpet,** Aga John Oriental Rugs, L.A., through architects and designers. 310-657-0890. Sofa **upholstery,** linen corduroy, Diamond Foam & Fabric. Chairs' **upholstery,** Arcadia in Barley, Rogers & Goffigon. Kingscote **console,** Griswold **table,** and Bridge **sofa** by Charles Fradin. **Pages 160-161,** Anichini. 800-553-5309. anichini.com. Hermès. 800-441-4488. Les Sculptures Vivantes, L.A. 310-202-6363. Blue pashmina **pillow,** Armand Diradourian, L.A. 323-651-2125. Marseilles **mirror,** Tiger Lily Antiques. **Paint,** Swiss Coffee, Dunn/Edwards Corp.

BLISS BUZZ
Page 62

A NATURAL HIGH Pages 162-165

Garden designer, Halsted Welles, Halsted Welles Associates, NYC. 212-777-5440.

EMINENT VICTORIAN Pages 166-173

Decorator, Christophe Gollut, London. 011-44-207-370-4101. Edmondo di Robilant is a partner in the Dover Street Gallery, London. 011-44-207-409-1540. Cortis **fabrics,** at Quadrille Fabrics, NYC, through architects and designers. 212-753-2995. Luigi Bevilacqua **fabrics,** at Watkins & Fonthill, NYC, through architects and designers. 212-755-6700. Rubelli **fabrics,** at Bergamo Fabrics, NYC, through architects and designers. 212-462-1010. **Pages 166-167,** faux **paneling** by Shane Hartley, through Christophe Gollut. Bessarabian kilim **rug** ca. 1900, Robert Stephenson Oriental Carpets, London. 011-44-207-225-2343. **Pages 168-169,** Jacques-Émile Blanche, through Hammer Galleries, NYC. 212-644-4400. hammergalleries.com. George Smith Sofas & Chairs, London. 011-44-207-384-1004. In U.S., NYC. 212-226-4747. Marvic Textiles Ltd., London, through architects and designers. 011-44-207-352-3119. In U.S., NYC, 718-472-9715. Claremont Furnishing Fabrics Co., Inc., NYC, through architects and designers. 212-486-1252. Kate Malone, London. 011-44-207-254-4037. Urn-shaped **lamp,** Vaughan, London, through architects and designers. 011-44-207-349-4600. In U.S., NYC, 212-319-7070. Bamboo **table** from the Toulouse Antiques Fair, Toulouse, France. 011-33-5-61-21-93-25. **Drapes,** Ravi in Green, Marvic Textiles Ltd. **Trim,** Georgina, Nicholas Herbert Ltd., London. 011-44-207-376-5596. **Pillows,** Indonesian **throw,** and Victorian **stool** from Christophe Gollut. Turkish **rug** ca. 1880, Robert Stephenson Oriental Carpets. Faux **marble** on fireplace by Shane Hartley, through Christophe Gollut. **Pages 170-171,** David Fyfe-Jamieson, Shropshire, U.K. 011-44-1694-781-506. Colony, London, through architects and designers. 011-44-207-351-3232. In U.S., through Scalamandré. 800-932-4361. Embroidered Turkish silk **tablecloth,** pair of terra-cotta **candelabras,** Chinese **vases,** and faux wood **mantel** by Shane Hartley, Christophe Gollut. **Page 172,** pair of **lamps,** Vaughan. French **bedside table** ca. 1840, from Christophe Gollut. **Drapes,** Indica in Blue, Borderline, London, through architects and designers. 011-44-207-823-3567. In U.S., Classic Revivals, Boston. 617-574-9030. **Page 173,** Sheila Coombes at Brian Yates, Lancaster, U.K., through architects and designers. 011-44-1524-35035. In U.S., Sanderson, NYC. 212-319-7220. Aston Matthews Ltd., London. 011-44-207-226-7220. Five-hole **tub fixture,** Barber Wilsons & Co., Ltd., London. 011-44-208-888-3461. barwil.co.uk.

I LIKE LILACS Pages 174-179

Fox Hill Nursery, Freeport, ME. 207-729-1511. lilacs.com. Select Plus International Lilac Nursery, Mascouche, Quebec. 450-477-3797. spi8mm.com. Twombly Nursery, Monroe, CT. 203-261-2133. twomblynursery.com.

PRIVATE EYE Pages 180-185

Decorator, Diana Viñoly, Diana Viñoly Interiors, NYC. 212-924-5060. **Pages 180-181,** Odegard, Inc. 800-670-8836. **Pillows,** Peruviano in white and silvery gold, Fortuny, Inc., NYC, through architects and designers. 212-753-7153. Mahogany **coffee table** with Murano glass mosaic inlay by Edward Wormley, Donzella, NYC. 212-965-8919. Pair of French '40s **club chairs,** Wyeth, NYC. 212-243-3661. Bayonne Gris limestone **mantel,** Stone Source, NYC. 212-979-6400. **Page 182,** Wyeth, NYC. 212-243-3661. Donzella, NYC. 212-965-8919. **Drapes** executed by Studio M, Inc., NYC, through architects and designers. 212-532-4540. Mercury glass **desk lamp,** John Salibello Antiques, Bridgehampton, NY. 631-537-1484. **Page 183,** chairs' **upholstery** by Houston Upholstery Co., Inc., NYC. 212-645-4032. **Page 184,** Henredon

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table, Mary Ann Lembo Antiques, Bridgehampton, N.Y. 631-537-9062. **Chairs,** Galerie du Passage, Paris. 011-33-1-42-36-01-13. **Upholstery,** Corone in gray and silvery gold, Fortuny, Inc. **Page 185,** J.H. Antiques, NYC. 212-965-1443. Ultrasuede **bedspread** by Diana Viñoly, executed by Studio M.

MAKING A SCENE Pages 186-189

William Yeoward **crystal.** 800-818-8484. williamyeowardcrystal.com. Yeoward South, London. 011-44-207-498-4811. **Talisman,** Wyke, U.K. 011-44-1747-824-423.

WE DIG BOLINAS Pages 190-201

Hammond's newsletter "The Art of the Garden," sarahhammond.com. Hammond's **nursery,** Plants from the Past, Bolinas, CA, by appointment only. 415-868-1885. Robertson's **paintings,** Bolinas, CA. 415-868-0784. sallyrobertson.com. Robertson's **painting classes,** through Art Treks. 888-522-2652. arttreks.com. **Events planning,** Coastal Connections, by appointment only, Bolinas, CA. 415-868-0812. **Garden tours,** through The Bolinas Museum, Bolinas, CA. 415-868-8809. The Botanical Garden, Bolinas, CA. 415-388-5017.

PHOTO CREDITS

Page 64, Bedroom from the magazine *Le Mobilier au Salon,* 1910, page 68; showroom, from *L'Art Français et des Industries de Luxe,* May 1921, page 284.

CORRECTIONS

February 2001 issue, page 111: The Pyrex measuring cup should never be placed on direct heat. March 2001 issue, page 145: The Empire plate is actually the Eugenie dinner plate, $53, Bernardaud. 800-884-7775.

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A Natural High

(Cont. from page 164) it's more dramatic."

On the upper terrace, four intimate gardens surround a belvedere that contains a high-tech exercise room with frescoed ceilings that the couple's children irreverently refer to as "the Sistine Chapel."

In the east-facing pinetum, four limber pines preside over densely packed, old-fashioned perennials. The palette of pink, blue, and white—including tulips, pansies, verbena, and phlox—complements the upper terrace's handsome English green slate tiles.

Having visited Japan and basked in the Zen-like atmosphere of the Japanese gardens at the Golden Door spa in California, the couple yearned for a tranquil Japanese garden of their own as an antidote to the frenzy of Manhattan. Given the challenge of creating a Japanese woodland on a New York rooftop, Welles consulted with the late Kazuo Fujii, a bonsai expert at the Brooklyn Botanic Garden, who proposed dwarf mondo grass and faux bamboo picket fences to surround the beds.

What appear to be outcroppings of rocks and heavy stones are actually ingenious fakes, created to conform with weight restrictions imposed by city codes. To make the stone look convincing, Welles collaborated with the Tucson, Arizona, company that made a natural-looking fiberglass cave in nearby Central Park Zoo. "There was a concern that the largest rock wouldn't fit in the elevator," Welles says. "We didn't want to cut it in half, because there would have been a seam. In the end, we decided to have it hoisted up the side of the building, so that it could look like a real rock."

The lofty paradise attracts countless cardinals, mockingbirds, escaped parakeets, and the occasional American kestrel, whose visits provide amiable distraction for Phebe Jane Moore, the gardener. Over the past five years, she has added rare and unusual plants as surprises. One triumph was the black pansies, drumstick primula, and red ranunculus she grew in the herb garden; the owner was so thrilled, she photographed them.

Christopher Mason writes for The New York Times *and* New York Magazine, *and is working on a book about price-fixing at Sotheby's and Christie's.*

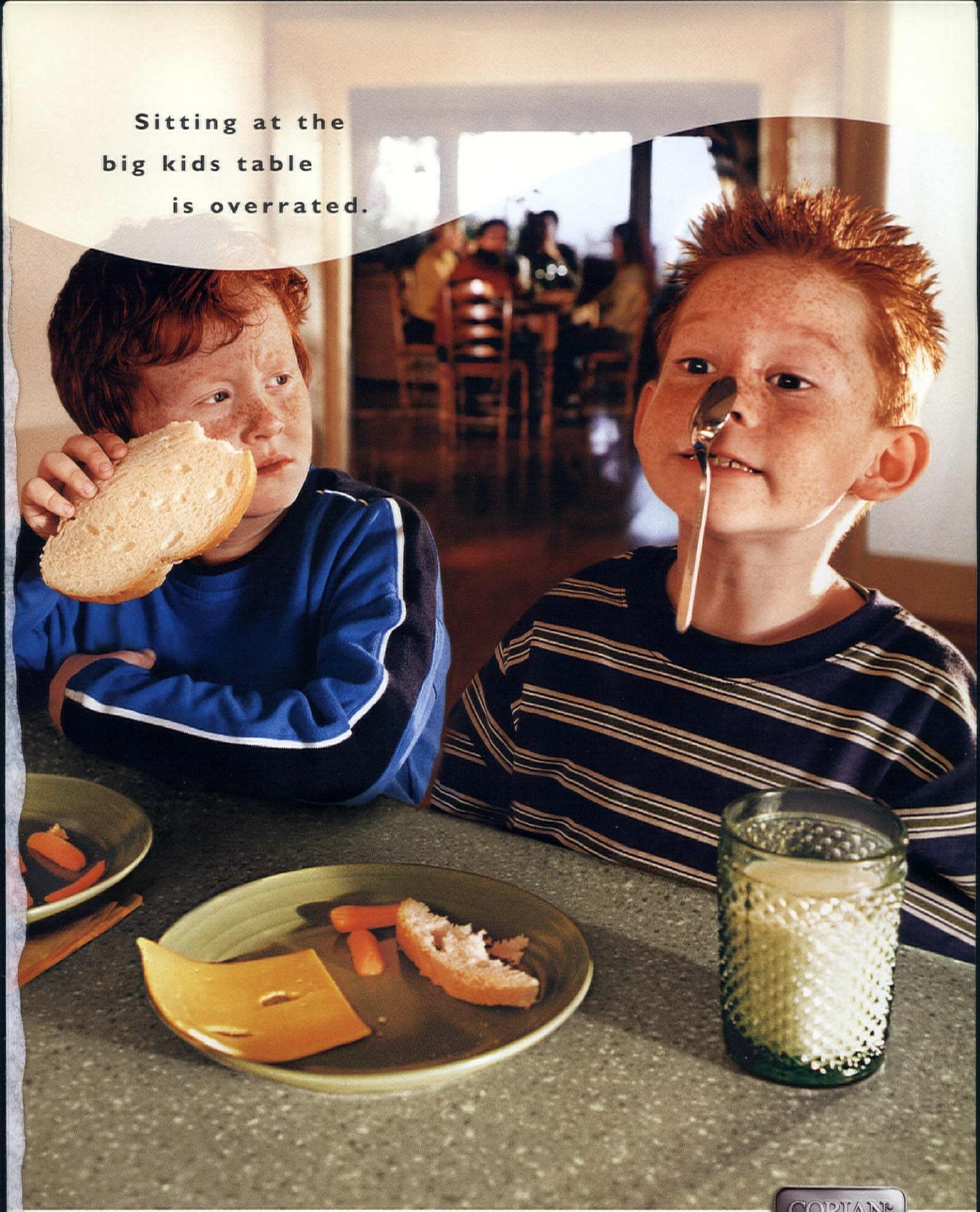
by véronique vienne

HOUSE & GARDEN 100 YEARS

WAR AND PEACE DECADE

DURING THE FIRST HALF of the 1940s, home was the command post from which American women fought their own version of World War II. *House & Garden* covers showcased these domesticated Rosie the Riveters. With their hair held back with a bandanna or a snood, they displayed thrift and inventiveness, tending the garden, canning vegetables, and fixing the house all by themselves. Toward the end of the decade, these industrious women did their duty again, patriotically becoming tireless consumers in an era of postwar prosperity.

JOHN RAWLINGS (SEPTEMBER 1943, MARCH 1942); PENN (MARCH 1944); GJON MILI (JUNE 1943); ALL COURTESY OF CNP ARCHIVES



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