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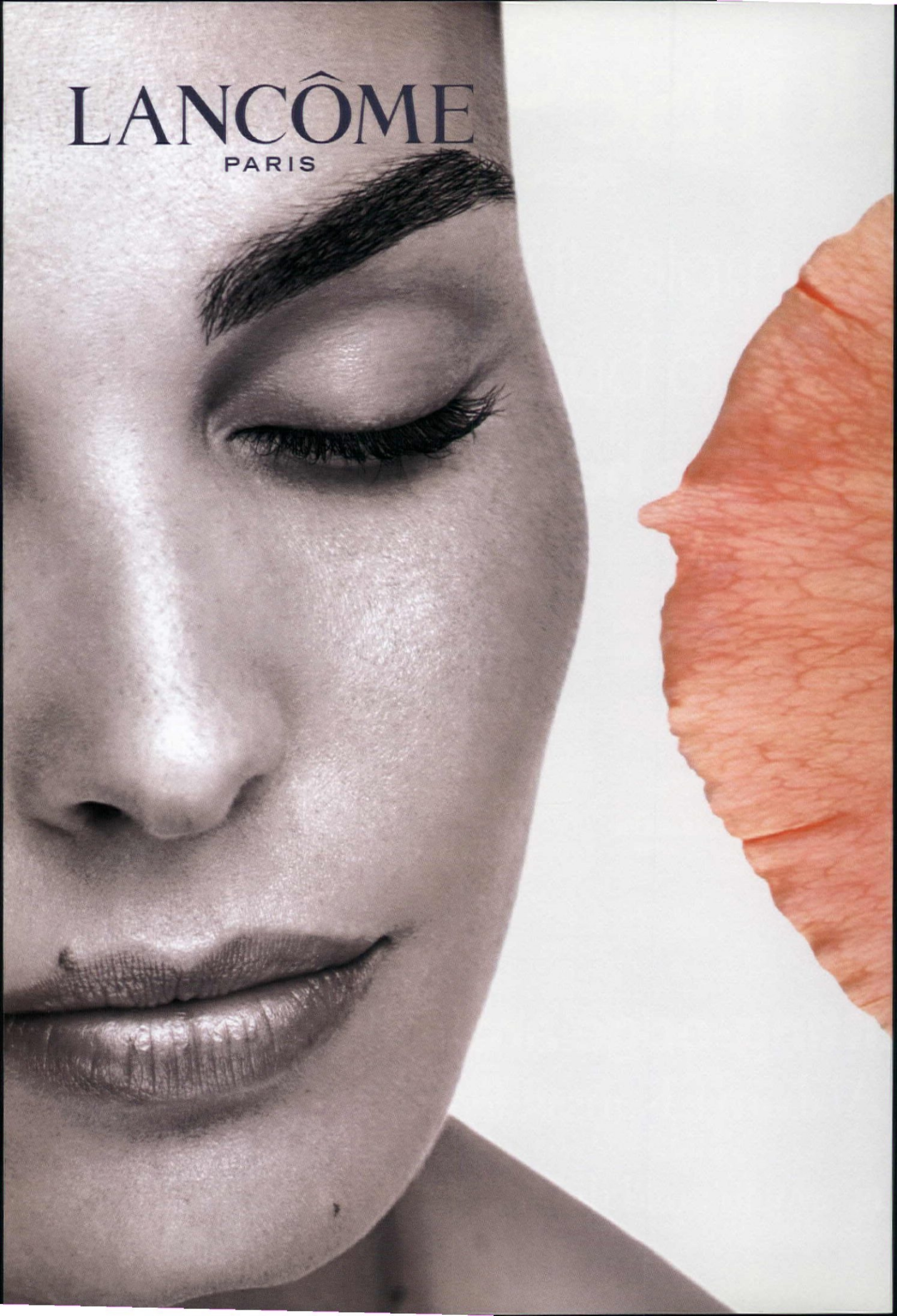
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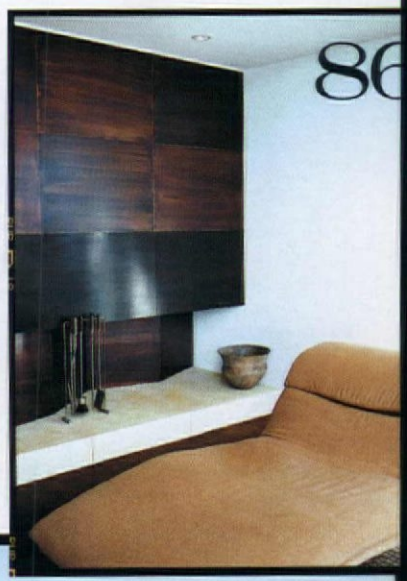

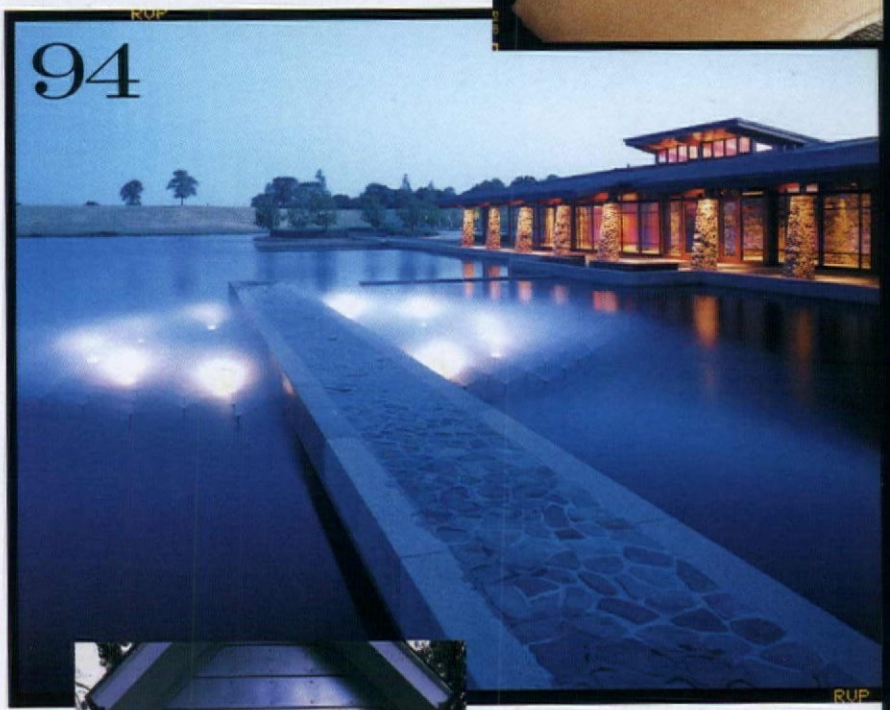

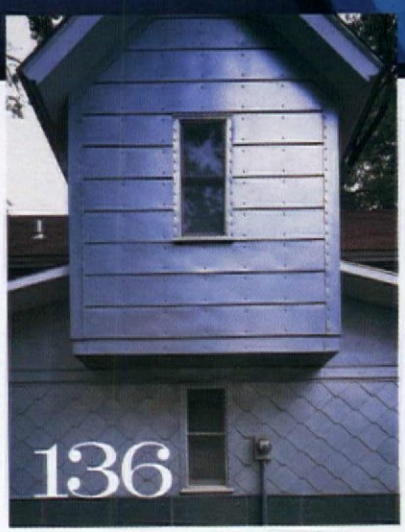

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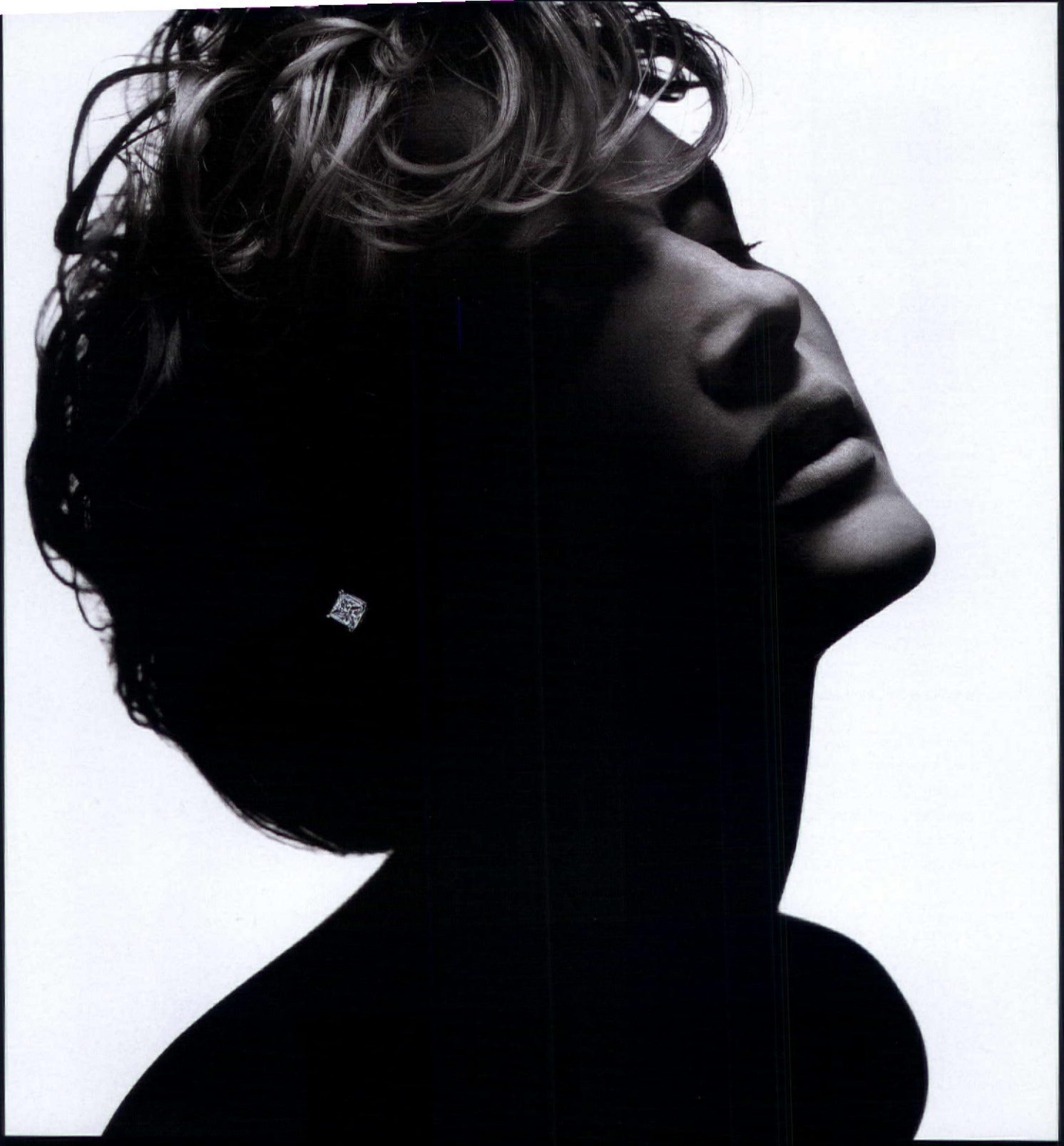

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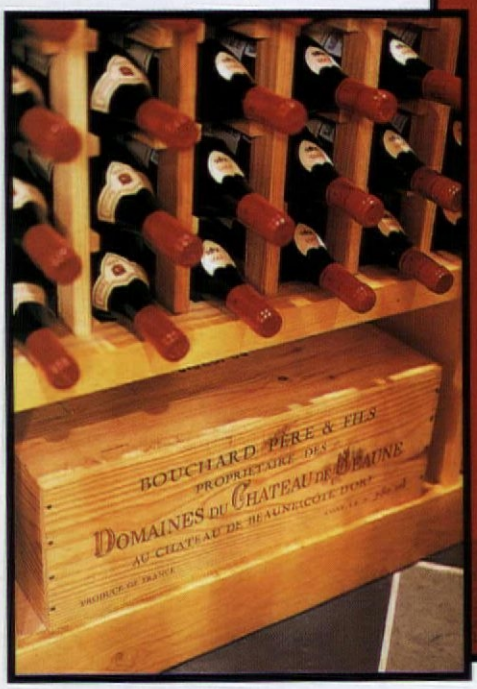

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RACK 'EM UP You can replicate the wine cellars of Bordeaux, or install a mini-refrigerator for your everyday Chardonnay. Bottom line: wine is fragile and needs special care.

BY INGRID ABRAMOVITCH

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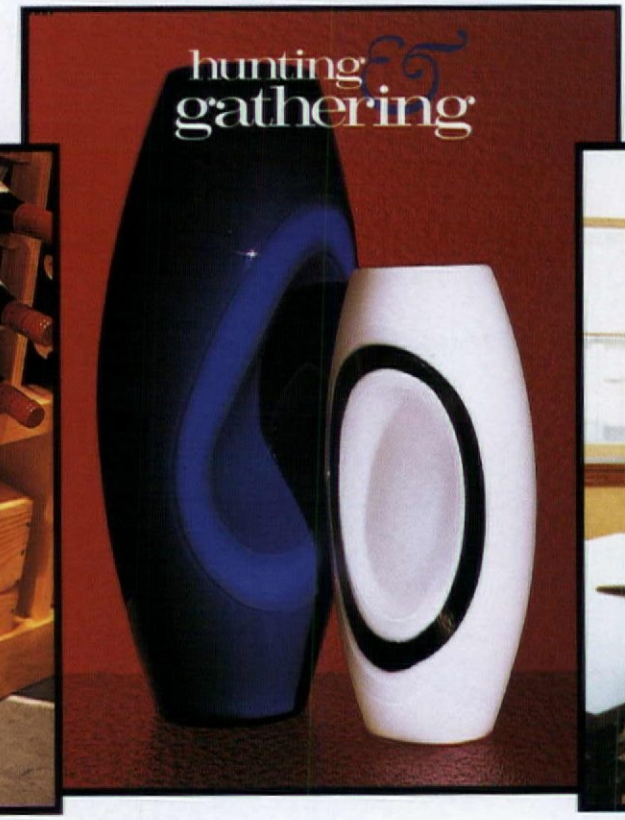

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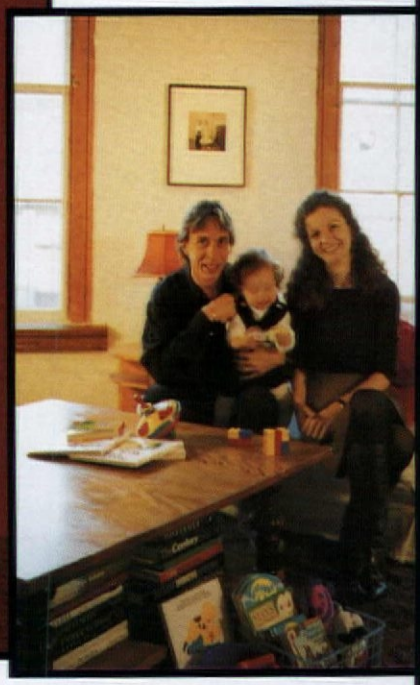
domestic bliss



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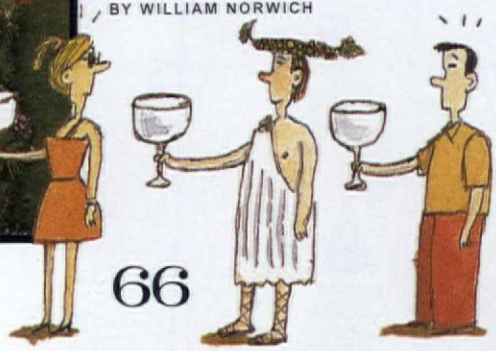

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starter château

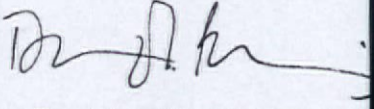
JUST BECAUSE SOMETHING was born yesterday doesn't mean it's modern. We're in the middle of a housing boom; entire neighborhoods seem to spring up with each new moon. And yet, for all this modern-era building, I've never seen so much retrograde design. Retrograde to a feudal era, that is. I'm not just talking about the pads of our baby billionaires, the Bill Gateses of the world. They're so extremely large as to define themselves out of any category. I suppose we must expect that the people with the biggest net worths in the world will insist on having the biggest nests in the world, too. (Though isn't it refreshing when it is otherwise—when true net worthiness means being able to afford a cunning simplicity in one's lifestyle.) Lord of the manorism is currently infecting a larger—and younger—population. In fact, many decorators and architects are deploring the baronial ambitions and conservatism of their youngest clients, who seem prey to a particularly virulent form of youthful insecurity. Yet someone out there is giving them what they want, which is as follows:

WORLD DOMINATION. If not of the big wide world, at least of their own little fiefdom. The starter château must be large, of course, but size is not measured by square footage alone. That, after all, could always be discreetly tucked away—underground, for example. No, the starter château must be imposing and intimidating. It must dominate as far as the eye can see. It must never, ever be discreetly sited *into* the mountainside; it must be on *top* of the mountain. It must never simply *have* oceanfront, it must *be* oceanfront. It must never gracefully blend into the landscape, for the landscape is to the house what velvet is to the jeweled crown—merely a means of display. Of course, every starter château must compete with its neighbor, which is usually so close by (land prices being what they are) that the kids could string cans from house to house and have a good gossip. But, of course, they're on their Nokias.

I can't even begin to imagine the costs—never mind to the owner, but what about the planet?—of heating and cooling and lighting these places. And don't give me zones. They're great, in theory—you close off this floor, that room—but no one actually organizes their life in zones. ("Oh, forget dinner tonight, dear, the kitchen's a block of ice.") Besides, zones are harder to program than the VCR.

I've noticed that the flavor of world domination carries through to the inside of the house as well. The starter château is not a house where "we" reign. In fact, nothing in it is "ours." It is Yours, Mine, His, or Hers. I guess we should have seen this coming, when bathrooms began to have two sinks, one for him and one for her—or him, or whomever. I still haven't gotten past the sink thing yet, since at my house my two boys know a good thing when they see it, and both use my shower, my tub, my sink, my towels. (Guess who gets the last shower in the morning?) Everything is ours, whether I like it or not. And, truthfully, I love it.

But now I see houses with his bath, her bath, his dressing room, her dressing room, his closets, her closets. I just can't wait to see his and her butler's pantries. Ah, the things we do for love. Where, exactly, is everyone going, headed in their separate directions during the day's most intimate rituals? What happened to the pleasure of watching him bathe, maybe even soaping his back? Or the freedom of watching her dress—or undress? How quickly are we going to get back to his bedroom, her bedroom? Enough already. We've been scratching our heads for too long about when "big" is "too big." We know it when we see it. Is this what we'd call a modern way to live? I hope not.



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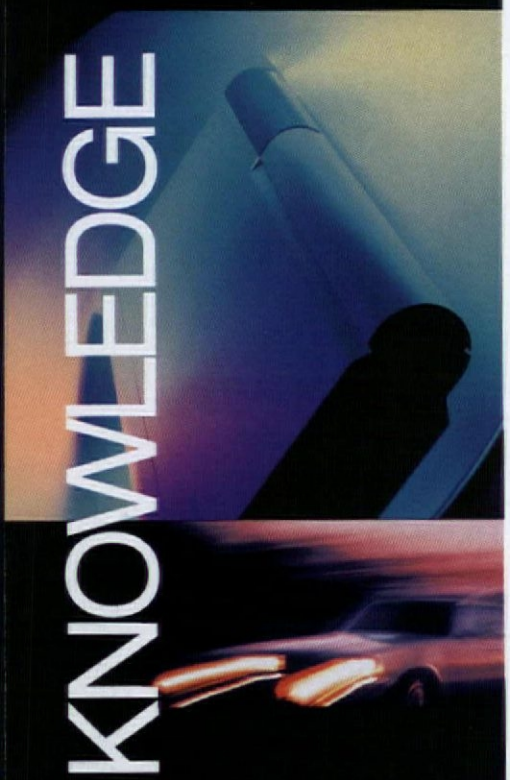

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french toast

WE GREATLY ENJOYED your feature on our neighbor's extraordinary achievements in the gardens of the Château de Saint-Loup ["New Glory Days," October 1999]. Your excellent report and stunning photos will be a great boost, but it would be even better if the article could lead to actual support. Perhaps a fund-raiser like the one for the Trois Fontaines Bosquet at Versailles ["Party On, Versailles," October] is too much to hope for, but your readers could help by visiting the gardens, staying in the *chambres d'hôtel,* and recommending the château to their friends. Full information about the château is on the Web at www.chateaudesaint-loup.com.

NICHOLAS FREELAND
Château de Tennessus, France

YOUR OCTOBER "Paris" issue is *très délicieux. Merci* for a job well done!

JOHN PRIMEAU
President, All Things French
Seattle, WA

I AM A 16-year-old high school student, and in March, along with my French class, I went on a trip to France, Monaco, and Switzerland. I did things I never dreamed of doing. I climbed the Eiffel Tower, visited the Louvre, prayed in the Sacré-Coeur, and even drove through the tunnel where Princess Diana lost her life. What it is about Paris that enchants me and many others, I still do not know. One thing I do know is that Paris has made me realize that I want to see the world. Thank you for this issue. It brought back a lot of wonderful memories.

CARRIE BROWN
Pearl City, HI

GROWING SUPPORT

WE SEE *House & Garden* every month at our local Knightsbridge newsstand, and the garden-article mix over the past couple of months has been spot-on with articles on leading-edge designers. Stories on David Cao and his superb glass garden and Robert Irwin and his masterpiece

at the Getty are wonderfully balanced with the pieces on Daniel Kiley, America's most important modern formalist, and the other diverse contemporary designers you have chosen. It is so good that you have a vision beyond endless East Hampton–esque box hedges, white picket fences, and iceberg roses.

GORDON TAYLOR
Landscape architect
London, England

BACK TO BASICS

DOMINIQUE BROWNING'S "Welcome" editorial in the September issue of *House & Garden* was right on target. Not only did it address an important and (fortunately) growing desire to dispense with the superficial and to focus on the deep, intimate things that matter, but it was also exquisitely written. In her fine writing—crisp and poetic—she conveys a devotion to excellence that is not the norm for editorial comments in magazines of this sort.

JANET R. GILSDORF, M.D.
Ann Arbor, MI

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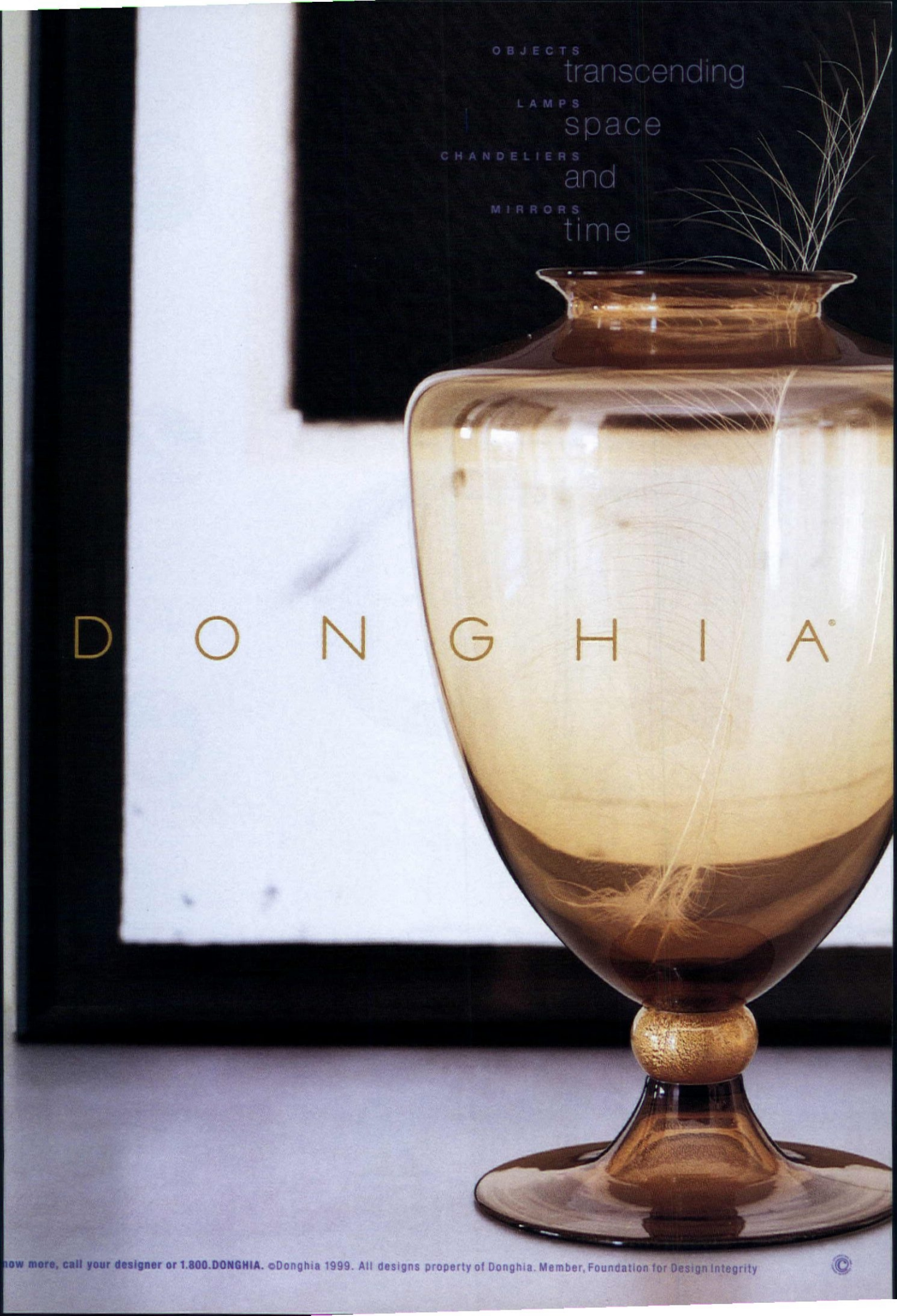

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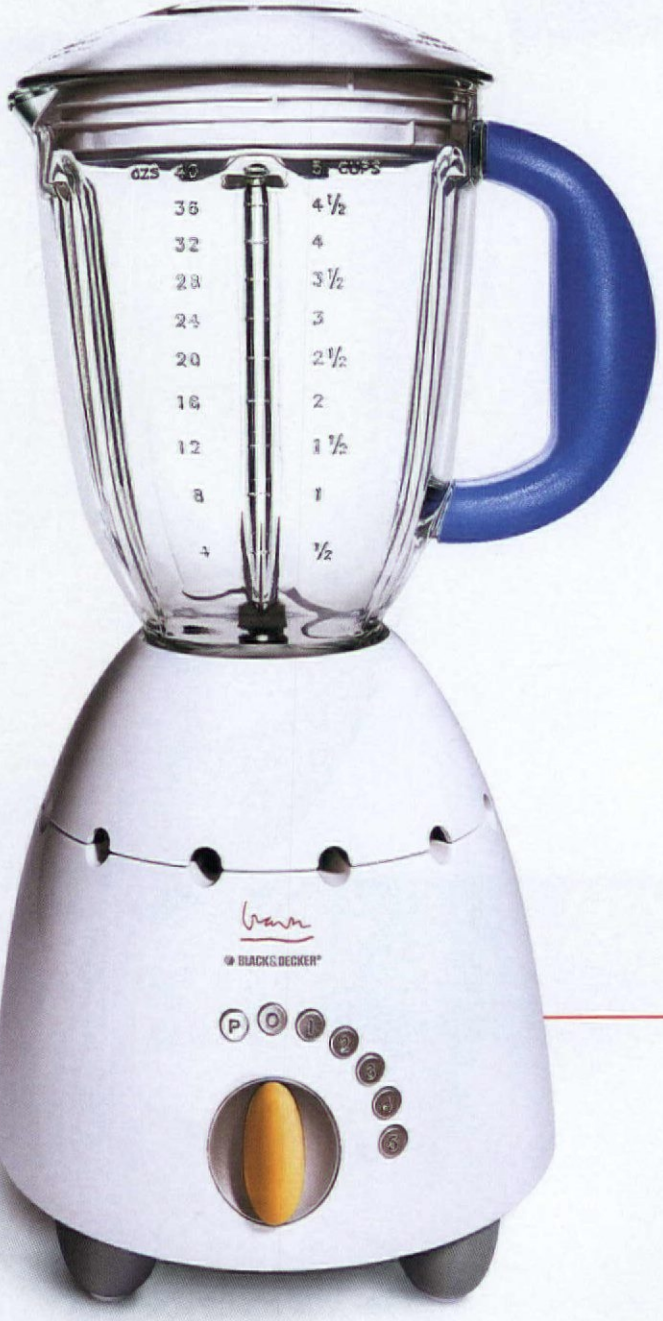

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domestic bliss

new york city

Kathy Ryan and Scott Thode are raising their daughter, Sylvie, in a SoHo loft.

the loft life

JUST LIKE ALTERNATIVE MUSIC and independent film, lofts have gone mainstream. From Chicago's Printer's Row to San Francisco's SoMa, a new generation of young professionals, families, and empty-nesters is embracing the living spaces carved out of industrial buildings by artists and hippies in search of cheap rent and ample square footage. "It's a phenomenon," says Houston interior decorator Richard Holley. "There is a real-estate bandwagon, and it's called lofts." In Atlanta's trendy Fairlie-Poplar district, billed as the SoHo of the South, 415 loft units have been created since 1996—many

hot goods
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EDITED BY DAN SHAW

new orleans
Developer Sean Cummings in his Warehouse District loft

of them snapped up by students and middle-class couples from the suburbs. In Chicago, developers from working-class Bucktown to ritzy Lake Shore Drive are converting warehouses, hospitals, and office buildings into housing. "Ten years ago there were three loft buildings in Vancouver," says Tony Moulder, a real-estate marketer and developer. "Today the city has twenty-five."

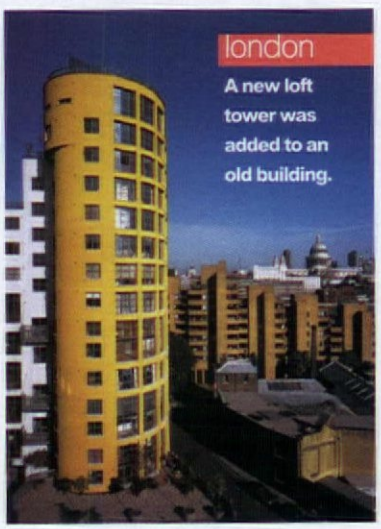
When old warehouses aren't available for conversion, new ones are being built. Open kitchens, high ceilings, large windows, and exposed ductwork are de rigueur in new construction, ranging from Bankside lofts by the London-based CZWG Architects to a penthouse development by Seattle architect Gerald Kumata.

Much of the boom can be traced to a nationwide return to cities—Houston alone expects its downtown population to triple by 2010. Today, urban centers across the country are being touted for their proximity to museums, concert halls, stores, and offices. Condominiums, the once standard recourse of homeowners turned apartment residents, aren't as enticing as they used to be. "They are just basic boxes," says Moulder. "People want something funkier."

Lofts connote an edgy, alternative way of life. "With the grime on the street and the mixed bag of people in the city, loft dwellers believe that they are living on a frontier," observes New York megabroker Barbara Corcoran. Movies—like 1990's *Ghost,* which stars Demi Moore as a potter who lives in a soaring SoHo space—have helped promote lofts' romantic appeal. New Orleans developer Sean Cummings converted the first of his nine buildings after seeing the loft turned playroom Tom Hanks occupies in *Big.* "Lofts generate a certain informality of living unattainable in an apartment or house," says bicoastal interior designer Bill Sofield.

Yet for many decorators and architects, the popularity of lofts has compromised their fluidity and flexibility. "In the early days, lofts were in a very hippie-ish raw state—there wasn't even the question of design," says architect Frederic Schwartz, a veteran of New York's downtown residential scene. "But in the Wall Street '80s, lofts got so overdesigned that people were really just making them into apartments. They took the 'loftyness' out." Now the definition of loft is broad enough to include 500-square-foot efficiency apartments in Atlanta, and 2,000-square-foot spaces with "built-out" bedrooms, bathrooms, and kitchens, and clearly demarcated living and dining areas in Chicago.

"Our lofts get a 'psychographic'—people who are young at heart" —Sean Cummings



london
A new loft tower was added to an old building.

At the high end of the real-estate scale, where doormen, fireplaces, and Sub-Zero wine coolers are the norm, this paradox is particularly true. "Today, when you hear the word *loft,* you immediately visualize a beautiful finished product,"

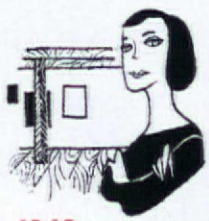
slouching toward **suburbia**

Once upon a time, loft living was the embodiment of radical chic, but now many downtown warehouse districts are thoroughly family-friendly. How did we get from there to here? —ROB HASKELL

1850s In Paris, artists work in custom-built ateliers with huge, north-facing windows and high ceilings that accommodate the vast historical paintings of the time.

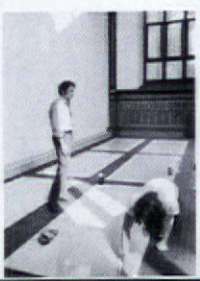
1900 In New York, cast-iron-frame buildings are popular for industrial use; they are subsequently rediscovered, landmarked, and converted into lofts.

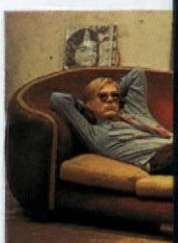
1923 Le Corbusier writes *Towards a New Architecture* and calls for a "machine for living in." He and Mies van der Rohe pioneer the free-plan space—a precedent to loft living.



1946 Betty Parsons opens a loft-style art gallery in Manhattan, a departure from the gilded salons of her predecessors that resembled their clients' living rooms.

1953 Painter Robert Rauschenberg moves into a loft on Fulton Street for $10 a month. Artists Jasper Johns and Jim Rosenquist soon follow.





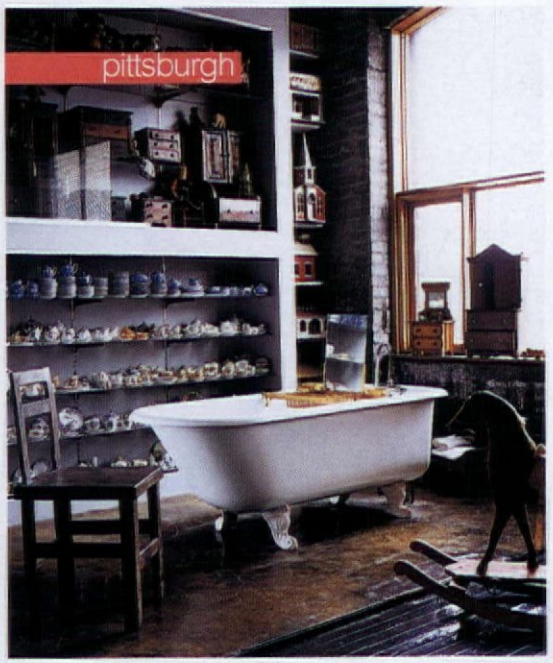
1963 Andy Warhol moves his studio—and his social circle—into the Factory, a loft at 231 East 47th Street.

Strength isn't always a shout.

inner strength

Kristin Scott Thomas.

New Alter Ego



Barbara Luderowski and Michael Olijynyk live in a condo loft above the Mattress Factory museum, where they wo

says Corcoran, who notes that in the past ten years, downtown Manhattan lofts appreciated at a rate three times higher than Upper East Side cooperative apartments. "Luxury buildings have always featured lots of light, open entry galleries, and high ceilings. Lofts just give you a more high-touch, high-tech look." At an average cost of $875,000 for 2,500 square feet in TriBeCa, the illusion of a vanguard lifestyle also crumbles. "People may think they are living on the edge," Corcoran says, "but they're not—they are just surrounded by other millionaires."

"Old lofts have a visceral appeal because the buildings have a history" —Pat Fitzgerald

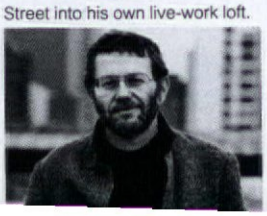
STILL, THERE ARE signs of change. Schwartz is working on a TriBeCa home he first designed for a client 20 years ago. "It's going to be more raw," he reports. "We are returning to the idea of the loft as a free-form modern space." New York interior designer and longtime loft dweller Vicente Wolfe says, "The highly industrial-oriented loft filled with modern Italian furniture and a lot of brick is a cliché. There is a more sophisticated understanding of lofts now—they can have some humor and looseness and can accept an eighteenth-century Venetian chair."

Even outside the city, the loft is now part of our architectural vernacular. (Isn't the "great room" just the loft's country cousin?) In rural Maine, Sofield created for two art collectors a high-ceilinged shingle-style dwelling "that feels like a loft on the inside." For a client in the Hamptons, Schwartz designed a $199,000 structure he calls the Loft House, with a "giant open living space and clearly demarcated private areas." As Holley says, "Lofts have changed our image of what is possible, and the way that we live." And even as lofts continue their metamorphosis from bohemian to bourgeois, they give us a new understanding of industrial materials and the limitless possibilities of unstructured space. —LYGEIA GRACE

1964 New York passes laws permitting artists to occupy factories; soon, hundreds of artists are living in buildings with AIR (artist in residence) plaques.

1975 Chicago adjusts its building codes to allow developers to convert heavy-timber buildings up to 80 feet high into residences. Architect Harry Weese pioneers loft development in the city by investing in the Printer's Row neighborhood.

1976 Architect Alan Buchsbaum mixes high- and low-tech materials to transform 12 Greene Street into his own live-work loft.



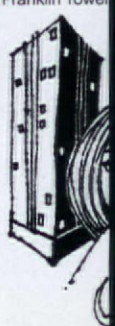
1976 New York zones a new district—TriBeCa—for loft living. All New Yorkers, not just artists, may now inhabit lofts.

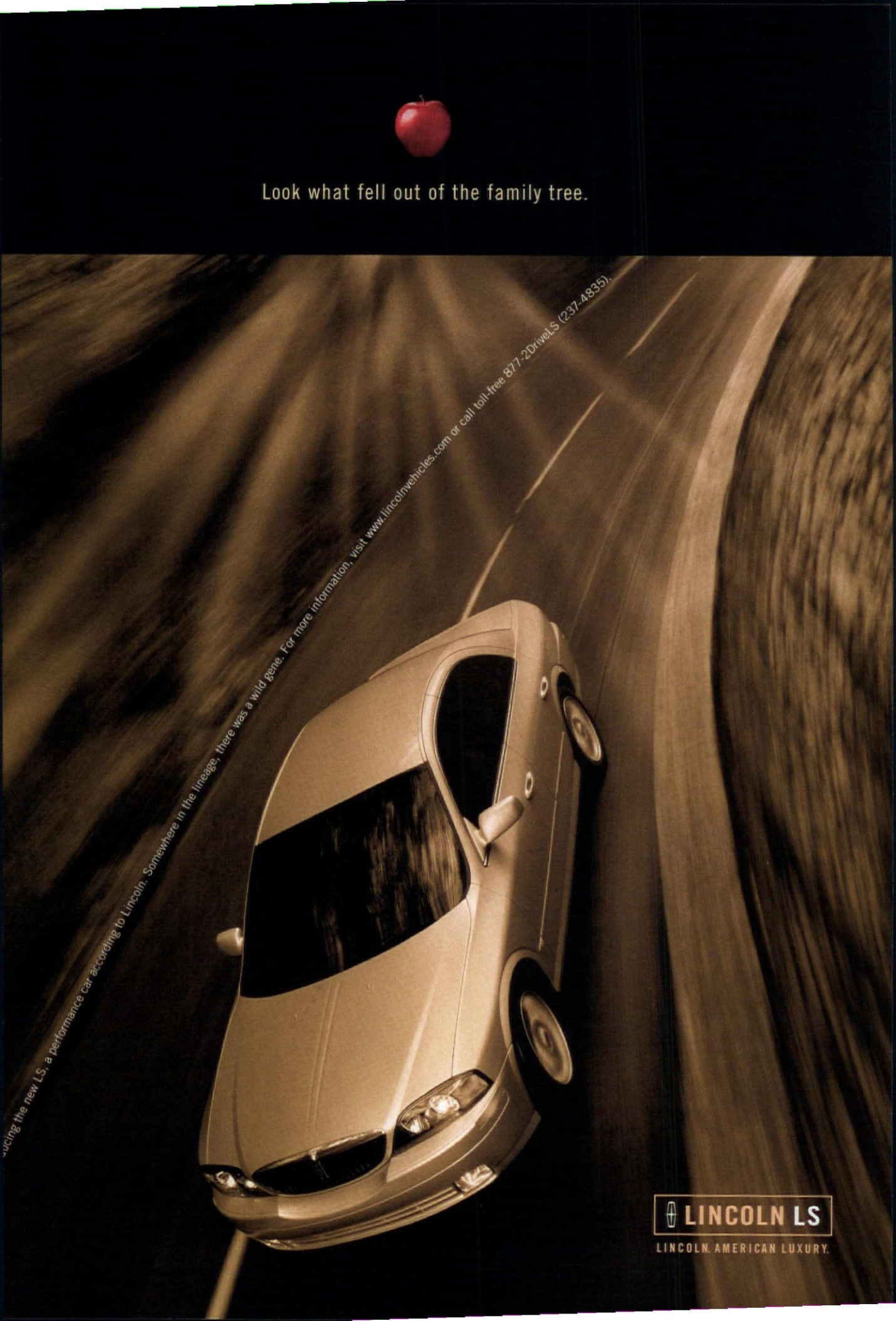
1978 *High-Tech*, the seminal book on loft style, by Joan Kron and Suzanne Slesin, is published.

1982 Diane Keaton remakes her Upper West Side Manhattan apartment as a chic, pared-down loft.

1995 JFK Jr. and Carolyn Bessette defy expectations by living in TriBeCa instead of a doorman building on Park Avenue.

1999 Medi
Rupert Murdoc
a loft in SoHo (
zoned for artist
only), and pop
Mariah Carey b
a triplex in TriB
Franklin Tower

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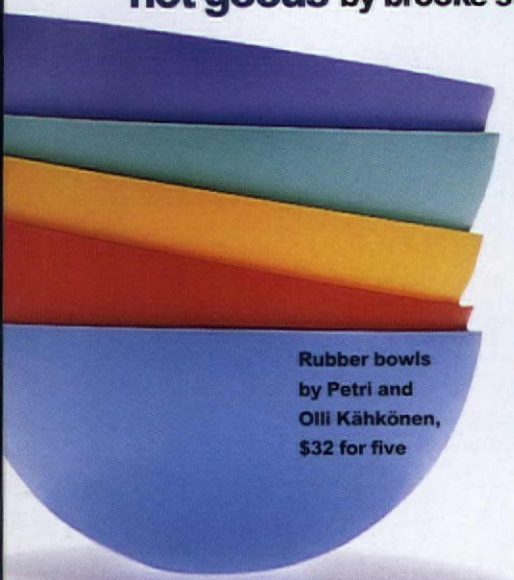
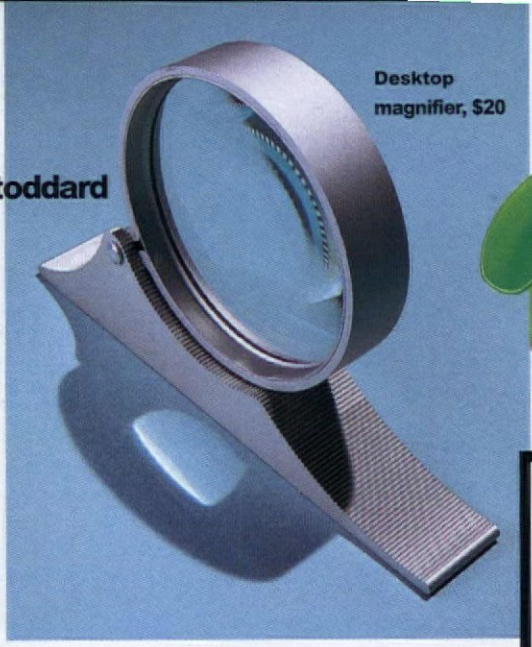
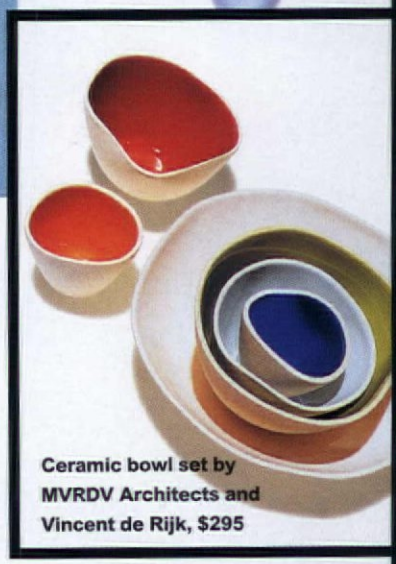


Rubber bowls by Petri and Olli Kähkönen, $32 for five



Desktop magnifier, $20

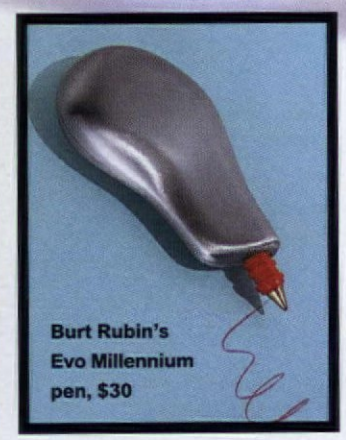
Mayonna spoons b Castiglio $16 for tv



Ceramic bowl set by MVRDV Architects and Vincent de Rijk, $295

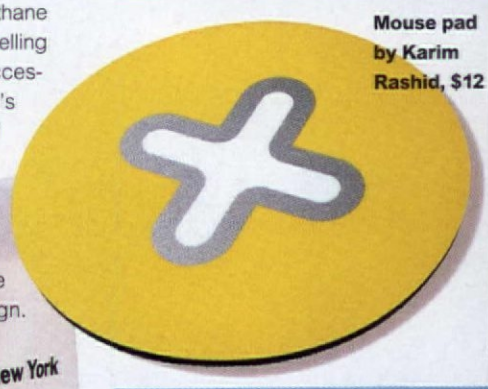
moma's new look

If New York's Museum of Modern Art is the international cathedral of twentieth-century design, then the MoMA Design Store is its glorious chapel (44 West 53rd Street; 800-447-6662; www.momastore.org). Recently expanded and redesigned by David Piscukas and Juergen Riehm of 1100 Architects, the new space has wavelike walls and a sea blue, poured urethane floor—an ideal backdrop for a compelling collection of lighting, furniture, accessories, kitchen tools, and children's toys. And with Paola Antonelli, one of MoMA's curators of architecture and design, weighing in on merchandising, the shop is no longer just a showcase for modern classics, but also a place to find the most innovative contemporary design.



Burt Rubin's Evo Millennium pen, $30

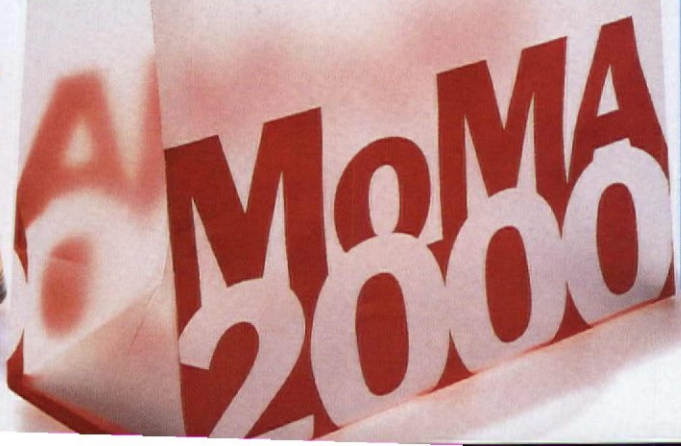
Vasa cubes, $340



Mouse pad by Karim Rashid, $12

Glasses by Ingrid Berger, $45 for six

The Museum of Modern Art, New York
www.momastore.org



Wool circle thr by Mitasho, $1

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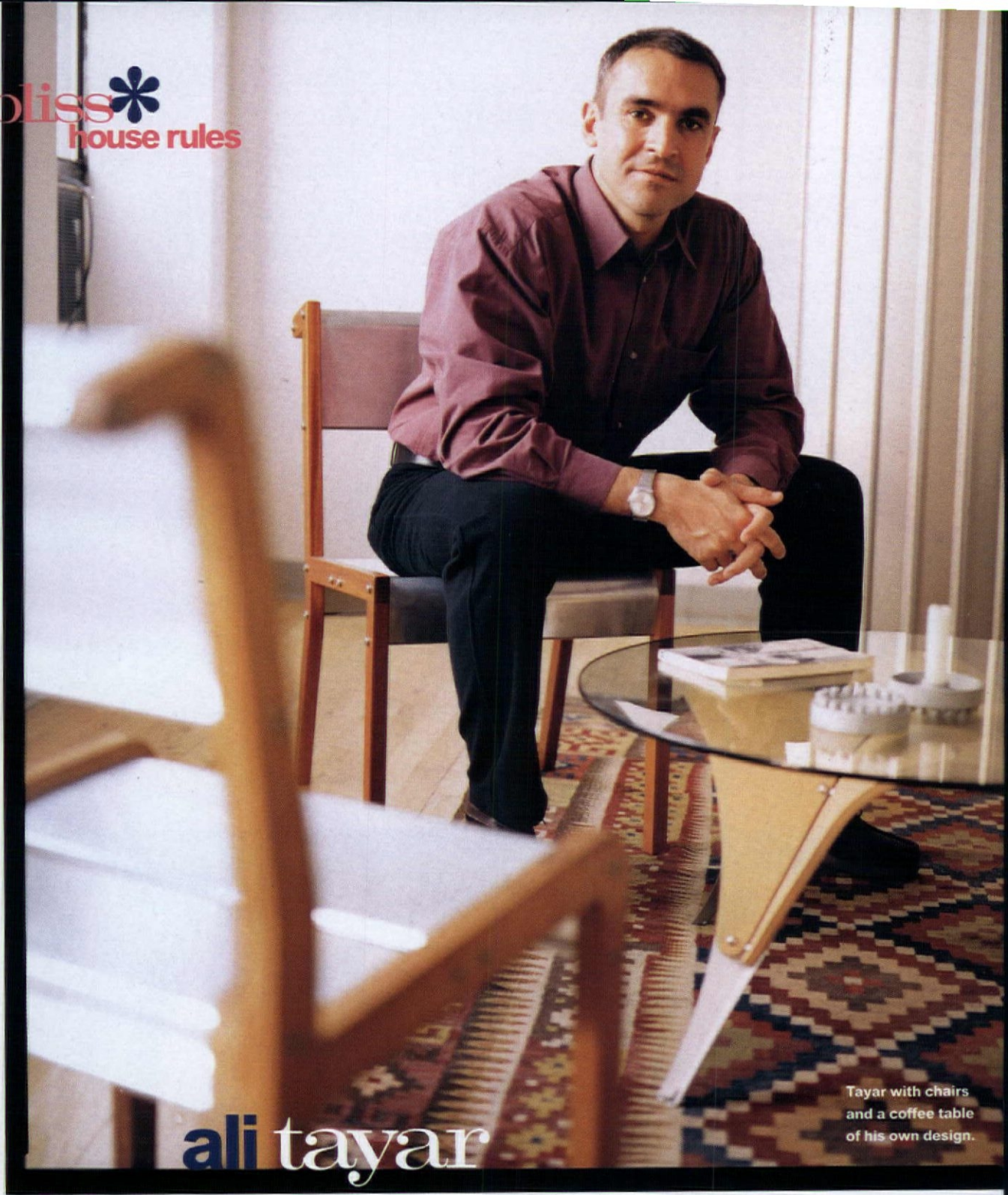

ali tayar

Tayar with chairs and a coffee table of his own design.

OCCUPATION Architect
RESIDENCES New York, Istanbul
EDUCATION University of Stuttgart; MIT
PAST PROJECTS Pop and Waterloo Brasserie restaurants in NYC
CURRENT PROJECTS Two residential lofts at 495 West Street in NYC; a shelving system for Magis; chairs for ICF Group
THE FIRST THING I DO WHEN I WAKE UP Is go running after reading the front page of the *Times*
I SLEEP ONLY ON Linens from Area
I CAN'T GO TO SLEEP WITHOUT A T-shirt (and a kiss)
MY REFRIGERATOR IS ALWAYS STOCKED WITH Gallons of orange juice and butter
THE LAST PIECE OF FURNITURE I BOUGHT FOR MYSELF IS An Alvar Aalto sofa bed. Usually I design the furniture pieces I need; then I find a friend who is willing to finance the prototype—one for her/him, one for me. The last piece was the Rassanny chair now produced by ICF
MY FAVORITE HIGH-TECH TOY IS A Sony VAIO laptop I just purchased
THE BEST VIEW IN MY HOUSE IS The same from all the windows—a sliver of the Hudson River, which reminds me of the Bosporus, along which I grew up
MY LIVING ROOM IS VACUUMED BY Michael, with a Riccar
MY DREAM HOUSE IS The Tugendhat house, by Mies van der Rohe
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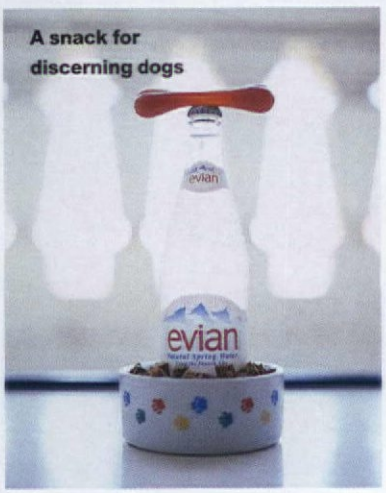
Buddha Pie naps in a cheery Monaco bedroom.

The Monaco's concierge knows the best dog runs.

putting on the dog

Why should traveling with your pet mean banishment to a dingy room at Motel 6? At some of the hippest luxury hotels, cats and dogs are not only allowed, they're more than welcome. San Francisco's Hotel Monaco (415-292-0100) offers a Bone Appétit package for canine guests that includes gourmet dog bones, clean-up bags, and a tennis ball. With the nightly turn-down, you may get a chocolate on your pillow; Fido gets liver biscotti and a bowl of Evian. Not surprisingly, pets are pampered at New York's SoHo Grand (212-965-3000), which is owned and operated by Hartz Mountain Industries Inc., a company famous for its pet-care division. The hotel, whose guests have included Mr. Bigglesworth, the cat from the *Austin Powers* movies, will arrange for dog walking and sell you a deluxe chain leash. At the Boston Harbor Hotel (617-439-7000), regulars include a golden retriever whose mother must feel secure knowing the concierge keeps a list of vets. And at the Little Nell in Aspen (970-920-4600), known for satisfying any request, the kitchen has whipped up prime rib ground specially for pups. Sometimes the dog's dinner really *is* as good as it gets. —SABINE ROTHMAN



A snack for discerning dogs

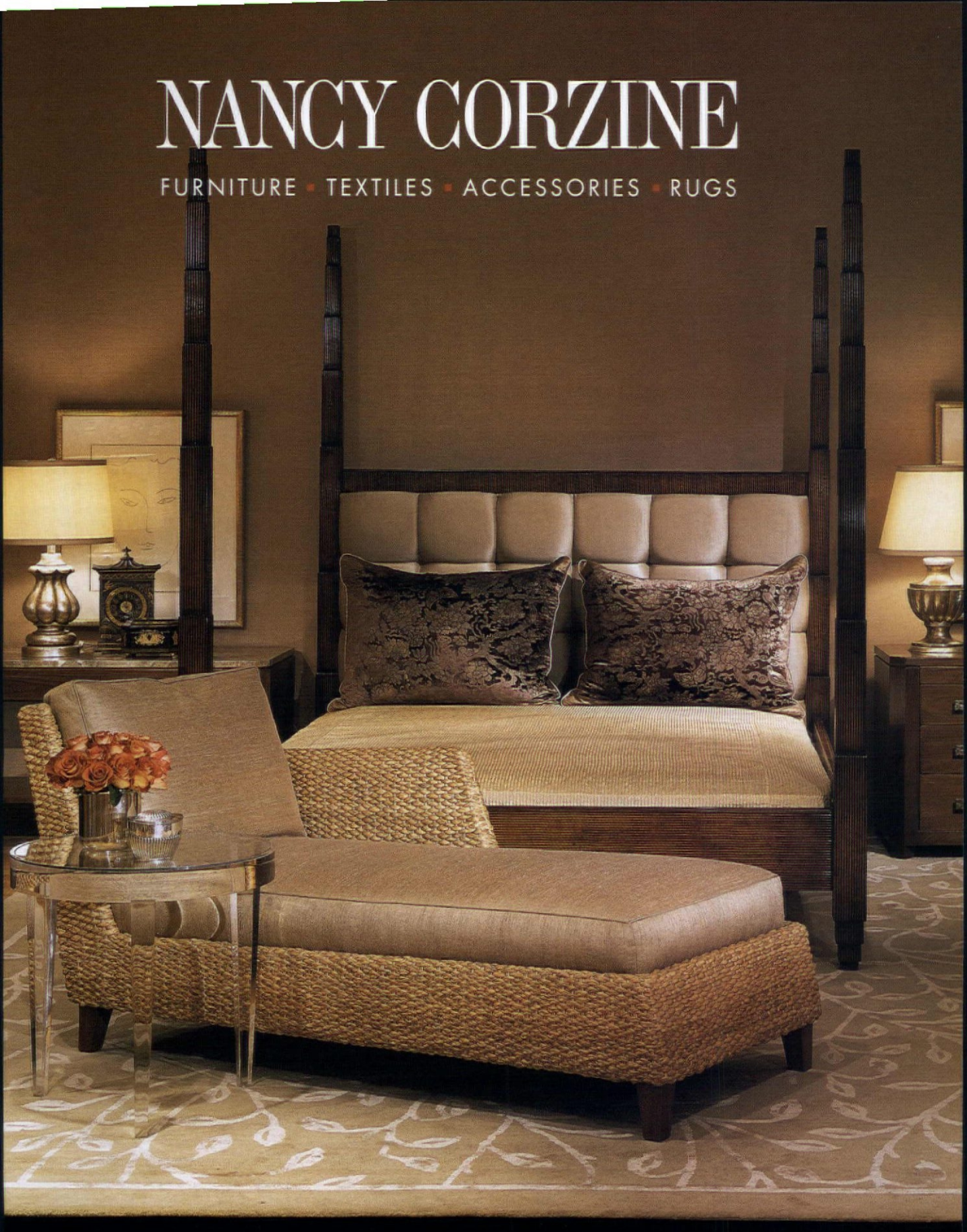
Well-behaved pooches are welcome in the Monaco's lobby.

FINDERS KEEPERS

you're welcome!

If decorating is an art, then decorating a guest room demands the skill of a miniaturist—and a littler brush, to boot. Restoration Hardware (800-762-1005; www.RestorationHardware.com) intends to help you gild those lilies you set in a vase on the bedside table. Guest Room, their line of mini-necessities, is guaranteed to pass muster with your inner chambermaid. There's an old-fashioned collapsible luggage stand (the perfect size for a Vuitton weekender) and a pair of white, one-size-fits-most washable terry cloth slippers for a traveler's tired feet. Next to the flowers, why not put Restoration's water carafe with an inverted glass for a lid? (They'll monogram it for free.) And in the bathroom, your guest will love the touch of a one-shot razor whose handle doubles as a tube of shaving cream. Sewing kits, single-serving bath salts, shampoos and lotions, mini-toothpaste, and coconut soap all come in sets of six or eight, so it's easy to restock the room before next week's knock on the door. —R.H.

All the goodies of a hotel, at home



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—L.G. & D.S.

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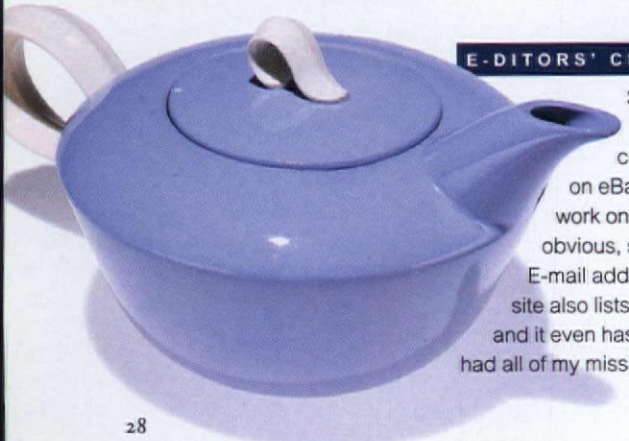

E-DITORS' CHOICES lost and found

Several years ago, a friend gave me a few pieces of rare, early 1950s Homer Laughlin Skytone china, which I love. I wanted to complete the set, but three years and countless flea markets later, I'd found only one matching bowl. A recent bidding bend on eBay yielded several pieces, but my collection was still incomplete. On the way to work one morning, I thought, where do I go on the Web to set this table of mine? I tried the obvious, **setyourtable.com**, and bingo: a site with a worldwide list of stores (complete with E-mail addresses and phone numbers) that carry hard-to-find china, including mine, left. The site also lists where to find silverware, glassware, and repairers of priceless porcelain and silver; and it even has a currency conversion chart for the overseas shopper. The first vendor I called had all of my missing pieces; three days later, they were mine. Now it's time for tea.—KELLY WINKLER

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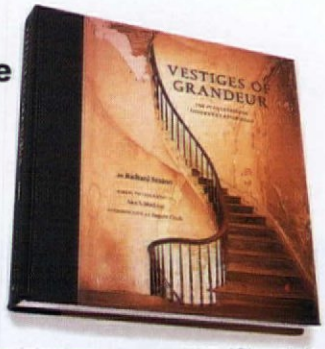
bliss bookcase by lygeia grace

looking good

Our hunger for design inspiration knows no bounds. We find it in a decaying antebellum plantation, a sculptor's vast studio, and a cramped Tokyo apartment. Let your eyes wander.



VESTIGES OF GRANDEUR (Chronicle, $40) In this haunting book on the plantations of Louisiana's River Road, the most striking images are aerial shots of the industrial wasteland lying just beyond the estates' borders.

AMERICAN PHOTOGRAPHS 1900/2000 (Assouline, $90) New York dealer James Danziger has assembled a beautiful and moving document, charting achievements ranging from Paul Outerbridge's surreal 1938 assemblage to Gary Schneider's penetrating 1996 hand portrait.

ARTISTS AT WORK (Rizzoli, $50) Late photographer David Seidner captured his fellow artists' studios with unparalleled empathy and reverence. Through his romantic lens, the workplaces of stars such as Terry Winters, Cindy Sherman, and Philip Taaffe became aesthetic objects in their own right. Even Jasper Johns's gray plastic trash can was rendered poetic.

THE NEW YORK POP-UP BOOK (Rizzoli, $39.95) More interactive than the Internet, this three-dimensional book—with text by New Yorkers like Nora Ephron and Tom Wolfe—will make you fall in love with the city again.

ARTISTS' GARDENS (Trafalgar Square, $35) In this collection, even the usual suspects—Monet's Giverny, Bartlett's rooftop Eden, Moore's English fields—appear fresh again, thanks to Bill Laws's compelling text.

TOKYO: A CERTAIN STYLE (Chronicle, $12.95) Forget Japanese minimalism. This little album is a wild ride through jam-packed dwellings where books, beds, and bicycles are all within arm's reach and the "cockpit effect" is a beloved way of life.

A WORLD WITHOUT WORDS (Lars Müller, $14.95) Designer Jasper Morrison's slim folio of favorite images speaks volumes about the power of beautiful form.

REQUIRED READING

interior designer d.d. allen's hit list

MARK HAMPTON ON DECORATING **(Random House) "Beautiful writing, beautiful drawings, and great lessons."**

PRIVATE ARCHITECTURE **(Monacelli Press) "A great collection of dream houses."**

MATISSE IN MOROCCO **(Abrams) "Color inspiration."**

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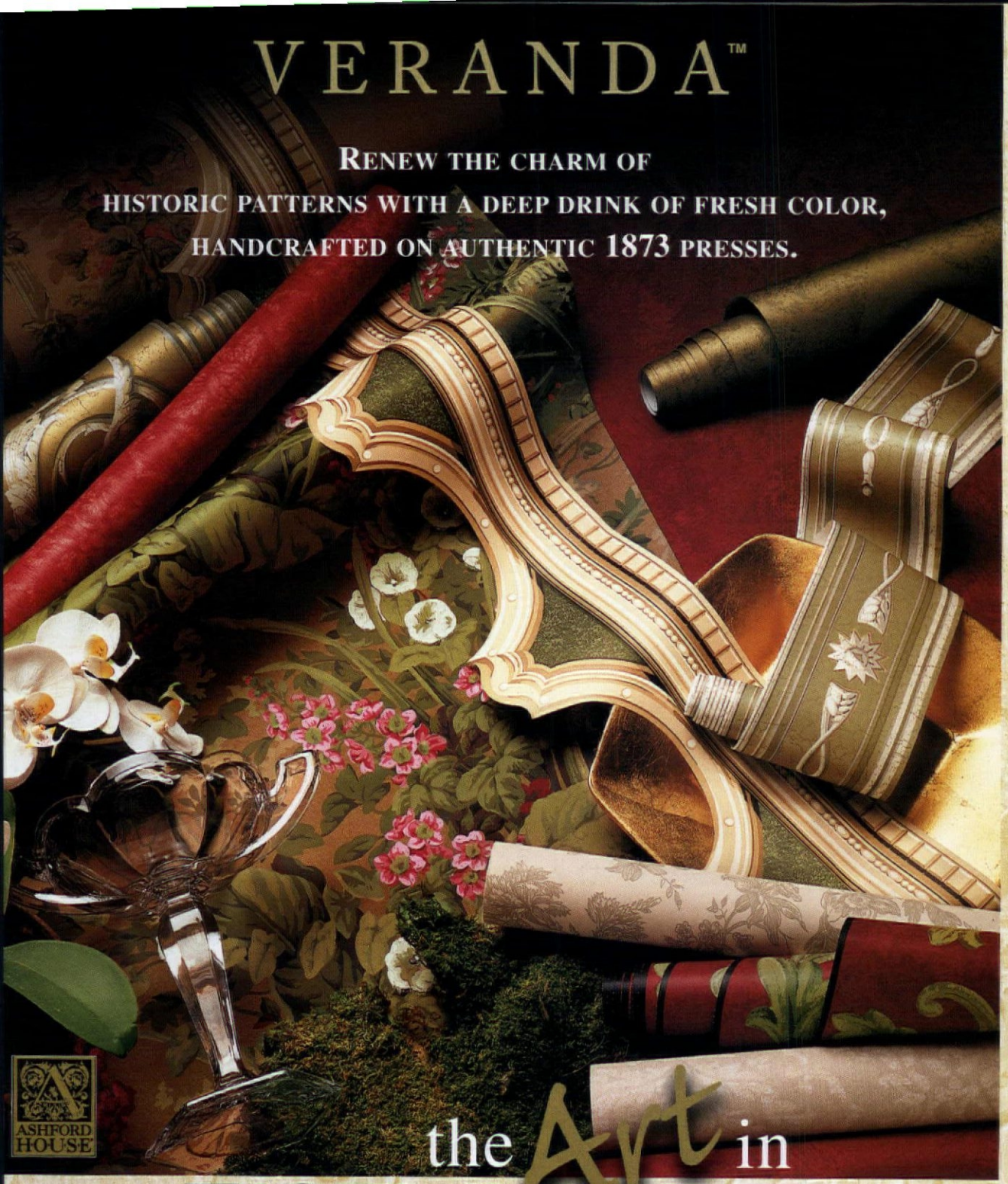

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more is more

It looks like a set from a James Bond movie, but it's actually a store called More, the addition to the five-year-old SoHo shop Moss (146-150 Greene Street; 212-226-2190). Here, iconic objects of modern design have finally been elevated to the rarefied status they deserve. The graphics are pure Ron Ryan, and designer Harry Allen's pivoting glass boxes, shiny white walls, and yards of halogen lighting were—unbelievably!—inspired by one of the dim, dowdy great halls of the Museum of Natural History, says owner Murray Moss. There are dioramas—thrillingly arcane vignettes for the design cognoscenti—as well as a low central display space where sofas, chairs, and lamps take the place of dinosaurs. There's even a metal railing to lean over as you peer into tall glass cases and marvel at the work of designers like Gaetano Pesce, Marcel Wanders, and Antonio Citterio. Do not touch. Just pull out a credit card.—SUZANNE SLESIN

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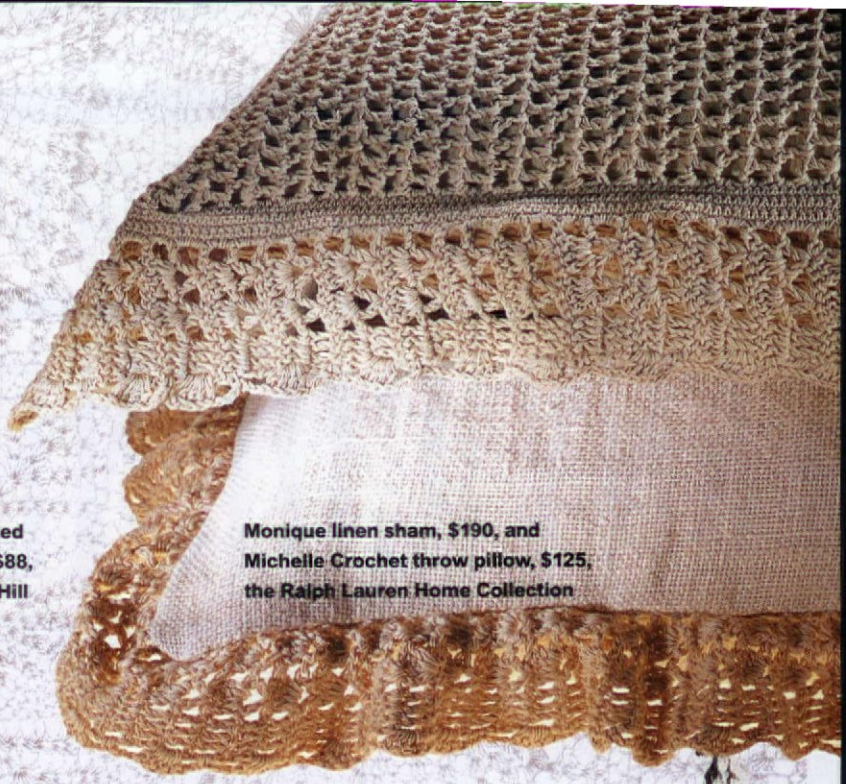
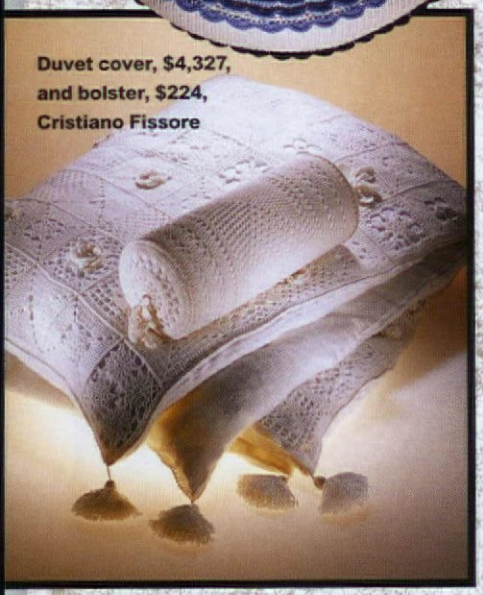
Round crocheted pillow, $88, Garnet Hill



Monique linen sham, $190, and Michelle Crochet throw pillow, $125, the Ralph Lauren Home Collection



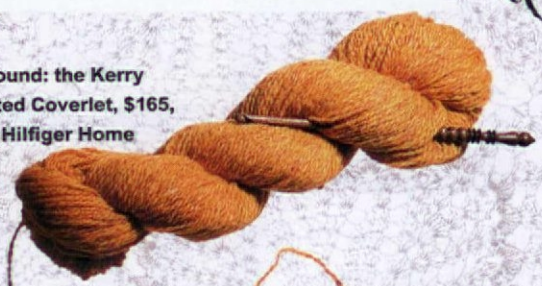
Duvet cover, $4,327, and bolster, $224, Cristiano Fissore

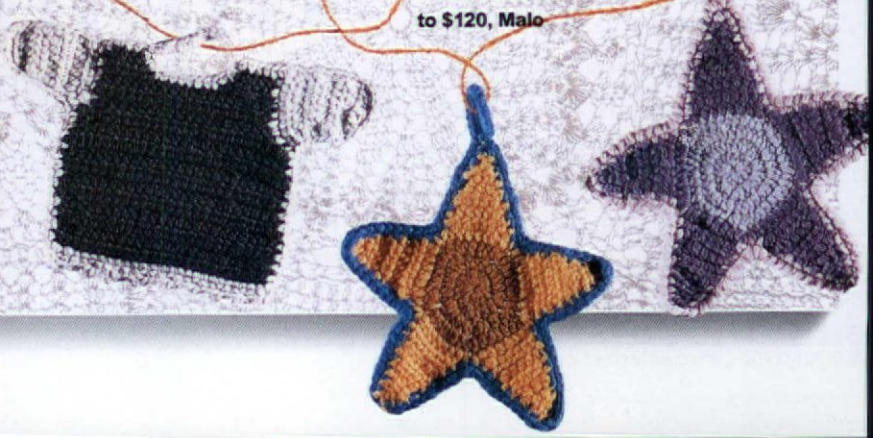
hooked on crochet

Granny-made or ready-made, crochet is right at home once more. The handcrafted look was the star of Pitti Casa, the Italian trade show devoted to luxury linens, where the fashion house Cristiano Fissore made its home-market debut with a white crocheted duvet cover and pillows. All-American designers have rediscovered crochet, too. The Ralph Lauren Home Collection's Provencale pillows feature crocheted details. The Tommy Hilfiger Home Collection is a crochet orgy with an Irish-inspired look for both bed and bath. And Garnet Hill's colorful afghans mix needlework with nostalgia. Can a macramé revival be far

Throws, $165 to $275, Garnet Hill

Background: the Kerry Crocheted Coverlet, $165, Tommy Hilfiger Home





Pot holders, $80 to $120, Malo

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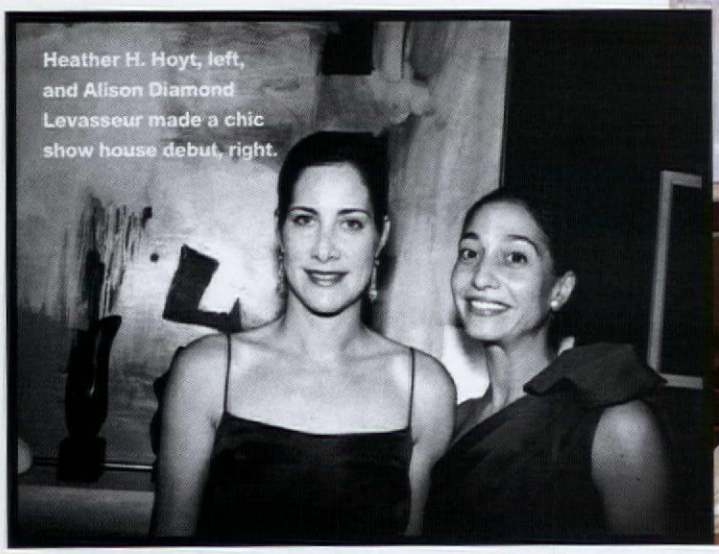
bliss
showtime by suzanne slesin



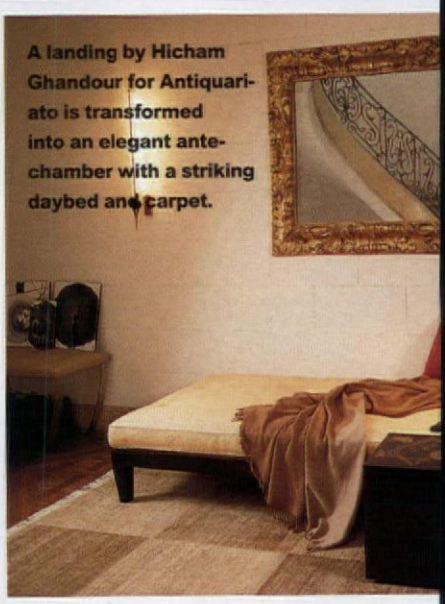
Heather H. Hoyt, left, and Alison Diamond Levasseur made a chic show house debut, right.

Dark chocolate walls, shocking-pink swirls on the floor, and fur-trimmed shades create a sensual boudoir.

c'est magnifique!

Voilà! Once again, the French Designer Showhouse expanded the vocabulary of fun and elegance *à la française.* From design chairman and *über*-Parisian Jacques Garcia's masterly salon on an exquisitely detailed classical theme to Brooklyn-based Christopher Coleman's jazzy kitchen that made the most of a typically narrow city space, there were lots of rooms to ooh-la-la over. Sponsored in part by *House & Garden,* the show house, at 34 East 69th Street in Manhattan, was open to the public from October 14 to November 14, and benefited the American Hospital of Paris Foundation.

Design chairman Jacques Garcia had the furniture, left, made in Paris, then shipped to New York.



A landing by Hicham Ghandour for Antiquariato is transformed into an elegant antechamber with a striking daybed and carpet.

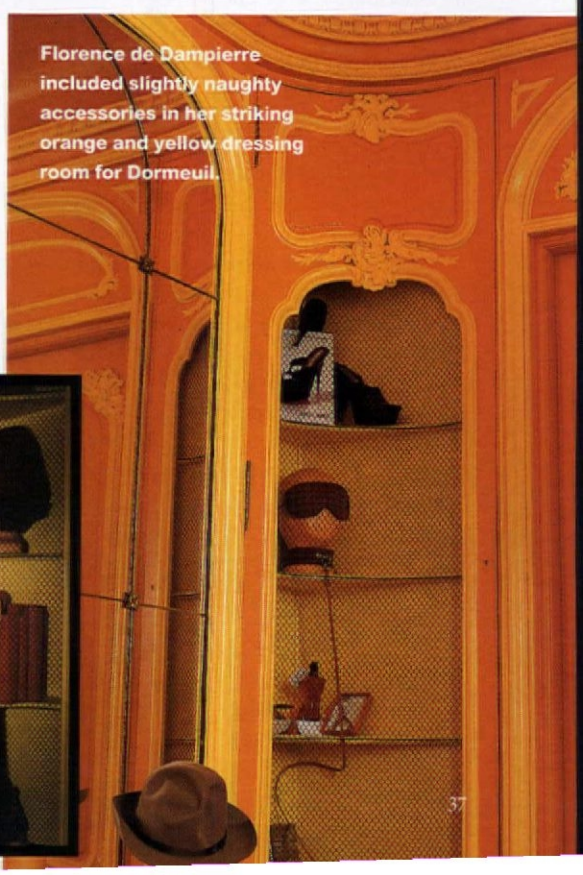
Topping a Lucite-legged stool with fur rosettes.

Paul Mathieu designed a serene room for *House & Garden*, offsetting French-style *boiseries* with filmy Donghia fabrics and Verner Panton chairs.

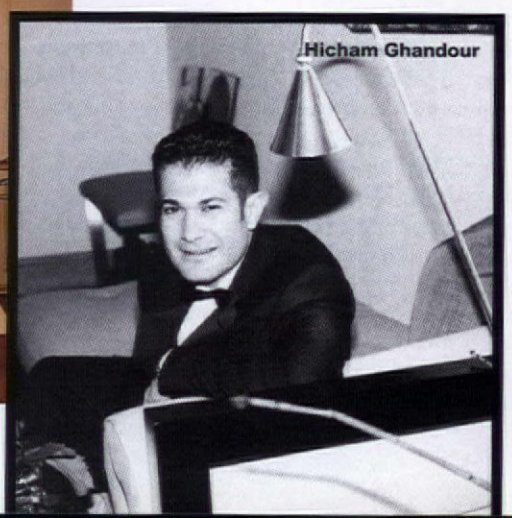
Multicolored glass squares are one of Christopher Coleman's ingenious ideas for a city kitchen.

Christopher Coleman

Paul Mathieu



Florence de Dampierre included slightly naughty accessories in her striking orange and yellow dressing room for Dormeuil.



Hicham Ghandour

Florence de Dampierre

by meredith etherington smith

london's "it" boy sets a dizzy pace

recently I began to suspect I couldn't get up in the morning without bumping into, or reading about, decorator and socialite **Nicholas Haslam**, known as the most social man in London. It all started with the Silk Ball, organized by London's leading taste brokers in aid of the National Society for the Prevention of Cruelty to Children, in a deserted warehouse in newly chic Clerkenwell. Haslam, together with every major decorator, had decorated a table. The competition, as you might imagine, was fierce. (So was some of the temperament beforehand.) Haslam's table was fabulous. I sat next to him at it under a maroon Moghul parasol, which he had trimmed with maroon coq feathers and which shaded a pyramid of candlelit bronze roses and bronze beech leaves (one of which caught fire). There was scarcely room for the plates, but was it glamorous!

Rumors had been rife that Nicky's lengthy summer absence included having a face-lift to make him look more like midperiod **Brad Pitt** and less like his previous, **Liam Gallagher** incarnation. Well, yes, he had been lifted, and yes, he now looks just like Brad.

A few days later, at the Decorative Antiques and Textiles Fair, there was Nicky, again in denim and zips, being filmed by the BBC musing on mixing antique and minimal furniture together. (His partner, **Mark Humphrey**, is the minimalist, "but he's getting over it, as they all are," says Nicky.)

I will pass over the odd glimpse of Nicky zipping around the Focus show and move on to the party of the season—Nicky's own, to celebrate his 60th birthday. I was lucky enough to go to dinner beforehand at **Antony** and **Jennifer Little**'s marvelous triplex in Chelsea. We all admired one another's interpretation of Nicky's invitation to dress "*sumptueuse.*" **Nina Campbell**, head to foot in gold gauze by Zoran, was busy discussing her new foodie paint colors. **Annabel Elliot** (she's **Camilla Parker-Bowles**'s sister and runs Talisman, an immensely chic antiques shop in Dorset) stunned in black lace and feathers. And Jennifer Little struck a wayward note in a black rubber and chiffon crinoline.

After dinner we all shipped off to a former banking hall—including such regular fly-ins as **Nan Kempner**, **Lee Radziwill**, **Valentino**, **Serena (Rhinelander) Stuart**, and the **Ahmet Erteguns**. Lots of rock royalty partied on with a brace of princes, a litter of **Livanos** girls, **Claus von B.**, every decorator in the book, and **Jane Churchill**, too. I could go on.

Nicky had decorated the banking hall with statues copied from ones in oratorios in Palermo by the eighteenth-century sculptor Serpotta, of ladies dressed in highly secular fashion with fashionable plumes and sacques.

As if the party of the year wasn't enough Haslam for the week, the Sunday *Times* ran a page on Nicky's take on all that is "common" (cuff links, saying "bye-bye" and "bless you," and being ill), which must have irritated about two-thirds of the country.

It seems that Haslam has gone seriously crossover, leaving the essentially small, exclusive world of high-end decorators to join the cast of characters on the global celebrity scene. And why not? Haven't we learned to live with journo-celebrities, photographer-celebrities, and supermodel-celebrities? I'd much rather have Nicky Haslam—face-lift, biker gear, Serpotta sculptures, and all. He has better taste and is much more fun.

But not all was *l'effet* Haslam that week. At the 100% Design Show, aficionados of cutting-edge contemp loved Michelle Wild's big hairy raffia lampshades; the return of those woven Lloyd Loom chairs; *grande luxe* knot-dot shawls and cushions by Muskett & Mazzullo; Sturm und Plastic's handsome, blocky, frosted plastic brick chairs and tables; and Sharon Marston's flirty tulle and fiber-optic lights.

By the end of the week, which also included a visit to some extremely alternative furniture designers working in chewed-up cardboard (I think) in deeply trendy Brick Lane in the East End, are you surprised that I was in serious visual hyperdrive?

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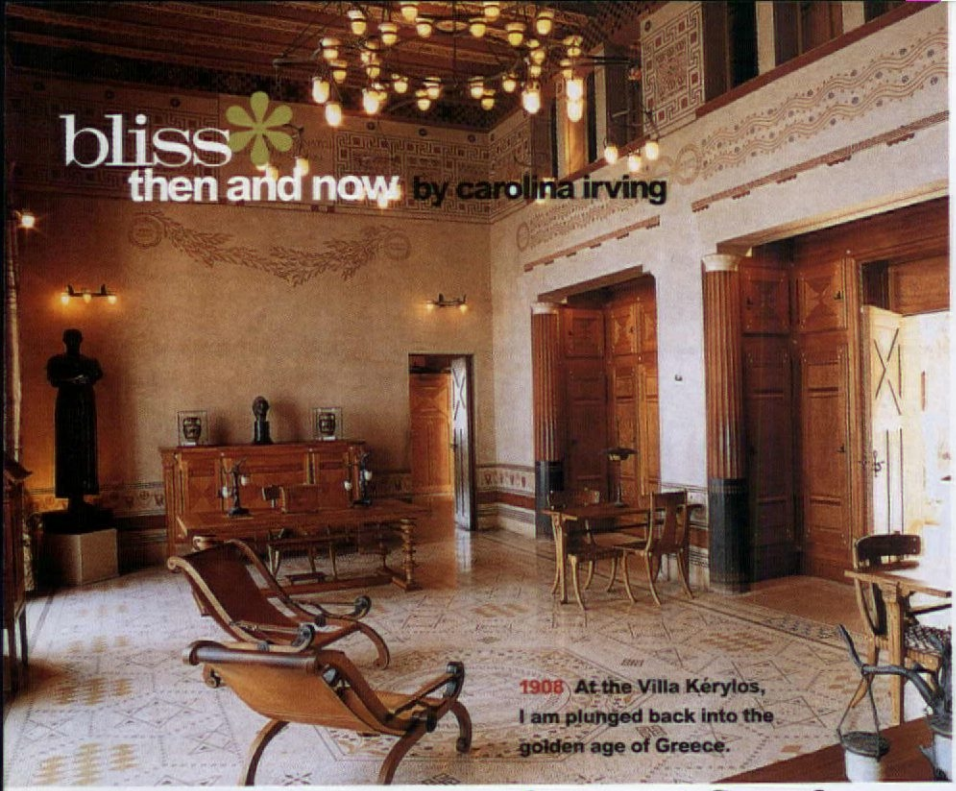
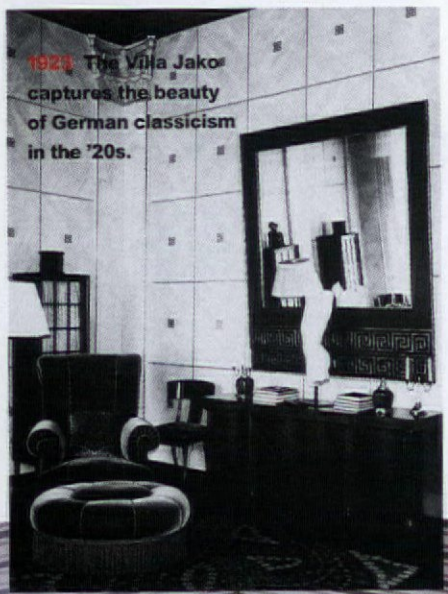


1908 At the Villa Kérylos, I am plunged back into the golden age of Greece.

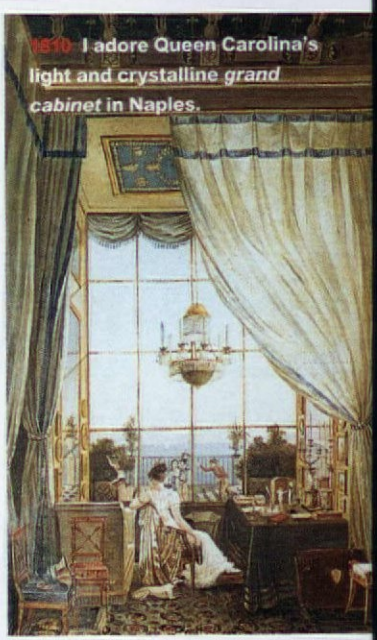
1750s John Fowler's enchanting Gothic Revival hunting lodge is pastoral England at its best.

frequent-flyer fantasy

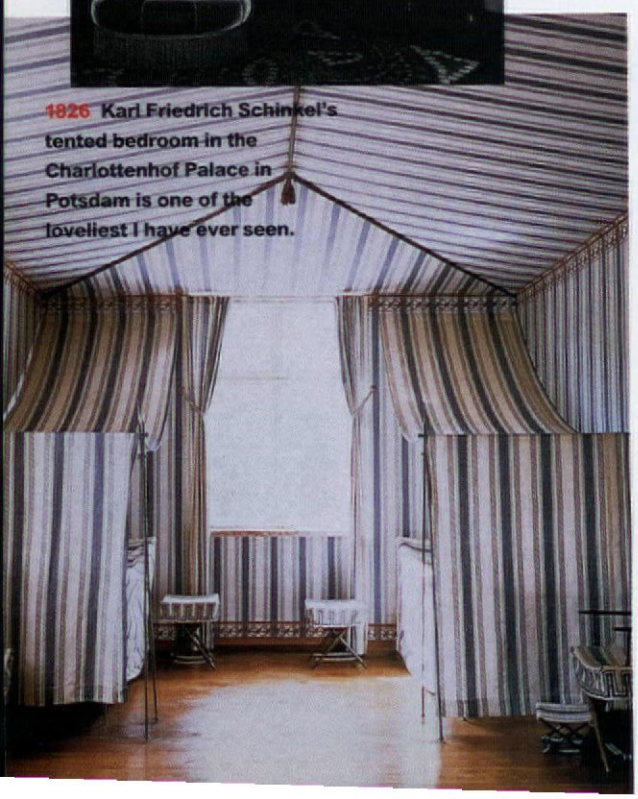
I am nostalgic by nature—I like nothing better than immersing myself in the arts and culture of past centuries. My idea of heaven would be to own ten different houses that I could retreat to, depending upon my mood. If I were in a self-indulgent frame of mind, I'd install myself in the splendid Peacock Room—the aesthetic movement confection that James McNeill Whistler decorated for F. R. Leyland in 1876. The exquisite gilt leather dining room, preserved in the Smithsonian's Freer Gallery in Washington, D.C., is fit for a dandy like Robert de Montesquiou-Fezenac. In a more romantic spirit, I might travel to Queen Carolina's (no relation, unfortunately) royal palace in Naples, circa 1810. Curling up in the charming *grand cabinet* with my favorite novel by Stendhal would be sublime. And because I am a Gemini and like everything and its opposite, I'd need a retreat for when I was feeling very melancholy and somber, in which case only the Villa Jako in Hamburg would do. Its decadent rooms are a bittersweet catalogue of a Europe lost forever to the Second World War.



1928 The Villa Jako captures the beauty of German classicism in the '20s.



1810 I adore Queen Carolina's light and crystalline *grand cabinet* in Naples.



1826 Karl Friedrich Schinkel's tented bedroom in the Charlottenhof Palace in Potsdam is one of the loveliest I have ever seen.

1876 To dine among Whistler's Peacock panels would be divine.

NATURAL TEXTILES LINENS COTTONS SILKS
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coastal bliss

by paul fortune

chain reaction

I'm spotting a definite shopping trend here, and it's got nothing to do with the Net, mall, or Gap. A new class of shop is emerging for people with very specific tastes and the desire to satisfy them in real time and in a unique place. These stores cater to people suffering from RFS (**retail fatigue syndrome**—they're working on a vaccine!) who are so very tired of shopping at generic stores that look and feel the same the world over. The only curative is a one-of-a-kind store that in some way reflects its hometown. There aren't many of these around, but in recent months they've begun to appear, faint blips on the retail radar screen. Unchain yourself from the tedium of chain stores. Stop till you (want to) shop!

three's company

Tucked off delightfully seedy Hollywood Boulevard (soon to be sanitized into corporate oblivion—see it while it lasts!), **Traction** (1643 North Los Palmas, Hollywood; 323-463-3700) has windows full of things like flying stuffed ducks and Damien Hirst–like sheep—a little storefront of horrors.

It is the latest sortie of legendary glamour-puss and hostess du jour **Michele Lamy**. A one-woman neighborhood rejuvenation project, Lamy lives next door to the store with her partner, fashion designer Rick Owens, who keeps the more louche sections of Hollywood (and Lamy) outfitted in his Morticia-meets-Wallis creations. At Traction, she sells only three things: rare art books, eyeglasses, and jewelry. The books are courtesy of **Arcana**, the Santa Monica dealer; the eyeglass frames come from Lamy's grandfather's factory in France; the jewelry, from the designs of the late L.A. artist about town **Lee Brevard**. How chic to sell *only three things!* "I've always loved Hollywood," Lamy purrs in her French-accented drawl. "My family were always merchants. It's in my blood to sell, but I only sell what I like, and that's not very much."

pacific overtures

If you decide you need a bit more to look at (but not too much), head to **Michael De Perno**'s shop, Ren (5658 West Third Street, L.A.; 323-930-9024). De Perno spent some time training his already stylish eye during international shopping trips for a large New York store before becoming a partner and creative force behind SoHo's Hope & Wilder. After it closed, De Perno did some consulting for Kate Spade, then took a sabbatical and moved to Los Angeles. Finding himself on the western Pacific Rim, De Perno developed a network of friends on the eastern rim of the Pacific. His contacts would send him leads on objects they found, and he gradually amassed an impressive inventory: an ebonized freestanding mirror from Vietnam, a set of ivory-handled English fruit knives, elegantly shaped woven laundry baskets from the Philippines. These are things you'll feel the need to own. Ren is still something of a trade secret, but its reputation is spreading quickly in the design community, and it has attracted some of the best decorators in town. **Michael Smith** has already been spotted skulking around and snapping up pieces for clients desperate for his much lauded look. My advice: Run to Ren as fast as you can.

freedom of speech

Who is Pansy? He is the adorable **Joseph Free,** who has been a raging, er, florist since he was 18. After years of dealing with the floral needs of Hollywood's elite—from **Bette Davis** to **Julia Roberts**—he has finally opened a store (310 North Vista Street, L.A.; 323-932-6565). "It's more of a glorified potting shed, really," he says. "I didn't want to get too chichi. I don't do those tortured, ziggurat arrangements with wiggly twigs and pods. I let the flowers speak for themselves." And what do the pansies have to say, Mr. Free? "Well, all flowers are fabulous, but those pansies love a good gossip."

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bliss larder by lora zarubin

good morning!

Breakfast is my favorite meal of the day. Because I'm so busy, I look forward to Sundays, when I can enjoy my breakfast in stages. I start with, say, poached eggs at the table, and finish with tea and the paper on the couch. How I cook my eggs and what I serve with them is influenced by what I've found in my travels: toast with truffle honey from Italy, or eggs scrambled in butter I've sneaked back from Paris in my bag (don't tell!). Rise and shine!

I use fresh, unsalted **butter**. A nasturtium makes a pretty garnish.

Lulu's **White Truffle Honey** drizzled on toast is magical (in San Francisco, 888-693-5800).

I mix freshly squeezed **orange juice** with a little water to thin out the pulp, the way they do in France.

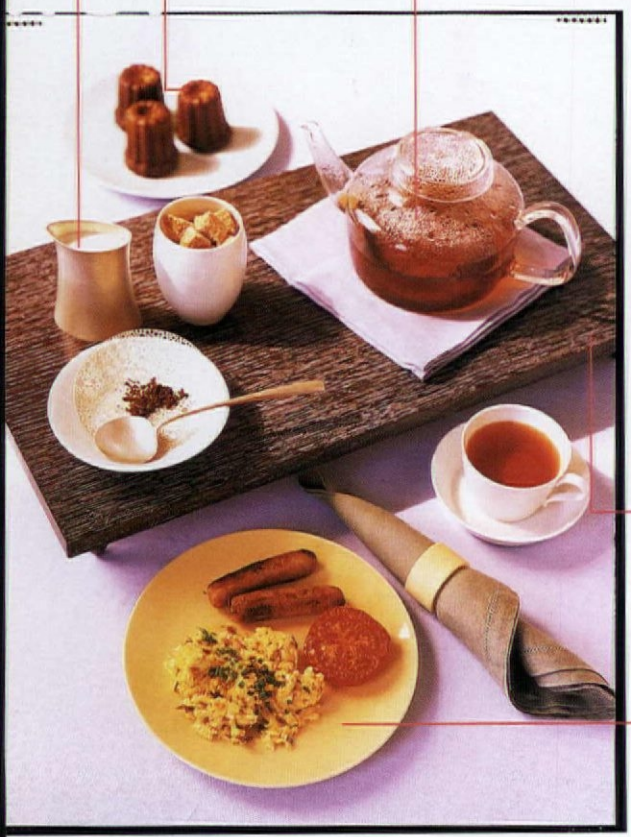
Soft, creamy **cheese**, like vacherin or B spread with h is my vice.

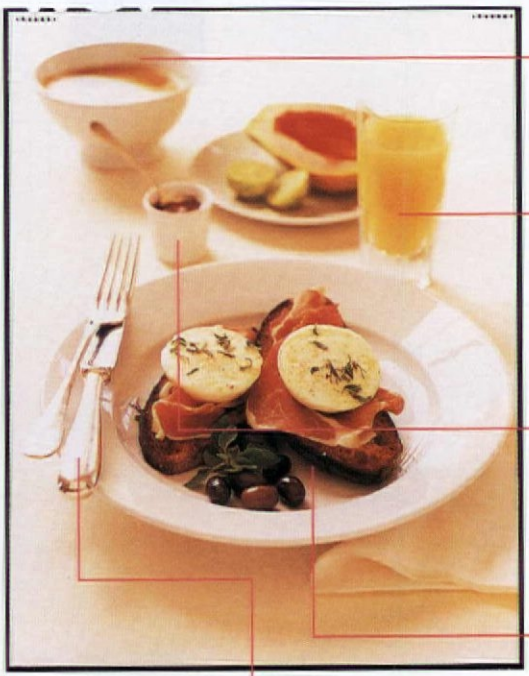
I love the way Café Flore in Paris serves soft-boiled eggs with **little "soldiers"** (toasted baguette strips) to dip into the yolks.

Breakfast gives me a chance to use my special pieces, like Ted Muehling's silver **spoon**, **pitcher**, and **tea strainer** (in NYC, 212-431-3825).

My favorite way to make tea is with loose leaves in a **glass pot**.

It's all about ***cannelles*** from Balthazar, hon (in NYC, 212-965-1785).





Chez Zarubin, **cappuccino** is served in Apilco's cereal bowls (800-607-8733).

Red papaya with a squirt of **lime**, or a tall glass of fresh **grapefruit juice**, is a great start to the morning.

I can't live without June Taylor's thick-cut grapefruit and Meyer lemon **marmalade** (at Dean & Deluca in NYC, 800-999-0306).

Berkeley's Café Fanny inspired this crowd pleaser: my recipe for grilled bread rubbed with olive oil and garlic and topped with prosciutto, **poached eggs**, and fresh oregano.

I love to eat breakfast anywhere in the house but in bed. Christian Liaigre **tray**, at Holly Hunt (in NY, 212-755-6555).

I love heavy **French silverware**. I mix new Baguette settings (at Dean & Deluca) with ones from flea markets.

What's more delicious than homemade **sausages**, **grilled tomato**, and scrambled eggs with **chives** and **porcini mushrooms**?

Wm Ohs "Tuscany" style kitchen in alder wood with "Sandpoint" finish. The Sub-Zero brand freezer and refrigerator in the background are integrated into a French chapeau-top furniture unit. Storage within the kitchen is assisted by the lovely glass-doored hutch at the left. In the foreground, a carved 'grape and leaf' motif adorns the mantle of the large range-vapors collection hood.

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garden bliss by carol king

the new variegation

Mottled and speckled plants offer instant drama

Though I have managed to sidestep such trends as pierced body parts, purple hair, and fingernails the color of an incipient heart attack, when it comes to my garden, I'm a slave to fashion. Today, the hottest designer plants are variegated. Very, very variegated, with leaves covered with so many silver, white, or yellow spots, stripes, and splotches that there hardly seems room for chlorophyll. The beauty of these bright-foliage plants is that they not only reflect light, they also attract attention, as I discovered last summer when several venerable plant societies visited. The plant people wanted names. They demanded sources.

The Variegated Foliage Nursery, in Eastford, Connecticut, is where garden designers go to see some of the hottest new plant introductions. Owner Stan Megos says, "People used to want low-maintenance plants to frame their houses. Now there are a lot of sophisticated gardeners who want plants not available at Home Depot."

Variegated plants have been around forever. Think of hostas with white piping, or vinca vine edged in white. But many of the newer variegated plants go far beyond mere outlining, and push the variegation envelope all the way to plaid. For instance, the Variegated Foliage Nursery catalogue offers a perennial ***Persicaria*** **'Painter's Palette'** that has green-and-cream-splashed foliage with big red chevrons across each leaf. In late summer, the 12-inch red flower spikes coordinate nicely with the foliage. Think of the fun of placing this plant. How about ***P.*** **'Painter's Palette'** with the red-flowered *Dahlia* 'Bishop of Llandaff,' or with bold-red-flowered cannas, or with red coleus? In fact, the problem with so many jazzy plant choices is that it's too easy to get carried away. Use sparkling variegated plants judiciously, the way you'd add one bold diamond brooch to brighten a little black dress.

Gardens are full of plants that are depressingly dull until they perform their one big trick. Think of rhododendrons. Think of azaleas. Think of *Ilex verticillata,* or winterberry, the holly whose bare branches are covered with bright red berries in winter. Until now, gardeners who wanted the red berry payoff had to put up with the world's most forgettable foliage all summer. Now there is a **winterberry**, **'Gold Strike,'** with gold-splashed leaves in summer. There are **rhododendrons** and **azaleas** with flashy variegated foliage, and **forsythias** with leaves almost as yellow as their flowers—and red stems in winter.

Fashionable perennials have also come down with spotted fever. The ground cover ***Veronica*** **'Miffy Brute'** has tiny leaves with frosty white centers. A new toad lily, ***Tricyrtis affinis*** **'Macrantha,'** has pink-white-and-green-striped leaves in spring, which thankfully fade to green and white by the time the yellow flowers appear in late summer.

In addition to common plants that suddenly sport jazzy leaves, there are brand-new variegated varieties. I adore the way my new deciduous shrub ***Acanthopanax*** **'Variegatus'** looks white and gauzy from a distance of 30 feet. This shrub tolerates shade and drought, and deer don't like it.

To calculate their virtues in mathematical terms, the new variegated plants put gardens firmly on the winning side of the effect-versus-effort equation. And for gardeners who routinely "dress for success" in ratty sweat suits and sneakers, variegated plants offer us the only chance we'll ever have to be in style.

variety show *The latest leaves for the connoisseur's garden* — STEPHEN ORR

This unusual lily-of-the-valley exhibits distinctive pin-striped leaves, which last longer than the fragrant flowers.

A brand-new variety of the common knotweed: the dark burgundy leaves add subtlety to the variegated garden.

The marbled cream-and-green leaves of this shrub will brighten a woodland setting throughout the summer.

Comfrey is often considered a coarse wayside plant, but new leaf patterns have brought it to center stage.

A new introduction whose spring flowers fall berries combine with the white-and-gr dappled leaves.

Vicente Wolf, India

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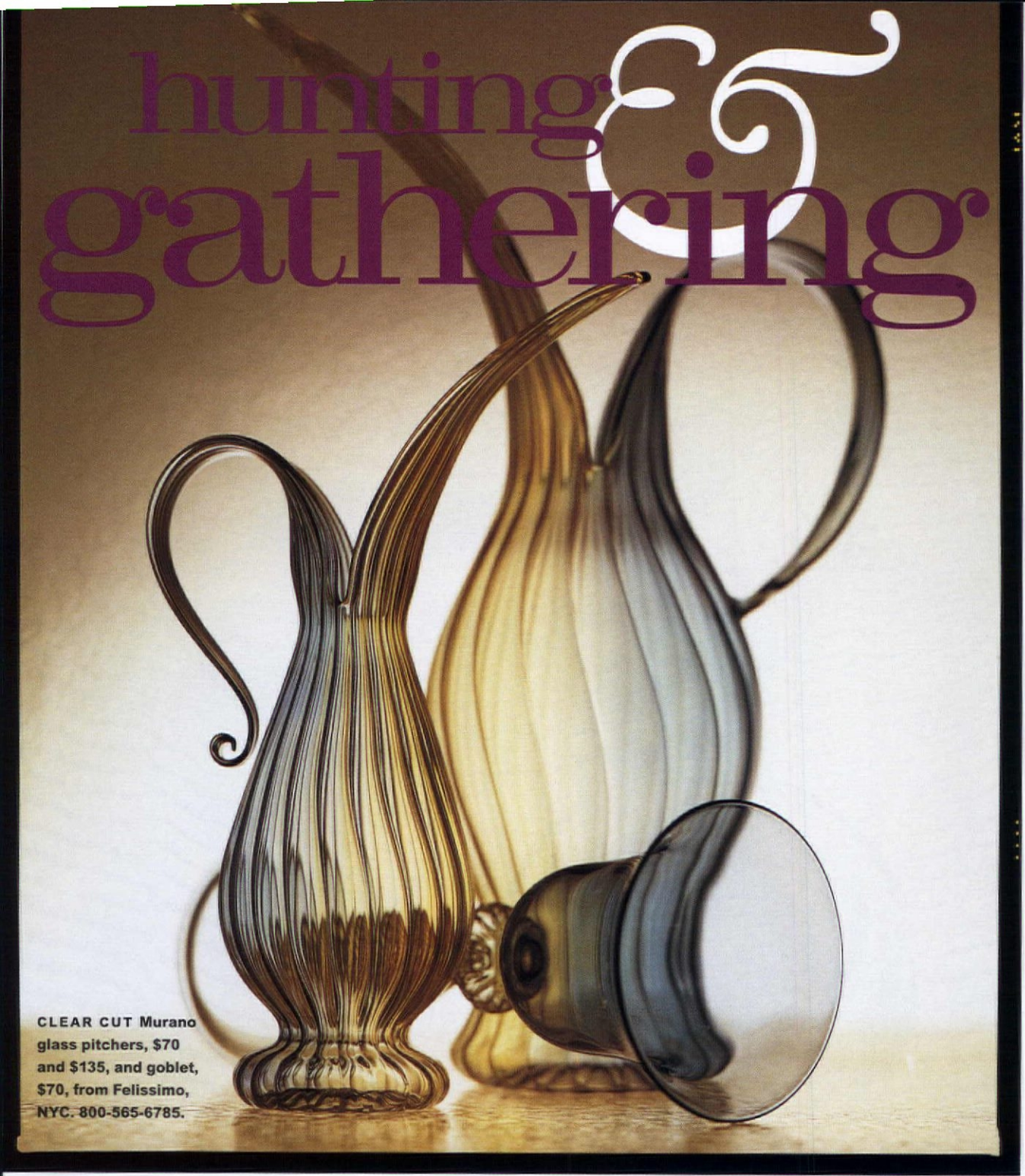
hunting & gathering



CLEAR CUT Murano glass pitchers, $70 and $135, and goblet, $70, from Felissimo, NYC. 800-565-6785.

heart of glass

Dump the clunky, ordinary vase along with the tired flower arrangement. These dramatic, **one-of-a-kind** glass receptacles, all **handblown**, have distinct personalities. Each is as fragile and unique as the flora it might hold. Whether they're curvy Venetian glassware, coolly elegant vessels, or **mysteriously fluid** shapes, you'll fall instantly for their **subtle charms**.

PHOTOGRAPHS BY JONATHAN KANTOR PRODUCED BY BROOKE STODDARD

TAKE A CRAFT WHOSE origins date from ancient Egypt, then add a modern sensibility. The result is glassware that breaks with convention while retaining the medium's inherent delicacy. Murano glass pitchers take on exaggerated shapes like costumed revelers at a carnival. Oblong floating vases seem to hover on the water's surface like spacecraft. Back on Earth, New

ICE QUEENS **These handblown pieces in translucent glass have the mutable quality of water. The large Ice Cube Vase, $9,300, was handblown by Deborah Czeresko for Troy, NYC. 888-941-4777. Inside it are small saucer-shaped vases designed by Vasilios Kiniris; put them in water and they will float. Available in three sizes, $11 to $23. The small clear bowl, $69, is also by Kiniris. The vases and bowl are all available at Zinc Details, San Francisco. 800-811-4020.**

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York–based designer Deborah Czeresko has found a way to combine two diametrically opposed traditions. She is trained in both Czech and Venetian glass-blowing techniques, and her work is characterized on the one hand by free-form looseness, and on the other by precise control. Whether she's creating clear bowls or vases fashioned after river rocks, her forms seem to

LONG-NECKED BEAUTIES **Black glass may sound like an oxymoron, but English designer Simon Moore's vase, center, lacks none of the grace of conventional glass. Its elongated form gives lift to the solidity of the material—frosted opaque glass. Moore's vase is $125, from Barneys New York. 800-777-0087. It is flanked by four Venezia vases in handblown Murano glass with frosted surface, by Sally Sirkin Lewis, through J. Robert Scott.**

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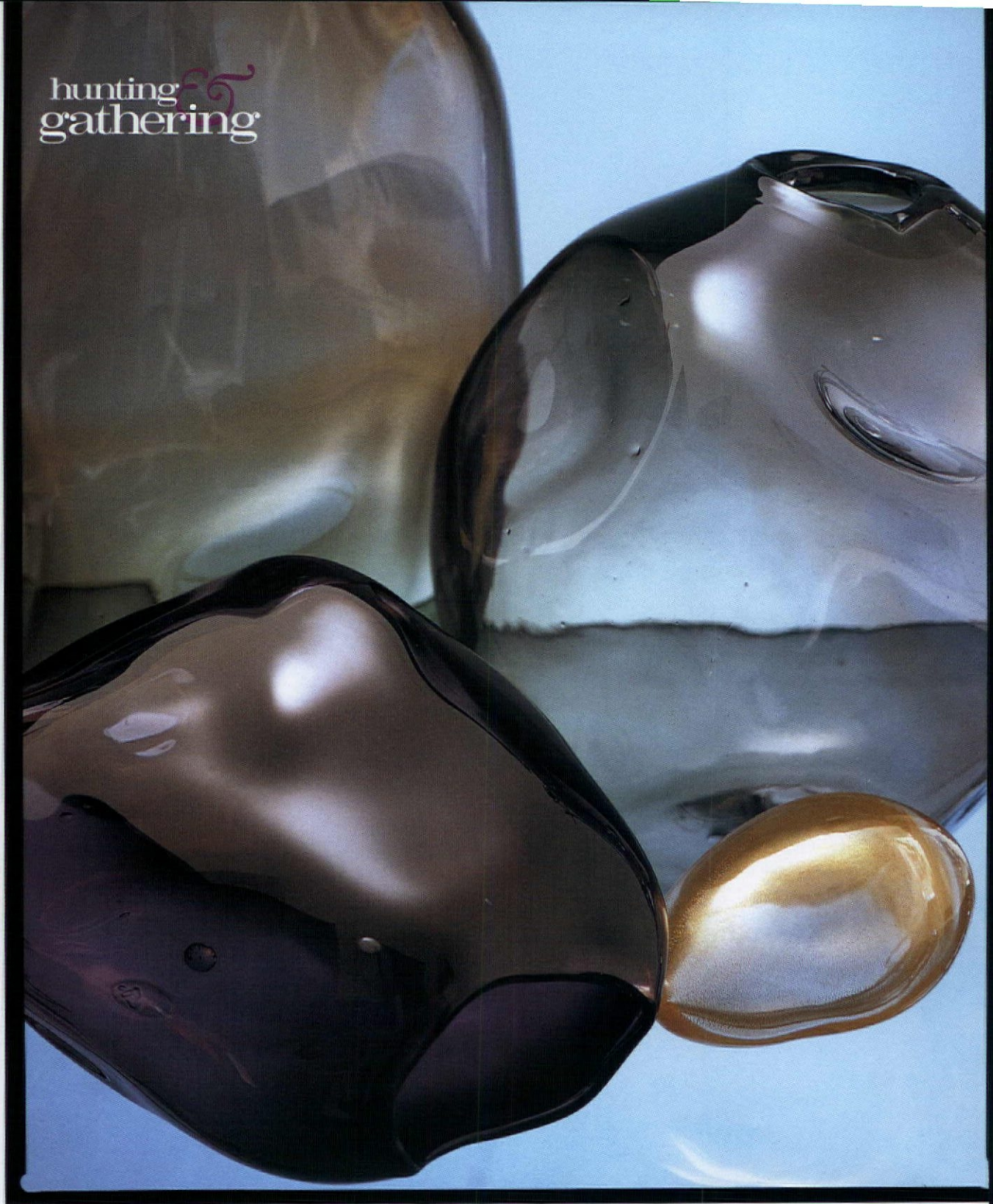

capture their moment of creation. "I want the glass to retain its original personality," she says. Designer Simon Moore's newest work belies our expectations of clarity and light in glass. Yet in his opaque black vase, the attenuated shape and handblown quality enhance its sense of fragility. The outward demeanor may be icy, but appearances can be deceiving. —JOYCE BAUTISTA

ROCK ON **The beauty of these irregularly shaped handblown vases lies in their imperfections. Despite (or perhaps because of) the presence of irregularities such as the odd air bubble or bump, you can't help but love them. And they do hold flowers. American designer Deborah Czeresko created the pieces in olive, gray, and cola. These are available at Troy, $195 to $410. Venetian artist Laura de Santillana designed the gold-colored vase, $190, available at Salviati, NYC. 212-725-4361. Sources, see back of book.**

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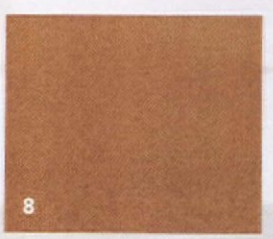

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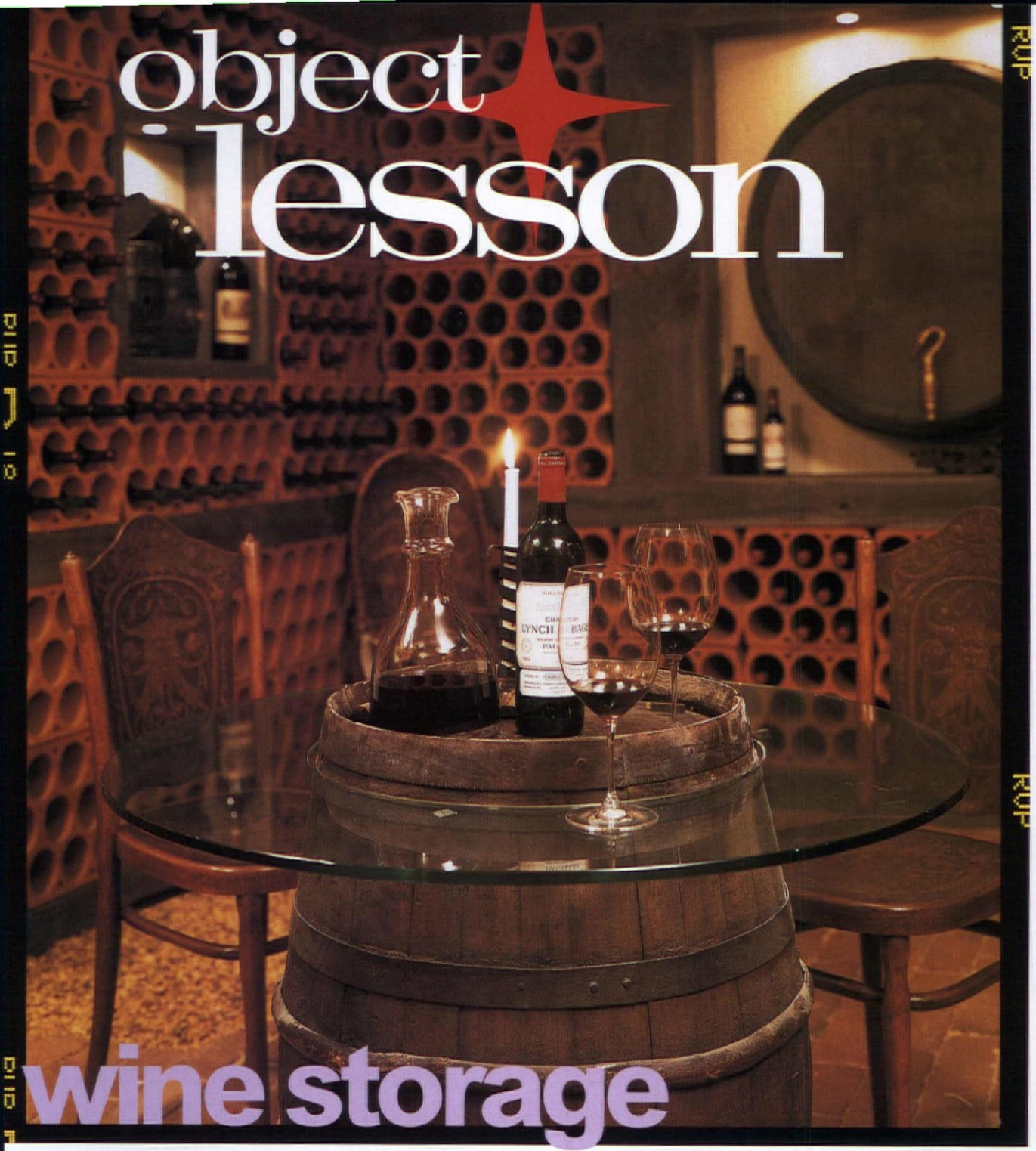


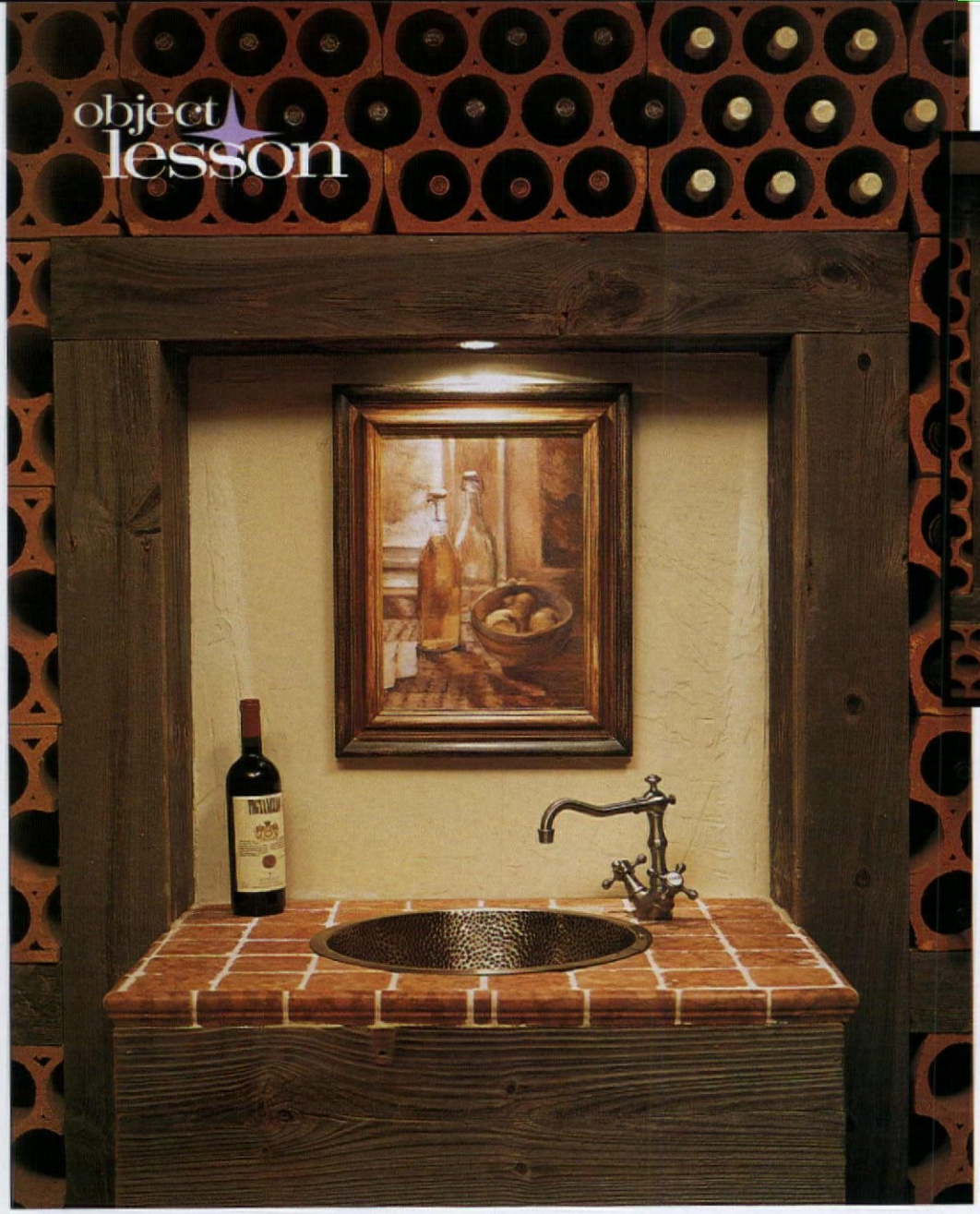
object lesson

wine storage

lesson wine needs proper care **solution** invest in climate-controlled storage
budget $400 to the sky's the limit **tip** hire a wine cellar designer
style from new, ready-to-assemble plug-in units to cellars you can dine in

IN THE ANNALS of conspicuous consumption, few things rival wine cellars as research fodder. Consider these case studies: The New York stockbroker who bought an Italian vineyard on a whim and needed somewhere to put a 4,000-bottle shipment. The Connecticut socialite who gave her husband a state-of-the-art cellar for his birthday and stocked it with 10,000

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPHS BY JASON SCHMIDT
PRODUCED BY JOYCE BAUTISTA STYLED BY LORA ZARUBIN



FUNCTIONAL CHARM **Designer Arnaud Bourgeois (in CT, 203-266-4500) equipped the wine cellar, above and previous page, in Westchester, NY, with a sink for washing glasses after wine tastings. To cover the pipes and give the room a rustic look, Bourgeois used recycled wood from a barn.**

FINE VINTAGE **An antique metal wine cage from France, top, was set into the cellar's wall and customized to hold magnums. Similar cages are available for $1,200 to $1,500 from Bourgeois at Country Loft Antiques, Woodbury, CT. 203-266-4500. He uses terra-cotta bottle holders called *briques*, above, in his cellars. Each stackable section keeps eight bottles cool and protected. $33 each from Country Loft Antiques.**

bottles of burgundy. And, finally, the Pennsylvania couple who re-created a Tuscan piazza in their wine cellar. Amid faux storefronts with motorized shutters, they sip Sangiovese while a wind generator wafts a light breeze through the cobblestoned basement room.

Experts say that all you need to store wine safely is a cool, dark place where the bottles can rest undisturbed by vibrations such as the rumble of a nearby clothes dryer (best not to think of investing in Araujo if a metro line runs under your town house). But what's the fun of that? The dark, dank wine caves of France may be ideal for aging wine, but they don't have slide-out drawers and separate compartments with different temperatures for storing and chilling bottles. Certainly, no ancient cellar in Bordeaux ever had bar code machines to keep track of inventory, or remote pagers to alert you of brownouts while you're vacationing in Napa. "Wine cellars are to this elite decade what the big Sub-Zero refrigerators were to the 1980s," says Barbara Corcoran, chairman of the New York real estate brokerage the Corcoran Group.

Fortunately, you don't have to be a Rothschild to get serious about wine storage. There are now more options than ever, and at every price range. For those whose oenophilia consists of an occasional glass by the fire, an under-the-counter wine refrigerator might suffice; the smallest hold about 24 bottles and start at $400. If your wine collection has grown into the hundreds, *The Wine Enthusiast,* a catalogue chock-full of wine cellar equipment, will sell you a 700-bottle, prefabricated wine room for $1,995. Easier than converting a room, the unit can be assembled in the basement—then you just plug it in. If money is no object, you can hire a wine cellar designer who will equip your cellar with the latest in cooling and humidifying technology, and, better yet, turn it into the new status room: a place where you not only

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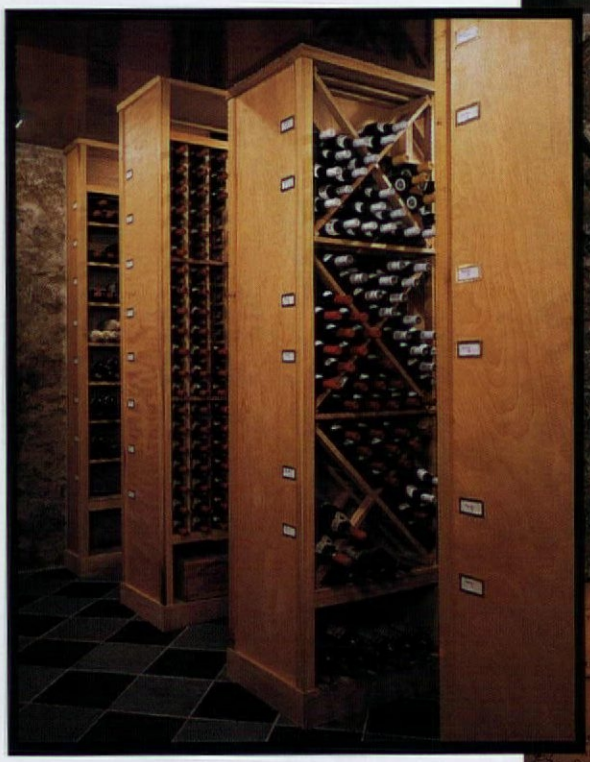
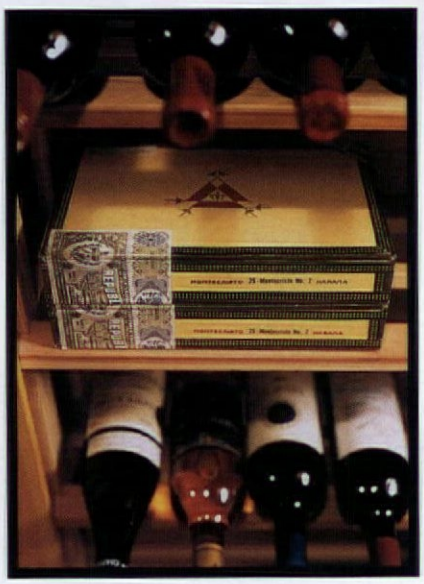




DOUBLE DUTY **Architect McKee Patterson incorporated an existing stone wall into the design for this fully insulated cellar. Cases are stored on the cool slate floor or in shelf bins, at left. The cellar, far left, doubles as a humidor. Austin Patterson Disston Architects, Southport, CT. 203-255-4031.**

store bottles, but also entertain and dine.

While some of the luxury trappings of today's wine cellars might seem excessive, the underlying goal of storing wine properly can't be underestimated. "It doesn't take long to ruin a bottle," says Edward Brooks, head of the American wine department at Christie's auction house.

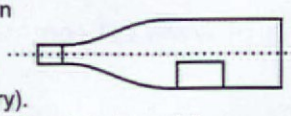
New York restaurateur Joseph Bastianich, who, with chef Mario Batali, recently opened the Italian Wine Merchants store, says wine is so vulnerable to temperature fluctuations that he won't

Storing Wine: Dos and Don'ts

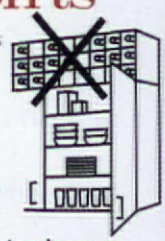
While none of them would turn up their nose at a 1982 Château Pétrus, it's hard to pin down expert wine enthusiasts on just about anything else. But most agree on these guidelines for storing wine:

DO keep wine in a cool (most experts recommend a constant temperature of 53 to 57 degrees), dark place that is free of vibrations and has a humidity of about 70 percent.

DO store bottles horizontally, to keep corks from drying out and letting in air (resulting in reds that taste like prunes and whites like sherry).



DO put a gravel floor in a downstairs cellar—it will maintain proper humidity and soften the blow if you drop a bottle. But **DON'T** use gravel upstairs, unless you want to track pebbles all over the house.



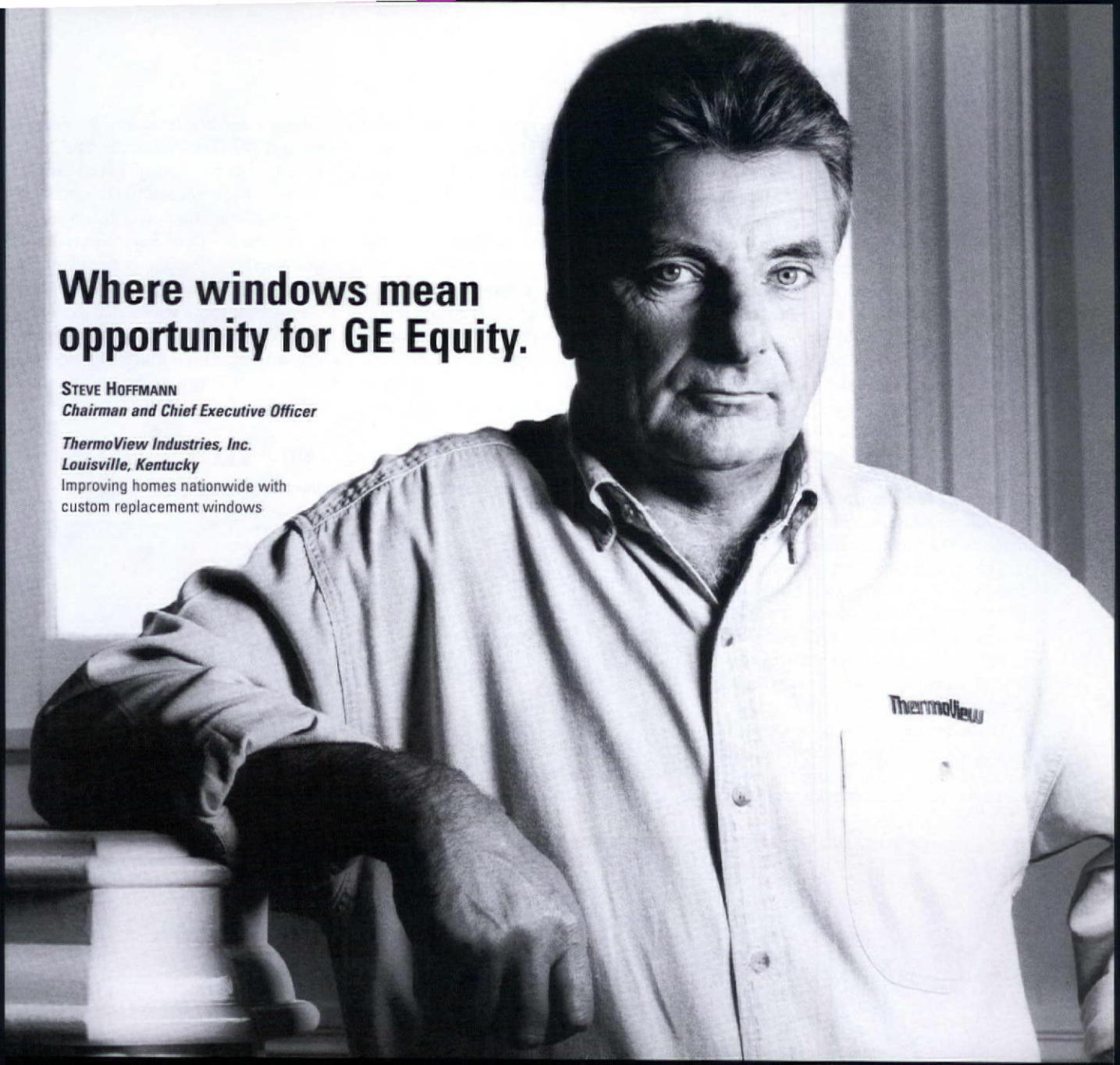
DON'T put wine racks above kitchen cabinets, since sun, heat, and refrigerator vibrations can ruin a bottle of wine.

DON'T store valuable wine in the basement if there is any chance of water damage. Make sure the floor of your wine cellar has fail-safe waterproofing.

DON'T store white wine in the fridge for more than a few days. Keep it in a cellar or wine cooler and chill to the correct temperature when you are ready to drink it.

DO set wine bottles upright for at least several hours before serving, so the sediment falls to the bottom.

DO keep wine in its original case if you plan to store it long-term. The crate will keep the bottles safe from light.



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object lesson

buy any that is shipped during the summer or winter. "We won't take a chance," he says. "We know things get unplugged."

If you plan to keep a stock of good wine at home, you need a storage strategy. First, figure out how many bottles you plan to store. Then triple that number, advise the experts. Like compact disc holders, cellars tend to quickly overflow. If you don't plan to store wine in the original cases, consider a wine storage refrigerator, which is ideal for those who drink wine regularly. Companies such as Viking and KitchenAid make small units that fit under kitchen counters. There are larger appliances, such as one unit in Sub-Zero's 400 series that holds up to 147 bottles; electronic touch pads let you program compartments to different temperatures. Models by EuroCave, a French company, can be customized with sections for cheese and cigars.

More-serious collectors, who buy young wines and bide their time as the wines mature, tend to store the bottles sealed in their original cases, keeping the wine safe from light and overeager tipplers. The practice demands more storage space than a wine refrigerator can provide. Converting a crawlspace or a walk-in closet for wine storage requires a special cooling apparatus that keeps the air at a uniform temperature (experts recommend 53 to 57 degrees) and maintains the correct level of humidity (most experts recommend 70 percent). Units are available for $575 and up, from companies such as Koolspace and from catalogues such as *International Wine Accessories* and *The Wine Enthusiast*. The cooling units aren't very difficult to install, but they can be noisy, and they need to vent, ideally outside. You also need to insulate the room with a polyurethane vapor barrier to keep in the cold air.

If you have the means, you might want to consider hiring a wine cellar designer, like Arnaud Bourgeois of Woodbury, Connecticut. This native of France will transform that musty rec room into a Burgundian fantasyland of gravel floors,

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Champagne: Keeping It Bubbly

If properly stored, most nonvintage champagne will last up to ten years; vintage bottles keep for 15 years or longer. Champagne Veuve Clicquot offers these storage tips:

For long-term cellaring at home, store at upper-40 to low-50 degrees.

Don't keep for more than a few days in the refrigerator: this environment can dull champagne's sparkle and flavor.

While stoppers are usually fail-safe, take the extra precaution of storing bottles on their sides to keep the corks moist.

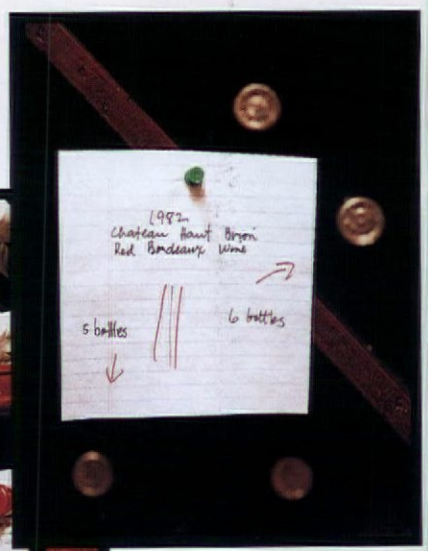
When you are ready to serve, chill in the fridge for a few hours, or for 20 minutes in a bucket filled with water and ice. Serve champagne at 43 to 48 degrees, and older or vintage champagne a bit warmer, in the low 50s, to bring out its complexities.

RED ROVER A rolling ladder creates a librarylike feel in this space designed by Jeff Barnes of Wine Cellars Limited in Indianapolis. 800-250-8050. He used all-heart redwood for shelving because of its resistance to moisture and mold. The light fixture hanging from the ceiling is an antique made of brass and etched-glass globes.

FAMILY COMPACT A New York apartment's closet was converted for wine storage by designer Christine Hawley in NYC, 212-721-0831. Wines that will soon be served stand on a shelf for several hours or more while the sediment settles.

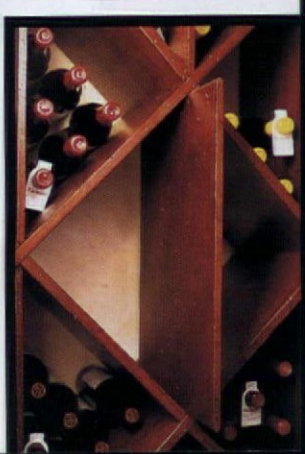
Crus Control

"It's painful to lose track of a good bottle of wine and find out too late it's over the hill," says New York wine cellar designer Christine Hawley, who created the closet cellar on this page. Hawley and her husband, Michael Aaron, chairman of the New York wine store Sherry-Lehmann, never lose wine, thanks to their well-thought-out inventory system. They organize their bins like a map grid: each one is numbered and has a corresponding letter. When a bottle comes in, they record it on an index card that has been printed with these categories: the name of the wine, vintage, and bottle size. Under the heading "Acquisition" they record the bin number, date of purchase, supplier, cost per bottle, and total number of bottles. Under "Depletion" they mark date removed, number of bottles removed, and remaining stock. Finally, there is a section for tasting comments. "Part of the fun of a cellar," says Aaron, "is to take a case and drink one bottle a year and record your observations, so you can watch the wine evolve."

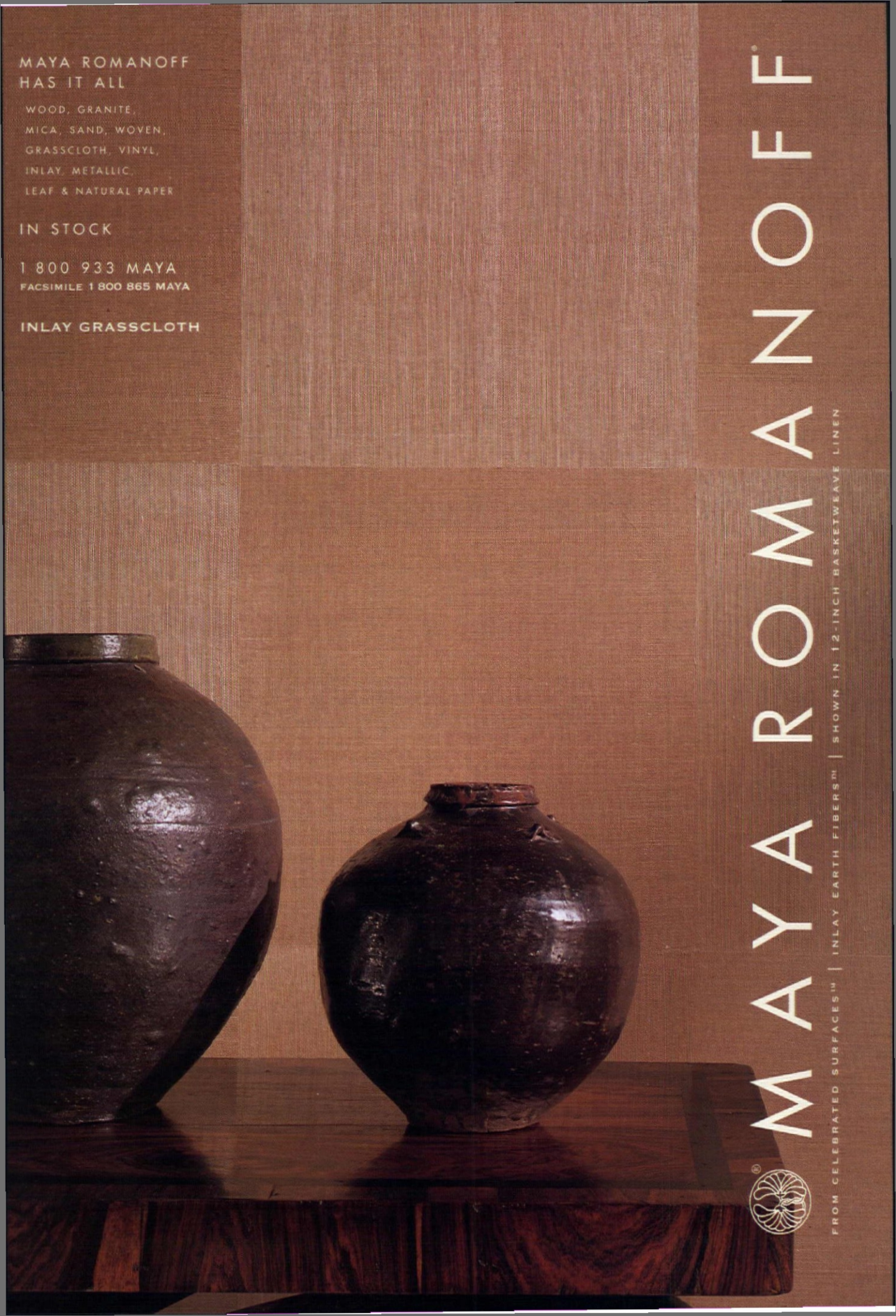


antique furnishings from French vineyards, and Ravel piped in through built-in speakers. He'll nestle your bordeaux in rustic-looking terra-cotta wine racks from France that hold their chill even when the cellar is warmed up for a dinner party.

At home in France, he says, most people have a naturally drafty space where they keep their wine, and cellar decorators such as himself are nonexistent. But here he charges up to $30,000 for his services (antiques are extra). "When I tell my friends in France I design wine cellars," he says, "they say, 'Only in America.'"



FILE UNDER MERLOT **Clockwise from far right, top: The owner of the closet cellar tracks inventory with notes to himself; Hawley's diamond bins have removable dividers, so bins can accommodate a full or half case; the cherrywood shelves combine single-bottle and case storage. Sources, see back of book.**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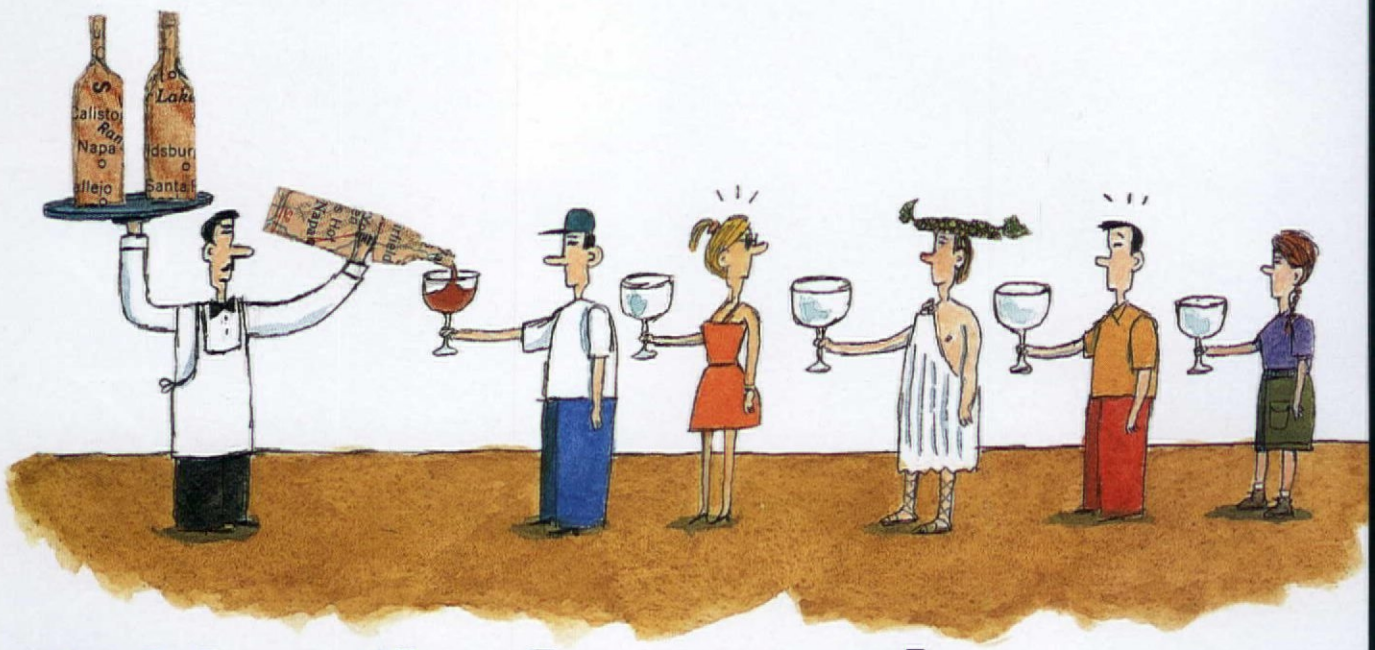


taking the low road

A handful of big growers in the Napa flatlands are producing fruitier and friendlier cabernets

BACCHUS HAD COME to town. And I was the last to hear. "Where's your glass?" asked Anne, the chestnut-tressed gamine standing in front of me in the line. She had shiny hazel eyes and the boneless demeanor of the righteously intoxicated. "You have to get a glass," her friend agreed. They promised to hold my place in the line while I trotted over to the other tent to secure, for five bucks, a special extra-large wineglass etched with the Silver Oak logo and filled with the latest ('95) vintage, officially being released that very day.

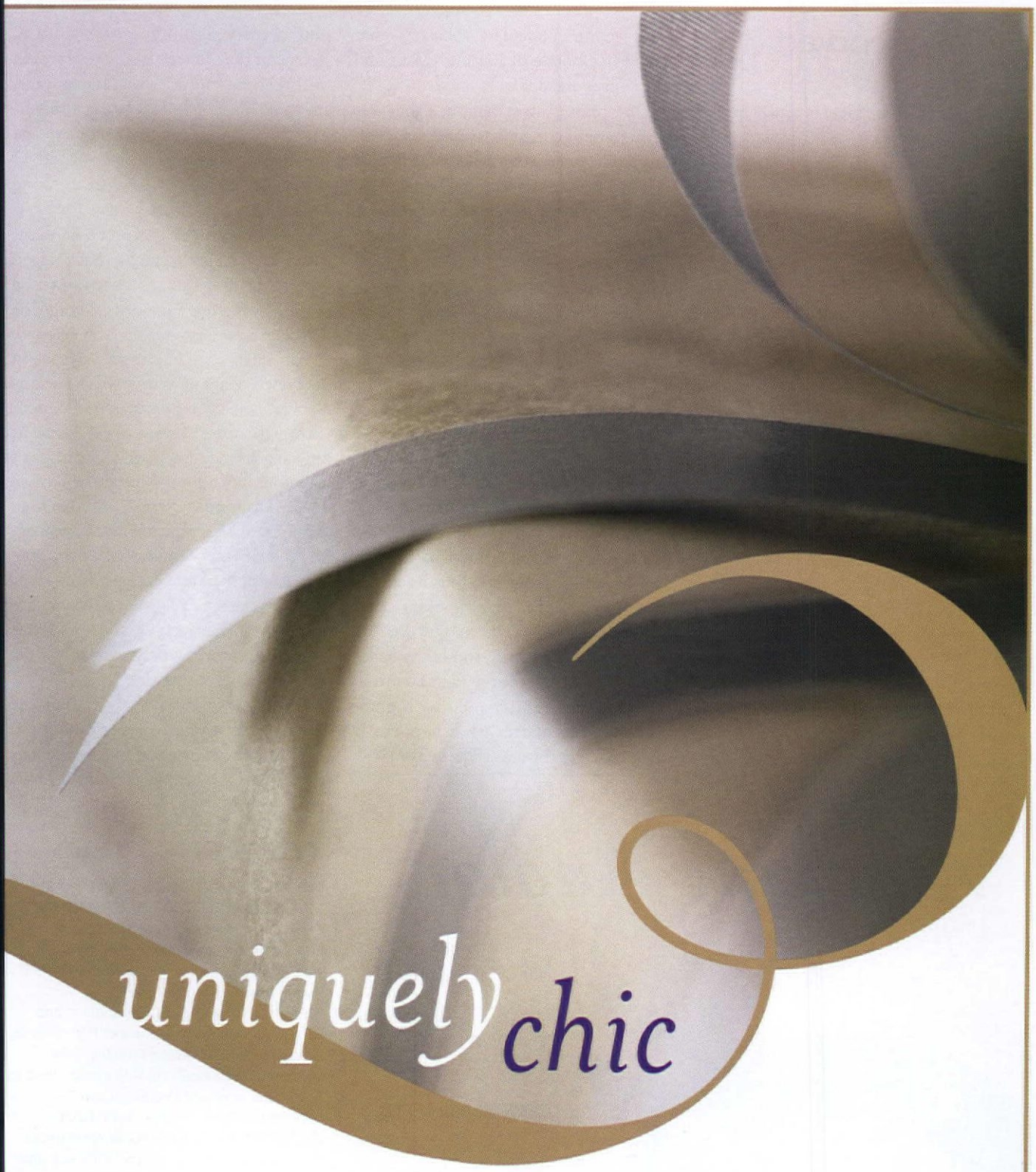
I had been on my way to visit another winery when I found my path through rural Oakville, in central Napa Valley, blocked by a Manhattan-style traffic jam. Hundreds of cars clogged the narrow lane between vineyards, and hundreds more were parked on either side. I saw a pack of vintage Harleys clustered behind a yellow Lamborghini, its sleek nose nuzzling the bumper of a Dodge minivan. From all directions streamed pilgrims with picnic baskets, boom boxes, and T-shirts that proclaimed "Life is a cabernet." I had to check it out. I'm one-quarter Russian: if I see a line, I join it first and find out what's selling later.

I'd stumbled on the semiannual release of Silver Oak Cabernet Sauvignon, an event that's something like a cross between Woodstock and an Amway convention. When I returned to the queue, where the faithful were waiting to buy their allotment of Silver Oak, the girls were holding my place. Behind us, a retired couple from Minnesota said they had planned their trip to the Bay Area to coincide with this event, which they'd attended for the past four years. Over the course of the next hour I received invitations to visit people in many parts of the country. Phone numbers were exchanged. Glasses were refilled. "The great thing about this stuff," said Anne, swirling her glass and rotating her head to follow the movement of the ruby liquid, "is that it tastes so good, you can drink it all day and not get drunk." I'll only vouch for the first part of that statement.

Silver Oak is an anomaly, a large (50,000-case) producer with the status—and many would say, the performance—of a cult winery. They now release two versions, the Napa Valley and the Alexander Valley. These are somewhat controversial in the wine community, not least, perhaps, because they taste so good on release. There's still a perception that cabs are supposed to be mean and standoffish in their youth. As indeed many are. But I'm beginning to question this wisdom.

Almost without exception, the most famous Napa Valley Cabernet Sauvignon vineyards are on the benchland on the western side of the valley—in the regions of Oakville and Rutherford. The best are planted on alluvial gravel, which promotes drainage and somewhat discourages rampant growth. There's no question that great wines like Inglenook's '41, Heitz's Martha's Vineyard '74, and Mondavi's '87 Reserve have emerged from these vineyards. Still, one has to wonder whether early Napa Valley growers chose the flatland

I'm one-quarter Russian: if I see a line, I join it first and find out what's selling later



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only out of convenience, and whether their successors can still compete at the highest level. In recent years, smaller, low-production hillside vineyards like Bryant Family, Colgin Cellars, Dalla Valle, and Harlan Estate, which I discussed in last month's column, have stolen the thunder from the big boys on the flats. And what's more, these hillside mavericks are redefining the notion of what Napa Valley cabernet is supposed to taste like. All of the above wines are superripe and superconcentrated; many are delicious at an early age.

The Quarterly Review of Wines, in a recent piece discussing Beaulieu Vineyards's famous Georges de Latour Private Reserve Cabernet Sauvignon, writes of "green olive and bell pepper" as the signature of Napa Valley cabernet. Others have spoken of green bean and even broccoli scents and flavors. Personally, I think that vegetables have their place, but I don't want them throwing a party in my red-wine glass. I prefer the red and purple flavors, like currant and blackberry, and the secondary brown ones—coffee, chocolate, tobacco—that I find in a bottle of Bryant. (Mint and eucalyptus are also welcome.)

One reason most serious cabernets need to be aged, aside from their tough tannins, is to give the salad bar elements time to be subsumed into the fruit. In the cabernet-based wines of Bordeaux, the green flavors are often a function of underripeness. In warmer Napa Valley, with its longer growing season, I associate these green flavors with overproduction in valley floor vineyards. If the very first Napa cabs had been planted in the hills rather than in the valleys, I wonder if we wouldn't be unpleasantly surprised to find bell pepper in our glasses.

Driving around the valley floor, it's pretty easy to see who is likely to be making rich, concentrated, fruit-packed (i.e., low-yield) wines. The best vineyards are severely pruned to prevent the greenery from stealing nutrients from the grapes, making them look rather like the yew hedges in old English gardens. Still, too many valley vineyards look like tree farms, riotous with greenery and loaded with grape bunches. No matter what happens in the cellar, great wines require low yields and fiercely disciplinary viticulture.

One of the old famous names I would still recommend is Mondavi; in fact, its 1996 limited-release 30th anniversary Napa Valley cabernet is one of the greatest young reds I've ever tasted, as profound and subtle as a great young Pétrus. It's half-sibling Opus One has become a consistent performer. In recent years, Joseph Heitz seems to have lagged in quality, and I'm still waiting to be wowed by Sterling Vineyards. Georges de Latour Private Reserve, as I mentioned, is too salad-y for my taste, at least in its youth. Caymus Vineyards's famous Special Selection is usually very good, although not always a great value at upward of $135 a bottle. Beringer's cabernets are a good value at every price level. Dominus, owned by Christian Moueix of Pétrus fame, occupies part of the former Inglenook property, and is superb. And Chateau Montelena remains one of the greatest Napa cabs after more than 30 years. All of these wines are more widely available than their cultish cousins.

Right now, I'd have to say that the guerrillas in the hills are winning the battle for first-growth status. But the counterattack has begun, and it looks fairly promising.

THE OENO FILE

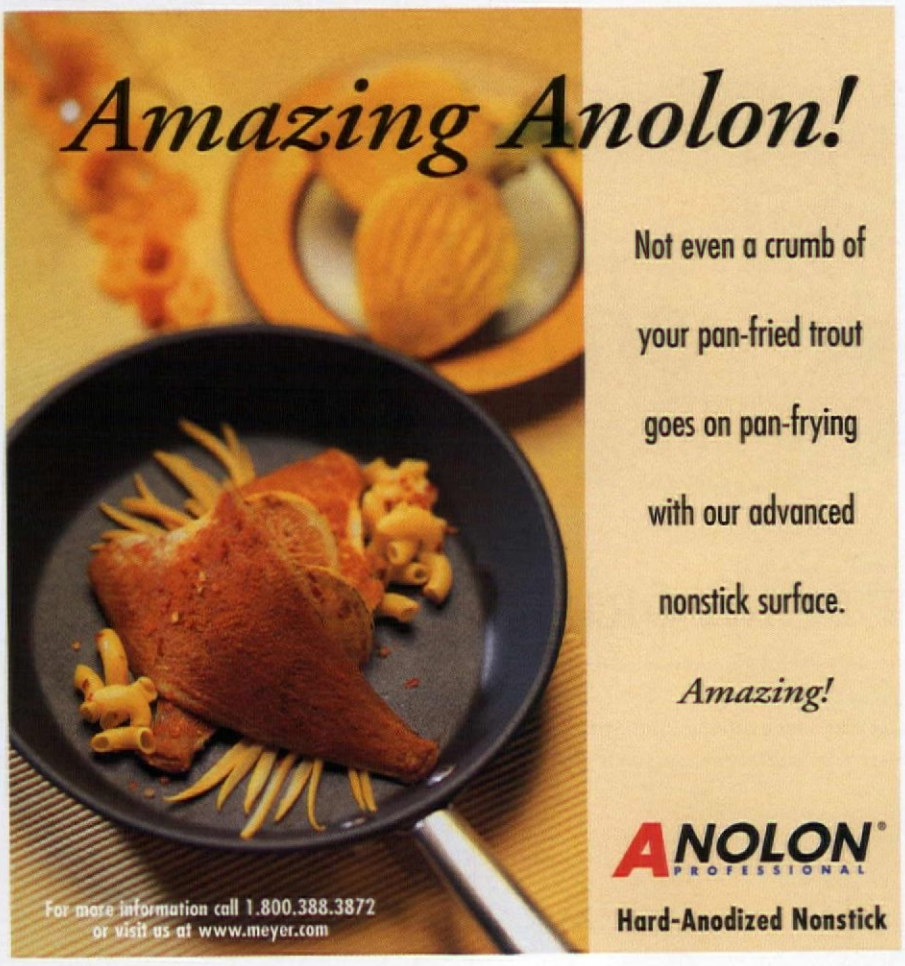
'96 MONDAVI RESERVE NAPA VALLEY CABERNET SAUVIGNON The '96 is more a sleeper than a blockbuster—all the ingredients, including wonderfully complex herbal aromatics, will improve for years. $100

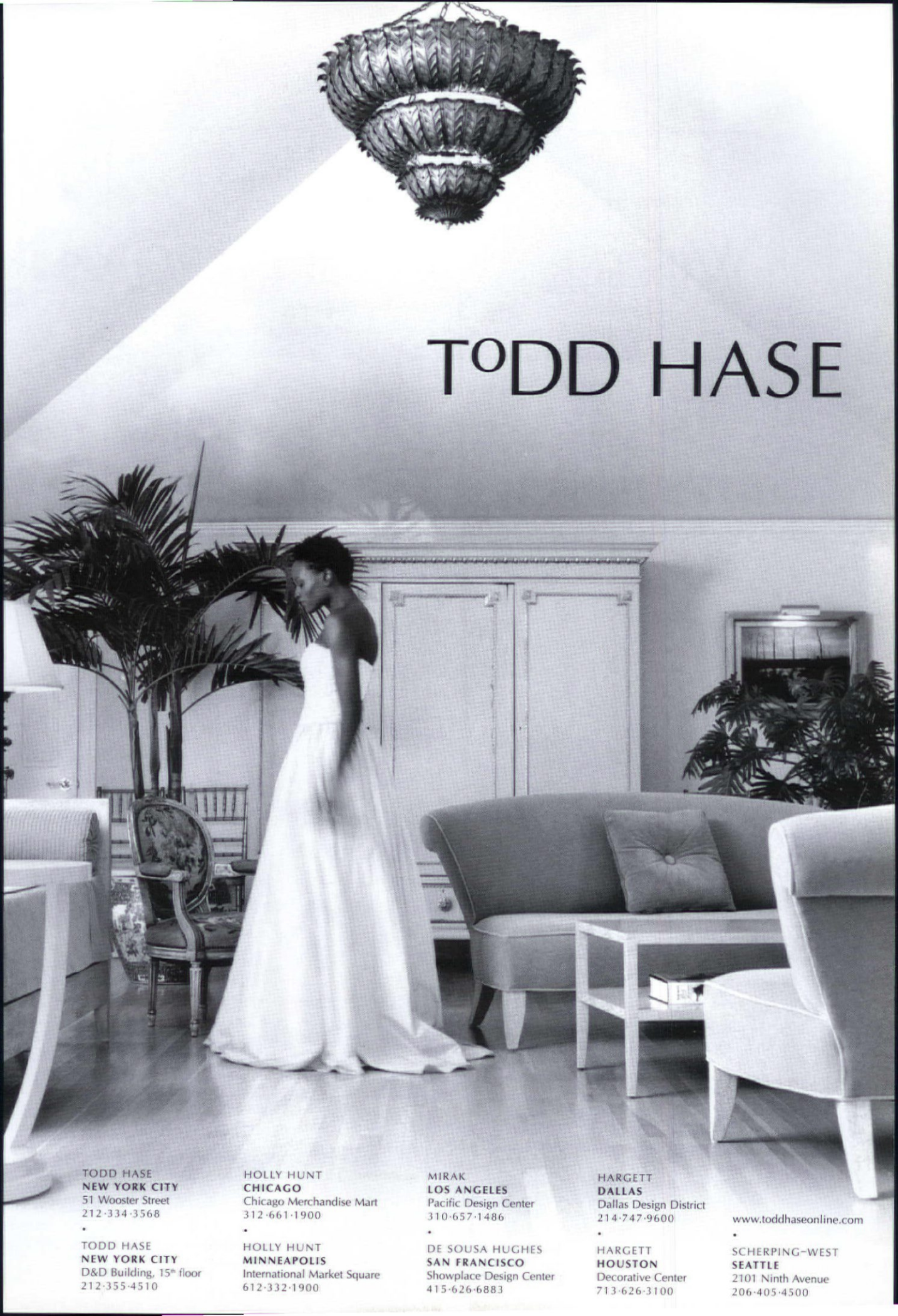
'96 DOMINUS This Napa Valley cab blend, from Christian Moueix of Pétrus fame, tastes like a great young Pauillac. With voluptuous black currant fruit constrained in a whalebone corset of tannins. $100

'96 SHAFER NAPA VALLEY CABERNET SAUVIGNON Almost Pinot-like in its elegance and silkiness, but not a wimp by any means. Drinkable now. A worthy sibling to the great Hillside Select. $45

'96 CORISON NAPA VALLEY CABERNET SAUVIGNON Nice touch of Junior mints on the beak. And then a blast of blackberry fruit, which is very ripe without being overblown. A terrific benchland cabernet. $45

'96 SPOTTSWOODE NAPA VALLEY CABERNET SAUVIGNON A real sulky, sultry brooder. Very concentrated juice with a whiff of mystery herbs. Let it hibernate for the winter, and you will be richly rewarded later this year. $70





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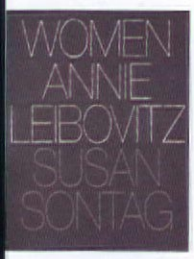

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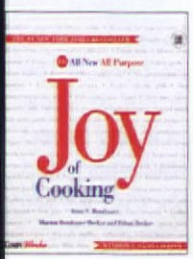

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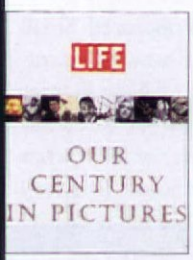

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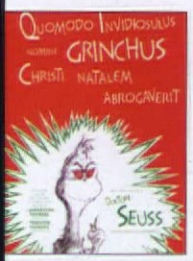

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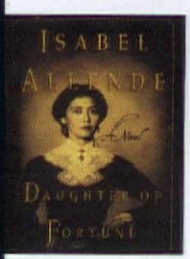

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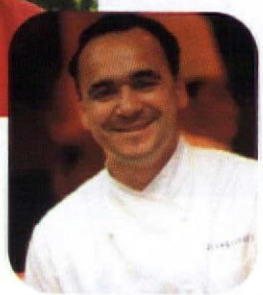

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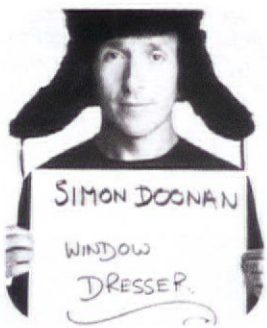

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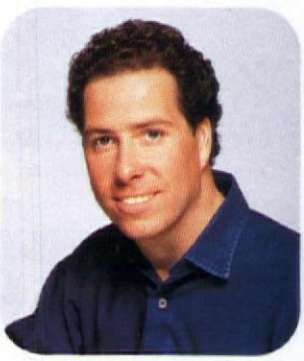

"My book, *Extraordinary Furniture*, was influenced by Thomas Chippendale's *The Gentleman & Cabinet-Maker's Director* of 1754. The book was sold to noblemen, who in turn had local cabinet-makers create the designs. Chippendale was the first furniture entrepreneur."
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The historic gardens of Cornish, New Hampshire, are rooted in friendship

THE BEST PLACES and the gardens that go with them are often difficult to find. The directions to an old friend's summer place in Cornish, New Hampshire, filled four pages of my notebook.

I remembered her going there when we were schoolgirls; now our children are older than we were then. Lately, her husband has been working in the garden, begun by her grandparents, poet-dramatist Percy MacKaye and his wife, Marion, in their youth.

I envisioned a remote but friendly place: long walks and talks in the hills. Cornish, though small and never pretentious, occupies a unique place in the history of American gardening, first as the site of a series of magical, informal gardens handmade by their artist gardeners, then for the genesis of the careers of three influential American landscape designers: Charles Platt, Ellen Biddle Shipman, and Rose Nichols.

I did not go there for the gardens but for the walks, talks, and hill views. But I think now that this might have been the best way to discover these particular gardens, which are themselves rooted in friendship and hill views, and situated each one a meditative walk from the other.

Augustus Saint-Gaudens, in Cornish for a summer in 1885, perceived the genius loci of that particular part of the Connecticut River Valley, and stayed. Then, the countryside was intensively farmed in sheep and hay, and the contours of the hillsides sloping down to a curving river were laid bare to a sculptor's eye. Across the river, in Vermont, the great-shouldered pyramid of Mount Ascutney commanded the horizon.

Saint-Gaudens remodeled an eighteenth-century inn and its grounds. First it was his summerhouse and workplace; eventually he settled and died there. In the 22 years of his Cornish life he drew painters, sculptors, architects, and writers around him, a singular community based on an appreciation for one another and for the place where they were.

The landscape that Saint-Gaudens saw then is now in large part obscured. Small farms have become, for now, economically nonviable in most of New Hampshire, and a desultory regrowth forest has grown up within the stone walls of what were pastures and hayfields. In many

THEN AND NOW The Saint-Gaudens garden in its heyday, ca. 1915, above, before its labor-intensive plan was simplified by Ellen Biddle Shipman in the late 1920s. The statue of Hermes, right, still stands in the garden after its 1990 restoration.

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places, this blocks the views down to the river or up to the mountain, and hides the shape of the land. But vestiges of the gardens that celebrated those views remain, carrying, seedlike, a suggestion of the landscape that once was.

Saint-Gaudens's own Aspet is a National Historic Place and open to the public, giving an opportunity to contemplate a great artist's intimate life and most public work. The intimate life is evoked by the house, by the extraordinary studio, and by Saint-Gaudens's beloved flower garden, long lost but brought evocatively to life and color—foxglove, hollyhocks, lilies—by garden designer and historian William Noble.

Beyond the flower garden, the rest of the grounds have gradually been redesigned by the Saint-Gaudens Foundation to display casts of his major monumental sculptures. The Shaw and Adams memorials stand among hedges of hemlock and pine, where the bowling green once was. A white birch allée leads to the Farragut Monument. Seeing these works in the landscape that the sculptor loved, visitors ponder the relation between the two. Is that the shape of the mountain itself in the Adams Memorial, the simple, unutterably moving, seated figure referred to by Saint-Gaudens as "beyond pain and beyond joy"?

WE WALKED TO Aspet from my friend's house, an hour along dirt roads that lead up one side of a hill and down another, the mountain appearing or disappearing as we dipped into forest or emerged into hayfield. I should have known we could walk, because Marion Morse MacKaye's diaries describe visits on foot back and forth to Saint-Gaudens's house for supper or a masque, or simply to sit quietly and watch him mold a plasticine knee while hermit thrushes sang in the pines.

It was about the same distance, going around the hill the opposite way, to the garden designed by Charles A. Platt for himself. More than a hundred years after its beginnings, Platt's garden is still there, for the best of reasons: no one ever wanted to change it. The many descendants of his children have found a way to share the house, garden, and studio for summer and winter holidays, and are more than happy to keep it much as he designed it.

A more human setting would be difficult to imagine, as the garden calls almost no attention to itself but pays profound heed to its site through perfect positioning, grading, and proportion. The foundation of the simple white frame house was excavated into the hill, the garden sunk in terraces below the house, opening toward the river valley and the mountain.

That garden has maintained its classical structure and shape, though not its full planting. To plant it all would be a strain on part-time, late-twentieth-century gardening, and clearly this graceful, expansive garden was never about strain. The summer's drought gave us a privileged view of traces of paths between long-vanished beds sketched on the brown grass of the lower terrace, where children now play within stone balustrades.

Joan Platt, a Charles Platt granddaughter-in-law, advised in her work by William Noble, is gardening assiduously, where

Our minivan easily fits 6 up front.

INTIMATE SETTING Mrs. Augustus Saint-Gaudens, dressed for a summer's day and surrounded by her flower beds shortly after they were planted, ca. 1905.

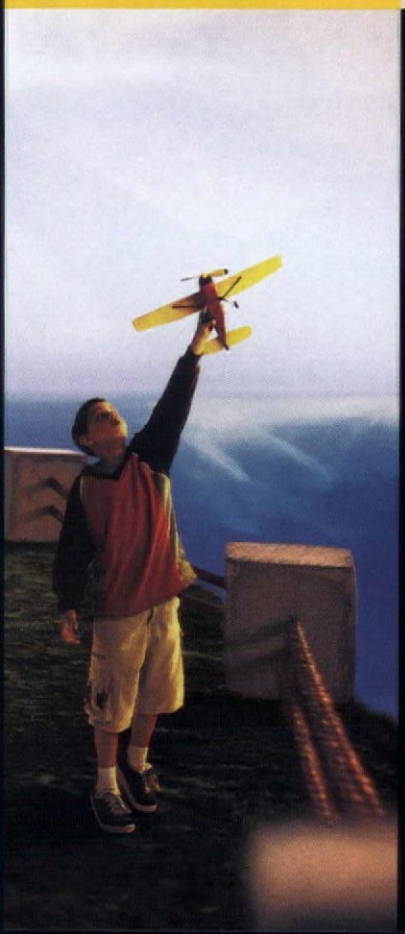
she can, and where it matters most. Raised beds in what was the smaller flower garden blossom with hardy perennials: phlox, heleniums, peonies, alliums, Canada lilies. The hemlocks descending beside the steps to the meadow are sheared neatly into cones; apple trees and vines are pruned just enough. All is not there, yet nothing seems lost.

What is gone, concealed by regrowth forest, is the original view down the winding river valley. What has appeared, despite Platt's original intention, is Ascutney. He had kept the mountain deliberately hidden behind a thicket of tall white pines, so that to see it one had to wander through the garden, across the meadow, and into the grove, where it would be wonderfully revealed. The pines were felled by the 1938 hurricane, so now the mountain takes the place of the river as the focus of the view. In the middle distance, however, white pines have volunteered, and when we visited, a yellow steel sculpture—made by Virginia Platt, a great-granddaughter—snaked riverlike beneath it.

Back around the hill, we picked our dinner in my friend's garden. Hers was and is a family of poets, and the garden does not have the scope and panache of painters' gardens. Instead it seems to have spun its shape between the three small, sheltering huts, each more intriguing than the last, which were built so that various family members could retreat to write plays and poems—or simply read and dream—in solitude, then reconvene in the white house with the long roof.

Between the huts, terraced into the hillside, are small, stone-walled beds, placed carefully, stone by stone, plant by plant: delphinium, monkshood, phlox. The beds descend in tiers to a small terra-cotta fountain, which plays gently all day and whose sides depict and commemorate a bird masque, written by MacKaye and performed in 1913 to celebrate the country's first bird sanctuary.

This generation's grand gesture has been to buy the field below the garden and keep it cleared, so that sky and Ascutney can still be seen. It had to be done. The huts, and the jewellike flowers, suggest deep inwardness, a rich life of thought and feeling. The wide sky and the mountain carry one outward into infinite distance. The garden is in between.



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past perfect

by véronique vienne

july 1960

In 1958, when Paul Rudolph built this Florida beach house, he had yet to design the Yale Art and Architecture Building, which would seal his reputation. Even so, this structure, published in *House & Garden* in 1960, contains many of the elements that would later coalesce into his signature style. Arranged as a series of glass boxes wrapped in a concrete shell, the multilevel, transparent living quarters open onto a huge porch that acts as a buffer against hurricane gales and the scorching heat of the sun. In its early days, before the effects of global warming set in, the building—open to the east and west—was cooled naturally by gulf breezes; recent owners have added air-conditioning.

A student of Gropius and Breuer at Harvard, Rudolph was 40 when he built this residence for Frederick and Lucille Deering, a retired couple from Kansas. The architect, an individualist and an admirer of Frank Lloyd Wright, couldn't quite bring himself to stay inside the strict confines of the modernist box. To create volumetric intricacies, he subdivided the interior space of the house into a series of interlocking platforms. Here the monumental open porch, with its spectacular view of the Gulf of Mexico and its porpoises, pelicans, and flying fish, is the central stage. From it, there is easy access to the dining area on the same level, the beach a few steps down, and the enclosed yet airy living room a few steps up.

Rudolph used stark building materials: unfinished lime concrete blocks, terrazzo floors, aluminum frames, cypress trim—and, in this case, another natural design element, the Florida sunshine. Taking advantage of the house's westward exposure, he enlisted every soaring vertical, protruding angle, and horizontal surface in the vast outdoor room to generate a dramatic shadow play of zigzagging diagonals. In doing so, Rudolph paid homage to another of his mentors, Le Corbusier, who described architecture as a "magnificent play of forms under light."

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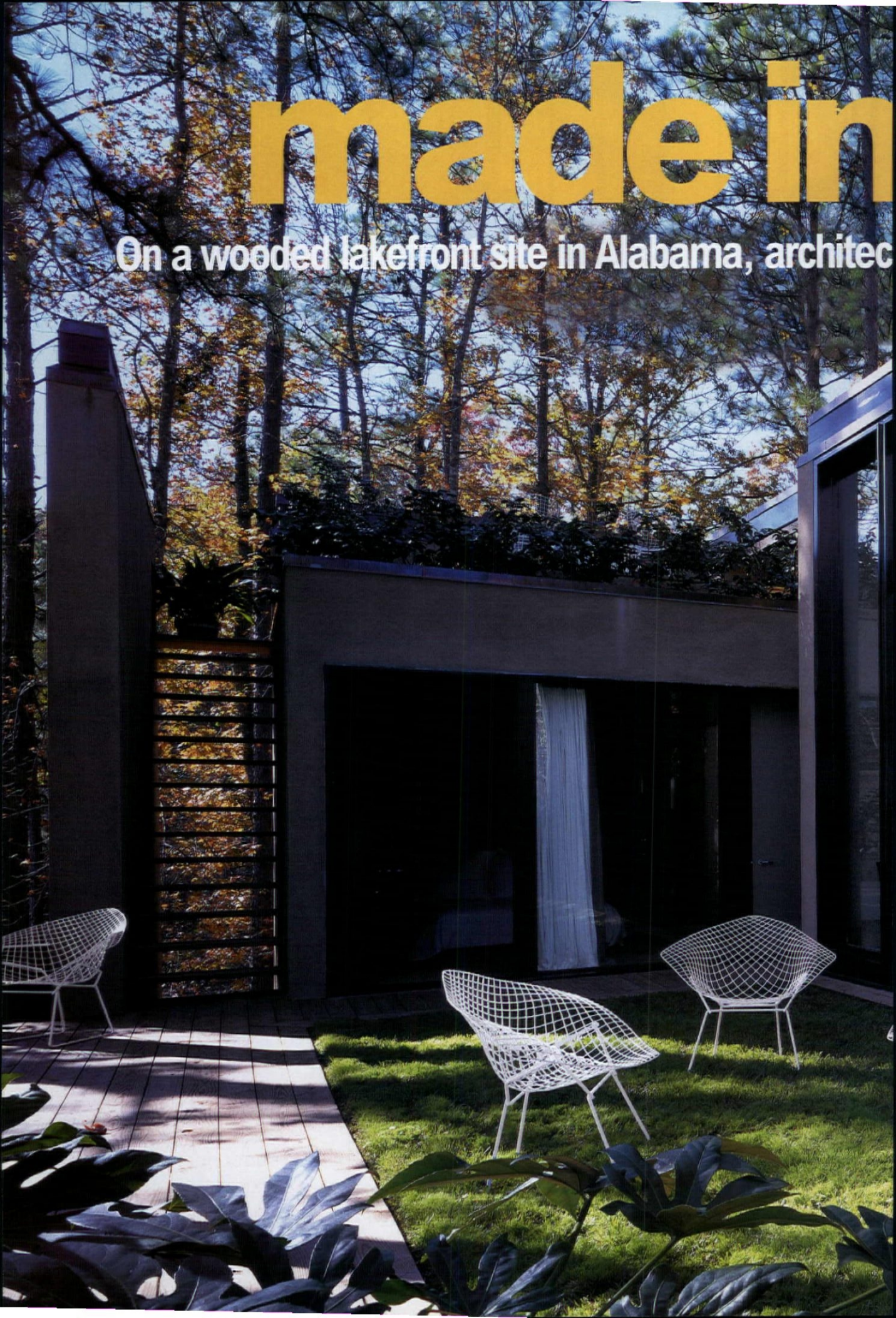
House & Garden

the new unity

first principle *Seamlessness*. There may be no better way to define the feeling many architects are striving for as we enter the new century. It is a desire to render nearly invisible the divide between the built and the natural worlds, a revived appreciation of the perfection of smallness, and, most indicative of a truly modern sensibility, a knowledge that past, present, and future are inexorably tied.

Glass walls bring drama to the relationship between a house and its surroundings, creating a special energy in this house designed by Bill Ingram.



made in

On a wooded lakefront site in Alabama, architec

the shade

Bill Ingram built a house that brings traditional warmth to modern design

BY SUZANNE SLESIN · PHOTOGRAPHED BY TODD EBERLE

STYLED BY MICHAEL REYNOLDS

BILL INGRAM SITED his weekend house so that the patio at the rear overlooks the lake and provides a sheltered place to sit. The four Diamond chairs, designed by Harry Bertoia, are from Knoll.

LUXURIOUS MATERIALS, such as mahogany and limestone, add to the special quality of the interior. In the kitchen area, this page, custom stainless-steel cabinets are hung on a wall of the same material. The elliptical mahogany work island is topped with Alabama limestone; a teak Jakarta chair from the John Rogers Collection is beside a custom-made table of antique pine. Ingram designed the tiered paper-shade hanging light. The refrigerator is Sub-Zero. **WEATHERED 10-FOOT OARS**, opposite page, which Ingram found in Maine, are one of the few purely decorative touches in the living room. The Hopkins Rope Lounge chairs, by the Wicker Works, San Francisco, are covered in Kings Ransom mohair from Rodolph. Ingram designed the standing lamps.

IN A DESIGN WORLD fraught with compromise, Bill Ingram is one of the most enthusiastic, straightforward people one could ever hope to meet. "Houses are what I do, and what I love," says the Birmingham, Alabama–based architect, whose usual stock-in-trade is the design of what he calls "fairly sizable, fairly traditional residences." It's the last part that's a small problem. Ingram favors modernist design, but for his clients, he says, "as far as modern is concerned, the pendulum hasn't swung yet."

So, like many an architect before him, Ingram had to become his own client. And on a wooded piece of land on the shore of Lake Martin, located about 90 miles east of Birmingham, he designed what might easily be considered a modernist gem. Based on a simple plan—a main living, dining, and kitchen space joined by two modest-sized bedrooms—Ingram's weekend house is a place of essentials, where, the architect says, "things are reduced to what makes sense."

The house measures only 1,650 square feet, but "it lives big," he says. The core of the design is a soaring central living space with 14-foot-high ceilings and huge windows—some with steel frames, which were salvaged from an old factory. The room seems to extend past its physical boundaries, Ingram says: "You feel you are also part of the outside, in the woods and by the lake." To emphasize the drama of the space, he furnished it with low seating and, instead of ceiling lights, four standing lamps. Dominating the room is a sleek, elliptical-column-shaped fireplace. "As the dominant vertical element," Ingram says, "it helps give the room a magic size."

AN ELLIPTICAL SHAPED, floor-to-ceiling, painted brick fireplace is the dramatic focus of the open living room. A vintage 1960s sofa is covered in Helen Marie gros point cotton by Glant. The aluminum drum table at the center of the room is made from a planter that was upended, then fitted with a top made of sandblasted glass.

THE MASTER BATHROOM features wide-plank mahogany floors and an oval shower with a corrugated-steel wall and mosaic tile base. Both the window and shower curtains are made from Cybele fabric by Larsen. Parentisi light fixtures by Flos hang on either side of the sink. Sources, see back of book.

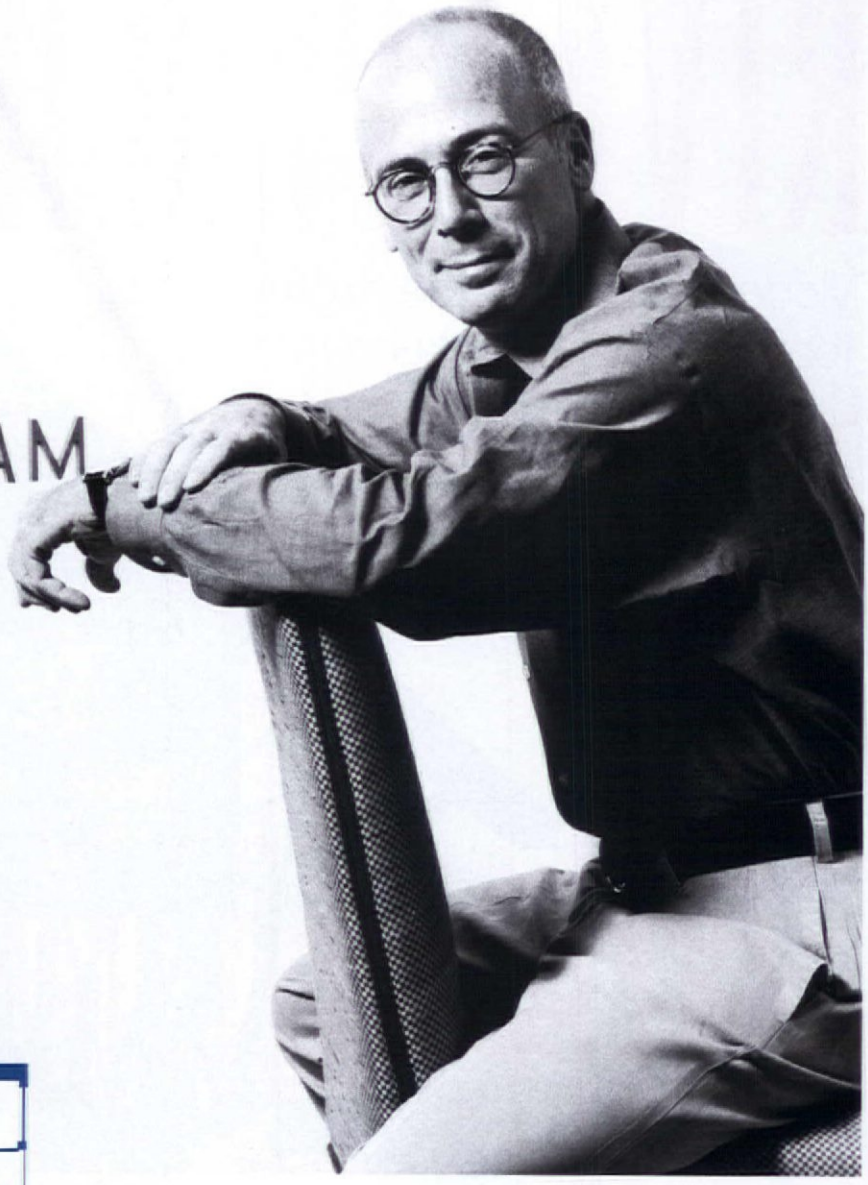
Part of Ingram's alchemy is that the house has none of the starkness of many modernist spaces. Stucco walls, mahogany floors, sea-grass rugs, and wood trim painted in what Ingram describes as "antebellum shutter green" all anchor the house in the world of traditionalism. "Everything in this house," says Ingram, "is warm, comfortable, and inviting."

What's more surprising is that Ingram's plan for his house was inspired by decidedly unwarm spaces: the classic modern branch banks of the '60s. In Ingram's memory, they were "so, so glamorous." To his eye, the bedrooms of his house echo the small offices of the loan officers tucked off the main lobby. And outside, a painted steel porte cochère with galvanized, corrugated roof decking, Ingram says, "looks a lot like a drive-through." The retro aspect of the design is particularly appealing and timely. "It's what must have been trendy thirty-five years ago," says Ingram. "I think it looks like it's been here that long."

Ingram's choice of a few rich materials does bring a touch of late-'90s glamour to his house. Wide-plank mahogany flooring is used throughout; in the master bedroom, a dramatic upholstered headboard rises to the ceiling. The kitchen wall is completely clad in stainless steel and fronted with custom-made stainless cabinets, which shimmer as they reflect the sunbeams moving across the surface of the lake.

Ingram can't conceal his pride. "All my friends who visit are blown away by this quiet little house—even the most conservative people I know," Ingram says. "Each time I come here, I never want to leave," he adds. "I built it for myself and wanted it to be just right." And so it is.

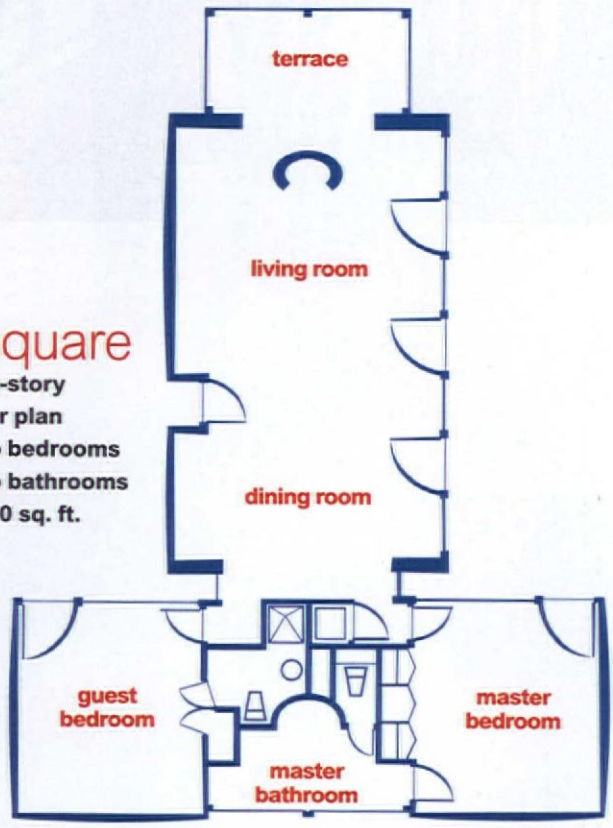
MR. INGRAM



bill ingram

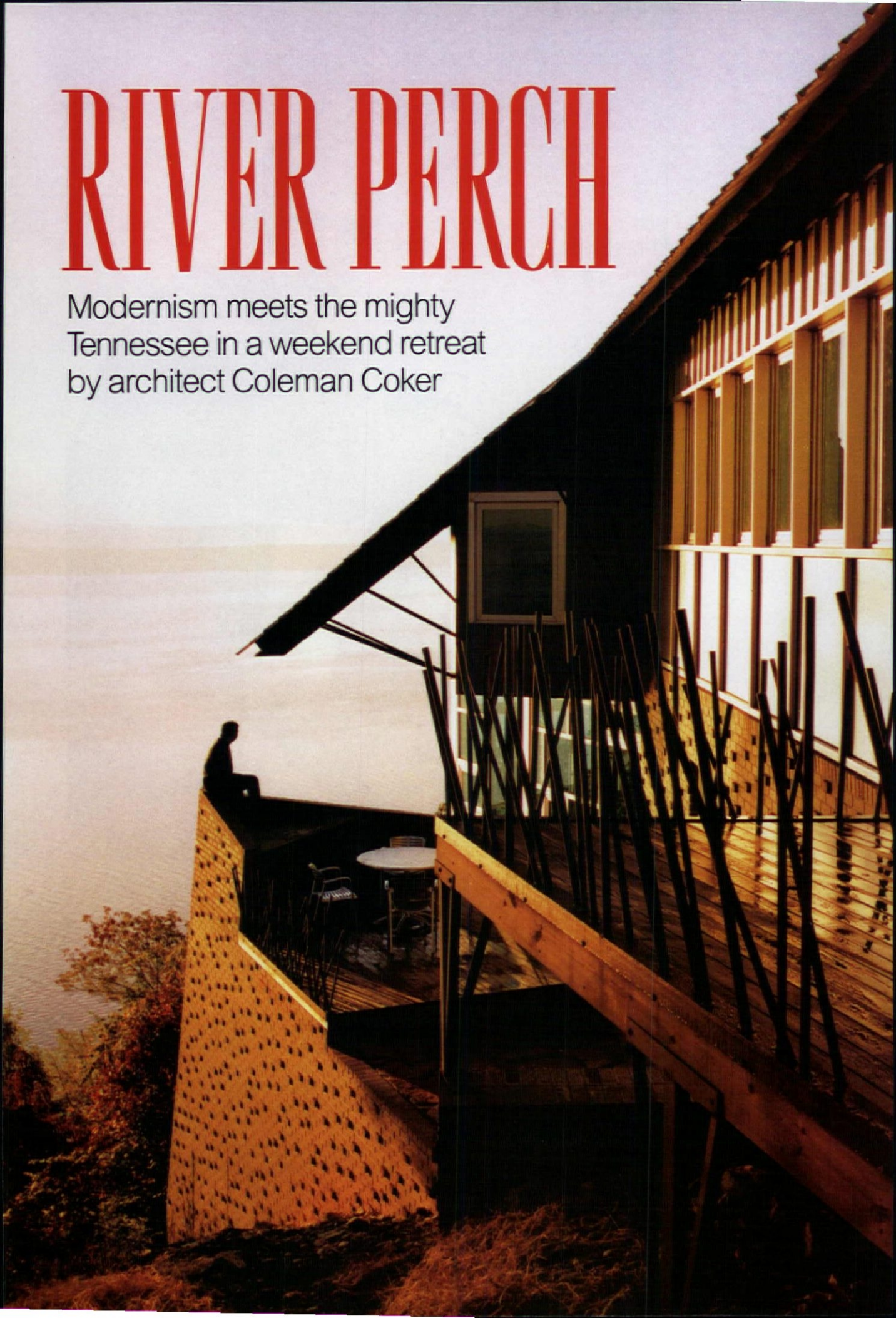
Bio Educated at Auburn University, Alabama; in practice for 11 years; his firm, Bill Ingram Architect, is in Birmingham.
The greatest house built in the past 100 years "is Paul Rudolph's 1961 Wallace House in Athens, Alabama—a Greek-temple modern structure decorated with period southern antiques."
What does "home" mean today? "Style. Security. Serenity. My homes are a personal reflection of their owners. My designs place an emphasis on good materials and enduring style."
What will be different about the house of the new millennium? "It will become even more of a refuge. I'm against the trend of throwaway houses. I envision the house of the next century in these terms: comfort, realistic scale, permanence. The houses will be more expensive—and worth it."

-square
One-story
loor plan
Two bedrooms
Two bathrooms
,650 sq. ft.



RIVER PERCH

Modernism meets the mighty Tennessee in a weekend retreat by architect Coleman Coker



INSTEAD OF SITING his clients' house on top of the hill, opposite page, Coleman Coker built it into the cliff. The unusual steel railing he designed for the deck is one of the elements that give the place its fitting mix of rusticity and contemporary design. TWO ANTIQUE SWEDISH deck chairs, this page, occupy an attic roost.

BY WENDY MOONAN PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS

THE STARS MUST HAVE BEEN in perfect alignment. Smart and extraordinarily open-minded clients. A bucolic site on a cliff overlooking a river. A talented and innovative architect. And a young interior design team. It was that rare happenstance: the perfect team for the perfect project.

In 1994, two Memphis brothers, Rushton Patterson and James Patterson, decided to build a weekend retreat near their parents' vacation home in Shiloh, Tennessee, site of the pivotal Civil War battle. They found an acre and a half of land on a forested bluff overlooking the Tennessee River at its widest point, with magnificent views south to Mississippi and east to Alabama.

Knowing that the brothers were serious art collectors, their friend Alan Frame, a New York photographer, advised them to approach the house "as an art project." He recommended the most avant-garde architect in town: Coleman Coker, of Mockbee/Coker, director of the Memphis Center for Architecture. Another pal suggested the New York design firm of Schecter Flom for the interiors.

Coker studied sculpture before architecture, and brings an artist's intuitive approach to his work. "I try to respond to the land," he says. Instead of building a house on top of the hill, as most architects would, he designed a 3,200-square-foot glass, steel, and brick cliff dwelling that embraces the 150-foot-high hill. "The design comes out of the site," he says. "It's our response to the cliff."

He extended the roofline out toward the river, like the prow of a ship. "When you approach the house, you see only the top of it," Coker says. "It looks small. As you get closer, it unfolds before you and begins to take on the look of a fortress."

For Coker, the house was also an exercise in rethinking "off-the-shelf" commercial and residential materials: galvalume, inexpensive commercial brick, and cement. "We were on a very tight budget," Coker

Although the exterior of the house bears a deliberate resemblance to an old fort, the interior is airy and thoroughly modern. THE FIBRATED-CONCRETE CHAIRS in the midlevel entry, opposite page, top, were designed in 1954 by Willy Guhl of Switzerland. THE 1950S SWIVEL CHAIR in the study, opposite page, below, is by Katavolos, Littell, and Kelley. The mahogany table is by Edward Wormley. THE VIEW from the upper level, this page, overlooks a Mondrian-like window wall designed by Coker. The African figure on the middle level is a Baule piece from the Ivory Coast. In the living room, a 1960s Saporiti Italia chaise longue sits on a woven leather rug from Troy, NYC.

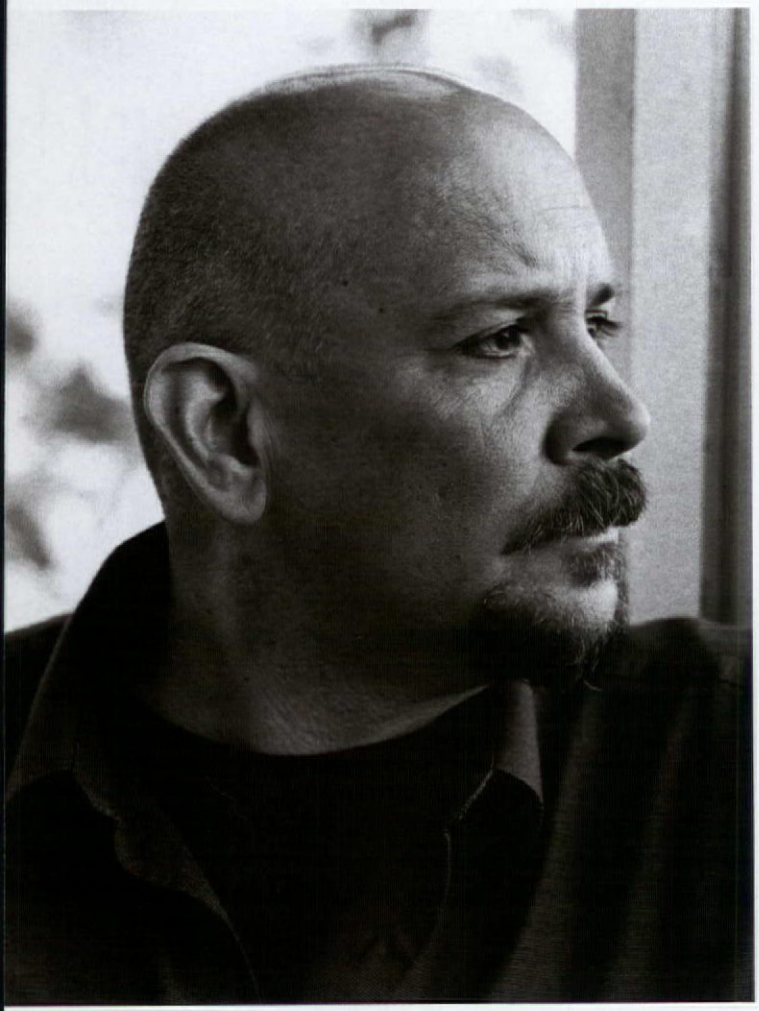
says. "We tried to find materials that were refined and unusual without being trendy."

He chose galvanized aluminum for the roof, then designed an overhang that looks like a Richard Serra sculpture. A free-form fence is made of welded steel pipes that stick up, helter-skelter, like pickup sticks. Some of the brick walls have splayed sides, like a fort, and the brickwork is laid in a seemingly random pattern of alternating tan and maroon, to complement the gnarly bark of the loblolly trees.

Constructing the brick reinforcing walls on the edge of the cliff presented a real challenge. Rush Patterson recalls that the bricklayers, who came from a local family that had been in the business since before the Civil War, confessed it was the first job that had that truly tested their abilities.

Coker designed the house so that you can't see the dramatic river view until you enter the house and step down to a landing 30 feet below the front door. The progression from the entrance to the window wall is 100 feet, but it's not a straight line. The walls zig and zag, allowing for the display of art—James collects photography and contemporary works by such artists as Donald Judd, Andre Serrano,

MIDCENTURY FURNITURE, modern art, and ancient artifacts come together in the living room, left. The 1940s sofa and club chairs are from Wyeth. The cork coffee table was designed by Paul Frankl. The hearth holds a Caddo tribal cooking pot, ca. 1200. The oil is by Nicole Tyson. IN THE DINING AREA, top, the mahogany table with glass supports is an Alain Richard design from the 1950s. The Melodia chairs are by Piero Lissoni.



and Nicole Tyson; Rush likes pre-Columbian artifacts and ethnographic art. It's not until you have descended to the living room that you find yourself on a direct axis with the river. Here Coker designed a Mondrian-like window wall that is two stories high. "The view unfolds before you," Rush Patterson says.

When it came to the interiors, the clients were also open-minded. They had Schechter Flom design all the specialty items, including the fireplaces, stairs, railings, cabinetry, and fixtures. They told the designers they wanted good twentieth-century furniture to go with the architecture, but they gave Schechter and Flom a free hand to find it. As James puts it, "We told them we wanted prototypes and important pieces of twentieth-century design, pieces good enough to be in the Museum of Modern Art."

Amy Flom spent three years shopping for the house. For one bedroom, she combined pieces by Jacques Adnet, the early Hermès designer, with two chairs that had been used on the *Ile de France*. The living room has an Alain Richard glass-and-wood dining table, a set of six Pietro Lissoni dining chairs, a Paul Frankl cork coffee table, and the prototype of an Achille Castiglioni lamp. "We spoke passionately about midcentury modern furniture, and they let us buy the best," says Flom.

The cutting-edge house embraces the furniture, the modern art, and the ancient artifacts. Pre-Columbian pots rest on top of a J. Wabbes cabinet and a Paul McCobb bed. A piece of ancient Peruvian feather art hangs above a Robsjohn-Gibbings table.

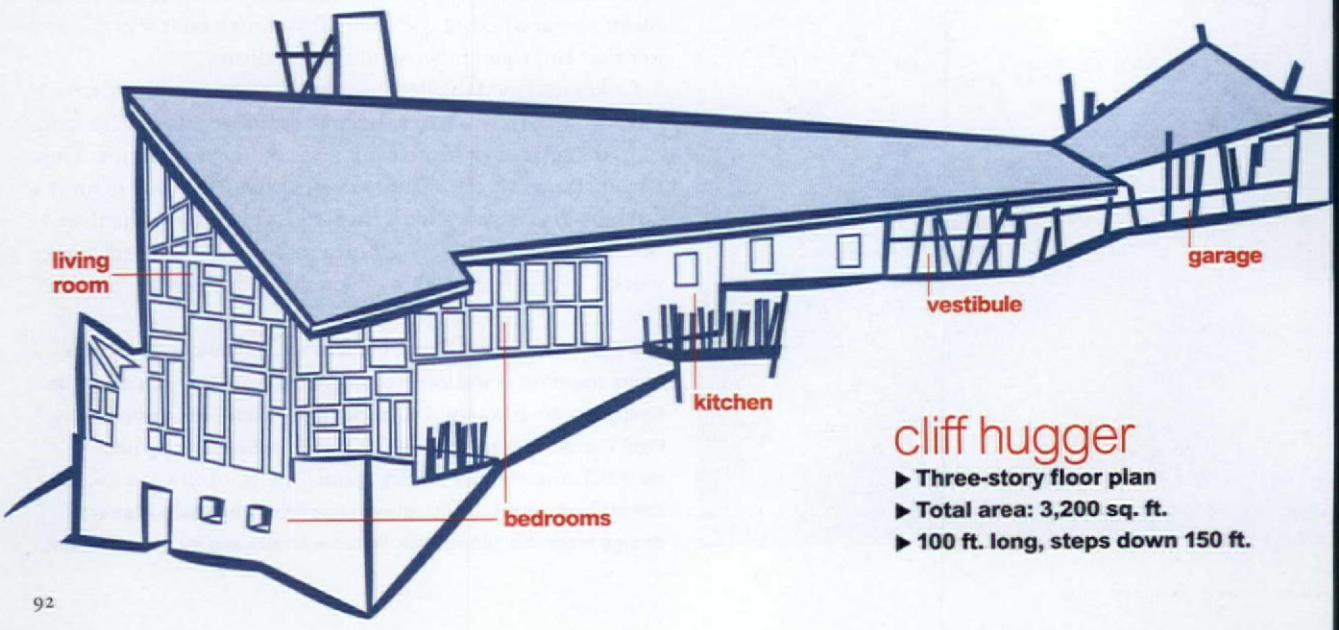
In the past few years, Mockbee/Coker have become the darlings of the architecture trade journals, and they now

coleman coker

Bio An artist and architect, Coker holds an MFA from the Memphis College of Art and studied at Harvard's Graduate School of Design. In practice since 1983, he is a partner in Mockbee/Coker Architects in Memphis, Tennessee.

A good house design "Is experiential. That is, an architect must have conscious concerns for the way movement through the building will occur, for the tactile quality of the materials, for the auditory conditions of the space being made, and for making the house an extension of the topography of the land."

What will be different about the house of the new millennium? "New technologies will enable homes to respond more to environmental conditions. In other words, they'll potentially become more 'organic.' New materials and computer-driven equipment will respond to changing light, heat, and cold, making the house more efficient and comfortable."



cliff hugger

- **Three-story floor plan**
- **Total area: 3,200 sq. ft.**
- **100 ft. long, steps down 150 ft.**

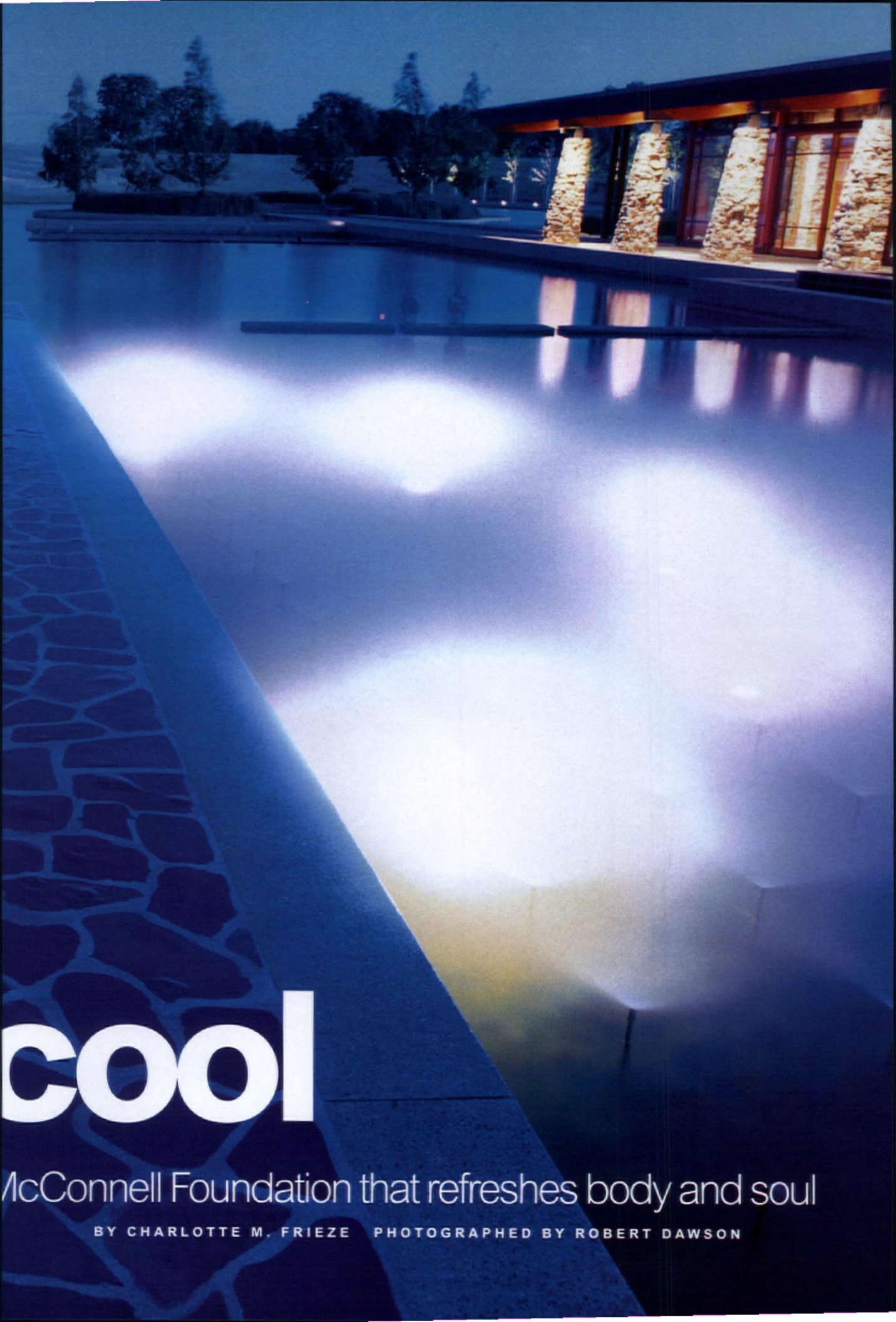
work all over the United States. Nonetheless, they remain low-key and loyal to their southern roots. Samuel Mockbee, a popular visiting professor at several graduate schools of design, refuses to stay east for long. Coker spent a year at the American Academy in Rome, then returned to Memphis. They take on only a few projects at a time, to give each house a fresh approach. They may be economical with materials, but never with their time. They represent a new breed of American architect: original, innovative, loyal to their vernacular roots—and pleased to stay out of the limelight.

A CUSTOM-MADE DOOR, right, with horizontal slots separates the kitchen from the dining area. The terra-cotta figures on the floor are from the Chancae tribe of central Peru, ca. 1200. IN THE KITCHEN, below, the nickel-plated optometrist stools are from the 1920s. The custom stainless-steel cabinets were designed by Schecter Flom. The counter is granite; the floor is polished concrete. Sources, see back of book.

infinite vista The Mist Fountain and the stepping-stones in the pond are designed to lead the eye out to the restored meadows of native grasses and blue oaks.

something

Peter Walker and Partners create a landscape for th



cool

McConnell Foundation that refreshes body and soul

BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY ROBERT DAWSON

the broken circle

The Reception Fountain, a circle of clear glass beads set in gray aggregate, is animated by bubbles and fiber-optic lights, and bisected by a line of stones.

WHAT COULD be less likely than making a serene, sculptural, ecologically sensitive garden out of a former mule farm? As you walk along the trails that gently wind through meadows of glistening knee-high grass, past the bold forms of blue oaks and a perfectly spaced grove of persimmons, a mule farm is the farthest notion from your mind. When you look across the upper pond and fountains toward the rushing spillway, the gardens of Kashmir seem more likely.

But this is the Redding, California, home of the McConnell Foundation, a private foundation that enriches local communities; the landscape, a legacy from Leah McConnell, is the work of Peter Walker and Partners of Berkeley, California, an award-winning landscape architecture firm known for challenging the traditional concepts of design. "What you really remember about Redding is the heat," says Walker. In this brutal northern California climate, where the summer temperature rarely dips below 100 degrees, water is at the core of the garden's design. "We've used water to provide relief from the heat," he continues. "It doesn't just sit around. It provides comfort both visually and aesthetically."

At McConnell, the fountains, pure forms that come to life with mist, bubbles, spray, reflections, and light, refresh body and spirit. Directly off the entry court, a stone pedestrian pier draws visitors out toward the upper pond to the Mist Fountain. At lunchtime it's not unusual to see people walk right into the fountain to cool off in the gentle droplets that rise from the circle of spray heads.

This is more than a place to escape the heat. This is a garden, and once the meadow is established, it will become a sustainable, drought-tolerant habitat for wildlife, and one of the largest native-grass restorations in California. "In the new millennium," Walker says, "we will see how important it is to care for larger spaces as you would your own garden."

What Walker and his partners, Doug Findlay, Tom Leader, and Tony Sinkosky,

the straightaway
The olive allée across one of the dams leads to the guesthouse and the trails that wind through the meadows.

found when they first encountered the site were overgrazed, gently rolling pastures and two lakes and a pond on the outskirts of a suburban development. The water was the catalyst for the design. "We sited the building at the point where the lakes and pond came together, to increase the awareness of the changes in elevation," Leader says. The bold lines of the two dams became tree-lined corridors that connect the designed landscape to the meadows and wetlands beyond.

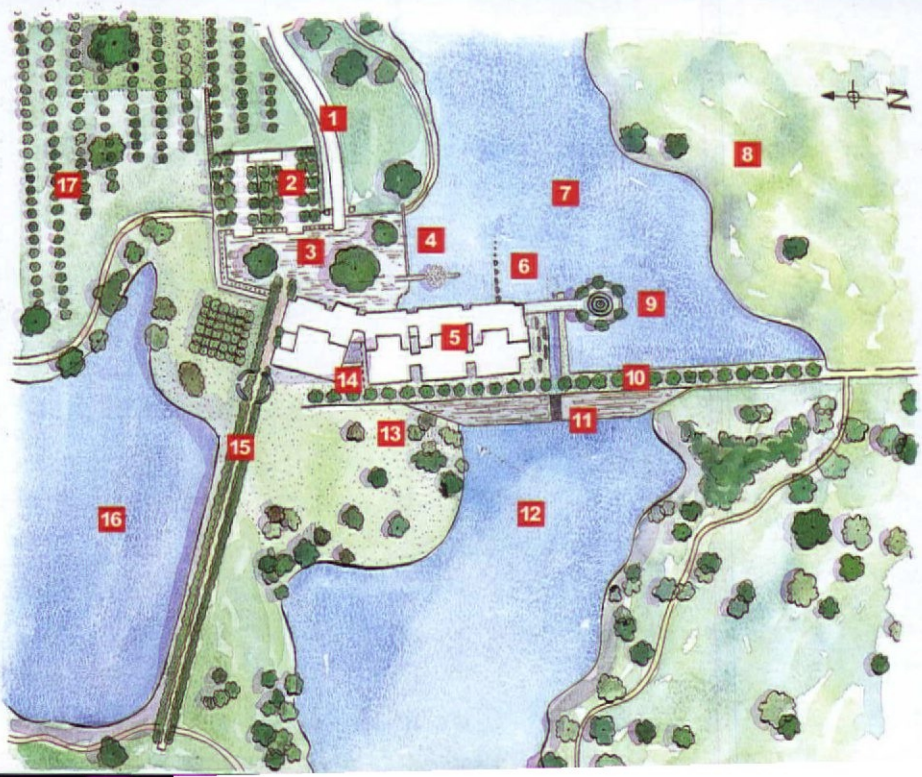
"We wanted the building to have a strong connection to the landscape," says McConnell's president, Lee Salter. Working closely with the architects, NBBJ of Seattle, Walker's design team created terraces that extend out from the building, and intimate courts within the embrace of office walls. "In this design," Walker says, "we are always making gestures of tying and bridging and extending."

The designers used stones and fountains—serene sculptures, some without sound or height—to connect the building with the greater landscape. Rectangular stones of porphyry, an igneous rock from northern Italy, emerge from the building to slice a line through the bluestone terrace before continuing out into the pond. Following the line of stones into the building, your eye travels through the reception area into a garden, where the stones bisect the Reception Fountain, a mesmerizing ring of white bubbles in a pool lined with dark gray stone. To connect the upper and lower ponds visually, Walker and Partners inserted a straight, rigid spillway that harks back to the mule farm, where simple gravity flow was used to irrigate the land. But to add drama, the surface was roughened as on a *chadar* (a Persian fountain) to interrupt the flow, giving the water sparkle and music that makes you stop to admire it. "It was important to Mrs. McConnell that the design be timeless," says the foundation's executive vice president, John Mancasola. By asking landscape architects to restore this land and give it visual distinction, the McConnell Foundation has established a garden that its neighbors can identify with and care for well into the future.

centrifugal force The Memorial Fountain is made up of concentric circles of water and polished black granite. Circles of grass, *Equisetum*, and dawn redwoods form ripples around it.

site plan

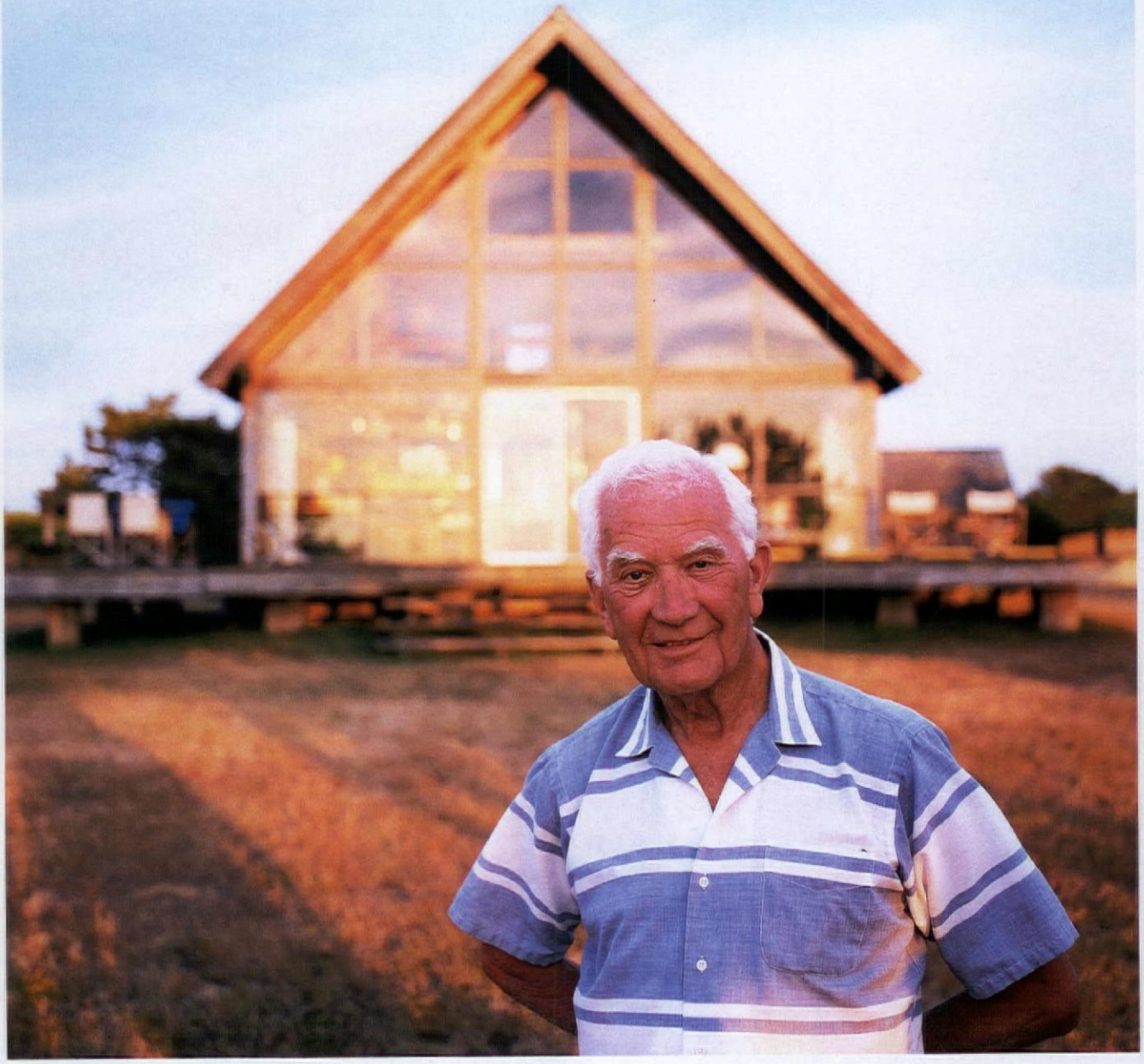
1 Entry drive
2 Parking court
3 Entry courtyard
4 Mist Fountain
5 Main building
6 Stone lines
7 Upper pond
8 Great meadow
9 Memorial island
10 South dam
11 Spillway
12 Lower pond
13 Great lawn
14 Reception Fountain
15 North dam
16 North pond
17 Orchard



the flowing line The spillway that connects the upper and lower ponds has a roughened concrete surface reminiscent of Persian fountains.

an open house

In his houses in Rhode Island and Connecticut, famed designer Jens Risom demonstrates the enduring power of simplicity



WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY MATTHEW HRANEK

STYLED BY SCOTT NEWKIRK

JENS RISOM POSES before his second home, on Block Island, opposite. THE LIVING AREA, this page, features two armchairs covered in a cotton plaid and a side table made by his old firm, Jens Risom Design, Inc. The other pieces were custom-made to Risom's specifications. The woven grass stools are from the Philippines.

the block island house

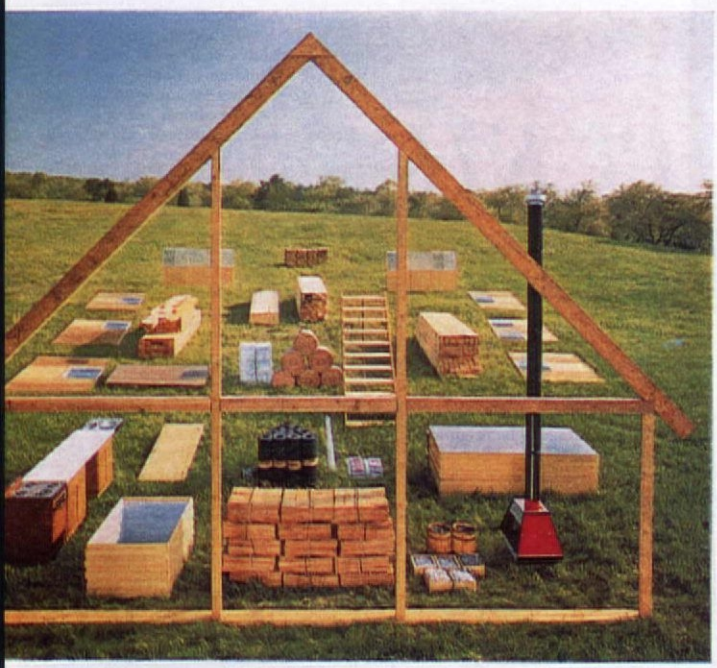
FEW TREES ARE HARDY enough to grow on the hilltops at the northern tip of Block Island, where the land is often raked with storms and wind gusts of 100 miles per hour. So, to see a house in a high meadow above the Atlantic, a house with delicate-looking walls of glass panes set in slim wooden framing, seems impossible. "People said we were crazy to put anything up there, much less the kind of place we wanted," recalls Jens Risom, who built the house in 1967. But, he adds, "good design is about solving problems."

Not many people are as qualified to talk about good design as Jens Risom. Among aficionados of modernism, he is admired as the last of the top echelon of midcentury innovators in home furnishings—a group that includes Charles and Ray Eames, Eero Saarinen, Harry Bertoia, and Arne Jacobsen. Putting craft above pushing the boundaries of form and materials, the Danish-born Risom represents the softer side of modernism. His furniture is known for its quality, loving attention to wood (usually walnut), and quietly elegant modern style—a look that invites rather than intimidates.

"Risom took the human being into consideration more than most of the others," says Wlodek Malowanczyk, a Dallas dealer in modern furnishings. "You'd get tired of a Jacobsen

THE DINING AREA, left, centers around a table and chairs designed by Risom specifically for the house. The hanging light is Danish. COOKWARE FROM DANSK and dishes by Heller enliven the kitchen shelves, below. Risom brought the lamp from Denmark.

LOAD OF LEISURE LIVING



The vacation house set here in the summer-green bayberry fields of Block Island is half glass, half weathering wood and all clean, contem prefabricated, but it b prefab houses as toda what was available a basic model from a ca tom details offered b thing delivered to the upon, every single ite loaded onto trucks—. with some component together—and brough An ancient tug ferrie last spring and a buil able to put it up in re tage of prefabs like th dinary house is expen round population 500) scenery. So remote is concerting way of refer ing across the horizon

'Life' styles **The building of Risom's sturdy prefabricated house on Block Island so excited editors at *Life*, they devoted six pages to it in their September 8, 1967, issue, crowing that the place "bears as much resemblance to old-time prefab houses as today's sophisticated frozen foods do to what was available a few years ago." Risom—who wasn't named in the article—remembers the piece as "very fun."**

Some 20 elements were put together to create the prefabricated house (*far right*). Samples are on display above behind the front gable wall, the members of which were premeasured and cut at the factory. Everything else required, from nails to shingles, is accounte

Once the foundation is laid and the assembly of a prefab begins, says the builder who fitted together the pieces on Block Island, "a house just builds lf and fast." After only four like

Swan chair in a year, but Risom's stuff is comfortable, it lasts, and it goes with anything. It's timeless design."

Risom would consider that praise of the highest order. Now 83 and retired (save for giving the occasional consultation), he lives in New Canaan, Connecticut, having given the family's second home, on Block Island, Rhode Island, to his children. In both places it is possible to see a microcosm of a life of work. On Block Island, whatever the weather, Risom was determined to make a house that met his family's needs. They wanted a place that would be open to the dramatic vistas of sea and sky. They wanted an airy, uncluttered interior where parents and children could live as a group. In the event, Risom chose to build a prefabricated house, for reasons of time, economy (the kit of precut lumber cost $8,000; the foundation, fixtures, and appliances, a further $12,000), and ease of construction on an island short on skilled labor. But he customized the prefab—ordering thicker timbers than standard, and installing glass tough enough to be a primary exterior cover. The house met Risom's aesthetic requirements and today, 33 years later, is also as strong as ever. It vindicates not only Risom's design and engineering acumen but also his faith in the idea that the simplest design is the most enduring. "A house not only has to fit the way you live," he says, "it must also fit your philosophy."

When he looks around at the American home today, Risom sees that concept turned on its head. "I'm afraid," he says, "that more and more the home is looked at primarily as a

the new canaan house

status symbol." All around New Canaan, he sees mini-mansions in traditional styles being erected on spec, waiting for someone, he says, "to buy a house like he would a suit." It's as if, he suggests, people hope the house will give them an identity—as if owning a Tudor manor makes one a Tudor. All of which runs counter to Risom's basic tenet. "Architecture, furniture—they should serve as a simple frame around a beautiful picture," he says. "The most interesting piece of design in a room should be the occupant of that room."

The fulfillment of Risom's ideals can be seen in his own homes. And in a way, these spaces can serve as a starting point for discussing how, entering a new millennium, we think about home and the life of a house.

Risom's Block Island house, with its glass walls and gabled roof, is a model of simplicity. The straightforward lines and

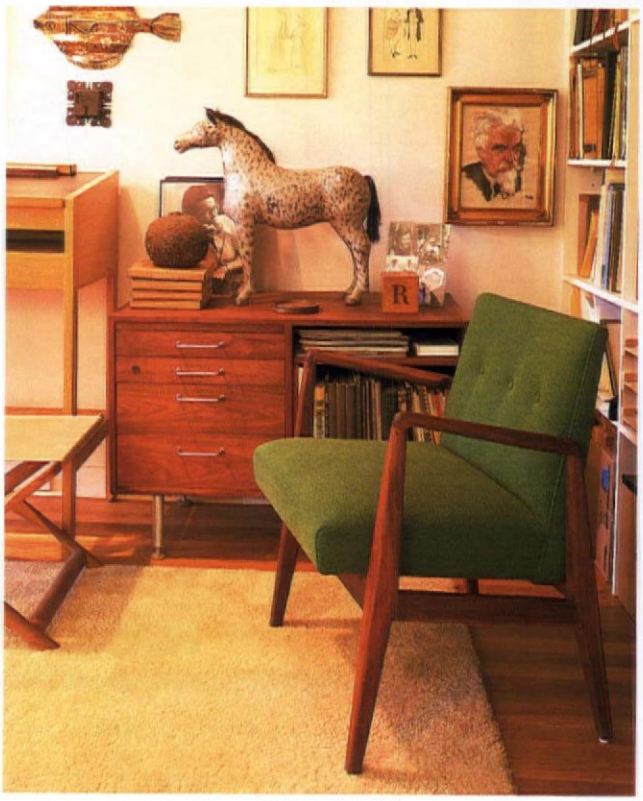
RISOM'S OWN WORK fills his Connecticut house, from the dining room, left, with its Jens Risom Design, Inc., chairs and hanging cabinet, to the guest bedroom, below, which features the webbed chairs that Risom designed for Knoll in 1941. THE LIVING ROOM, opposite page, top, contains two recently reissued Risom armchairs for Knoll and, in the corner, an Arne Jacobsen Egg chair (also from Knoll). ALONG WITH MEMENTOS like an antique toy horse, Risom's study, opposite, below, has a Jens Risom Design, Inc., armchair and cabinet. Sources, see back of book.

surrounding raised deck seem at one with the land but not *of* the land. As Risom says: "It floats." Inside, the angular contours of the Risom-designed furniture are doubly softened—first by the texture and muted colors of the upholstery, then by the richly lacquered pine floors and the walls sheathed in barn siding. The scheme is unimpeachably modern; its effect is genial and welcoming.

Likewise in the New Canaan house—a tidy one-story affair—Risom's graceful chairs, sofas, and tables form a gentle backdrop. Aside from the odd bit of "sculptural" furniture, as Risom calls it (a Jacobsen Egg chair in the living room, for example), the visual élan in each room comes from artwork and mementos—paintings, a stone head of the Buddha, an eighteenth-century chair from Sweden owned by Risom's father. (The notion that one can't mix other furniture styles with modern is one of Risom's biggest bêtes noires.) The highlights of the rooms are a direct reflection of the owners.

"I don't know that we have great interiors in our homes, but they hold the things that are dear to us," says Risom, glancing around his Connecticut living room. "A contemporary environment allows you—perhaps forces you—to fill a room with your personality," he says, "and that may scare some people."

But to others, it's what home is all about.



light catcher

Peter Gluck captures the essence of Brooklyn with a house that owes nothing to brownstone or bricks

WRITTEN BY ELIZABETH POCHODA PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY WENDY MOONAN STYLED BY MICHAEL REYNOLDS

MODERN IS AS MODERN DOES, and Gluck's belief that the appreciation of light and views is a quintessentially modern phenomenon is well expressed in the terraces, sunroom, and skylight of this house. **BALANCING THE NEED** for light with that for privacy, he lined the staircase, this page, with translucent glass panels so that the family can travel on it without being observed by visitors.

IF YOU KNOW Brooklyn, you've probably heard all the old rhapsodies about stickball and stoops and the Dodgers from people who no longer choose to live there. The only Brooklyn rhapsody I'd trust is one about the light. "Brooklyn light is not unique," Pete Hamill once wrote in a rare moment of borough modesty, before going on to explain that "the same luminous quality suffuses the work of the Dutch masters."

He may be right. I don't know if the Dutch settlers gazed on the western end of Long Island and saw the lowlands of Holland, but my unsentimental eye tells me there's something special in the way the sun picks out the buildings and carves the streets. What Hamill doesn't say is that you have to be outdoors to catch this effect. Brooklyn architecture has a habit of turning its back on the borough's greatest asset.

Peter Gluck is not from Brooklyn, and nostalgia is not in his lexicon, but he has built a house on a large corner lot there that brings the Vermeer light indoors. Without casting a backward glance or bearing quaint historic elements like a decorative cornice or a traditional stoop, his house addresses its neighbors in assertive but accommodating language.

Gluck is known for such elegant solutions to difficult problems. Besides the subtle and imaginative buildings he has done from scratch, he has designed additions to a house by Mies van der Rohe in Weston, Connecticut, and redone one by a disciple of Frank Lloyd Wright in Wright's Usonian community in upstate New York.

As you would expect from such projects, Gluck is a firm believer in modernism, one who is willing to assert without hesitation that "the modernist tradition which has been in effect for one hundred and fifty or so years is the only viable artistic expression now." But he is not entirely inflexible. Asked about postmodernism, he insists that though it has never, in his view, produced a worthwhile

The house goes from public to private in a series of layers. SLIDING GLASS-paneled doors separate the entry vestibule from the stair hall, opposite page. ACID-ETCHED sliding glass screens in the living room, above and below, offer privacy from the street.

BECAUSE THE STUDY is a semipublic room, it is the first layer of the house you encounter as you enter. The doors and cabinetry were designed by Peter L. Gluck and Partners. The floor is limestone with a jatoba insert. The walnut and polished aluminum table and the ceramic vase are from Aero, NYC. The Norwegian rosewood bentwood chair is from Regeneration, NYC. The light fixtures are by Rambusch.

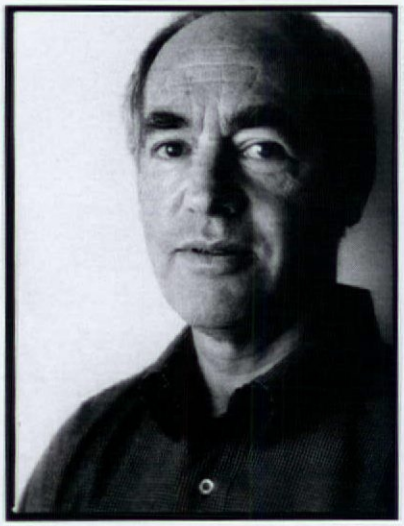
building, it has played a healthy role in criticizing the hardened orthodoxies of modernism, and by doing so opened the door to context, texture, and historicism.

Gluck's mastery of contextual modernism is especially evident on this Brooklyn street. A city house makes a daily statement to passersby of who you are and what you're about. Gluck's clients wanted to fit in, yet they needed a much larger place than the modest dwellings on their block. Since they were not attracted to the fake historicism that often seduces Americans, Gluck designed a large modernist house that does not seem to dwarf its surroundings, one that is straightforward and confident enough to use traditional elements that harmonize with the neighborhood.

Gluck's successful accommodation of the block's scale begins with the way his design falls into three pieces—the front, side, and terrace read as separate elements, instead of one monumental structure imposing itself on a street of much smaller houses. The transparency of the sunroom and terrace on the top floor also makes the building appear to have two stories rather than three. Instead of being a grand statement for a grand house, the entrance is strong and quiet. And like a traditional exterior, this one has identifiable windows and a design open enough to acknowledge the importance of the city corner, instead of throwing up a wall and ignoring it. Even the materials, stucco and stone, are traditional city materials.

Of course, you can open a house to its neighbors and to the light, but in the city you still have privacy to consider. Here the interior solution is simple and ingenious. The windows on the first floor are clear, but the bottom sections are fitted with translucent glass panels that slide into place, admitting light from the street without sacrificing privacy.

The interior is constructed in layers, with the darker, private rooms on the edges surrounding a bright public space in the center that is lit by a capacious skylight and by windows at the top of the stairs. The study (*Cont. on page 144*)



PHOTOGRAPH BY AMY ARBUS

peter gluck

Bio Educated at Yale, Gluck has practiced architecture since 1965. His firm, Peter L. Gluck and Partners, is based in New York City.

A well-designed house "Is about function and light and movement. Everybody loves what modern architecture provides: the light, the openness, the ability to create a space. They just hate the way it looks. Instead, they want a look that has been legitimized, or that's familiar—like a pop song. So architects constantly have to squeeze spaces into a 'traditional' corset."

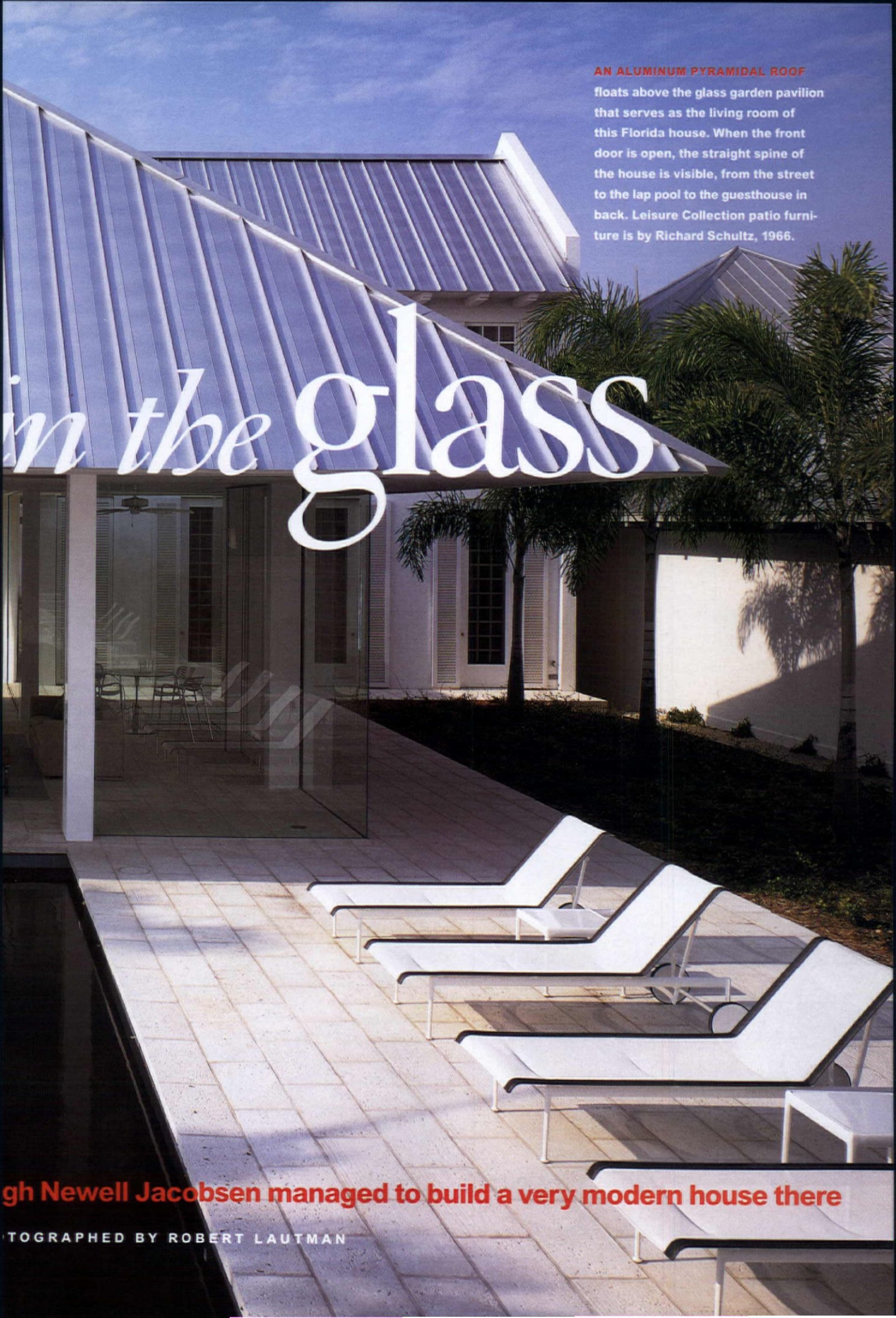
How will the house of the new millennium be different? "The house will change for those rare persons who are willing to go on an odyssey in the process of design, who have the courage to throw away sentimentality and live their lives rationally."

EVEN WITH THE SLIDING glass screens in place, the dining room, above, is filled with light. The ceiling fixture was designed by the architect and made by Luminary Tools, Brooklyn, NY. The Edward Stone slat bench is from Antik, NYC. The glass vases are by Deborah Czeresko, from Troy, NYC. **IN THE SUNROOM**, opposite page, the steel windows are by Hopes Architectural Products, Jamestown, NY. The George Nakashima round table and chairs are from 1950, NYC. **A SIDE VIEW** of the house, right, shows its openness to the corner. Sources, see back of book.

splendor

By decree, Windsor, Florida, looks like an old, historic town, b

BY WENDY MOONAN STYLED BY MICHAEL REYNO



AN ALUMINUM PYRAMIDAL ROOF floats above the glass garden pavilion that serves as the living room of this Florida house. When the front door is open, the straight spine of the house is visible, from the street to the lap pool to the guesthouse in back. Leisure Collection patio furniture is by Richard Schultz, 1966.

in the glass

gh Newell Jacobsen managed to build a very modern house there

TOGRAPHED BY ROBERT LAUTMAN

MODERN CLASSICS play up the sharp, clean lines of the living room, this page. Mies van der Rohe designed the leather stools and glass coffee table for Knoll, and Charles Pfister designed the sofas for Knoll, covered in Linen Texture by Henry Calvin. The lamps are from Casella. **IN THE DINING ROOM,** opposite page, the Brno chairs are by Mies van der Rohe; the Corian-top table is by the project architect, Ernest A. Schichler.

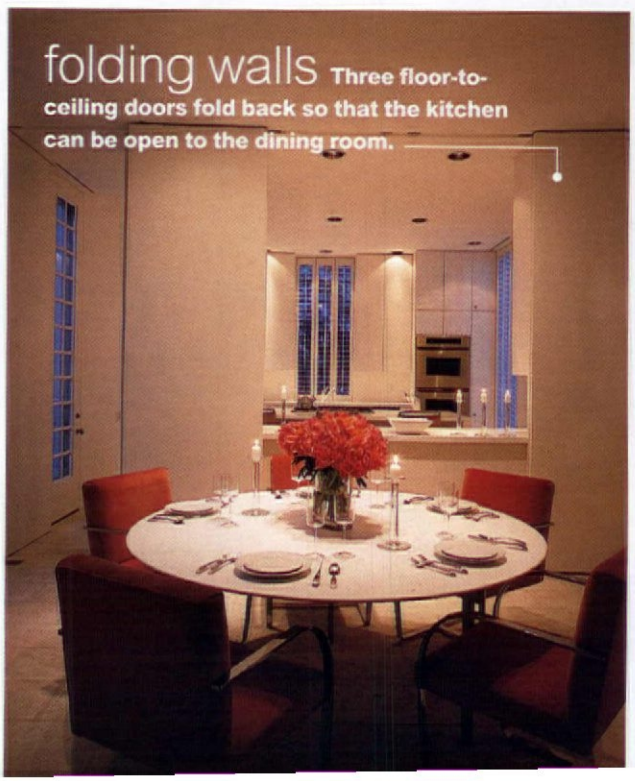
As a modernist architect, how do you even think about designing a contemporary house for a new Florida community that's been planned to look like historic Charleston? "You push the code to the limit," says Hugh Newell Jacobsen, a Washington, D.C., architect who is famous for spare, sleek structures. "The code is there to push up against. It makes you think."

That's how this iconoclastic modernist approached his latest commission (he has designed about 250 houses), a 3,700-square-foot vacation residence for a family of Boston Brahmins in the private community of Windsor, Florida, a town on the Atlantic Ocean 90 minutes north of Palm Beach.

Jacobsen calls Windsor "the rich man's Seaside." Like Seaside, the experimental town on the Gulf of Mexico that was planned from scratch almost 20 years ago, it is the invention of New Urbanists Andres Duany and Elizabeth Plater-Zyberk. In 1989 they organized Windsor, like Seaside, with strict zoning and building codes to be a private, pedestrian-friendly, affluent resort town.

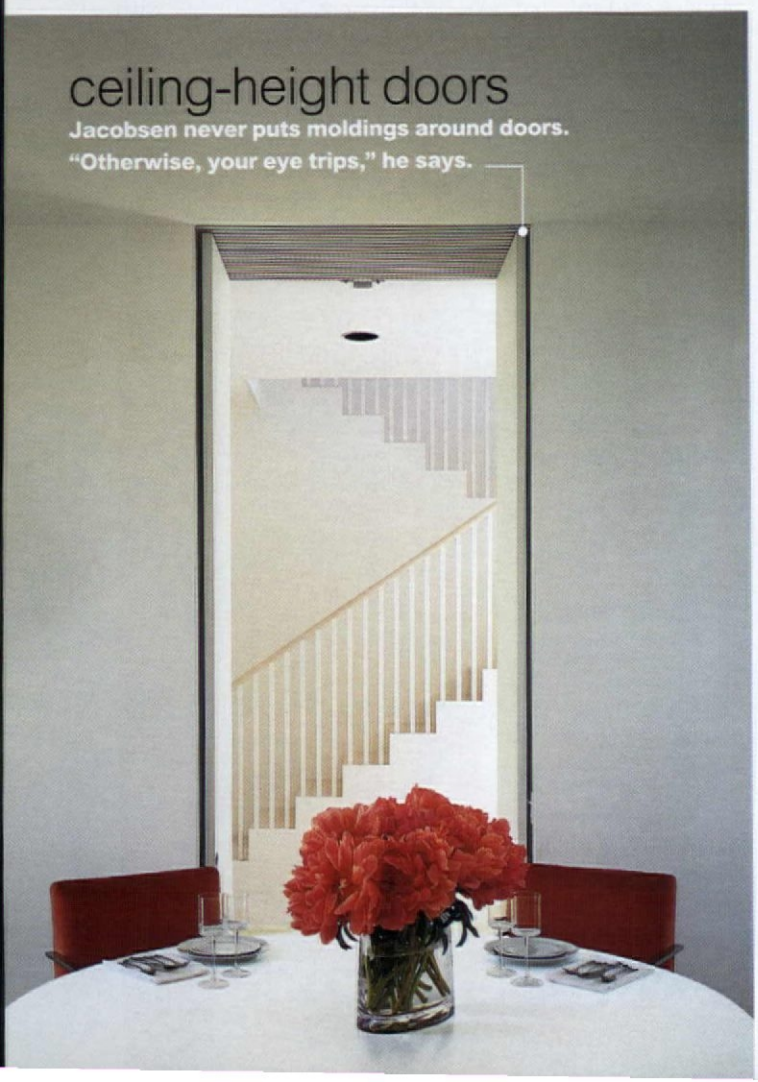
The palm-lined streets have been laid out in a traditional village grid. Most of the 95 houses already built (out of a planned 350) are sited right on the street, on small lots, with walled courtyards for privacy. This is how Windsor has preserved large, parklike spaces for polo, golf, riding, and tennis. Cars are rarely used on the property; most residents walk to the village center and the beach, which takes no more than 15 minutes, or drive their golf carts.

Jacobsen applauds the tough codes. "It doesn't look like the suburbs, with Louis XVI–ish piles," he says. "The planners have created a unique Windsor style. You know exactly where you



folding walls Three floor-to-ceiling doors fold back so that the kitchen can be open to the dining room.

IN THE WHITE MASTER BATH, left, Jacobsen designed the two translucent glass doors and the Corian cabinetry. The undermount sink is Corian; the Pristine tub and Taboret faucet fixtures are by Kohler. IN THE DINING ROOM, below, Calvin Klein table settings adorn a custom-made Corian table. IN THE LIBRARY, opposite page, the Cassina LC3 sofas are covered in natural linen. The coffee table is from Zographos; the brown leather lounge chair is a Breuer design. Sources, see back of book.



ceiling-height doors

Jacobsen never puts moldings around doors. "Otherwise, your eye trips," he says.

are when you see a picture of these houses. The architecture is serious." Houses are wood and stucco, with hip roofs, balconies, and vertical, rectangular windows. The codes regulate scale, siting, materials, and palette. As a result, Jacobsen says, "each house is polite to its neighbors."

How, then, did he manage a contemporary house? "The front is Windsor style, sort of Caribbean Colonial," Jacobsen says. He didn't mind doing that, but "it did make me mad that they forced me to chop eighteen inches off the roof, so the neighbor had enough space to clean his gutters." That was quite a sacrifice in a third-of-an-acre lot. "Land in Windsor is expensive," he says. "The length of the house had to be shortened to accommodate the planners' unresolved position on party walls."

Jacobsen designed the interior—which is anything but traditional—with his clients. "The house reveals itself in the entry," he says. It's a crossroads, with the library to the left, and the dining room and kitchen to the right. Straight ahead is a glass-walled corridor that leads to the living room, a square pavilion with floor-to-ceiling glass walls that slide open. It's a magical place that sits in the middle of the walled garden. "People think of glass as a void, but it's a taut, reflective surface that tells you where you are," Jacobsen says. "It's the beautiful reflections on the wall that define the space."

THE LIVING ROOM sits between a guesthouse in the rear and the two-story Caribbean Colonial structure in front. The interior of the front house, which comprises the kitchen, dining room, library, master bedroom, and guest room, is starkly minimal. Walls and ceilings are all Sherwin-Williams Pure White. The floors are large cement paving stones with coral and fossil impressions.

There are no door surrounds—"Otherwise, your eye trips," Jacobsen says—and no clutter: "I hide what I don't want to look at." Ten-foot-tall doors conceal just about everything: the laundry room, closets, television, pantry, even the bar.

"The most important thing in a house is people," Jacobsen says. "When you get rid of moldings, you aren't defining the spaces as clearly. There is an ambivalence about where the walls end. What I'm trying to do is make (*Cont. on page 144*)

egg-crate bookcases

Jacobsen's plywood bookcases are made of 12-inch cubes. The 15-inch-high bottom row was specially made to accommodate oversized books.

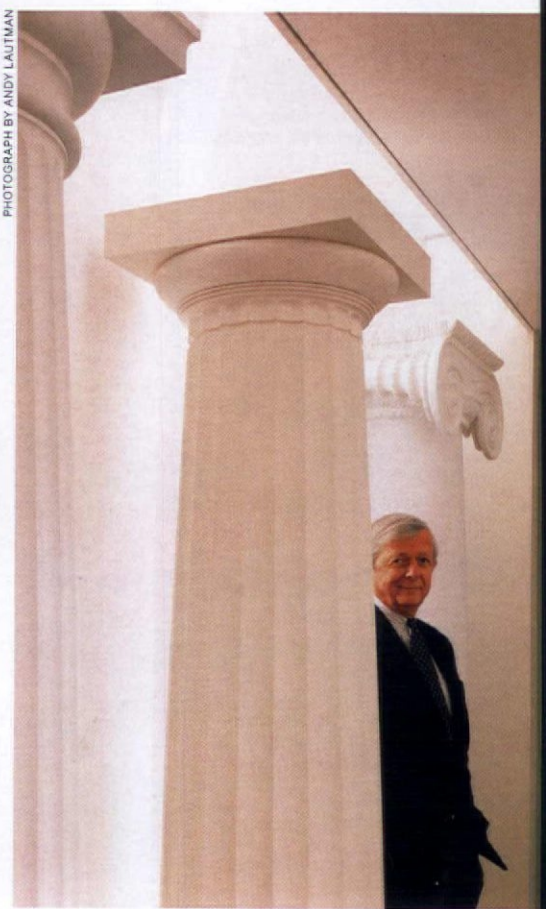
hugh newell jacobsen

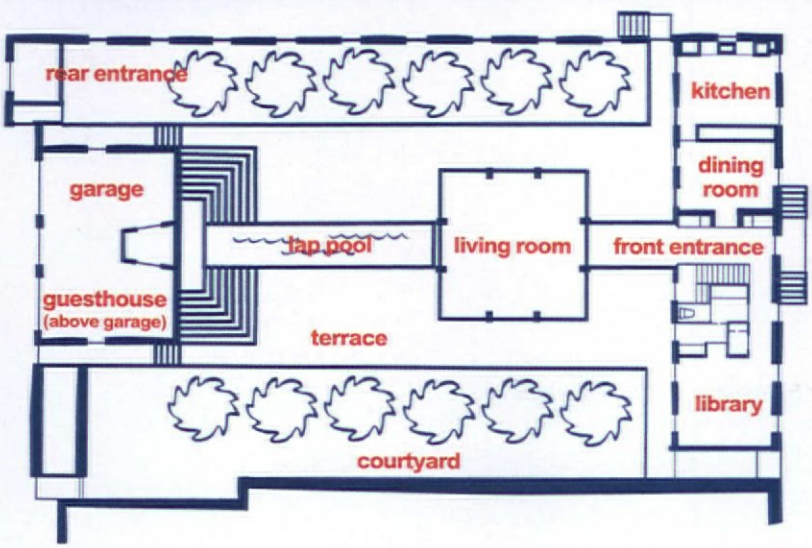
Bio Educated at the University of Maryland and Yale, Jacobsen worked with Philip Johnson before opening his practice in 1958 in Washington, D.C., where his firm is still based. The winner of numerous design awards, Jacobsen was made a Fellow of the American Institute of Architects in 1971.

How has the American home changed in the past few decades? People now have "less staff and more square feet."

How do you design what you design? "The client's program and budget and the building site drive the design, but site is the dominant factor. The quality of light on a particular area of earth is always unique. I endeavor to design buildings that belong, that make the site look better. Because of this, I've never designed two buildings alike."

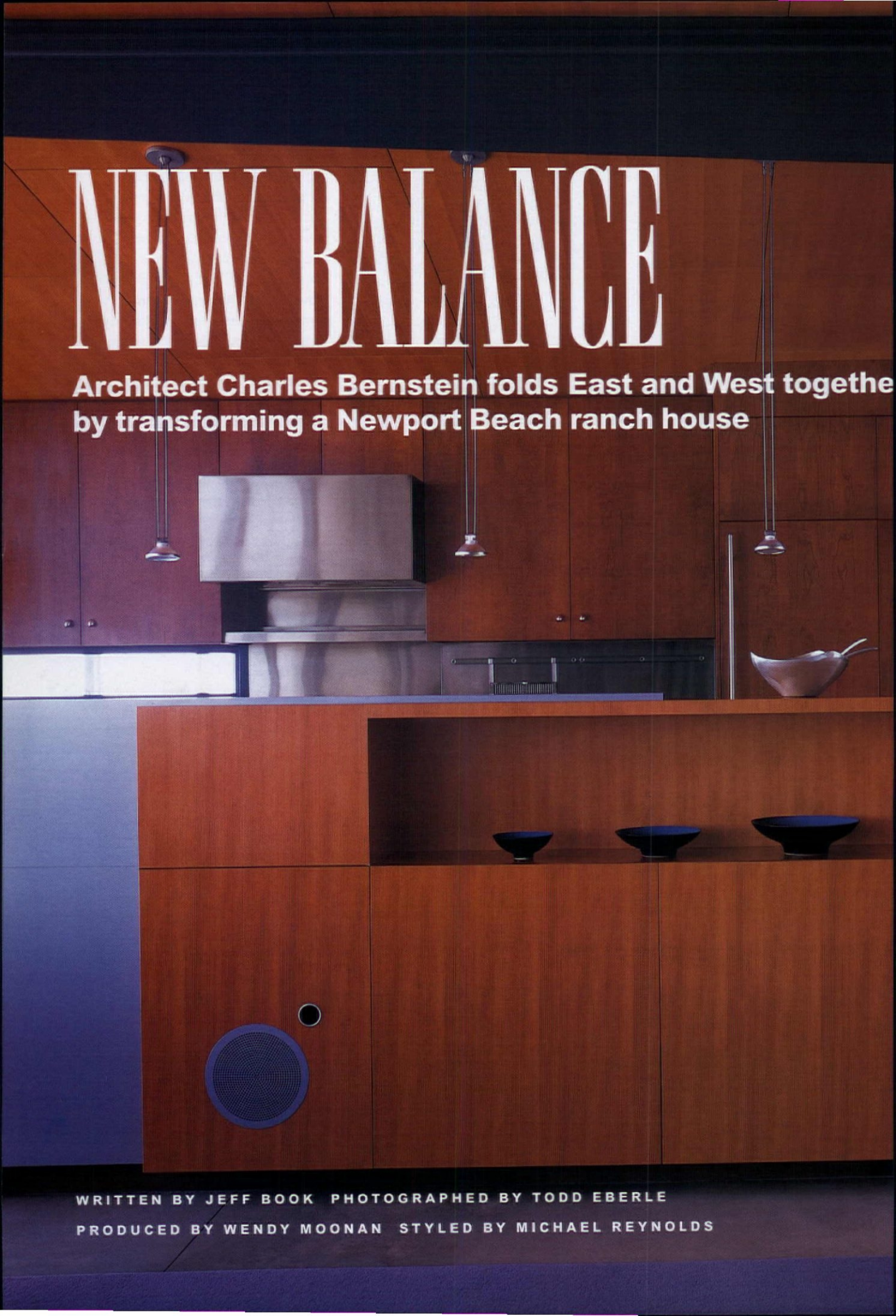
PHOTOGRAPH BY ANDY LAUTMAN





see-through house

- **Two-story floor plan**
- **Total area: 3,700 sq. ft., air-cooled (not including garage)**



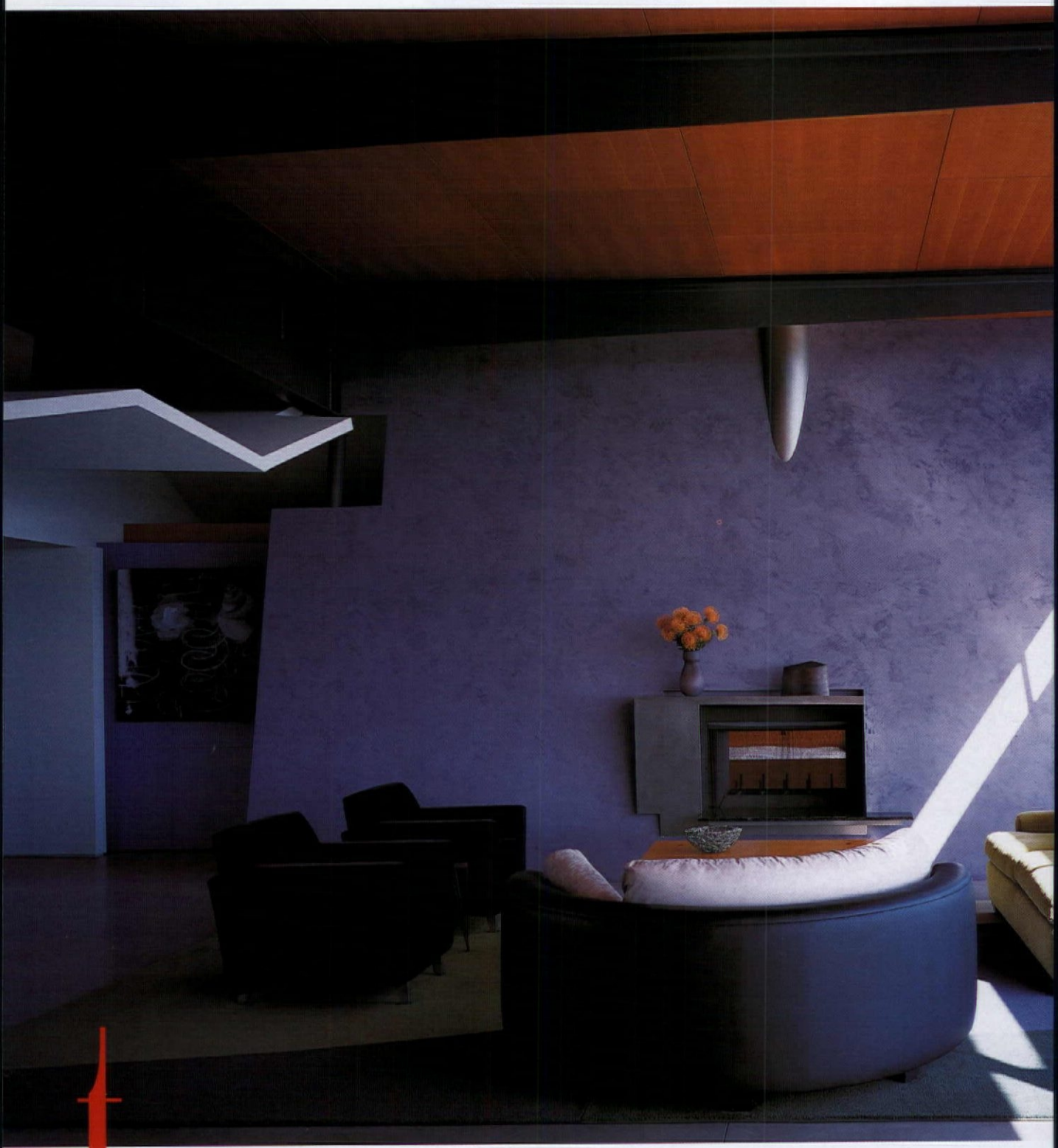
NEW BALANCE

Architect Charles Bernstein folds East and West togethe by transforming a Newport Beach ranch house

WRITTEN BY JEFF BOOK PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY WENDY MOONAN STYLED BY MICHAEL REYNOLDS

THERE IS LITTLE IN THE HOUSE that interrupts the flow of space: only a long island separates the kitchen from the dining area. The cabinetry, designed by Charles Bernstein, is cherry and fir veneer; its Egg knobs are from Details, West Hollywood. The hanging Super Sing lights are by Translite.



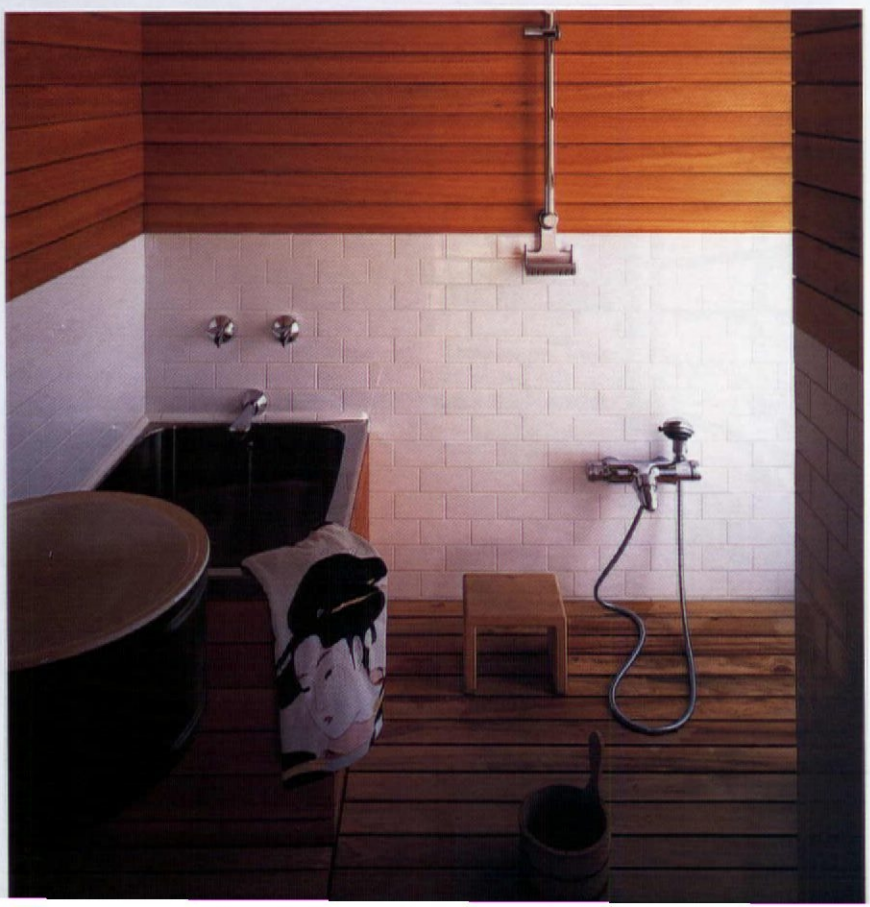
THE RANCH HOUSES that sprang up across southern California in the postwar era are being remodeled at a dizzying clip, but few have been transformed as profoundly as one in the Corona del Mar area of Newport Beach. Located in a '60s subdivision that steps down a hill overlooking the ocean, it was "an uninspiring mess of rooms," recalls architect Charles Bernstein.

"We asked Charles to create a house that was architecturally significant, that would reflect our time and our Japanese heritage," says one of the owners. "We thought, why go to the trouble of having it custom-designed if you're just going to imitate traditional Mediterranean or Cape Cod styles?"

In Bernstein the couple found the ideal architect for the job. A former project architect for Steven Ehrlich, Bernstein is a self-declared "die-hard modernist" as well as a student of Eastern spiritual philosophy. "Modern architecture in midcentury was angular and austere," he observes. "Now it's achieving a new balance, often evolving into forms that are more plastic and sculptural. I think this house reflects that."

Drawing inspiration from Japanese

IN THE LIVING ROOM, above, angles are balanced by curves, and hard materials by soft ones. The custom-made sofa is upholstered in a Jhane Barnes Knoll fabric. The fireplace was custom-designed by Bernstein, as was the shelving system for the electronic equipment, top right. **IN THE KITCHEN**, right, the Toledo table and Soho armchairs are from Knoll, and the Brera hanging light is from Flos USA.



architecture and from the folded-paper creations of origami, Bernstein designed a house that suits both its owners and its Pacific Rim setting. From the street, it's discreetly intriguing. A multi-angled garden wall introduces the folded planes that are a recurring design element. The sliding garage door is the first of various doors, windows, and dividers that evoke traditional shoji screens. Beyond the wide painted wooden door, the serene, enclosed front of the house yields to dynamic space. Bernstein razed the long side of the L-shaped existing structure and replaced it with a new main wing, marked by a dramatically angled and curved roof that appears to float above expanses of steel-framed glass. Boosting the buoyant effect are clerestory windows that follow the roofline and wrap around corners. "I wanted the roof to seem hovering but anchored, like a helium balloon tied down," the architect explains.

THE JAPANESE INFLUENCE is most pronounced in the tatami room, opposite page, top, with its sliding steel door, and in the adjoining bath, bottom. **THE STAINLESS-STEEL** Japanese soaking tub has Gröhe fixtures. The sink is by Kroin, Inc. **IN THE BEDROOM,** this page, below, the bed is from Duxiana, Los Angeles, and the bedding was custom-designed by Leslie Harris. The bedside table was custom-designed by Bernstein. The Tizio bedside lamp is by Artemide. **IN THE SMALL GARDEN,** left, clumps of fescue, ginkgo trees, bamboo, and irises surround a dry watercourse that recalls Kyoto temple gardens and the seasonally dry streams of California's foothills.

Divisions between the great room's living, dining, and kitchen areas are minimal—there's little to interrupt the flow of space or the panoramic ocean view, which takes in Newport Harbor, passing freighters, and Catalina Island. ("On some days, you think you could reach out and touch it," says one of the owners.) Only a long island separates the kitchen from the living area. Bernstein preserved the gabled roof of the old garage/second bedroom wing, hiding it behind the tilted parapet above the garage door. By continuing the ridge line across the new main wing, he united the conventional roof with the new one's folding planes and curves. "I sketched the roof, then began folding cardboard," the architect recounts. "When I had the right shape, I made the model that the owners approved."

THE DESIGN REVELS in the interplay of planes, as when the master bath's steel counter intersects a sheet of glass to become a shower shelf. Forms and materials recur like musical motifs. The entertainment center, for example, partly clad in patinated zinc, echoes the zinc roof. Complexity is tempered by harmony, Bernstein says: "It's a balance of polarities. Hard materials like concrete and metal are balanced by wood and fabric,

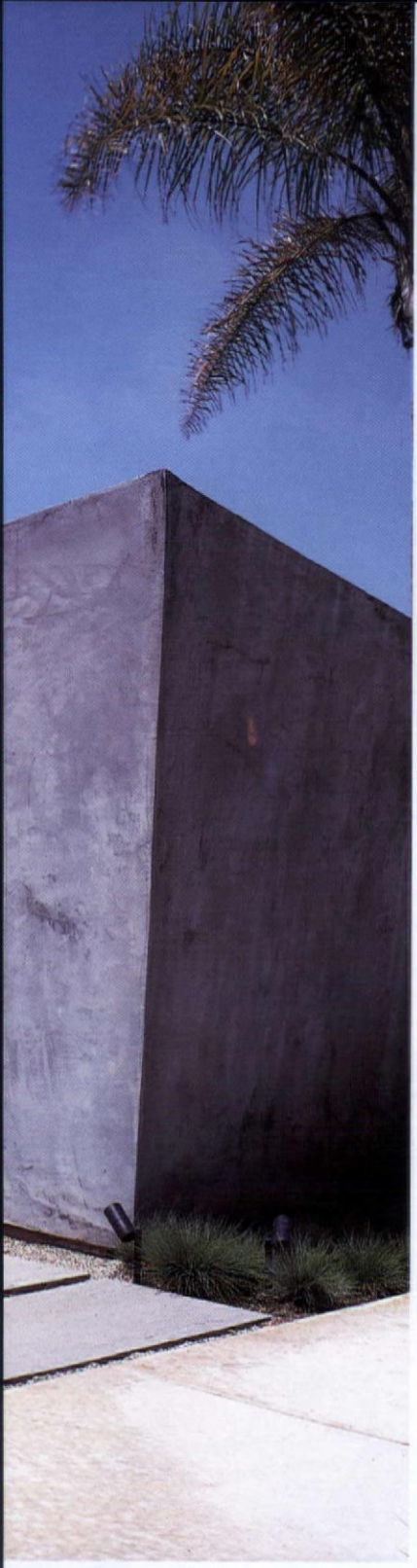
masculine angles by feminine curves."

The Asian influence peaks in the garage-wing tatami room. "It was a bedroom, but we wanted a multipurpose room," says one of the owners. A low table ready for Japanese-style entertaining rests on the tatami mats, near a closet that holds sleeping futons. The adjoining bath features a Japanese soaking tub and a shower that drains through the slatted wood floor.

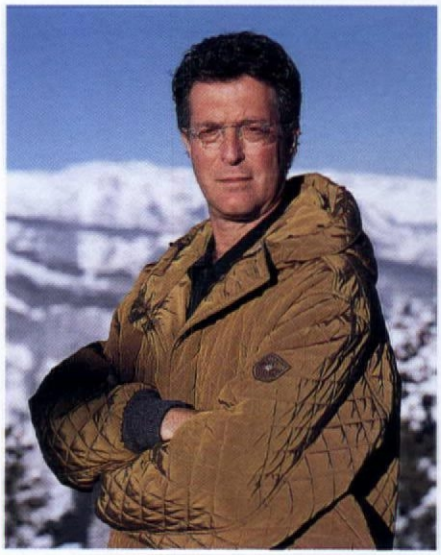
The tatami room and the glass-walled dining area look out onto the private front garden, "a version of the viewing garden Japanese homes often have," notes one of the owners. "We call it a California Zen garden." Clumps of fescue, ginkgo trees, bamboo, and irises surround a dry watercourse of pebbles and boulders that recalls both Kyoto temple gardens and the seasonally dry streams of California's foothills. "The owners went for it wholeheartedly," Bernstein comments.

When the house was finished, they hosted an open house for more than a hundred of their neighbors. "Many of them were surprised that a house could be so open, yet so private," says one of the owners, adding, "we're still discovering things we like about it. Light will strike a wall a certain way, and I'll think, I've never seen that before. The house is a continual delight."

JEFF BOOK *is a Los Angeles–based writer.*



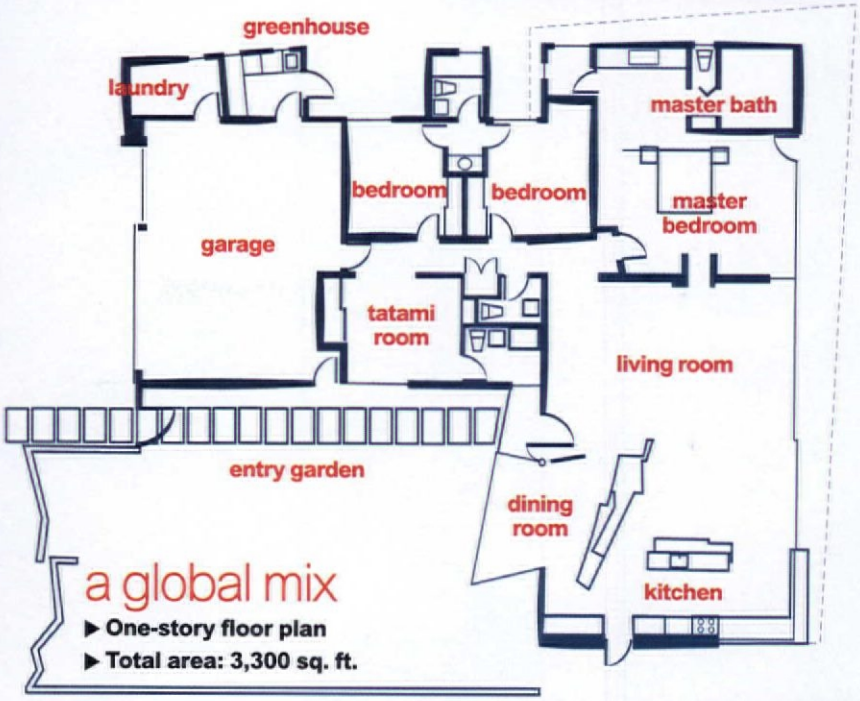
charles bernstein



Bio Educated at the University of Illinois at Urbana-Champaign and UCLA; in practice since 1970, he has offices in Santa Monica, California, and Aspen, Colorado.

A well-designed house "Can inspire the human spirit. I believe in making houses that have personality. Mine delight in the interplay of space, light, color, and material, which results in an intimate, enriching environment."

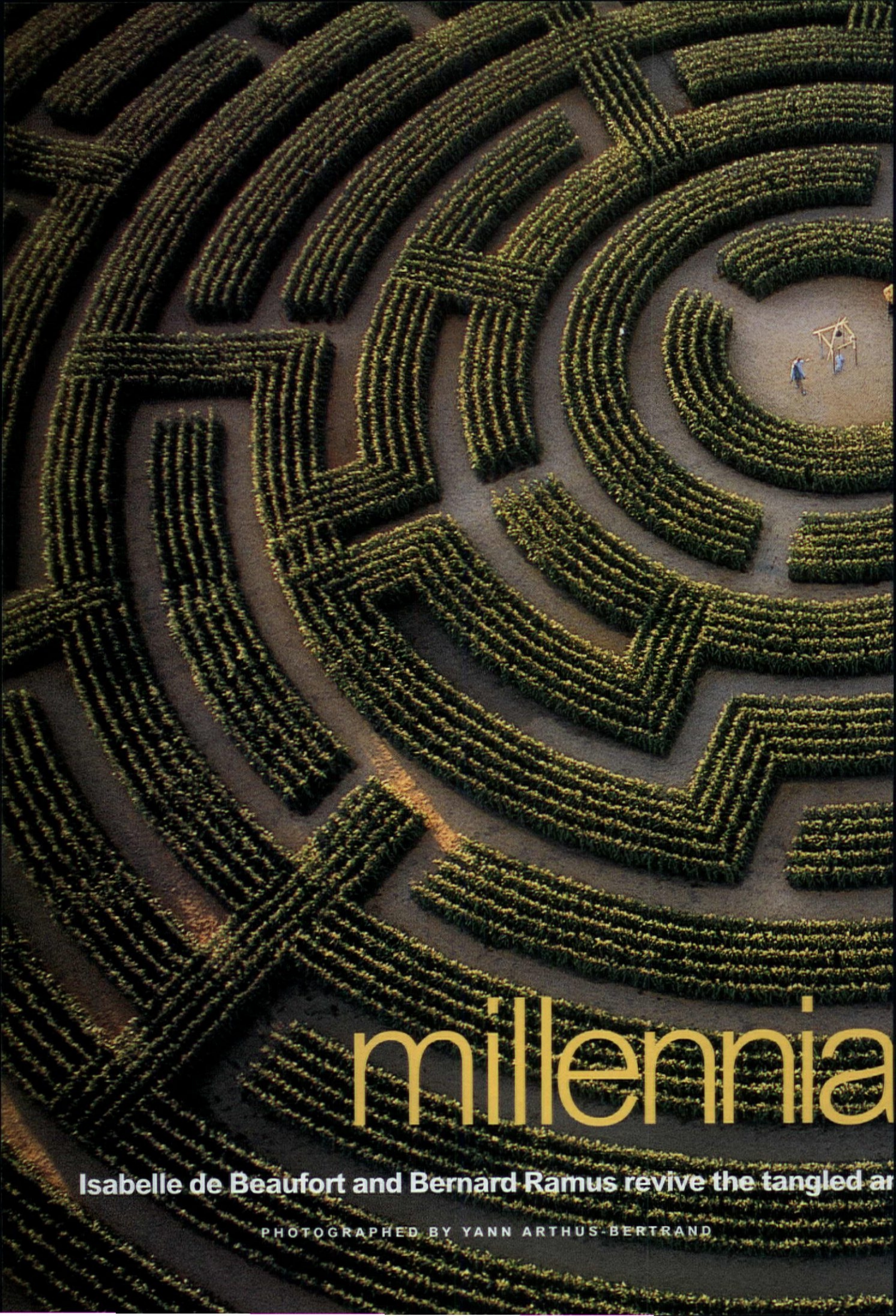
The house of the new millennium "Will no longer be a home. It will be a WorkHome."



a global mix

- **One-story floor plan**
- **Total area: 3,300 sq. ft.**

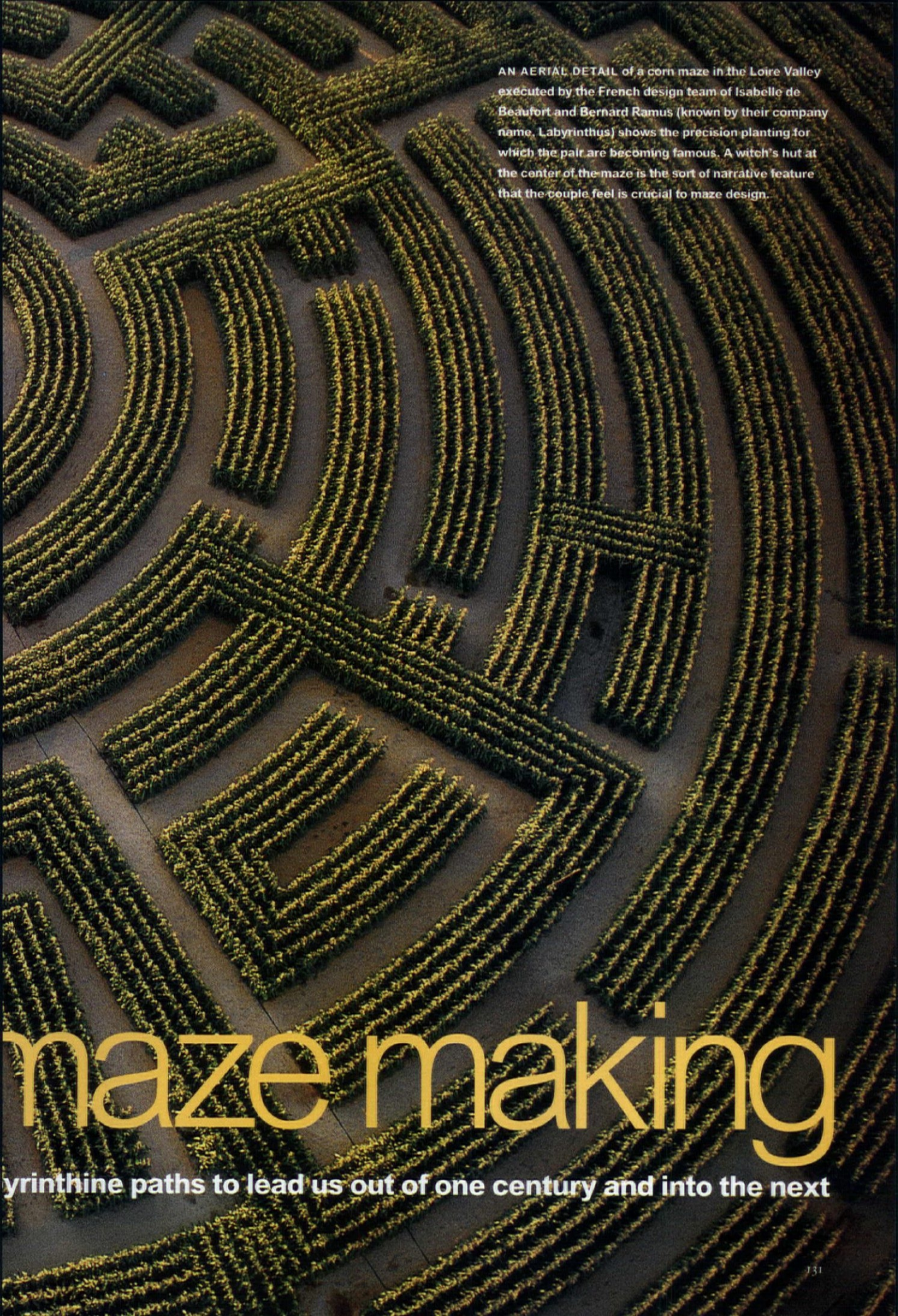
THE SLIDING GARAGE DOOR, above, built of translucent panels, is the first of several dividers that evoke shoji screens. The folded planes of the garden wall to its right are a recurring design element in the house. A HINT OF THE GABLED ROOF, right, from the old garage/second bedroom wing of the original ranch house, is all that Bernstein preserved of that structure. Beneath it are the tatami room and adjoining bath. Sources, see back of book.



millennia

Isabelle de Beaufort and Bernard Ramus revive the tangled ar

PHOTOGRAPHED BY YANN ARTHUS-BERTRAND



AN AERIAL DETAIL of a corn maze in the Loire Valley executed by the French design team of Isabelle de Beaufort and Bernard Ramus (known by their company name, Labyrinthus) shows the precision planting for which the pair are becoming famous. A witch's hut at the center of the maze is the sort of narrative feature that the couple feel is crucial to maze design.

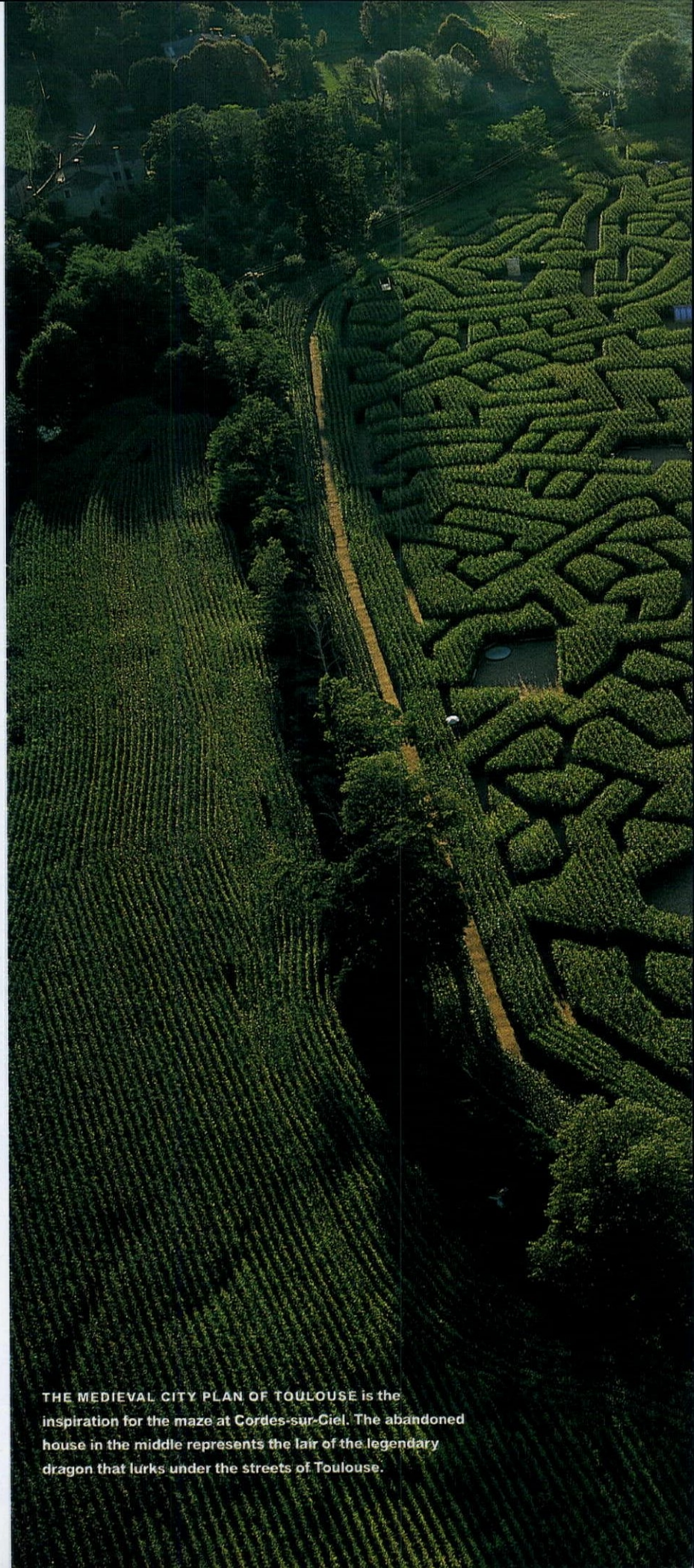
maze making

yrinthine paths to lead us out of one century and into the next

As a child, Isabelle de Beaufort played hide-and-seek in the maze at the Château of Villandry. These days she finds herself and her partner, Bernard Ramus, in the delightful position of being one of the leading maze designers in France.

The time-honored appeal of losing and finding your way, combined with an interest in gardening, led de Beaufort and Ramus to leave careers in special-events planning five years ago. Under the name Labyrinthus, they began designing corn mazes in the fields near their home at Reignac, in the Loire Valley. "There were no mazes open to the public when we started," de Beaufort explains, "and we knew nothing of farming or corn. We began by talking to the farmers, and now we are experts." The pair have invented techniques that allow them to achieve the precision of a Renaissance maze by using the quick-growing medium of corn. They keep these methods secret, and supervise the planting of each maze—drawing the design in the soil and overseeing the plowing and seeding. "We are both impatient, so we were drawn to corn at first, since it grows so fast," says de Beaufort. Now they have begun to experiment with other materials, such as buckwheat, barley, annual flowers, and stone.

Each maze lasts only a season, which means they can start over frequently, indulging in the experimentation they find so exciting. The designs are inspired by themes as varied as *Alice in Wonderland,* ancient Egypt, medieval turf mazes, and prehistoric Scandinavian labyrinths. "As well as shape, we like to include drama in each one," says de Beaufort. "Every maze has to tell a story."



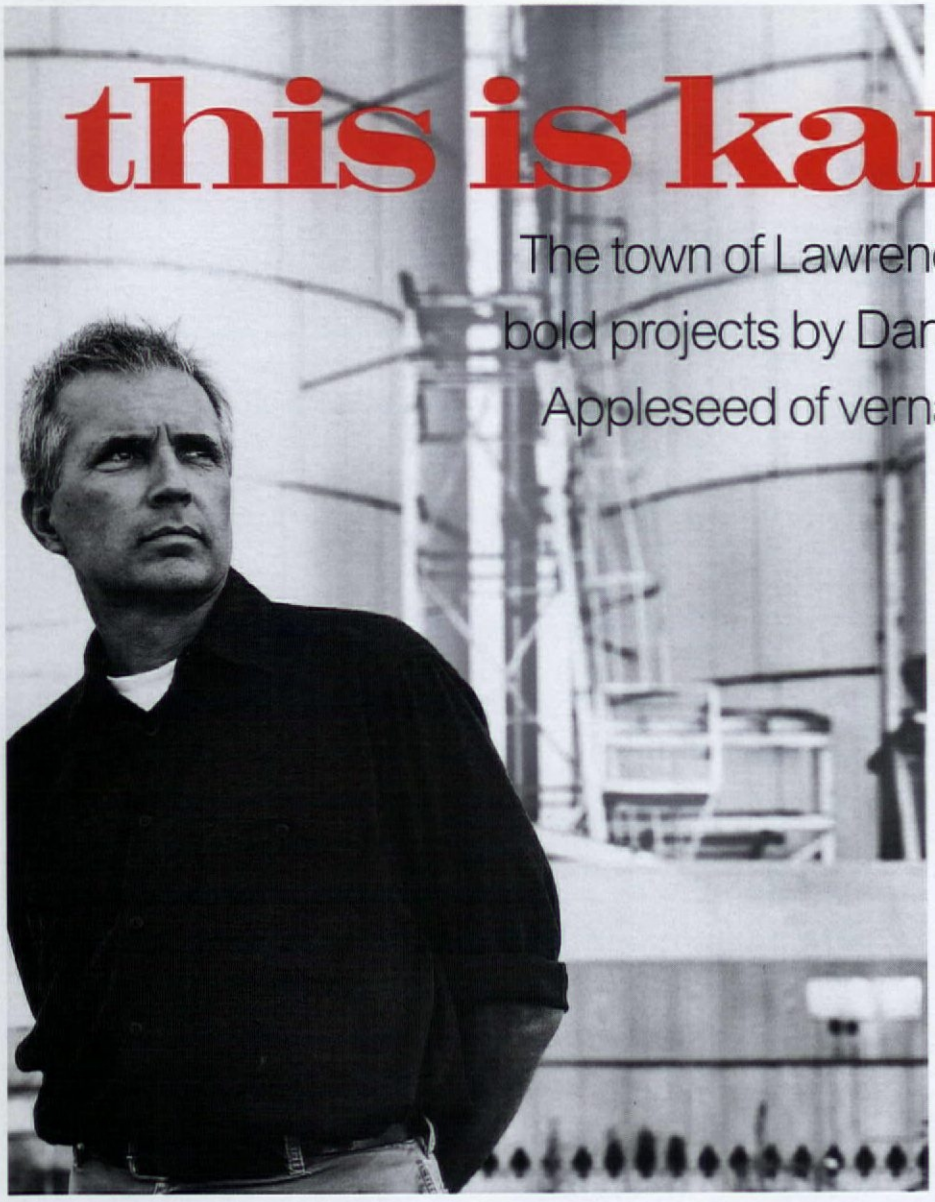
THE MEDIEVAL CITY PLAN OF TOULOUSE is the inspiration for the maze at Cordes-sur-Ciel. The abandoned house in the middle represents the lair of the legendary dragon that lurks under the streets of Toulouse.

VISITORS MAKE THEIR WAY through a section of last year's Egyptian maze on the Labyrinthus property at Reignac. A journey like this can take anywhere from two hours to half a day. THE FULL DESIGN OF THE MAZE, below, displays Isabelle de Beaufort and Bernard Ramus's interest in using new kinds of plant materials in their mazes. The dark iris of the eye is made of castor beans, while the white is cosmos.

THE COSMIC MAZE at Reignac in 1997 was a compendium of designs and materials, from the church maze at the center to the Old English turf-style half-circle at the top; the materials include buckwheat, sunflowers, sand, and tall grasses. **THE FLAT TURF MAZE**, detail below, is typical of an early style of maze making, before the addition of high hedges during the Renaissance.

this is kansas

The town of Lawrence boasts four bold projects by Dan Rockhill, the Johnny Appleseed of vernacular modernism



ARCHITECT DAN ROCKHILL, above, incorporates aspects of the agro-industrial prairie into his residential work. "I like buildings that look like they're attached to something else," he says. THE TOWER, opposite page, an addition he built for a 1920s bungalow, has silolike stripes, and appendages similar to those on grain elevators.

Architecture may be a big-city profession, but some of the best American work is currently being done in the heartland.

Dan Rockhill, an architect based in Lecompton, Kansas, is one of the heartland talents who is beginning to gain national recognition. His buildings are bold experiments in a region famous for architectural conservatism.

A native of Long Island, New York, Rockhill moved to Lawrence in 1980 to teach at the University of Kansas. It wasn't long before the agro-industrial architecture of the prairie began to have a profound influence on him. "When I came to Kansas, I traveled every back road," he says. He studied the abandoned stone farmsteads, the silos, the barns, the grain elevators, and the rusting metal sheds. In 1988 he founded Rockhill & Associates with his associate architect, David Sain. When he wasn't teaching, Rockhill and four other architects and a few graduate students worked 12-hour days, six days a week, developing a style that can be characterized as vernacular modernism.

Rockhill belongs to an increasingly rare breed: the hands-on architect who builds everything he designs with his team. Rockhill & Associates cast their own concrete bathtubs, make tiles, do all the carpentry, wiring, and plumbing. Most of their houses are built on spec. "We do things speculatively because clients are reluctant to take on things they can't look at," Rockhill says.

One of his first houses, called 701 Alabama, after its address, is in a modest neighborhood in Lawrence. On a small lot, Rockhill designed a two-story, shotgun-style stucco shoebox with a gabled roof. From

BY WENDY MOONAN PHOTOGRAPHED BY TODD EBERLE

STYLED BY MICHAEL REYNOLDS

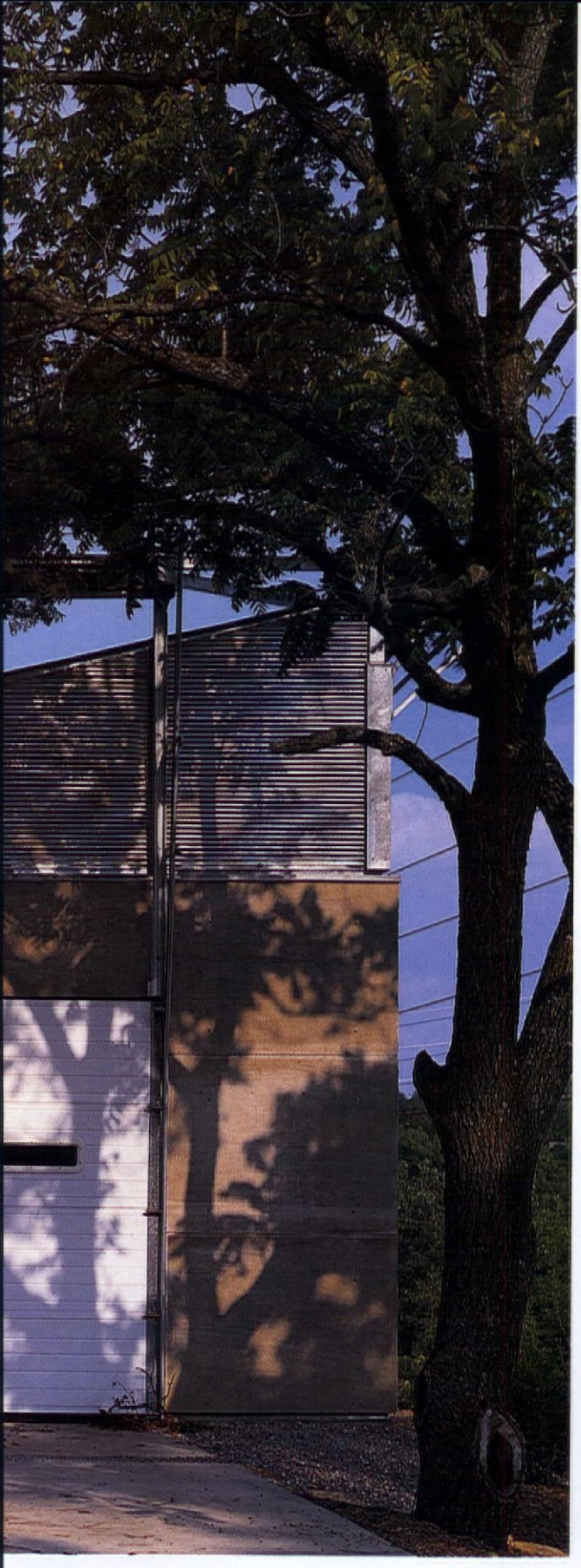
project 1: spec house

silo dreams

In order to add rooms to a 1920s bungalow, Rockhill fashioned a silolike addition with welded steel butterfly overhangs to reflect the western sun into the skylights.

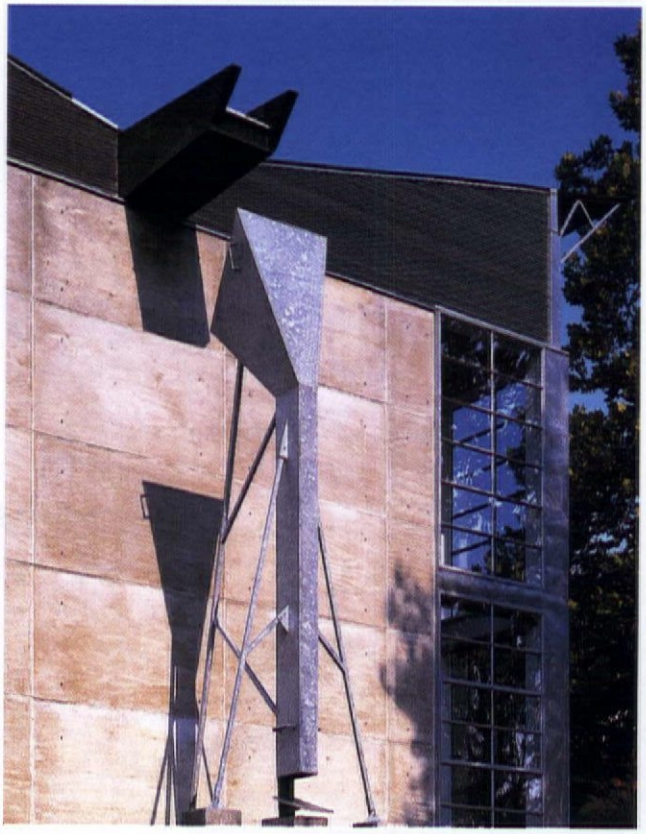
the street, the house, with its recycled corrugated-aluminum roof, looks like an industrial building; the workmanship, however, has a highly finished look. The stucco was hand-troweled. "We do our own stucco," he explains. "It takes us a long time, but it gives us the opportunity to do anything we want."

Rockhill and Sain are also wizards at welded steel. For this house, they attached a steel balcony, then added a bridge and an outdoor stairway to form a carport. The row of small windows under the roofline is flush with the wall, an inspiration Rockhill attributes to the 1960s buses in Lawrence, which have smooth sides and rows of flush windows. The interior was built as an open, two-story loft, with recycled oak floors, and



ROCKHILL DESIGNED a 5,000-square-foot house in Lawrence, Kansas, above, with a 3,000-square-foot studio for painters and performance artists Roger Shimomura and Janet Davidson-Hues. The couple produce large-scale pieces that require uninterrupted open floors. The steel frame on the butterfly roof raises the garage doors, so that the art can be moved in and out of the studio with ease.

THE SPINE OF THE BUTTERFLY ROOF, below, which runs through the middle of the house, acts as a trough. Water is diverted by the slope of the roof into rubber-clad "tongues," and from them into large, welded-steel funnels. Rockhill and his team weld all the steel themselves. Precast concrete walls and glass-block clerestory windows ring the building. Although the project initially met with a fair amount of local resistance—including a rude bit of graffiti painted in red on its exterior—the local newspaper defended the building and its architect. Volunteers removed the graffiti, and the controversy eventually died down.



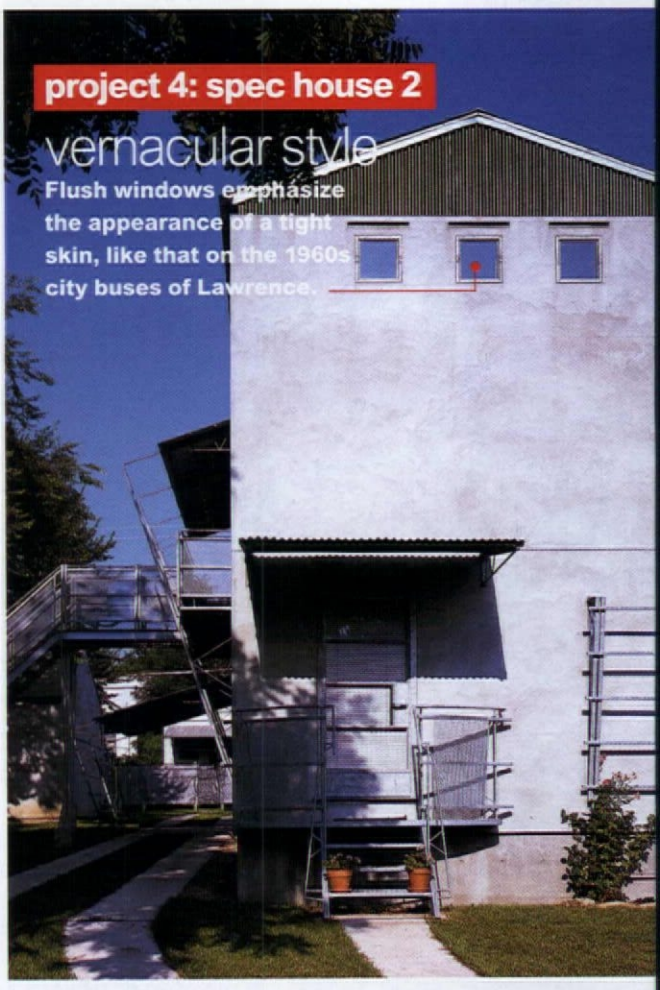
hands-on

Restricted by a tight budget, Rockhill formed the large concrete panels on site, then screwed them onto the house's wood frame.

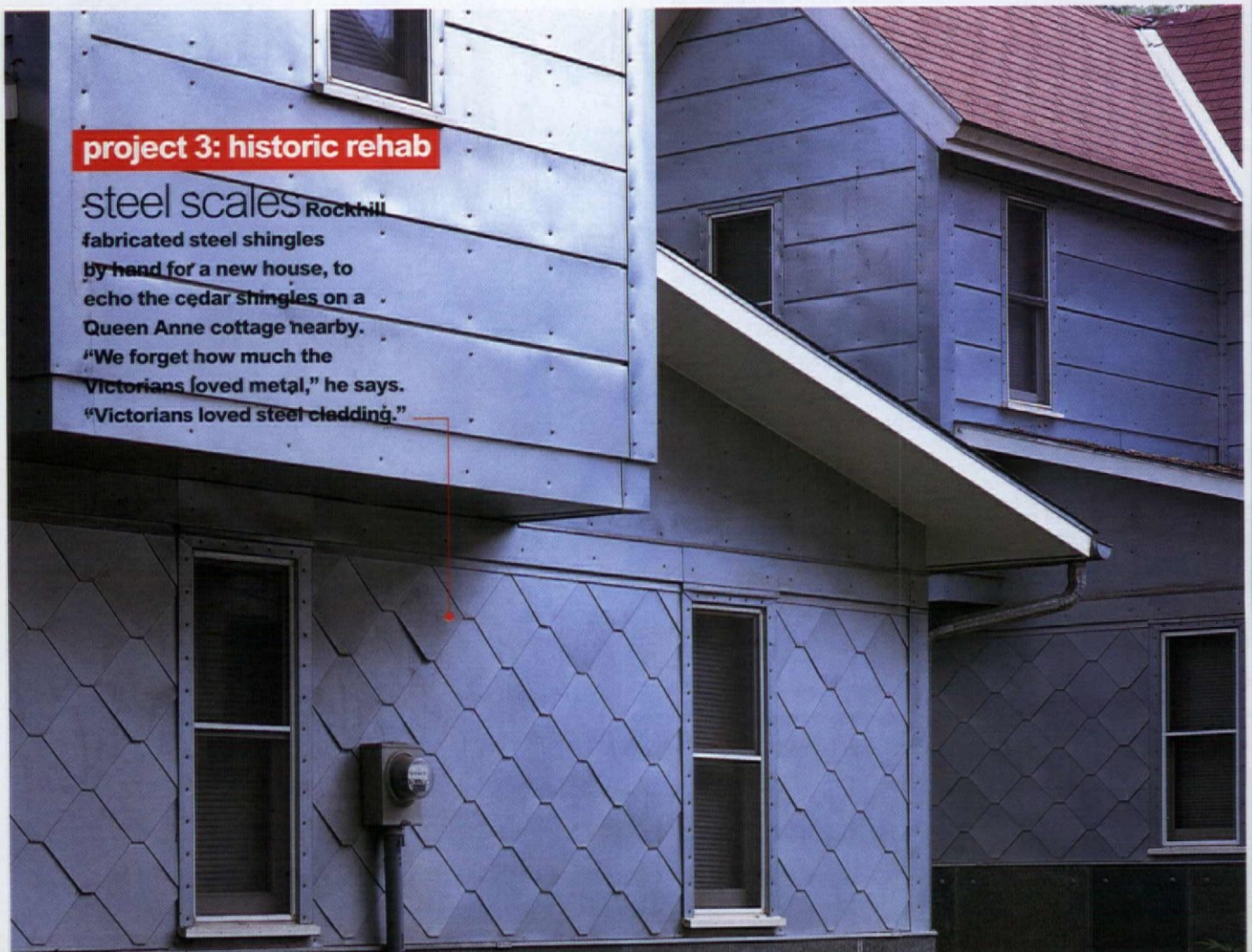
counters and cabinets of recycled plastic. "The neighbors hate it," Rockhill says. "They have never seen a house like it before."

Another project turned out to be more controversial. Roger Shimomura, a professor of art at the university, and his wife, artist Janet Davidson-Hues, commissioned Rockhill to design a house for them on a hillside site in an upscale neighborhood. Shimomura wanted a 5,000-square-foot house with 3,000 square feet of studio space, to paint and develop performance art pieces. Since Shimomura does not like to work in natural light, Rockhill did a long, rectangular building with precast concrete walls and glass-block clerestory windows. He created a butterfly roof to give the studio maximum height. He incorporated gutters into the spine of the roof, then added dramatic downspouts. "The spine acts as a trough, collecting the rainwater and diverting it to the ends, where it falls from rubber-clad 'tongues' into steel funnels," Rockhill explains. He built the house for the impressively modest cost of $55 per square foot.

A few months after the couple moved in, someone scrawled a message in huge red and white letters on the outside of the house. "Paint this house or I will," it read. Rockhill was accustomed to having his work vilified, but fortunately



A HOUSE THAT Rockhill built on spec in a historic Lawrence neighborhood, right, has a simple facade on the street and a steel balcony and stairs on its side. ROCKHILL SHEATHED the exterior of a cottage, below, in galvanized sheet-metal patterns to echo the wood shingles on a nearby Queen Anne house.



THE ROOF OF THE HOUSE, above, is made of recycled corrugated aluminum that came from a demolished fertilizer plant nearby. Rockhill and his team find a lot of materials at salvage depots and then refashion them for architectural use. The galvanized-steel stairs and balcony are meant to echo the industrial detailing of loading facilities at a local grain elevator.

the local newspaper denounced the vandals and supported the couple and their architect.

After Rockhill completed the plan for the renovation of a tiny 1920s bungalow near the university, the local historical commission recommended that the state reject the plan, since it called for a modern, two-bedroom tower of alternating bands of gray and pale green stucco. The issue was dropped after Rockhill explained that an addition must look different from the original house.

Rockhill has created heroic new forms with old-fashioned materials. In addition to their look, which appeals to him, most of them are recyclable, environmentally friendly, and maintenance-free. And, as an architect moving into the twenty-first century, he has steadfastly tried to revive an old architectural tradition: the connection of the hand with the mind.

DOMESTIC BLISS
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SOURCES
WHERE TO BUY IT

DOMESTIC BLISS
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Page 2, chaise longue, Saporiti Italia, available at DDC, 215 East 58th Street, New York City 10022. 212-421-2800. Woven leather **rug**, Troy, 138 Greene Street, New York City 10012. 888-941-4777.
Page 6, Aureola Sunflower **vase**, $1,075, and Aureola Iris **vase**, $875, by Simon Moore, available at Salviati. For showroom locations, call, in New York City, 212-725-4561.

DOMESTIC BLISS

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Page 24, architect, Ali Taylor, Parallel Design, 430 West 14th Street, Suite 408, New York City, 10014. 212-989-4059. Ali Taylor designs are available at: ICF Group, New York City. 212-750-0900. Magis. 415-453-5500.

DOMESTIC BLISS
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Page 34, Ralph Lauren Home Collection. 1185 Avenue of the Americas, New York City 10036. For other locations, call, in New York City, 212-642-8700. Throws, from the top down: Wool Star **throw**, $275, Priscilla's **afghan**, $165, Diamond **throw**, $185, and Lydia's **throw**, $186. All from Garnet Hill. For showroom locations, call 800-622-6216. Tricot 40 **bolster** and Night 21 **duvet cover**, from Cristiano Fissore. 011-39-0185-273401. www.fissore.it. Available in the United States at Sue Fisher King, 3067 Sacramento Street, San Francisco, CA 94115. 415-922-7276. Also available at Sue Fisher King at Wilkes Bashford, 375 Sutter Street, San Francisco, CA 94108. 415-398-2894. Tommy Hilfiger Home. For store locations, call 800-237-0658. Malo. For store locations, call 877-SEE-MALO.
Ten-inch Italian terra-cotta **pot**, $7.50, jute macramé **hanging pot holder**, $21.95, Chlorothytum spider **plant**, $24.95. The Chelsea Garden Center Nursery, 321 Bowery at 2nd Street, NYC. 212-777-4500.
Page 44, top photograph: luna manilla **dinner plate**, $33, ellipse stainless steel **soup spoon** and **knife**, part of a five-piece set, $60, luna ocean **saucer**, $25 for **cup** and **saucer**, dalton **highball**, $22.50, all from Calvin Klein Home. For store locations, call 800-294-7978. Blue and white **egg holder**, $65, and small **bowl** with **saucer**, $95, the Vintage Tea Shop at Bergdorf Goodman, New York City. 212-753-7300. Center photograph: **plate**, Apilico. 800-607-8733. Baguette pattern **silverware**, $155 for a set, two-ounce **jam pot**, $6. Dean & Deluca. 800-999-0306. Bistro **glass**, $18.95 for a set of six, Sur La Table. 800-243-0852. Luna ocean **salad plate**, $19, Calvin Klein. Bottom photograph: Christian Liaigre **tray**, $487, from Holly Hunt, New York City. 212-755-6555. Luna manilla **salad plate**, $19, Calvin Klein. **Napkin holder**, $95, Bergdorf Goodman. Nymphenburg milk **pitcher**, $500, **tea strainer**, $150, and **teaspoon**, $200, available at Ted Muehling, 47 Greene Street, New York City 10013. 212-431-3825. Nymphenburg **teacup** and **saucer**, available through Nymphenburg. 011-49-89-1791-9711.
Page 46, all plants available at the Variegated Foliage Nursery, Eastford, CT. 860-974-3951. Acanthopanax 'Variegatus,' Gossler Farms Nursery, Springfield, OR. 541-746-3922. Convallaria majalis 'Albostriata,' Persicaria 'Painter's Palette,' Wayside Gardens, Hodges, SC. 800-845-1124. Persicaria 'Red Dragon,' Plant Delights Nursery, Raleigh, NC. 919-772-4794. Veronica 'Miffy Brute,' Heronswood Nursery, Kingston, WA. 360-297-4172.

HUNTING & GATHERING

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Page 54, J. Robert Scott. 877-207-5130. Available through architects and designers.

OBJECT LESSON

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The Wine Merchant, 9701 Santa Monica Blvd., Beverly Hills, CA 90210. 310-278-7322. $141 a year for 16 cases. Los Angeles Fine Arts and Wine Storage, 2290 Centinela Avenue, Los Angeles, CA 90064. 310-447-7700. $125 to $275 for 24 cases. Strongbox, 1516 North Orleans, Chicago, IL 60610. 312-787-2800 and 787-248-6800. Smallest unit holds 8 cases for $110 a year. East Bank, Chicago, 429 West Ohio, IL 60610. 312-644-2000. $90 a year for 12 cases. New York Wine Storage, 8-05 43rd Avenue, Long Island City, NY 11101. 718-784-8776. $1.35 a month per case; 15 case minimum.

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North Berkeley Wines, 1505 Shattuck Avenue, Berkeley, CA. 510-848-8910. Fax, 510-848-0841.
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Details, 8625.5 Melrose Avenue, West Hollywood, CA. 310-659-1550.

FIRST PRINCIPLE

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Abrams **chairs.** Portico Home, 72 Spring Street, NYC. 212-941-7800. 888-259-8598. Eero Saarinen Tulip **table.** Knoll. 800-445-5045.

MADE IN THE SHADE

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Architect, Bill Ingram Architect, 2205 7th Avenue South, Birmingham, AL 35233. 205-324-5599.
Pages 78-79, Knoll. For store locations, call 800-445-5045.
Pages 80-81, Alabama limestone **countertop**, DMI Tile & Marble Inc., Birmingham, AL. 205-322-8473. John Rogers Collection, Southampton, NY. 516-283-7209. Available through architects and designers. Sub-Zero. For store locations, call 800-222-7820. The Wicker Works, available through Pranich & Associates, New York City. 212-980-6173. Available through architects and designers. Rodolph Inc. For showroom locations, call 707-541-0220. Available through architects and designers. **Lamps** designed by Bill Ingram, Bill Ingram Architect,

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2205 7th Avenue South, Birmingham, AL 35233. 205-324-5599.
Pages 82-83, Glant, New York City. 212-754-5880. Available through architects and designers. **Television stand**, custom-designed by Bill Ingram, Bill Ingram Architect.
Pages 84-85, Larsen, New York City. 212-647-6900. Available through architects and designers. Flos USA. 800-939-3567. www.flosusa.com. Taboret **bath cabinet**, Chambers. To order, call 800-334-9790.

RIVER PERCH

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Architect, Coleman Coker, Mockbee/Coker Architects, 431 South Main Street, 2nd Floor, Memphis, TN 38103. 901-527-3086. **Interior design firm**, Schecter Flom, 41 Fifth Avenue, New York City 10003. 212-777-7656.

Pages 88-89, Saporiti Italia, available at DDC, 215 East 58th Street, New York City 10022. 212-421-2800. Troy, 138 Greene Street, New York City 10012. 888-941-4777. Custom cowhide **rug**, designed by Schecter Flom, made by Stark Carpet, New York City. 212-752-9000. Available through architects and designers. Wyeth, 151 Franklin Street, New York City 10013. 212-925-5278.

Pages 90-91, Melodia **chairs**, M2L, Inc. 800-319-8222. Available through architects and designers. Leather and cotton tweed **rug**, custom designed by Schecter Flom, made by Stark Carpet. Available through architects and designers. **Vases** on dining room table and coffee table, Aero Ltd., 132 Spring Street, New York City 10012. 212-966-1500.

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Vases throughout, Antik, 104 Franklin Street, New York City 10013. 212-343-0471.

Pages 104-105, Dansk. 800-BYDANSK. www.dansk.com. Heller **dinnerware**, designed by Massimo Vignelli, available only in white, Heller Inc. 800-223-0750. Enamel **plates** and **bowls**, A+J 20th Century Designs, 255 Lafayette St., New York City 10012. 212-226-6290.

Pages 106-107, Knoll. 800-445-5045. **Paintings** above mantel in living room and above sideboard in dining room, by Elaine Anthony, Stephen Haller Gallery, 560 Broadway, New York City. 212-219-2500.

LIGHT CATCHER

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Architect, Peter L. Gluck.

Design staff, Craig Graber, Katie Winter, and Fred Wolf of Peter L. Gluck and Partners, 19 Union Square West, New York City. 10003. 212-255-1876.

General contractor, MMJ Contracting Corp., 2390 McDonald Avenue, Brooklyn, NY 11223. 718-265-7050.

Plaster work on walls throughout the house, Art-in-Construction, 34 West 22nd Street, 6th Floor, New York City 10010. 212-352-3019.

Pages 108-109, glass-paneled **wall** at stairwell, John Depp, Inc., 41-40 38th Street, Long Island City, NY 11101. **Aluminum casing** of wall, Derecktor Shipyards, 311 East Boston Post Road, Mamaroneck, NY 10543.

Pages 110-111, Paul Laszlo **settee**, $4,500, Lin-Weinberg Gallery, 84 Wooster Street, New York City. 212-219-3022. **Cotton velvet** on sofas, Gretchen Bellinger Inc., through Angela Brown Ltd., New York City. 212-627-5757. Available through architects and designers. **Urn**, $1,000, and Torchere **floor lamp**, $1,850, Aero Ltd., 132 Spring Street, New York City. 212-966-1500. George Nakashima **coffee table**, $2,800, Troy, 138 Greene Street, New York City 10012. 212-941-4777. Ebonized low **coffee table**, $8,500, Wyeth, 151 Franklin Street, New York City. 212-925-5278. **Sculpture**, *Embrace*, 1950, by Alexandre Noll, $35,000, 440 Lafayette, New York City. 212-995-1950. Hoffman nesting **tables**, ICF Group, 920 Broadway, 2nd Floor, New York City. 212-750-0900.

Pages 112-113, rosewood **chair**, $3,000, Regeneration, 38 Renwick Street, New York City. 212-741-2102. Rambusch, 28 West 25th Street, New York City. 212-675-0400. www.rambusch.com. **Cabinetry** by F&W Woodwork, 1267 Flushing Avenue, Brooklyn, NY. 718-381-7939. Walnut **table**, $6,800, and **vase**, $85, Aero Ltd. **Paintings** by Eric Amouyal, the *Tears* series, NYC. Eric Amouyal. Donahue/Sosinski Art, 560 Broadway, Suite 304, New York City 10012. 212-226-1111.

Pages 114-115, Luminary Tools, 135 Gardener Avenue, Brooklyn, NY 11237. 718-418-3920. Antik, 104 Franklin Street, New York City. 212-343-0471. Hopes Architectural Products, Jamestown, NY. 716-655-5124. Burlington **stone floor** of sunroom, Stone Source, 215 Park Avenue South, New York City 10003. **Floor** installed by Associated Marble Industry, Inc., 101 West End Avenue, Inwood, NY 11096. 212-979-6400. Dining room wall panel **fabric**, Transition, from Knoll. For information, call 800-445-5045.

SPLENDOR IN THE GLASS

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Architect, Hugh Newell Jacobsen, F.A.I.A. Architect, 2529 P Street NW, Washington, DC 20007. 202-337-5200.

Project architect, Ernest A. Schichler.

Project interior designer, Thérèse Baron Gurney, A.S.I.D.

Pages 118-119, Knoll. 800-445-5045. Henry Calvin Fabrics, available through Donghia. 800-DONGHIA. Available through architects and designers. Casella Lighting & Designer Hardware, San Francisco, CA. 415-626-9600. **Carpet**, Woolshire Carpet, Calhoun, GA. 706-625-0080.

Pages 120-121, Corian by Dupont. 800-441-7515. www.dupont.com. Kohler. 800-4-KOHLER. Calvin Klein Home. 800-294-7978. Cassina. 800-770-3568. Zographos, New York City. 212-545-0227. All glass **vases**, Aero Ltd., 132 Spring Street, New York City. 212-966-1510.

NEW BALANCE

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Architect, M. Charles Bernstein Architects, offices in Aspen, CO, and Santa Monica, CA. 310-260-4731. E-mail,

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Landscape design, Achva B. Stein, Pasadena, CA. 626-441-3693.
Interior designer, Leslie Harris/Interior Design, 501 North Alfred St., Los Angeles, CA 90048. 323-651-1422.
Custom woodworking, Michael P. Johnson Fine Wood, Los Angeles, CA. 310-376-5258.
Pages 122-123, Translite. 800-473-3242. Stainless steel **kitchen fabrication**, Paul Keohane, Custom Metal Fabricators, Orange, CA. 714-637-2409.
Pages 124-125, Knoll. 800-445-5045. Flos USA. 800-939-3567. Living room **rug**, designed by Leslie Harris. Aubergine Venetian plaster **wall**, Real Illusions, Inc., 310-452-0237. Eglinton **club chairs**, Keilhauer. 800-724-5665. www.keilhauer.com. Custom steelwork on **headboard**, Artist and designer Ron Taybi for Rami Designs, Santa Anna, CA. 714-540-2817.
Pages 126-127, Gröhe America, Inc., Bloomingdale, IL. 630-582-7711. Kroin, Boston, MA. 617-492-4000. Duxiana, 8817 Beverly Blvd., Los Angeles, CA 90048. 310-271-3960. Artemide. www.artemide.com. Steel sliding **door**, designed by architect, fabricated by Tecknit Specialty Doors, Gardena, CA. 310-329-9084. Tatami **rugs** and **coffee table**, Marukai, 1740 West Artesia Blvd., Gardenia, CA 90248. 310-660-6300. **Paintings** in tatami room by Barbara Sternberger. Elizabeth Leach Gallery, 207 Southwest Pine Street, Portland, OR 97204. 503-224-0521.

MILLENNIAL MAZE MAKING

Pages 130-135
Corn maze designer, Labyrinthus. Tours, France. 011-33-2-47-42-63-62.

THIS IS KANSAS

Pages 136-141
Architect, Rockhill & Associates; contact Dan Rockhill or David Sain. 785-864-4024.

PHOTO CREDITS

Domestic Bliss
Page 18, center photo, Corbis; bottom section, from left, Corbis/Bettmann, Corbis/Hulton Deutsche, Henri Cartier-Bresson/Magnum, Bob Adelman/Magnum.
Page 20, bottom section, from left: Joyce Ravid, Darryl Patterson, Larry

Light Catcher

(*Cont. from page 114*) is the first room you see as you enter from the street. It is low and somewhat dark. When you leave it and pass through the entrance hall, you can look up into 25 feet of light cast by the skylight.

Light is the decorator here, but it's the stairway that provides the excitement. Nothing prepares you for its sculptural drama. A tantalizing mix of public and private, its form absorbs your attention while the translucent peekaboo glass panels lining it conceal the family from your gaze as they move along. The complexity of the piece is a flamboyant note beautifully set off by the subtle interior, almost as if the architect had been mindful of Flaubert's instruction to keep your daily life restrained so you can be wild and original in your work.

Gluck admits that the experience of creating the staircase was an edgy one, as he hadn't any firm idea of how it would turn out. If his work has any signature style, which he denies, his admirers would say it emerges in voyages of discovery like this one.

Splendor in the Glass

(*Cont. from page 120*) the walls, ceiling, and floor define my space, to give it scale and presence and order."

Though the owners were warned that Jacobsen has a tendency to be controlling with clients, they insist that their project was a true collaboration. The only problem was the kitchen. Jacobsen likes to close off kitchens, to hide the inevitable messiness. The wife did not want to feel cut off from her family and guests when they were eating in the adjoining dining room. Eventually, Jacobsen designed floor-to-ceiling folding doors between the two rooms. Not surprisingly, today the doors are folded back.

Like many Florida houses, this one is only a single room wide. Each room has floor-to-ceiling, openable mullioned windows on opposite sides. "The one thing you need in a tropical house is cross-ventilation in every room," Jacobsen says. "They have air-conditioning, but this house works fine without it."

Raised in Michigan, 70-year-old Jacobsen studied with Louis I. Kahn at Yale and worked for Philip Johnson for a year before moving to Washington, D.C. Since then, he has built not only hundreds of houses but also an addition to the Capitol, and has renovated the American Embassy in Paris. "I'm still learning," he says. "Ten years ago I would not have been able to do the house in Windsor."

It's oddly fitting that his next project is a small new house in Windsor, another skillful exercise in modernity, Windsor style. It is, Jacobsen says gleefully, "one more attempt to crack the code."

TheIndex

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Past Perfect
Page 74, *House & Garden*, July 1960, courtesy of CNP archives.

ADDITIONAL INFORMATION

For more information about Château Saint Loup (October 1999 issue, "New Glory Days"), please contact Château de Saint-Loup-sur-Thouet, 79600 Saint-Loup-Lamairé, France. 011-33-5-49-64-81-73. Fax: 011-3- 5-49-64-82-06. E-mail: saint-loup@wfi.fr. Web site: http://www.chateaudesaint-loup.com.

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—PRODUCED BY MARGARET A. BUCKLEY

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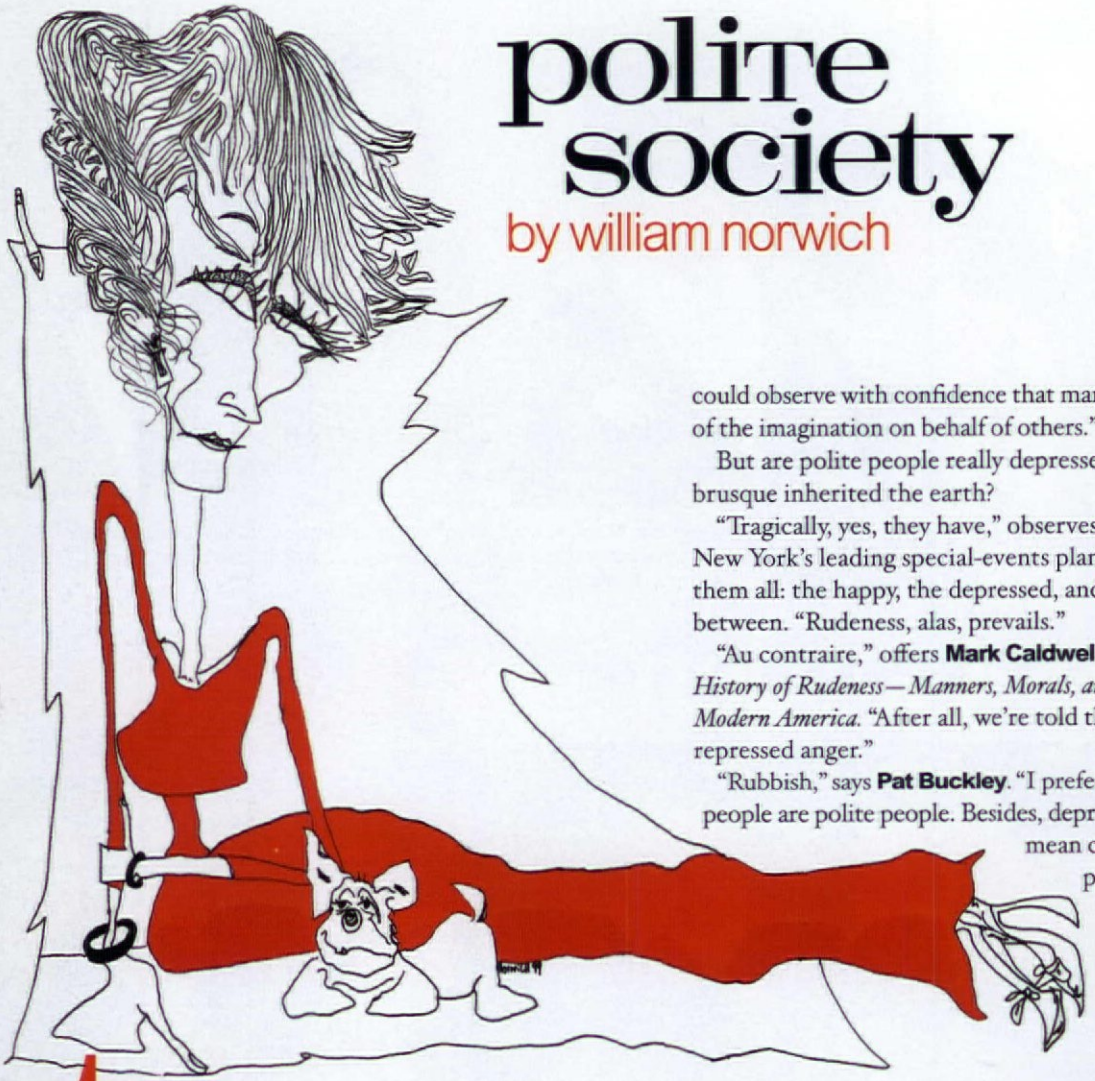
nch Designer Showhouse Gala to benefit The American Hospital of Paris, October 12th, New York City. Left to right: **Sherri Donghia**, Executive e President of Design and Marketing, Donghia; **Paul Mathieu**, Designer; **Dominique Browning**, Editor, *House & Garden*; **Stephanie Odegard**, President d Owner, Odegard; **Deborah Bingham**, Vice President, Pierre Frey; **Jacques Garcia**, Designer.

House & Garden Out & About

99 Fall High Point Furniture Market, October 14th, High Point, NC. Left to right: **Howard Harris**, Marketing Director, Guy Chaddock & Co.; **Brooke ddard**, Senior Editor, *House & Garden*, **Stephen Elrod**, Vice President and Creative Director, Lee Jofa; **Alexander Julian**, President, Alexander Julian, ; **Frances Gravely**, Vice President of Communications, Vietri; **Adam Taylor**, Sales Development Manager, Vietri.

use & Garden's Third Annual Luxury Marketing Summit, 'Luxury Brands & The Young, Wealthy and Wired Consumer', September 8th; w York City. Left to right: **Cary Kravet**, President, Kravet; **Susan Freedman**, Vice President, Clarence House; **Thomas Lampson**, Sales Associate, Lorin rsh; **Mario Buccellati**, President, Buccellati Holding America; **John F. Smith**, Vice President & General Manager, General Motors Corporation, Cadillac tor Car Division; **Michael D. Aaron**, Chairman, Sherry-Lehman Inc.; **Nancy Corzine**, President, Chief Executive Officer, Nancy Corzine; **Anthony J. Ambrosio**, Executive Vice President, Tourneau.



polite society

by william norwich

THE GOOD NEWS? You're a wonderfully polite person. If they gave Nobel polite awards, you'd win one.

The bad news? Your civilized manners may be a sign that you need a shrink. According to a recent study, people who are happy are twice as quick to be rude than are depressed people. Psychologists in Australia who conducted the study observed that participants with jolly dispositions acted more confidently in social situations and were oblivious if their brusque manner offended others. Depressed people, on the other hand, were meek in their social dealings. They worried over their actions. They were concerned that any expression of personal need might hurt someone's feelings. As a result, they invariably beat around the bush. This apparently did not win them any points with the researchers. So much for the good old days when novelist **Elizabeth Bowen** could observe with confidence that manners are "the exercise of the imagination on behalf of others."

But are polite people really depressed people? Have the brusque inherited the earth?

"Tragically, yes, they have," observes **George Trescher**, New York's leading special-events planner, who has seen them all: the happy, the depressed, and everyone in between. "Rudeness, alas, prevails."

"Au contraire," offers **Mark Caldwell**, author of *A Short History of Rudeness—Manners, Morals, and Misbehavior in Modern America*. "After all, we're told that depression is repressed anger."

"Rubbish," says **Pat Buckley**. "I prefer to believe that happy people are polite people. Besides, depressed people—I don't mean clinically depressed people, because, of course, that's another matter—are much more rude, I find. People with a negative attitude are inclined to heap aspersions on others because it seems to help them feel better about themselves."

"Are you asking this in terms of decorating?" interior designer **Robert Couturier** wonders. "Because there is a lot of depressed decorating in the world, and I would not describe it as meek."

Apparently, one litmus test in the study involved asking participants what they would do if they wanted ketchup at a dinner party given by a proud hostess. The happy, smiling respondents said they would just ask for ketchup straight out. The thoughtful, self-conscious folk responded with vapors of worry and diplomacy, and eventually said they would swallow their request or ask in a manner of urgent apology.

Thank goodness there's some codependency left in this world. Under no circumstances should you ask for ketchup, unless you are at a diner or at a picnic featuring hot dogs and hamburgers. Given the dangers of widespread multicultural cuisine in the post–food-processor age, sophisticated people have learned to eat a little something at home before venturing into society if they are not yet acquainted with the abilities of the host and/or his cook.

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"I prefer to believe that happy people are polite people"
—Pat Buckley

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