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CHRISTOPHER IRION

J U L Y

California
living
à la
Clifford May
page 52

NCH & G

FEATURES

- | | | |
|---|------------------|-----------|
| FROM COW TO COUCH | ANNE TELFORD | 48 |
| <i>Leather furniture comes home from the office</i> | | |
| LIFE IN A MAY-FRAME | ANN BERTELSEN | 52 |
| <i>Cliff May defines California style</i> | | |
| MURPHY'S LAW OF GRAPHICS | ANN BERTELSEN | 60 |
| <i>Marin designer Harry Murphy creates a perfect home</i> | | |
| ROMANCING THE ROSE | RACHAEL GROSSMAN | 66 |
| <i>Korbel's garden showcases antique roses</i> | | |
| THE TASTES OF SUMMER | | 70 |
| DIANE ROSSEN WORTHINGTON | | |
| <i>Excerpt of new book on al fresco dining</i> | | |
| FOCUS ON REAL ESTATE | | 83 |
| <i>Special supplement</i> | | |

DEPARTMENTS

EVENTS _____	10	HOW TO _____	78
SHOPS _____	20	MONEY _____	80
OBJETS D'ART _____	26	MENU _____	88
GALLERY _____	30	FOR WHAT IT'S WORTH _____	110
ART _____	40	RESOURCES _____	112
IN THE GARDEN _____	42	B & W _____	116

ABOUT THE COVER

Jim and Lynn Cornish enjoy the casual feel of their Cliff May-designed home, page 52. Photography by Christopher Irion.

NORTHERN CALIFORNIA HOME & GARDEN

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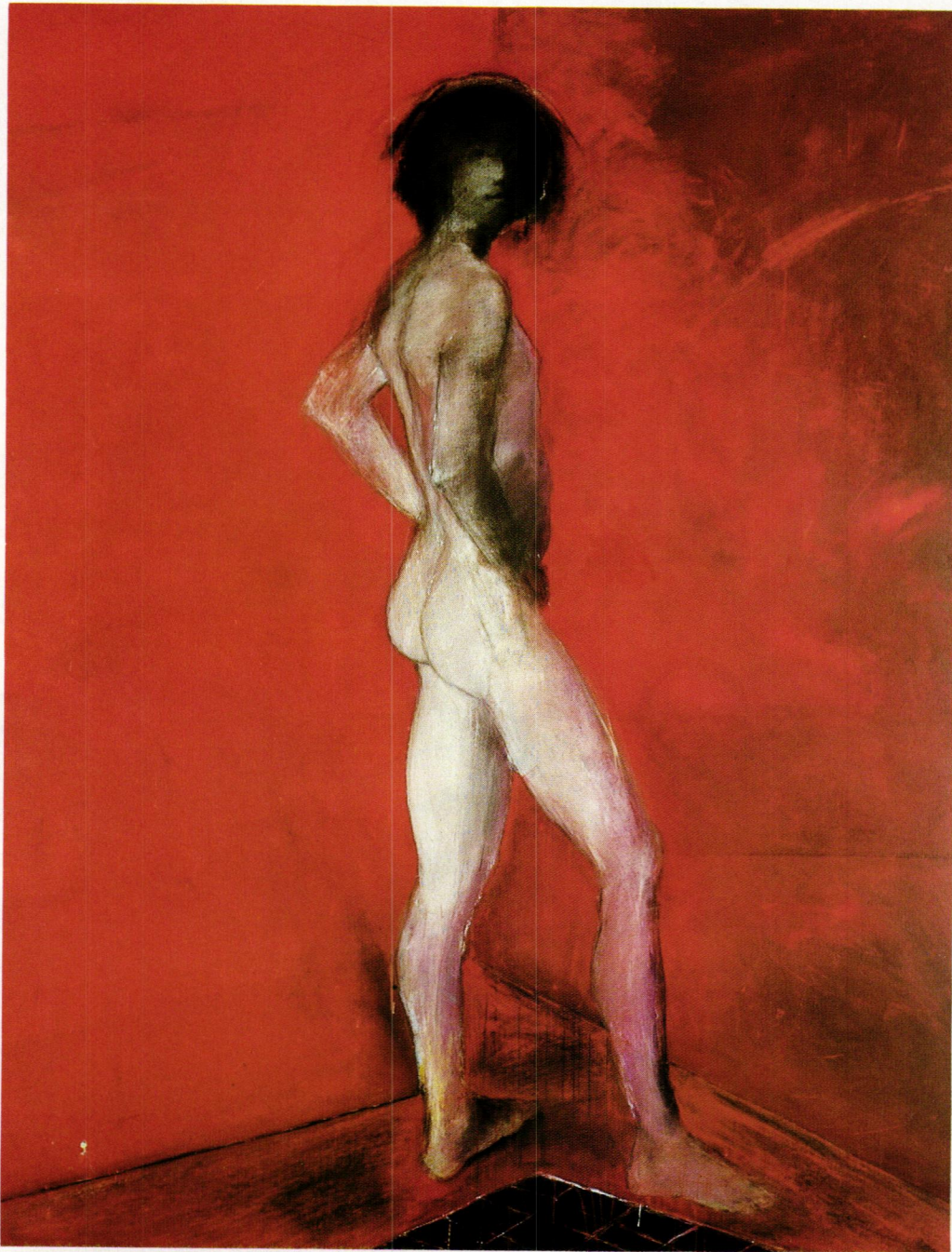
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Untitled, 1987

60" × 72", Oil on canvas

Exhibition Dates: July 5 – August 13

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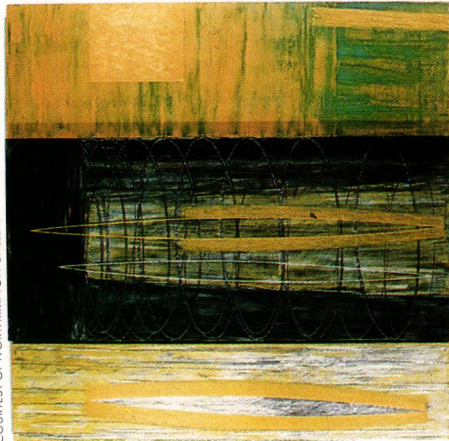
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Introductions '88

San Francisco's biggest visual art event will take place Saturday, July 9. A city-wide showcase for new talent, this public event begins at 11 a.m. with free open house receptions at 32 participating galleries and culminates with a benefit



COURTESY OF IVORYKIMPTON GALLERY

UNDERSTANDING ANTHROPOLOGY
Larry Brown, oil on wood

party at 5:30 p.m. at Club DV8, the popular South of Market nightclub. Sponsored by the San Francisco Art Dealers Association (SFADA), a non-profit organization, *Introductions* is an annual event featuring the work of artists exhibiting in a major show for the first time in the Bay Area. The exhibitions will continue through July. Artists and art dealers will be on hand to discuss the artwork throughout the open houses, from 11 a.m.-5 p.m. Complimentary refreshments will be served at each gallery. Participating galleries in the Union Square area are all within walking distance. Free shuttle buses will also be available for transportation to those galleries in outlying areas, bus tours will be guided by docents from the San Francisco Museum of Modern Art. Immediately following the open house receptions will be a party at



COURTESY OF CONTEMPORARY REALIST GALLERY

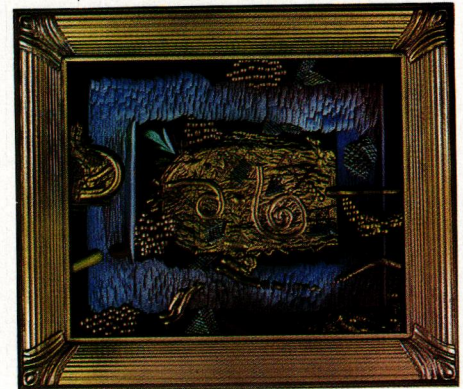
UNTITLED, Peter Nye, oil on paper



COURTESY OF GRANSTONE

#4 UNTITLED
Gary Amerigian,
mixed media sculpture

Club DV8 to include dancing, refreshments, a special slide show and art-related door prizes including an all-expenses paid fishing expedition to Baja with local art luminaries and a \$320 gift certificate for an art purchase at any one of the participat-



COURTESY OF JEREMY STONE GALLERY

WORM WINDOW
Richard Brewer, lacquer/plexiglass

ing galleries. Tickets for the party are tax deductible and cost \$20 in advance or \$25 at the door. *Introductions* is an annual event originated by the SFADA in 1974. Over the years, the organization has raised funds for a number of art projects and institutions including the San Francisco Art Institute, Oakland Museum, and San Francisco Museum of Modern Art. It also established 80 Langton Street, a viable alternative space for area artists.

For more information, phone 415-626-7498.

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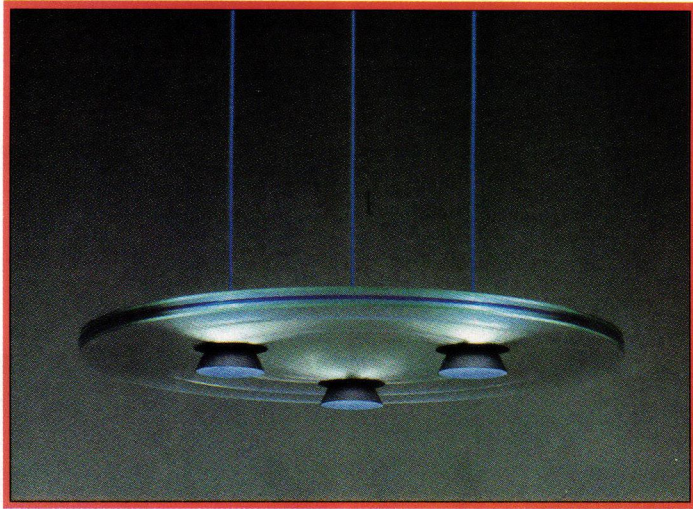
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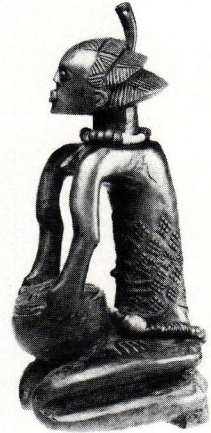
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Fourth of July Celebration

The annual free *Fourth of July* celebration and fireworks at Crissy Field in San Francisco begins at 3 p.m., continues through the day with music, food booths and festivities, and comes to a brilliant close with a colorful fireworks display.

For general information, phone 415-556-0560.



LUBA UPEMBA,

Kneeling Female Figure with Bowl eastern Zaire, 19th century.

African Figurative Sculpture

Forms and Forces: Dynamics of African Figurative Sculpture, forty-four wood sculptures from the collection of Ruth and Marc Franklin of San Francisco are on display through July 10 at the M.H. de Young Memorial Museum in San Francisco's Golden Gate Park. Included are examples from West Africa, Nigeria, Cameroon, Gabon, Angola, and Zaire. Each piece has been selected for its aesthetic power and rarity from one of the best researched collections in private hands.

For further information, phone 415-750-3614.

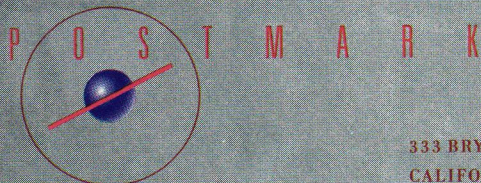
Obon Festival

This annual Monterey event the weekend of July 9-10, features demonstrations of Japanese flower arranging and bonsai, calligraphy, judo, and dancing by

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Photography: Kiti Morris



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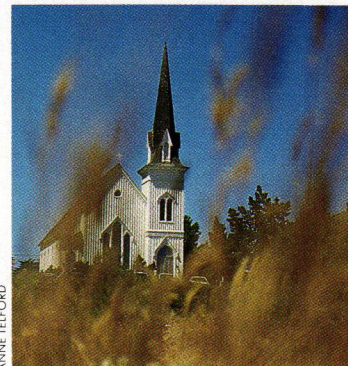


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ROBERT YARRI

kimono-clad buyo dancers. Many food booths offer a variety of Japanese delectables. Admission is free to the public, donations welcome. Monterey Fairgrounds, Monterey.

For further information, phone 408-394-0119 or 408-394-2111.



ANNE TELFORD

Mendocino Showcase

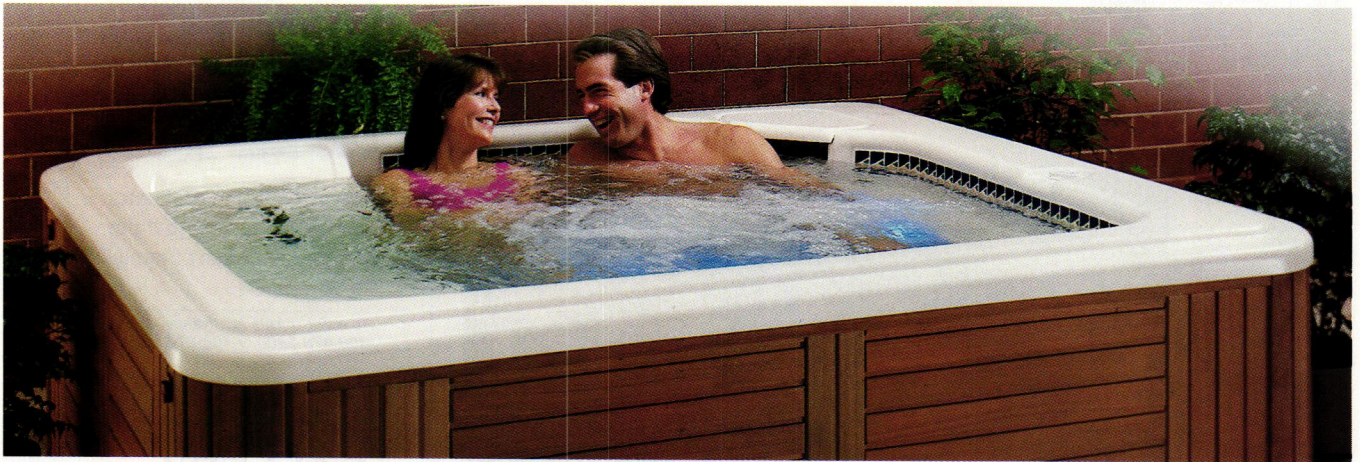
Mendocino County shows off its art, wine, and food the weekend of July 16-17. The Mendocino Art Center will host this extravaganza, including seminars, food and wine tastings, a wearable art fashion show, and an auction.

For more information, phone the Mendocino Art Center, 45200 Little Lake Street, Mendocino 95460, 707-937-5818.

**Hot Food . . .
Hot Music**

To warm up for the fireworks on the Fourth, radio station KUSP presents the third annual *KUSP Cajun Chomp & Stomp*, Sunday, July 3 from noon to 6 p.m. at Aptos Village Park (at the entrance to Nisene Marks State Park). Inspired by the spirit of New Orleans, the *KUSP Chomp & Stomp* reads like a menu from a five-star Cajun picnic. Sample oysters, jambalaya, hot links, and of course, crayfish. The Santa Cruz Brewing Company will be offering their locally brewed lagers at this fund raising event for the central coast's oldest public radio station and the only National Public Radio member station on the Monterey Bay. A zydeco band from Louisiana and a

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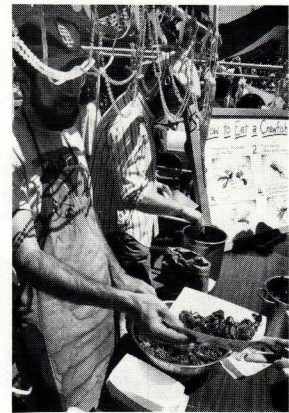
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Ames Gallery

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artist who was institution-
alized for 36 years. Born in
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Open Wednesday-Saturday, 2 p.m.-6
p.m., 2661 Cedar Street, Berkeley,
415-845-4949.

Barclay Simpson Fine Arts

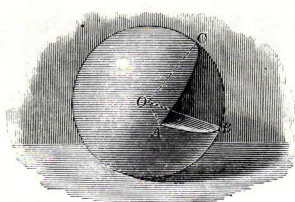
California College of Arts
and Crafts recent graduates
awards show including
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Open Wednesday-Saturday, 11 a.m.-6
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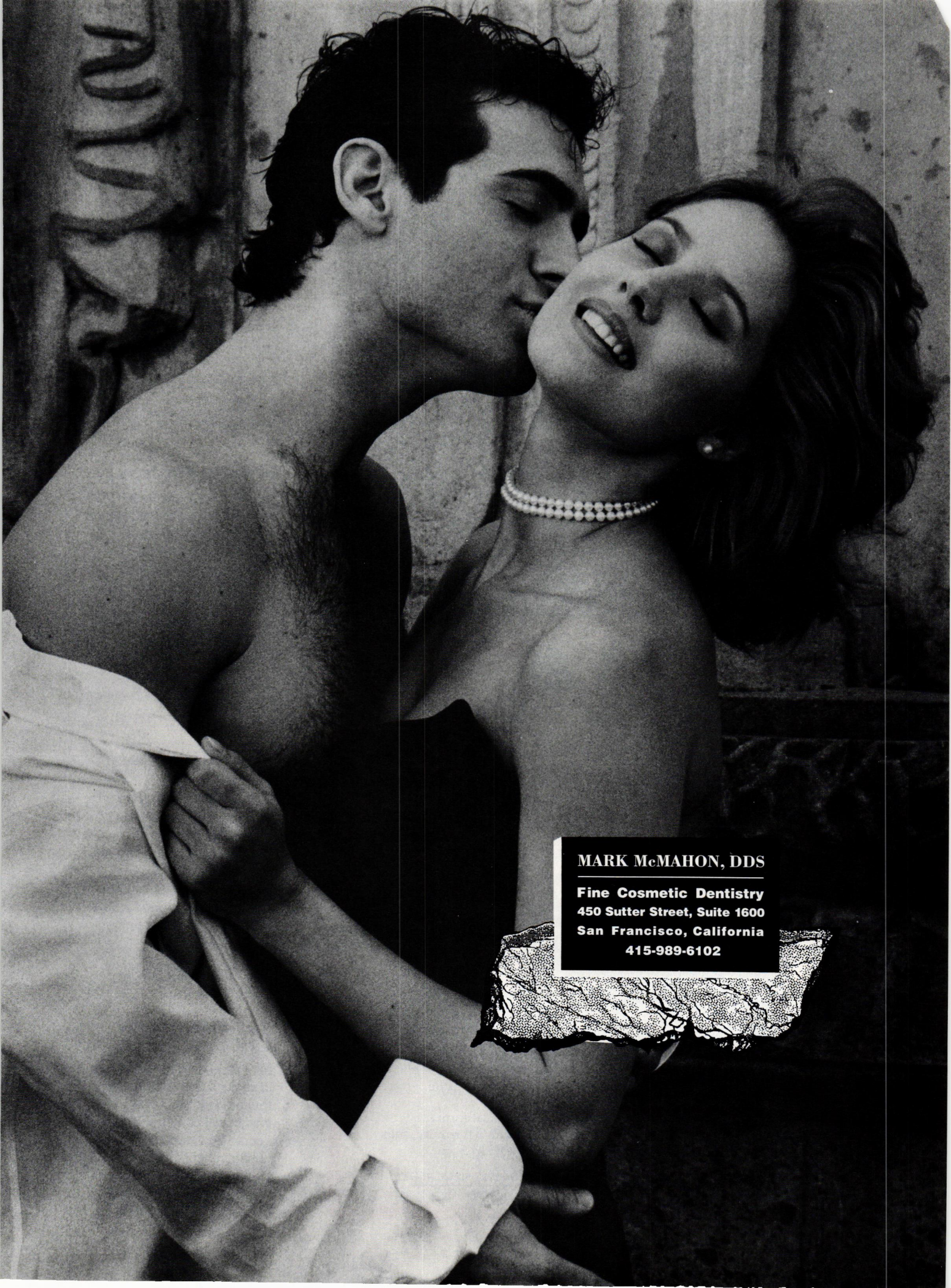
Hawaiian watercolorist
Hiroki Morinoue from June
21 until the end of July. This
will be the first show on the
mainland for the artist, who
is a lecturer at the University
of Hawaii.

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Friday-Saturday, 11 a.m.-10 p.m.; 26
Main Street (Main Gallery), Tiburon,
415-435-6400; Open 10 a.m.-6 p.m.
daily at 686 Bridgeway, Sausalito,
415-331-0500.

Gallery 30

Gallery artists Stanley Grosse, Jack Hooper, Joe Price and Elizabeth Voelker from July 1 until August 15.

Open Tuesday-Saturday,
11 a.m.-5:30 p.m., 30 East Third
Avenue, San Mateo, 415-342-3271.

Haines Gallery

Through July 2, paintings by Kevin Kearney and Patrick Maloney, featuring two distinctive Bay Area approaches to painterly landscapes. July 5 through August 13, *Introductions '88*, paintings by Stephen Namara and sculpture by Kathleen Edwards.

Open Tuesday-Saturday, 11 a.m.-5:30
p.m., 855 Folsom Street, 2nd Floor, San
Francisco, 415-882-4470.

Iannetti-Lanzone Gallery

Mixed media collage-like 3-D paintings by Sam Gilliam, and paintings by Frank Owen who works by molding thin bas relief shapes with a plastic-based material onto canvas, applying color both during and after this process through July 16.

Open Tuesday-Saturday, 10 a.m.-6
p.m., 310 Grant Street, San Francisco,
415-956-6646.

Jeremy Stone Gallery

Exhibition of relief-sculpted plexiglass abstractions by Richard Brewer, mixed media wall constructions by Laura Raboff and abstract configurations suggestive of icons painted on burlap and wood (which is shaped and gouged) by David Schoffman



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July 1 through 30.

Open Tuesday-Friday, 10:30 a.m.-5:30 p.m., Saturday 11 a.m.-4:30 p.m., 23 Grant Avenue, San Francisco, 415-398-6535.



ALLEN MAERTZ
Citizens #41, 1986, oil

Jennifer Pauls Gallery

An exhibition of oil paintings by Allen Maertz whose large colorful canvases have been shown throughout the Southwest and in Southern California will be displayed July 5 through August 6.

Open Tuesday-Saturday, 11 a.m.-4:30 p.m. and by appointment, 1020 10th Street, Sacramento 95814, 916-448-4039.

Kersting Galleries

Bronze sculpture by Ric McClain, ceramics by Bill and Maureen Ellis and acrylic paintings by Grey Hawthorne; other works by gallery artists featuring glass, ceramics and bronze sculpture.

Open daily 10:30 a.m.-5:30 p.m., 639 Bridgeway, Sausalito, 94965, 415-332-3033.

Susan Cummins Gallery

Ceramic sculpture by Poe Dismuke will be exhibited from June 27 through July 30 as part of *Introductions '88*. Dismuke's work is a personal synthesis of the Bay Area trompe l'oeil tradition with folk art.

Open Monday-Saturday, 11 a.m.-6 p.m., 32 Miller Avenue, Mill Valley, 415-383-1512. □

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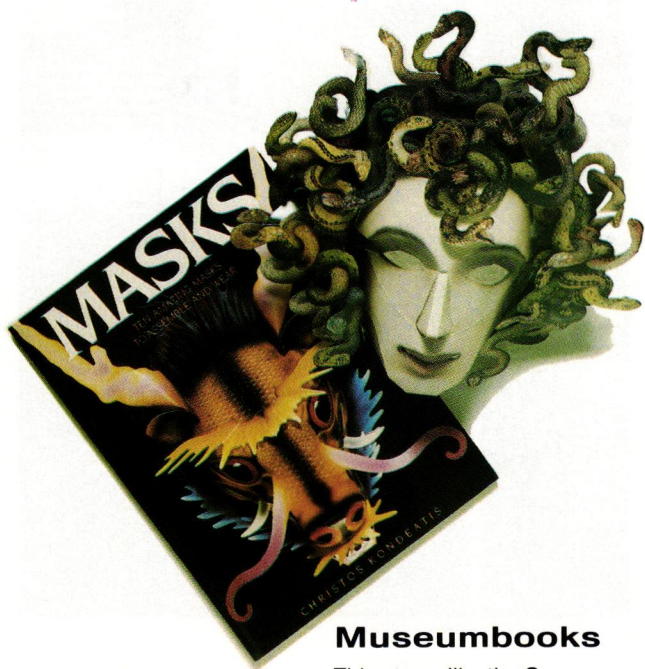
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Museum stores exhibit new and unusual treasures



Museumbooks

This store, like the San Francisco Museum of Modern Art itself, is packed with items which are thought provoking and excite the imagination. From the finest and most serious art books and design objects to the serious business of creative child's play, *Museumbooks* is regarded by those in the know as one of the best sources of fine children's books in San Francisco. Museumbooks carries numerous architectural and

art objects, and all proceeds from the store go directly to support the programs of SFMMA, a non-profit educational institution.

Museumbooks, 401 Van Ness Avenue, San Francisco, 94102, 415-863-8800, Tuesday, Wednesday and Friday 10-6, Thursday 10-8, Saturday-Sunday 11-5:20.

The Museum Stores

The newly expanded *Museum Stores* specializes in gifts related to the fine arts. The selection ranges from books, notecards, giftwrap, and children's books to sculpture reproductions and unique jewelry. The *Museum Stores* produces merchandise exclusively adapted from the collections of the Asian Art Museum and the M.H. de Young Memorial Museum, which share the same address in Golden Gate Park. The "Hundred Flowers" scarf is adapted from a Qing dynasty "famille rose" vase in the collection of the Asian Art Museum. All silk, it measures 32"x32", and sells for \$50.

The Museum Stores, Golden Gate Park, San Francisco, 94119, 415-221-4811, Wednesday-Sunday 10-4:30, first Wednesday of every month 10-8.

Crocker Art Museum Shop

Treasures abound in an elegant Victorian setting at Sacramento's *Crocker Art Museum Shop*. Located within the oldest public art museum in the west, the shop specializes in a fine selection of art books, local, regional and international jewelry, toys for art educa-



tion, children's books and unique gifts. Among the items currently featured are Fred Babb's "What is Art?" ceramic pins, Metropolitan Museum of Art notecards and gifts, Kondos and Thiebaud posters, Picasso mobiles, William Gatewood prints, exotic masks, Art Rummy, *A Victorian Posy* scented book of poetry and David Hockney's recipe for strawberry cake in *The Artist's Palate* cookbook.

The Crocker Art Museum Shop, 216 O Street, Sacramento 95814, 916-449-5423, Tuesday 1-9, Wednesday-Sunday 10-5.

Oakland Museum Store

Set on the first level of the distinctive building designed by Kevin Roche and John Dinkeloo, the *Oakland Museum Store* specializes in books and gifts that represent California's history, art,



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and ecology. The array of art, craft, and photography books show a strong emphasis on the art and artists of California, both contemporary and historical — also, special booksigning events for local authors take place often. One of the store's specialties is the selection of contemporary jewelry made in glass, enamel, silver and exotic materials by local craftspeople. The store also features nature field guides specific to the Western region, and guides to local travel and history, as well as regional cookbooks.

Oakland Museum Store, 1000 Oak Street, Oakland, 94607, 415-834-2129, Wednesday-Saturday 10-5, Sunday 12-7.



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The Academy Store is located in Golden Gate Park at the California Academy of Sciences, the home of Morrison Planetarium, Steinhart Aquarium and the natural history museum. The store offers a wide selection of gifts relating to the natural world. By carrying natural history books, field guides, and educational children's books, it is the intent of The Academy Store to offer a hands-on extension of the museum and promote a greater awareness of the natural world. Pottery, textiles, jewelry and art objects from around the world are also featured, as well as an extensive assortment of children's items designed for exploring and enjoying.

The Academy Store, Golden Gate Park, San Francisco, 94118, 415-750-7270. Open every day 10-5, except Thanksgiving and Christmas.



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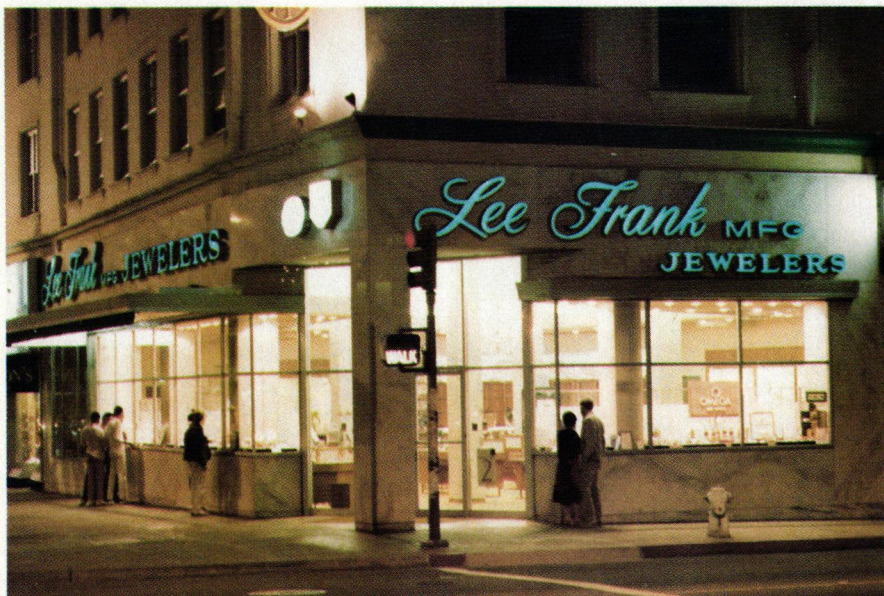
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University Art Museum

Despite its diminutive size, the *University Museum Bookstore* stocks an impressive number of titles with an emphasis on scholarly and academic themes, due to its affiliation with the University of California. It also carries coffee table-style art books, and a good series of Berkeley graphic artist David Lance Goines' prints done expressly for the Museum's Pacific Film Archives. The store also stocks the requisite catalogs of past and current exhibitions, such as last year's successful *Made in U.S.A.* show and the more recent *Starr Twin* show that ran in the Matrix Gallery.

University Art Museum Bookstore, 2625 Durant Avenue, Berkeley, 94720, 415-642-1475. Open Wednesday-Saturday 10-5, Sunday 12-7.

Book & Gift Shop at the San Jose Museum of Art

As the emphasis at the San Jose Museum of Art is on 20th-century American art, the *Book & Gift Shop* features books on these artists and photographers, with a good selection on California artists. There is always a choice of cards and books on Ansel Adams, and numerous stationery items from the Metropolitan Museum of Art. This store is particularly proud of its carefully picked selection of children's books, which avoids titles containing any racial or sexual stereotypes. A specialty of the *Book & Gift Shop*, for which they are gaining a reputation, is their collection of jewelry designed almost exclusively by California artisans. The shop also offers beautiful handcrafted items and a selected number of artist's originals.

Book & Gift Shop, San Jose Museum of Art, 110 South Market Street, San Jose, 95113, 408-294-2787, Tuesday-Friday 10-6, Saturday 10-4, Sunday 12-4. □

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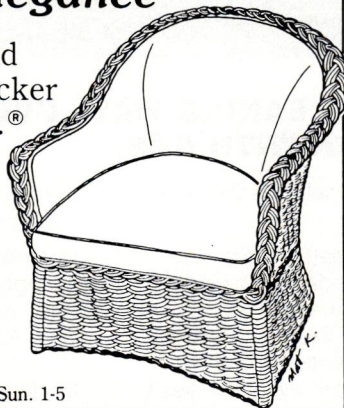
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Corfu cocktails

Stephen Smyers is a Benecia glassmaker who has devoted the last eight years of his career to the production of stemware and barware. Featured in the permanent collection of the Corning Museum's Twentieth Century Glass, *Smyers Glass* has received numerous awards and also produced a fine line of elegant tableware, such as the Corfu Cocktail Set. "The

inspiration for the set came to me while on a visit to the Greek Isles," says the artist. "I've sought to blend the classical Greek image with contemporary usage." After months of experimentation, the Mediterranean colors were perfected. The Corfu set includes a mixer/stir and four glasses and is available in eight colors or clear; \$38 per glass, the mixer/stir is \$130 and the price for the set is \$280.

Smyers Glass, 675 East H St, Benecia, 94510, 707-745-2614. Available at *Out of Hand*, 1303 Castro, San Francisco; *Julianne's*, 6540 Washington Street, Yountville, 94599, 707-944-9211; and *Temptations*, 10466 Lansing Street, Mendocino, 95460, 707-937-0610.

Leaping Lizards!

These little critters are actually a string of lights. Designed by artist Sue Scott, owner of *Primal Lite*, they are part of a new line of creatures which glow in the dark. Bunch-a-Lizards is an 18-foot string of 10 lights (perfect for those Southwest-style Christmas trees), with each reptile made of molded plastic and measuring four inches long. Founded in 1986, *Primal Lite*

began its evolution with the *Lumasaurus* lamp, a "unique primal light source", and has expanded to include lizards and trout. Lizards were the next logical choice, as the artist was born and raised in the Southwest. "I lived near the Grand Canyon for almost ten years," she explains, "and I watched a lot of lizards. In fact, my nickname there was 'lizard' because that was the way I climbed." Prices start at \$18, and all lights are UL approved.

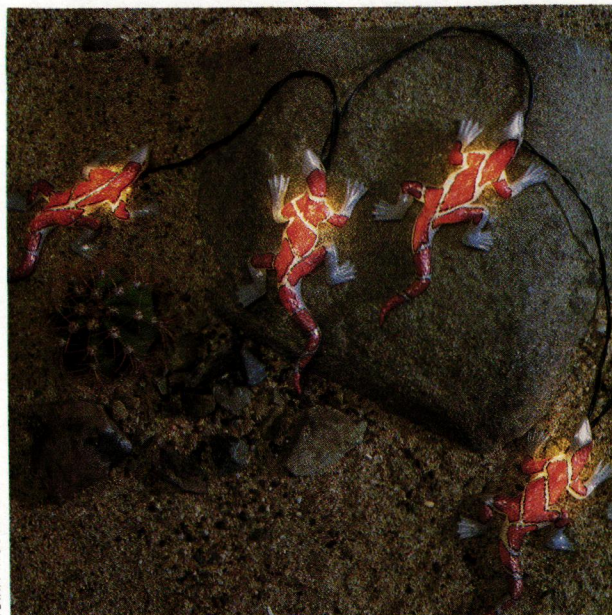
Primal Lite, 939 61st Street #10, Oakland, 94608, 415-428-1922.



Heavy Metal Furniture

Stephanie and John Kolkka are a young husband and wife team who have been designing and manufacturing furniture for three-and-a-half years. "We started with one simple design with a rust finish, and at that time metal furniture was really coming of age," says Stephanie Kolkka, co-owner and designer of *Kolkka Tables*, "and it just took off." Handcrafted in iron and glass at their factory, the pieces have a wide range of finishes such as pewter, rust, verdigris, slate, and aged sapphire. Along with custom one-of-a-kind pieces, Kolkka produces beds, settees, tables, étagères, lamps, plant and sculpture stands, and garden furniture. Prices for the table shown here start at \$695.

Kolkka, 1175 Shasta St., Redwood City, 94063, 415-327-5001 or 415-365-0303. Available at *Wroolie & LoPresti* at the *Galleria Design Center*, 101 Henry Adams, Space 215, San Francisco, 94103, 415-863-8815.



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SUSAN
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GALLERY

MILL VALLEY



TWIG CUP WITH FIGURE

Beth Changstrom, 1987, painting with ceramic construction, 25½" x 30"

Back rooms of galleries are usually rather privileged places, somewhat like private clubs, where regular collectors are taken, art students ask to be taken, and others wish to be taken but are often too self-conscious to ask. At the Susan Cummins Gallery in Mill Valley the curious visitor off the street has just as much access to the back room as a long-time client; in this gallery the back room, where many pieces not part of the current show are stored, is situated between the two "front" rooms, and is completely open.

While this unusual configuration is a function of logistics — storage space is very minimal — Cummins enjoys the fact that visitors to her gallery can get a sense of the breadth of her art work. "If you go into a gallery and see one type of work," she explains, "you can sometimes get the wrong impression about what the gallery shows."

Cummins recently featured Pam Glasscock's very pure watercolor por-

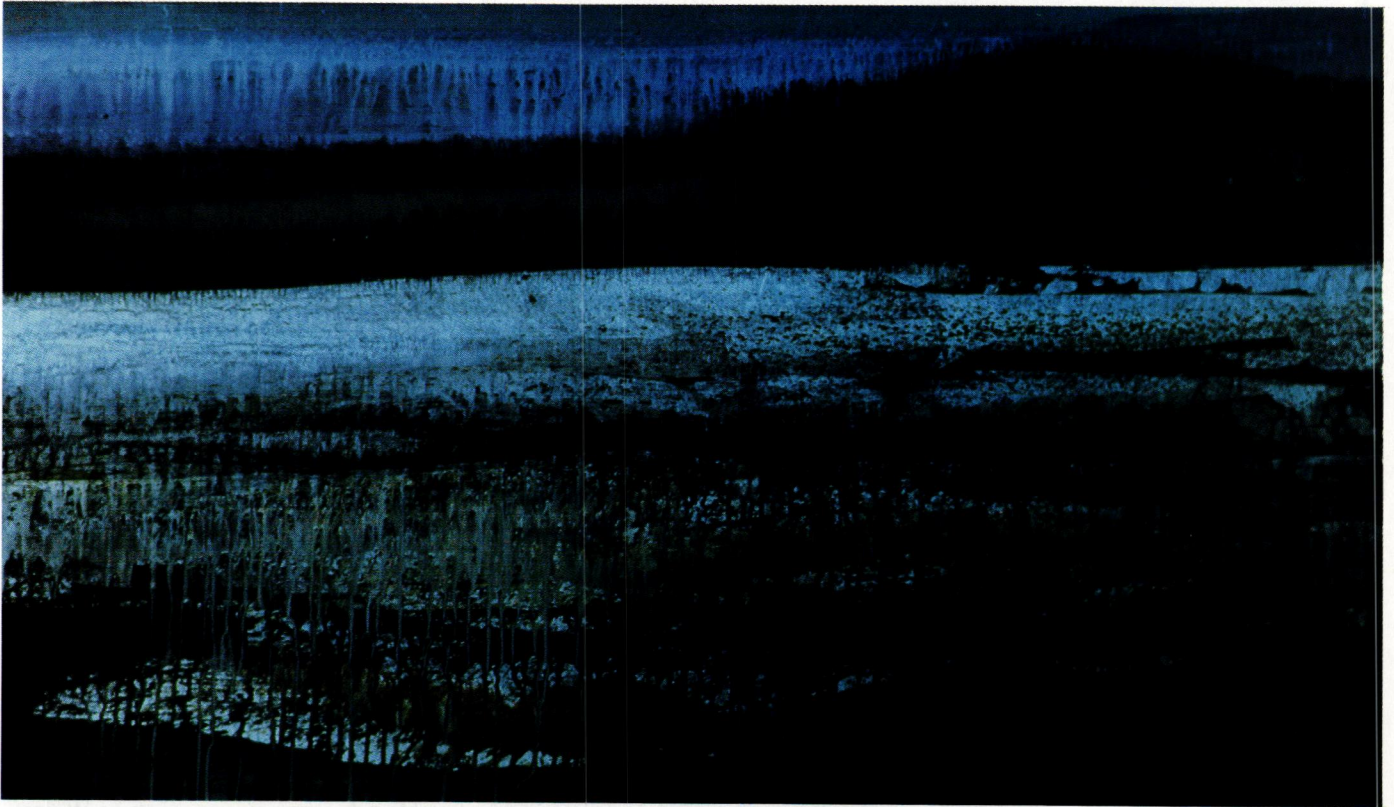
traits — almost botanical studies — of different flowers in the large, light front room. The principal case in the "back" front room showed lavish jewelry by Margaret Barnaby — wonderful fantasies of animal, sea and plant forms made of silver, gold and a variety of stones, with hieroglyphic figures secreted underneath. Stored in the middle area of this long, narrow gallery was a wide range of ceramic works, jewelry and paintings, ranging in price from \$40 to \$10,000, whose only commonality is that they appeal tremendously to Cummins's aesthetic sensibility.

Known nationally for her high quality jewelry and ceramics, Cummins shows works that have crossed the crafts border well into fine arts territory. She does have a few tea pots — two by Beth Changstrom rising out of architectural paintings, and artistic studies on this object, which would never come into contact with Darjeeling. Mike Moran's figures with images emerging out of the clay, Paul Soldner's

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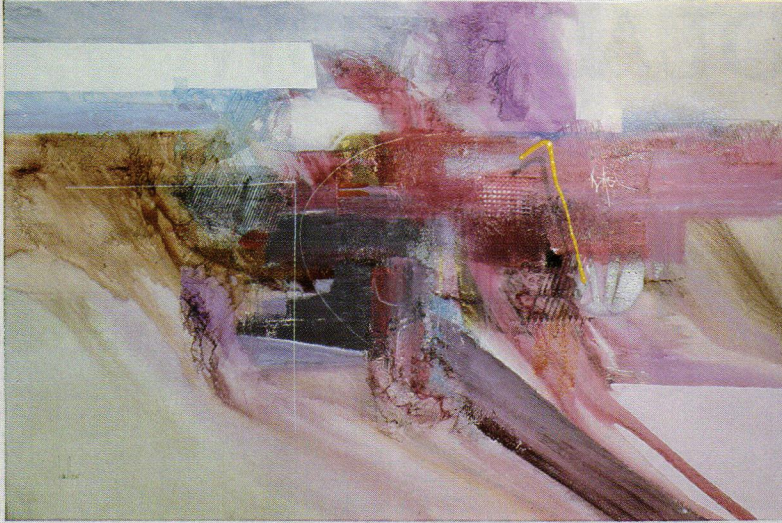
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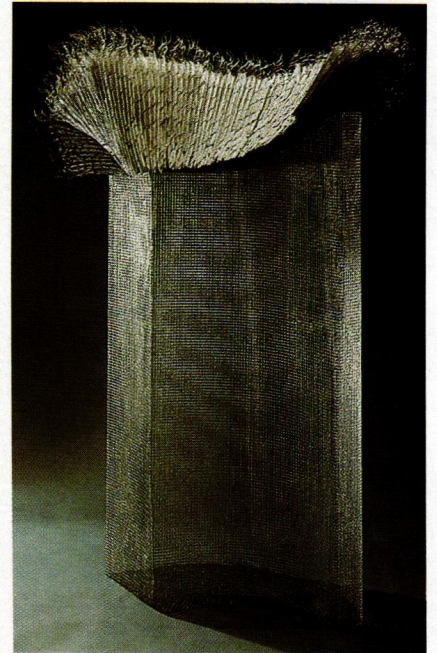
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elegant, abstract expressionist clay works and Ronna Neuenschwander's evocative African-inspired figures dealing with hunger, drought, and homelessness are examples of other ceramic works Cummins shows.

In the jewelry category, there's nary a strand of pearls in sight, though some pieces may use pearls in their natural shapes, along with precious and semi-precious stones. Others are just as likely to have an alligator's tooth, a red reflector, glass, or a rock incorporated into their design. Though all of the jewelry is wear-



GAYLE LUCHESSA, *Untitled, Aluminum XI*, 1988, 49" x 33" x 15"

able art, some pieces, such as William Harper's translucent cloisonné pins, are more like miniature paintings, while others, such as Robert Ebendorf's large, circular industrial-like bracelets resemble sculpture (his bracelets actually come with little display stands).

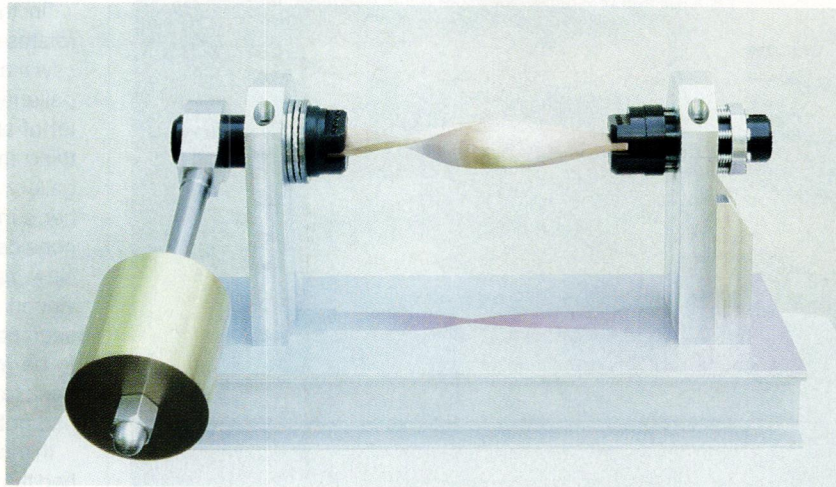
With the major recognition given certain ceramic artists such as Bay Area residents Robert Arneson, Peter Voulkos, and Viola Frey, works in clay are finding their way into more and more museums and galleries. "Much against the opinion of the established art world," claims Cummins, "clay is acknowledged to be a viable medium for the art world — it can contribute in a significant way. And it's happening now with jewelry too, though it's lagging behind in acceptance." Cummins cites recent shows of jewelry at the San Francisco Museum of Modern Art and various galleries — "places that never would have considered doing this in the past" — as evidence of jewelry's change in status.

Cummins' interest in art goes back to her childhood. It was a trip to Europe in



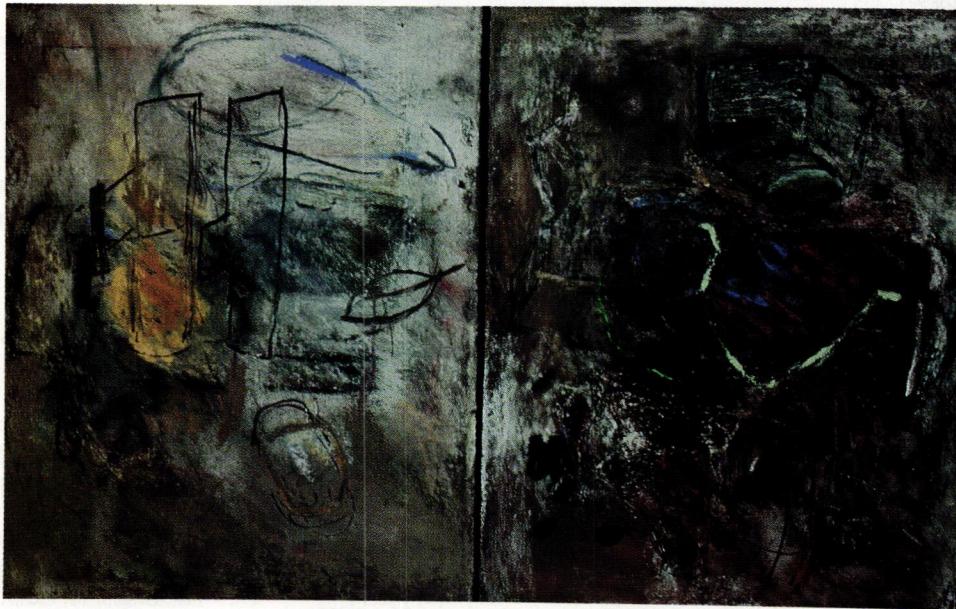
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high school that set her on her subsequent course. "From then on," she says, "I studied nothing but art — mostly history with some studio courses." Fourteen years ago she and Beth Changstrom began Fireworks, a retail shop selling ceramics and glass by American crafts workers.

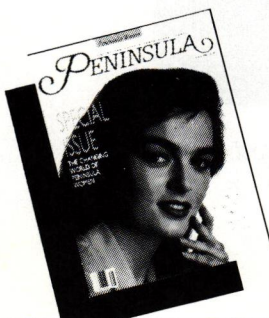
"In the process of running the shop," relates Cummins, "I went to many shows, saw many one-of-a-kind works in clay that galleries were showing, was meeting a lot of artists. As I was looking for something more challenging to do, starting a gallery seemed a logical choice." When her current space became available, she considered taking it over. It was a trip to New York, however, that ultimately convinced Cummins to take the place. "It seemed the obvious thing to do, but I had to be away to see that." So she rushed back to Mill Valley, hoping that the space had not been sold.

In the four-and-a-half years that she has had the gallery, Cummins has been slowly building up a stable of artists and collectors. The process of selecting the artists she represents is a little bit like finding a new friend, she thinks. In addition to responding favorably to their work, she wants to know that "our personalities will mesh and we can trust each other. I understand and respond to what they're trying to do with their work, they understand me, and we're both on the same path regarding hopes for their work. After all," she says, "we're talking about a long-term relationship."

"Every owner of a gallery has got to be a crusader or advocate for the kind of work or specific artists they believe in."

Visiting Cummins' gallery is like taking a crash course on what's new in jewelry and ceramics. The clay medium has been revolutionized by the introduction of state-of-the-art glue. Large works, such as Poe Dismuke's guitar that previously would have been impossible to construct, can now be made of smaller pieces glued together. Fragmented effects, such as those Margaret Keelan uses in some of her torsos, for example, are also possible because of glues. Because this medium is no longer relegated solely to the intermediary stage of creation — as a "sketch" for a sculpture, a mold for a bronze work, or a template for a marble piece — artists are fully exploring the potentialities of clay. Soldner for example, is experiment-

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ing with the chance aspects of the medium, its spontaneity, while Moran is exploring the personality of clay, its reactive nature, how it changes under multiple firings.

Located on one of two main streets in Mill Valley, a town that hugs the base of Mount Tamalpais, the Susan Cummins Gallery attracts many of the townspeople and their visiting relatives and friends. A quick glance at the guest book, however, reveals that people visit from London, Dayton, Houston, Oslo, Eugene, Buenos Aires, as well as Berkeley, Napa, and Los Angeles. It is not because they just stumble into the place as they might a San Francisco gallery, but rather because they have read of the Susan Cummins Gallery in art publications and know that there they can find an unusual collection of wearable art, the works of a specific artist, or figurative clay works.

Visiting Cummins' gallery is like taking a crash course on what's new in jewelry and ceramics.

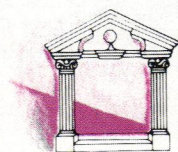
One by-mail customer is an assembly-line worker from Detroit who is "hooked into clay and has about 350 pieces," relates Cummins. "He reads a lot of magazines, talks to artists and gallery people, and is connected to this group via the telephone."

Though soft-spoken, Cummins is an avid exponent for contemporary jewelry and works in clay. "Every owner of a gallery has got to be a crusader or advocate for the kind of work or specific artists they believe in," she maintains. "Educating the public is half of what a dealer does." To this end, she encourages all of the artists she shows to present 20-minute slide shows concurrent with their openings.

For those who miss the lectures (some are held at the gallery and others in a larger hall), Cummins is thrilled when people come into her gallery and ask her about the artists.

Although she is in the selecting, promoting, and selling end of the art field, Cummins sees what she does as a dealer as having some similarities to what an artist does. "The dealer's creation," she says, "is 'collaging' together a lot of other people's work or several works of the same artist." And just as an artist's work changes and grows, her gallery undergoes a "metamorphosis" as the shows change and as her preferences evolve. "It's organic," she says. □

Karen Sharpe is a Berkeley-based free-lance writer.



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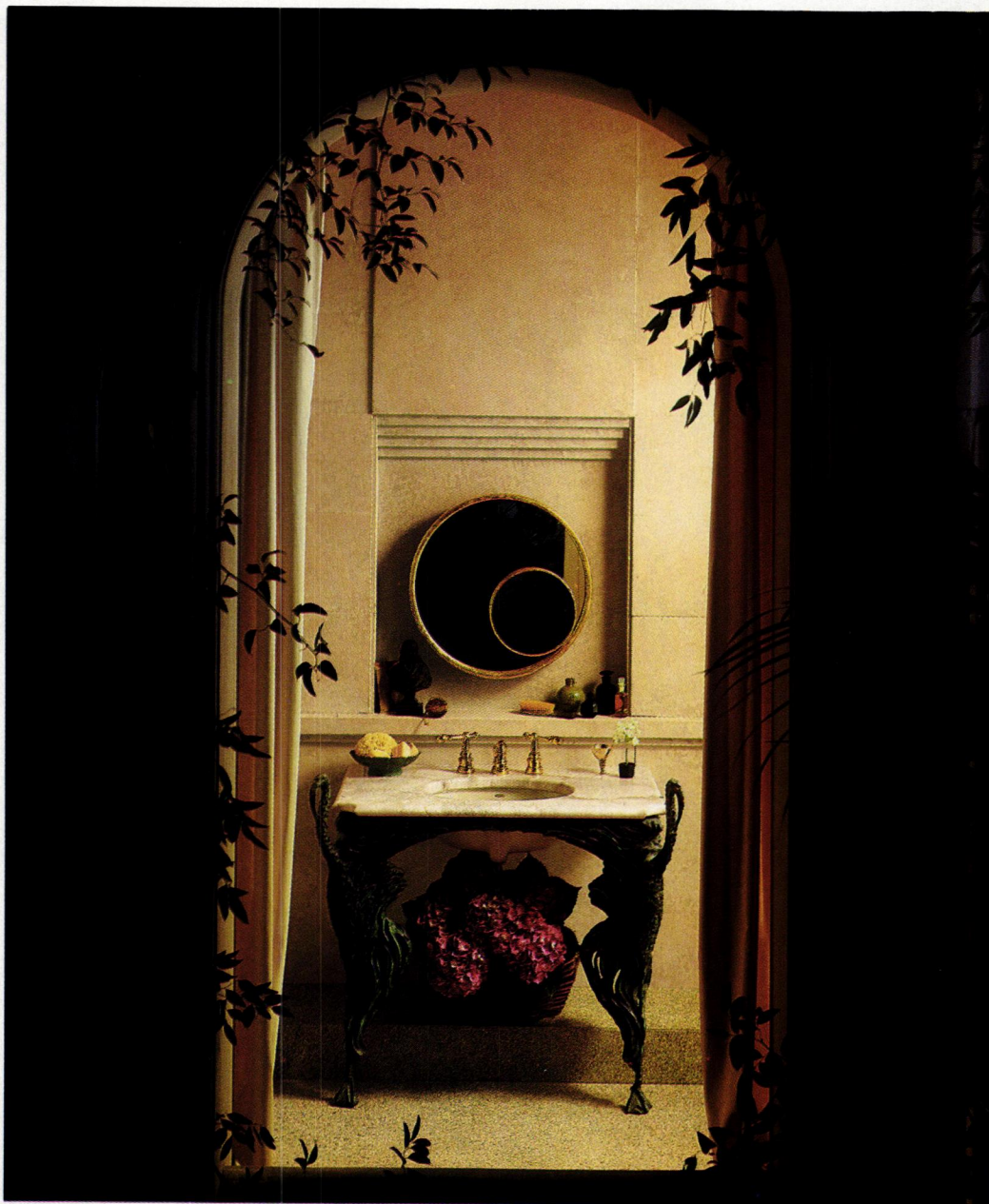
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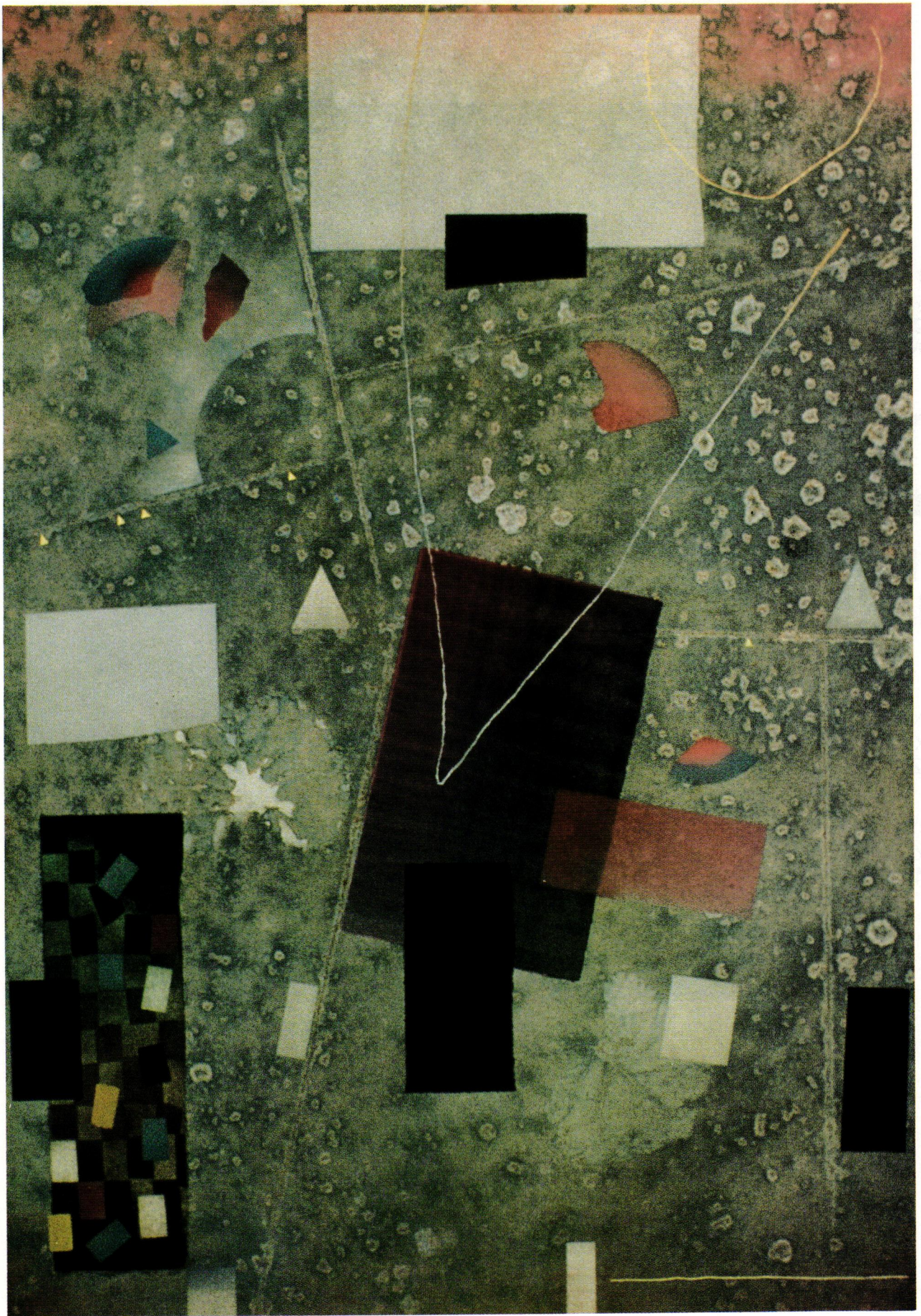
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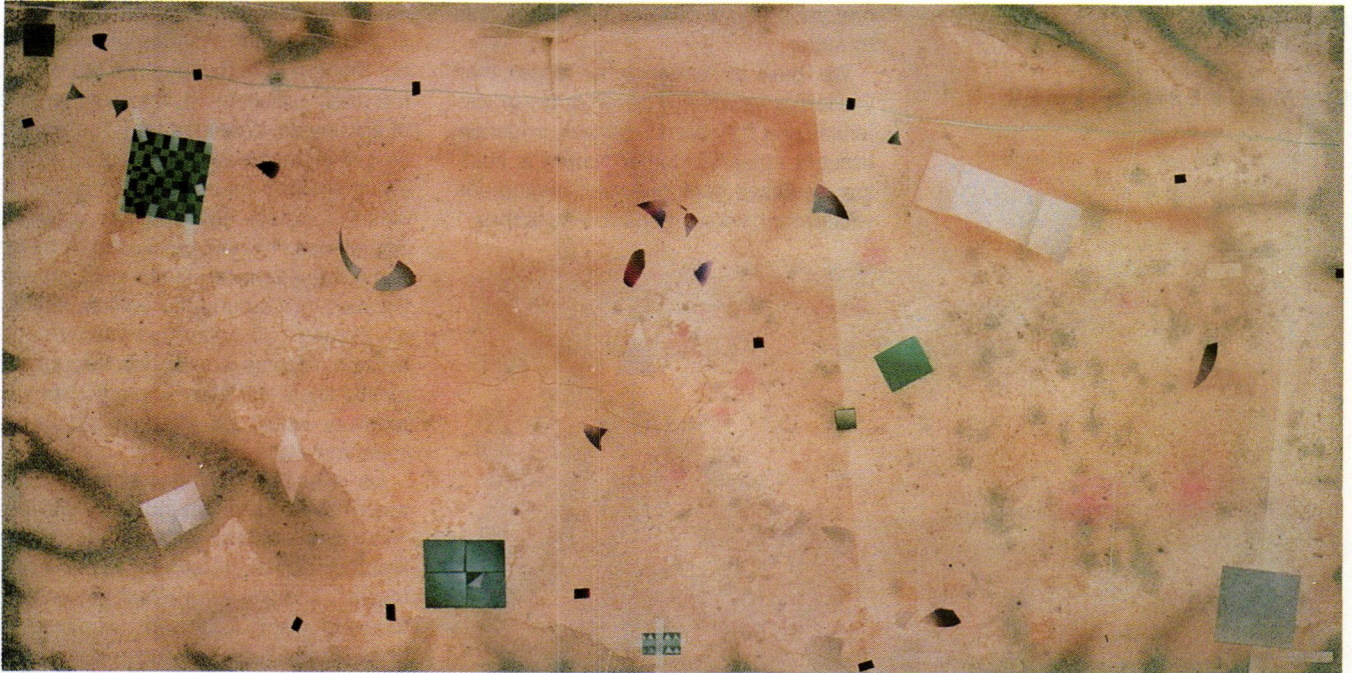


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BAGATELLE FOR SZYMANOWSKI, 1987, watercolor, 26" x 18"



ORIGAMI, 1987, watercolor, 38" x 77"

JOSEPH WAY

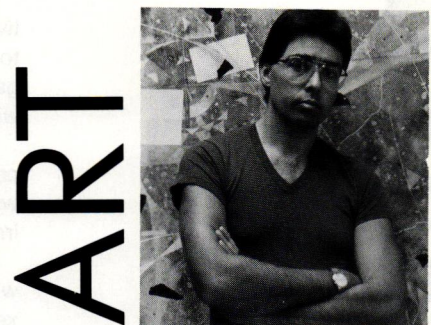
Although he is color-blind, that hasn't stopped Joseph Way from painting richly-hued watercolors. After nine years as a highly acclaimed furniture designer, the native New Yorker moved to Concord in 1980 to devote himself to art.

"Within painting, watercolor has had, in the political jargon of late, a wimp factor," Way says. However he takes this medium in a much different direction, both layering colors and surfaces, and working in as large a scale as the available sizes of watercolor paper allow him. Watercolor paper gives him "two discrete surfaces upon which to work" — the skin of the surface, and the layer beneath the surface (where the paint is soaked in).

"I start to remove, almost like someone restoring a painting would remove the grime of the centuries to get to the underlayers of color," Way explains of his process of layering. His technique is to apply salt and playground sand over a layer of paint, then when it's dry, to remove it with a brush and a knife. There is a certain element of risk involved in this technique and the result is often a mystery to him.

Way, 39, an honors graduate of the Pratt Institute in New York, uses music as a motif in his textural paintings. "It's not a question of inspiration, but of seeing the common areas and the different," he explains. "One is a form in time (the music), and the other is a form in space," Way says of painting. "There are wonderful areas of correlation between the two. The musical procedures of composition have allowed me to take color through change, through dissolution."

Way is represented by Barclay Simpson Fine Arts Gallery in Lafayette. His works range in price from \$300 to \$8000. □



ART

GOING NATIVE ... ALMOST

BY MAUREEN GILMER

For many gardeners, the suggestion that they use California native plants elicits a rather nasty reply. "I don't want those gray old things in my garden." Or, "I tried them and they died. Just like that! I'd rather stick to my roses." But what these traditionalists don't realize is that when we begin to ration water this summer, their thirsty gardens will be the first to suffer.

We have a tendency to forget that California was mostly desert or dry grasslands and chaparral before irrigation brought settlers. Mother Nature is holding a stacked deck this year, testing our wisdom and water-intensive landscapes.



ILLUSTRATION BY MICHAEL FRIEDLAND

drought-tolerant garden every month or two, others favor drip emission watering systems. However, critics say drip systems can result in roots clustering around the water pipe rather than seeking natural moisture in soil. Originally, drip systems were thought to be the most efficient. But Tom O'Donnell, landscape architect for CalTrans, has become critical of this option.

"We got the drip systems into operation but found that in the long run there were too many problems. If, for example, one of the tiny emitters along the line were to clog, the plant it was watering would die. We just don't have the man power to closely inspect each emitter regularly. Sometimes, it would be caused by minerals in the water, or algae would grow in the moisture around the emitter, eventually closing it off. And, if that wasn't trouble enough, rodents would chew through the plastic lines and then whole sections of roadway would be affected before we even knew it."

CalTrans is switching to a modified drip system with above-ground spray emitters. "We set one emitter for three shrubs and it sprays above ground so we can easily inspect. The tiny spray is still low enough to avoid water loss from windy conditions." Many nurseries and irrigation contractors are now selling this modified "micro-irrigation" system for xerophytic landscaping. If you are putting in a

You can plant beautiful, colorful plants and beat the drought this summer.

The truth is, that while some of the drought-tolerant plants tend to lack form, be a bit scrubby, or be sensitive to too much water, there are many such plants that have color, dramatic shapes, and minimal water needs.

It helps to focus not just on California natives but on the larger category of drought-tolerant plants. Many nurseries don't carry natives because the wholesale supply is inconsistent. However, there is a sufficient and varied supply of *xerophytic* plants available. This term, (pronounced zero-phytic), is applied to all plants, including natives, that will survive under drought conditions.

With the combination of a few good natives and selected imports, it is possible to create a colorful yet drought-tolerant garden. As an added bonus, these gardens will be partially deer- and gopher-resistant.

Xerophytic plants don't grow automatically, however. They need to be gardened with several factors in mind: in particular, irrigation, drainage, and timing.

There are differences of opinion about what are optimal irrigation techniques for xerophytic plants. While some garden specialists feel it is best to flood a

drought-tolerant garden, it is important to consult an expert since irrigation is so site specific.

Drainage will play an important part in your success with natives. Be careful if you have clay soils; these are the most common and the most difficult to gauge. Unlike silt and sandy soils, clay maintains water in lower levels even though it may appear dry on top. To insure that your plants have adequate drainage you can cultivate them in raised planters or add sandy loam to the soil. If you live on a hillside, you will have optimum drainage conditions for natives.

Timing is another important factor for native plants. Lester Rowntree, the late expert on native shrubs, wrote about this in *Flowering Shrubs of California*. "In California, it is just as necessary to do most of the planting in the fall. Disregard of this fact leads to an entirely unnecessary slaughter every year. During the winter, in their natural homes, they make their preparations for the drought which is to follow during the summer. Therefore, you must have them in their permanent places by autumn, ready to receive the benefit of the winter's rains and send their

IN THE
GARDEN

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long tap roots as deeply into the soil as possible before drought overtakes them."

In her book, Rowntree set down a lifetime of knowledge in easy-reading lay terms. She devoted a chapter each to the ceanothus and manzanita, the largest and most varied genera of plants in California, and approached the rest of the plants according to their ecosystems or native communities.

Of all the native shrubs, the Ceanothus sp. (California lilac) has been the most successful in the cultivated garden. The many hybrids of this glossy-leaved evergreen shrub bloom in mid-spring with spectacular shades of blue in both prostrate forms for groundcover (Ceanothus 'Carmel Creeper') and large, stately shrubs (Ceanothus 'Julia Pfelps').

Mother Nature is holding a stacked deck this year, testing our wisdom and water-intensive landscapes.

Another of the best natives, a large shrub or small tree, is the *Cercis occidentalis* (Western Redbud). When it blooms in early spring, fabulous magenta flowers cover every inch of this deciduous plant. In the fall, its delicate heart-shaped leaves turn delicious shades of tangerine-orange and red. Although it is perfectly adapted to the dry hill country, it seems to grow a bit faster under limited irrigation.

The *Romneya coulteri* (Mantilija Poppy, or Fried-Egg Plant), is one of the most striking herbaceous plants of the California landscape. Its many-stemmed, sprawling form can reach 11 feet high, with a topping of glistening white flowers.

One of the prettiest, (though not-so-native) trees is the *Robinia pseudoacacia* (Black locust), or *Robinia ambigua* 'Idahoensis' ('Purple Robe'). One of our most drought-resistant species, this tough tree not only offers shade, but in the spring it provides a bonus of long purple wisteria-like flowers. Everyone stops to admire them and wonders why they haven't heard of the tree before. It may be because this tree's drought tolerance stems from its highly invasive root system that moves aggressively through the soil, seeking any moisture. These trees should be planted on a forgotten bank or fence line, or far out in a landscape where they are free to root.

A Mediterranean shrub that has become part of the regular nursery stock is the *Cistus purpureus* (Orchid Rock Rose). I see it planted with typical garden plants but it still retains its drought tolerance. It

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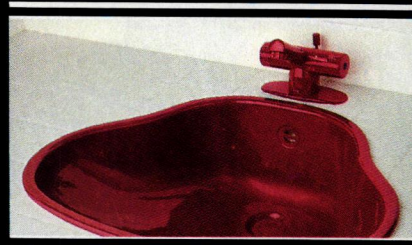
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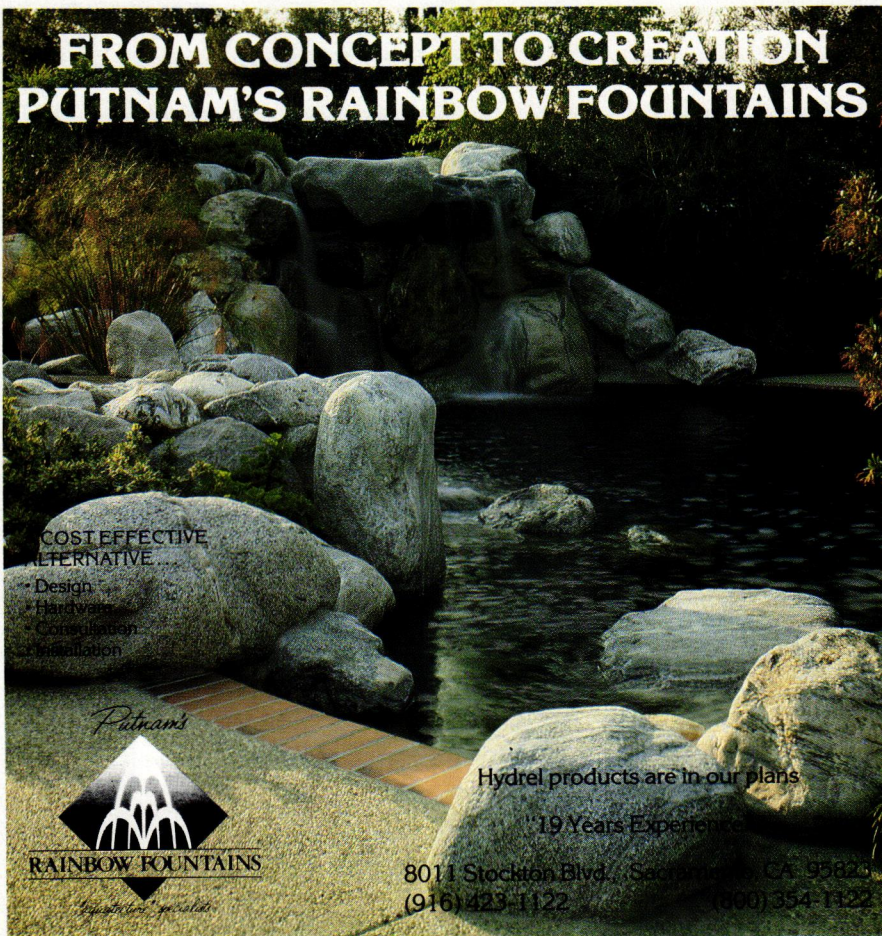


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can grow to a mounded shape of three feet high and four feet across. It will sometimes grow lower where it is well suited to windy conditions and will tolerate salty spray or soils. In midsummer, showy bright pink flowers cover the evergreen shrub which is a perfect selection for the novice gardener.

Another surprisingly successful transplant to the west coast is the *Campsis radicans* (Trumpet Creeper). This deciduous vine blooms repeatedly all summer with two-inch-long lipstick red trumpet flowers that resemble the evergreen trumpet vines of the tropics. But the *Campsis* vine will tolerate cold winters and hot, dry summers while producing rampant growth and plentiful flowers. Be sure to allow plenty of room for this aggressive grower, which, like the Black Locust, is best when viewed from a distance so its entire impact can be appreciated.

All of these plants are xerophytic and require similar amounts of water. If you plant them in the fall, most of them will need deep watering once a month during the first year but less frequent watering in subsequent years.

They bring brilliant color to the garden and function in a variety of design situations. Most important, they are available from many nurseries and have been proven to be successful in any type of garden where their general needs are met. Remember that there are hundreds of xerophytic species, both native and imported, that will carry your garden through even the driest of years.

SELECTED XEROPHYTIC PLANTS FOR CALIFORNIA GARDENS:

TREES

Eucalyptus species

Quercus agrifolia (California Live Oak)

Pinus halepensis (Aleppo Pine)

Platanus racemosa

Umbellularia californica (California laurel/Bay)

Arbutus unedo (Strawberry Tree)

SHRUBS

Genista hispanica (Spanish Broom)

Heromeles arbutifolia (California Toyon)

Achillea sp. (Yarrow)

Santolina chamaecyparissus (Lavender Cotton)

Rosmarinus officinalis (Rosemary)

Arcostaptylos sp. (Manzanita)

Kniphofia uvaria (Red Hot Poker)

Mahonia aquifolium (Oregon Grape)

CONTINUED ON PAGE 94

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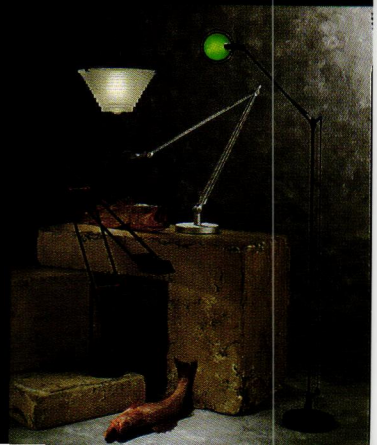
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FROM COW TO COUCH

BY ANNE TELFORD



Courtesy of Limn

Although Cro-Magnon man certainly never had the luxury of sinking into a soft leather sofa after a hard day's work, he probably slept on a leather hide or two to soften his cave.

By necessity, leather was one of the earliest furniture materials. The Egyptians were employing it over 5000 years ago for its durability, versatility and — considering their rigorous aesthetics — undoubtedly its beauty as well. With the expulsion of the Moors in the first part of the 17th century, leathercraft in Spain began to decline, but prospered in Italy, France, and the Netherlands. Throughout Europe, leather, whether tooled and embossed, punched or quilted, was used extensively in chair seats and backs.

By contrast, the leather sofas and chairs currently

seen in furniture showrooms are largely sleek and smooth. However, San Francisco interior designer and furniture designer Agnes Bourne uses finely woven leather for the seat of her Tao chair, a versatile desk or dining chair which comes with or without wheels to aid its adaptability. "Almost every chair I do has leather on it," says fine art



The Chevy Chaise, 43 x 62 x 31 inches of pure comfort, designed by Agnes Bourne and made in glove-soft leather in designer colors.

furniture maker Norman Petersen who often incorporates painted or rolled leather in his chairs. "One aspect of painted leather is you can coordinate other fabrics around the colors," Petersen says, and it introduces "colors you wouldn't normally get in leather." San Francisco architect/designer Roger East combined Impac (a modular metal truss system used in building supports) with richly-colored leather cushions in a set of art chairs commissioned for an exhibit at the



Norman Petersen's The Little Gothic Throne is constructed of ebonized hardwood and aluminum and aluminized leather.

Minimal Space in Palo Alto.

Today, leather is undergoing
a resurgence of popularity.

Perhaps it's part of a return to

elegance and style, perhaps
a baby boomer generational
aversion to Naugahyde. "It is
more expensive by the yard,
but less expensive by the
year," says Lloyd Lawrence Jr.,
president of Roche Bobois,
Dandesign West, Inc., the
international furniture firm

A piece from the art moderne-like Talara
collection, maple with ebony inlay and black
leather, available at Roche Bobois.



"It is more expensive by the yard,

known for classy leather couches and room arrangements. Bourne adds, "Mohair is the only comparable fabric" to leather in terms of durability. "It is far more durable and practical," Petersen says of leather. In fact, when Petersen went to look for a couch for his home he ended up buying an old clothcovered couch "simply because of the shape" and had

it re-upholstered in leather.

Italy is known world-wide for its mastery of leather. But the Italians are not the only ones producing rich, sensuous designs. Bourne's Chevy Chair and Chaise — stylish, squared shapes literally slipcovered in leather — are almost sinfully comfortable. When one sits in her Chevy Chair there is a hesitation for a second or two

before you literally sink into the chair and it surrounds you with its soft leather arms. The Chevy Chaise is 43 inches wide — "big enough for two people, lots of newspapers and the dog, too," says Bourne. "Leather is no longer heavy and imposing like it used to be, it's worked very much like fabric and a wide variety of designer colors are available. There is a full range of glove-soft leathers which I think have gone a long way toward dispelling the myth that leather was only used in the outer office of a law firm," Lawrence explains.

Roche Bobois imports furniture — "all exclusive, original designs" — from France, Italy, West Germany and Belgium. The Leather Center in San Francisco offers furniture made to order in their factory in over 25 styles, more than 45 colors and four different

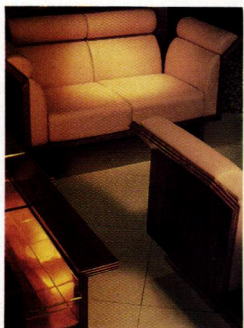
San Francisco architect/designer Roger East incorporated red leather in his Tongue Chair, black leather in a dining chair and blue in the smaller chair to balance the truss-like Impac material used for the back and legs.



PHOTO BY PHIL TOY, COURTESY OF ROGER EAST

but less expensive by the year."

grades of leather. The Leather Center's own design team works in conjunction with commissioned European de-



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piece of leather furniture than a fabric-upholstered one — usually twice as much. However, leather lasts two to three times longer. The cost of commercial cleaning and eventual re-upholstery — traditionally after 10 years — can add up so that if you cost out the piece over a decade, leather comes out the winner.

The Tao Chair by Agnes Bourne is made with a finely-woven leather seat and is convertible. It can serve as either an office chair or a dining chair depending on whether you buy it with or without wheels.

signers to create innovative leather seating.

There is no denying that the initial investment is more for a

Leather is nearly impossible to tear or puncture and hard to burn — Bourne conducted a burn test on over 30 fabrics and "It took five matches to get the leather to light," she

laughs. It does not require commercial cleaning and unlike many things its appearance







LIFE IN A MAY-FRAME

It all began with a telephone call in 1959, a long distance call from an Atherton resident to the offices of Los Angeles-based designer, Cliff May, whose innovative houses had already gained national recognition. John Jessup, a Bay Area builder, was sitting in May's office when the call came through. It was Jessup's first meeting with May and he hoped to convince him to enter into a business arrangement. Jessup was annoyed by the interruption. He wanted to clinch his deal and go back home. But the caller was persistent and Jessup sat fidgeting

▲
TEXT

Ann Bertelsen

PHOTOGRAPHY

Christopher Irion



Previous Page: The Cornish residence was built on land that was once part of a large Atherton estate, which was subdivided to enable Cliff May to design two speculative homes on the site. The Olympic size swimming pool and quaint poolhouse designed by another famous Bay Area architect, Gardner Dailey, were inherited from the original estate. Cliff May's design features this large room which has walls of glass on both sides.

Above: Lynn Cornish furnished most of her house herself, but she



wanted something special for her dining table. So close friend Phyllis Brooks, a Peninsula interior designer, came to the rescue with this rustic import from Mexico

Jim and Lynn Cornish kept furniture and artwork to a minimum in this living room designed by Cliff May because "the architecture says it all."

Right: Lynn Cornish enjoys collecting antiques such as this 18th-century Italian chest adorned with roses from her garden.

The text for this story continues on page 99.







▼

Left: Anyone for tea? The Cornishs use their expansive patio year-round, but it is particularly inviting in summertime, when the poolside furniture provides a colorful spotlight against the aggregate floors and white-washed stucco, which is hand-finished to produce a real adobe look.

Above: The living room isn't the only room in the Cornish residence that brings the outside in. This tranquil bedroom setting overlooks the pool and patio and with its doors wide open seems like it's actually outside. Large plantation shutters provide filtered light and privacy.





Above: Mexican evening primroses make a colorful splash in this beautiful garden designed 70 years ago by Thomas Church, the famous landscape architect. The garden was originally designed for a much larger estate, which was subsequently subdivided to make way for two Cliff May houses. May, a colleague of Thomas Church, says he designed the 1960 houses (including this one) in such a way that their gardens would still retain much of their splendor.

Right: It's hard to resist peeking through this old Spanish mission gate with its colorful geranium planter. The gate leads into a small courtyard which the Cornishs added a couple of years ago to give their sunny kitchen an intimate, private feeling by physically separating it from the main driveway.

A colorful wheelbarrow of potted primulas beneath an old iron lantern provides a cheery welcome for visitors to the Cornish residence.







A DESIGNER
REDEFINES
THE RULES
TO MAKE
EVERYTHING
GO JUST RIGHT
IN HIS HOME



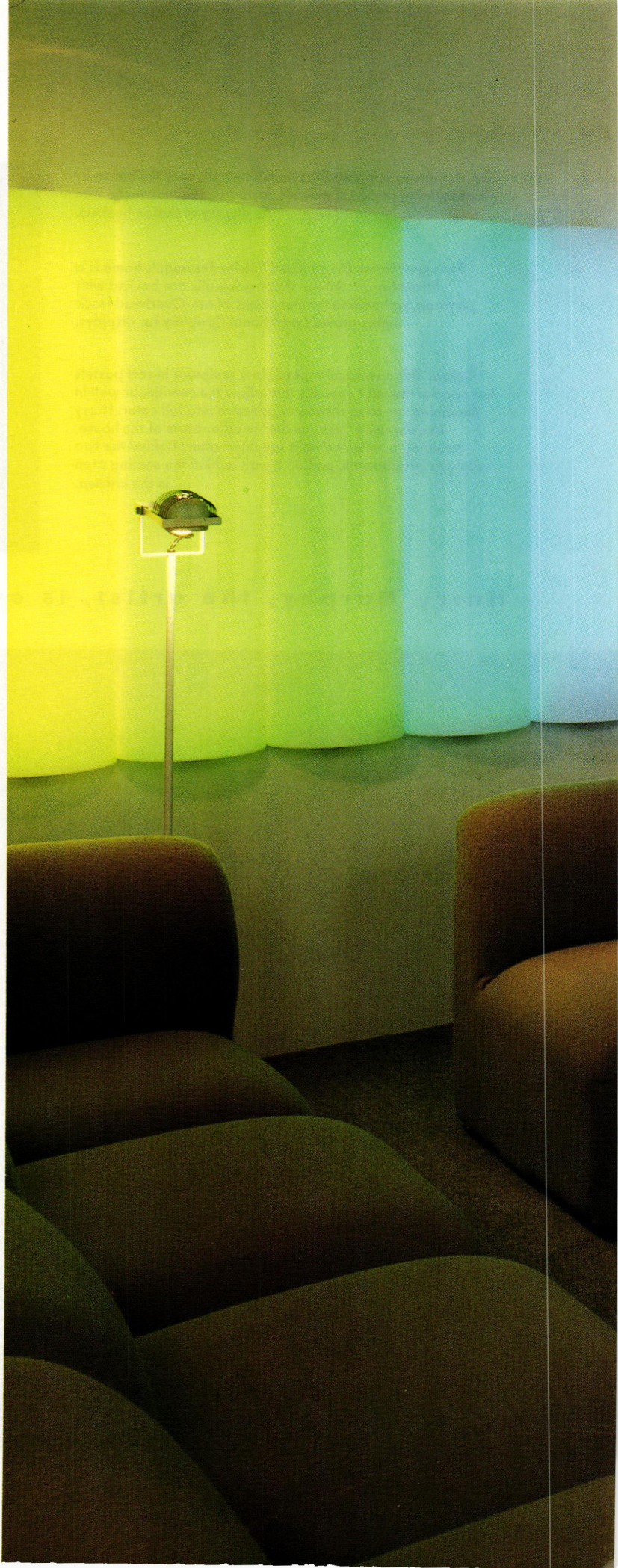
MURPHY'S LAW OF GRAPHICS

When Harry Murphy casually mentioned to a couple of friends that he had plants growing out of his carpet, they thought he'd been burning the midnight oil a little too long. The prominent Marin County graphic designer and artist had just



TEXT
Ann Bertelsen

PHOTOGRAPHY
Laurie Dickson



Right: Murphy mitigated the minimalist effect of the house by incorporating personal touches, including this wall niche with its display of Indian baskets.

Far right: Harry Murphy and Shirley Freeman's home is a forum for art. All the sheetrock walls are backed with plywood for hanging various forms of art. Overhead track lights provide additional flexibility for displays.

Below: This spectacular plexiglass sculpture in soft pastels has special rheostat controls that allow the curvilinear wall in the dining space to recede or advance into full color. Harry Murphy used "light as art" in other parts of the house, including a reflected light spectrum effect behind the two upstairs headboards, and on a wall behind the seating area in the kitchen.



Harry Murphy, the artist, is evident all over the house. ■



come off back-to-back deadlines and obviously the pressure had been too much. Or else it was another one of his little surprises. Murphy likes surprising people, so his whole house was likely to be full of surprises, but plants growing out of the floor? "Sure Harry, of course you have trees growing in your carpet, everyone does," his friends joked.

"Come on over and check it out for yourself," invited Murphy with a knowing grin. "You don't believe me, do you?" Sure enough, Harry Murphy really did have plants growing out of the floor. Moreover, they were real plants. Sixty of them sprouting all over his house.

Murphy's house is special, one de-



Murphy incorporated some unusual design features in his kitchen, some of which were dictated by ergonomics. ■



Above: Murphy's kitchen is white. It features white cupboards, white Corian countertops and sinks, and white roll-door appliance garages. He likes the clean, cool look of white, but recognizes that it can sometimes convey a rather forbidding, unfriendly image. So, he designed an inviting and accessible pantry niche for cannisters and spice jars.

Sunlight streaming through the vertical blinds produces soft patterns in the bathroom, which features Corian vanity tops and shower stall. Murphy likes Corian because of its marble-like effect and durability, as well as its warmth. He liked it so much, he even had the front door custom-fabricated in Corian, as well as five tables throughout the house.



signed with the most meticulous attention to functional and aesthetic details. And Murphy absolutely loves it. Which isn't altogether surprising because he designed the Fairfax home and all of its interiors himself.

It's not the kind of house many people would be attracted to from the outside because it looks rather austere, its front facade having no windows. In fact, it's not even visible from the street; Murphy designed it that way for maximum privacy. The 3400-square-foot, two-story abode is beautifully camouflaged on more than an acre of natural, untamed foliage. As you approach it via a meandering walkway to the front door, you experience a sense of mystery.

Murphy deliberately created this feeling of mystery and intrigue to intensify the dramatic effect when you first enter the house. It's light, open, and airy with a magnificent 20-by-20-





Romancing

KORBEL SHOWCASES



the Rose

THE ROSES OF YESTERDAY



PHOTOGRAPHY BY DAVID LIVINGSTON



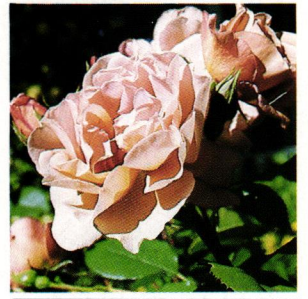
Previous page: Korbels acre of roses includes the silvery-lavender Sterling Silver (hybrid tea, introduced in 1957) and the golden Fred Edmunds (hybrid tea, 1943), which was named after a famous rosarian who ran the test rose nursery in Portland, Oregon.

Above: the original Korbels summer house is dressed in roses, including pale pink blooms in foreground, the Souvenir de la Malmaison (Bourbon, 1843), named after the chateau of Empress Josephine, the first important European rose collector.



Right: Korbels rose garden includes, from top to bottom, the Ellen Willmott (hybrid tea, 1936), the Excellenz von Schubert (hybrid musk, 1909), the Cornelia (hybrid musk, 1925), and the Kings Ransom (hybrid tea, 1961).

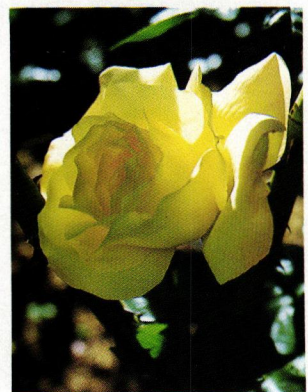
“People have often never heard of these roses. Visitors to the garden generally don’t know about anything more than hybrid teas. Here they get to see there is more to roses than what is in their nursery,” explains Phillip Robinson, the head gardener at Korbels Champagne Cellars, in Guerneville.



Robinson should know. He tends Korbels garden, which includes more than 200 varieties of roses, and his private collection, with 1500 types of roses. Korbels hosts rose varieties that were developed in medieval monasteries as well as some roses that date back to the Roman empire.

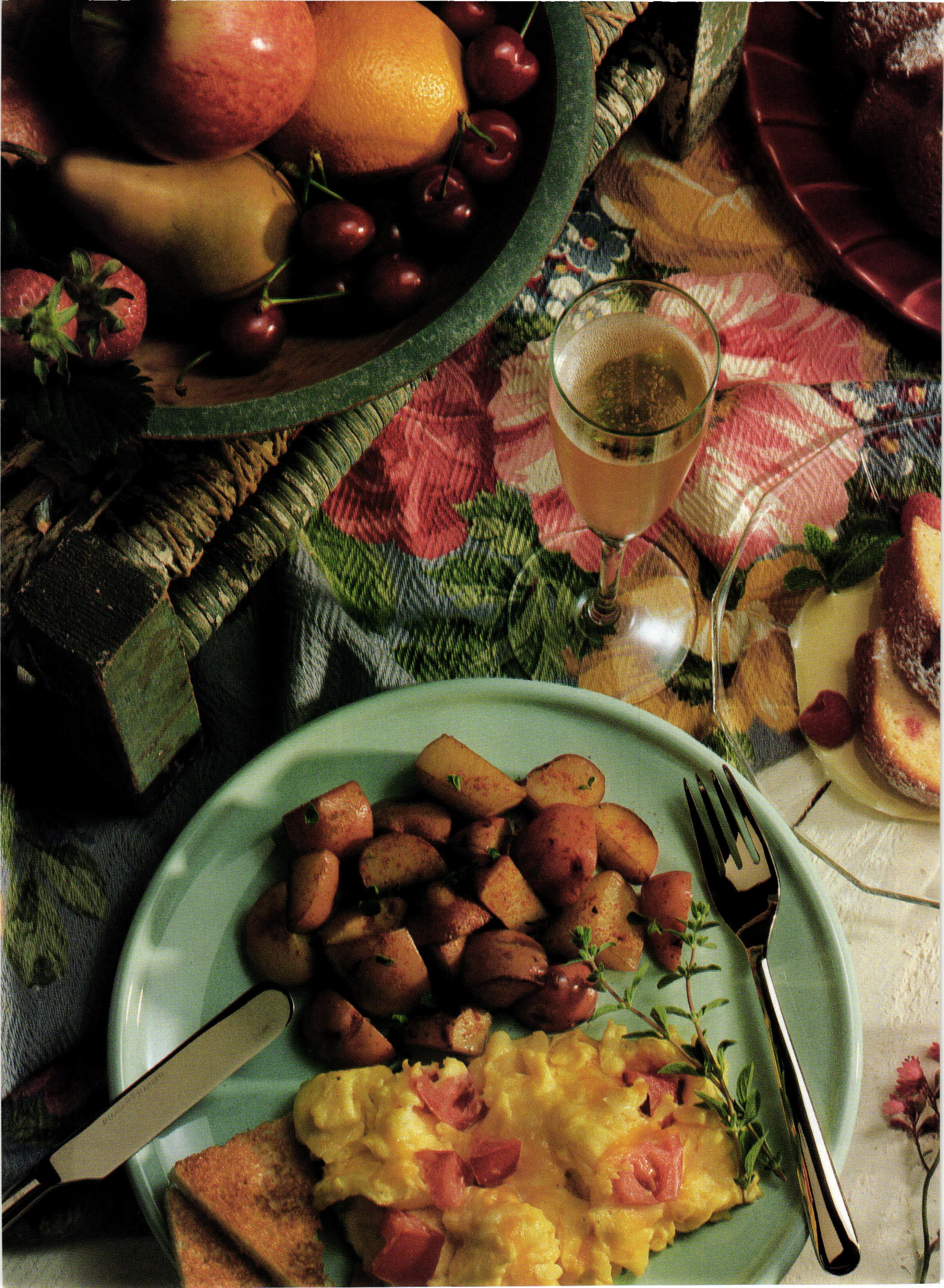
Older roses have much to offer, according to Robinson. “The forms are more varied and the colors are more subtle; they don’t include the violent oranges which didn’t appear genetically until the 1930s,” he explains. The color spectrum of the older roses spans pinks, carmine, blush white, purple, and soft yellow.

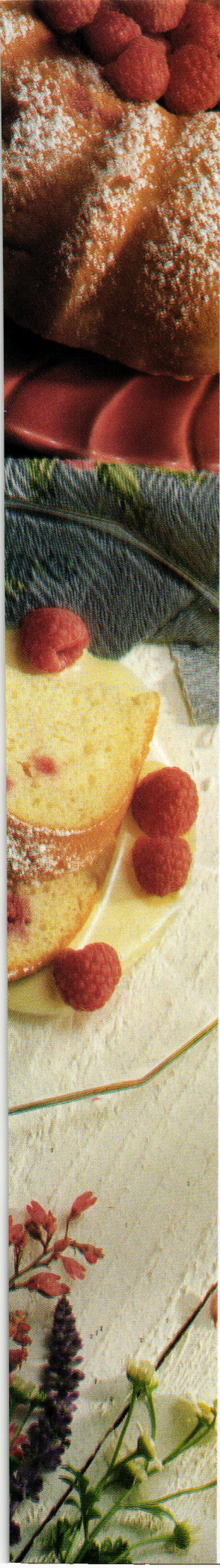
Korbels rose garden was initially planted in the 19th-century by the founding Korbels family. During this century, it was left to grow on its own until after Adolph Heck purchased the Korbels winery in 1954. Valerie Heck, Adolph’s daughter, hired Phillip Robinson, a self-trained horticulturalist, to restore the garden in 1979. Since then, Robinson has planted dozens of types of roses, both new and old, to create “a garden of today with antique style.” Korbels gardens are open, with daily tours (except Monday) through the end of the grape harvest season in the fall. □





Roses at top left are George Dickson (hybrid perpetual, 1912); Phillip Robinson collected the rose in foreground from a cemetery in Petaluma. It is from the China rose family, the first group of roses to bloom all season; these were imported to Europe around the end of the 18th century.





STYLING BY STEPHANIE PUDDY

PHOTOGRAPHY BY BRIAN LEATART

The Tastes of Summer

BY DIANE ROSSEN WORTHINGTON

Sunday Brunch Buffet

Fresh Fruit and Berries
Scrambled Eggs with Three Cheeses
Lemon-Herb Roasted Potatoes
Raspberry Pound Cake

Summer — with its balmy days, starry nights, bright flowers, and luscious fruits and vegetables — is all the reason you need for celebration. This is a season for indulgence and spontaneity, a time for casual entertaining.

When it comes to summer meals, it's the food itself, with its vibrant colors and intense flavors, that becomes the focus. Precious free moments are meant for enjoying the outdoors, not polishing silver, arranging place cards, or toiling endless hours in the kitchen. It's much more fun to plan picnics, barbecues, and simple buffets — any meal that can either be prepared quickly or offer minimal last-minute preparation. The ideal menu is one that gives you maximum time with family and friends, yet still allows you to serve exciting and elegant food.

The culinary treasures summer offers are, of course, the best of the year. Perfect produce, the cornerstone of good cooking, is available everywhere and at its peak of flavor.

Fresh herbs also star in summer. One of my greatest pleasures is stepping outside to snip fragrant basil leaves for pesto. And, although herbs are available year-round, the intensity and distinctive flavor they develop right now give a kind of magic to a dish; they are one of the signatures of the season.

Summer flowers make the easiest, prettiest table decorations. Impromptu arrangements of freshly picked wildflowers — or even a bunch of daisies purchased from a supermarket — can look just as beautiful and more appropriate for the

season than a sophisticated centerpiece. Wonderful table settings can be achieved with a minimum of effort. There's no need to fuss over matching placemats and napkins; contrasting colors and patterns simply bring the table alive. At this time of year, anything goes. If there is any one rule, it's "less is more." Be creative with whatever you have on hand — baskets, crocks, preserving jars.

Of course, what really showcases summer entertaining, the constant backdrop, is the pleasant weather. Gentle breezes, blue skies, and warm temperatures are guaranteed to spark a spontaneous gaiety among guests. Eating outdoors, whether it's on the terrace of a city apartment, a deck overlooking the beach, or a spacious lawn, is always a pleasure.

Our two menus have been designed to enhance the delights of the season. Our Sunday Brunch Buffet is hearty but easy, a refreshing balance of fruit, creamy

scrambled eggs with cheese, oven-roasted red rose potatoes, and raspberry pound cake. Add sparkle to the occasion with Champagne, fresh fruit and informal country crockery.

The Southwest Grill is ideal for an effortless, plan-ahead afternoon supper or casual dinner. All of it — from the crunchy vegetable salsa and grilled marinated shrimp to the hearty black beans with tomato papaya mint salsa — can be made ahead of time. So sit back, whip up a batch of frosty margaritas, and enjoy the evening's festivities.

Sunday Brunch Buffet

Scrambled Eggs with Three Cheeses

Serves 4 to 6

On those lazy mornings when you want something absolutely delicious for breakfast, this luxurious scrambled egg dish with diced tomatoes is the thing to cook. The eggs and Parmesan cheese are cooked over low heat and stirred frequently for an unbelievably creamy texture.

The other cheeses are barely melted into the mixture. Decorate serving plates with crisp triangular croutons and sprigs of fresh herbs — rosemary, basil, or parsley. Serve with a large platter of mixed fruit.

Croutons

3 square slices firm white bread, crusts trimmed
1½ Tbs. safflower oil
1 Tbs. unsalted butter

Scrambled Eggs

12 eggs
2 Tbs. freshly grated Parmesan cheese
½ tsp. salt
¼ tsp. pepper
¼ Cup (½ stick) unsalted butter
½ Cup shredded Cheddar cheese
½ Cup shredded mozzarella cheese
2 firm medium tomatoes, peeled, seeded, and diced

To make the croutons: Cut each slice of bread into 2 triangles. Heat the oil and butter in a medium skillet over medium heat. Add the triangles in batches and brown on both sides. With a slotted spoon, transfer to paper towels to drain.

To make the Scrambled Eggs: Whisk the eggs with Parmesan cheese, salt, and pepper.

Melt 2 Tbs. butter in medium-size heavy saucepan. Add the egg mixture and cook over low heat, whisking constantly, until the mixture becomes thick but not dry. Remove from heat and stir in remaining butter, Cheddar cheese, and mozzarella. Gently stir in the diced tomatoes. Taste for seasoning.

Transfer egg mixture to serving bowl. Stick one corner of each crouton into the egg mixture and serve immediately.

Lemon-Herb Roasted Potatoes

These red rose potatoes are roasted with simple seasonings to a crispy golden brown outside, while the potato stays moist and flavorful within. They'll highlight many main dishes without overpowering them.

Serves 6

2½ lbs. small red or white rose potatoes, unpeeled
¼ Cup olive oil
2 Tbs. fresh lemon juice
1 tsp. salt
1 tsp. fresh oregano, or ½ tsp. dried
1 tsp. fresh thyme, or ½ tsp. dried
½ tsp. finely ground pepper
¼ tsp. paprika

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Preheat the oven to 425° F. Wash the potatoes, rinse and pat dry. Cut into 3/4-inch dice.

Combine olive oil, lemon juice, salt, oregano, thyme, paprika, and pepper in a large bowl and mix well. Add potatoes and toss.

Arrange potatoes on an oiled baking sheet and bake about 35 minutes, turning every 15 minutes, until tender and well browned. Taste for seasoning.

Turn into a serving dish and serve immediately. (Potatoes may be prepared 2 hours in advance and kept at room temperature. Reheat in a 350° F oven for 10 to 15 minutes.)

Raspberry Pound Cake

Serves 10 to 12

This light, moist coffee cake is an especially nice addition to a weekend brunch. If you want to serve it as a dessert, spoon some zabaglione or fruit-flavored custard sauce over each slice, with extra raspberries for garnish. Heavy bundt pans bake unevenly, so use a lightweight one for perfect results.

5 eggs
1 Cup plus 2/3 Cup sugar
1 1/4 Cups (2 1/2 sticks) unsalted butter, room temperature and cut into pieces

2 Tbs. kirsch, framboise, or other fruit liqueur
2 1/2 Cups all purpose flour
1 tsp. baking powder
1/2 tsp. salt
3 Cups fresh raspberries, not overripe*
Powdered sugar for garnish

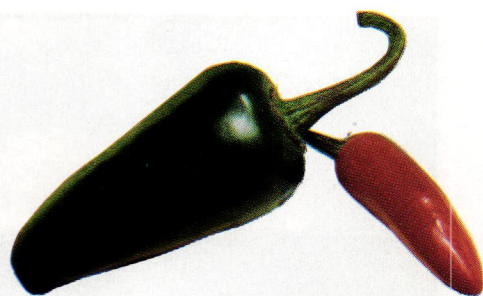
Butter and flour a 9-inch lightweight bundt pan. Preheat oven to 325° F.

In a large mixing bowl, blend the eggs and sugar with an electric mixer on medium speed. Add the pieces of butter and liqueur and blend until fluffy. Add 2 cups plus 6 Tbs. of the flour, the baking powder, and salt and mix well.

In a separate bowl, toss raspberries with remaining 2 Tbs. flour, coating them evenly. Gently fold into cake batter. Pour mixture into prepared pan. Bake until toothpick inserted near the center comes out clean, about 1 hour.

Cool 20 to 25 minutes in pan. Remove cake from pan, invert onto serving plate, and let cool thoroughly. Dust with powdered sugar. (This may be prepared 8 hours in advance, covered with aluminum foil or plastic wrap, and kept at room temperature.)

* The cup measurement is important here. It will be approximately 1 1/2 pints.



Southwest Grill

Summer Vegetable
Guacamole Salsa
Crisp Tortilla Chips
Tequila Lime Grilled Shrimp
Cuban Black Beans with
Tomato-Papaya Mint Salsa
Sliced Melon

Summer Vegetable Guacamole Salsa

Makes 4 cups

Sometimes the whole is greater than the sum of its parts, as in this cross between a spicy vegetable salsa and a traditional guacamole. Beware — you'll love this crunchy dip, and so will your guests; be

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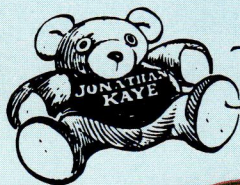
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sure to make plenty. Serve with crisp tortilla chips and frosty margaritas or chilled beer.

- 2 large tomatoes (about 1 lb.), peeled, seeded, and finely diced
- 1/2 medium sweet red pepper, diced (about 1/2 cup)
- 1/2 medium sweet yellow pepper, diced (about 1/2 cup)
- 1 large carrot, peeled and diced (about 3/4 cup)
- 1/2 Cup corn kernels (about 1 medium ear)
- 2 Tbs. finely chopped cilantro
- 2 Tbs. finely chopped Italian parsley
- 1 jalapeño chili, seeded and finely chopped
- 2 Tbs. fresh lemon juice
- 1 tsp. salt
- 1/4 tsp. black pepper
- 1 medium avocado, peeled and cut into 1/2 inch pieces
- Cilantro leaves for garnish

Combine all the ingredients except the avocado in a medium mixing bowl. Refrigerate for 1 hour. (The salsa may be prepared to this point and kept in the refrigerator for up to 4 hours.)

Spoon into a serving bowl. Right before serving add the avocado and taste for seasoning. Garnish with cilantro leaves and serve with crisp tortilla chips.

Tequila Lime Grilled Shrimp

Serves 4 to 6

This is a great party dish. Marinate it well ahead of time, and quickly grill at the last minute. Serve with crisp Sauvignon Blanc or Chablis.

2 lbs. large shrimp, unpeeled

Marinade

- 1/4 Cup fresh lime juice
- 1/4 Cup tequila
- 2 medium garlic cloves, minced
- 2 medium shallots, finely chopped
- 2 tsp. cumin
- 1 tsp. salt
- 1/2 tsp. pepper
- 1/2 Cup olive oil

Garnish

- Lime slices
- 1 bunch watercress

If using bamboo skewers, soak them in cold water for at least 1 hour. This will prevent them from burning when grilled.

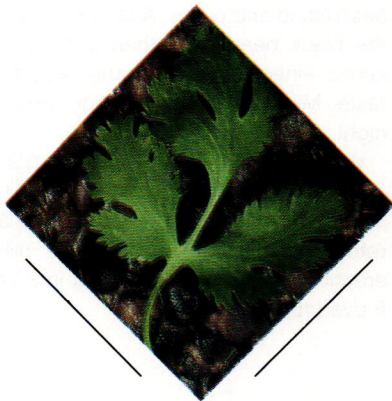
Thread the shrimp on the skewers (3 to 4 on each skewer). Lay in a shallow, non-aluminum dish large enough to hold the skewered shrimp.

To prepare marinade: Whisk together the lime juice, tequila, garlic, shallots, cumin, salt, and pepper. Slowly add the olive oil,

whisking until combined. Taste for seasoning. Pour over shrimp and marinate at least 30 minutes and up to 4 hours. (Shrimp may be prepared to this point and refrigerated up to 4 hours.)

Prepare the barbecue for medium-heat grilling.

Grill shrimp on each side for about 4 minutes or to desired doneness. Remove from grill and take the shrimp off the skewers. Garnish with fresh watercress and lime slices. Serve immediately.



Cuban Black Beans

Serves 6 to 8

Long-simmered whole black beans are flavored with a puree of onions and red pepper and seasoned with rich balsamic vinegar. The flavor of these beans actually improves when refrigerated overnight after cooking.

- 1 lb. black beans, carefully chosen and cleaned*
- 2 medium onions, halved*
- 2 green peppers, halved*
- 1 Tbs. fresh finely chopped oregano, or 1 tsp. dried*
- 1 large ham hock (about 1 lb.)*
- 3 whole garlic cloves*
- 2 tsp. salt*
- 3 Tbs. safflower oil*
- 1 large onion, finely chopped*
- 1 large sweet red pepper, seeded and finely chopped*
- 2 medium garlic cloves, minced*
- 4 Tbs. balsamic vinegar*
- Pinch cayenne pepper*

Soak beans overnight in cold water; or use a quick-soak method by bringing them to a boil in water to cover, boiling 2 minutes, covering, and letting stand 1 hour.

Drain the soaked beans and put them in a large casserole. Add enough water (about 2 quarts) to cover generously. Add the halved onions and green pepper,



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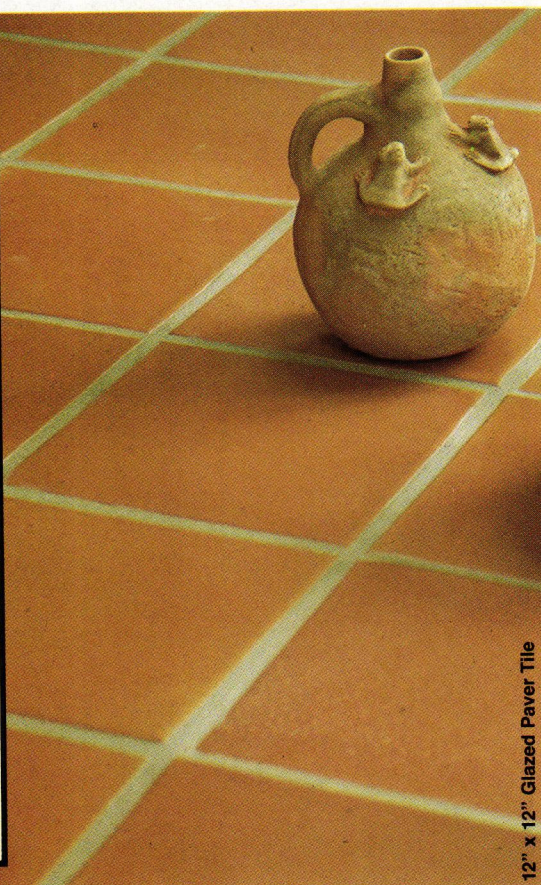
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oregano, ham hock, garlic, and salt. Bring to a boil and simmer until mixture is slightly thickened and beans are cooked 1½ to 2 hours.

Remove all the large pieces of vegetables and the ham hock. Drain, reserving about ½ cup bean liquid, and pour the beans into a medium casserole.

Heat the oil in a medium skillet over medium heat. Add the onions and sauté until slightly soft, about 3 minutes. Add the red pepper and sauté 3 more minutes. Add the garlic and sauté another minute.

Place the onions, peppers, and garlic in a food processor with the reserved bean liquid and puree. Add the mixture to the black beans and then add the balsamic vinegar and cayenne pepper to taste. Mix to combine. Refrigerate overnight.

When ready to serve, reheat in a 350° F oven for ½ hour. Serve immediately. (This may be prepared 3 days in advance and refrigerated. Remove from the refrigerator 1 hour before reheating in a 350° F oven for ½ hour.)

Tomato-Papaya Mint Salsa

Makes 2 cups

Papaya and tomato may seem like an unlikely combination, but not so. Tropical and refreshing, this salsa goes well with grilled seafood, chicken, or black beans.

- 2 large tomatoes (about 1 lb.), peeled, seeded, and diced
- 1 Cup peeled, seeded, and diced ripe papaya (about ½)
- 1 jalapeño chili, seeded and finely chopped*
- 1 shallot, finely chopped
- 3 Tbs. finely chopped mint
- 2 Tbs. fresh lime juice
- ½ tsp. salt

Combine all the ingredients in a medium mixing bowl and mix well. Refrigerate, covered, until ready to serve. (Salsa may be prepared in the morning and refrigerated until ready to serve.)

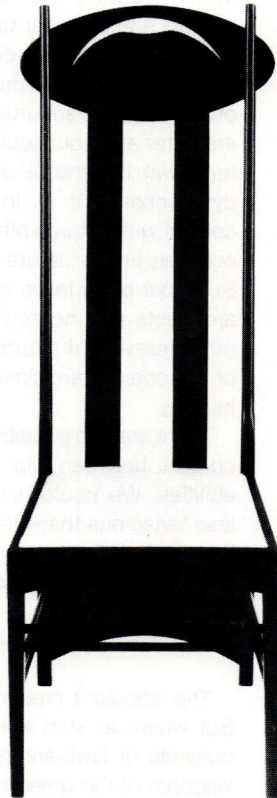
Variation: Canned jalapeño chilies may be used if fresh are not available, but omit the lemon juice in the recipe.

* When working with chilies, always wear rubber gloves. Wash the cutting surface and knife immediately afterward. □

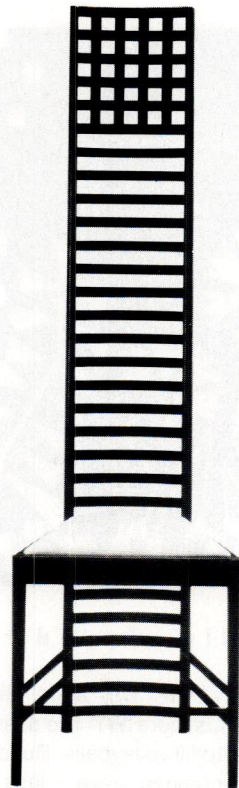
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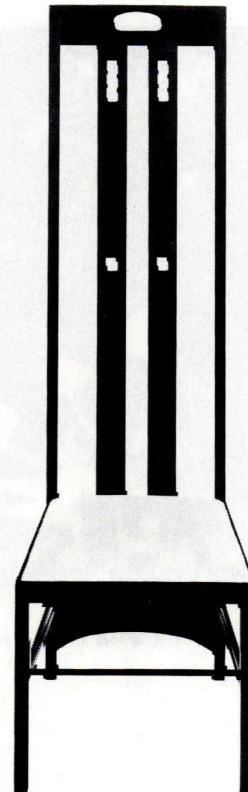
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PLOT USER-FRIENDLY GARDENS

The kids think of me as a late blooming computer nerd. I use my Macintosh as if it were pencil, date book, memo, and file cabinet. I appreciate the organization it imposes on a life that would otherwise be filled with a jumble of business cards, telephone messages, lists, etc. All the little pieces of paper that you never find in time to make a difference. My Mac is also the most reliable element in my life. When something goes wrong while at the keyboard, I can be certain it is my error. Its logic, after all is infallible, and may be fathomed if one were to acquire an advanced degree in electronics.

Such is not the case with most things



LUCIE DUCLOS

Gardening for the electronically minded through creative interfacing.

in nature. When I was a kid, Bill Cosby asked "why is there air?" The answer was, of course, to fill volleyballs. But other natural phenomena are less easily explained. For instance, man's connection to nature as embodied in "the garden." In the last quarter of the 20th century, we are struggling with the dissonance between our pastoral roots and our electromechanical destinies.

Some people think of me as a person closer to roots than destinies. They think of me as someone who gardens. I don't actually like gardening. I like to plan a garden (using a terrific graphics program rather than sticks and string). I like to get it started. Let me see the cosmos leap up from the ground and beg to be picked for the hall table. I would love a field of golden daffodils! However, consistent with my mobile society, until this year, I have never seen a bulb I planted bloom twice. Send me large bunches of daffodils, in bloom, from the nursery. Spare me the woes of white flies, snails and oak root fungus. I don't want to arbitrate be-

tween my rampant vinca minor and my neighbor's better behaved isatoma. After the plots are planned and the plants potted, give me a regular mow and blow and some decent weed pulling. Adjust my electronically controlled sprinkler system a few times a year, and don't forget the 0-10-10. I simply want everything to grow as big and bloom as often as nature (and genetic engineering) will allow. And while you're at it, train my dog to lay on the deck and not in the dahlias. This is not the portrait of a lady in love with the soil, but of a woman interested in the perfect idyll, with no waiting. In this respect, I am not unlike every socially responsible mother of 1.7 children, with a "busy executive" spouse and a career of her own.

And so we have the dilemma of the non-gardening modern who covets the idea of her very own suburban wood. Gardens are, after all, in our souls, anchored in the territorial imperative and other genetic dysfunctions. It is in our makeup to coexist with nature's other marvels. It may even be in our nature to cultivate food. But most of us leave landscaping to the architects and horticulturists. Thus, the other marvels of nature with which most of us coexist are limited to lawns and hedges.

There are two possible solutions to this conflict between our dreams and our abilities. We could give up on anything less tenacious than Bermuda grass, box hedges, and English ivy. A more gratifying resolution is to get involved . . . just a little.

This shouldn't present many problems. But where to start our journey from the outlands of lawn-and-hedge towards the kingdom of the green thumb? I started at my driveway. The first and last view of my home most days.

I wanted something with soft lines and warm colors. Something with flowers most of the year that would prosper without pampering. And I wanted lots of them, so the price was important. The nurseries are bursting with great looking plants of every description. However, this one is a favorite of the snail population, that one a "heavy feeder," another wanted to have its corns lifted every year.

I like to limit the redundancies to the essential few, like breathing and blinking. What I want least in life is to eternally defend a plant from natural predators, starvation or overcrowding. But not even native wildflowers coexist with automated sprinklers and intermittent foot traffic. So I choose things that only require a little pest control. If it is going to be a colorful and charming welcome home for me, I can at

HOW TO

BY LYNN
CARROLL

least give it a periodic sprinkle of snail bait.

I picked up a pot of tulips, a flat of primroses, a couple of scented geraniums for the deck, gathering momentum as I moved through the flowers towards the cash register. Clearly, I was hooked. In every pony pack I saw the promise of wild color and extravagant bloom.

Fantasies aside, my gardening impulses were strong and the desire to brighten those pale February days even stronger. Upon reaching the cash register, however, I discovered the real advantage of thinking ahead . . . months ahead. Putting twenty-five cent bulbs in the ground in November is better than buying two dollar tulips in March. Undaunted, I took my plants, snail bait, and time-released fertilizer and began my campaign for a more colorful spring.


It occurred to me while making this small but meaningful commitment that I need to start thinking of my garden in the same fond terms as I do my kids or my computer. Consider this: my garden will pay me back with many of the advantages of both and fewer drawbacks. Gardens, for example, are cheaper than either computers or children. They don't talk back and they don't break down. Like computers (and not necessarily like children), if you put the right stuff in you will almost always get the right stuff out. Gardening books are informative and generate enthusiasm for my creative undertaking. This is in contrast to the fear and loathing often engendered by software documentation. As with the parent-child relationship, most efforts will be rewarded with growth and maturity. Your garden, however, will not leave the house just as you are able to enjoy it without daily care and an ever watchful eye.

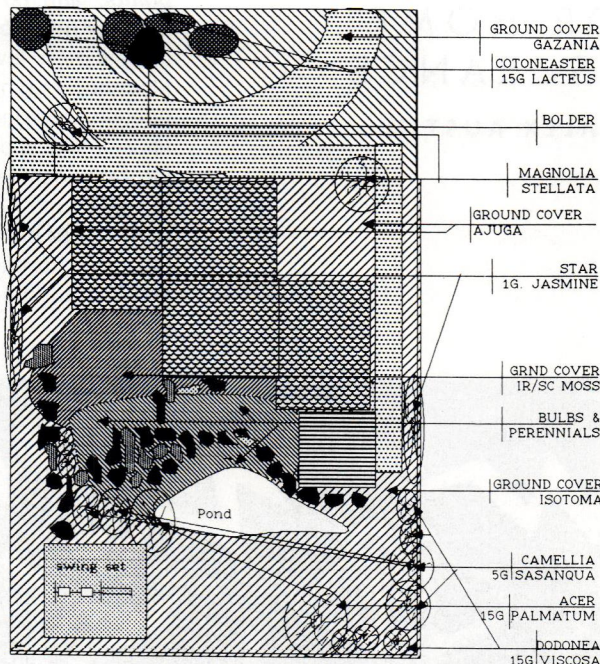
I need to start thinking of my garden in the same fond terms as I do my kids or my computer.

Soon I found myself musing over the possibilities for summer in my garden. Soon, I was spending more time at the nursery and among my flowers than at my keyboard. It was clear that, in the conflict between roots and destiny, roots was winning. Even after the winter rains had made the soil too heavy to dig, I was out slogging through the yard to a patch of ground I had saved for spring bulbs.

So be it.

In November, armed with an electronic reminder and computer-generated planting schedule, I put bulbs in every place in the garden that got even a dot of that low Feb-


Sample landscape done with Macdraw, a "user-friendly" graphics program for the Macintosh.



ruary sun. In the last few weeks I have been deluged with a wave of brilliant bloom that, according to my calculations, will last at least as long as my supply of snail bait.

GROWING CONCERNS BY COMPUTER

Always in search of new software to organize and plan my life, I have looked high and low and everywhere in the *Mac World* for THE application for gardeners.

There are very few applications available specifically for the landscape architect. There are several applications for engineers and architects, which involve two and three dimensional graphics, mathematics functions, and other CAD features. However, when it comes to making a landscape, people either know their plants or they don't.

If you have some familiarity with growing things and an idea of the effect you want to achieve, then any basic graphics program will work. Draw a square for the lot, a few squares for the house, and make a couple of drawings of plan view plants. Depending on the computer and the software you are using, these can normally be duplicated over the plan and simply re-sized or shaped to more nearly represent the plant you have in mind.

For the person who has dirt under their nails and a "mouse" under their fingers, these graphics programs produce a document which will help them remember what plants to get from the nursery. If you arrive at the nursery and find you are unable to get the plant you wanted, a good nursery-

man will be able to look at your drawing and suggest something to use in its place. It is also useful for showing a landscape contractor where you want your darlings to be planted.

For those of you who plot away on an IBM, there are software programs available. These include *Compugarden* and *Garden Manager*, which provide schedules and layouts for vegetable gardens. Ortho publishes *Ortho Computerized Gardening*, which helps you select trees, shrubs and flowers, based on climate zones; this runs on IBM, Apple, or Commodore.

The newest, most interesting tool is still being developed. It is called the *Plant Encyclopedia* from Mac Solutions, Del Mar, California, and will be available in September. It will run on "Hypercard", an application that runs on the Macintosh. The *Plant Encyclopedia* offers information on over 1500 species of plants. It includes common and scientific names of plants, classifications, growing conditions, etc. It is designed for the landscape architect and will cost around \$300. However, less extensive versions are planned for home use and will sell for around \$100.

Home computers have had a great influence on the software market. There are hundreds of applications to help us plan our activities, arrange furniture, make signs and posters, balance checkbooks, pay taxes, etc. With home computers still proliferating like mad, there are bound to be ever more applications useful for the home gardener. □

Lynn Carroll is an artist and the semi-organic wife of a high tech exec.

SHOPPING FOR HOME INSURANCE

BY ALEX AUSTIN

Confronted with escrow papers, loan points, and termite inspections, the average home buyer places homeowners insurance low on the list of priorities. Many buyers simply contact the company through whom they bought their car insurance or at best contact a few well-known insurance companies for quotes. A recent survey by the Consumer Affairs division of the State of California Department of Insurance, reveals that a little more attention paid to that policy may pay healthy dividends.

non-smokers. To verify this, the California State Rate Regulation Bureau regularly sends field examiners to all insurance companies to inspect their books. Larger companies are audited more frequently than smaller companies, or about every three to five years. The bureau is not only interested in rates that are higher than the average. It is also concerned if a company's rates are so low that its solvency is threatened.

It might be assumed that the differences in rates would reflect the quality of insurance, that is, the policies of the individual companies, but hundreds of companies that sell homeowners insurance use the same basic policies.

"Most insurers use standard policy forms prepared by the Insurance Services Office, an insurance advisory organization," notes the Department of Insurance guide. "Many use the 'Special Form' (H03), or a similar form, to provide homeowner coverage for all direct losses to the dwelling and other structures, except those losses specifically excluded (e.g. earthquake, flood, war, and nuclear accidents). Contents are covered for specifically named perils, such as fire, lightning, windstorm, or explosions. Coverage is also included for liability claims against the policy holder and other



ILLUSTRATION BY DATANA IRWIN

Don't gamble with your home, cover yourself with insurance before you get burned.

The Comparative Premium Survey of Homeowners Insurance was a first for California, a reflection, perhaps, of the recent furor over escalating insurance premiums. "We've been stepping up all our consumer affairs activities," says Ellen Griffin, assistant information officer for the California Department of Insurance. "We did it previously for the last two years on auto insurance and they've been very popular." (See below for survey results.)

In *Buyer's Guide to Homeowners Insurance*, published by the California State Department of Insurance, it's explained that under California's rating law, each insurance company calculates its own rates based on past premium and loss experience and estimates of future costs. Since each company's experience differs, even within the same area, the rates will also differ.

According to Ellen Griffin, the premiums for homeowners insurance are based on each company's actuarials and cost of claims, agent's commissions, and overhead. A change in rates must be justified by a change in these costs. For example, if a company charges higher rates for smokers, it must show that their claims are actually higher than those of

household members, as well as medical payments to others."

Though pricing policies vary among insurance companies, Pam Melton at State Farm, in Portola Valley suggests some things that home owners can do to lower their insurance rates. The installation of smoke alarms, a fire extinguisher, and dead bolt locks can contribute to a lowering of rates. An extensive burglar alarm and reporting system might qualify you for lower premiums with some companies. Non-smokers often pay less than their smoking counterparts for the same coverage. Also, it is not uncommon for an insurance company to reduce premiums five to ten percent if a client signs on for three or more years. Ask your agent what the company's specific requirements are for a reduced rate.

If the same basic coverage is provided by all insurance companies, the obvious question is why not go with the one with the lowest costs?

There are several possible reasons for choosing an insurance company that charges higher rates. Phil Sands, a Southern California investment counselor and CPA, has become familiar with this realm of insurance as he buys it for the commercial buildings he works with.

MONEY

"The deductibles (of five-star companies) are higher, but the claim payoff is quicker . . . The smaller companies take longer by virtue of their (limited) cash flow," explains Sands.

According to the Department of Insurance, there are basically three sources for homeowners insurance:

A *direct writer* is an insurance company that sells policies through its own employees or agents who only represent that company. You can call the company or its agents directly for a quote.

An *independent agent* will represent several insurance companies and is able to give a comparison quote for all the companies he or she represents.

A *broker* basically works as your representative. For an agreed upon fee, the broker looks for insurance for you. Brokers must tell you how much they charge for their services before you accept any quote. The broker does not represent any specific company, but will contact other agents or companies to find you coverage.

A sales manager for Fireman's Fund advises: "The smartest thing when you want to buy insurance is the independent agency. We endorse the independent agent. We have agents that represent 10 companies."

If an independent agent can contact 10 companies, a broker can contact 100. Why not go with a broker for the best quote?

"The big difference between a broker and an appointed agent is basically binding authority," explains a Southern California broker *and* agent. The agent has the power to approve the coverage himself. A broker can only send in the policy to the company. It could be weeks before the buyer gets approval on his insurance. Among other drawbacks, this one could definitely hold up the closing of escrow.

According to this broker/agent, the changing policies of the insurance industry could put the appointed agent on the endangered species list. "In the past, if you wanted to be an insurance agent, you would go out and talk to a few agencies and ask if you could market their product. It used to be very easy to become an appointed agent. Now companies are requiring that agents have volume productions, whether it's one, two, or three million dollars, if you want to be appointed. They make you sign an agreement that you'll have X dollars generated for their company. If a company asks for a guaranteed three million dollars in volume, it limits you. Many potential appointed agents are becoming brokers. An alternative is for the smaller guy to go out and find another agent. What you're seeing is a clustering of agents for the purpose of



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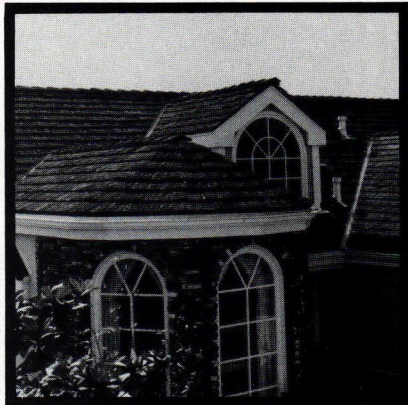
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combining resources to meet volume requirements of certain companies."

For its survey, the Department of Insurance selected 20 insurance companies from the hundreds offering coverage in California. The 20 provide the majority of homeowners insurance in the state. The department supplied the insurance companies with three different rating examples for a number of cities. In the survey's results, the department used the largest city in each county plus multiple cities in the large counties.

The results were often startling, based on the rates effective July 1987. Below is a description of the coverage used for one of three standard scenarios, followed by a chart showing a summary of premiums for that coverage. According to these figures, there can be a 300 percent difference between premiums paid for a home, depending on the insurance company you use and where you live. Short of moving to another town, you can lower your rates by simply shopping around for home insurance. Some additional considerations might be whether you know the agent or broker, the company's service reputation, and whether you want the convenience of carrying all your insurance with the same company.

The prototype for this example is a single-family dwelling of frame construction built in 1982 (five years old), with no losses within the last three years. The deductible is \$500.

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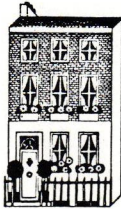
Alex Austin is a former editor of PSA magazine and is now working on a publication about Hollywood.



FOCUS ON **REAL ESTATE**

For those who view the Northern California real estate market as a game of Monopoly with frightening stakes, don't toss in the dice without looking at some of the region's most viable markets. There are cities and communities which provide ...





reasonable prices, secure neighborhoods, and good appreciation values. San Francisco has several

areas that are becoming gentrified and where the prices are not sky-high, yet. Sacramento offers a burgeoning new home market and Contra Costa is one of the fastest growing regions in the Bay Area.

These three areas are as different geographically as they are in the make-up of their neighborhoods; there's everything here from the fast urban life to country settings perfect for families with small children. It's all out there — take advantage of the diversity. Look at maps, get information from the appropriate Chambers of Commerce, do your homework and roll the dice . . .

SAN FRANCISCO

San Francisco's 44-square miles contain some of the state's hottest real estate property. Despite the skyrocketing prices, there are neighborhoods in San Francisco that offer the first time buyer or those who want the urban life, a more realistic price tag. San Francisco's southeastern neighborhoods are good bets. "First-time buyers with children go for single family homes in developing areas like Visitacion Valley and Crocker-Amazon," says Elliott Jenkins, general manager of **Evans Pacific Realtor**.

Single family homes tend to be more expensive than condominiums; condos are easier to get into both in terms of monthly payments and loan approvals. "The market is quite active, roughly a third of the real estate activity we're currently seeing is in condominium sales," says Grace Perkins, president

of the San Francisco Board of Realtors. These are mostly in the northern part of the city, in older buildings converted to condominiums.

According to Perkins, price ranges in the Excelsior are \$130,000 to \$280,000; although Visitacion Valley is a little newer area than the Excelsior, homes cost about the same; homes in Bernal Heights average \$160,000 to \$390,000; in the Haight-Ashbury \$280,000 to \$680,000; and homes in "rapidly improving neighborhoods" in the Western Addition range in price from \$180,000 to \$525,000.

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CONTRA COSTA COUNTY

Contra Costa County is one of the fastest growing areas in Northern California; the county is undergoing a dramatic transformation as it grows. This area offers many amenities to residents,

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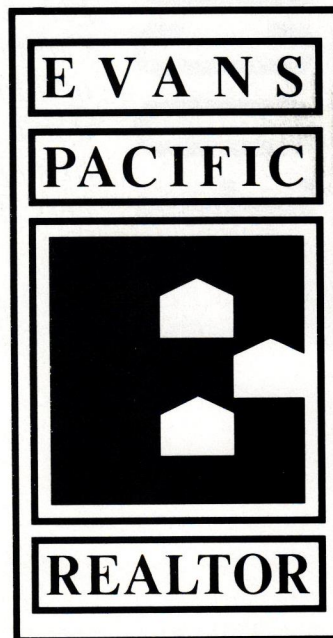
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The above specifications are found in many Kaufman and Broad communities. Features differ from home to home depending on engineering, architecture, style and interior decorating. © 1988 Kaufman and Broad Home Corporation.

SACRAMENTO

whether first-time home buyers or luxury home owners. Though the county is shedding its quiet, farm community atmosphere to include sleek industrial developments and a full line of housing, it is not being buried under concrete.

Contra Costa excels in the choice of lifestyles a resident can have. "We can fix them up with the ultimate Beaver Cleaver home or a little house on the prairie," says George Bassett, vice-president of the Contra Costa Board of Realtors.

Kaufman and Broad of Northern California, based in Dublin, is one of the most active home builders in Contra Costa. Its parent company, Kaufman and Broad Home Corporation, is the largest single family housing builder in California. Based in Los Angeles, the publicly-owned company has been active in the residential market for 30 years.

Kaufman and Broad specializes in detached homes for first-time buyers. These three- to five-bedroom homes start at prices below \$100,000. Kaufman and Broad also creates homes in the \$200,000 range that include an abundance of luxurious amenities; including tennis courts, clubhouses, decks, front yard landscaping, custom tile and woodworking.

Kaufman and Broad's four-year warranty on all of its new homes in Northern California is reputed to be one of the best in the building industry. Mechanical-plumbing, electrical, heating and cooling systems are under warranty for two years, and any defect in the basic structure of the home that results in damage is covered for a full four years.

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The Sacramento area is experiencing a boom as new industry and residents discover it. The capital of the state is now becoming a capital for high tech industry. The moderate cost of housing in Sacramento, where the median home price is \$89,000, is helping to fuel this growth.

Much of the home development is occurring around the edges of the city as new communities emerge. **L & P Land & Development** is one of the few developers of new homes within the city. Its luxury Riverlake development is only 15 minutes from downtown, minimizing commute time. This new, 370-acre development in Sacramento's Pocket area is drawing residents from all over Northern California.

To even the most casual observer, Riverlake is a striking example of refined residential living geared toward today's high-end housing market. Riverlake is a community of custom-built, single-family homes clustered around a three-acre, man-made lake and along gracefully winding streets. Distinctive yet compatible, these homes, which start at \$250,000, reflect the strict CC&Rs that govern all buildings in Riverlake.

Along with custom lots and distinctive homes, Riverlake also leases 16 elegant two-story halfplexes that are interspersed throughout the development. Set on corner lots, the halfplexes blend easily with adjoining single-family homes and provide the same privacy and comfort.

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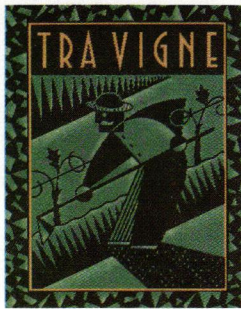


PHOTO COURTESY OF GUTHRIE, FRIEDLANDER ARCHITECTS

Tra Vigne's Tuscan-inspired interior

Northern California's best chefs share their secrets for creating simply elegant meals, without spending the entire day over a hot stove. You'll find shortcuts to gourmet meals that will surprise your guests with their polished flair.

Michael Chiarello of Tra Vigne in St. Helena provides the July menu:

Menu

Grilled Mozzarella

*Spiedini Di Gamberi with
Chardonnay Scallion Butter
Sauce*

*Espresso Flan with
Crème Anglaise Sauce*

Tra Vigne is the new "in" restaurant in Napa Valley. Located in a renovated St. Helena winery, it is yet another roadside attraction from the talented folks who brought you San Francisco's Fog City Diner, the Rio Grill in Carmel, and Mus-

tards, which is down the road in Yountville.

At Tra Vigne, the design of the cuisine and of the interior were inspired by owner Bill Higgins' recent travels to Tuscany. The intention was to offer a personal interpretation of the region, not a strict re-creation. With a clear idea of the desired effect, Higgins approached Michael Guthrie of Guthrie, Friedlander Architects for the design, and chef Michael Chiarello, a native Californian of Italian parentage, for the innovative menu. "The fact that the food and the design at Tra Vigne both reflect this personal approach is no accident", says Guthrie. Combined with the Napa Valley atmosphere, the restaurant's design philosophy has resulted in a pleasant dining experience.

Tra Vigne is designed right down to the menus, which were created by graphic artist Michael Mabry. To say that Tra Vigne's mile-high ceiling creates an 'airy' space is an understatement — 'cavernous' is a more apt description. Yet it works, partly because of the warm palette of olive green tones interspersed with gold, and partly due to the minimal, yet comfortable, decor. The grand scale certainly makes for a dramatic impact, but it doesn't come across as cold as one might expect.

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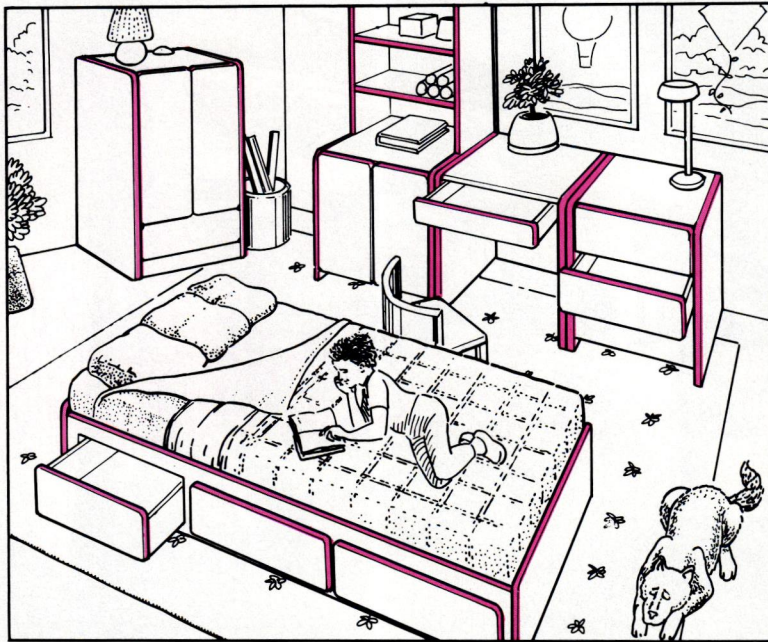

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The basic design concept was to create a three-part restaurant in the manner of an Italian country villa. Consisting of the main dining room, the outdoor patio and terraces (which were added to the existing building), and the bar, the open floor plan offers an amply spaced and inviting seating arrangement. The hardwood floors and stone walls, which are covered with an integrated color plaster finish, increase the high-decible acoustics, but the tall windows intentionally invite the serenity of the surrounding vineyards inside and thus minimize the noisy chatter. Hand-blown glass beaded lighting fixtures, which are whimsically suspended from the ceiling, are the only Italian imports in the building. Limn's successful creation of a casual and warm atmosphere despite severe budget constraints is to be congratulated.

Tra Vigne's decision to utilize local products and materials is as evident in its menu as it is in its interior. (Local craftsmen were used as much as possible during the building's renovation and construction.) The restaurant has started to cure its own prosciuttos, make its own mozzarella, and grow much of its own produce, as well as make all the requisite pasta and bread. In other words, everything that comes out of this kitchen is made from scratch. The menu is still evolving, which can and does produce uneven results now and then, but the atmosphere of experimentation is exciting. For example, "goat-zerella," a cheese developed by Chiarello and Laura Chenel, an authority on goat cheese, is a recent addition to the menu which is not available anywhere else.

"My cooking is as personal as the restaurant's design," says Chiarello, "a Northern California product with an Italian heart." Plans are currently in the works for a retail space across the patio which would sell these homemade gourmet goodies. Tra Vigne is so down to earth in attitude that the wine (Italian and local) is served in humble trattoria glasses, and bread is served by the chunk with green olive oil on the side for dipping. Such a conscious attempt to combine an Italian approach with a Californian setting has created a restaurant with an identity all its own. — Lisa Holmes

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Recommended Wines: 1986 Tocai from Doro Princic “has delicate aromas and lively flavors of peach and tart melon,” or the 1986 Mueller Thurgau from Ronco Del Gnemiz — “fresh and fragrant with lively peach and citrus on the nose and palate, firm texture and a finish like a tart apple.”

1 bunch scallions
 1 lemon
 6 oz. sweet butter
 1 Tbs. cream

Put shallots, pepper and wine in a non-corrosive pan. Reduce over medium heat until 1/2 cup remains. Add the scallion greens and continue to reduce until 1/4 cup remains. Strain through a fine mesh strainer into another pan. Add cream, bring to a boil, and add butter 1 Tbs. at a time over very low heat until all is incorporated. Finish with squeeze of lemon and salt to taste.

Final Preparation

Grill or broil shrimp for 2 minutes on each side. Put 2 oz. Chardonnay sauce on a plate, arrange shrimp on sauce and sprinkle scallion whites, cut thin on the bias, over the top.

Serve a simple sautéed vegetable of your choice.

Dessert

**Espresso Flan with
 Crème Anglaise
 Sauce**

1 qt. half-and-half
 4 egg yolks
 4 whole eggs
 1 Tbs. vanilla extract
 4 oz. instant espresso
 1 Cup sugar

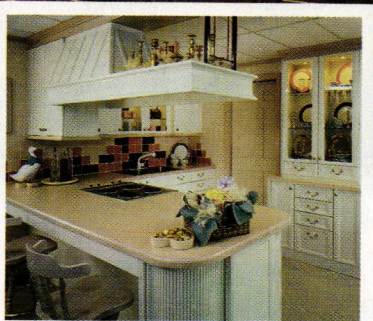
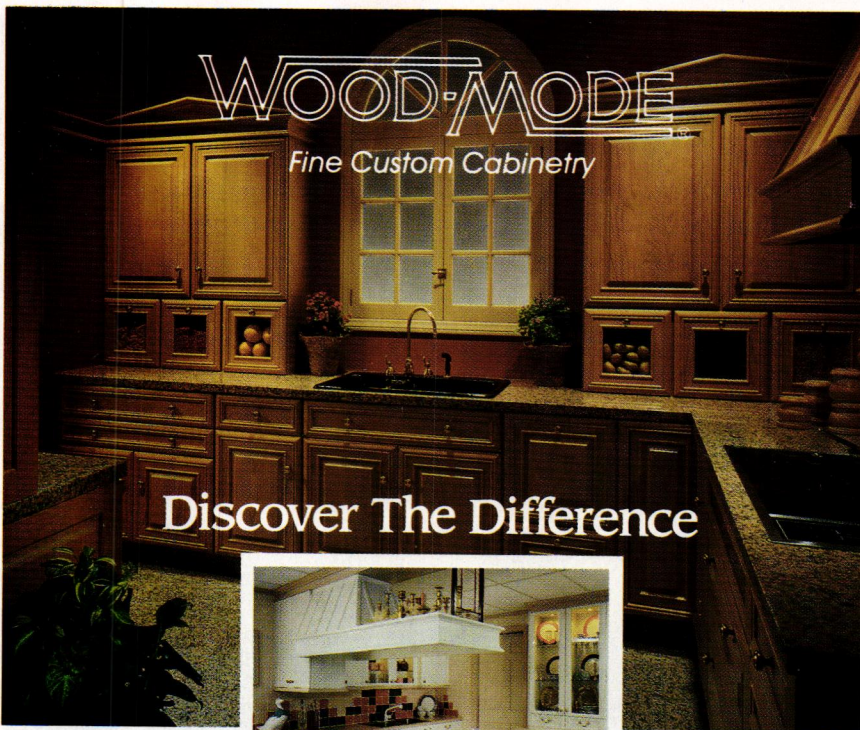
Mix eggs and half-and-half in mixer with 1/2 of the sugar. Add other half of sugar to espresso and add to egg mixture along with vanilla. Strain. Place liquid in custard cups and bake in water bath at 300 degrees for 30-45 minutes until knife comes clean from center.

Crème Anglaise Sauce

5 egg yolks
 1/2 Cup sugar
 1 1/2 Cups milk
 1/2 Cup Sambuca
 1/2 vanilla bean

Combine egg yolks and sugar. Bring milk to a boil with vanilla bean. Add Sambuca, slowly mix with egg yolks. Cook over double boiler. Use 3 espresso beans to garnish each serving.

Tra Vigne, 1050 Charter Oak Avenue, St. Helena, CA, 94574. 707-963-4444. Lunch is served noon-5 p.m., dinner 5 p.m.-10 p.m. seven days a week. Full bar. Visa and MasterCard. Reservations accepted.



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GROUNDCOVERS

- Baccharis pilularis*
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- Arcostaphylos sp.* (Prostrate Manzanita)
- Rosmarinus prostratus* (Prostrate Rosemary)

FIRE RETARDANT PLANTING

The constant threat of brushfires this summer will affect most of us living in the countryside or on the fringes of development. Lightning-fast flames can race across open, dry grassland in a matter of minutes. Oil-rich chaparral shrubs will ignite spontaneously from a match, a cigarette, or exhaust from a car.

To protect your home from fire, clear a 100-foot zone around the house and then cultivate it with fire-retardant plants that are well irrigated. There is no such thing as a plant that will not burn if subjected to sufficient heat and wind, but selections from the list below may slow a fire's progress and buy just enough time to save the structure.

Remember, the key to making these plants fire-retardant is to keep them adequately irrigated. For example, even ice plant will dry out beneath its succulent tips if it doesn't get enough water. The fire will travel along its dead stems, igniting new fuel beyond your barrier.

Lourie Dickson



FIRE-RETARDANT GROUNDCOVERS:

- Succulents:
- Aloes Sedum
 - Ice Plant Agave

MODERATELY FIRE-RETARDANT SHRUBS:

- Sage brush Rosemary
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Maureen Gilmer is a Marysville landscape designer and free-lance garden writer.

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GARDEN CHECKLIST

JULY is summer vacation time, and since it's lighter longer, there's more time to work in and enjoy your garden. Since we are in the middle of a dry summer in what is typically a dry state, Michael Kobold of Kobold's Nursery in San Ramon advises homeowners to think about hiring a professional to install a proper irrigation system. Kobold suggests a landscape design which is drought-tolerant and less wasteful but aesthetically pleasing, and an irrigation design which is constructed of proper materials and doesn't water what it shouldn't.

GARDEN MAINTENANCE: Before transplanting any bedding plants, prepare the soil by cleaning out any dead or diseased plant material, and then watering the bed lightly a day or two before putting out the plants. Fallen fruit, vegetables and flowers can play host to various pests such as worms, borers and larvae — so be sure to rake these up regularly. Frequent trimming of any hedges promotes new green growth and density; infrequent trimming will result in a bare woody look. To increase flower production on your geraniums and fuchsias, pinch them back; also pinch back your herbs for more growth.

FLOWERS: Spring bulb foliage should be well dried and yellowed by now. Be sure to cut it off only when the foliage has fully dried as this is the food for next year's bulb. For a lush green carpet in a shaded flower bed, rock garden or raised bed, plant baby tears. It will spread rapidly, filling in bare areas. For different shades of foliage color, consider planting coleus, dusty miller, artemisia, or parrot's beak. For last minute summer color, try marigolds, salvia, or celosia. Hydrangeas in containers on a shady patio add a splash of color with their enormous blooms. Portulaca, lantana, bush germander and rockrose are plants that love the heat and whose blooms beautify your garden.

VEGETABLES: Harvesting of crops is at its height this month, and it's time to start seeds of cool-season vegetables. Tomatoes, strawberries, beans, squash and melons don't like getting their leaves wet, so don't water these from above. There is still time to plant another crop of beans, corn and radishes; slow growing warm season vegetables will have just enough time if planted from four-inch pots. □

Information furnished by the California Association of Nurserymen and Kobold's Nursery.

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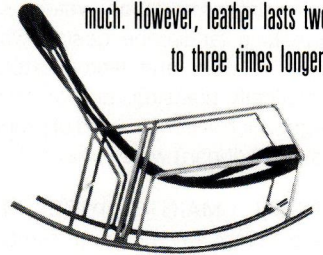
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COUCH

CONTINUED FROM PAGE 51
actually improves with age. In a household with small children, leather can be an advantage as spills can be easily wiped up with a clean absorbent cloth or sponge.

There is no denying that the initial investment is more for a piece of leather furniture than a fabric-upholstered one — usually twice as much. However, leather lasts two to three times longer.



Norman Petersen's steel rocking chair

"One of the most difficult tasks for the consumer in buying leather furniture is determining the quality of the leather and of the piece of furniture," says Lawrence. "One of the reasons is the wide disparity in the prices of leather sofas." He says a piece of leather furniture should be judged on a variety of criteria: the source of the leather (European leathers are the highest caliber), what the dying and tanning process is (aniline dyed leathers are the best), whether it is made of a top grain leather — which is the most superior part of the hide — and finally, one must judge the actual construction of the furniture.

Lawrence offers some guidelines to consumers for assessing the quality of leather furniture. Here's what to look for in judging the construction:

- Check to see if the feet, armrest and other cushions are modular — so that if damage occurs to any one piece, the whole sofa is not lost (you can replace just that part).
- Check for uniformity and to see what type of stitching is used.
- Are the cushions zippered for easy re-stuffing as the sofa (or chair) ages?
- Are there air vents so that the cushion and the sofa can breathe?
- Be sure to ask for a demonstration of the product. Ask the salesperson to remove the armrests and other cushions to see how the sofa is constructed. (A big tip-off of poorer quality is if the armrests and cushions are merely sewn on so they can't be removed.)

It's a safe bet that if Cro-Magnon man were still around he'd choose a leather easy chair from which to peruse the stock reports. □

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until he heard May say: "Yes, as a matter of fact I do have a Northern California representative who could build your houses and he happens to be sitting in my office right now."

Thus began the fortuitous association of Cliff May, John Jessup and a grand Atherton estate. A connection that resulted in a lifelong association between May and Jessup and the building of two spectacular ranch-style houses, one of which is now owned by Jim and Lynn Cornish. (Jim is Chairman of the Board of the Bay Area real estate company, Cornish & Carey.) The Cornishs bought the house several years ago after it had been on the market for less than two weeks. "It was in a fairly run-down condition, but I recognized its potential immediately and my husband had always liked Cliff May houses, so we had no hesitation about buying it," says Lynn Cornish.

The Cornish residence is built on a parcel of land that was once part of a much larger estate, which featured gracious gardens designed by Thomas Church, the famous landscape architect. The property was subdivided in 1959 to enable Cliff May to design the two speculative houses for the Atherton owner who had called his Los Angeles office. It was cut up in a rather unusual way, whereby the Cornish portion inherited some spectacular features. They include an Olympic size swimming pool which flanks a guest cottage designed by another noted architect, Gardner Dailey.

Cliff May and Gardner Dailey both received national acclaim for their California-style houses back in the 1940s and '50s, but whereas Dailey was an intellectual giant with degrees in engineering and botany as well as architecture, May had no formal architectural training and went into business after a two-year stint at San Diego State College (see sidebar, page 104).

It's unusual to discover a Gardner Dailey gem and Cliff May hallmark home on the same site, but the pool and cottage were sacrificed from the original estate designed by Dailey, so that May could take full advantage of the site to design his new houses. Dailey designed the Atherton estate in 1918 and placed the poolhouse at the end of a long brick walkway leading to the pool. The walkway featured a series of steps cut into the gently sloping hillside. They now merely lead to the back fence, but have been left intact by the Cornishs because they form an integral part of the architecture of the guest cottage.

While the Cornish residence designed by Cliff May and built by John Jessup in 1960 might seem typical of other luxury

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California "indoor-outdoor" ranch homes today, it was remarkably innovative then. One of the major features of the house is the large living room with its grape stake ceiling and exposed aggregate floors. (Aggregate floors are made of cement slabs with thousands of tiny rock particles imbedded within them.) The room encompasses 500 square feet and has a high pitched roof with a skylight spanning its apex. The skylight, grape stake ceiling, and aggregate floors are characteristic of May's style; his use of natural materials and skylights to bring the outdoors inside became his familiar trademark. But the venerable designer recalls that it wasn't always easy combining all the "natural" elements that he ultimately became famous for.

"When I first started doing these high pitched ceilings, we had lots of problems with acoustical control," says May. "With all the glass and wood in the house and the extremely high ceilings, everyday sounds tended to echo and I didn't quite know what to do about it." But in typical May fashion, he experimented until he solved the problem with ceilings like the one in the Cornish residence; he arrived at the solution in a fairly unusual manner.

"I was talking to my friend Zubin Mehta (the conductor of the New York Philharmonic) and I asked him for his advice," recounts May. "He said that the ceiling should have lots of holes in it to make it acoustically sound. But I didn't like the idea of lots of holes in the ceiling. It reminded me of Cellotex boards. So I spread my fingers slightly and showed him my hand and said, 'if I took sticks like this and put them together with tiny spaces in between, would that work?'"

▼
The skylight, grape stake ceiling, and aggregate floors are characteristic of May's style.
 ▲

Mehta said that it should, so May collaborated with Verne Knudsen, one of the leading acoustical engineers in the country at the time. Together they came up with the split wood design that May used on the ceiling of the house he built for himself in Sullivan Canyon in West Los Angeles and then incorporated it into other homes, including the Cornish residence.

According to Jessup, Cliff May usually likes to incorporate distinctive design features into his homes. "One of the things he has always been really interested in is creating a sense of entrance, so the door-



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ways to Cliff May houses are invariably unique," says Jessup. The Cornish residence is no exception. It has a wonderful front door with an aged, rustic look to it. Since it is now almost 30 years old, it *is* a fairly old door. But May wanted it to have an authentic, aged look right from the outset.

"So we antiqued it to get the right effect," explains Jessup. "First we burned the wood with a blow torch, then we rubbed it with a steel brush to remove the burned



In typical May fashion, he experimented until he solved the problem with ceilings like the one in the Cornish residence; he arrived at the solution in a fairly unusual manner.



portions. After that we stained and waxed it so that it had a really ancient look about it." He said May avoided a sandblasting technique because it tends to look too artificial.

When Jim and Lynn Cornish purchased their residence it had been empty for some years and looked rather dilapidated. Some of the doors and woodwork had been painted so that the natural grains were hidden and the paint had to be sandblasted off. But Lynn Cornish was excited about the house's potential. "This great room had nothing in it and it looked rather drab and dusty and many people would have been turned off by it, especially the bare aggregate floors," says Cornish, "but we love them."

The huge expanse of exposed aggregate extends from a patio on one side of the house through the living and dining room and out onto another enormous patio which flanks the Olympic-size swimming pool. Since the walls are glass on both sides and the continuous flooring stretches from one end to the other, the entire area feels like one massive room.

"The aggregate floor is very practical and can actually be hosed down inside and out, but of course that would involve moving every piece of furniture, so we don't actually hose inside," laughs Cornish. She says that despite their appearance, the floors are quite comfortable to walk on. Concealed radiant heating makes them warm underfoot in winter.

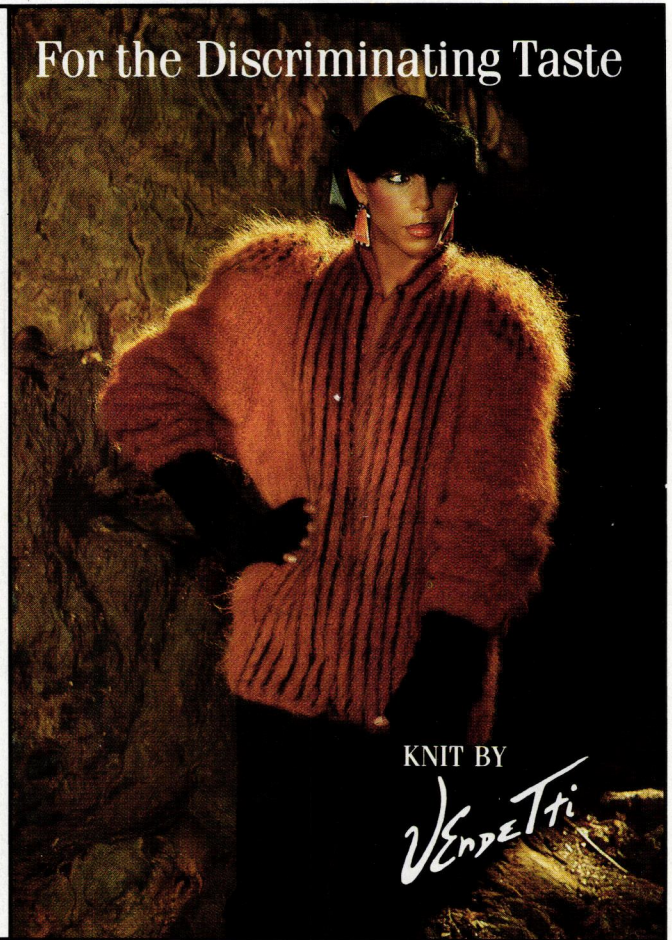
May experimented extensively to create the right finish for the floors so that they

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had the required rustic look but were also livable, according to John Jessup. "We used to wash the wet cement with water to expose the tiny rocks and it was a process that had to be done very precisely or else we'd end up washing half the rocks away," says Jessup. He explains that the irregular surface of the rocks results in trapping little air pockets when a person steps on the floor, "so you actually end up getting a softer feeling than you would if you stepped on smooth concrete."

▼

"Yes, as a matter of fact I do have a Northern California representative who could build your houses and he happens to be sitting in my office right now."

▲

Jessup also points out other Cliff May peculiarities, which are dotted throughout the Cornish house. The light switches, for example, are much lower than the usual position for light fixtures, which tend to be about 48 inches above the floor. "May always says that light fixtures should be at the same level as door handles, so they are only 36 inches off the ground," says Jessup. "You open the door and turn on the light, so it makes sense that they are together."

Lynn Cornish furnished the house herself, with occasional advice when she was "at her wits end" from her close friend, Phyllis Brooks, a Palo Alto interior designer. "I knew with a living room of this proportion, I would have to incorporate rather chunky, large scale furniture," she explains. "I also wanted to keep the room casual, since formal furnishings would look out of context in this type of house."

Cornish used vivid colors throughout the house to complement the bright, outdoor garden feeling. "It's almost impossible to feel gloomy and depressed in this marvelous room with all its openness," she enthuses, "so I wanted to project a gay, light-hearted feeling." She chose natural wicker sofas and chairs with oversized pillows in a shade of pomegranate pink. The room is used as a living and dining room and it is furnished very simply with a smattering of antiques and a custom-made dining table from Mexico.

One of Lynn Cornish's major design considerations was to make her house habita-

ble for her two German shepherds, Herbert and Daphne. They have the full run of the house and can romp playfully on the living room floor. "I don't have to worry about them damaging delicate pieces of furniture or scratching the floor," says Cornish. The floors are either aggregate concrete or quarry tiles, although there are custom-designed area rugs which can withstand canine wear.

The architectural style of the living room with its grape stake ceiling, rough stucco fireplace and glass walls, calls for a solid, sparse look rather than lots of objets d'art and personal clutter. There is a heavy glass-top coffee table constructed out of an old cast-iron gate from France; an intricately carved wall relief from Haiti highlights one side of the large fireplace. The relief was originally black, but Cornish white-washed it because the black was too harsh against the white walls. She also faux-finished a squat wooden end table to give it an appropriately rustic look to suit the room.

At one time the residence had a separate, formal dining room, but Lynn Cornish converted it into a family room. "I felt that a separate dining room was out of character with the house and the way we have it now is much more casual," she says. She also added an intimate courtyard off the kitchen. It features an old wooden gate from one of the Spanish missions. The focal point of the house is the living room, which connects the family room, kitchen and guest room on one side and a bedroom wing on the other with the master suite overlooking the pool. The decor features an elegant blend of old and new with antique quilted bedspreads, gilt framed oil paintings of pastoral scenes and botanicals along with a number of light-hearted, contemporary originals, including a series of "Cornish pigs" done by a Sonoma artist.

Artwork has been kept to a minimum in the living room, because "you don't need art on the walls, when you have art like this coming through the windows," says Cornish, glancing across the glistening pool to the quaint gabled cottage beyond. It's rather like looking into another world, because the 70-year old Gardner Dailey cottage is so strikingly different from May's ranch-style architecture.

Cliff May has not had an opportunity to visit the house since the Cornishs purchased it. But he remembers it well and says it never occurred to him to compromise his own designs simply because Dailey's cottage was already on the site. So the two structures, created by different designers, confront each other in peaceful coexistence across a swimming pool in the beautiful gardens designed by Thomas Church.



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CLIFF MAY:

Living Concepts

When you're on the verge of becoming an octogenarian and have already been dubbed a "living California legend" in national magazines, chances are, you're ready to sit back and relax a little, reflecting on "the good old days." Unless, of course you happen to be Cliff May — the father of the California ranch house. The genial designer, who will celebrate his 80th birthday on August 29th, still often puts in a seven-day week in his Los Angeles office and says his work "gets better every year."

"I couldn't imagine myself retiring," contends May. "Designing houses is what keeps me going." Cliff May designed and sold his first house in 1931. He then went on to design another, and another and recalls that the first 50 houses he designed sold like hotcakes. "People just couldn't get enough of them," explains May, "because they were so different from anything else that was around at the time." He says his "houses appealed to people who had lived or traveled in foreign lands and had a sense of different architectural styles related to open courtyards and outdoor living."

The difference in May's houses lay in their openness and flexible floor plans which were designed to make the most of California's sunshine and casual way of living. It's a California trend that we tend to take for granted today, but Cliff May was a good 20 years ahead of his time. He worked with all kinds of floor surfaces, ceilings, skylights, and glass walls designed around open patios or courtyards in an effort to "bring the outside indoors."

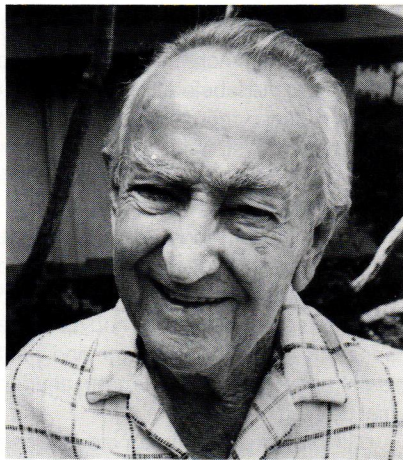
May and his family even lived in an experimental house for two years, so that he could assess the effects of natural daylighting and an open floor plan.



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The house had a huge overhead skylight constructed from two metal frames glazed with clear wire-glass. The frames were pulled together or apart by thermostatically controlled motor driven cables. The experimental house had no interior walls. Instead May used 25 matched mahogany cabinets as movable room dividers, so his floor plans could be changed at will. He says the experience taught him a lot about acoustical control and "the harsh effects of direct sunlight on furniture and draperies."

In the late 1940s and '50s, May and his partner, Chris Choate, were churning out houses priced from \$7500 that were touted as "California's best sellers." A 1953 edition of *House and Home* magazine claimed that May's houses were "selling so fast that builders from San Diego County in the south to Chico in the north are scrambling to pay from \$225 to \$300 per house royalty to cash in on (their) proved sales appeal." Others, they said, wanted to borrow May's good ideas without paying for them. They cited two main reasons for May's popularity. His houses were designed for such easy and economical construction that they could be priced at least \$1000 below current market prices. His designs also offered a type of "California living everybody back East imagines all Californians enjoy" but had previously only been available for people who could afford \$20,000 architect-designed homes. (Today these architect-styled homes would probably start at \$500,000.)

May was equally successful designing spectacular residences including the 1939 Blow House, in the Brentwood area of Los Angeles, with its sweeping staircase and grand entry hall, along with sprawling ranch

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houses all over California. So successful, in fact, that more than 30 years ago *Life Magazine* labeled him the "dean of modern ranch house architects." Yet Cliff May never had any formal architectural training, although the lack of a degree never worried him.

"Frank Lloyd Wright once told me that you cannot teach proportion and creative design, it has to be within you," he says. "I've always had an acute sense of what is good design and what is not and it doesn't come from any formal training."

Cliff May grew up on an old Spanish rancho in Southern California and says from early childhood he developed a strong and lasting appreciation for early mission design. "I went to San Diego State College for two years, doing business administration and design classes," says May. "Then I went into business and built my first houses in 1931 and 1932 and I've never stopped (designing houses) since."

May attributes his success to diligence (rather than hard work because he loves what he does), an innate sense of good design, a dogged determination to find solutions to seemingly impossible design challenges, and a great deal of luck in that "I was fortunate to be involved with many extremely talented people like Thomas Church and Verne Knudsen."

His collaboration with people like Church, the famous landscape architect, and Verne Knudsen, an acoustics engineer who later became Chancellor of UCLA, no doubt contributed in part to his meteoric success. But Cliff May's own creative instincts, sharpened by an acute business sense, have catapulted him onto the international architectural arena and today his hallmark houses often sell for millions of dollars.

"I think you could say I have pushed the ultimate living concept as far as you can go," says May, referring to Mandalay, his own 1956 Los Angeles estate which is currently on the market. The indoor-outdoor ranch house features state of the art luxury living quarters, including a huge "great room" with certain similarities to the living room in the Cornish residence. It's the kind of house we'd probably all love to own, but never will — because it carries a price tag of \$20 million. And even the master himself concedes that's a pretty high price for a single-family residence. — Ann Bertelsen □

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MURPHY

CONTINUED FROM PAGE 65

foot window positioned opposite the entryway. The massive window overlooks a wild, uninhabited Marin County hillside.

Like the sprouting plants, it's another one of Harry Murphy's surprises, a totally unexpected and striking contrast to the front exterior. Murphy spent more than 12 months figuring out every square inch of his house, virtually using it as a design laboratory so he could try everything out first on himself. The result is a spectacular home that works effectively on both artistic and functional levels.

■
**Murphy likes
surprising
people.**
■

The trees and plants that give the illusion of growing in the carpet are actually concealed in 60 planters set flush into the floor. "They (the planters) are the same color as the carpet and they drain under the house," explains Murphy, who went to great lengths to get the exact shade of carpet. It blends perfectly with the natural terrain outside. "In a wild, un-manicured setting, there's bound to be a little dirt on shoes," he reasons. So the carpet color was chosen by taking a mixture of dried earth from the site to carpet showrooms and matching it as closely as possible. The same method was used for choosing seating fabrics.

Artistic considerations dictated the style of Murphy's house to a certain extent. After all, he's an artist with a remarkably versatile portfolio. His Fairfax-based company, Harry Murphy + Friends, has captured an impressive number of national accounts and offers services including corporate identity, print graphics, packaging, advertising, exhibition design, architectural graphics, signing systems, interior design, color consulting, and environmental art. Murphy gets pretty much involved in everything. So it's no real surprise to discover that the house that he devised for himself is a personal showcase reflecting his highly diversified design talents.

It features clean, minimalist lines, white walls that serve as backdrops for artwork, and lots of Corian, the synthetic counter surfacing material, on kitchen counters, shelving and vanity tops. But he also considered other design priorities. He shares the house with Shirley Freeman, a private school principal and her 19-year old daughter Amy, a college sophomore. So the house has two master bedroom

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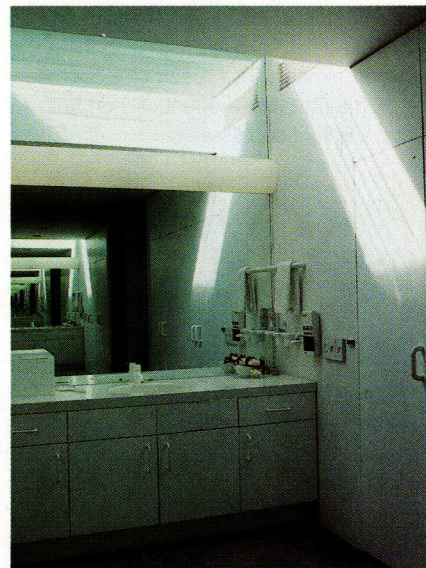
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suites on its upper level. "We felt the idea of a single master bedroom had a reverse message implying second-class citizenship to the other bedroom," says Murphy, who separated the house into private and public sectors determined by the two levels.

The house is sophisticated, yet at the same time warm and earthy. This has



been achieved by a subtle balance between high tech art, stark white walls and carefully placed homey, human touches. Harry Murphy doesn't like clutter, but acknowledges that most busy people tend to have things piling up around them at certain times. So he designed 46 double closets "to allow us to be human beings, yet maintain minimalist vision," he says.

But an all-white house can sometimes project a cool, unfriendly image. "So a conscious effort was made from the outset to balance, or mitigate this effect," says Murphy.

His "mitigating factors" which give the home its warmth include the earth tone carpet and upholstery, recessed planters, bookshelf niches, displays of storage canisters and spice jars in the kitchen, and a collection of intricately patterned Indian baskets.

There's another eye-catching light sculpture in the living room. It features long colorful reflected lights in cylindrical forms which seem to leap out from the plain white wall, giving it its own special drama. There are also reflected light spectrums on the wall behind the kitchen seating area and behind the two upstairs headboards. It's an effective way of highlighting the otherwise stark white-on-white look.

Murphy incorporated some unusual design features in his kitchen, some of which were dictated by ergonomics. Shir-

ley Freeman is petite, so he designed the countertops to be two inches lower than the standard 36 inches. She didn't want to be reaching into high cupboards for things she used every day. So Murphy also designed what he calls "a visible pantry niche" in the kitchen, comprising easily reached, recessed shelving for canisters and spice jars.

Throughout the rest of the house, Murphy applied the same functional considerations. All the closets are divided vertically, with two doors. The lower doors are within Shirley's reach and the upper closet space is reserved for long-term storage items such as seasonal decorations and clothing or sleeping bags. "All the shelving in the cabinets and closets is white wire, so that one can see through the upper shelves from below without climbing on a stool," explains Murphy.

Murphy loves Corian and says it's the feature material in the house. "We used it everywhere. Its integral color (white all the way through) makes repair and maintenance easy and it looks like white marble, yet it's warm to the touch." All three showers are totally clad in Corian up to 10 feet high, and it was used on all the horizontal surfaces in the house. "We even had five tables custom-fabricated in Corian, as well as the front door," says Murphy. Mirrors also feature prominently in Murphy's house and he has created what he calls "five infinity chambers" with an artful placement of mirrored walls in the bathroom vanities, kitchen seating area, and a chess set niche.

When you have an acre of land to toy with and it adjoins a remote hillside, you're able to inject certain design elements into a residence that would not be feasible in other locales. Murphy took full advantage of his site to create a massive bank of windows that offer breath-taking views of the surrounding hillside. He chose a commercial, double-glazed window system utilizing floor-to-ceiling windows that continue vertically on both levels.

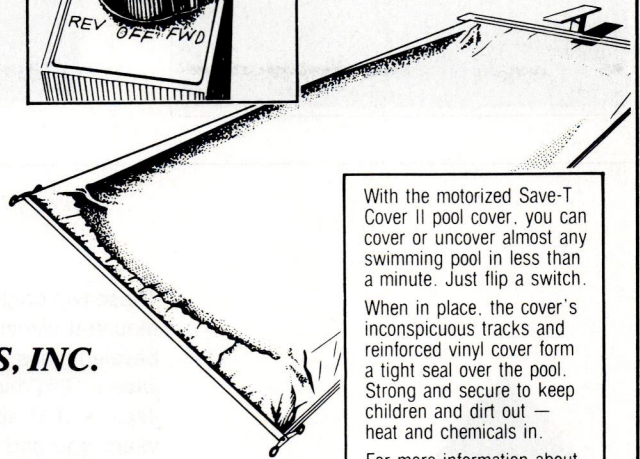
"I wanted to avoid the look of holes punched in the walls that we've grown accustomed to in residential architecture," says Murphy, who used the commercial windows "to provide a linear, contemporary, minimalist look." Like everything else about the house, they work admirably. The sheer size of the wall of glass gives the house its spectacular openness, while simultaneously drawing in the exterior landscape so that it virtually becomes another piece of Harry Murphy's artwork. And since Murphy himself admits that his life involves a constant stream of changing art, perhaps this "natural panorama" will ultimately be the only constant masterpiece in his house. □

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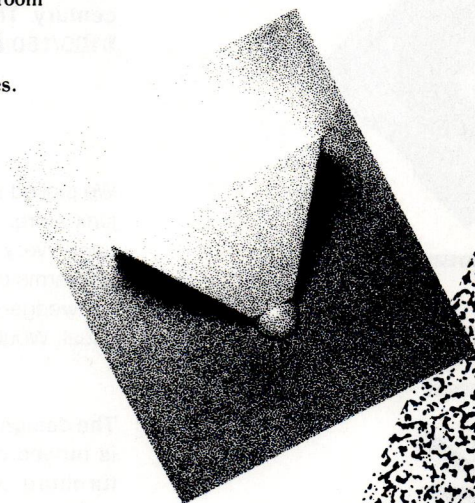
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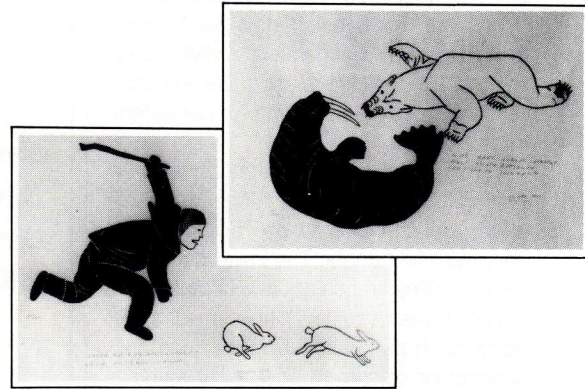
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■ ■ ■

These two prints of Mary and Joseph are mounted within carved oak frames with beveled glass. The dimensions are 15 $\frac{3}{4}$ " wide x 15 $\frac{3}{4}$ " high and the circle of glass itself is 9 $\frac{1}{2}$ " across. I was given these years ago and have no idea if they are valuable or just decorative. Any information would be appreciated, thank you.

— M.K., San Francisco

Judging from the frames, these prints date from the 1880s. As they are copies of Old Master paintings and were mass produced, they have little value on their own. The frames are good examples of stylistic developments of the late 19th century. They would probably sell for \$100/150 at auction for the pair.

■ ■ ■

We picked these up many years ago at a junk store. Since then, art deco has become very popular. This configuration, with arms on one side of the chairs, and the wedge-shaped side table, seems unusual. Would this set be valuable?

— L.T., Burlingame.

The design of your attached club chairs is indeed rather unusual. This type of furniture was very popular from the 1920s to the 1940s; as a result, there is quite a bit of it still around. The style

has enjoyed a resurgence in popularity in the past 20 years. Your set would probably sell for \$500/800 at auction.

■ ■ ■

I have enclosed three color photographs of a pitcher, which my parents gave me and referred to as the Bennington Apostles pitcher. The pitcher is hexagonal and of a brownish glaze with robed figures on the sides. The dimensions are 8 $\frac{1}{2}$ " high x 16" in circumference. Thank you for your attention to this item.

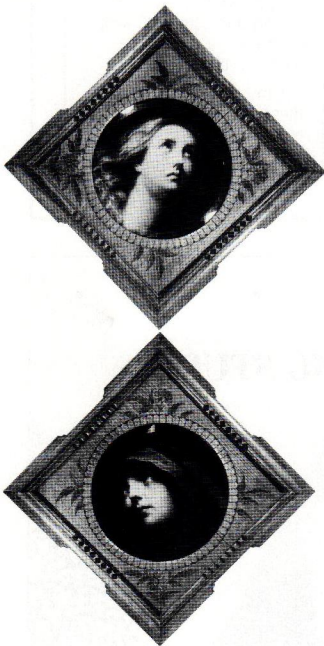
— J.G.R., Elk Grove

Your flint-enameled pottery pitcher is of the Bennington type, made in the mid-19th century. The streaked brown glaze is commonly called the Rockingham glaze, and is characteristic of a large body of pottery produced on the east coast and midwest at this time. Unless the pitcher has a faint factory mark molded on the underside, it cannot be officially called Bennington, as several companies were producing similar wares at this time. If the pitcher is in very good condition, it would probably fetch \$150/200 at auction.

■ ■ ■

These two Eskimo prints by Peter Morgan are titled "How We Used To Catch Rabbits," and "The Polar Bear And The Walrus". They are both 21 $\frac{1}{2}$ " x 29 $\frac{1}{4}$ ", from

Jon King is an appraiser at Butterfield & Butterfield, the oldest auction house on the West Coast. Mr. King will appraise your items for inclusion in *Northern California Home & Garden*. Send a clear color print and written description of item, including dimensions and any unusual markings to For What It's Worth, 2317 Broadway, Suite 330, Redwood City, CA 94063. Most items are best photographed outdoors against a dark background. Due to the volume of mail, these prints cannot be returned. Appraisals provided are auction values. Because of the difficulty involved in authenticating fine metals and gems, jewelry cannot be appraised for this column.



FOR WHAT IT'S
WORTH



editions of 50 stonecut prints. I've enclosed additional material about the artist. Can you tell me if these would be worth anything? Thank you.

— M.Z., Salinas

Your Eskimo prints by Peter Morgan are very decorative and appealing. Unfortunately, they are a bit too recent and somewhat outside the realm of tribal and ethnographic art which is sought after at auction. Your prints would probably sell for \$100/200 each at auction.

■ ■ ■

This plate was given to me by an elderly neighbor. I'm not sure if she got it in Europe or not, but it says "Prussia, Royal Rudolstadt" on the back, inscribed around a crown with five points over two large V shapes with the letter "B" in the middle. I know that Prussia hasn't existed for a long time. The plate looks hand painted with oils and has gold leaf around the edges and is in perfect shape. Might it be worth something?

— A.C., San Francisco.

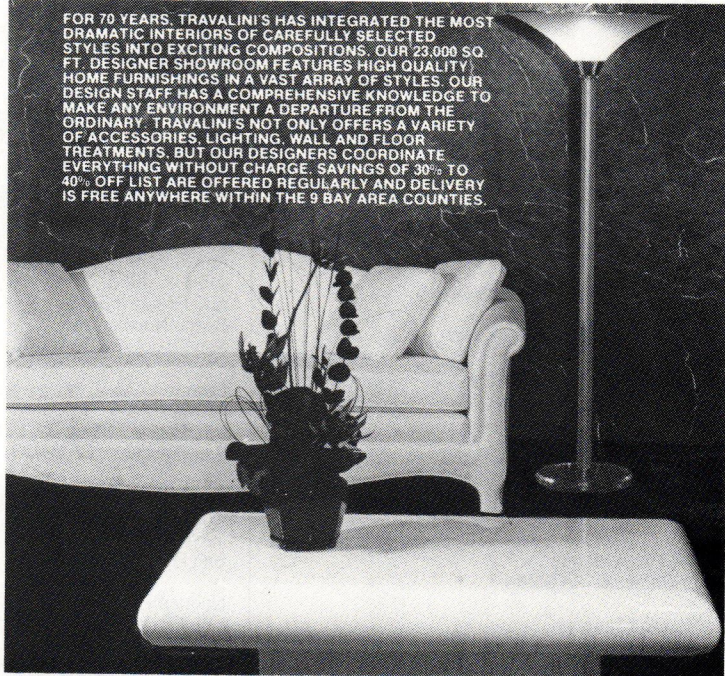
Your porcelain plate was produced by the Royal Rudolstadt company of Rudolstadt, Thuringia (now located in East Germany) between the years of 1900 and 1918. Your plate appears to be transfer-printed rather than hand painted, but may be touched up with some hand-painted enamel. Plates such as this were rather mass-produced; there are many similar types still in existence. As a result, your plate would probably fetch \$10/15 at auction. □

■ ■ ■

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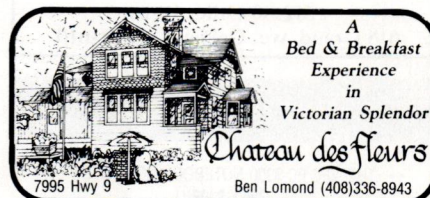
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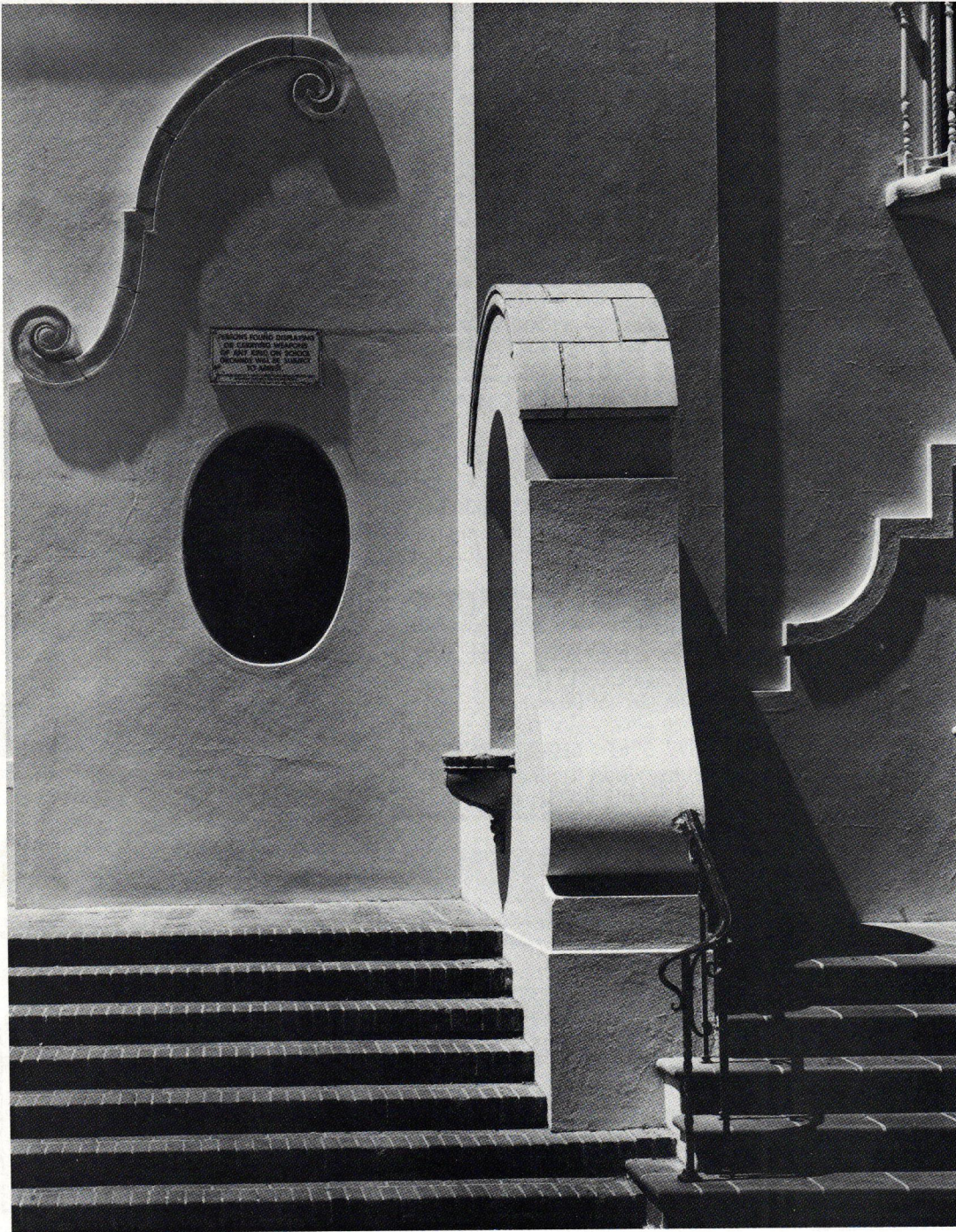
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