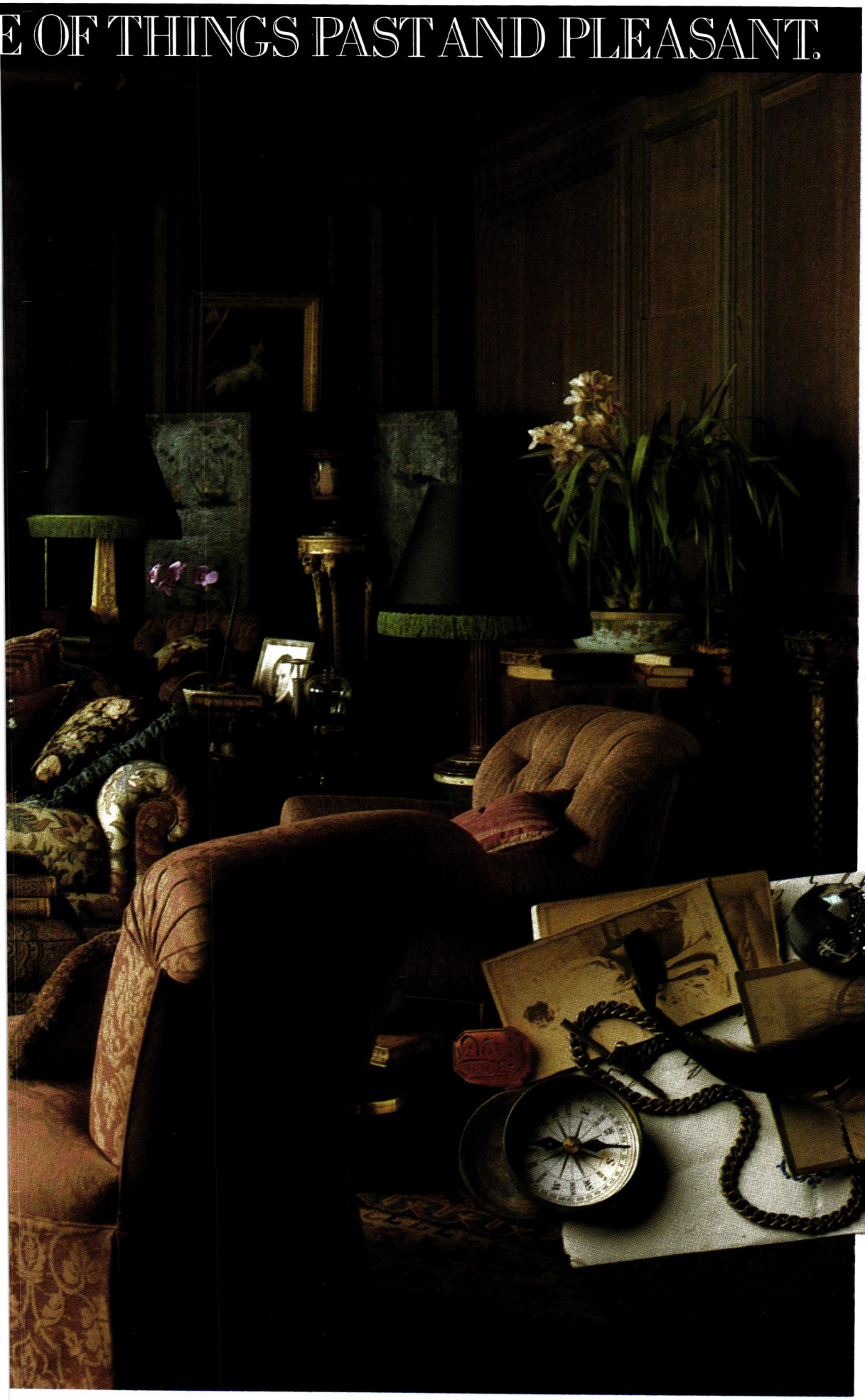

HG
HOUSE & GARDEN
NOVEMBER 1989
$4.00
Nancy Lancaster, Grande Dame
of the English Country House
Gardening: Bermuda in Bloom
Carly Simon on Martha's Vineyard


THE UPHOLSTERY COLLECTION: REMEMBRANC

E OF THINGS PAST AND PLEASANT.



They seem to extend a quiet invitation to enter and stay awhile—our upholstered creations. Furniture rich with suggestions of a grand past; a favorite room in a house of memories. Comfortable, comforting. Henredon's superbly crafted and tailored, hand-carved seating collection. French armchairs with fluted Louis XVI legs; Empire daybeds; banquette loveseats; camelback sofas. And the fabrics: Belgian linen velvet; wool challis; bronzed silk stria—exclusive from the most famous textile houses in the world. Welcome to the widest range of style, fabric and custom options. Warm and timeless. For the brochure, send $4.00 to Henredon, Dept. G119, Morganton, North Carolina 28655. For the dealer nearest you, call 1-800-444-3682.

The Upholstery Collection by

HENREDON

KNOWING IS ALL.



KNOWING

THE FRAGRANCE FROM

ESTĒE LAUDER

NEW YORK · LONDON · PARIS

© 1988 Estée Lauder, Inc. Photograph: Skrebneski Dress: Avenue Montaigne Jewelry: David Webb





Antique Aubusson—12.9' x 9' No.15102

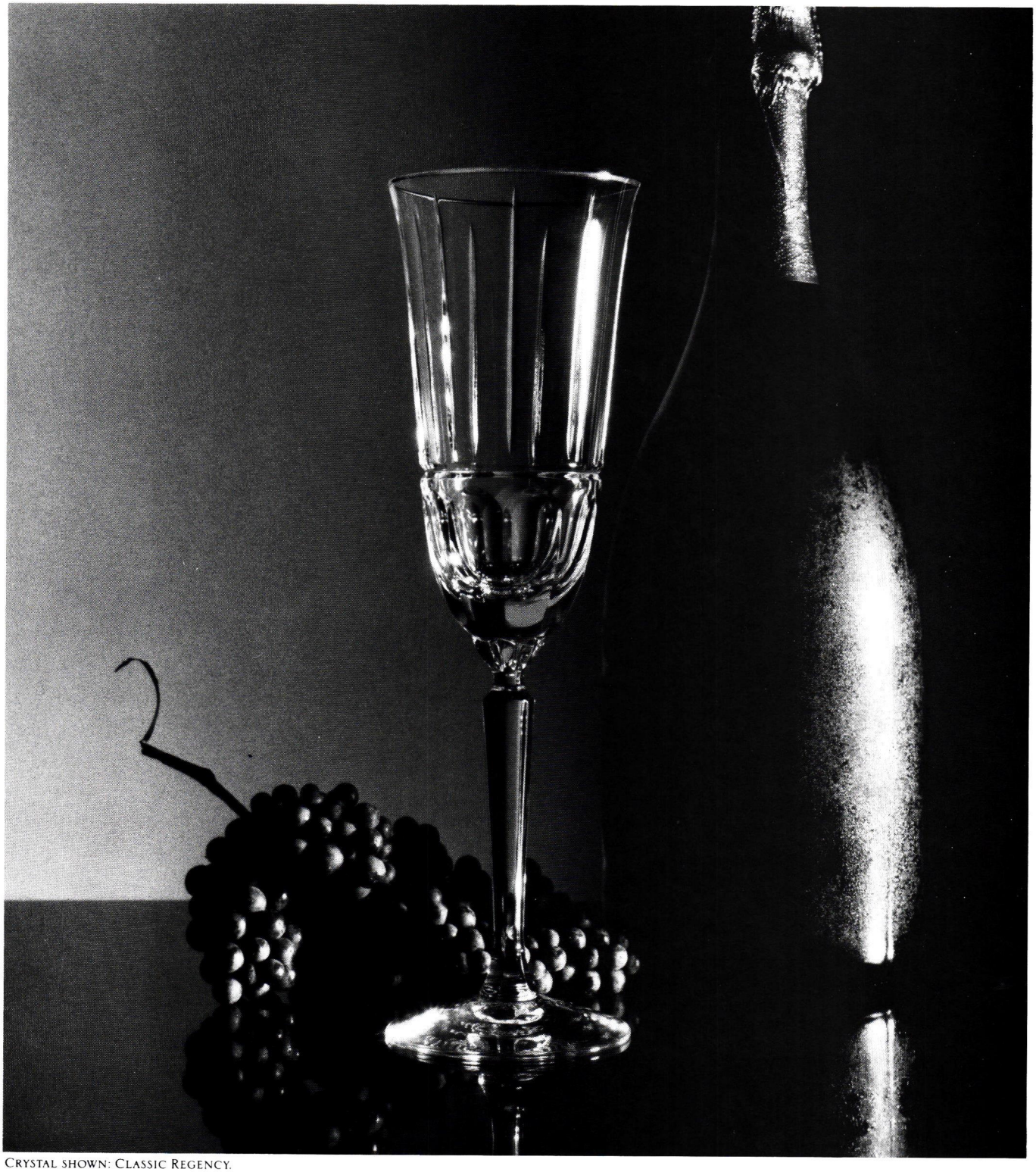
From the Stark Collection of Antique Rugs and Fine Reproductions.

PURE WOOL PILE
The Woolmark label is your assurance of quality tested products made of the world's best Pure Wool Pile

Stark®
CARPET

Exclusive to the Trade, Color Catalog $15.00

D&D Bldg., 979 Third Ave., NYC 10022/Atlanta/Boston/Chicago/Cleveland/Dallas/Dania/Denver/Houston/Laguna Niguel/Los Angeles/Philadelphia/Phoenix/San Francisco/Seattle/Troy/Washington, D.C.



CRYSTAL SHOWN: CLASSIC REGENCY.

THE CRYSTALS OF LENOX

An important collection of fine lead crystal handcrafted in the tradition of Lenox.

LENOX CHINA AND CRYSTAL. SEND $2.00 FOR COLOR BROCHURE TO LENOX, LAWRENCEVILLE, NJ 08648 • 1-800-635-3669. © LENOX 1989.

You left a teapot in a taxi. We replaced it.
You wrecked your rented car. We covered it. You missed your flight. We changed it.



©1989 American Express Travel Related Services Company, Inc.

AMERICAN EXPRESS

TO APPLY, CALL 1 • 800 • THE • GOLD

'Underwritten by The Ins. Co. of No. America, a CIGNA Co. The American Express® Purchase Protection™ Plan covers most worldwide Card purchases for 9
Underwritten by Nat. Union Ins. Co., Pitts., PA. Certain exot'c, expensive and antique cars are not covered, nor are trucks, certain vans and other vehicle

*You always wanted the perfect traveling companion. Now you've got it.**



Worth its wait℠



THE AMERICAN EXPRESS® GOLD CARD

*S. CONDITIONS AND EXCLUSIONS APPLY; $2,500 LIMIT PER ITEM ON JEWELRY, WATCHES AND FURS. CAR RENTAL INSURANCE SUBJECT TO POLICY TERMS AND CONDITIONS, ICH ARE NON RENTAL CARS. THIS IS EXCESS COVERAGE THAT REIMBURSES FOR ELIGIBLE LOSSES NOT COVERED BY OTHER SOURCES OF INSURANCE OR REIMBURSEMENT.

HG

HOUSE & GARDEN
NOVEMBER 1989
Volume 161, Number 11



COVER *In the muted mauve sitting room of a Connecticut estate, a c. 1750 Venetian sofa sits behind a Swedish Louis XVI–period table. Page 120. Photograph by Oberto Gili.*



Nancy Lancaster and John Fowler collaborated on the decoration of the Yellow Room in Lancaster's London apartment, above. Page 188. Photograph by Derry Moore. Below: Bougainvillea and honeysuckle mix with other flowers to cover the coral stone entrance walls of a Bermuda garden. Page 144. Photograph by Langdon Clay.

Greenwich Time With playfulness and a refined sense of color, decorators Scott Brown and Ralph Jones restore an 1825 farmhouse in Connecticut. By Penelope Green **120**

Belle Époque Weekends An editor and an advertising executive share an Art Nouveau retreat. By Annette Tapert **128**

International Style Decorator Anthony Hail creates a study in serenity in a house near San Francisco. By Rhoda Koenig **138**

Bermuda in Bloom A subtropical Italian garden flourishes on a family's private island. By Senga Mortimer **144**

Forging Ahead French furniture designer André Dubreuil lives and works in a London garage. By Charles Maclean **150**

A Grand Surprise Devotees of Victorian majolica are drawn to its exuberantly fantastic naturalism. By Leo Lerman **156**

Revisionist History Architects Diana Agrest and Mario Gandelsonas add another dimension to a spacious Manhattan apartment. By Pilar Viladas **162**

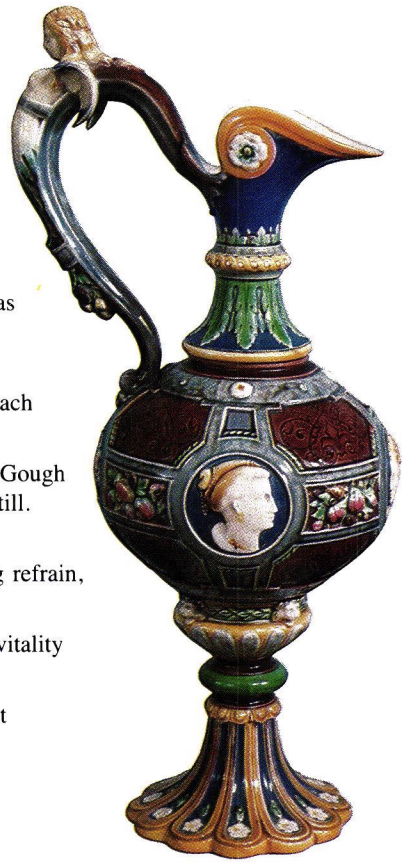
Scented Rooms The Manhattan apartment of Barbara and Mel Ohrbach is redolent of personal history. By Joyce Seymore **170**

Old Light in a New World Artists David McDermott and Peter McGough photograph their house in the Hudson River valley where time stands still. By Carl Black **176**

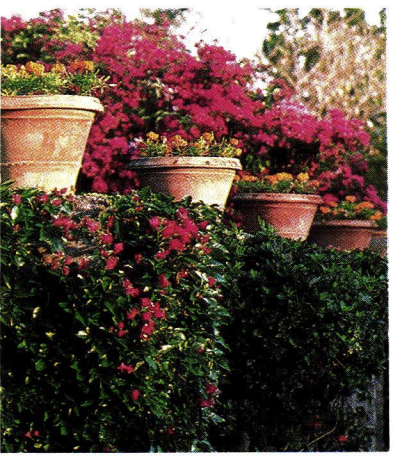
Carly Simon's Vineyard Retreats to the island have been a lifelong refrain, inspiring songs and now a children's book. By Jacob Brackman **182**

The House of Lancaster Virginian Nancy Lancaster brought new vitality to England's redoubtable Colefax & Fowler. By Chester Jones **188**

Pride of Placesetting Tables dressed in holiday finery have distinct personalities all their own, from Roman restraint to golden glamour and sylvan bliss **196**

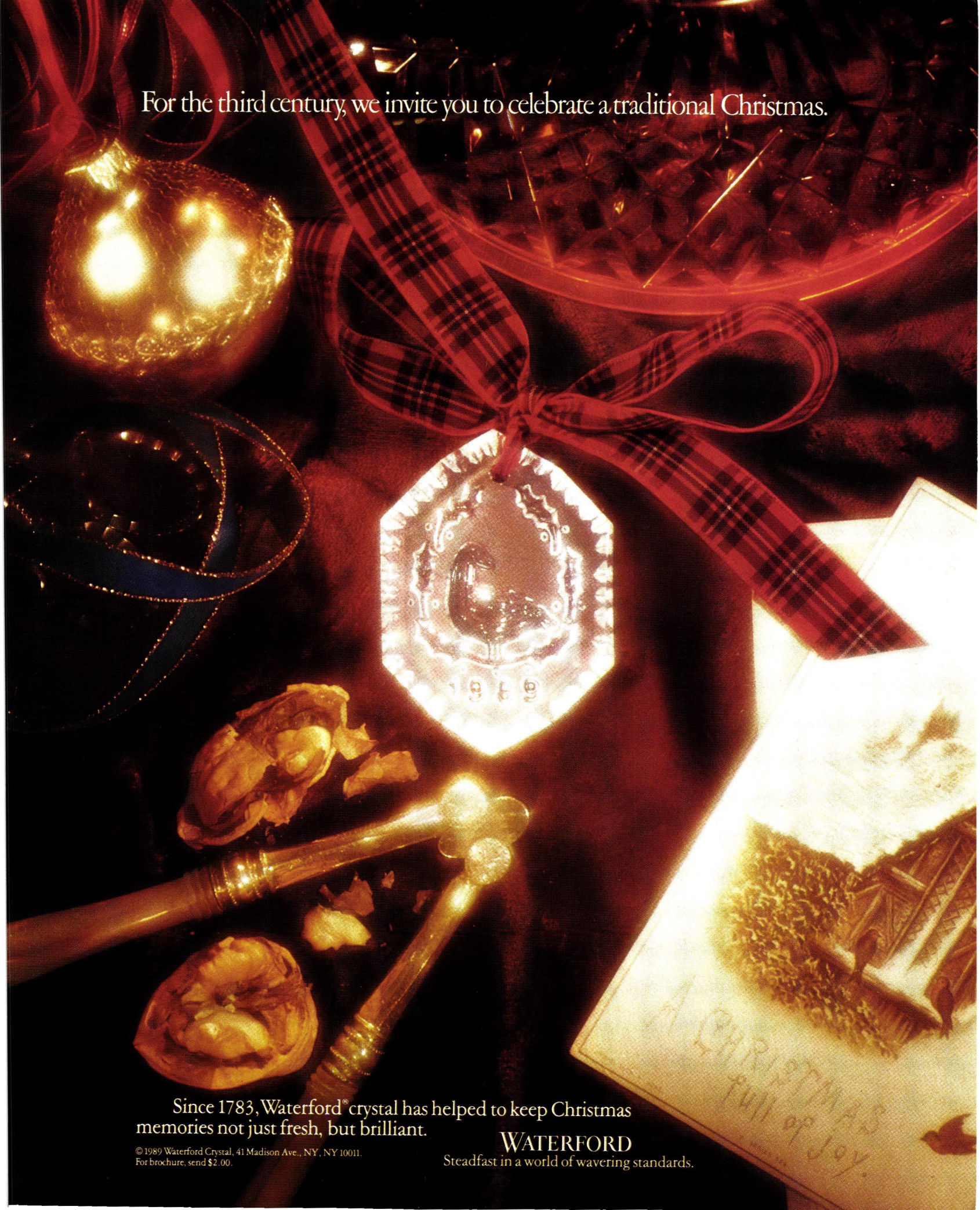


A 19th-century ewer, above, exemplifies the intricately detailed majolica pieces of the Victorian era. Page 156. Photograph by Evelyn Hofer. Below: Singer Carly Simon relaxes on the lawn outside her Martha's Vineyard house. Page 182. Photograph by Oberto Gili.



Contributors Notes 26
Notes *New and Noteworthy* **43**
Art *by George T. M. Shackelford* **50**
Design *by Heather Smith MacIsaac* **60**
People *by Pilar Viladas* **66**
Classics *by Brendan Gill* **72**
Taste *by William Bryant Logan* **82**
Travel *by Mimi Read* **89**
Antiques *by Margaret B. Caldwell* **96**
Food *by Gene Hovis* **107**
Gardening *by Douglas Brenner* **114**
Editor's Page *by Nancy Novogrod* **119**
Samples *by Eric Berthold* **200**
Resources *Where to Find It* **215**
Gandee at Large *by Charles Gandee* **218**



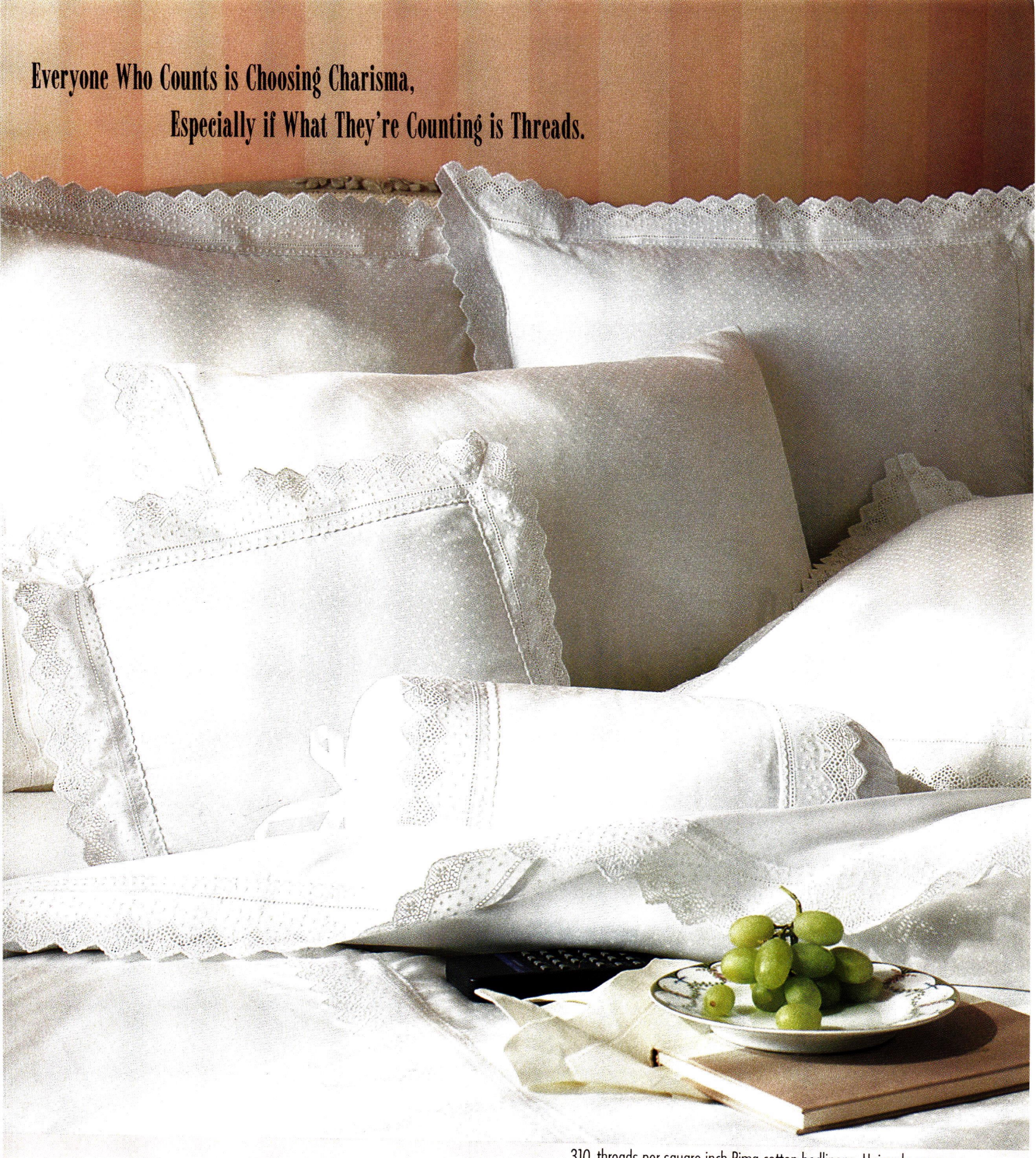

For the third century, we invite you to celebrate a traditional Christmas.
1989
Since 1783, Waterford® crystal has helped to keep Christmas memories not just fresh, but brilliant.
© 1989 Waterford Crystal, 41 Madison Ave., NY, NY 10011.
For brochure, send $2.00.
WATERFORD
Steadfast in a world of wavering standards.

THE CLASSIC AMERICAN SILVER.
IT SUITS YOUR STYLE NO MATTER WHAT YOUR STYLE.



REED & BARTON

Shown: 18th Century Sterling. For a brochure and store in your area call 800-343-1383, or write Dept. HG, Reed & Barton, Taunton, MA 02780. © 1986 Reed & Barton



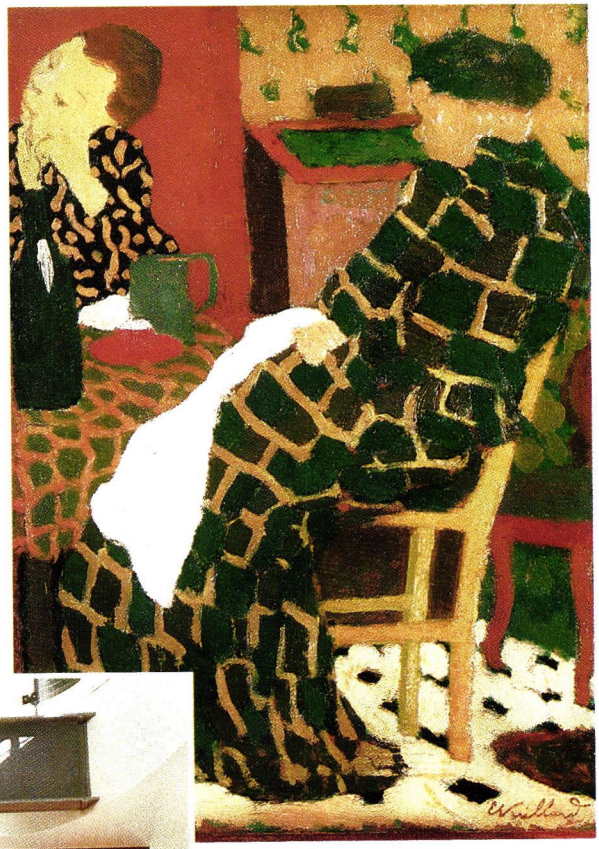
310 threads per square inch Pima cotton bedlinens. Uniquely sensuous.

CHARISMA® ONE OF THE FACETS OF FIELDCREST.

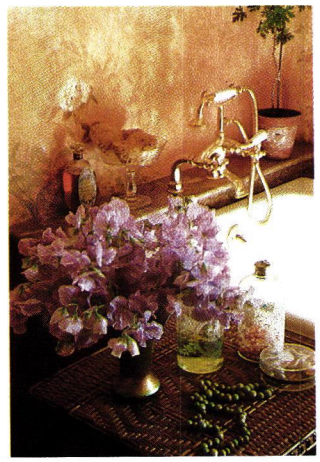
FIELDCREST, 60 W. 40th Street, N.Y., N.Y. 10018 • 1-800-841-3336 • A Division of Fieldcrest Cannon, Inc.

NOVEMBER

HG



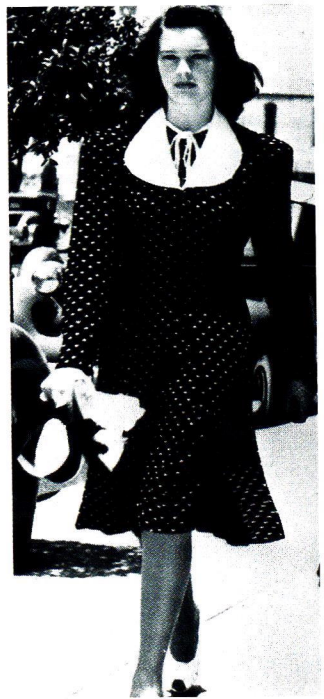
Artist Édouard Vuillard's Mother and Sister of the Artist, *c. 1892, left, depicts the private world of the family workroom, a motif frequently found in his paintings. Page 50. Photograph Courtesy Museum of Fine Arts, Houston.*



Sweet peas combine with a floral-border wall mural to create a garden effect in the bathroom, above, of a carriage house in Bedford, New York. Page 128. Photograph by Lizzie Himmel.



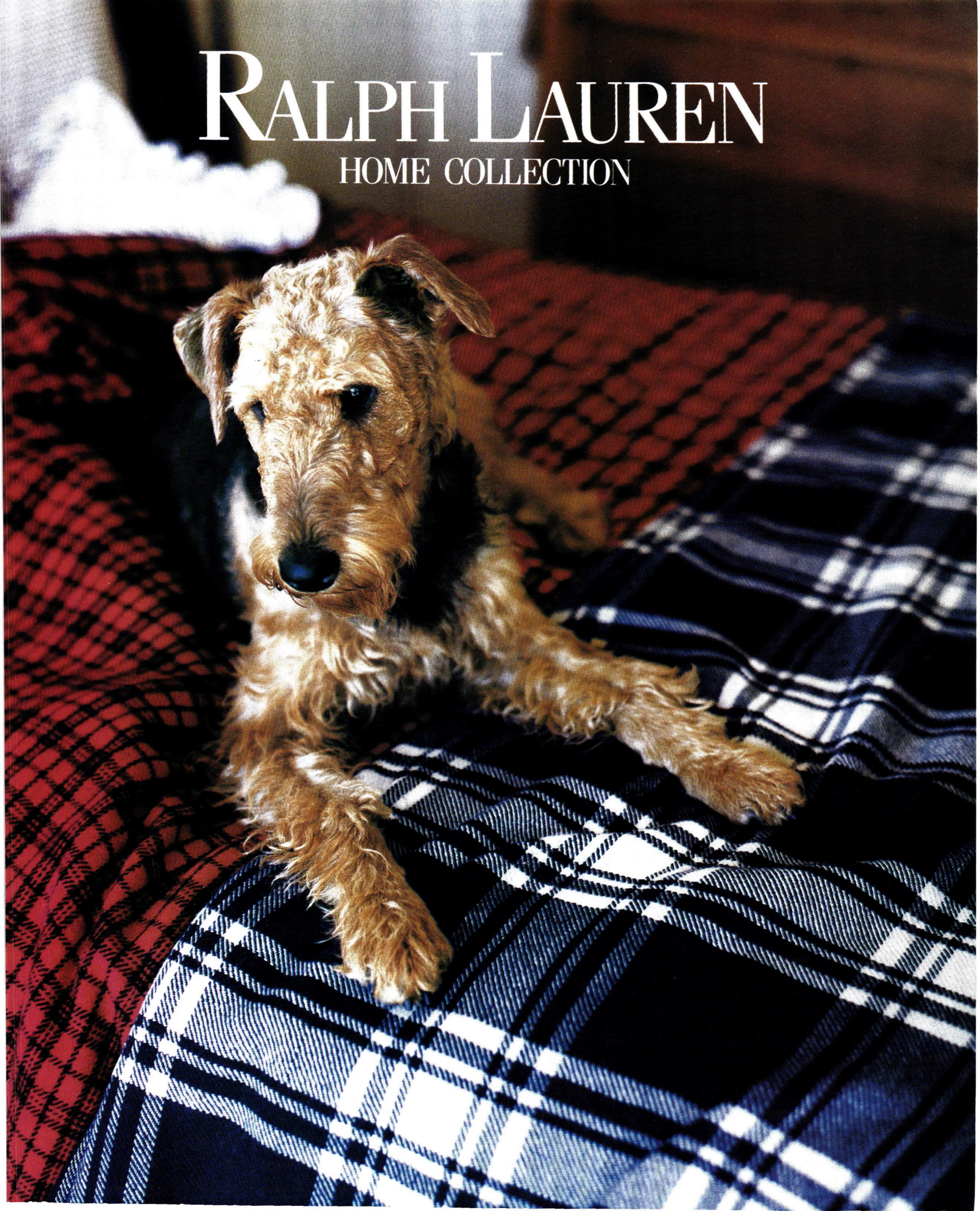
An elliptical cutout in the upper floor of a New York duplex by architects Diana Agrest and Mario Gandelsonas, above left, reflects light upon a Rietveld chair from Barry Friedman, NYC. Page 162. Photograph by Michael Mundy.

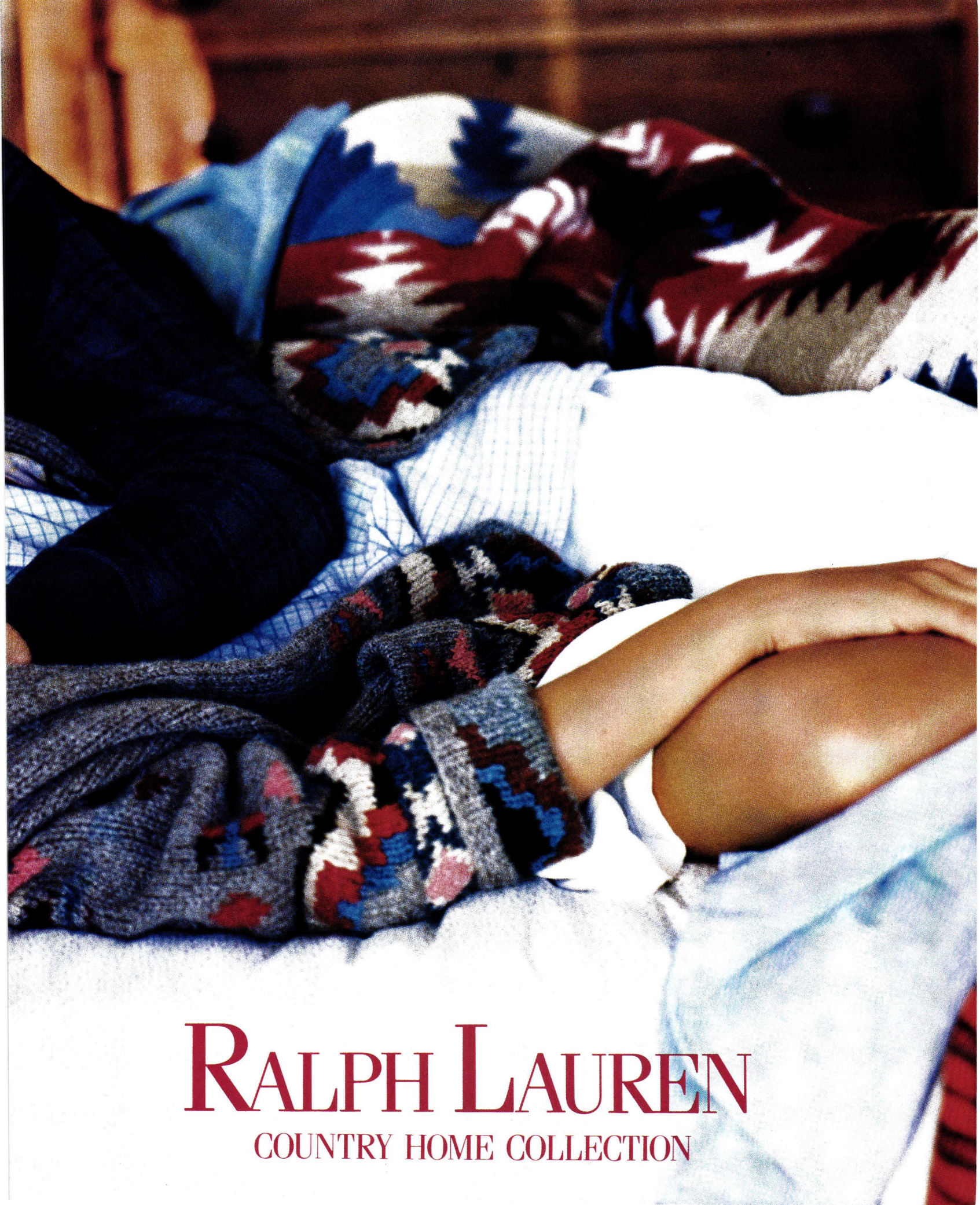


Brendan Gill examines the privileged world of the Vanderbilt family, including author-designer Gloria Vanderbilt, right, and describes the history of their house Biltmore. Page 72. Photograph Keystone Collection.

The gilt-bronze mantel clock, above, by Edward F. Caldwell & Co. features an etched-ivory face. Page 96. Photograph by Andrew Garn.

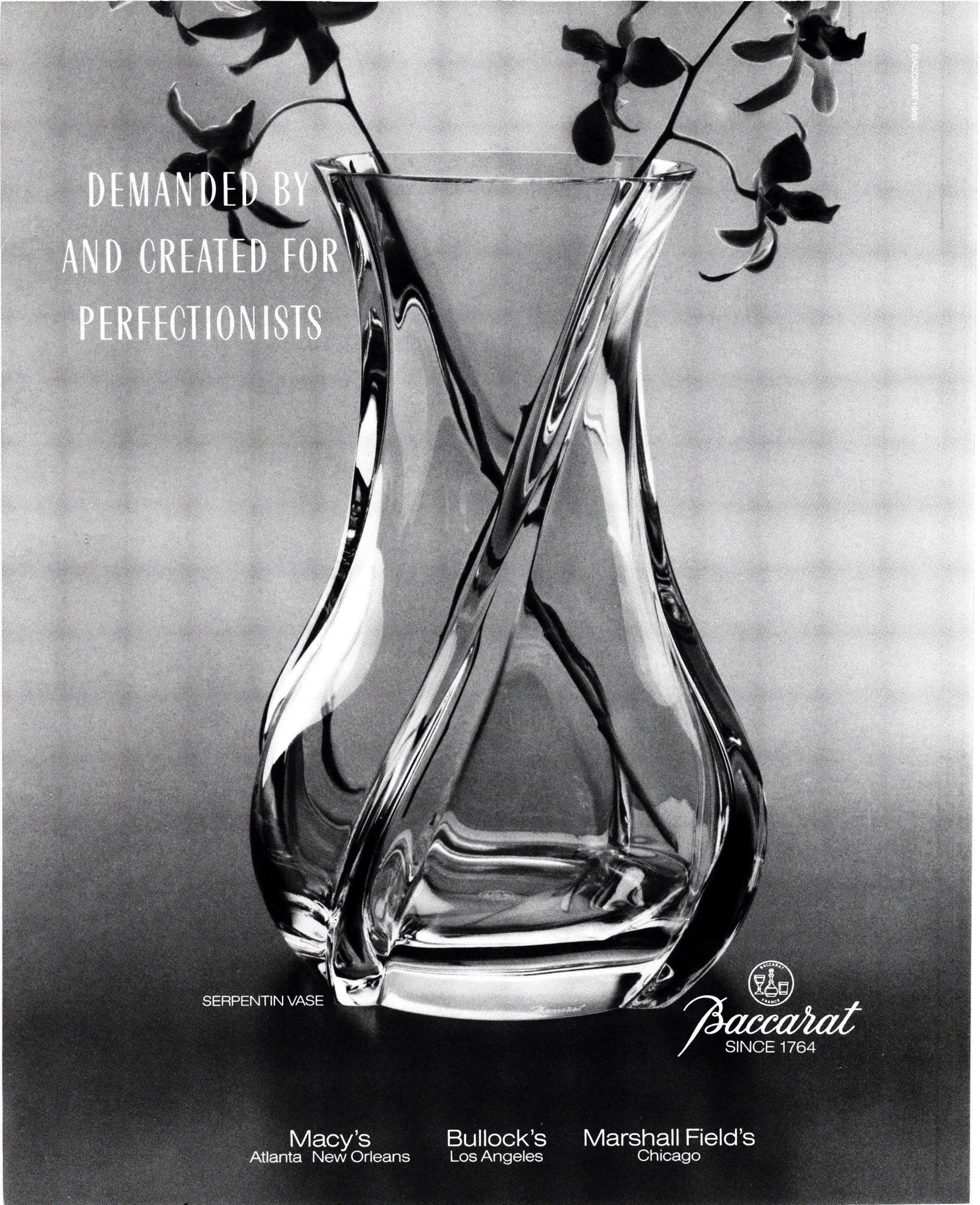
Mannerist-inspired grotesques support the standard of a patinated-bronze lamp, above, another example of the metalwork of Caldwell & Co. Page 96. Photograph by Andrew Garn.


RALPH LAUREN
HOME COLLECTION



RALPH LAUREN

COUNTRY HOME COLLECTION


DEMANDED BY
AND CREATED FOR
PERFECTIONISTS
SERPENTIN VASE
Baccarat
SINCE 1764
Macy's
Atlanta New Orleans
Bullock's
Los Angeles
Marshall Field's
Chicago



PARIS: THE ROMANTIC SPIRIT OF THE HOLIDAYS

YVES SAINT LAURENT

BLOOMINGDALE'S • JORDAN MARSH



HG
HOUSE & GARDEN

Nancy Novogrod
Editor in Chief

Executive Editors **Martin Filler, Charles Gandee** Design Director **Gael Towey**
Features Editor **Liz Logan** Arts Editor **Douglas Brenner** Style Editor **Wendy Goodman**
Special Projects Editor **Ruth Ansel**
Managing Editor **Ellen Cannon Peck** Associate Managing Editor **Duncan Maginnis**
Senior Editors **Babs Simpson; Elizabeth Sverbeyeff Byron** architecture;
Jacqueline Gonnet, Carolyn Sollis decorating; **Senga Mortimer** gardening
Editors **Heather Smith MacIsaac** design; **Amicia de Moubray, Carolyn Englefield** decorating;
Margot Guralnick; Joyce MacRae West Coast; **Catherine Marron** New York;
Pilar Viladas Los Angeles; **Deborah Webster** Europe
Copy Editor **Reginald Gay** Picture Editor **Susan B. Goldberger**
Associate Editor **Dana Cowin**
Assistant Editors **Amy Abrams, Kathleen Vuillet Augustine, Eric A. Berthold**
Anne Foxley, Glenn Harrell, Katherine van den Blink
Associate Copy Editor **Sean Ginty** Copy Researchers **Sarah Fletcher, Shirley Towasser**
Senior Designer **Skip Bolen** Designer **Marcos Gago**
Editorial Production Manager **Kay Susmann**
Associate Editorial Production Manager **Lee Ruelle** Editorial Production Associate **Jennifer L. Mines**
Color Production **Philip Morrongiello** Editorial Coordinator **Lorna Damarell Caine**
Assistant to the Editor in Chief **Elaine Hunt**
Editorial Assistants **Caroline R. Bretter, Alexandra de Rochefort**
Noélie Gouin, Elizabeth Marchant, Carolina Rauber, Ann Rosen, Jennifer Silverman
Susan L. Strachan, Amy Taran, Melinda Tweeddale, Sarah Van Sicklen
Stacy M. Weiss, Elizabeth Penn Wettlaufer

Editors at Large **Rosamond Bernier, John Richardson**
Consulting Editors **Eleanore Phillips Colt, Beatrice Monti della Corte, Ingrid Sischy**
Contributing Editors **Marella Agnelli, Judy Brittain, Bethany Ewald Bultman**
Marie-Pierre Colle, Jacques Dehornois, Oscar de la Renta, Leslie Horn, Dodie Kazanjian
Chris King, Kelly Klein, Rhoda Koenig, Joan Lapham, Emma Marrian
Prince Michael of Greece, Nancy O'Boyle, Barbara Milo Ohrbach, Denise Otis
Christopher Petkanas, John Ryman, Doris Saatchi, Dorothea Walker, Sharon Wick
Editorial Business Manager **William P. Rayner**

J. Kevin Madden
Publisher

Advertising Director **Susan Rerat**
Sales Development Director **Robert Newkirchen**
Design Resource Manager **Albert J. Blois** Distilled Spirits Manager **Wallace B. Greene**
Travel and Tabletop Manager **Stephanie Krobot** Beauty Manager **Cynthia R. Lewis**
Art and Antiques Manager **Karen Niedzielski** Imported Car Manager **Gina S. Sanders**
Home Furnishings Manager **Kevin T. Walsh** Watch and Jewelry Manager **Lynda Wessel**

Public Relations **Suzanne Eagle**

Promotion Creative Director **Deborah Patton**
Promotion Art Director **Holly Jaffe** Promotion Manager **Ellen Z. Hughes**
Special Events Manager **Annette Marteli Schmidt** Merchandising Coordinator **Elizabeth Burns**

New England **Richard Balzarini** Hingham Executive Center, 175 Derby St., Hingham MA 02043
South **Dennis W. Dougherty** 115 Perimeter Center Place, Suite 1035, Atlanta GA 30346
Midwest **Pamela Dolby** 875 North Michigan Ave., Chicago IL 60611
Detroit **John F. McClure** 3250 West Big Beaver Rd., Suite 233, Troy MI 48084
Los Angeles **Michael J. Petruncola** 9100 Wilshire Blvd., Beverly Hills CA 90212
San Francisco **Lynn Vear** 50 Francisco St., San Francisco CA 94133
Florida **David Rubin** 454 Alamanda Dr., Hallandale FL 33009
England/France **John H. Liesveld Jr.** 284, blvd. Saint-Germain, Paris 75007
Italy **Marva Griffin** viale Montello 14, 20154 Milan

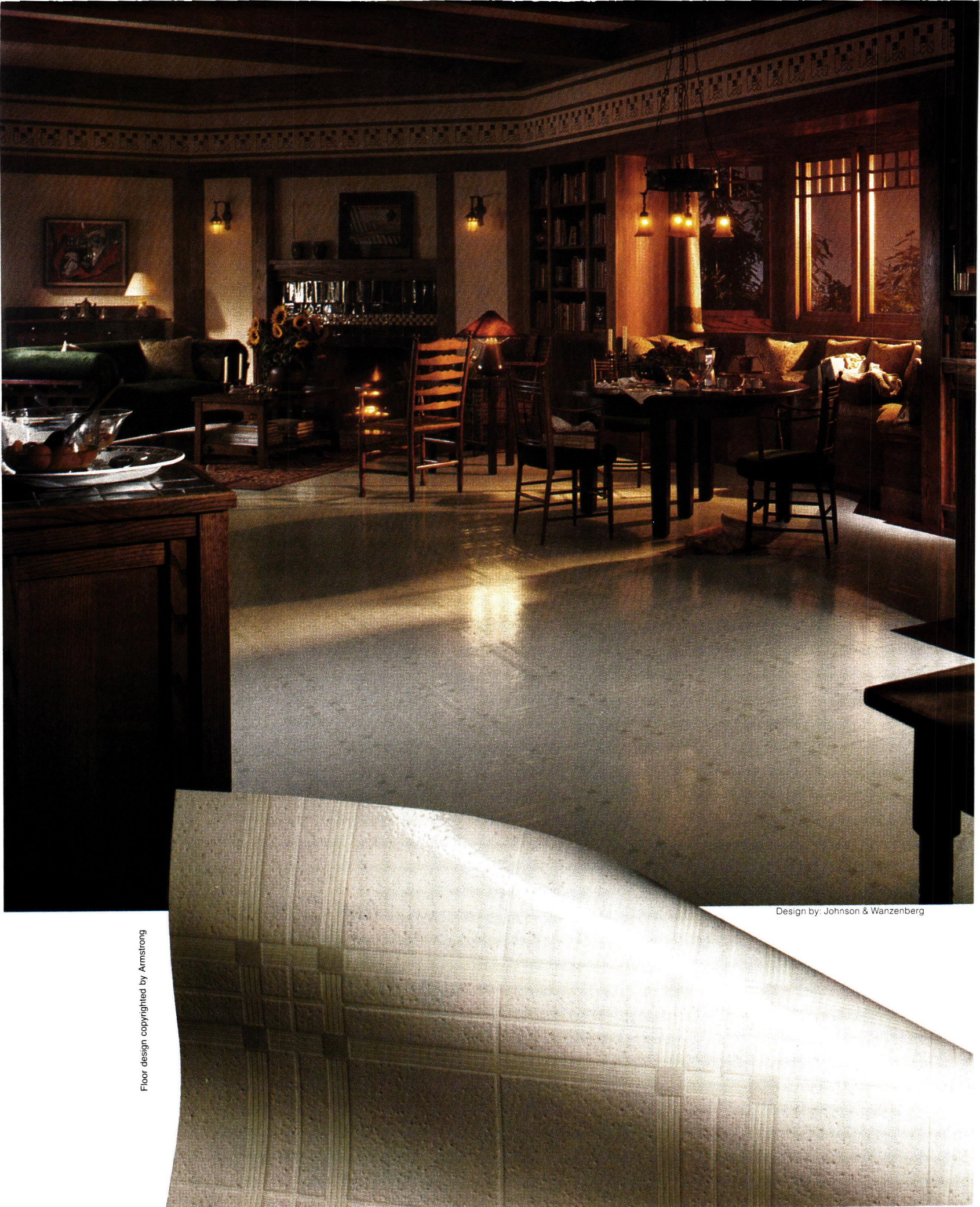
British **House & Garden** Vogue House, Hanover Sq., London W1R 0AD
French **Maison & Jardin** 8–10, blvd. du Montparnasse, Paris 75724/Cedex 15
Italian **Casa Vogue** piazza Castello 27, 20121 Milan
Australian **Vogue Living** 170 Pacific Hwy., Greenwich, N.S.W. 2065
Brazilian **Casa Vogue Brasil** Av. Brasil 1456, C.E.P. 01430–Jardim America, São Paulo

House & Garden is published by The Condé Nast Publications Inc.
Condé Nast Building, 350 Madison Ave., New York NY 10017
Chairman **S. I. Newhouse Jr.** Deputy Chairman **Daniel Salem**
President **Bernard H. Leser**
Executive Vice President **John B. Brunelle**
Executive Vice President **Joseph L. Fuchs**
Vice President–Corporate Resources **Fred C. Thormann**
Vice President **Verne Westerberg**
Vice President–Treasurer **Eric C. Anderson**
Vice President–Secretary **Pamela M. van Zandt**
Vice President–Circulation **Peter Armour**
Vice President–Manufacturing and Distribution **Irving Herschbein**
Vice President–Condé Nast Package **Neil J. Jacobs**
Corporate Marketing Director **Eckart L. Güthe**
Editorial Adviser **Leo Lerman**
Associate Editorial Director **Rochelle Udell**

Alexander Liberman
Editorial Director

© 1987 Clinique Laboratories, Inc.





Design by: Johnson & Wanzenberg

Floor design copyrighted by Armstrong



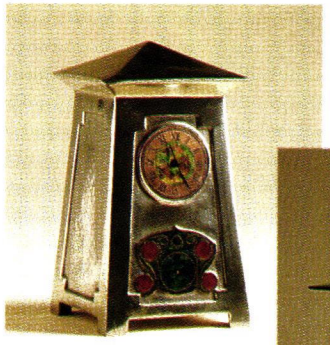


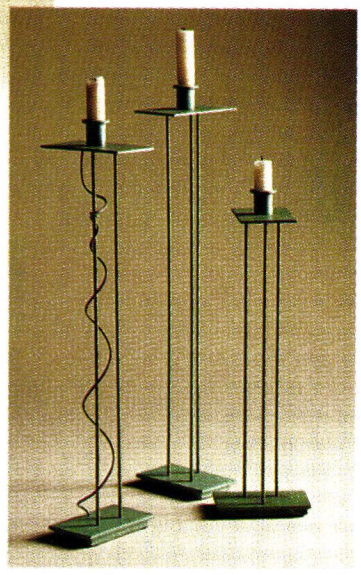
The Arts and Crafts Movement is a century old. But it certainly isn't showing its age. The design style inspired by its love of beautiful woodwork and decorative art is alive and very well today.

Armstrong's new Lennox Hill collection of Sundial™ Solarian® floors is right in pace with this widespread trend.

Cleanly geometric in style, warmly earthy in color, these floors embody the simplicity which is the essence of the Arts and Crafts look. They're perfect for the kind of room where good friends relax at day's end.

For free product information and the name of your nearest Armstrong Floor Fashion Center® retailer, call the toll-free Armstrong Consumer Line, 1 800 233 3823, and ask for Dept. 9BFHG. Or write to: Armstrong, Dept. 9BFHG, P.O. Box 3001, Lancaster, PA 17604.





ARMSTRONG PUTS THE HEIGHT OF FASHION RIGHT AT YOUR FEET.

Armstrong

so nice to come home to™





THE ART OF
MARTEX®

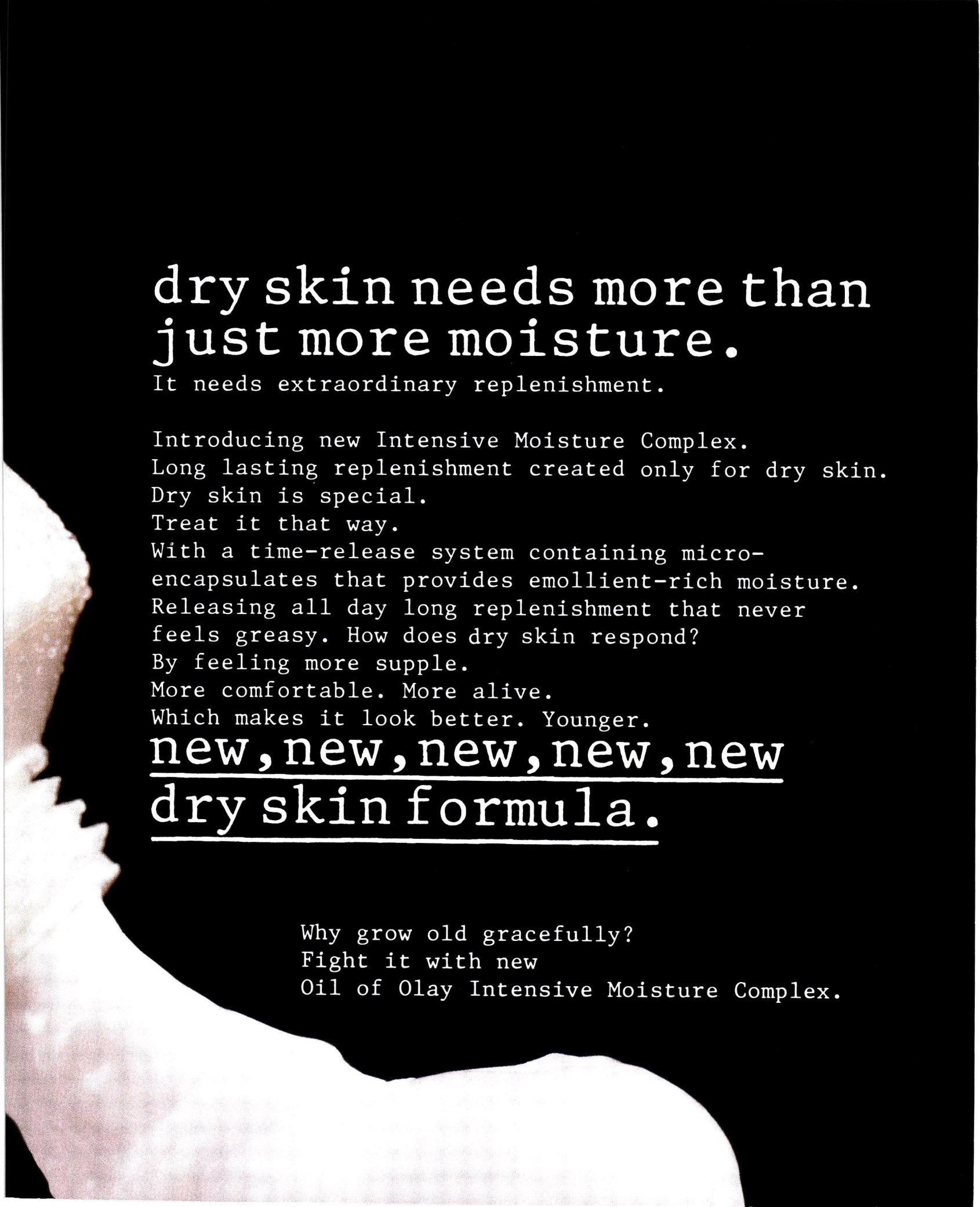
Deep in the Loire valley lies Villandry. An enchanting château, renowned for its garden, where hundreds of blossoms abound. These peonies and poppies, irises, tulips and primroses, to name just a few, are lovingly reproduced in a romantic bed ensemble of refined sensuality. Once you go to Villandry, you may never want to leave.

Atelier Martex® "Villandry." 100% combed cotton, no-iron luxury percale; 200 threads per square inch.

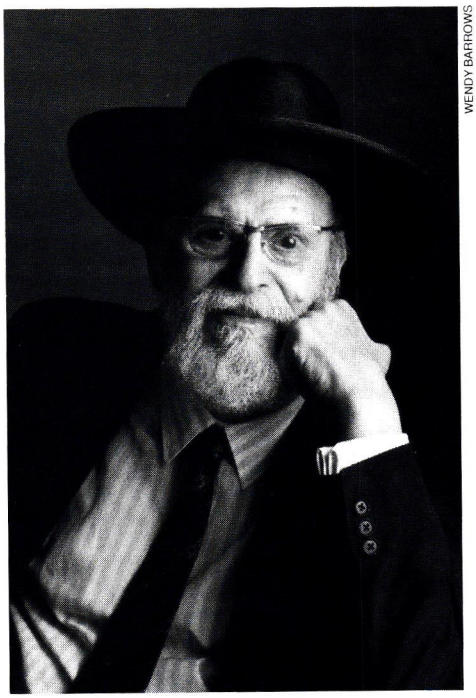
MADE IN THE USA cotton®

WESTPOINT PEPPERELL,
1221 AVENUE OF THE AMERICAS, NY, NY 10020, (212) 382-5185.

OIL of OLAY®
INTENSIVE
MOISTURE
COMPLEX


dry skin needs more than just more moisture.
It needs extraordinary replenishment.
Introducing new Intensive Moisture Complex.
Long lasting replenishment created only for dry skin.
Dry skin is special.
Treat it that way.
With a time-release system containing micro-encapsulates that provides emollient-rich moisture.
Releasing all day long replenishment that never feels greasy. How does dry skin respond?
By feeling more supple.
More comfortable. More alive.
Which makes it look better. Younger.
new, new, new, new, new dry skin formula.
Why grow old gracefully?
Fight it with new
Oil of Olay Intensive Moisture Complex.

CONTRIBUTORS NOTES



WENDY BARROWS

Leo Lerman, editorial adviser to the Condé Nast Publications, has covered arts and letters for more than fifty years as a prolific writer and as features editor for *Mademoiselle* and *Vogue* and editor in chief of *Vanity Fair*. His books include lives of Leonardo da Vinci and Michelangelo and *Museum: One Hundred Years of the Metropolitan Museum of Art*. A self-described "scribbler" who says he learned early that if you aren't beautiful you have to be funny, he is currently at work on his memoirs, *Call It Friendship, Call It Love,* to be published by Random House. A collector of some seven hundred pieces of Victorian majolica, Lerman professes his passion for these colorfully glazed and naturalistic ceramics in this issue of HG.

Penelope Green follows fashion, food, and design as the deputy life editor of the New York weekly *7 Days*. Fascinated by the peculiar relationships people have with their things, she says, "I'm a voyeur at heart. I love to peek into others' lives. Houses, wardrobes, libraries—they all speak for themselves." This month Green visits designers Scott Brown and Ralph Jones at their Neoclassical house in Greenwich, Connecticut.



KELLY CAMPBELL



NICOLAS RUSSELL

George T. M. Shackelford reports on the exhibition "The Intimate Interiors of Édouard Vuillard," at the Museum of Fine Arts, Houston, where he is curator of European painting and sculpture. "I think everybody who loves nineteenth-century art eventually lands on Vuillard," says Shackelford. "His enjoyment of the act of painting is so clear."

ESPRIT
BATH & BED

METAL PLATE
100% Pure Combed Cotton
200 Threads Per Square Inch

Esprit Bath & Bed is available at the following fine stores:

ARMSTRONGS
BLOOMINGDALE'S
THE BON MARCHE
BULLOCK'S
BURDINES
DAYTON HUDSON
DILLARDS
ESPRIT SUPER STORES (Los Angeles, Georgetown)
FORTUNOFF
HESS
HIGBEE'S
IVEY'S
JORDAN MARSH
THE JONES STORE
LAZARUS
MACY'S
MAISON BLANCHE
MARSHALL FIELD'S
RICH'S
ROBINSON'S L.A.
STRAWBRIDGE & CLOTHIER
Z.C.M.I.

Esprit Bath & Bed
1221 Avenue of the Americas
New York, N.Y. 10020

100% COTTON . MADE IN THE USA

Photo: Roberto Carra


ESPRIT

The fabric is Brunschwig, the chair is too.



Brunschwig & Fils

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

SULTAN OF GUJARAT cotton and linen print. REGENCE chair.

NOTES

HG reports on the new and the noteworthy.

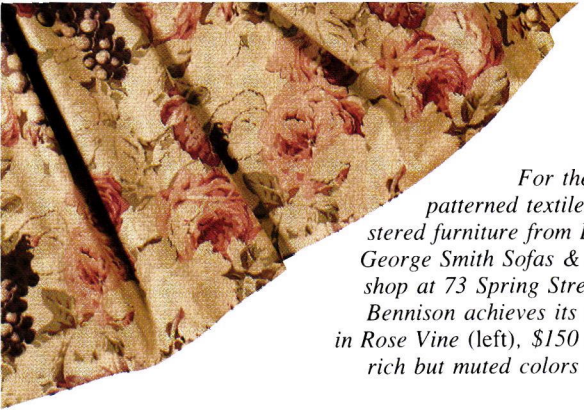
Edited by Heather Smith MacIsaac



SIMON WHEELER

CLASSICAL FANCY

At Hodsoll McKenzie Cloths on London's Pimlico Road, fabrics spill out of an antique cartonnière (*top right*) and rest folded on the shelves of an antique display case (*above left*), while busts, sculptures, friezes, and paintings adorn alcoves, niches, and walls (*top left, center,* and *above right*). Inspired by Sir John Soane's London house, the interior of the shop, by Pennoyer Turino Architects, NYC, takes an enlightened approach to presenting fabric by trading ordinary sample racks for fine furniture in a residential setting. Drawn from late 18th and early 19th century European designs, the Hodsoll McKenzie printed cotton collection is now available at Clarence House. Details see Resources.



FEAST OF FABRIC

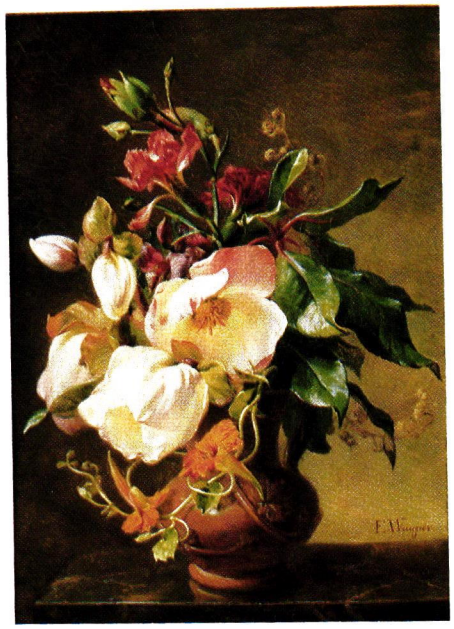
For the ultimate in traditionally patterned textiles and handcrafted upholstered furniture from England, stop by the new George Smith Sofas & Chairs/Bennison Fabrics shop at 73 Spring Street, NYC (212) 226-4747. Bennison achieves its trademark faded look, as in Rose Vine (left), *$150 a yard, by silk-screening rich but muted colors on beige linen or cotton.*



SAINT LOUIS NEWS

After a fourteen-year renovation, the Saint Louis Art Museum has reopened its period rooms and decorative arts collections, which include such treasures as a John La Farge stained-glass window (left), *c. 1885.*





AUTUMN BOUQUET

Flower drawings and paintings by French artists, including the canvas by Elise Puyroche Wagner (above), *can be seen (Nov. 2–22) at Didier Aaron, 32 East 67th Street, NYC.*

RUSSIANS IN THE SUN

Glasnost prevails in San Diego with "Treasures of the Soviet Union" (Oct. 21–Nov. 11), a festival of culture and art that includes an exhibition of Fabergé imperial eggs. On view, the Cuckoo Egg (below) *from the Forbes Magazine Collection—as well as eight eggs from the Kremlin Armory Museum in Moscow, never before seen in the U.S. Call (800) 245-FEST.*

NOTES



INDUSTRIOUS AGE

"Modernism: A Century of Style and Design," a show at the Seventh Regiment Armory, Park Ave. at 67th St., NYC (Nov. 9–12), heralds innovative works of the past hundred years, such as Marcel Breuer's chaise longue (left), *c. 1936, $5,500, from Fifty-50 Gallery, NYC.*

BE SEATED

Contemporary simplicity and English Regency style find mutual expression in Todd Granzow's limited-edition bench (right), *$1,975. Legs inlaid with white holly support a seat veneered in African anigre. Available at Karl Mann in NYC (212) 688-7141 and Chicago (312) 670-3640.*



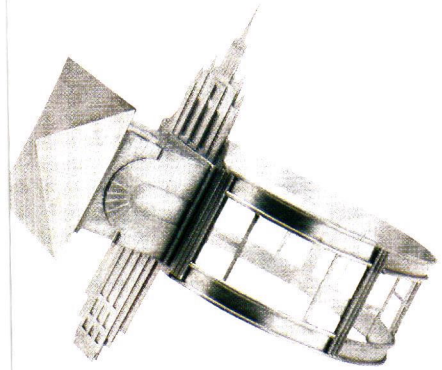
CLOCKWISE FROM TOP LEFT: MONICA STEVENSON; SAINT LOUIS ART MUSEUM; ROBERT RECK; MICHAEL NORGART; LARRY STEIN/THE FORBES MAGAZINE COLLECTION; COURTESY DIDIER AARON

CAMPING IN
Blankets woven in the early 1900s by Beacon Mills and Pendleton move from camp cot to chaise longue (below), *$2,200, at Mongerson Wunderlich Gallery in Chicago where furniture is upholstered with the vintage blankets in a variety of colors and patterns. Call (312) 943-2354.*





MASTERPIECE GALLERY *A/D Gallery offers utilitarian objects* (above) *designed and produced by renowned artists such as Sol LeWitt's* Untitled *screen, Meret Oppenheim's* Table aux pieds d'oiseau, *Robert Wilson's* Sofa Parsival, *Robert Rauschenberg's* Tire Lamp, *and Wilson's drawing from a production of* Alcestis, *all part of last May's inaugural exhibition. Next on the agenda, a "Books by Artists" show, at 560 Broadway, NYC.*

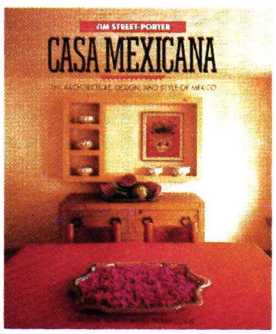




BIG RING ON THE PRAIRIE
Inspired by the architecture of Louis Sullivan, Frank Lloyd Wright, and the Chicago School is The Commemorative Ground Ring, *by artist Sheila Klein. The 14-foot-high portable aluminum monument* (above) *is on view through Oct. 27 as part of "Sculpture Chicago '89." Cityfront Center, behind the Tribune Tower. For information (312) 951-0094.*



CASA COMPENDIUM
Author-photographer Tim Street-Porter, in collaboration with HG editor Marie-Pierre Colle, captures the enchanting houses of Mexico in Casa Mexicana, *published by Stewart, Tabori & Chang, $45* (below).





PICK OF THE CRAFT *Fishing for a one-of-a-kind something? Catch Mara Superior's trout-motif ceramic slab vase* (above) *at the 13th Annual Philadelphia Craft Show in the Philadelphia Civic Center (Nov. 2–5). Call (215) 787-5448.*

LEAVES AND VOLUMES
Mrs. Paul Mellon's longtime fascination with gardens has culminated in an impressive collection of rare books, manuscripts, and drawings at her Oak Spring Garden Library in Virginia. Botanical drawings and watercolors, including one by Maria Sibylla Merian, c. 1690 (above), *are on exhibit (Oct. 13–Dec. 31) in the Milberg Gallery, Princeton University's Firestone Library, (609) 452-3197.*

CLOCKWISE FROM BOTTOM LEFT: TIM STREET-PORTER; KARIN KRASSNER; MICHAEL TROPEA; KEN SCHLES; COURTESY OAK SPRING GARDEN LIBRARY; KARIN KRASSNER

HERMÈS INTERIORS.

HERMÈS
PARIS



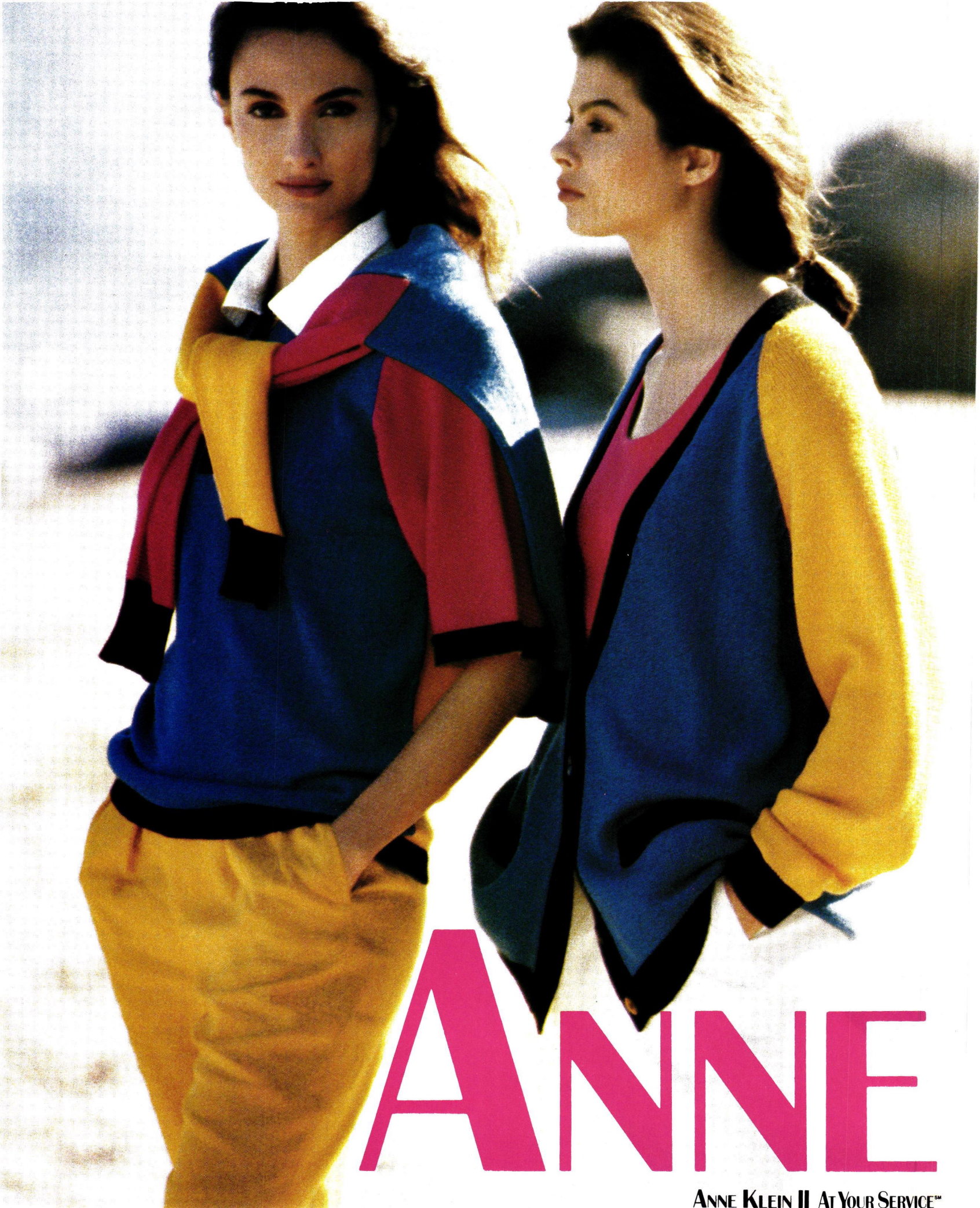
© Hermès of Paris, Inc. 1989.



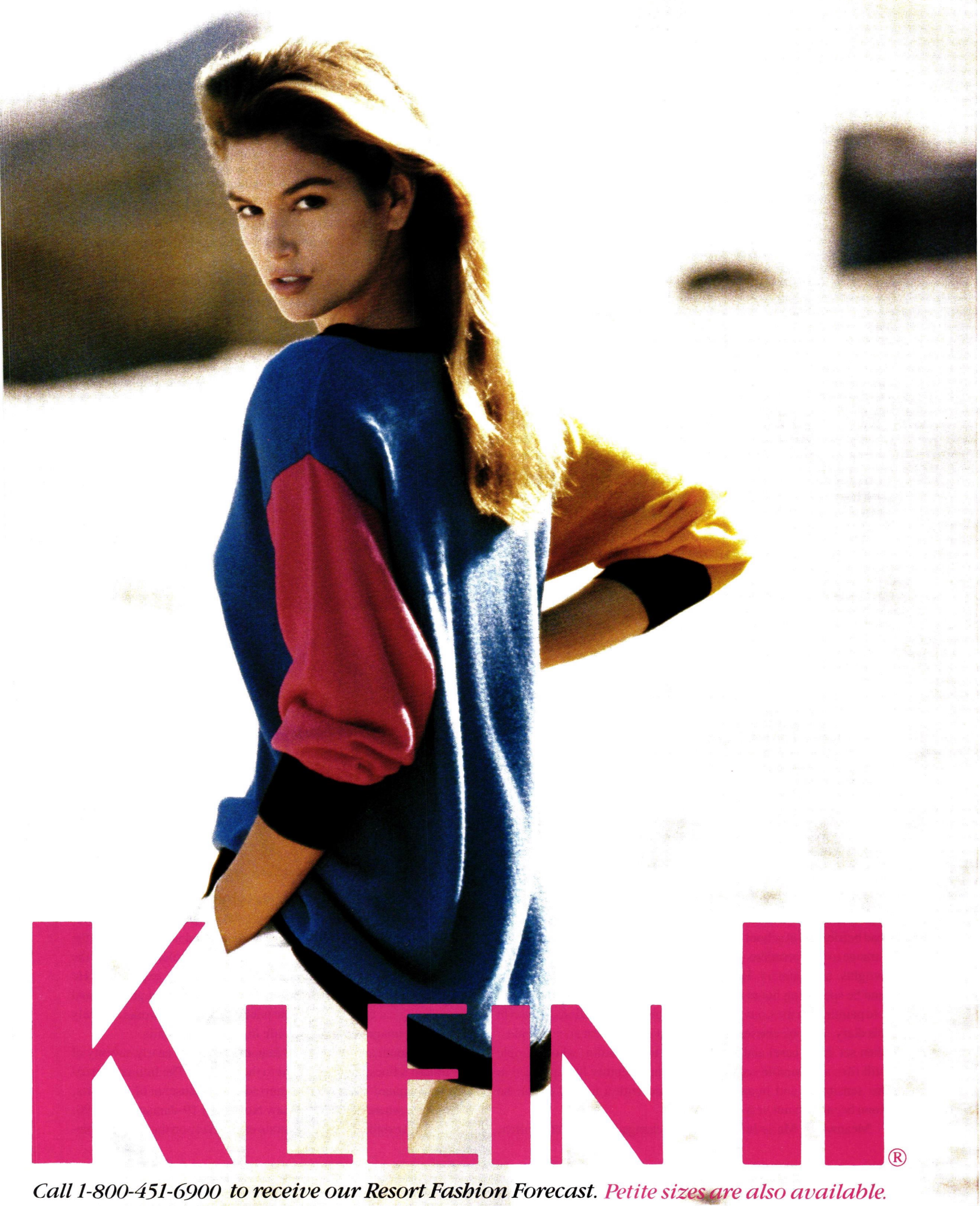
"Croix des Gardes" scarves, $ 135. "Service de Chasse" plate, $ 90. Toilet bag in natural couchide, $ 1,250. "Eau d'Hermès," $ 550. Chestnut-colored sleeping bag cover in wool and mink, with cashmere lining, $ 6,975. Hunting hamper in beige ostrich skin, $ 14,295. Silk carré "Haras Nationaux," $ 175. Pipe in natural crocodile skin, $ 1,850. Nutcracker covered in genuine pigskin, $ 350. "Marianne" ballerina in mole-colored suede, $ 250. Large visitor's book in mink-colored crocodile, $ 6,495. Desk agenda in natural couchide, $ 575. Magnifying glass with strap in natural leather, $ 375. Thermos vacuum flask in two-tone gold/yellow grained calfskin, $ 695. Throw in camel cashmere, $ 1,150. "Tambours" silk cushion, $ 275. "Beagle" porcelain ashtray, $ 235. "Bel Ami," $ 85. Prices for continental U.S. only.

Available exclusively at Hermès Stores:
Beverly Hills, Rodeo Drive.
Boston, The Heritage on the Garden.
Chicago, The Hermès Boutique at Bonwit Teller.
Dallas, Highland Park Village.
Honolulu, The Royal Hawaiian Shopping Center.
Houston, The Pavilion on Post Oak.
New York, 11 East 57th Street.
Palm Beach, Worth Avenue.
San Francisco, One Union Square.
Boutiques du Monde d'Hermès:
Baltimore, Nan Duskin.
Manhasset, The Americana.
New York, Barneys New York.
Palo Alto, I. Magnin.
Philadelphia, Nan Duskin.
Seattle, I. Magnin.
Short Hills, N.J., Barneys New York.
Toronto, Hazelton Lanes.
Visit the Hermès Boutique closest to you or call (800) 441-4488, ext. 222.

1789 · 1989
L'ART DE VIVRE
MEMBER
COMITÉ COLBERT



ANNE KLEIN II AT YOUR SERVICE℠



Call 1-800-451-6900 to receive our Resort Fashion Forecast. *Petite sizes are also available.*

ART

Behind Closed Doors

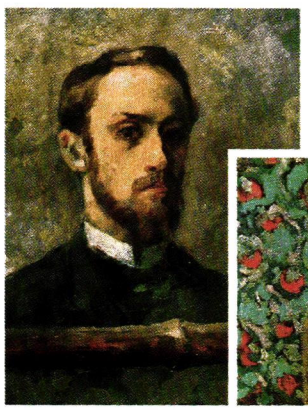
Édouard Vuillard's intimate interiors portray a world of secrets
By George T. M. Shackelford

In an old apartment building on a quiet street in Paris, up a winding staircase, steep and dimly lit, we enter a private world. There, in a passageway off a landing paved in white and black tiles, a woman dressed in black is caught in the murky shadow between two yellow shafts of light. The passage leads to the apartment door of a certain Marie Justine Vuillard, a modestly successful corsetière.

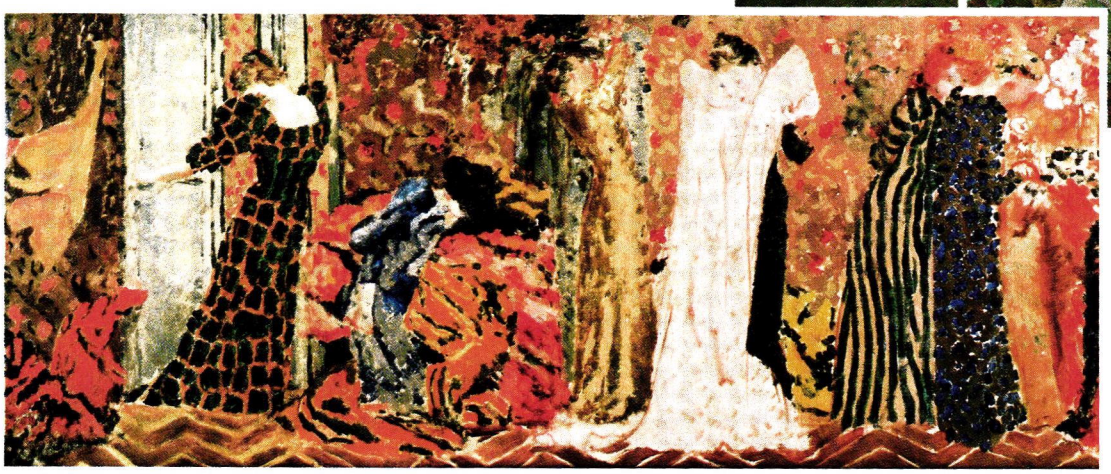
Madame Vuillard might never have occupied a place in history—certainly her apartment and its doorway would be unknown to us—had her youngest child not decided, a little more than a hundred years ago, to become a painter. In the mid 1880s her son had just left the lycée and under normal circumstances would have followed his father and older brother in taking up a military career. But the boy had befriended at school a group of intense mystical youths no doubt strange to the corsetière—an odd assortment of aspiring poets, playwrights, and painters. Her son's artistic ambitions had been fired, and he spent long hours away from their apartment standing before old paintings in the Louvre and writing about his reactions to them in his diary. He took classes at official and independent art academies, then set up an easel and tried to paint like Chardin, whose simple still lifes and humble scenes of eighteenth-century life appealed to his sensibility and imagination. Graced with a natural talent, he soon began to paint very well.

Meanwhile, Marie Justine Vuillard changed her residence often, renting apartments in the neighborhoods near the commercial centers of the *grands boulevards* and the Opéra. As she moved she took her business with her, a home workshop for the manufacture of corsets, staffed by her daughter, Marie, and a small flock of young women skilled at patterning, cutting, fitting, stitching, and trimming the stays of the last century's Parisiennes. It was a world of woman's work in which the young man found himself, for he, too, moved with his mother from lodging to lodging. "I have never lived anywhere except with women," he wrote in his journal, "in places where I found my subjects."

Through the nineties, Édouard Vuillard (for that was the name of the seamstress's son) painted dozens of pictures of the rooms he shared with his mother and sister. Strangely enough, by the end of the decade he had become almost famous, a critical and financial success—painter, printmaker, illustrator, and decorator. His group of artist friends—Maurice Denis, Ker Xavier Roussel, and Pierre Bonnard among them—had been noticed at exhibitions of Symbolist painting throughout the decade, though their mystical union under the name Nabis had given way, by 1900, to widely diverging avenues of exploration. Vuillard, for instance, had never practiced the religious and overtly symbolic style of Denis, preferring to find the pattern of his Symbolism in the fabric of everyday experience. He was nicknamed an Intimist because of the qualities of physical and psychological closeness that the public found in his works, densely patterned images of bourgeois life in fin de siècle Paris.



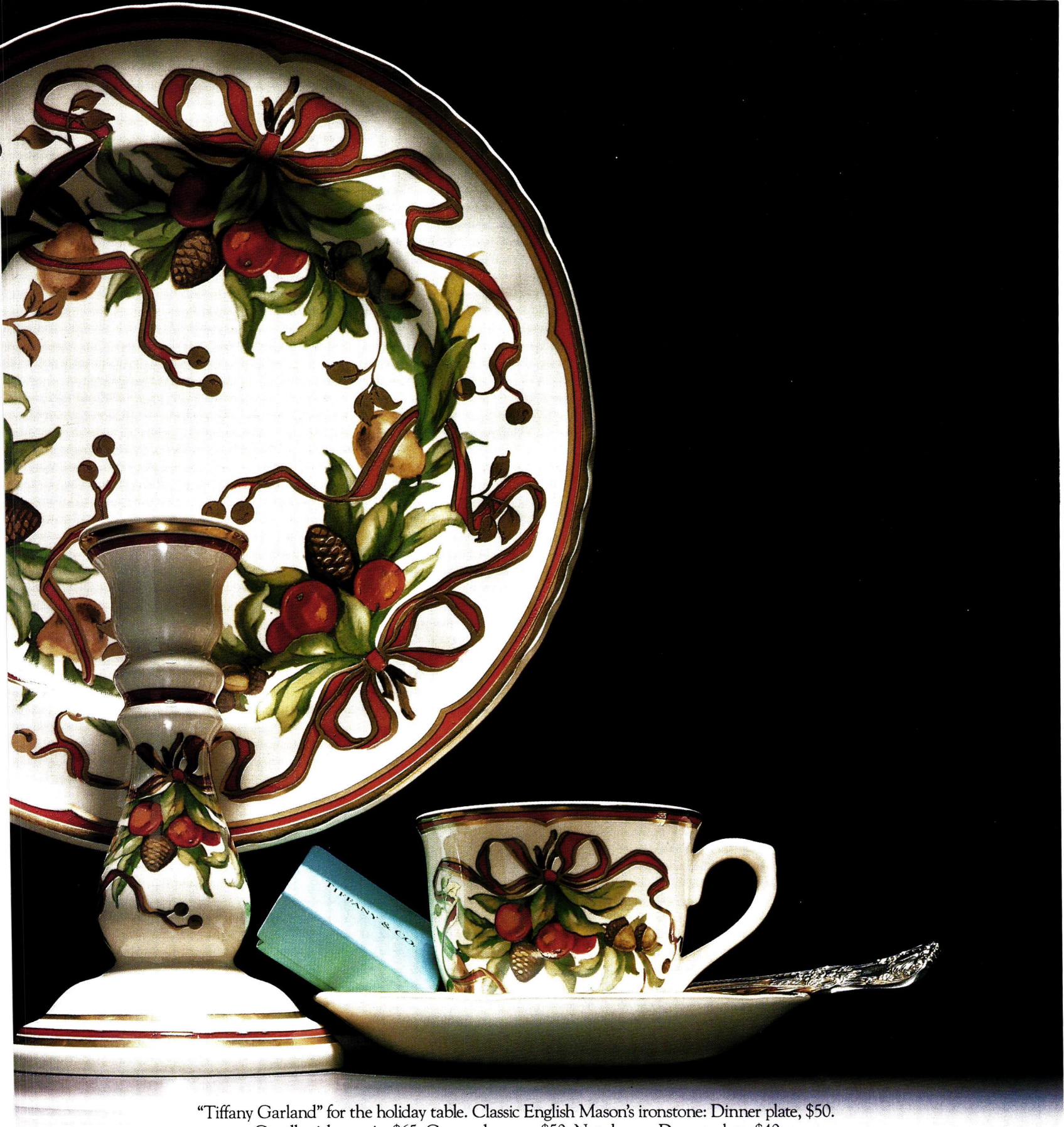




Vuillard's close-up view of domestic life includes the private realm of the mirror, as in *Self-Portrait*, c. 1891, above left. *The Atelier*, 1892, left, and *Seamstress (Interior)*, 1892–95, above, depict scenes in his mother's workshop.

PRIVATE COLLECTION/COURTESY MUSEUM OF FINE ARTS, HOUSTON; PRIVATE COLLECTION/ COURTESY MUSEUM OF FINE ARTS, HOUSTON; YALE UNIVERSITY ART GALLERY/COURTESY MUSEUM OF FINE ARTS, HOUSTON

This month an international loan exhibition of nearly seventy of Vuillard's finest interiors opens to the public. "The Intimate Interiors of Édouard Vuillard," organized by the Museum of Fine Arts, Houston, where it will be on view November 19–January 29, 1990, is the first exhibition to concentrate exclusively on the painter's pre-



"Tiffany Garland" for the holiday table. Classic English Mason's ironstone: Dinner plate, $50.
Candlestick, a pair, $65. Cup and saucer, $50. Not shown: Dessert plate, $40.
Pitcher, $50. Mug, boxed set of two, $60.

TIFFANY & CO.

NEW YORK LONDON MUNICH ZURICH HONG KONG
SAN FRANCISCO BEVERLY HILLS SOUTH COAST PLAZA DALLAS HOUSTON CHICAGO ATLANTA BOSTON 800-526-0649 ©T&CO. 1989

occupation with his most private worlds—the mirror that reflected his own image; his mother's workroom, where family dramas were played out; and the salon of his beloved friend Misia Natanson, the gifted pianist whose husband published the magazine *La Revue Blanche*. In putting together the show, guest curator Elizabeth Easton selected groups of closely related compositions—several views of the Natansons' yellow-flowered drawing room on the rue Saint-Florentin, for example. Now those of us who love Vuillard's art can more fully comprehend the painter's repeated themes and motifs by



getting to know the interiors he painted so obsessively. "We've always found Vuillard's paintings hard to interpret," Easton says, "but seeing them together in this way makes their forms—the painter's vocabulary—easier to understand. It's as if we could eavesdrop on Vuillard's private conversation and discover that the paintings share a common language and common themes."

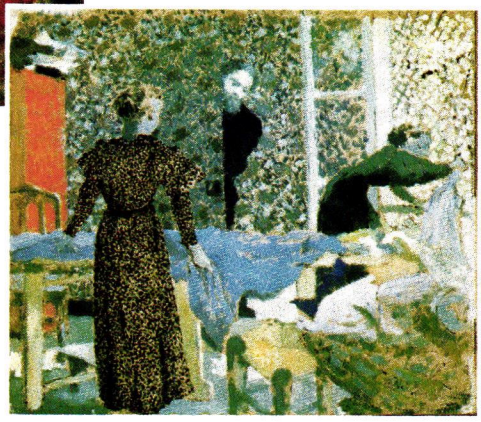
Visitors to the exhibition in Houston (or, later, at the Phillips Collection in Washington and the Brooklyn Museum) can explore in the paintings the rooms where Vuillard lived and worked in the nineties. Their walls are covered with patterned papers, brown and yellow, blue and red, modestly scaled to the rented quarters of the *moyenne bourgeoisie*. Tables are spread with common plush cloths or piles of patterned fabrics spilling over onto old-fashioned Louis Philippe side chairs. Bulky mahogany chiffoniers stand laden with oil lamps, their paper shades askew.

We sense everywhere that Vuillard loved *things*. He once lay in bed examining, listing, and comparing the contents of his room: "The molding of the woodwork, of the window, their proportions, the *curtains*, the chair in front of them with its back of carved wood, the paper on the wall, the knobs of the open door, glass and copper, the wood of the bed, the wood of the screen, the hinges, my clothes at the foot of the bed; the four elegant green leaves in a pot, the inkwell, the books, the curtains of the other window, the walls of the court through it. . . ." Recognizing that his possessions were "what one calls in bad taste," he wrote that "if they were not familiar to me they might be unbearable."

But as the exhibition makes clear, Vuillard also recognized the power of inanimate objects to evoke feelings in the viewer—private feelings or memories that we share with the painter. He thought that he could best achieve something modern and significant by concentrating on what he called "vulgar" things, by embracing the ordinary rather than the exotic. So in his paintings, through open doors and around corners, we see the activity of his mother's workshop: a seamstress bent over her sewing; women carrying fabrics or stacks of clothing, turning to look at the painter who records their work; the silhouette of a seamstress's hand as she pulls a thread.

The pictures, most of them small in format, are painted in Vuillard's radical new style, which balances simple, almost childlike drawing of shape, pattern, and perspective with sophisticated paint textures and color harmonies. Sometimes the wealth of pattern and the artist's abrupt shifts in perspective and scale make the paintings hard to read—like poems filled with sensuously beautiful words and phrases skewed by brilliant and unintelligible shifts in tense and meter. Vuillard took delight in his paintings' matte and unvarnished surfaces, layering cardboard with pigments that suggest the thick flat inks of nineteenth-century *papiers peints*.

Vuillard consistently preferred simple subjects taken from everyday life, but his point of view is seldom direct. He paints the quiet moments of his household, the table set



In interiors such as *The Newspaper*, c. 1895, far left, views through windows appear as dense and solid as the enclosing walls. Left: Layered patterns and shifts of scale in *Interior (L'Atelier)*, 1893.

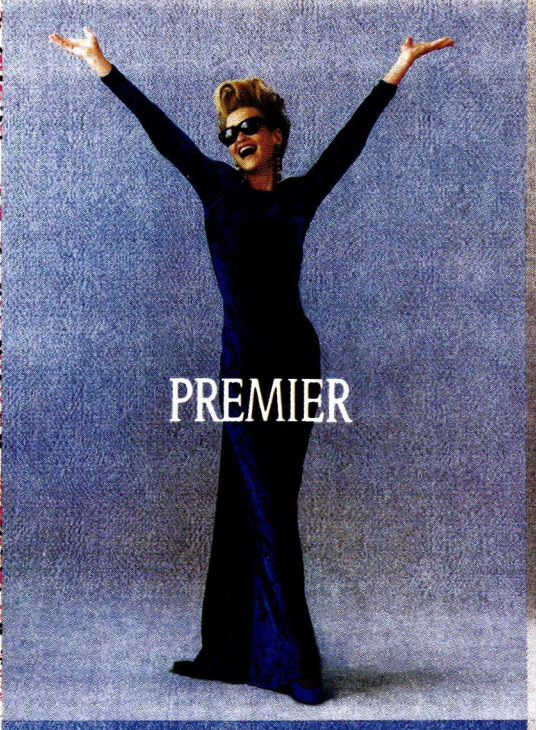
for breakfast or dinner with his mother and sister seated in silence (or so we imagine) in the makeshift atelier. As he transcribes what he sees he seems to refrain from explaining or elaborating his subject matter. In spite of this we can read a range of moods and relationships in the figures, from excitement and resignation to psychological dominance and submission.

Vuillard's rooms absorb their inhabitants, as the patterns of the wallpaper merge with the printed fabrics of the women's dresses. Or perhaps it's that his rooms are extensions of the people in them, not just backgrounds for the action of his quiet little scenes. Light falling through a window or from a lamp, across a table littered with cloth, evokes in us a tender melancholy, and we do not need to see the face of a figure to sense, from her pose or from Vuillard's light and color, that she is brooding—the room is brooding, too.

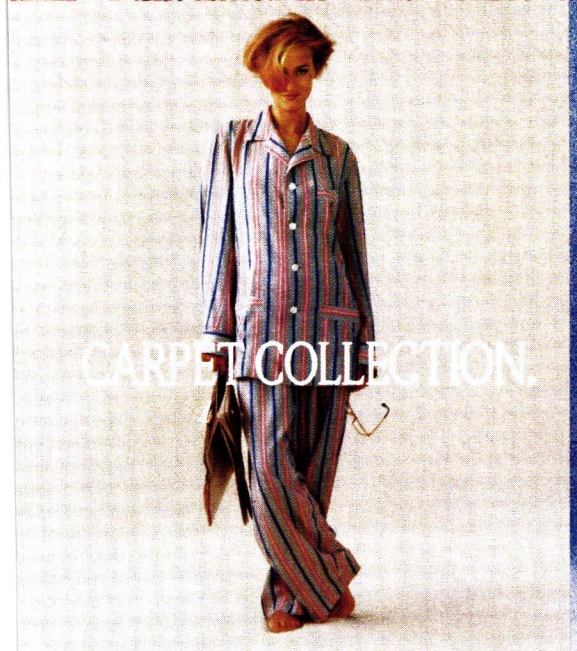
We probably will never know why. Filled with pathos or humor, drab or brilliantly colored, Vuillard's intimate interiors contain not only the people and things that were dear to him but secrets he kept close to his heart. "The outer world, for Vuillard, is always a pretext, an adjustable means of expression," as André Gide wrote. "And above all it's because M. Vuillard speaks almost in a whisper—as is only right, when confidences are being exchanged." ▲

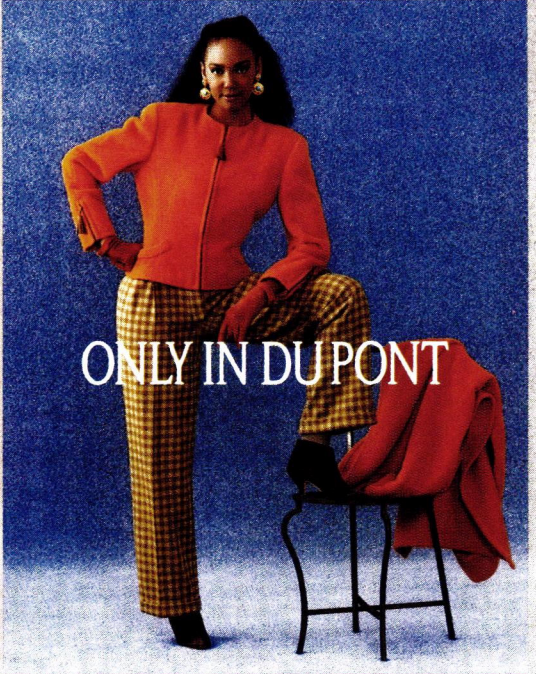
LEFT: PHILLIPS COLLECTION, WASHINGTON, D.C./COURTESY MUSEUM OF FINE ARTS, HOUSTON. RIGHT: SMITH COLLEGE MUSEUM OF ART/COURTESY MUSEUM OF FINE ARTS, HOUSTON



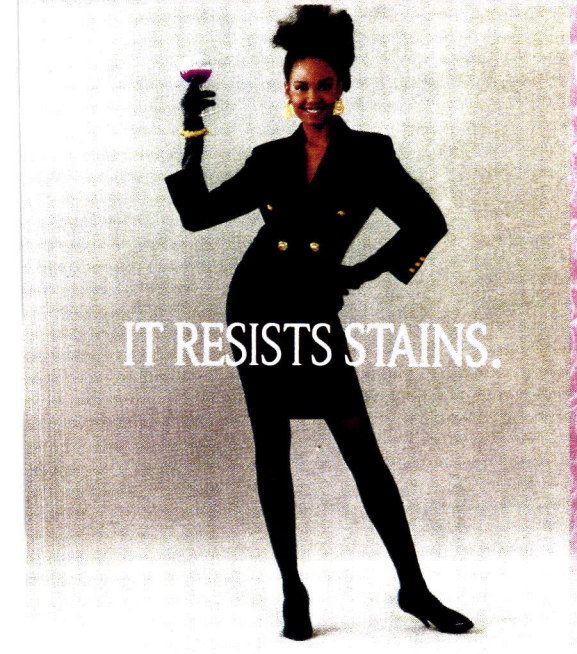












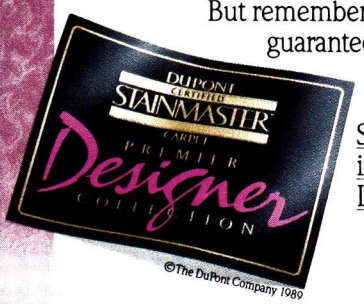


Suddenly, carpet that resists stains will be harder than ever to resist.

Because now Du Pont certified Stainmaster℠ carpet has been fashioned in the Premier Designer Collection. In plusher, more luxurious styles.

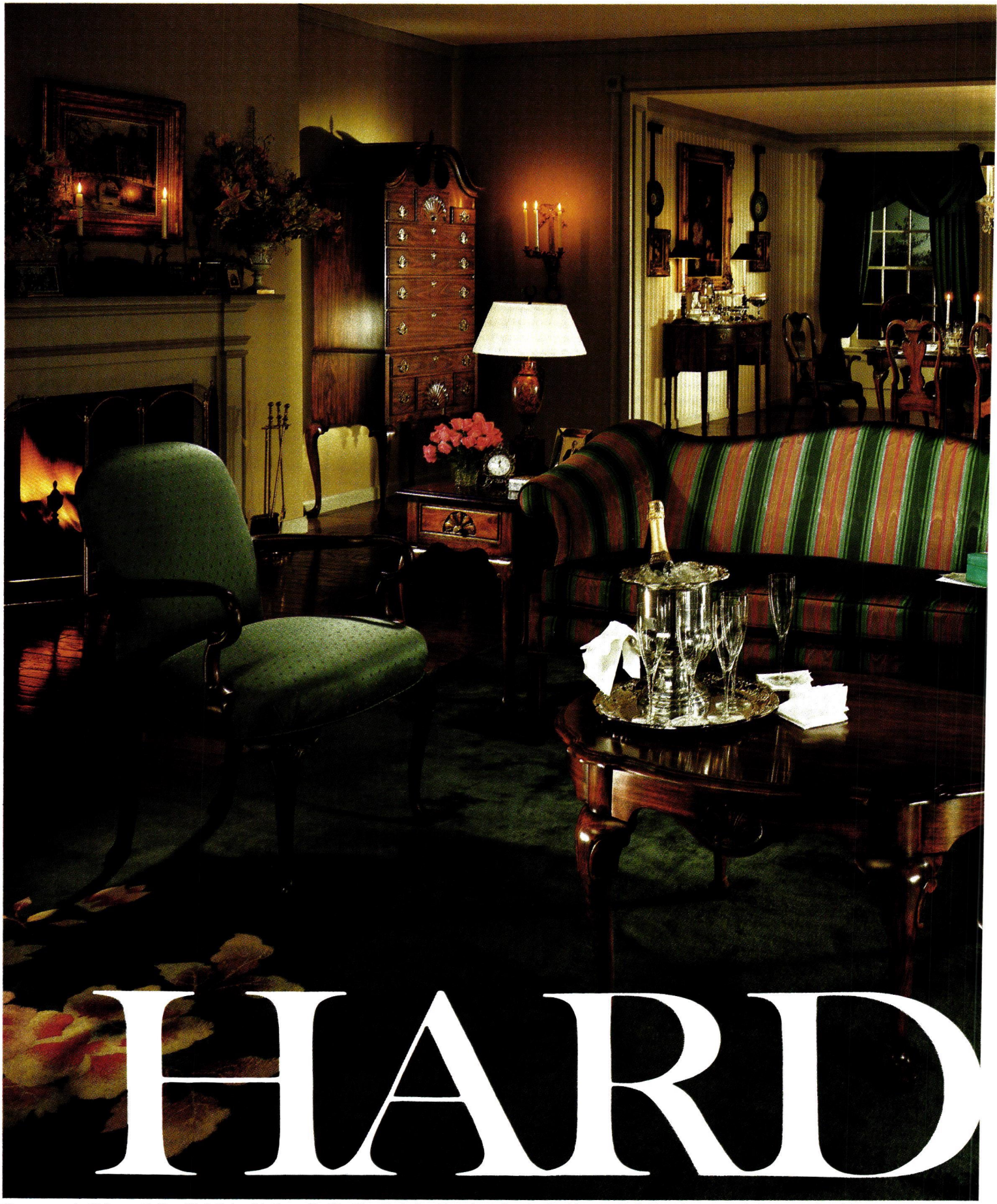
Stop in at a fine carpet showroom now. And see these enticing new carpets.

But remember, Du Pont only guarantees their resistance. Not yours. It's not a Stainmaster carpet, if it doesn't say Du Pont.

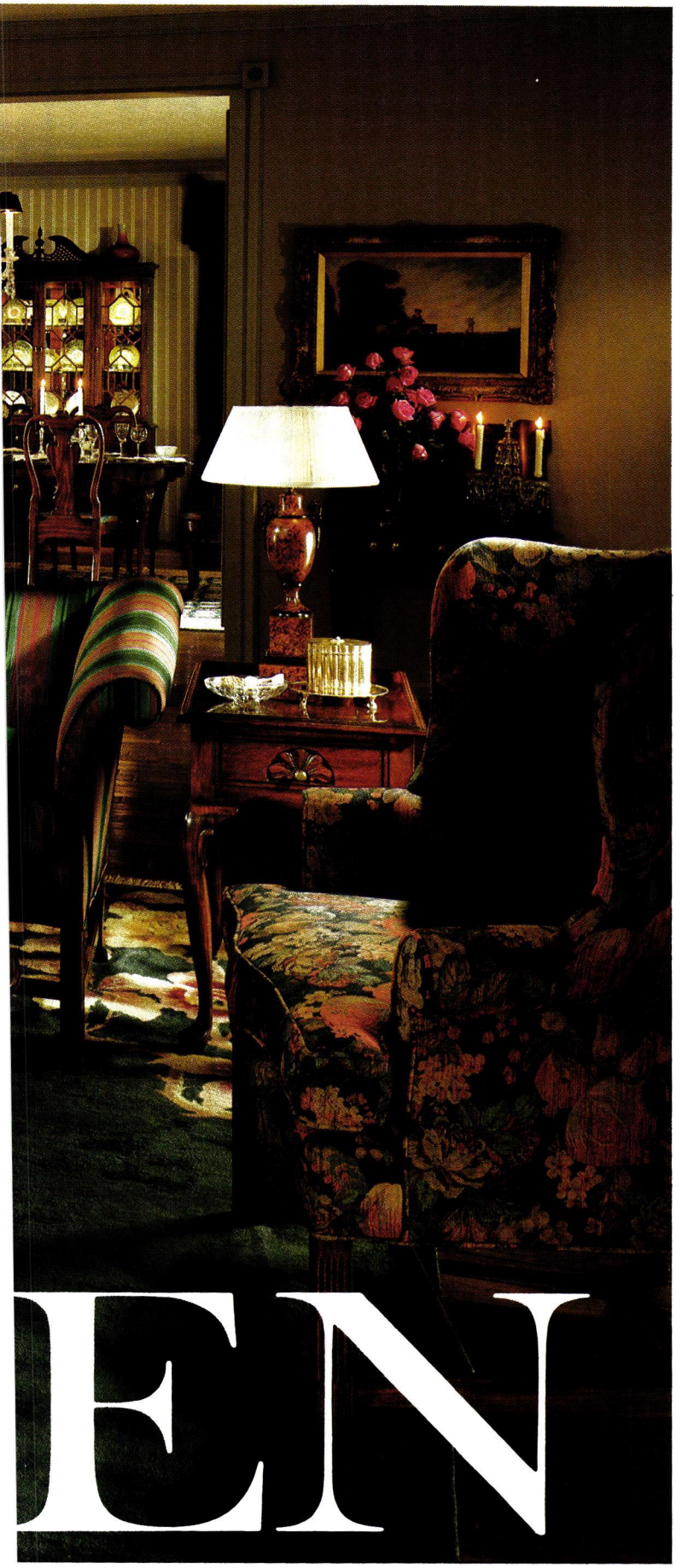


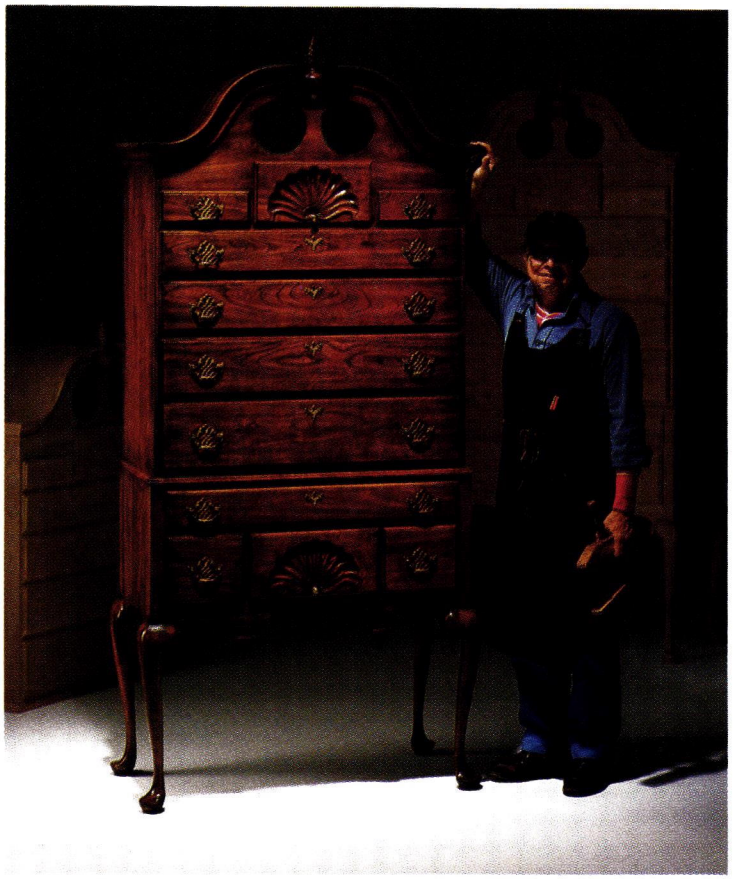
©The DuPont Company 1980

DU PONT
REG U.S. PAT & TM OFF.
Flooring Systems



Showrooms in Chicago, Dallas, High Point, McConnellsville, New York, San Francisco, Seattle, Washington, D.C. Favorite among designers and architects.





SIMPLY stated, every piece of Harden furniture is a piece to be proud of.

It's no wonder. Because each is born of a tradition rooted in five generations of superb craftsmanship. That's how long the Harden family has been shaping solid cherry into fine cabinetry, tables, chairs and sofas. All reflecting the best in English and American designs.

The timeless quality of Harden also comes from extraordinary handwork which recreates the most intricate carvings of the 18th century in crisp, authentic detail. And whether you make your selections from Queen Anne, Chippendale or eclectic combinations, our marriage of warm, rich woods with fine fabrics results in furniture that is as comfortable and functional as it is gracious and elegant.

Stated simply, Harden is fine furniture. From generation to generation. For every room in the house.

Send $12 for a complete set of Harden Portfolios to Harden Furniture, McConnellsville, New York 13401

NANCY CORZINE

Furniture and Textiles



©Nancy Corzine

Nancy Corzine
8747 Melrose Avenue
Los Angeles, CA 90069
213-652-4859

New York San Francisco Chicago Dallas Houston Denver Laguna Niguel



"There is something noble in a classic design."

It was 1934 when Pierre Pozier, nephew and partner of Frederick Schumacher, spoke those words. And that belief remains true today in underscoring the firm's dedication to design excellence.
The fabrics, wallcoverings and floorcoverings seen above, in a room designed by George Constant, are an expression of timeless elegance inherent in a classic design.

CENTENNIAL
CELEBRATION
1889-1989

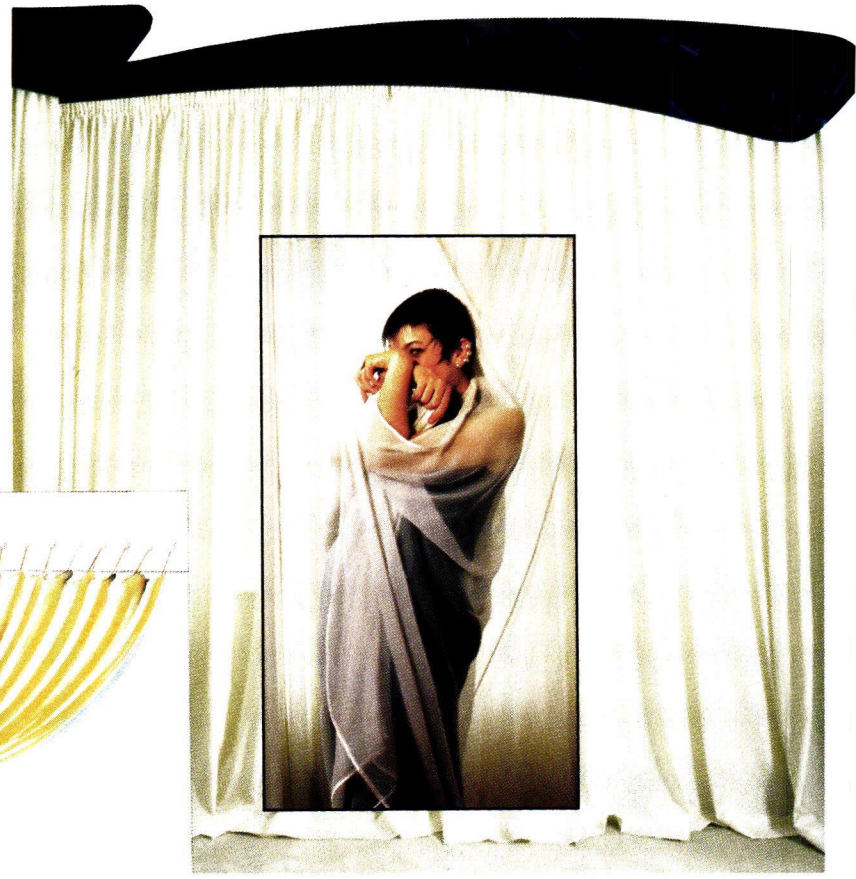
SCHUMACHER®

Books courtesy of VLE, Inc., NY.
F. Schumacher & Co. © 1989 Available through fine designers

DESIGN

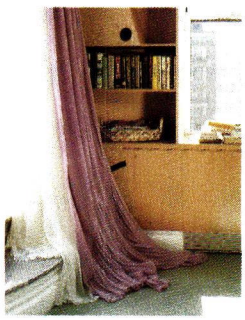
Curtain Call

Designer Mary Bright elevates window dressing to haute couture
By Heather Smith MacIsaac



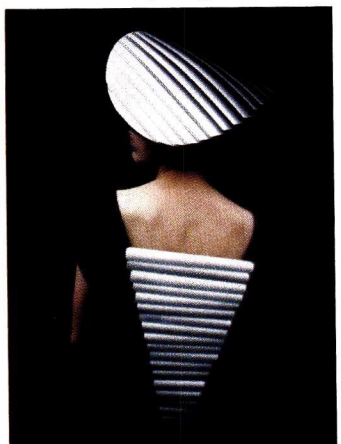


One day in 1984, Mary Bright was making hats. The next, she was sewing more than 500 yards of cotton voile for a curtain to hang in actress Ellen Barkin's loft. Bright still makes hats; in fact, inspired concoctions like a miniature stacked coolie hat and a leather pillbox hat with a swag of silk chiffon serve as the portfolio she shows to those interested in applying her talents to their windows. "I'm trying to use the same language, to treat things—whether it's hats, costumes, or curtains—respectfully but alter them. The number one thing is a good idea, close behind it is quality"—two priorities this native of Scotland attributes in part to having spent her formative years in a convent boarding school. "On the one hand, my Catholic upbringing propels me to rebel and break all the rules. On the other, knowing right from wrong ensures that what I produce is first-rate in quality. To do something modern that's beautiful and works is a real challenge."



A tasseled curtain, above, for a club in Japan. Above right: Two curtains for the Swersky apartment—one hung behind a custom valance, the other wrapped around Mary Bright.

A challenge, one might add, that Mary Bright approaches with nothing less than artistry, imagination, and self-taught expertise. For lighting consultant Clark Johnson, whose loft features a view of the Empire State Building, she preserved the vista by dropping a curtain on eleven-inch-long thin metal rods, mostly of brass "with an occasional aluminum one tossed in." A brass chain, ending in a magnet lured to the wall by a steel plate, acts as a tieback.



Mary Bright, left, in her Levolor outfit. Above left: An elaborate curtain in the Dennis apartment. Above right: A curtain screens off the dressing area in the Swersky apartment. Right: A steel and magnet tieback.

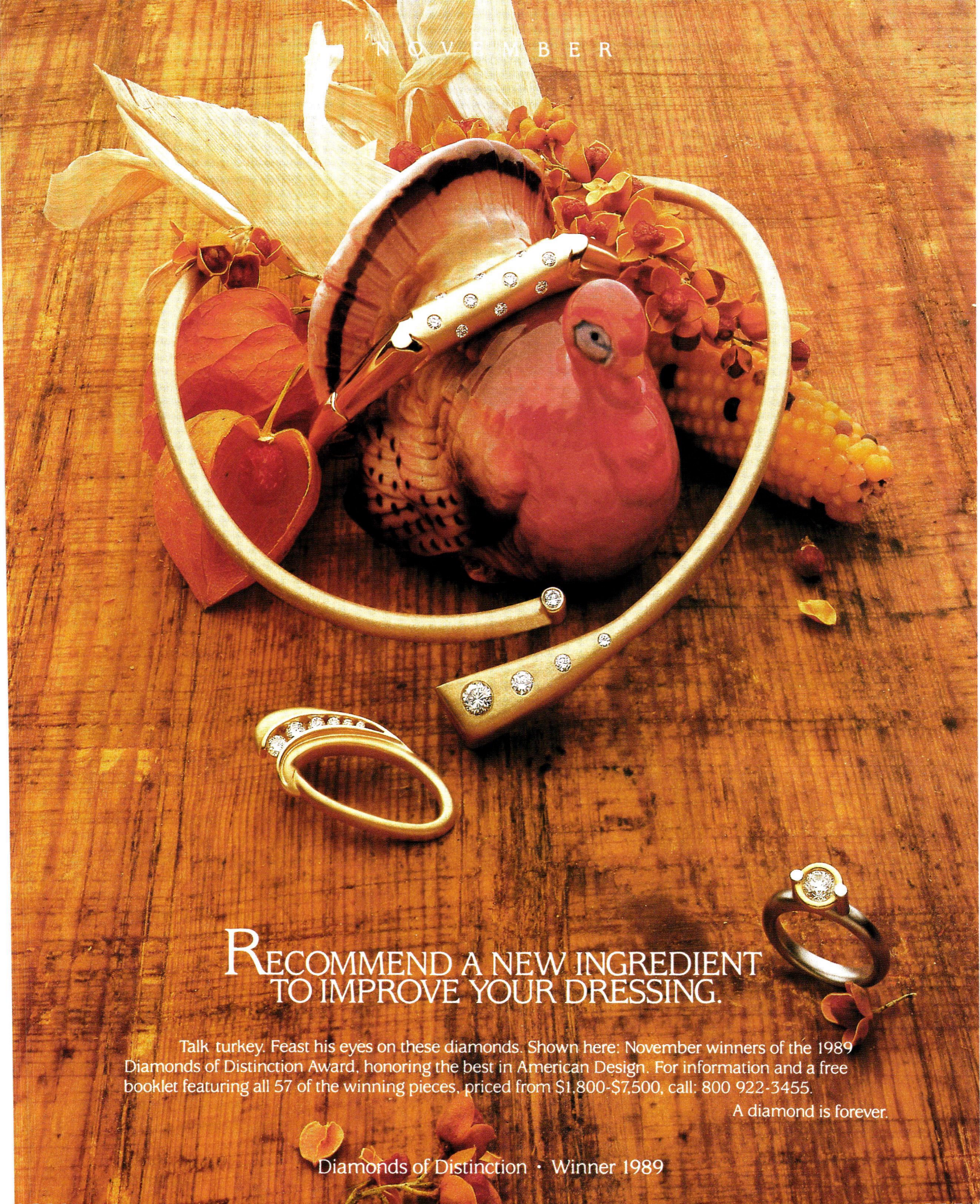
For Sekitei Plaza, a club and restaurant in Nagoya, Japan, designed by Lembo Bohn Design Associates, Bright was faced with a thirty-foot-wide window, "complete limitations," and great expectations. Her solution was a double-sided curtain of taffeta—sky blue facing the street, honey gold on the interior—hung as a grand sweep and finished with a dressmaker's care for detailing. Pewter-colored glass tassels on the blue side and antique metal tassels on the gold adorn the tieback as if "somebody had sneezed tassels onto it."



The windows of lawyer David M. Swersky's apartment prove that Bright's talents are as broad as they are brilliant. An overscale Roman shade of buttery-soft black leather darkens the study. In one of the bathrooms a shower curtain of nylon shimmers like falling water. One continuous ballooning course of pleated silk masks the dining room's mediocre view. In the bedroom, silk chiffon backed by puckered silk falls from an undulating track by the window, and three layers of silk finished at the top in negligee-like straps of silk charmeuse screen off the dressing area. White taffeta hung behind burnished steel valances spatially unites a living room with mismatched windows and a drop in ceiling height.



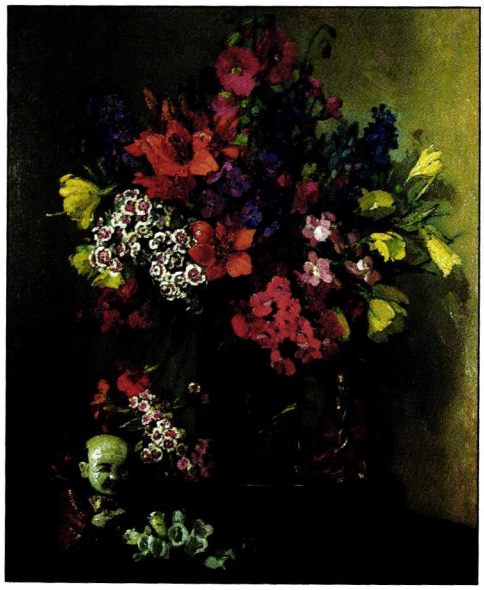
CLOCKWISE FROM BOTTOM LEFT: RON MILKE; MICHAEL MUNDY; MONICA STEVENSON (3); JAMIE KELTER; MONICA STEVENSON

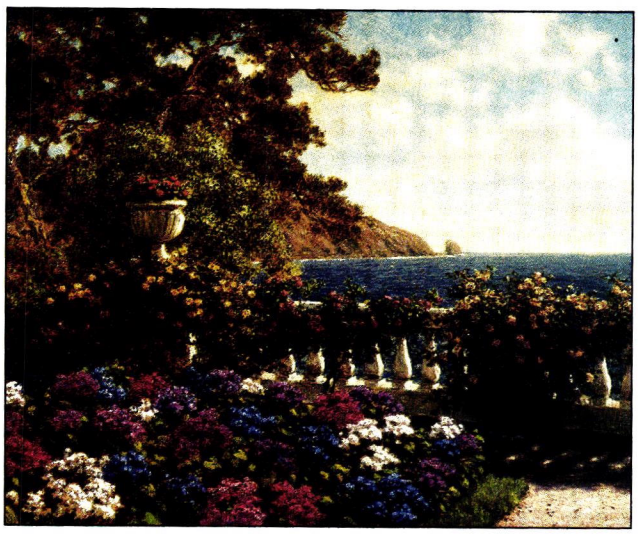

NOVEMBER
RECOMMEND A NEW INGREDIENT
TO IMPROVE YOUR DRESSING.
Talk turkey. Feast his eyes on these diamonds. Shown here: November winners of the 1989 Diamonds of Distinction Award, honoring the best in American Design. For information and a free booklet featuring all 57 of the winning pieces, priced from $1,800-$7,500, call: 800 922-3455.
A diamond is forever.
Diamonds of Distinction • Winner 1989

From the Garden: An Exhibition of Flowers and Still Lifes

Oct. 10 - Oct. 27

Herbert Davis Richter





We are interested in purchasing 19th & early 20th century European and American Paintings. Please send photos.

Ivan F. Choultse



Oliver Clare

Schillay & Rehs, Inc.

Fine Oil Paintings
Gallery Hours: Mon-Fri, 9 a.m.-5 p.m., Sat. by appt.

305 East 63rd Street, New York, NY 10021 (212) 355-5710
Att. Dept. HG

Show catalogue available for $15. Catalogue of recent acquisitions: $15

NOTES

For Allan and Pat Dennis's apartment, designed by the late Alan Buchsbaum, Mary Bright knew that she "had to have something punchy" to complement not only the inventiveness of the architect but also the adventuresome spirit of the clients. "I thought Pat deserved to have a party going on in her windows." A diaphanous curtain of clear nylon over crinkled polyester, suspend-

Chiffon banded in charmeuse, below left, fronting an opaque layer of silk, cascades from an undulating track. Below right: A stationary valance and movable curtain of pleated silk appear as one sweeping curtain draped over a bronze-patinated brass pole.



ed from a sandblasted copper rod by hand-rolled stainless-steel rings, billows across the dining room window.

The most extraordinary of her creations thus far hangs in the doorway leading to the terrace from the Dennises' bedroom. Under a cascade of mauve pleated silk, Bright fashioned a lining of four layers—one of Chinese silk, one of bridal netting, and two of chiffon—to give the curtain fullness and a finished look from the outside. She inserted sections of dyed-to-match wrinkled chiffon toward the bottom so that it tumbles casually over the few steps leading to the terrace. A labor of love? Absolutely. But the best description of this curtain or any of Mary Bright's originals comes from the maker herself: "Total couture." (Mary Bright Originals, 263 East 10 St., New York, NY 10009; 212-677-1970 By appointment) ▲

MONICA STEVENSON

clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



JEU DE CARTES—BOUCLE

b e c a u s e i t ' s a l l m i l m ö



allmilmö®

THE FANTASTIC KITCHEN AND BATH

Contact the allmilmö Consulting and Service Center for your nearest allmilmö design studio, or send $10. for a comprehensive brochure and information package.

allmilmö corporation Department HG 70 Clinton Road Fairfield, NJ 07006 201 227-2502
Available in Canada



COLLIER CAMPBELL

ARCOSANTI

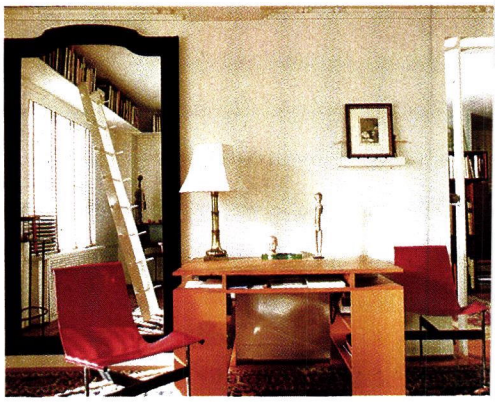
© 1989 Collier Campbell Designs, Ltd. A Stevens Product. Bedlinens and Accessories.
Sheets of 50% Kodel® Polyester/50% Combed Cotton. 200 threads per sq. inch.
Kodel is an Eastman Kodak Registered Trademark. KODEL POLYESTER GREAT INNOVATIONS

PEOPLE

Mixed Company

Offbeat antiques meet flea market finds in designer Joseph Holtzman's apartment

By Pilar Viladas

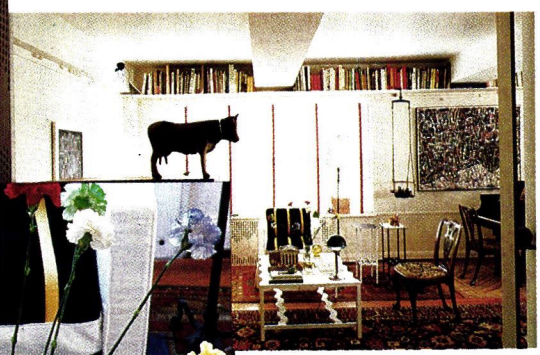


A desk by Donald Judd and a library ladder by Holtzman, above. Below right: A leather ball sits on a tiny bed in a bookcase.

I aim to be idiosyncratic and polite at the same time, and the more of each the better,'' says Joseph Holtzman of his design philosophy. But it is the idiosyncratic that enchants the visitor to the 32-year-old furniture designer's New York pied-à-terre. Tiny spheres play along a molding in the living room, and they are echoed in surprising places, such as the ivory ball clutched in the jaws of a lion carved in the leg of a 1921 Steinway grand piano. A broken lamp column has been resurrected by the addition of large wooden beads and an impromptu handmade paper shade. A garish rubber toy monster perches incongruously, yet appropriately, on the frame of a Goya *Capricho*. What appears at first to be a modest, comfortable apartment soon reveals itself to be a sort of live-in laboratory for its occupant's aesthetic experiments.



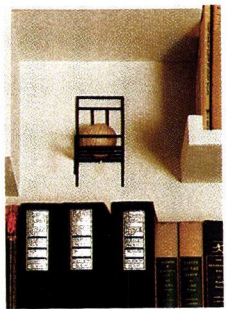
Joseph Holtzman, left, with three miniature chairs. Below: The living room houses a pair of George II side chairs, tables by Holtzman, paintings by Dubuffet and Kandinsky, and a French mechanical cow. Bottom: Objects ranging from an Oriental miniature table to a Modernist lamp are carefully arranged on the cocktail table.





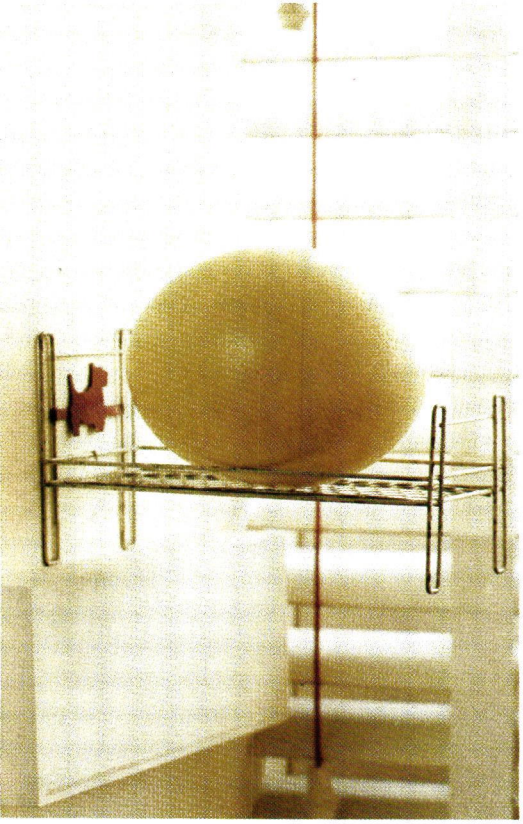
When Holtzman, a Baltimore native, found his home away from home, he was happy simply to have snared that most elusive of Manhattan treasures: a spacious one-bedroom rental in a prewar building. However, for someone whose domestic ideal is William Kent's eighteenth-century marble room at Houghton in Norfolk, this bland and featureless 1930s apartment wasn't exactly a dream come true. In a quest to give the living room more spatial integrity, as Holtzman puts it, he installed a chair rail and cornice molding, with the aforementioned spheres (which are repeated above the windows). The bedroom's proportions were improved by building out the walls with, on one side, a ''neo-Chinese Chippendale'' bookcase, and, on the other, cabinets with a pattern of perforations that an art historian friend of Holtzman's calls ''Mackintosh on drugs.'' The foyer got a ''wainscoting'' of bookcases, and the rather amorphous opening between foyer and living room became a proper doorway with the addition of a wooden fretwork frame. Thus having made these rooms more roomlike, Holtzman set about decorating them as he saw fit.

Just how Holtzman sees is a mysterious and fascinating thing. In person, he is soft-spoken, extremely reserved, and somewhat otherworldly, as if much of what he takes in is foreign to him—which, in fact, it must be. He grew up in what he calls the ''black, white, and beige world of track lighting'' that illuminated the mostly contemporary art his parents collected. (Holtzman's own apartment is now filled with works ranging from a Rembrandt etching to a 1957 de Kooning.) He also became a self-described furni-



MICHAEL MUNDY


SAKS FIFTH AVENUE
N°5
CHANEL
PARFUM
© 1987 CHANEL, INC. CHANEL®, N° 5®, The Classic Bottle®, ® Watch by CHANEL.



An ostrich egg rests on a metal doll's bed next to the bedroom window.

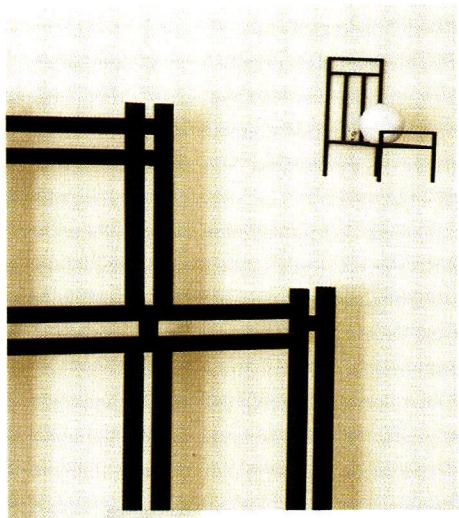
ture freak at an early age. "Though I am unable to remember a face from one moment to the next," he admits, "I never ever forget a piece of furniture." His first major purchase was a pair of George II walnut side chairs at Stair & Co. in New York when he was nineteen. Auctions became his "blood sport" and catalogues his "correspondence course" in the history of furniture. Having singled out early eighteenth century English walnut furniture for its formal purity, and because this wood "encouraged a certain robustness and sobriety, which well express the real English temperament," he added a 1710 wing chair and a 1725 card table to his collection. "In my world view," he explains, "the appearance in England of the cabriole leg looms larger than the contemporary doings of the Duke of Marlborough."

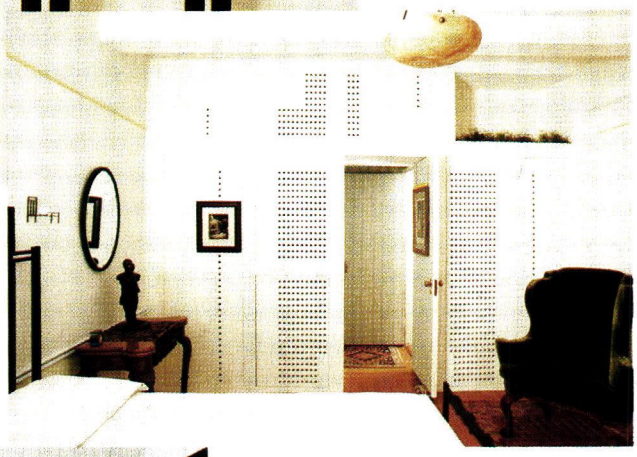
"Though I am unable to remember a face from one moment to the next, I never ever forget a piece of furniture"

Joseph Holtzman's taste for the exquisite, however, never dimmed his fascination with the banal. He is a longtime flea market and junk shop addict. According to fellow treasure hunter Brenda Richardson, deputy director for art and curator of painting and sculpture at the Baltimore Museum of Art, "Joey has a radarlike eye for the most wonderful thing there." He searches for those odd objects or parts of objects—dolls' heads, lamp bases, or miniature furniture pieces that play off the real furniture in the scale shifts Holtzman loves—that can be "assimilated into my personal world by remaking them." Thus a nineteenth-century bronze lamp standard acquires a Chinese doll's head for a finial, red and white checkers pieces form a footpath around a model of a southern plantation house, an antique child's swing becomes a display shelf for fifteenth-century winged iron dogs, and the five-and-dime rubber monster alights on the precious Goya. After all, he argues, "no matter how tasteful, an object fully obedient to conventions cannot be interesting."

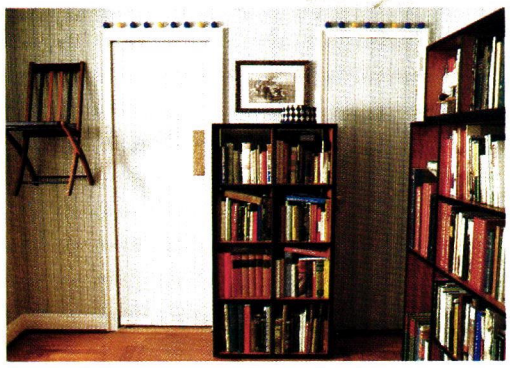
Even his antique pieces are slightly "off"—the George II side chairs with somewhat anachronistic seat shapes, and the card table Holtzman suspects was altered by the addition of a decorative scallop. "All my 'children' have something peculiar about them," he says. Still, as Holtzman's friend Carl Skoggard, an editor and translator, points out, "He wants the results to be formally elegant, even though the objects are made from disparate elements."

Holtzman's own furniture designs put a minimalist spin on traditional prototypes, as in the demilune table in the living room or the black steel bed. Having worked primarily in steel for a decade, he is now designing in wood. His next project is the apartment he has bought in a fifty-year-old building in Baltimore. Here he is working with the architecture, not just finishes and furnishings, turning the 37-foot-long living room into a hall that will open onto other rooms. "It's a great opportunity," he says, and knowing what we do about the way Holtzman's mind works, we can't wait to see it. ▲ *Editor: Jacqueline Gonnet*





In the bedroom, below, a Holtzman-designed bed, detail left, is echoed by a miniature version, to the right, which he created for a stage set. The wing chair and walnut table are English. On the wall is Rembrandt's etching *Descent from the Cross*.



The foyer, left, has a "wainscoting" of bookcases. Above the African beaded hat is a Goya print. Hanging on the wall is a flea market chair.

MICHAEL MUNDY



CHANEL

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, CHICAGO,
SAN FRANCISCO, DALLAS, PALM BEACH, HONOLULU.
OPENING WASHINGTON, D.C. SPRING, 1990.

poggen® pohl

The Ultimate in Kitchen and Bath Cabinetry.



Poggenpohl® cabinetry manufactured by Poggenpohl GmbH
W. Germany. Est. 1892.

Poggenpohl U.S., Inc., (HG) 5905 Johns Road, Tampa, Florida 33634
Tel.: (813) 882-9292, Telefax: (813) 888-8218
Available only through selected designers.

COWTAN & TOUT

D&D Building, 979 Third Avenue, NY 10022 (212) 753-4488 Through interior designers and architects.



COLEFAX AND FOWLER

ATLANTA Travis-Irvin **BOSTON** Shecter-Martin **CHICAGO/TROY, MI** Rozmallin **CLEVELAND/MINNEAPOLIS** Rozmallin at Baker, Knapp & Tubbs **DALLAS/HOUSTON** John Edward Hughes **DENVER** JEH/Denver **LOS ANGELES/SAN FRANCISCO** Kneedler-Fauchere **DANIA** Bill Nessen **PHILADELPHIA** Croce, Inc. **PORTLAND/SEATTLE** Wayne Martin

What's in a Name?

The Vanderbilt birthright is privileged notoriety

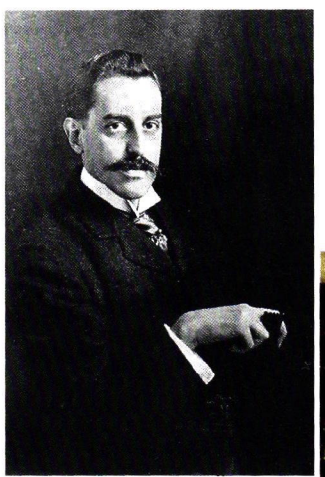
By Brendan Gill

There are certain family names—Medici, Rothschild, Vanderbilt—that have elbowed their way into history and in the course of doing so have ceased to be merely family names. They impose themselves upon us first of all as symbols of great wealth and then as symbols of something beyond and above wealth—an unchallengeably high place in the world, which we grant to them as if it were their due, which it is not. Why do we tend to stand in awe of these names? Or if we do not stand in awe of them—if in certain circumstances we sneer at them or pretend to sneer at them—what is the curious power they possess which prompts us to recognize them, whether favorably or unfavorably, over many generations?

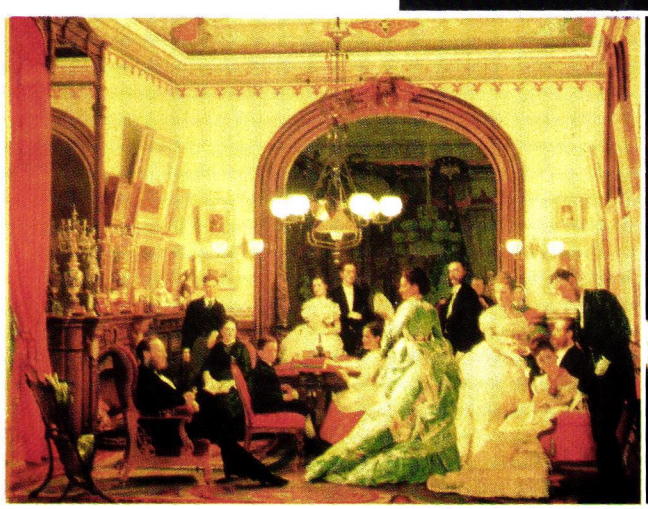
So universally recognized is the name of Rothschild, for example, that for a couple of hundred years now people have made the sour joke, "It must be terrible to be a Rothschild and *not* be rich," and it is true that there are indeed poor Rothschilds, as there are poor Vanderbilts as well. Among others, the writer Dorothy Parker was born a comparatively poor Rothschild—at any rate, no relation to the rich Rothschilds—and it may have been in part to free herself from the burden of that irritating false connection that she continued to be Mrs. Parker long after there was no Mr. Parker in sight.

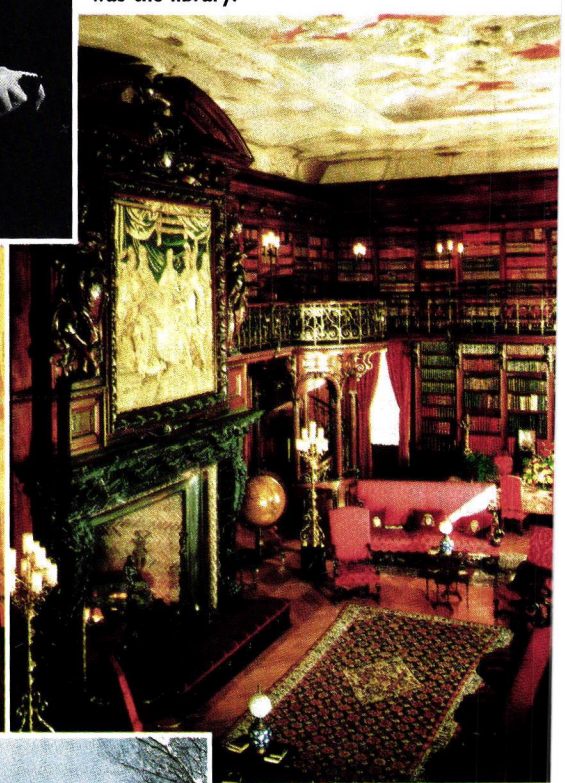
Similarly, a good many years ago an editor on the staff of *The New Yorker* named Sanderson Vanderbilt felt obliged on meeting anyone for the first time to explain that he wasn't one of those Fifth Avenue Vanderbilts—in a bar, nobody need expect him to be conversant about yachting or four-in-hand coaching, much less to treat every barfly in the room to a drink. In his case the problem was multiplied by the aura of distinction that, for the rest of us on the staff of the magazine, seemed to shine out of the formidable double dactyls of his name; surely anybody named both Sanderson and Vanderbilt must be the genuine well-heeled article.

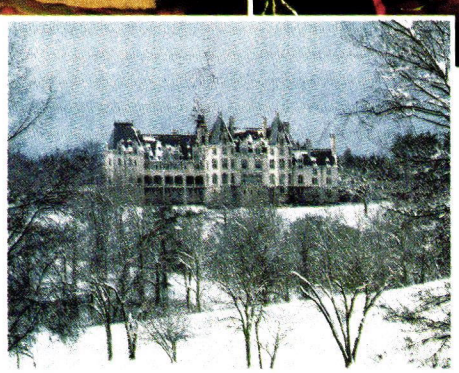
What I perceive the Rothschilds and the Vanderbilts to have had in common and what may be one of several reasons for their enduring fame is a shameless capacity for incessantly tooting their own horns. To them the old saying "Money talks" was an insufficient boast; they were eager to demonstrate that money shouts and that the louder it shouts the more attention it receives. Moreover, they appear to have sensed that the lowly factor of attention may sooner or later transform itself into respect. In any event, the more money the nineteenth-century Rothschilds and Vanderbilts accumulated, the more ostentatious they became. In their day they were every bit as vulgar in their self-aggrandizement as the most pushing parvenu out of contemporary Texas, Australia, or the Middle East, and if at present the names Rothschild and Vanderbilt are thought to strike a pa-



In his twenties, George W. Vanderbilt, left, decided to build a country seat in the North Carolina mountains. Below: Of Biltmore's 250 rooms, his favorite was the library.







A winter view of the west façade of Biltmore, left. Above left: Seymour Guy's 1873 portrait of the William H. Vanderbilt family at home on Fifth Avenue.

ILLUSTRATIONS FROM *THE VANDERBILTS* BY JERRY E. PATTERSON (ABRAMS) COURTESY BILTMORE ESTATE

An extension

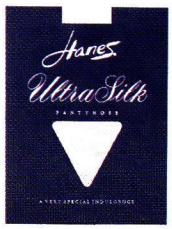


of the ego.



Ultra Silk.

In 17
couture
colors.



THE LADY PREFERS
Hanes®

© 1989, Hanes Hosiery, Inc.


boussac
haute couture for the home.
Through your Interior Designer. Boussac of France, Inc., Decorating and Design Building, 979 Third Avenue, New York, NY 10022 (212) 421-0534.
Showrooms in: Atlanta, Boston, Chicago, Cincinnati, Dallas, Dania, Denver, High Point, Houston, Laguna Niguel, Los Angeles, Miami, Minneapolis, New Orleans, Philadelphia, Pucchi, San Francisco, Seattle, Washington, D.C., Paris, Dusseldorf and Milan.
Photographed by Sheila Metzner Agency: Kirshenbaum & Bond boussac of france®

© Sherle Wagner Corp.

IN THE ENCHANTED GARDEN OF SHERLE WAGNER, YOU'LL FIND MORE THAN A MORNING GLORY.



Little wonder the fairest in every field consider Sherle Wagner the fairest in his.
Or that they transplant his international beauties into every villa, chateau, yacht and abode they abide in.
The exquisite porcelain beauty shown here is a perennial favorite. And while it will bloom unendingly before your very eyes,
you'll be glad to know it requires very little tending. Sherle Wagner, 60 East 57th Street, New York, N.Y. 10022.

SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION.



Janis Aldridge, Inc.

17th-19th Century Furniture, Engravings & Decorative Accessories

GEORGETOWN · 2900 M Street, N.W. · Washington, D.C. 20007 · 202-338-7710
LOS ANGELES · 8452 Melrose Place · Los Angeles, California 90069 · 213-658-8456
NANTUCKET · 7 Center Street · Nantucket, Massachusetts 02554 · 508-228-6673

SMALLBONE

HAND MADE ENGLISH KITCHENS



Design patent applied for.

Smallbone have created a revolution with their new 'Unfitted Kitchen' which is handmade in England, from English ash, teak, stainless steel and granite. This kitchen can be seen only in Smallbone's showrooms and can be custom built for homes throughout the U.S.A.

150 EAST 58TH STREET NEW YORK NY 10155. Tel: (212) 486-4530
315 SOUTH ROBERTSON BLVD LOS ANGELES CA 90048. Tel: (213) 550-7299

For your 48 page $5.00 full color catalog of Kitchens, Bedrooms and Bathrooms phone: **(212) 486-4530** (east coast) or **(213) 550-7299** (west coast), alternatively, send $5.00 to: Smallbone Inc., 150 East 58th Street, New York, NY 10155.

Name _____ Telephone _____

Address _____ Zip Code _____

© 1989 Smallbone Inc. SMALLBONE is a trademark and servicemark of Smallbone Inc.

HG/11/89K

Beyond the Box Step

Dancing school is an invitation to adulthood for the white-glove and patent-leather set

By William Bryant Logan



It was 1965, a rainy winter in San Francisco. The Colonial Room of the St. Francis Hotel was full of thirteen-year-olds. I had on a new worsted-wool gray suit and no idea what "worsted" meant, only that the punctilious salesman at Young Man's Fancy—whom I regarded with fear and embarrassment equal to what I felt for the orthodontist—had so described the itchy thing to my mother, while the two of them had conspired to fit me for it several days before. Nor had I much idea what the word "cotillion" really meant, though I was smack in the middle of one.

I had been standing near the punch bowl for longer than was reasonably permissible; the girl of my dreams, Susan Roberts, was twenty paces across the room, studiedly looking at the red curtains. By hugging the walls, I came near to where she was. How long I stood beside her without uttering a word, my heart in my throat and my worsted suit acting as a steam bath, I don't remember. At last, I said, carefully choosing my words, "Would you mind if I held your hand?" Instantaneously, the little white glove—the sort that gave all the girls rabbit paws—was off her hand. Why then did she say, "No!"? I was frozen to the spot, confused, unable to speak or run away. How to move? In what direction? What speed? And which foot first? Until at last, she mercifully and with good grace seized my hand in hers and held it tight, smiled at me, then looked straight ahead across the room. It finally occurred to me that she had meant, "No, I do not mind at all."

Did I dance that night? I don't know. But Mr. Kitchens would have been upset if I had not, considering the two years he'd wasted on me and several dozen of my peers, drilling us in the box step, fox-trot, waltz, tango, swing, rumba, and cha-cha and demonstrating the proper bow and curtsy and which button to fasten on a sports jacket (the lower one). Wide, red, and permanently ill-tempered, Mr. Kitchens was the master of our dancing school. His profession has a long and honorable tradition, indeed, almost a changeless one, spread through all the cities and better suburbs of the nation. Just yesterday the young student of a prominent dancing school in New York confirmed for me the invarying crankiness that accompanies the job: "He gets mad at us," she said, "even before we've done anything." But, likewise, dancing masters share a high sense of purpose. Edward Ferrero, in his 1859 *Art of Dancing*, recommended its study on three grounds, defending dance from the strictures of stuffy clerics. First, he adduced physics: "Motion is the eternal law of nature." Second, he praised bilateral symmetry, noting how in the dance "the muscular masses of the hips, the thighs and the legs are symmetrically displayed." Finally, and most tellingly, he argued from authority, citing Plato, who "urges that dancing schools ought to be maintained, 'that young folk might meet, be acquainted, see one another, and be seen.' "

Plato should have seen us arriving in a line of car pools in the early December dark, dressed as parodies of our parents. One always knew one had arrived by the crunch of thick gravel under car tires, an aural boundary line that initiated dance time. Everything about the place—the town racquet club—was other: a plane tree, looking foreign, shed its ostentatious leaves on the gravel drive, and we emerged from the station wagons to face a perfect, scaled-down, wedding-cake-white copy of the Petit Trianon, once a polo club, whose bailroom served our class.

We arrived in a line of car pools, dressed as parodies of our parents

We ought to have shown respect, as would any good Athenian on the verge of initiation. As it was, we filled our pockets with gravel or berries from the pittosporum hedge, flinging them at one another as we waited to be admitted. The word would go around that someone had brought BBs to roll across the dance floor or that so-and-so had sworn to wear a Beatle wig. (He did, and Mr. Kitchens, modulating from red to purple, ejected him before he'd passed the vestibule.)

In the ballroom we sat boy-girl-boy-girl around the edge of the vast space, the short white gloves of the girls alternating with

WILLIAM HAMILTON

In 1860, quite without realizing it, Sanderson created the English look.



What others strive so strenuously to achieve today came naturally to us over a century ago. Those garden chintzes, those aristocratic damasks and authentic William Morris patterns; they are the hallmarks of the English look. And of Sanderson. Which is why you'll find our wallpapers and fabrics in so many of the great country houses of England. So if you wish to recreate the true English look, look to Arthur Sanderson & Sons. Where it all began.

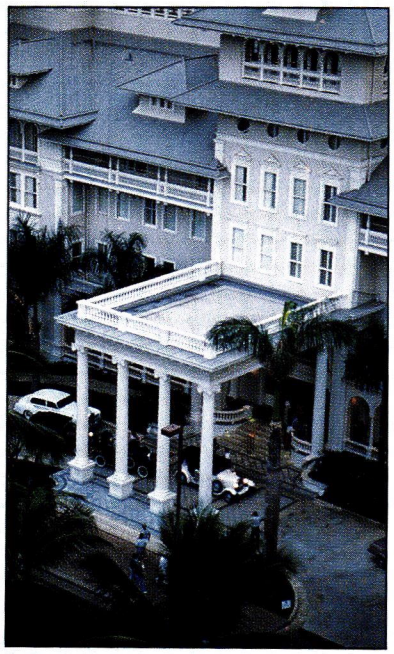
BY APPOINTMENT TO HM QUEEN ELIZABETH II
SUPPLIERS OF WALLPAPERS PAINTS & FABRICS
ARTHUR SANDERSON AND SONS LTD LONDON

Sanderson

Arthur Sanderson & Sons, D&D Building, 979 Third Ave., New York City Designers Walk, 320 Davenport Road, Toronto
Through Interior Designers and Architects.

Atlanta/High Point/Washington, D.C.: Marion Kent • **Boston:** Shecter-Martin Ltd. • **Chicago/Minneapolis:** Holly Hunt
Cincinnati: De Cioccio Showroom • **Dallas/Houston:** Gerald Hargett • **Dania:** Bill Nessen, Inc. • **Los Angeles/Laguna Niguel:** J. Robert Scott
Philadelphia: J W Showroom, Inc. • **San Francisco/Denver:** Shears & Window • **Seattle:** Designers Showroom

FLY A AWAY VACATIONS℠



Sheraton Moana Surfrider Waikiki

3 nights from $249*

Sheraton Moana Surfrider
The hospitality people of ITT

Let American Airlines carry you away to Waikiki's grandest hotel, the Sheraton Moana Surfrider. This historical landmark, opened in 1901, has recently undergone a $50-million restoration, returning it to its original colonial splendor. You will also enjoy luxurious accommodations and award-winning restaurants. What's more, this package includes a flower lei greeting, airport transfers and more.

See your Travel Agent or call American Airlines at

(800) 433-7300.

Restrictions: *Price is per person, double occupancy, valid through 12/15/89 and does not include air fare, taxes or surcharges. Advance purchase required and cancellation penalty applies. Price is subject to change without notice and is based on availability. Other restrictions apply.

AmericanAirlines
Fly A Away Vacations℠

the dark sports jackets of the boys. We were still small enough that, had we ever remained still in that great formal cavern, someone might have mistaken us for decorative wainscoting. Mr. Kitchens clapped; we rose, held our partners gingerly (''Was that a bra strap?''), and stepped through the moves that he called out, while a silent adult couple demonstrated the dance to the accompaniment of a fish-faced pianist.

To end each class, Mr. Kitchens tried to indulge us: he might allow the twist on occasion, but mainly it was the bunny hop, a simple line dance that goes left foot out, left foot back, right foot out, right foot back, hop forward, hop back, hop three times forward. Knowing what I know now, I should perhaps have been insulted that we did none of the true figures of the cotillion, steps with enticing names like Mysterious Sheet, Gentlemen Cajoled, Ladies Deluded, Cabalistic Hat, Winding Alley, Undulations, Endless Rounds, and Labyrinth. Really, though, the impression I kept longest from the bunny hop was the struggle to keep my hands on the shoulders of the girl in front of me and to help the girl behind me keep her whited hands on my shoulders; I remember the sound of cotton rubbing on wool.

The school seemed to spawn parties: predeb parties, deb parties, and the debutante balls. Allegedly, we might here practice our dancing skills, but I recall best arriving at the door of an old friend's house—a boy with whom not two years earlier I'd ranged through the basement with cans of spray paint, chasing mice—to be greeted by a white-jacketed adult who took my coat and another who asked what I would have to drink. The correct answer that year was gin and tonic. I was seized with fear that someone had mistaken me for a grown-up.

Drinking was an approved part of this initiation rite, as was staying up till dawn. My old friend David Gilpin remembers the grandest deb party of the era, at the immense Filoli Estate in Woodside, with two bands in separate ballrooms. When the party was about to break up after three o'clock, the hostess appeared to announce that breakfast would soon be served. Wherever we went, however, there was a shortage of ballroom dancing. Even the formal dance bands went for the twist and the frug and the swim, whatever the youth were most interested in. Arriving for a party at the posh Circus Club in Atherton, we were confronted with an entryway plastered with Fillmore and Avalon Ballroom posters, featuring in bulging liquid calligraphy Big Brother & the Holding Company, Commander Cody & His Lost Planet Airmen, the Grateful Dead, and Jefferson Airplane.

What good were those two years of awkward box steps anyway? Some say dancing school was supposed to be a marriage market, but most of us went elsewhere to college, so it didn't work. Some say it was to teach us social ease, though to all appearances the contrary was the result. Still, to me dancing school was a kind of initiation into touch. How strange it was to learn that a girl's body might turn with mine at a slight pressure of the hand. Often, of course, it was the girl's hand doing the pressing. My current thirteen-



To me dancing school was a kind of initiation into touch

year-old correspondent put it to me frankly: ''Girls are better dancers than boys.''

It wasn't until fifteen years later that I finally experienced that clean yet sexy touch that the whole initiation may have been designed to produce. I was at a New York party with a band from Texas, playing *música norteña,* to which no one had any idea how to dance. But a cross between fox-trotting and square dancing proved serviceable. I was spinning with a friend, a much finer dancer than I, leaning outward with one hand on her shoulder and the other holding her just above her hip. A sensation of cloth, skin, and circling motion made me shiver with a special pleasure that only couple-dancing brings. And I think it was big red wide Mr. Kitchens whom I must thank for it. ♠

Sanderson perfects an old English tradition: the devastatingly pretty room.



Bouquets of roses tied up in bows. Beribboned trellises and floral stripes. Only Sanderson's sure English hand could create a room this pretty with such dignity and restraint. The fabrics and wallcoverings shown here are from our new Garden Party collection. It's a gathering you won't want to miss.

BY APPOINTMENT TO HM QUEEN ELIZABETH II
SUPPLIERS OF WALLPAPERS, PAINTS & FABRICS
ARTHUR SANDERSON AND SONS LTD LONDON

Sanderson

Arthur Sanderson & Sons, D&D Building, 979 Third Ave., New York City Designers Walk, 320 Davenport Road, Toronto
Through Interior Designers and Architects.

Carpet by A. Morjikian

Atlanta/High Point/Washington, D.C.: Marion Kent • **Boston:** Shecter-Martin Ltd. • **Chicago/Minneapolis:** Holly Hunt
Cincinnati: De Cioccio Showroom • **Dallas/Houston:** Gerald Hargett • **Dania:** Bill Nessen, Inc. • **Los Angeles/Laguna Niguel:** J. Robert Scott
Philadelphia: J W Showroom, Inc. • **San Francisco/Denver:** Shears & Window • **Seattle:** Designers Showroom



Impressionist and Modern Paintings and Drawings from The Mr. and Mrs. George N. Richard Collection, New York

Auction to be held Tuesday, November 14, 1989 at 7 p.m. in our galleries at 502 Park Avenue, New York, NY 10022. Admission to this sale is by ticket only; for reservations please call 212/546-1128. Viewing begins November 9. For further information contact Michael Findlay or Nancy Whyte at 212/546-1170. For catalogues telephone 718/784-1480.

Odilon Redon, *Coquelicots et marguerites,* signed bottom left *Odilon Redon,* oil on canvas 25⅝ x 19⅝ in. (65 x 50 cm.).
Estimate: $800,000–1,000,000

CHRISTIE'S

100 years ago William Morris designed for the way we live today.



Simplicity. Comfort. Honesty. The same qualities that describe the designs of William Morris also describe American style at its best. It's no wonder, then, that the room above looks so livable. So right. Sanderson is pleased to offer these and other wallcoverings and fabrics from the archives of William Morris & Co. Although their origin, like ours, is English, they're sure to be at home on these shores.

BY APPOINTMENT TO HM QUEEN ELIZABETH II
SUPPLIERS OF WALLPAPERS PAINTS & FABRICS
ARTHUR SANDERSON AND SONS LTD LONDON

Sanderson

Arthur Sanderson & Sons, D&D Building, 979 Third Ave., New York City Designers Walk, 320 Davenport Road, Toronto
Through Interior Designers and Architects.

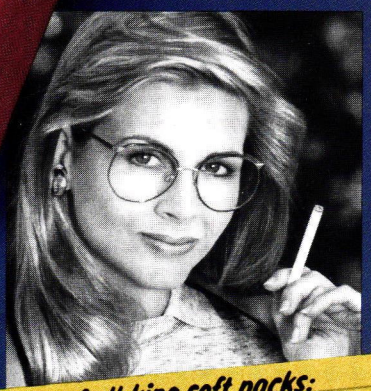
Atlanta/High Point/Washington, D.C.: Marion Kent • **Boston:** Shecter-Martin Ltd. • **Chicago/Minneapolis:** Holly Hunt
Cincinnati: De Cioccio Showroom • **Dallas/Houston:** Gerald Hargett • **Dania:** Bill Nessen, Inc. • **Los Angeles/Laguna Niguel:** J. Robert Scott
Philadelphia: J W Showroom, Inc. • **San Francisco/Denver:** Shears & Window • **Seattle:** Designers Showroom

Nobody has the Carlton combination.

1. Lowest tar. (1 mg.)



2. Lowest nicotine. (0.1 mg.)



3. "The taste that's right for me."

U.S. Gov't. Test Method confirms of all king soft packs:

Carlton is lowest.

King Size Soft Pack: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.

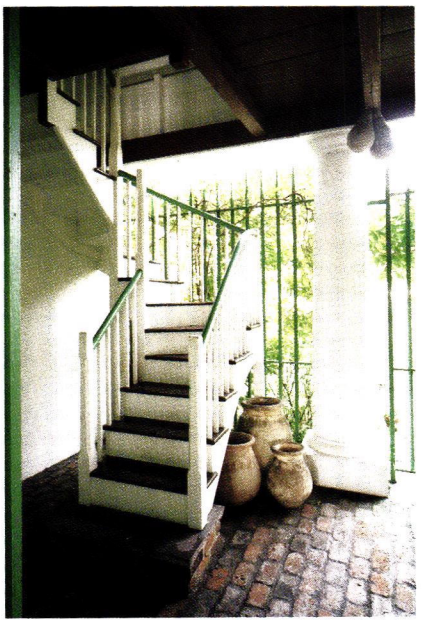
SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

© The American Tobacco Co. 1989.

Autumn Jambalaya

Fall is the time to savor the cultural diversity of New Orleans
By Mimi Read

Unless you were born in New Orleans and, for instance, made Mardi Gras floats out of shoe boxes in kindergarten, there's probably no way to understand just how deeply the local culture lives in its natives. New Orleanians learn early on how to revel in the surrealism of masking, the pleasures of drawn-out meals, and the sound of music brewed in backstreet neighborhoods. They know that jazz funerals call for a kind of loose-limbed dignity with a shot of joy. For the most part they like only old architecture, furniture, and art—things softened and disfigured by time. After hilarity, their second-favorite emotion is poignancy. Also they are eccentric and provincial. They are blessed and cursed with a powerful, abiding sense of place, and this makes it all but impossible for them to join in with the rest of the country's freewheeling spirit of mobility.



A visitor to New Orleans could do nothing but contemplate its historic buildings. Right: One of the oldest plantation houses in the Delta. Below left and below center: Scenes in the Garden District. Below right: Another pastime beloved of natives is the consumption of caffeine, particularly at Café Du Monde.

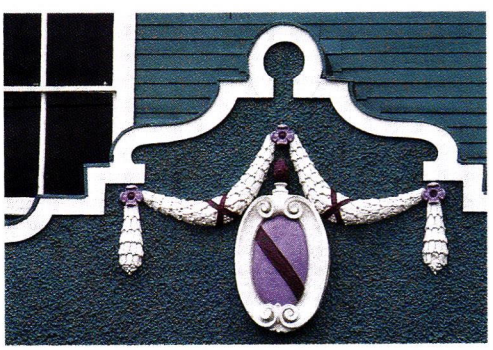
Travelers who are careful not to look at too many New Orleans tourist brochures—full of glossy images of paddle-wheel steamboats, sanitized Storyville prostitutes, grinning Bourbon Street tap dancers, and belles in hoop skirts—have the best chance of seeing the unpackaged city, the version that its natives live in and love. These sections, swaths, and fragments haven't yet been denatured, simplified, and cheapened by progress or marketing, and they hold in them a certain mystique.

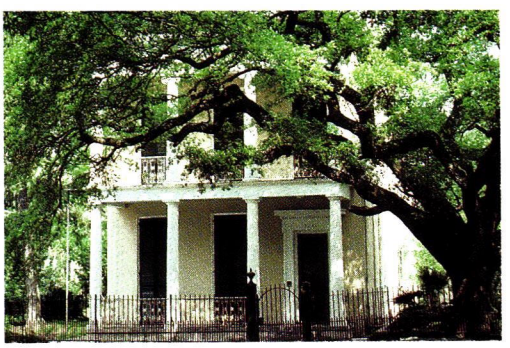
Dancing to hot soul music, savoring feather-light loaves of French bread fresh from the oven, leaving the bar with one for the road in a plastic cup—these are the things all natives live to do. And autumn is the ideal time to visit New Orleans for a long weekend to discover the pleasures the locals already know. In October, November, and December, the light turns clear gold, the sky electric blue, and the air crisp. Shopkeepers throw their doors open. Cooling breezes tumble off the Mississippi River. The natives emerge from their long summer stupor and begin hosting formal parties and charity balls. The streets are not exactly bustling—New Orleans never bustles—but they are lively in their sultry way.

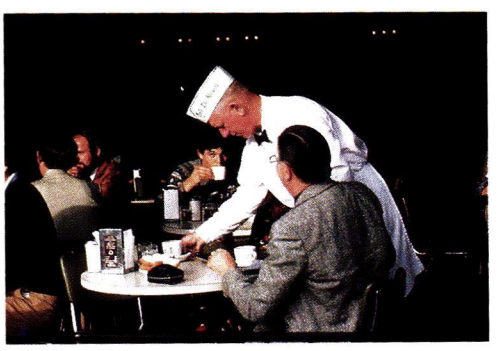
For lodgings with local charm, New Orleans's guesthouses are in a class by themselves. In the heart of the French Quarter, the **Hotel Maison de Ville** (727 Toulouse St.; 800-634-1600 or 504-561-5858) is splendid and small. It consists of a main hotel with fourteen antique-filled rooms, a restored double town house located a few paces back from the Bourbon Street racket, and, on a quieter street two blocks away, the Audubon Cottages. All are situated so that guests can explore the French Quarter on foot and slip back into their rooms without a care.

Another appealing place to stay is the **Josephine Guest House** (1450 Josephine St.; 504-524-6361), an 1870s Italianate mansion on the fringe of the Garden District, just off St. Charles Avenue and the streetcar line. Run by Mary Ann Weilbaecher with help from her husband, Dan Fuselier, the facility has only six rooms, decorated in a blend of Louisiana and French antiques—carved armoires, rosewood sofas, marquetry daybeds, Rococo gilt mirrors, and moiré taffeta drapes—that Weilbaecher whimsically calls Creole Baroque. Mornings the guests are served café au lait, fresh orange juice, and homemade biscuits on Wedgwood china and silver trays.

As for restaurants, if you're in town for only a few days you can't







CLOCKWISE FROM TOP: TINA FREEMAN; COURTESY LOUISIANA OFFICE OF TOURISM; MITCHEL L. OSBORNE; JACKSON HILL



American Airlines now offers daily service to 13 cities throughout Europe. In fact, we've just added Brussels, Lyon, Hamburg and Stockholm to a list that includes London, Paris, Frankfurt, Madrid, Munich, Duesseldorf, Manchester, Zurich and Geneva.

American was named "Best Transatlantic Airline" in a 1988 reader survey by London's Executive Travel magazine.

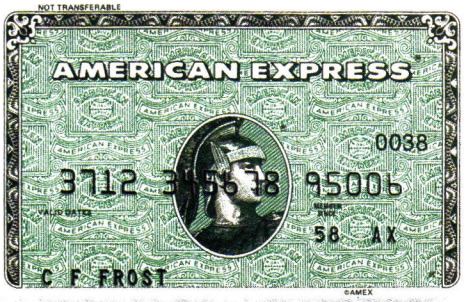


You'll find thousands of Express Cash dispensers throughout Europe, and American Express will even messenger cash to you in an emergency.

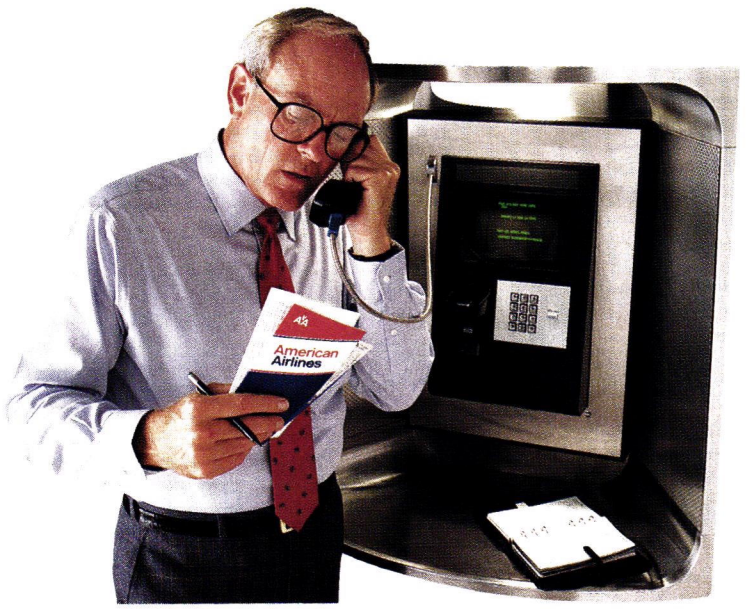


TAKE TWO GREAT AMERICANS TO EUROPE AND GET THE BEST OF BOTH WORLDS.

Few companies understand the needs of the American business traveler like American Airlines and American Express. So when you fly American Airlines to Europe, you enjoy great American service, along with comfort and amenities once found only on European carriers. Add the many benefits of using the American Express® Card, and you know this is one business trip that's destined for success.

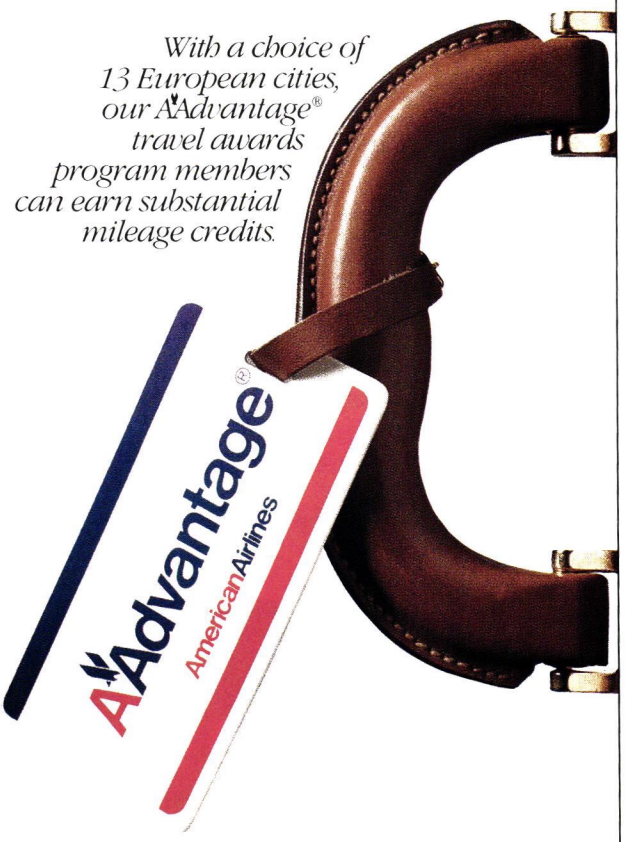


The American Express® Card provides business travelers with a level of service that insures confidence and peace of mind, both on the road and at home.



Itinerary changes? American Airlines has reservations offices throughout Europe. Our English-speaking professionals are just a phone call away.

With a choice of 13 European cities, our AAdvantage® travel awards program members can earn substantial mileage credits.



AmericanAirlines
Something special to Europe.

AMERICAN EXPRESS® **Cards**

American Airlines reserves the right to change the AAdvantage program without notice, and to end the program with six months notice.

BRITTANY HAIFA LAHAINA WATERFORD BALI NICE SYDNEY TANGIER JUNEAU LENINGRAD NAWILIWILI LISBON VANCOUVER LIVORNO PERTH MYKON

SEOUL CORFU STOCKHOLM AUCKLAND SYDNEY DUBLIN VENICE VILLEFRANCHE HALIFAX SAN FRANCISCO ACAPULCO BARCELONA AMSTERDAM ISTANBUL WELLINGTON GIBRALTAR



In a world so unfortunately ruled by a point-A-to-point-B mentality, allow us to suggest a unique sanctuary where *how* one arrives still fully eclipses *when*.

In this place you will find a restaurant with sweeping views of Leningrad, Hong Kong and the Great Barrier Reef; a hotel with one staff member for every two guests. You will find a sommelier who knows every bottle in a wine cellar of 17,000; and a kitchen filled with the delights of 33 chefs.

ROYAL VIKING LINE

Where is this place? It is here: among the Scandinavian stewardesses. Here: among the butler, the harpist and the helpful concierge. Here: among the silver-set tables and single-seating dining.

It is here and only here: aboard the magnificent white ships of Royal Viking Line—four ships





7:32 p.m. Halfway between Sandakan and Singapore. As you prepare for dinner in your spacious cabin, a white-gloved waiter adds a finishing touch to your table: fresh yellow roses from the market at Bangkok.

in all; each but one part of an entire fleet holding the distinguished rating of five-stars-plus.

Isn't it time you joined us here? For details see your travel agent, or call (800) 426-0821. As always, we look forward to seeing you on board.

PLAYA DEL CARMEN NAPLES MANILA KETCHIKAN LAS PALMAS OCHO RIOS MELBOURNE PUERTO VALLARTA SHANGHAI CARTAGENA BRISBANE ST. N

Bahamian Registry

UALA LUMPUR NEW YORK OSLO PIRAEUS LONDON PAPEETE BORDEAUX SYRACUSE WHITTIER HAMBURG NOVA SCOTIA COZUMEL BANGKOK QUEBEC

COPENHAGEN DUBROVNIK TOKYO GEIRANGER HELSINKI MANAUS HONG KONG BEIJING HONOLULU BERGEN VIGO GDANSK ST. CRUZ MOOREA LEITH MONTREAL ODESSA MAZATLAN

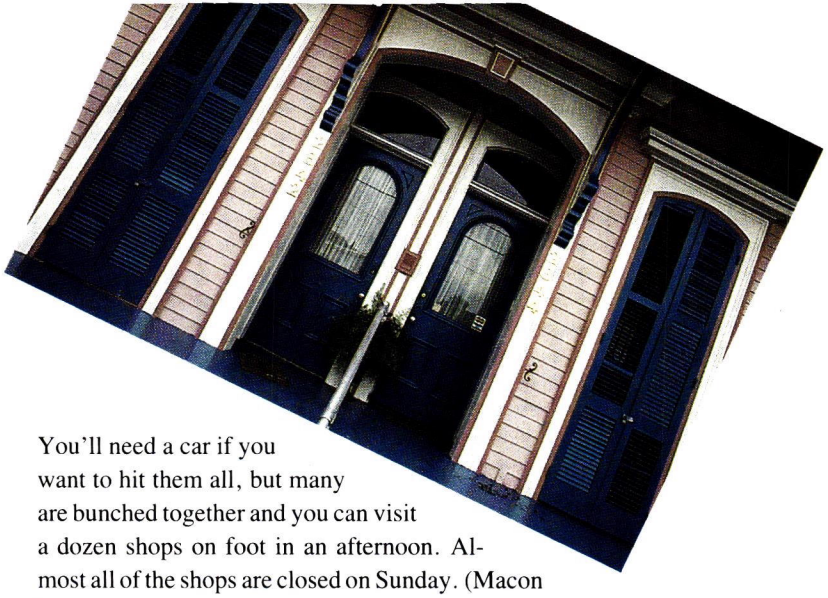


A Truly Great Ship Is Something Of A Destination In Itself.

LDERA SOUTHAMPTON MAUI PICTON FORT-DE-FRANCE SANTAREM CAPRI SAN BLAS ISLANDS BORA BORA ST. THOMAS BOMBAY SINGAPORE ROME

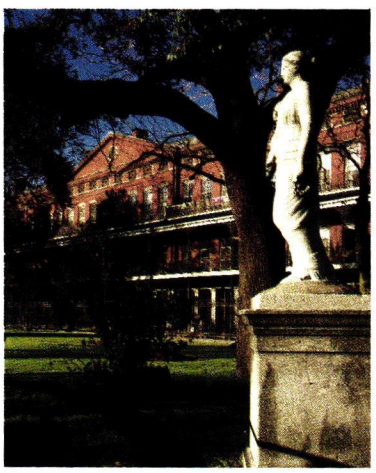
© Royal Viking Line 1989





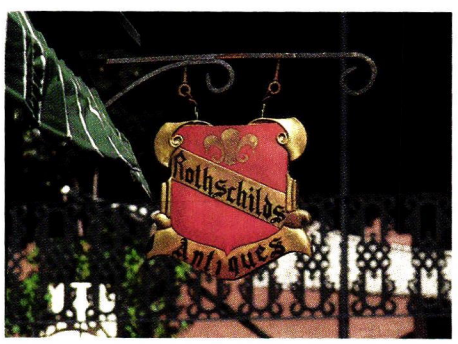
begin to cover all the important places, but there are certain ones you must not miss. **Galatoire's** (209 Bourbon St.; 504-525-2021) should be high on your list. Its brightly lit dining room has mirrors on all sides so the natives can watch one another and gossip. The menu is as long as a best-seller, and you should ignore it completely. Start with oysters Bienville or Rockefeller, shrimp or crabmeat rémoulade, or the oysters en brochette. The restaurant doesn't take reservations, and if you want to avoid the long lines that routinely form outside its doors from eleven thirty in the morning until one thirty in the afternoon, do as certain natives do—waltz in at two or three.

A couple of years ago, a young chef named Frank Brigtsen (pronounced *Bright*-son), who was once an apprentice to Paul Prudhomme, opened his own restaurant in Uptown New Orleans: **Brigtsen's** (723 Dante St.; 504-861-7610). In a series of cozy dining rooms, the sweetest waitresses in New Orleans serve up the most inventive "modern Louisiana city food."



Commander's Palace (1403 Washington Ave.; 504-899-8221), the famous haute Creole restaurant, hasn't slipped a millimeter and is definitely worth a trip for dinner. Housed in a renovated mansion, this elegant establishment remains the embodiment of New Orleans graciousness. The best entrées are the veal chop Tchoupitoulas and trout with roasted pecans.

Along Magazine Street, top right, a characteristic New Orleans–style façade. Top left: A young jazz musician. Above: Jackson Square. Below: One of the many antiques-shopping options.



In the past few years, New Orleans has blossomed into an international antiques center. Locals, tourists, and dealers from all over the world now scavenge in its shops and auction houses, looking for rare pieces and smart buys.

Magazine Street, the long thoroughfare that links Uptown and Downtown, has enough antiques stores to fill a week's shopping. You'll need a car if you want to hit them all, but many are bunched together and you can visit a dozen shops on foot in an afternoon. Almost all of the shops are closed on Sunday. (Macon Riddle, a local antiques expert, offers custom scouting tours of Magazine and Royal streets by car or van; 504-899-3027.)

Here's a handful of the best places on Magazine—the ones frequented not only by tourists but by thrifty, eagle-eyed locals as well. Starting Uptown, begin at **Wirth More Antiques** (5723 Magazine; 504-897-9727), where there's always a beautiful collection of the finest country French furniture and accessories. Heading Downtown, the next stop is **Sixpence** (4904 Magazine; 504-895-1267), where you'll find a large collection of French and English furniture and bric-a-brac arranged in a Victorian cottage. Down the street is **Jacqueline Vance Oriental Rugs** (3944 Magazine; 504-891-3304). Vance, a former anthropology student, is passionate about rugs and talks about them in the most interesting way.

If you're searching for snowy antique linens and laces, old quilts, and silver dresser jars at good prices, stop by **Collector Antiques** (3123 Magazine; 504-897-0904). For fun, try **George Herget—Books** (3109 Magazine; 504-891-5595). Herget stocks over 20,000 used and old books, including a separate Civil War section, and he also sells postcards, records, and sheet music. Finally, you should stop by **Bep's Antiques** (2051 Magazine; 504-525-7726) for English and American furniture and an extensive selection of china, brass, old bottles, crockery, and glassware.

The French Quarter is the other hub of antiques emporiums, and many of the best ones are concentrated on Royal Street in the four or five blocks nearest Canal Street. For the most part, these stores are filled with impeccably restored high-end French and English furniture and accessories. The one you should not miss is called **Waldhorn Co.** (343 Royal; 504-581-6379). Founded in 1881, it's the oldest antiques store in the city and still housed in its original building. Its three floors are filled with understated eighteenth- and nineteenth-century English furniture and graceful antique jewelry.

Final advice: take walks and drives everywhere you can. Audubon and City parks are full of lagoons and oak trees draped with Spanish moss. There's Esplanade Avenue, lined with faded dowager mansions. The Carrollton levee looks down upon a drowsy Mississippi River scene. The Garden District is a picture book of stately homes. The Uptown side streets are lined with sweet wooden cottages. The Downtown residential sections look, in places, like sets from a Tennessee Williams play. Tattered Tchoupitoulas Street is lined with wharves, warehouses, and light industry. And then there's the French Quarter—but you knew about that. ▲

CLOCKWISE FROM TOP RIGHT: JACKSON HILL(2); TINA FREEMAN; MITCHEL L. OSBORNE


BAILEYS
What do you give the glass that has everything?
BAILEYS
ORIGINAL IRISH CREAM
To send a gift of Baileys anywhere in the U.S., call 1-800-238-4373 or 1-800-243-3787. Void where prohibited.
Baileys Original Irish Cream Liqueur® Imported by The Paddington Corporation, Fort Lee, N.J. 17% alc. by vol. © 1987

Luster of the Past

Edward F. Caldwell & Co. set the standard in America's gilded age of metalwork

By Margaret B. Caldwell



Miniature castle towers project from a medieval-style jewel case inlaid with polychrome champlevé enamel.

Walking around Edward F. Caldwell & Co.'s New York showroom in the mid 1920s seemed to my father, who was then a young boy, like wandering through an Aladdin's cave filled with innumerable wonders. Actually there were eight showrooms, each one leading into the next and each decorated in a different style, such as early Renaissance, eighteenth-century French, and even Art Deco. These rooms were stocked with crystal and gilt-bronze chandeliers and lamps, clocks set with semiprecious stones, enameled desk sets, and other exquisitely crafted objects the company designed, manufactured, and sold to the wealthiest clientele of the day. The firm was founded in 1894 by my great-grandfather Edward F. Caldwell and Victor F. Von Lossberg. They believed that the advent of electric lighting offered enormous new flexibility for fixture design and decided they would work with the most eminent architects, many of whom they already knew, to create custom fixtures that would be aesthetically compatible with each architect's building plans.

Apparently Caldwell & Co. was an almost instant success. In 1895 they supplied the French Renaissance–style fixtures for Biltmore, George W. Vanderbilt's château in North Carolina, which was designed by Richard Morris Hunt. Stanford White was another early client. When McKim, Mead & White renovated the White House for Theodore Roosevelt in 1902, Beaux-Arts fixtures designed by Caldwell & Co. were installed, as they were in Andrew Carnegie's Manhattan mansion (now the Cooper-Hewitt Museum), designed by Babb, Cook & Willard. Architectural plans would be brought in and drawings and sometimes models prepared. Even the lampshades were individually designed and made to order. It was each client's prerogative to require that the designs prepared for him not be repeated for anyone else, although the drawings and molds were preserved for his own possible future use.



Gilt-bronze figures support the etched ivory face of a mantel clock, left and below. Right: One of eight gold- and silver-plated bronze Art Deco urns made for the Waldorf-Astoria lobby in 1932.

The firm soon expanded beyond the manufacture of lighting into the production of a wide range of metalwork such as clocks, desk sets, and other objects of vertu. For design sources they often looked to the French and Italian Renaissance pieces then so fashionable. They traveled frequently to Europe, bringing back antiques whose forms they adapted to modern uses. The filigree metalwork on a sixteenth-century book cover might inspire the ornamentation of a desk blotter; a Renaissance reliquary might be transformed into a humidor or cigarette box.

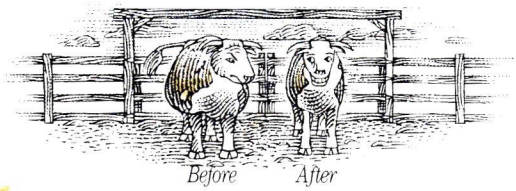
By the 1920s the firm was securely established as the premier source of quality lighting in America. According to Albert Nesle, the distinguished 57th Street lighting dealer who began his career at Caldwell & Co. as a teenager in the 1920s, "In those days, if you were a major architect doing any major work, you came to Caldwell for the fixtures, whether the building was on Fifth Avenue or in Grosse Pointe or Palm Beach." In addition to its achievements in design, the firm had mastered the difficult technique of applying enamel decoration to metalwork, as well as casting and gilding intricately detailed bronze, a field traditionally dominated by the French. "In many cases they were better than the French foundries," Nesle asserts.

Much of Caldwell & Co.'s output was unmarked and today can be identified only by someone per-

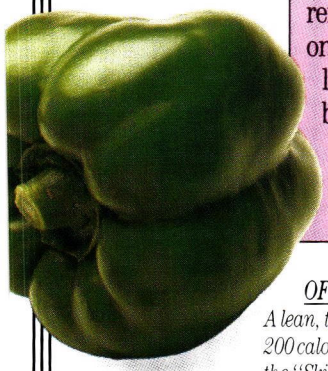
ANDREW GARN/ALL OBJECTS COURTESY ALBERT NESLE

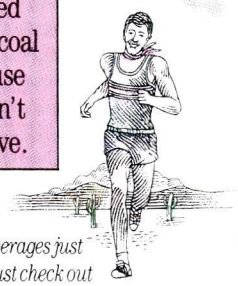
What's The Skinny On Beef?

Well, that's just it. The latest word on fat is less. Less at the ranch and less in the meat market. Which is remarkably good news for everyone who thought all they had to look forward to was poached blowfish. So start the charcoal or light the broiler. Because now, eating skinny doesn't mean you have to starve.



MEANWHILE BACK AT THE RANCH.
We haven't exactly been staring at the sagebrush while the rest of the world ran to aerobics class. Leaner breeding, skinnier feeding and closer trimming are making things definitely okay at the corral.





OF CALORIES AND CRAVINGS.
A lean, trimmed 3-ounce serving of beef averages just 200 calories. Some cuts have even fewer. Just check out the "Skinniest Six" below.



MODERATION IN ALL THINGS.
Beef, chicken or fish, the suggested serving size is 3-ounces, cooked. Raw, just think of a quarter pound of lean beef per person. Then think teriyaki, fajitas, kabobs, satays....

SKINNY BEEF SALAD.
For a salad you won't wish was something else, toss in a few strips of tender sirloin along with the green stuff. P.S. It also works with leftovers.



BEEF

Figures are for 3-ounce servings, cooked and trimmed.

© 1988 Beef Industry Council and Beef Board



ROUND TIP
*6.4 gms total fat**
(2.3 gms sat. fat)
162 calories



TOP LOIN
*7.6 gms total fat**
(3.0 gms sat. fat)
172 calories



TOP ROUND
*5.3 gms total fat**
(1.8 gms sat. fat)
162 calories

Beef.
Real Food For Real People.

Source: U.S.D.A. Handbook No. 8-13



EYE OF ROUND
*5.5 gms total fat**
(2.1 gms sat. fat)
155 calories



TENDERLOIN
*7.9 gms total fat**
(3.1 gms sat. fat)
174 calories



SIRLOIN
*7.4 gms total fat**
(3.0 gms sat. fat)
177 calories

DESIGNERS GUILD



PHOTOGRAPHED BY DAVID MONTGOMERY

IMPRESSIONS DU MIDI
PRINTS

CASTELLANE
WEAVES

DISTRIBUTED BY

OSBORNE & LITTLE

Fine English fabrics and wallpapers – through Architects and Interior Designers

SHOWROOM: SUITE 1503N, 979 THIRD AVENUE, NEW YORK 10022. Tel: (212) 751 3333.
OFFICES: 65 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. Tel: (203) 359 1500.

ATLANTA Ainsworth Noah BOSTON Shecter Martin CHICAGO Designers Choice DENVER·LOS ANGELES·SAN FRANCISCO Kneedler-Fauchere
HOUSTON·DALLAS Boyd-Levinson MIAMI Design West PHILADELPHIA·WASHINGTON Darr-Luck SEATTLE·PORTLAND Stephen E. Earls


Lenox.
Shown actual size



sonally familiar with their work. Exact copies were sometimes made of pieces in museum collections. The copies were so accurate, says Nesle, that he occasionally sees them today at antiques shows or even in museum collections misattributed as authentic period pieces. Among the few exceptions to the firm's policy of custom work were the bronze lamp bases designed and made in multiples for Tiffany Studios. Albert Nesle believes that most of the Tiffany lamp bases in the antique bronze style were manufactured by Caldwell & Co.: "Tiffany Studios would put shades on the bases and then put their own stamp on them. Tiffany didn't have a foundry, they farmed the work out."

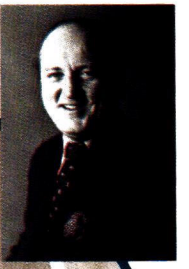
Eventually the company occupied five adjacent buildings on West 15th Street. The showrooms, executive offices, design, and manufacturing areas were all under one roof, and there were more than a thousand employees. When clients such as Mrs. Henry Ford or Thelma Chrysler Foy drove up to the huge front doors in limousines, a red carpet would be rolled across the sidewalk. Twice each year another client sailed down from Newport, docked her yacht in the Hudson River, and came to the company's showrooms where she would buy several pieces before sailing back to Newport.

Victor Von Lossberg, who succeeded Edward F. Caldwell as president after his death in 1914, personally inspected each important piece as it was finished and insisted that those not done to his satisfaction be reworked until his standards were met. On one occasion he felt that the expression on the face of a metal figure of a saint to be installed in New York's St. Patrick's Cathedral wasn't quite right, so he ordered it redone. "Can you imagine?" the designer of the statue told my father years later. "It was meant to go in a shadowed niche sixty feet up. How could anyone even see the figure, let alone his expression? He could just as well have had his tongue sticking out."

By the end of World War II the toll of the Great Depression and changes in taste forced the company out of business. The metal molds were sold for scrap, and the watercolor renderings, drawings, and photographs were discarded, most of them to be lost forever. However, much of the firm's work survives and eventually will be appreciated for its place in a brief but wonderful period of American culture. ▲

SHEETS AND ACCESSORIES BY

MARIO BUATTA



DIANTHA

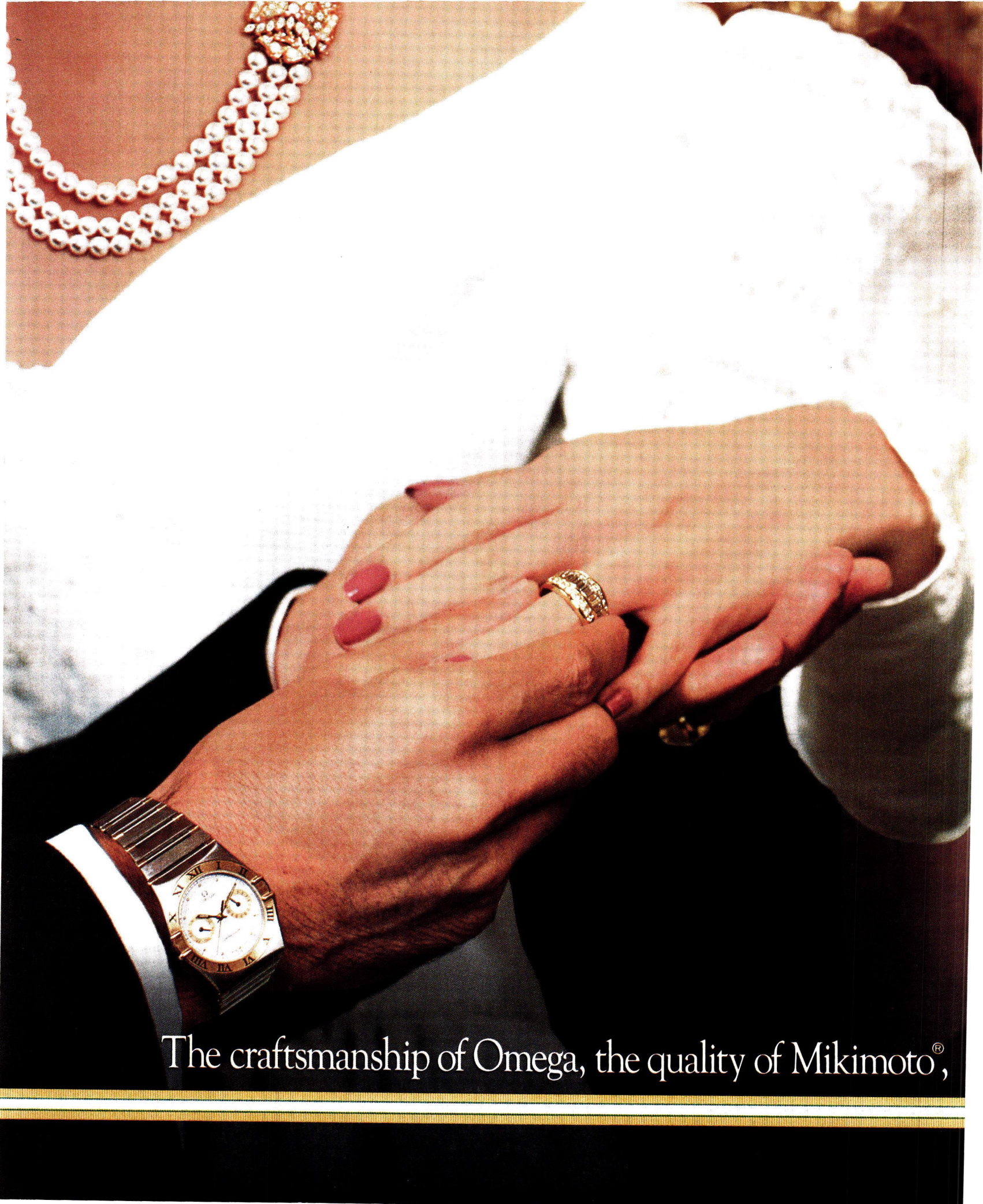






200 THREADS PER SQUARE INCH

REVMAN INDUSTRIES INC. 1211 Avenue of the Americas New York, New York 10036 ©1989 Mario Buatta
Available at fine stores. For information: 1-800-237-0658


The craftsmanship of Omega, the quality of Mikimoto®,



the brilliance of diamonds share a great heritage.



Ω
OMEGA

Bailey Banks & Biddle has epitomized quality and craftsmanship since our founding in 1832. Our illustrious heritage was built by offering magnificent selections of extraordinary diamonds. Name brand watches. And elegant giftware. That same commitment to excellence is why the U.S. government chose us to design or furnish many of our country's medals and insignia, including the Medal of Honor, the Navy Cross and the Distinguished Service Medal. And just as important are the treasures we've provided for your life. The diamond solitaire for your engagement. The Lladró figurines on your anniversary. The Omega watch for your birthday. The Mikimoto pearls for your daughter's wedding. For a century and a half, we've been dedicated to quality and service. **SHARE THE HERITAGE.**

© Bailey Banks & Biddle 1989

BAILEY BANKS & BIDDLE

JEWELERS SINCE 1832

Atlanta · Boston · Chicago · Cleveland · Denver · Detroit · Ft. Lauderdale · Honolulu · Los Angeles · Memphis · Miami · Nashville
New Orleans · Philadelphia · Phoenix · Pittsburgh · San Francisco · Seattle · Short Hills · Tampa · Washington, D.C. · West Palm Beach

Talking Turkey

Every family has its own recipe for setting a traditional Thanksgiving table
By Gene Hovis

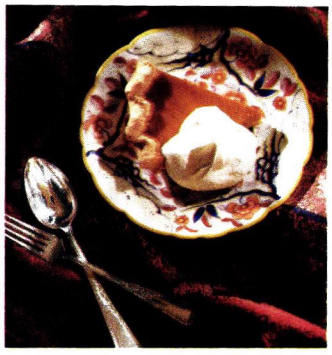


JOSHUA GREENE
STYLIST: JOHN ROBERT MASSIE

My Thanksgiving traditions came in a neat package from my maternal grandmother, Granny Dameron. Her modus operandi was centered around a huge woodburning stove in a kitchen in North Carolina. Granny prepared the turkey with the care and precision of a laboratory technician. First she cleaned the bird thoroughly, scrubbed it inside and out with coarse salt, and then poured four cups of boiling water through the cavity.

"Why the hot water?" I asked. "Won't that cook the bird?"

"The important thing," she said, "is if anything's living, it's dead now." This from someone who I'm sure was unfamiliar with microbiological hazards and salmonella.



Granny was not of the bird-stuffing school. "It's dry enough and the stuffing would only absorb the juices," she would maintain as she crammed the cavity of the bird with aromatics such as carrots, celery, lots of chopped onions, parsley, and garlic. Next she dried the bird and covered it with a double layer of cheesecloth that had been soaked in a mixture of olive oil and melted butter, followed by a sprinkle of coarse salt and pepper.

Granny never measured anything. A dash of this, a sprinkle of that—a big pinch meant a third of a cup; two handfuls meant one cup. Her hands and instincts were all the measuring devices she needed. Then she tucked the bird neatly into a baking pan and surrounded it with more aromatics—onions, celery, carrots, and a few cloves of garlic. She cooked the necks and gizzards separately to make a stock for the dressing and gravy. The dressing consisted of day-old bread cubes scented with sage, onions, green and red peppers, celery, parsley, and melted butter, all moistened with turkey stock and baked in a separate pan until brown. Squares of the crisp stuffing bordered the bird on the serving platter.

Granny always managed to include a few surprises in the menu. Along with the bird, she might have a fresh ham, rubbed with coriander, coarse salt, and freshly ground black pepper, slowly baked to a golden brown and served with glazed apple slices.

There were usually 20 to 25 guests at Granny's Thanksgiving dinners—friends, relatives, and neighbors—everyone dressed in the best Sunday-go-to-meetin' clothes. And hearty trenchermen they were. They needed to be, if only to deal with the succession of side dishes: string beans cut on the diagonal and sprinkled with fresh corn kernels; candied yams sautéed with orange, ginger, and honey; mountains of mashed potatoes for sopping up the gravy; collards, kale, and mustard greens flecked with diced smoked meat and garnished with green and red peppers; pickles and relishes; corn sticks and hot rolls with fresh churned butter; and, in case there was still someone with room for more, a casserole of macaroni and cheese.

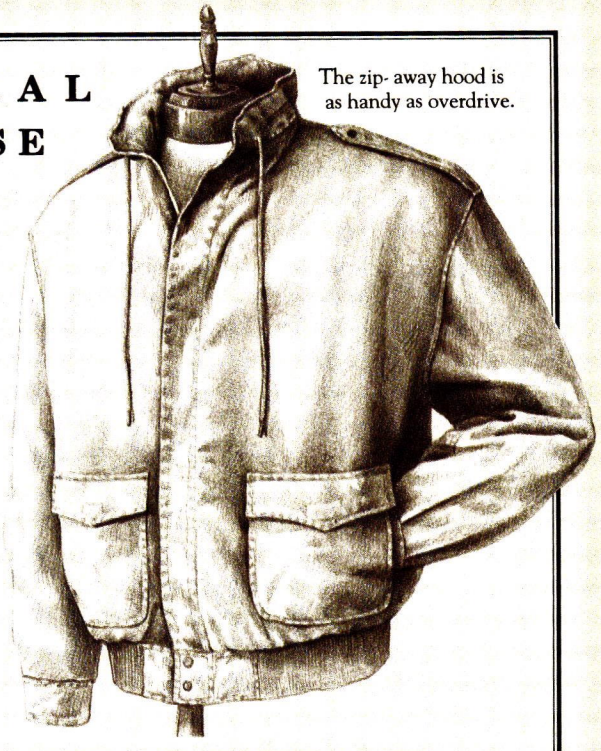
I always looked forward to the next procedure, clearing the table. Taking the platters into the kitchen gave me the opportunity to sample every-

Gene Hovis's roast turkey, above, with an array of side dishes, such as avocado-lemon aspic with seafood, apple cornbread stuffing, and angel biscuits, pays homage to the tradition established by his grandmother Dameron. Top: For dessert, the requisite pumpkin pie with whipped cream. Details see Resources.

GENERAL PURPOSE JACKET

Named for one of the great military vehicles of our time, the General Purpose Jacket maintains the same outstanding qualities as its four-wheeled forebear. And cotton Expedition cloth, our idea of a miracle fabric, shirks wrinkles but not duty.

XS, S, M, L, XL.
#14105. $56. Khaki, Bush green, Navy, Dark khaki. Imported



The zip- away hood is as handy as overdrive.

BANANA REPUBLIC
Travel and Safari Clothing Company

Can't visit the nearest Banana Republic? Order by phone, toll free 800-321-6601

Crystal Farm
Antler Chandeliers



Tables • Chairs • Mirrors • Custom Pieces made of naturally shed deer, elk, moose, and fallow antlers.

Represented in Dallas, Houston, Denver, San Francisco, Atlanta, Dania, Chicago, Cleveland, St. Louis, Santa Fe, Beaver Creek, Aspen

Write for color brochure - $3.00 Located 40 minutes from Aspen at 18 Antelope Road Redstone, Colorado 81623 303/ 963-2350

½ teaspoon baking soda
2 tablespoons sugar
½ cup butter (1 stick) at room temperature
1 cup sour cream
1 package dry yeast
2 tablespoons warm water

Preheat oven to 400 degrees. Grease two large baking sheets. Sift together the first five dry ingredients into a large bowl. Cut in butter in small pieces and combine lightly until the mixture resembles coarse meal. Mix in sour cream. In a small bowl, mix the yeast and warm water and let stand until dissolved, about 5 minutes. Stir yeast into the flour mixture. Mix well and knead lightly, using the heel of your hand just to incorporate all the ingredients.

Roll out on a floured board to ¼-inch thickness. Cut into rounds with a 2-inch biscuit cutter. Transfer to baking sheet and bake 10–12 minutes. Serve warm. Makes approx. 50 biscuits.

PUMPKIN PIE

Pie shell (9 inch)
1 cup light brown sugar
1 whole egg
1 egg yolk
1 teaspoon flour
1 teaspoon cinnamon
1 teaspoon nutmeg
1 teaspoon grated orange rind
½ teaspoon salt
1½ cups cooked or canned pumpkin, mashed or puréed (unseasoned)
1 cup half-and-half
¼ cup melted butter
½ cup grated coconut

Preheat oven to 450 degrees. Bake the pie shell for 10 minutes. Remove from oven and reduce heat to 350 degrees. (Baking the shell briefly before filling will help avoid a soggy crust.) Cool crust before filling. Combine all the remaining ingredients and beat until smooth. Transfer to cooled pie shell and bake for about 1 hour or until the filling is firm.

ORANGE SLICES IN CHAMPAGNE-GINGER SAUCE

10 large navel oranges
1 cup ginger marmalade
1 cup stem ginger in syrup
½ cup superfine sugar
2½ cups dry champagne
½ cup slivered almonds, toasted

Peel oranges with a sharp knife, removing all of the white pith. Slice oranges into ¼-inch rounds. Place in a glass bowl. In a blender or food processor with the steel blade in place, combine ginger marmalade, stem ginger, sugar, and champagne. Process until completely smooth. Taste to see if you need more sugar.

Pour over oranges, cover bowl with plastic wrap, and refrigerate overnight. Turn the oranges occasionally. Before serving, toast the almonds lightly. This may be done either in a 350-degree oven or on top of the stove with a scant teaspoon of oil, shaking the pan often. Sprinkle over orange slices. ▲

© Oster 1988 ® Oster, Osterizer and Kitchen Center

If This Were A Car You'd Be Able To Drive It, Fly It And Land It On Water.



The Oster Kitchen Center Appliance. It Does It All.

It's one appliance with five versatile functions. All driven by the same power base.

There's a stand mixer powerful enough to mix even the heaviest cookie batter. A compact food processor that minces small amounts of food in seconds. A doughmaker that kneads up to three 1-pound loaves of bread at a time. A slicer/shredder with continuous feed and chute. And a 5-cup Osterizer blender as well.

But what's also amazing about this little performance machine is its low sticker price. That alone may convince you to pick one up and park it on your countertop.

Oster®
Division of Sunbeam Corporation

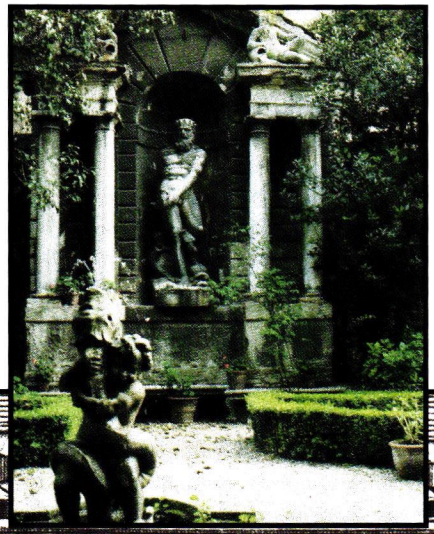
Green Secrets of Venice

A new book reveals hidden landscapes beyond the canals

By Douglas Brenner

A whiff of oleander through a wrought-iron gate, a glimpse of palmetto fronds reflected in a canal, a brush against ivy spilling over a mossy wall are all that many visitors to Venice ever know of the city's wealth of hidden gardens. Even when seen from the air, the patches of greenery that dot the lagoon appear tantalizingly remote—the secret perquisites of inaccessible courtyards, balconies, and rooftops. *The Gardens of Venice,* published this month by Rizzoli International, offers a rare opportunity to observe these secluded domains—most of them indeed private, some surprisingly public—from intimate vantage points. As author Mary Jane Pool, a former editor in chief of House & Garden, points out in her text, the familiar desire for a retreat into nature takes on a romantic poignancy in this man-made terrain beset by the elements. With photographer Alessandro Albrizzi—whose family's palazzo in San Polo, off the Grand Canal, includes a green oasis recently restored by American landscape architect Bruce Kelly—Pool has explored the Venetian islands for living vestiges of six centuries of garden tradition.

Their search led them from the cypress-lined cloisters of San Giorgio Maggiore, where Renaissance doges took their ease, to the vineyards of La Giudecca, a favorite haunt of Casanova; from the "wild, rough tangle, [the] sweet, characteristic Venetian shabbiness" of ruinous parterres, like those at the Palazzo Soranzo, as Henry James described them, to the orderly luxuriance of the Casetta Rossa rose garden, where Gabriele D'Annunzio recovered from war wounds and planted a pomegranate tree that still thrives. In a historical introduction accompanied by period drawings and engravings, Professor Ileana Chiappini di Sorio of the University of Venice serves as scholarly cicerone—not only to sites visited by Pool and Albrizzi but also to lost gardens destroyed as the city grew and fashion changed. Happily, the present cultural climate favors meticulous conservation. Readers who want to see the results in person can consult the book's map, which locates 33 gardens and helpfully explains which you can view from a boat or a bridge and which your friend the contessa will have to show you through. ◆



The 19th-century plantings at Palazzo Malipiero Barnabo, left. Below: A print of the 17th-century Palazzo Soranzo records lost parterres. Below left: Casetta Rossa. Below right: The green garden of Palazzo Giustiniani Brandolini.



PHOTOGRAPHS COPYRIGHT © 1989 BY ALESSANDRO ALBRIZZI. FROM *THE GARDENS OF VENICE* BY MARY JANE POOL (RIZZOLI)



Why give a gift that says very little, when you can give Tanqueray and say it all.

Tanqueray. A singular experience.

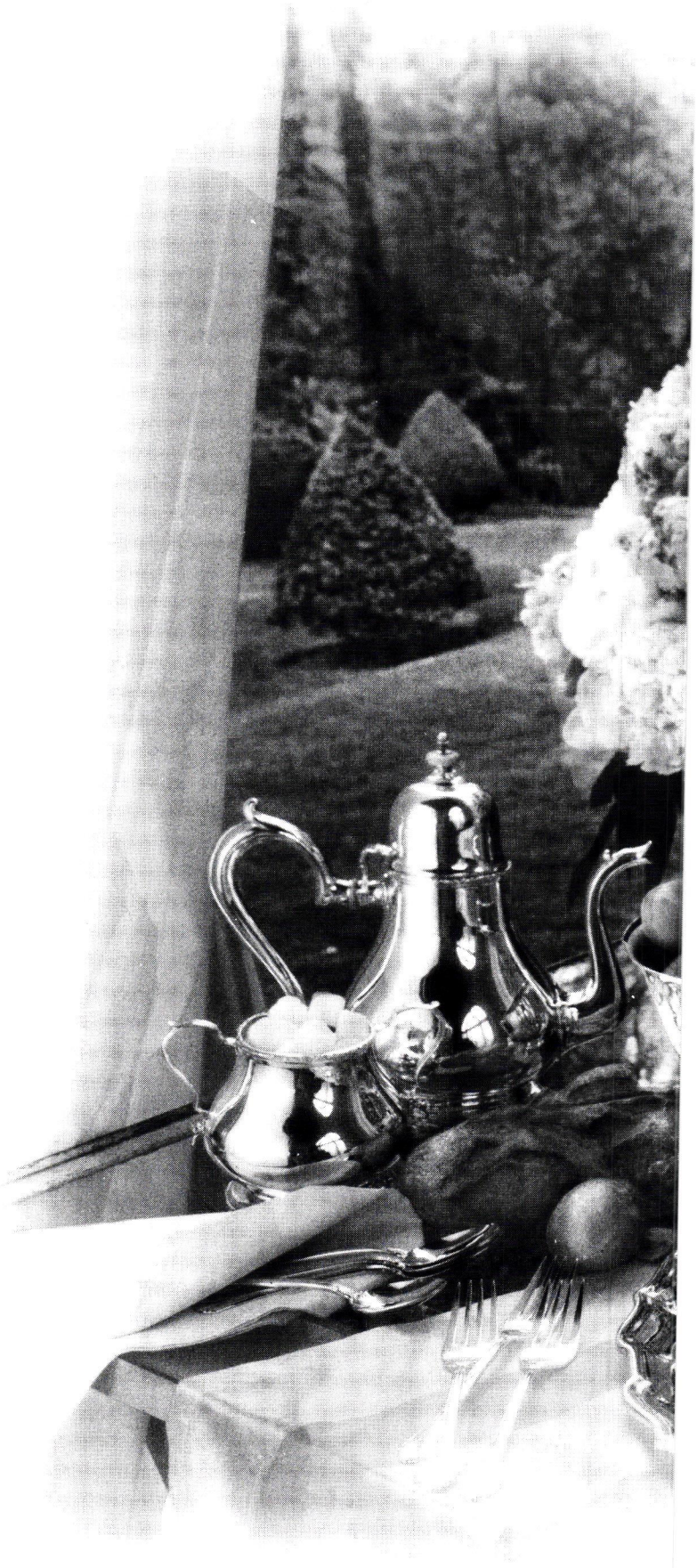
Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1988 Schieffelin & Somerset Co., New York, N.Y.

There is true joy in bringing the timeless grace of Sterling Silver into your world. A joy that will transform the ordinary into a moment of extraordinary beauty.

Sterling Silver

The Eternal Element of Style.





THE KIRK STIEFF COMPANY **LUNT SILVERSMITHS** **REED & BARTON SILVERSMITHS**

The Sterling Silversmiths Guild of America. For complete brochures on these and other American made sterling products, write to 312A Wyndhurst Ave., Baltimore, MD 21210 or call 800-441-4343.



TOWLE SILVERSMITHS® **GORHAM, INC.** **WALLACE-INTERNATIONAL SILVERSMITHS®**

In America, 'sterling' signifies a quality standard defined as 92.5% pure silver.
© 1989 Silver Information Center


SEASONAL CATALOG available, write: ESPRIT, 918N Minnesota St., S.F., CA 94107
ESPRIT

EDITOR'S PAGE

NOVEMBER 1989

This month we celebrate that most domestic of American holidays, Thanksgiving, a tradition that honors the origins of the American home. At first a rough and makeshift event, Thanksgiving has evolved over time into an occasion for family and friends decked out in Sunday best to gather round a well-dressed table over turkey, stuffing, and sweet potatoes. (HG's own tantalizing variation on the Thanksgiving meal is offered by Gene Hovis.) A different perspective on how the past tends to be idealized and codified as tradition is served up in our piece on Nancy Lancaster, the Virginian-born tastemaker whose work on the other side of the Atlantic helped shape the English country-house style as we know it and broadened the influence of the quintessential London decorating firm of Colefax & Fowler. Now frozen in the canons of style for many Americans and their decorators, the English country look was actually born out of a willingness to experiment with unconventional combinations of pieces and, that archenemy of pretension, a desire for comfort. Rooms could be quirky and filled with furniture and objects—no need to banish the threadbare or chipped—and still achieve an exquisite level of beauty and sophistication. As we near the end of the 1980s, it is interesting to speculate about which design styles will undergo this transformation from the maverick to the eternal. Who knows? The hand-forged metal chairs of avant-garde French furniture maker André Dubreuil, whose London house and workshop we visit with writer Charles Maclean, may one day take their place beside that English country-house staple, the chintz-covered armchair. However, a more likely contender for the pantheon of late twentieth century decorating is the Neoclassical style being rediscovered by so many of our contemporaries. In Scott Brown and Ralph Jones's Connecticut farmhouse we find a particularly American take on Neoclassicism. Like countless other transplants from the old world to the new, this style has gained a fresh identity—and perhaps it offers hints of interiors where future Thanksgivings will be celebrated.

A collection of 18th- and 19th-century objects sets the Neoclassical style of the living room in decorators Ralph Jones and Scott Brown's Connecticut farmhouse.



OBERTO GILI

Editor in Chief



Greenwich Time



In the upstairs sitting room, left, mauve wisteria climbs up the walls on wallpaper called Chintz by Zoffany, and a suite of Venetian furniture, c. 1750, with silk/satin upholstery, floats upon the graphic floor painted by Brown and Jones. An 18th-century Italian bust on a Swedish Louis XVI period table. Below: The backyard is the scene of many lazy country lunches. The balcony railing was inspired by the pillars on the front façade of the house. Details see Resources.



With playfulness and a refined sense of color, decorators Scott Brown and Ralph Jones restore an 1825 farmhouse in Connecticut

By Penelope Green Photographs by Oberto Gili





Brown and Jones gave the small living room, above, a sense of grandeur with rich coloration, gilt details, and dramatic pieces from their collection of 18th- and 19th-century furniture. The overdoors and chimney breast were painted to match the English panels that cover three of the four walls. The delicate Scottish Arts and Crafts table displays a deep amethyst Russian bowl from S&G Intertrus Antiques, NYC, and Austrian gilded figurines of Aphrodite and Apollo. Left: The entry hall's walls complement the silver and blue finish on the Venetian chest of drawers. The 19th-century Aubusson from F. J. Hakimian, NYC. Opposite: Adorning one wall of the breakfast room are prerevolutionary Russian tole trays, the only pieces of folk art in the house.



Deep in the manicured wilderness of Greenwich, Connecticut, is a house of light and shadow, of subtle segues of color into shape. It makes no bones about its affinity for all that is Classical, being a painterly moderate sort of place, lacking that visceral whomp that says: THIS HOUSE WAS JUST DECORATED AND IT SHOWS! To some, the suites of delicate period pieces, gilded consoles, and Venetian-style glass panels have an off-putting, rather formidable mien. Ralph Jones tells of the day the Greenwich historical society wandered through, when one woman, shaken by the lack of recognizable bric-a-brac and comfy Archie Bunker–like chairs, cried out plaintively: ''Where do you sit in this house? Where's your microwave, your television set?''

Jones was genuinely amused. ''I mean, there are only about 35 chairs in here,'' he says. ''And who needs a microwave? We've got a Garland stove.''

The absence of a television is perhaps the key to understanding the ethos at work here, for the visible detritus of the twentieth century is kept firmly at bay. The house, originally built in 1825, is more than an intelligent restoration job; it's an abstraction of an American country house, effected by the careful orchestration of a collection of eighteenth- and nineteenth-century antiques. The mix is shaken up a bit with the occasional odd touch: a delicate table from the Arts and Crafts movement, a third century B.C. amphora, a small mirrored Art Deco chest of drawers, and the aforementioned Garland.

''Period rooms can be very boring, so we always put something in to break the spell,'' says Jones. ''And it's usually something bizarre. People either get it or they don't. There's no in-between.''

Ralph Jones, a trained architect, migrated to New York City five years ago from Dallas. In a parallel universe, Scott Brown, a neurosurgeon, had begun a private practice in Southport, Connecticut. The two met at a party in Manhattan, and the design partnership of Brown-Jones was born. There they were, two amiable souls who loved all that is Classical, mired in the decidedly unclassical world of Manhattan. ''We had to get out,'' says Jones. ''I found myself becoming reactionary, which is a terrible thing to discover within yourself.'' Brown was experiencing a similar dissatisfaction with the medical world. They started house hunting in Connecticut.





The house is more than an intelligent restoration; it's an abstraction



of an American country house

"It had to be Neoclassical, within striking distance of New York, and manageable in size," says Brown. "We were ready to just give up and buy a condo." And then there was this Perfect Moment: "We walked up to the porch and felt this tug," says Jones. "I'm at that age when you relate back to your grandmother, so it was as if we were walking up to Grandma's house. We bought it." And Brown closed down his practice.

The thing about these old farmhouses is that all the rooms are square, creating a marvelous sense of balance," says Brown. "You never get a skewed feeling in a square room. They are the most beautiful rooms in the world." Early on, the job necessitated an almost Euclidean logic: to match the scale of the small rooms—average 20 by 20 feet—with a selection of antique objects and furniture, and integrate such elements of the late twentieth century as were deemed necessary.

It is this kind of obsession with detail that gives the house what Mario Praz, in *An Illustrated History of Interior Decoration,* calls *Stimmung,* that sense of intimacy created by a room that has to do with the way it

The yellow walls and the painted black and white floor give the dining room, left, a Scandinavian feel. A French bleached mahogany table, c. 1930, with Swedish gilded chairs. Crystal vases standing on a Regency cabinet and glass centerpiece, c. 1820, from Baccarat. Below: The distressed mirrored panes on the doors reflect flickering candlelight. Grisaille putti over the doors by Brown and Jones.





conveys the character of its owner, the way it mirrors the soul. Take the Pompeii-inspired English painted panels in the living room. They were not part of the original plan. The woodwork began all in white, but the glossy finish seemed too harsh for the pieces that had been assembled. Then Brown remembered the panels: they'd been restored and left on consignment with an antiques dealer in the city. "I had this funny feeling about them," he says. "We went and got their measurements. Then we measured the living room. And by God, they fit perfectly, all nine panels [including one tiny, oddly shaped one], all bought eleven years ago in London." Like so much in the house, the panels seemed destined to end up here. In the upstairs sitting room the windows are hung with a striped French fabric bought in Paris; again, it fit perfectly, with nothing left over and nothing missing.

Brown and Jones selected colors with the same exactingness. Although each room in the house has its own aesthetic, there is a flow of color from one to the next that effects a gentle change from, say, the muted purples of the sitting room to the light-infused greens of the entry hall—transitions that are the result of excruciatingly hard labor. "We mixed all the paint right here in the house, beginning with an earthy palette to match the tones in the entry hall and the living room," says Brown. "Then we took those same colors—the golds, browns, and greens—throughout the house and remixed each color for each room on the basis of the lighting and the furniture we'd chosen. There we were at two in the morning dragging at least thirty cans of paint around the house."

The canine element of the household is Lucy the poodle, who disappears into shadow at the suggestion of a photographer. Lucy has the run of the entire house. She mumbles and yawns and follows her charges around the place, punctuating her perambulations with extremely thorough naps. Although she seems quite appreciative of her environment, Jones bewails the fact that she can't grasp the whole picture. "If only she could see in color," he says mournfully. ▲

Editor: Jacqueline Gonnet

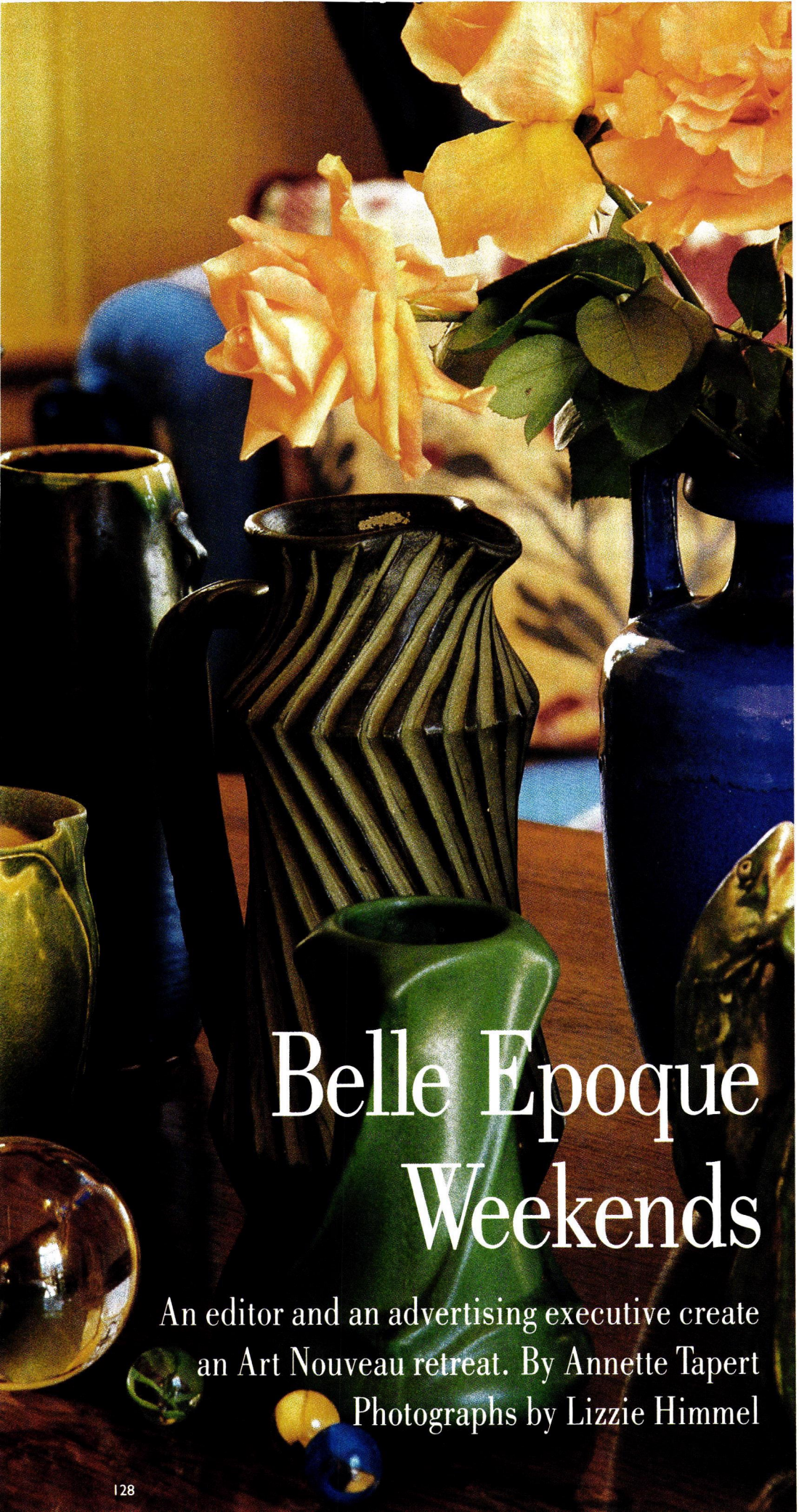


The guest bedroom, above, is dominated by a French pearwood bed. Oak Garland wallpaper by Zoffany. Below left: A pair of 18th-century Italian marble jardinières and early 20th century French garden chairs extend the garden into the breakfast room. Below: The Art Deco–inspired bathroom features black and white marble tiles, an early 20th century American iron and marble table, and a Japanese vase.





The massive Spanish bed with turned walnut posts in the master bedroom is canopied in amber silk velvet from Clarence House. The diminutive 18th-century Russian chair is Louis XVI style.



Belle Epoque Weekends

An editor and an advertising executive create an Art Nouveau retreat. By Annette Tapert
Photographs by Lizzie Himmel

The book editor wanted a house where she could read manuscripts and give informal dinners. The chief executive officer of a New York advertising agency wanted a home for the Art Nouveau furniture he'd been collecting for fifteen years. In the summer of 1983, shortly after their wedding, they agreed on one thing—when they went to see houses in Bedford, New York, they were "just looking." Then the agent stopped in front of a stone carriage house set on 22 rolling acres. The house, along with the guesthouse behind it, needed work. The garden had gone to seed. Not that it mattered. "We had both spent a great deal of time in France, and the two stone buildings had the feeling of places we'd seen in Provence," says the advertising executive. "The minute we saw the house we knew, this was what we wanted."

What they bought, in part, were someone else's unrealized fantasies. The carriage house and guesthouse had been built in 1918 in the expectation that a main residence would soon follow, but later owners let the plans for a great house molder and remained in the carriage house, adding a living room, master bedroom, and bathroom. By the time the current owners took possession, the house needed everything from a new roof to a new heating system to new plumbing. "The bathrooms still had tin showers," the editor recalls, "but we knew the house had good bones."

The couple took Monet's Giverny and their favorite period, the Belle Époque, as their inspiration. Instead of hiring an architect or designer, however, they turned to Jean-Paul Beaujard, who was then primarily an antiques dealer. A few years earlier Beaujard had helped the owners select furniture from his Manhattan shop for their city apartment, which he decorated with Sezession and Art Deco pieces. "It may have seemed curious, but Jean-Paul was the logical choice to redesign the country house," says the advertising executive. "He didn't have to struggle to understand our tastes. An architect would probably have had to intellectualize what I felt Jean-Paul knew in his heart."

Beaujard and the owners began a two-year renovation in late 1983 without a set of architectural plans. Fortunately, they engaged a contractor who had enough architectural experience to execute the structural changes they wanted. "My aim was to give the house more volume by knock-



The living room's deep sofas, designed by the couple's decorator, Manhattan antiques dealer Jean-Paul Beaujard, are embellished with antique tapestry pillows and throws. Opposite: Clustered vases and pitchers are from the book editor's collection of American Arts and Crafts pottery—a passion that her husband, a devotee of Art Nouveau, has encouraged. Details see Resources.



Beaujard traveled to Paris with the owners in search of pieces for their living room. The trio found the boldly hued 19th-century needlepoint rug in a textile repair shop and discovered the 19th-century faux bois and etched-glass doors and the somber portrait by an unknown artist at the Marché aux Puces. The French armoire, also 19th century, is embellished with marquetry flowers.





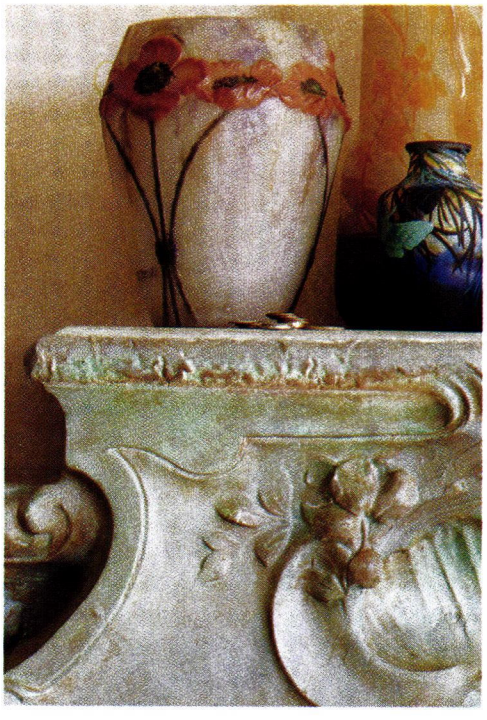


ing out walls, putting in more windows, enlarging existing ones, opening arches that had been covered up with clapboard, and raising the height of all the doorways," explains Beaujard. "As a result, the rooms are now square and simple but at the same time luxurious."

For the owners, who are experienced in changing the direction of a manuscript or an advertising campaign in mid-project, it was bracing to improvise the new design with Beaujard. "Whenever we opened up a wall, we found there was something we could do that was different from what we'd planned," the editor says. "Because our plans were loose, we could alter our original ideas to accommodate the possessions we collected over the years."

Long before the editor met her husband, he had begun to collect vases and lamps. He bought what he liked; it wasn't until after he had made his first purchases that he discovered the vases were designed by Gallé and the lamps were Tiffany. He soon graduated to the New York shop owned by Lillian Nassau, the doyenne of Art Nouveau in America. He and Nassau became friends, and she invited him to rummage around her Nouveau-filled basement and gallery. These forays were a far cry from the first shopping expedition he had with the editor, who was then living alone in a six-room apartment with nothing but a bed, a red crushed-velvet Art Deco reading chair, and two Abyssinian cats for company. "We went to B. Altman's to buy a sofa so that he'd have someplace to sit in my apartment," she recalls. Future excursions in search of more important furniture were less successful, so he changed tactics. "He decided that if this relationship was going to last, we'd better look for something that would be fun for me to have. That turned out to be American folk furniture. He spent weekends dragging me to antiques shows to accumulate pieces destined to





Roses, hydrangeas, and clematis, above, bloom alongside herbaceous borders in the walled English garden and terraces the owners inserted between the carriage house and the guest-house in the distance. A 19th-century English urn is filled with begonias. Right: In the master bedroom, Tiffany lampshades and an antique American patchwork quilt. Left: The bedroom's Art Nouveau mantel displays a multicolored Gallé vase and a larger pâte de verre vase by Argy-Rousseau. Opposite: A gaping grotesque mask on a 19th-century terra-cotta garden seat.





Beaujard upholstered a Second Empire chaise longue with an antique Chinese silk robe and constructed the ottoman from Aubusson remnants. Right: An early 20th century nude by American artist Mary Foote is a dramatic backdrop for a grouping of candlesticks and crystal flasks. Far right: French muralists Irène Groudensky and Agnès Ducos painted a romantic floral border on the bathroom walls. A faux bamboo stool and chair are pulled up to a marble-topped cabinet of bird's-eye maple the decorator had fitted with a brass basin.





The house summoned up images of wood smoke and
repose that would not be out of place in a story by Colette



Naturalistic forms abound in the dining room, above. French wall fabric with a chestnut leaf pattern sets off a pair of tole sconces, a Belle Époque ceramic mantel by Müller, and a 19th-century painting by Edmond Debon. The Louis Majorelle dining table and chairs came from Lillian Nassau, NYC.

be used—finally—in the guesthouse."

The editor still tells her husband that he has never bought a chair strictly for comfort. Yet, she admits, by the time she started to work with Beaujard, she realized that she could have beautiful things such as Second Empire sofas and Aubusson-covered ottomans and still satisfy her need for comfort. But the discipline she had learned from her husband restrained her newfound enthusiasm. "The secret of Art Nouveau," he likes to say, "is not to use too much of it." Beaujard couldn't have been more comfortable with that dictum. "My aim for this house was to make an eclectic mix," he explains. "My definition of a successful house is that if you locked it up and reopened it twenty years later, it would not look out of fashion."

To achieve that look, the couple accompanied Beaujard on a buying trip to Paris. In a textile repair shop they happened upon a needlepoint rug in unusually bold colors; at the Marché aux Puces they bought faux bois and etched-glass doors, antique fireplace mantels, and a nineteenth-century painting. These treasures helped provide the backdrop to the scene they wanted to create—a place of beauty and comfort with a touch of clutter. These elements were also what the owners wanted outside the house. Because the advertising executive is an avid gardener, the property has two rock gardens, a cutting garden, and a vegetable patch. His wife's taste in landscape runs more to the romantic, so they added a slightly wild, unkempt walled English garden. From this 60-by-15-foot paradise it is only a few steps to the spacious kitchen. Here, he usually prepares the meals while she beavers away on manuscripts in the study. With only a few luncheon and dinner guests for punctuation, it's a quiet self-contained life, very different from the one they live in New York.

"We had a romantic dream when we bought the house," the editor says, summoning up images of wood smoke and repose that would not be out of place in a story by Colette. "It was like a child that grew out of a love for a certain period in time. We guided the house to feel the way it does so that when we arrived on Friday evening with our books and balance sheets, we could dump our briefcases, put our feet up, have a glass of wine, and then look at each other and say, 'This is heaven.' " ▲ *Editor: Carolyn Sollis*



An American art pottery jardinière, above, and a ceramic clock by Henri Sauvage and Alexandre Bigot. Below: A 19th-century English iron trellis.



The sconce, below, is one of four made from an Art Nouveau chandelier. The sculpture is by Raoul Larche.



International Style



Decorator Anthony Hail creates a study in serenity in a house near San Francisco. By Rhoda Koenig Photographs by Oberto Gili



I have done so many changes in my life,'' says Lucero Meyer. The grammar isn't perfect English, but the idea certainly is. Like many self-created Americans, Meyer didn't start out on these shores. Born in Mexico City to parents of Austrian, French, and Spanish descent, she was educated in California and Switzerland, traveled throughout Europe, and ended up as Mrs. William A. Meyer in Hillsborough, a suburb of San Francisco, in a French-style house built and furnished to her own design. Her petite pale blond looks are northern European, her soft voice Spanish-accented, and she says, ''I don't think I am American,'' but when she is astonished, the exclamation that springs from her lips is ''Gee!''

A prominent American nestles in Lucero Meyer's family tree, though—Winnaretta Singer of Yonkers, New York, who became the princesse Edmond de Polignac in 1893 and presided over one of the most important salons in Paris, was a patron of Stravinsky and Weill and a friend to Verlaine and Proust. The princess's daughter married the uncle of Meyer's mother.

Meyer's family made the switch from the Old World to the New World in 1864 when her father's grandfather arrived in Mexico from Austria as part of the court of the unlucky emperor Maximilian. One of her mother's grandfathers, Baron Heinrich Wiechers, also immigrated to Mexico from Austria and was a close friend of the emperor. Her mother's grandfather, Nicolás de Teresa, was a founder of the Banco Nacional de Mexico. The relative Meyer speaks of with most enthusiasm, however, is Guillermo de Teresa, her mother's father, an art collector whose house was ''like a museum. It was not to touch, only to see. The love and appreciation that I have for antiques come from him.''

After studying at the Sacred Heart Academy in Menlo Park and the Château Mont Choisy in Lausanne, where she earned a B.A. in art history, Meyer soaked up culture in Europe. She had considered the United States a place to visit for ''parties or

The hillside view of William and Lucero Meyer's California estate, opposite above, landscaped by Walter Guthrie, overlooks their swimming pool, all-white garden, and slate-roofed house. Opposite below: A pair of 17th-century bronze whippets and white orchids greet visitors at the entrance to the house. Above: Two silver Buccellati pheasants, topiaries, and a 17th-century Flemish tapestry are reflected in the dining room mirror. Stylist: Jacques Dehornois. Details see Resources.



A patent-leather-black grand piano hints at livelier evenings
when violinists join a pianist to entertain the Meyers' guests



shopping,'' but in 1977 that changed when she made a shopping trip to San Francisco with her sister, who was preparing for her marriage to the nephew of President López Portillo. At a lunch party, Meyer met her ''fabulous, fabulous husband,'' investment banker William A. Meyer, the former head of Swensen's. The attraction was instantaneous and the result immediate. ''I never dated, basically, or lived with my husband—I met him, I married him.'' Meyer's mother counseled caution but to no avail. ''She said, 'You don't know him.' I said, 'Who cares?' ''

The Meyers were married at their present address but, as one can see from their wedding pictures, not in their present house. William Meyer lived on the site in a ''very unsophisticated ranch-style house with sliding windows and eight-foot ceilings. I said, 'Let's tear this down and build what we want.' ''

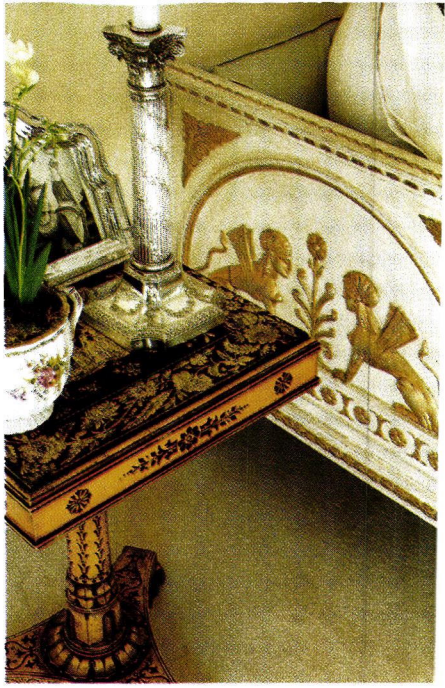
One feels the first person plural may have been liberally interpreted by Lucero Meyer; one cannot, however, deny that her stucco slate-roof version of a French country house is an impressive setting for this worldly couple. Architect Gerald C. Taylor helped Meyer realize her ideas for a house with twelve- and fourteen-foot ceilings that would ''not jump out of the land but be part of it'' in a valley between hills of redwood and oak. Two bronze whippets guard the front door of the house, which combines French graciousness with Oriental serenity, and an early Ming buddha bordered with white orchids meditates opposite. All of Meyer's flowers are white—besides the orchids, her garden contains geraniums, rhododendrons, daisies, and jasmine.

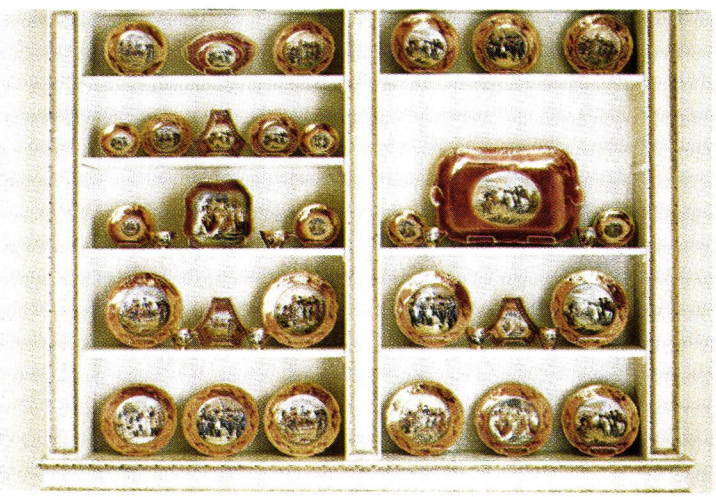
For the inside Meyer sought the assistance of decorator Anthony Hail and antiques dealer Robert Garcia of Therien & Co. but emphasizes that the taste expressed is strictly her own. ''I have been in so many houses where the only thing that didn't fit was the lady of the house. I wanted a place that didn't belong to anyone except my husband and me.'' Besides Meyer and her ''fabulous, fabulous husband,'' the household includes their son and daughter, a toy Maltese named Fendi, and a golden re-

The Meyers, with help from Anthony Hail and Robert Garcia of Therien & Co., achieved a tranquil Oriental California look in the living room by combining French, Chinese, and Swedish pieces.

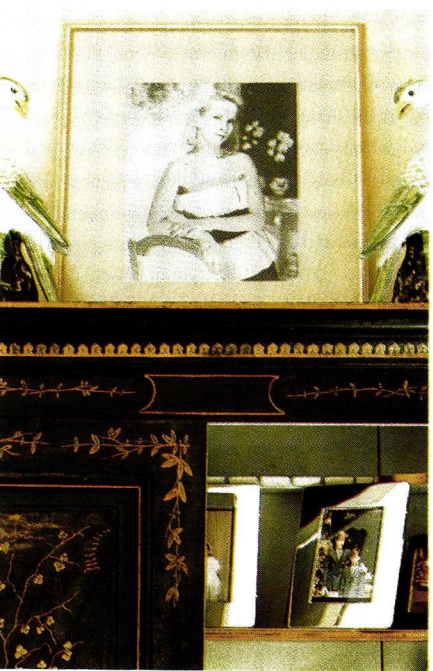
The marble tabletop in the dining room, right, is supported by a travertine base. Chairs are upholstered in silk from Lisio, Rome. The Baccarat chandelier is 19th century, the mirror 18th century French. Far right: In the bedroom a Swedish Neoclassical parcel-gilt daybed, c. 1790, sits next to an English Regency penwork table, c. 1800, with a silver lamp, c. 1820. Below: Plates depicting scenes from Napoleon's battles are displayed in a cabinet that belonged to Nancy Lancaster.

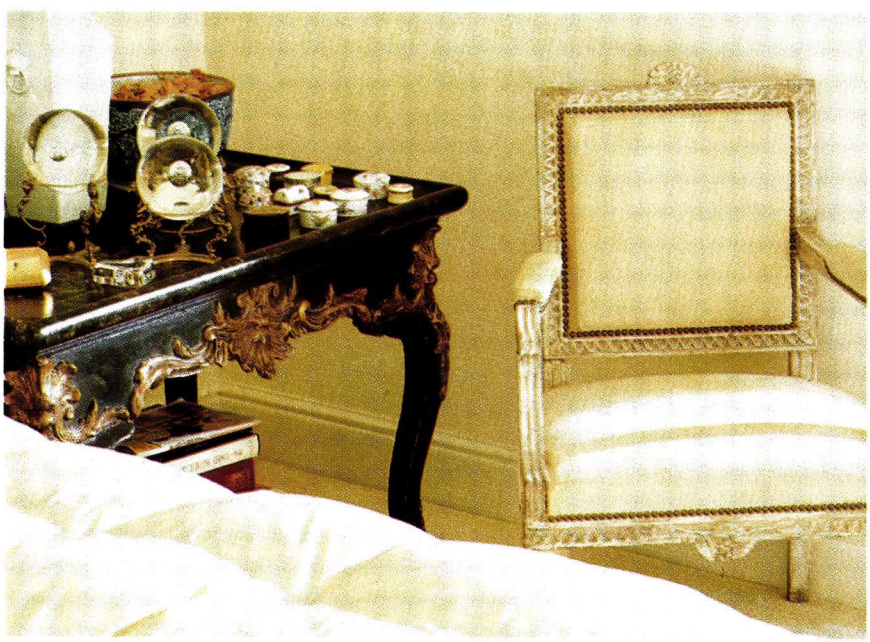












The 18th-century Swedish and English chairs and daybed in the bedroom, above, surround the bench and bed in silk from Decour, Paris. Left: Next to a Gustav III armchair, c. 1790, a collection of ivory boxes and crystal balls on a Danish Rococo side table. Far left: Porcelain birds flank a picture of Lucero Meyer on a late 18th century Swedish chinoiserie bureau bookcase.

triever, Lord Desmond, the "grandson of Liberty, President Ford's dog."

The palette Meyer chose was one of pale porcelain colors—peach, powder blue, white, beige, the pink of her tinted Indian ivory boxes and rose quartz lamps, and the gray green of the celadon porcelain of the Song dynasty, some examples of which gleam in the living room. She has combined European and Chinese pieces of the eighteenth century—Chinese silk panels painted with birds and butterflies, a pair of Swedish commodes flanking her modern white sofa, a Russian *bouillotte* table, and a lamp on which the beards of three grotesque masks curl up to support candlesticks—for a tranquil Oriental California look. A patent-leather-black grand piano hints at livelier evenings when violinists join a pianist to entertain the Meyers' guests. "My husband and I do business entertaining in restaurants," Meyer says. "We bring only friends to our home."

The friends are fed in a dining room that has strong imperial influences, despite the glossy white walls and floor. A cobalt blue seventeenth-century Flemish tapestry of Roman soldiers—"It used to belong to a castle"—hangs before a table topped with a Napoleon III chandelier with gilt angels hoisting urns amid the cascades of Baccarat. Meyer's most splendid imperial souvenir, however, is the early nineteenth century dinner service depicting scenes from the life of Napoleon which she daringly displays on open shelves. "I am crazy to have them like that, but so far I have crossed my fingers and we have done well." The plates showing Napoleon crowning Josephine or fighting at Jena sit in cabinets from the Nancy Lancaster collection.

The color scheme of the hall originated in the hues of Helen Frankenthaler's *Years Later*. "It was 1974 when she started to paint in this new way," Meyer says. "She got all the colors into the skin." The exploding pink on pink is echoed in the rosy silk on the eighteenth-century Swedish chairs and something of its liveliness in the pair of Thai dragons underneath.

Like Lucero Meyer, her house expresses a sense of history lightly worn and a quiet strength of purpose, the reflection of a lady who so triumphantly changed continents. "I think," she says, "that you conquer more by being serene." ▲

Editor: Dorothea Walker



On the back patio, Fendi, a toy Maltese, and Lord Desmond, a golden retriever, resting under a cast-stone table and cast-iron chairs.



Bermuda in Bloom

A subtropical Italian garden flourishes on a family's private island

By Senga Mortimer

Photographs by Langdon Clay



Passionflowers, bougainvillea, ipomoea, honeysuckle, and sweet-scented stephanotis festoon pillars of Bermuda coral stone along the garden's main avenue. A lone palmetto outside the wrought-iron gate stands on axis with a 19th-century urn. Opposite: Oleander beyond an orangery window.



The marvel of this garden is that it brings Mediterranean *abbondanza* to a dry windswept mid-Atlantic island







Bougainvillea climbs a pergola spanning the central walkway, above. Shallow basins are planted with red, pink, and white impatiens keyed to the colors of nearby perennials. Above right: Marigolds interject a deliberately contrasting hue. Right: Easter lilies and agapanthus alongside the subtropical orchard.

As my hosts' launch approached their private island in Bermuda, the tangle of subtropical vegetation along the shore presented the same wild and exotic sight that greeted the English admiral Sir George Somers when he landed there in 1609, after abandoning his wrecked ship. My purpose in coming, however, was not to explore the wilderness but to see a garden I had heard described as a model of civilized charm. I had been to Bermuda often and so, quite naturally, had seen many other gardens. After all, gardens have existed in the British colony since it was founded.

It is recorded that Somers himself, during his sojourn as one of the island's first European visitors, grew herbs and vegetables from seeds intended for the settlement at Jamestown, Virginia. Bermuda was a mandatory port of call throughout the grand era of botanical discovery, and the temperate climate of the islands made them a natural repository for horticultural specimens from all over the world. As J. H. Lefroy wrote in *The Natural History of Bermuda,* in 1884, "Almost everything cultivated in Bermuda is, and apparently always has been, grown from imported seed—seed from England, from America, from Madeira and the West Indies—necessarily disseminating also weeds and chance species, which naturalise themselves with great facility."

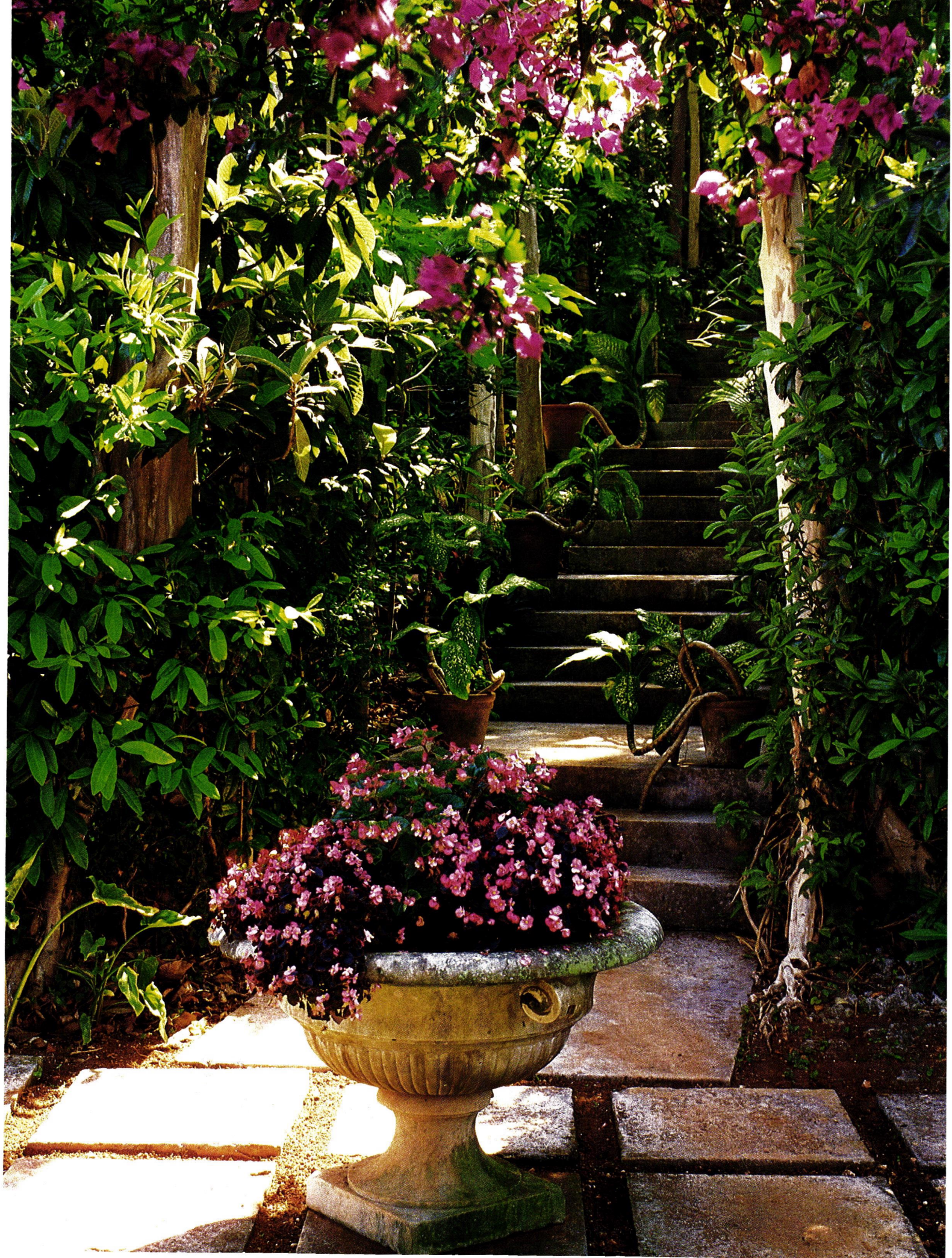
Nevertheless, wind, drought, and a shallow covering of topsoil containing too little humus and too much limestone have tended to limit both the ambitions and the accomplishments of generations of amateur island gardeners. Bermudians have typically kept smallish English cottage gardens enclosed by white walls or hedges of colorful hibiscus and carpeted with coarse dry grass. Understandably, most houses are sited for their view of the water not the land.

Neither my previous visits to Bermuda nor my research into local lore prepared me for what I found on my hosts' island. After disembarking from the launch, I made a substantial climb up a meandering woodland path bordered by blue agapanthus and Easter lilies (the lilies were originally imported from Japan and later used for commercial cultivation but now grow wild). Then several flights of winding steps led up to the entrance to the garden.

An enormous pair of ornate wrought-iron gates *(Text continued on page 202)*

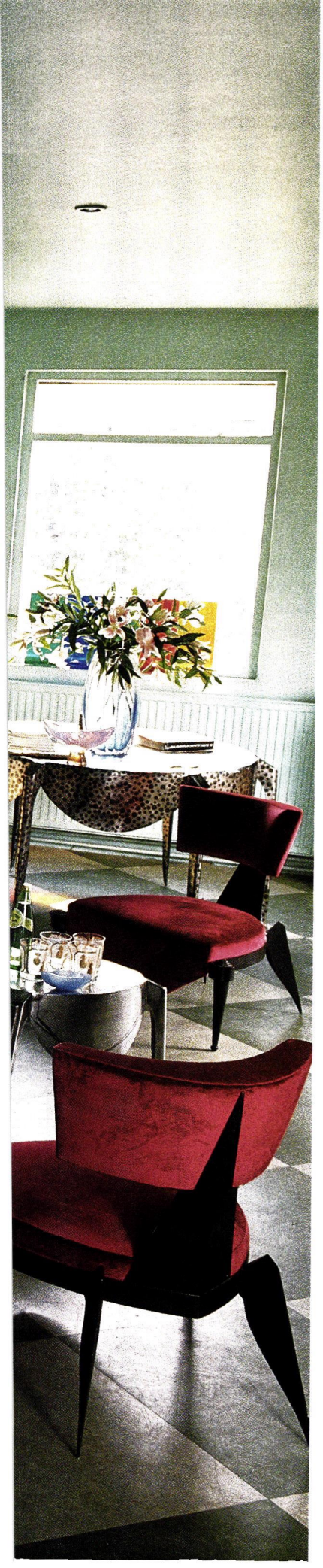
Three of the family's dogs pause in front of the orangery, above, whose far windows overlook the ocean. Florentine terra-cotta pots and an oval urn overflowing with geraniums punctuate the symmetrical garden plan. Opposite: Another Classical urn holds begonias at the foot of stone steps flanked by indigenous plants. The stairs lead to a slatted shelter for less hardy specimens such as orchids. Right: In a bed of cannas, isolated yellow blooms set off the dominant red. Pale Bermuda Easter lilies echo the orangery's white walls and roof.







André Dubreuil surrounded by works in progress, including his Paris chair, minus spots, and curving Spine chair. Right: In the kitchen, which doubles as an office, a massive 18th-century armoire from Burgundy strikes an improbable balance with Dubreuil's table and Ram chairs. Colored glass balls cluster on a stand he made from an operating-room lamp. The star-shaped wall lights are by Tom Dixon. Details see Resources



From the outside, the house on Beethoven Street has a poky abandoned look. A chic young woman in black overalls answers the door, introducing herself as André Dubreuil's assistant. Blowtorch in hand, she leads the way into a surprisingly extensive metalsmith's workshop, an arcane world of fierce heat and relentless din. Grimy figures wearing masks stand around a forge beating red-hot iron into tortuous shapes. As we step between parabolic showers of sparks, my guide points out the various stages of a furniture production line: from the raw-metal sheets and rods piled in dusty corners to the embryonic arms, legs, and spines of Dubreuil's zoomorphic creations to the few finished pieces waiting to be shipped, shrouded in bubble-wrap.

We climb the stairs through a central light shaft to the second floor where an equivalent space has been converted into a series of simple rooms with aquamarine walls and green chessboard linoleum floors, which serve as office and living quarters. Dubreuil, a small man who shaves his head, comes forward to greet us with an anodyne Buddha-like smile. "It's really not a very nice looking house, I'm afraid," he apologizes. "I would like the ceilings to be higher, with cornices and moldings and everything—I love high ceilings. But at least I have a good workshop."

André Dubreuil made his first piece of furniture four years ago in the front room of his London flat using an electric welder, a grinder, and a small vise. He twisted and hammered steel rods into a billowing skeletal frame that echoed classic eighteenth-century forms and produced a chair that, to his surprise, everyone wanted to own. Paying homage to the past but with a challenging contemporary wit, sculptural yet more practical than most of the current crop of art furniture, Dubreuil's metal constructions were soon in such demand that lack of work space and the rumbling complaints of his neighbors forced him to move. He gave up his light high-ceilinged flat in Notting Hill for the no-man's-land behind London's notoriously seedy Harrow Road, where he now works and lives in what he cheerfully describes as a "rustic garage."

In the absence of any redeeming architectural features, the simplicity of Beethoven Street has allowed Dubreuil to spread his wings. It goes further than decorating or making something out of nothing. With an artist's eye, he has put together an in-

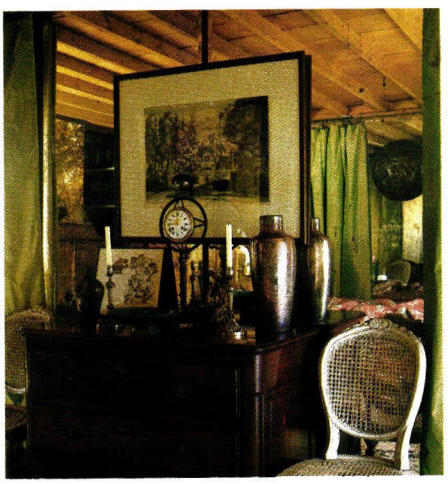


Dubreuil's lensed candelabra, above, dominates his spotted Paris table and chairs. The Belgian carpet is a London street-market find. Dubreuil painted the circular cityscape over the fireplace.



In the living area, left, Dubreuil's designs mix with antiques, many saved from his days as a dealer. His Trevise chairs are offset by a French Régence sofa upholstered in 1930s crewelwork curtain fabric from London's Savoy hotel. Dubreuil lanterns with Indian glass beads flank a 1940s English mirror. His bronze desk, with leatherwork by Bill Amberg, is joined by a Louis XV side chair and a painting by Marc Pevsner. Above: A French bronze sculpture, c. 1940, and a collection of glass on a 1950s Ricardo Parizi table.





In the bedroom, top, a Louis XV chair, Directoire bed, and lime green Indian silk curtains gracefully coexist with the rough timber ceiling and wraparound forest glade photomural. Opposite: Dubreuil's Trevise dining chair confronts a Victorian cast-iron claw-foot tub in the bathroom. Above: A Dubreuil clock incorporating car parts and 18th-century Breguet movements stands out on a Louis XIV mahogany chest from Bordeaux.

formed jumble of styles, periods, colors, and textures—the juxtaposition, for instance, of dark green forties glass with rich mahogany is a reference to an eighteenth-century English tradition of complementary colors—and performed a rare kind of alchemy on an unpromising space. "As long as it works visually," he offers with a Gallic shrug, "nothing else matters very much."

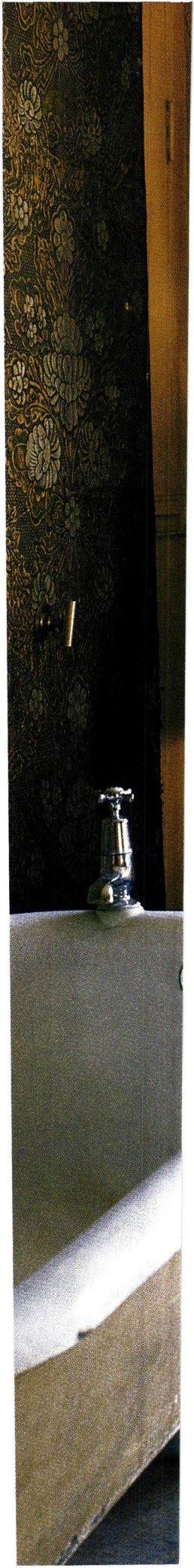
A 38-year-old Frenchman who has lived in London since the late sixties, Dubreuil belongs to a large Lyons family of doctors and scientists. He shares with his father, a medical biologist, the meticulous stubborn disposition which he says has made him an insatiable perfectionist. Having worked for an interior design firm and run an antiques shop in Fulham for a number of years, Dubreuil tried his hand at trompe l'oeil. His painting business was just getting off the ground when his friend furniture maker Tom Dixon taught him how to weld and helped him discover a talent to rival his own. With a third friend, Mark Brazier-Jones, they rose quickly to the forefront of what became known as the art furniture movement in Britain (ironically none of them was born there), which for the past decade has made London a world center of contemporary furniture design.

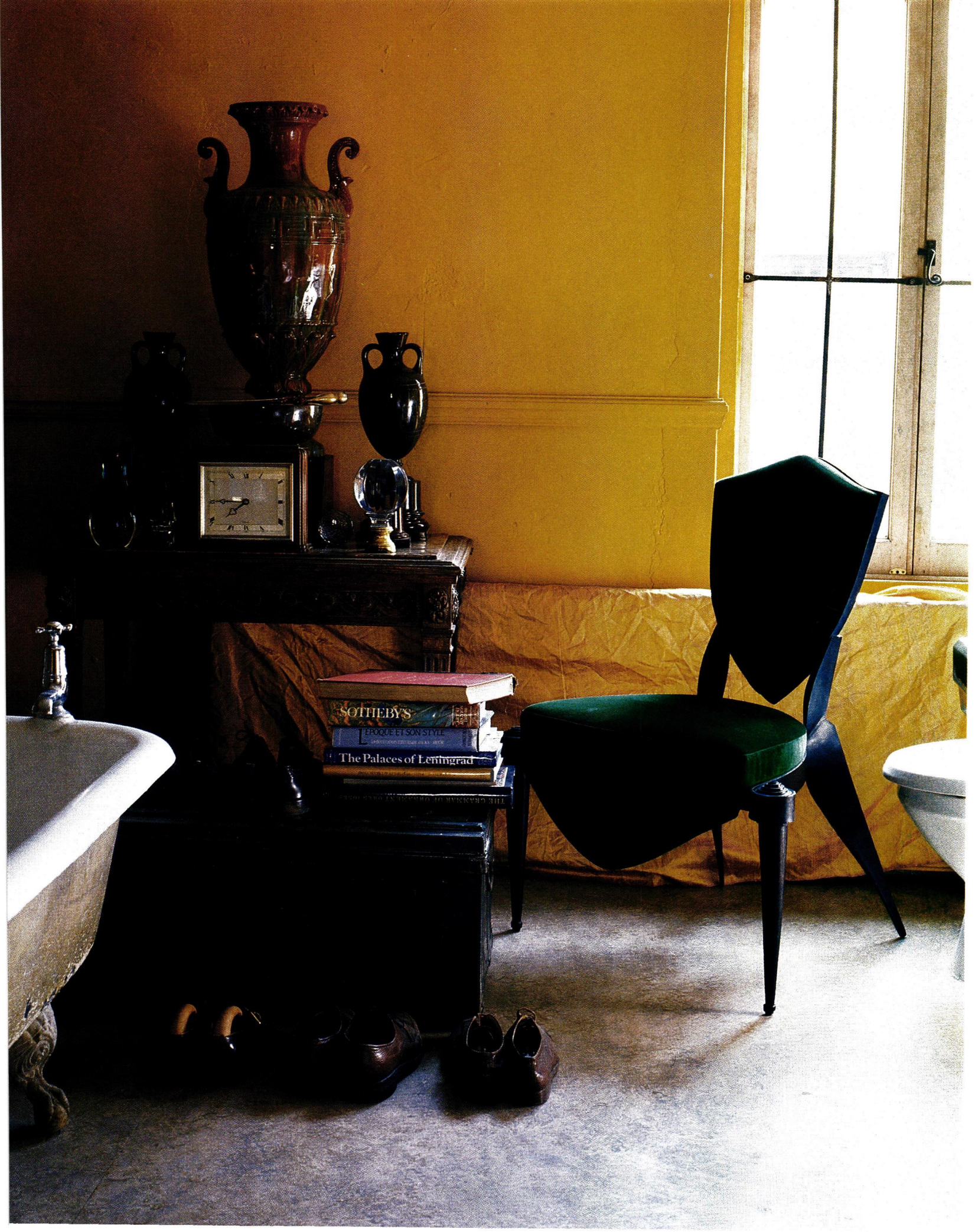
Although his craft and the way he lives reveal an impressive grounding in the history of the decorative arts, Dubreuil insists he never reads books and that all his knowledge comes to him through his eyes. Nor does he make drawings but starts working in metal from an idea in his head, designing by eye, rarely using a tape measure. "People always ask why I do a thing this way or that. They intellectualize too much. There's no message or theory behind it. I simply make something to look right."

Asked to name influences on his work, he takes his time before slyly deferring to his dog, an Airedale terrier named Ruhlmann after the great French furniture maker of the 1920s. "He was the best. I only wish I could be half as good," Dubreuil says wistfully, patting his hero's woolly namesake. Jacques-Émile Ruhlmann, who saw himself as the direct descendant of the eighteenth-century *maîtres ébénistes*, took pride in making the most expensive exclusive furniture of his day. If the fashion for Dubreuil endures (Karl Lagerfeld, who owns several pieces, is a good barometer), he could well emerge as Ruhlmann's heir. Christopher Wilk, curator of twentieth-century furniture at the Victoria and Albert Museum, recognizes in Dubreuil's work a "similar sense of style and elegance, a love of attenuated proportions and an overriding emphasis on quality."

Another influence can be traced to a dog of more doubtful pedigree. As a companion for Ruhlmann, the terrier, Dubreuil took in a mongrel off the street and named him Conran—"because he represents the other extreme, the mediocre." It's a joke his friend Sebastian Conran has grown a little tired of hearing, but it has not dimmed his appreciation of Dubreuil's talent. "The first chair André ever made has pride of place in my bedroom," Conran says. "Of course, the anthropometrics are all wrong—it pushes you where you shouldn't be pushed—but it's a very beautiful object. I consider it on a par with having a Louis XV chair or a Bugatti throne."

In his apartment on Beethoven Street, Dubreuil's own Dubreuils look as if they belong. His early tables and chairs with their Classical lines have begun to acquire a patina with use. "I'm sure things attract and keep something from people," says Dubreuil, who has always made furniture for himself first. His more recent work—the hammered copper cupboard in the bedroom, for instance, or the blue-leather and bronze *bureau plat* and hanging beaded lanterns in the living area—shows a greater concern for surface decoration. Using enamel, crystals, and other rarefied materials and *(Text continued on page 202)*




SOTHEBY'S
FROQUET ET SON STYLE
The Palaces of Leningrad



Evoking past splendors: an 1860s Minton-made Renaissance Revival wine jug and Palissy-inspired ewer. Opposite: A pensive cupid-on-dolphin sweetmeat dish. George Jones made it in 1870; collector-author Marilyn Karmason found it under an antiques stall table in the mid 1980s.

A Grand Surprise

Devotees of Victorian majolica are drawn to its exuberantly fantastic naturalism. By Leo Lerman
Photographs by Evelyn Hofer



Actually two surprises. One: that I was at all interested in Victorian majolica thirty years ago. Two: but you will have to wait for that surprise. Back to one. I have a passion for "dishes." I bought or acquired, years ago, quantities of dishes: ironstone, crossed-swords Meissen, transfer ware, "Wedding Band," anything remotely Russian, patterned peasant pottery, blue and white Chelsea. But I disdained other flamboyantly, ebulliently colored, textured, and shaped plates, platters, and serving pieces that I saw in my favorite "junk" shops. What were these dishes? Their sheen, their glaze frequently reminded me of Renaissance *maiolica,* della Robbia ware, Palissy, but what I saw seemed clunky, kind of cheap, kitschy, even campy. Then one day, after a long session in a hospital, I repaired to my favorite Manhattan bric-a-bracerie.

"What have you got?" I asked Vito Giallo. "I don't know." "What are those?" I asked, pointing to two leaf-shaped dishes, naturalistic but somewhat fantasticated, maybe basically begonia leaves, their undulating edges a variegated emerald green and woodsy brown touched with goldenrod yellow. "How full of life," I said. "How beautiful. How much?" Vito thought a moment, "Oh, how about a dollar—each? I got them thrown in." I bought them, dear reader. I now have, thirty years later, some seven hundred pieces of Victorian majolica. At the going price I almost cannot afford to buy a single leaf, let alone anything like the glorious examples from Marilyn G. Karmason's and Joan B. Stacke's collections shown on these pages. Matter of fact, I haven't seen a desirable leaf for sale, in my haunts, for a long time. Price and scarcity are, alas, my second surprise.

So I bought and bought what during the sixties and seventies we got to know as Victorian majolica. My treasures are mostly of the domestic rather than the ornamental variety—bamboo-patterned or flower-bedizened teapots; dessert services, including a leaf-green beauty ornamented with Paxton water lilies, the cake stands supported by herons? cranes?; ample bread trays of incredible curvilinear vivacity and high autumn color, with fresh-paint-splashed undersides and inscribed with cautions: "Waste Not Want Not" or "Where Reason Rules the Appetite Obeys." I bought an umbrella stand straight out of *The Mikado.* And I accumulated a vast tea service inspired buoyantly in design and color by The Pineapple, flotillas of mossy blue-green plates of varied sizes and shapes, even footed dishes, all thickly patterned in realistic greenery exquisitely akin to the meticulous leafy, tendrilous passages in High Victorian paintings. These were almost always Wedgwood. Sometimes while I fondled bunny-rampant, mouse-happy teapots, game-pie dishes, and honey pots, more knowledgeable dealers murmured, "Minton or George Jones."



The fish, above, pours tea. A majolica conceit created by Minton in 1878 in the popular japonaiserie mode, this rare tabletop appurtenance sports a seaweed handle, stylized waves on its base, a snail-shell thumb rest, and a dorsal-fin finial. The teapot is lined in party dress pink. A superb example of practical fantasy.



Clutching a fish in its beak, the heron, above, is a ewer: liquid pours out through the fish's mouth. Naturalistic violence for household use by Minton, 1871. Opposite left: All-Victorian Christmas in a George Jones holly-wreathed punch bowl, c. 1870. A visual pun, the capacious vessel rests on a supine Mr. Punch.

Jones is my favorite because of the pure, shimmering, surprising combinations of color: that special blue, cobalt, yellow, pink, turquoise, and green. While caressing creamy bowls, cups, saucers, teapots awash in seashells and seaweed motifs, I heard not only those great English Victorian majolica maker names but also an American one—Griffen, Smith & Hill.

Nobody, however, could tell me all I wanted to know. No book was comprehensively devoted to what was a glory of ceramic mass production. Mass production! The Industrial Revolution! The Crystal Palace Exhibition, 1851, London—Minton first exhibited its majolica there. Now I saw my serviceable play-pretties as living social history. Here was available splendor for the emerging industrial society, a domestic showiness utilizing the revived interest in nature, the sensibility to "new" colors (like aniline dyes for fabrics, majolica glazes were perfect for a gas-lighted, early electric-lighted world), the passion for anthropomorphism. Majolica makers were also quick to create wares in the modes of art trends: Pre-Raphaelitism, japonaiserie, the Aesthetic movement, Art Nouveau, Jugendstil—but I needed confirmation for my scraps of information, my conjectures. I needed an all-knowing book.

I did find a smattering of guides to some manufacturers and their potter's marks. Rickerson's *Majolica: Collect It for Fun and Profit* and Rebert's *American Majolica: 1850–1900* helped. Then in 1982 the miraculous began to happen. The Cooper-Hewitt Museum in New York presented its "English Majolica" exhibition: seventy pieces (greed and envy!), seventeen of which came from the collections of a Marilyn Karmason and a Joan Stacke. Three years later I met Dr. Karmason (she is a practicing psychiatrist) and then Miss Stacke (who manages her husband's office—he is an orthopedist in Manhattan). Not only did each possess over 1,500 pieces of Victorian majolica, but Marilyn was completing the writing of an all-inclusive book on this area of our mutual concern and delight, and Joan was abetting research and supervising the photography of hundreds of extraordinary pieces, most of which I did not have. And now here is *Majolica: A Complete History and Illustrated Survey* (to be published next month by Harry N. Abrams), a suitably lavish production indeed, answering just about any question anyone could possibly ask about Victorian majolica, its ancestry, its lives and times, its powers of seduction. Fired earthenware with a silky metallic oxide glaze—English, American, French, Portuguese, German, Russian, you name it, it is in this book.

Marilyn, Joan, and I soon became chums. Majolica collectors, at least nearly all I have encountered, are a friendly, sharing company. We all enjoy an identical madness. I was now deeply and selfishly involved in the progress and publication of The



Book. I felt that I was being legitimized when Marilyn and Joan, viewing my holdings, screamed happily, ''Look, he has Czechoslovakian! This *must* be Portuguese. Look at the monkeys on those candlesticks. Do you know what you have here?'' What did I know compared with what they knew? I just bought because I loved it, but they bought with an informed love. ''Look! Look! That cheese bell! That mottled green. Yes, Scottish. So rare. We must get a picture for the book.'' The sun shone all day and all night long on what was no longer simply a loved accumulation but the Lerman-Foy Collection of Victorian Majolica. It is ''official'' in Marilyn and Joan's landmark book. ''How,'' I asked Marilyn, ''do you and Joan judge a piece worthy of your collections—I mean, other than when it is so rare or so enchanting that you must have it, no matter what?''

''Authenticity of major manufacturers,'' Marilyn said, ''can be determined by the marks on the glazed undersurfaces. Almost every piece of majolica I've seen, as opposed to other pottery, has a glazed undersurface.'' (Some undersurfaces seem to me as if Gerard Manley Hopkins had them in mind when he wrote ''Pied Beauty'': ''Glory be to God for dappled things—/. . . For rose-moles all in stipple upon trout that swim.'') ''A complex piece can be made up of several parts, only one of which may bear a company mark. Take a Minton strawberry set. It may comprise as many as five separate parts.'' Gladly would I take any Minton strawberry set, any part. ''Condition, that's impor-



Victorians adored the anthropomorphic. A somewhat rowdy avian gentleman, seriously bespectacled, right, his frock coat fashioned of green feathers. A battered stovepipe hat stoppers this beak-spouted liqueur bottle, hatched on the Continent, c. 1880.



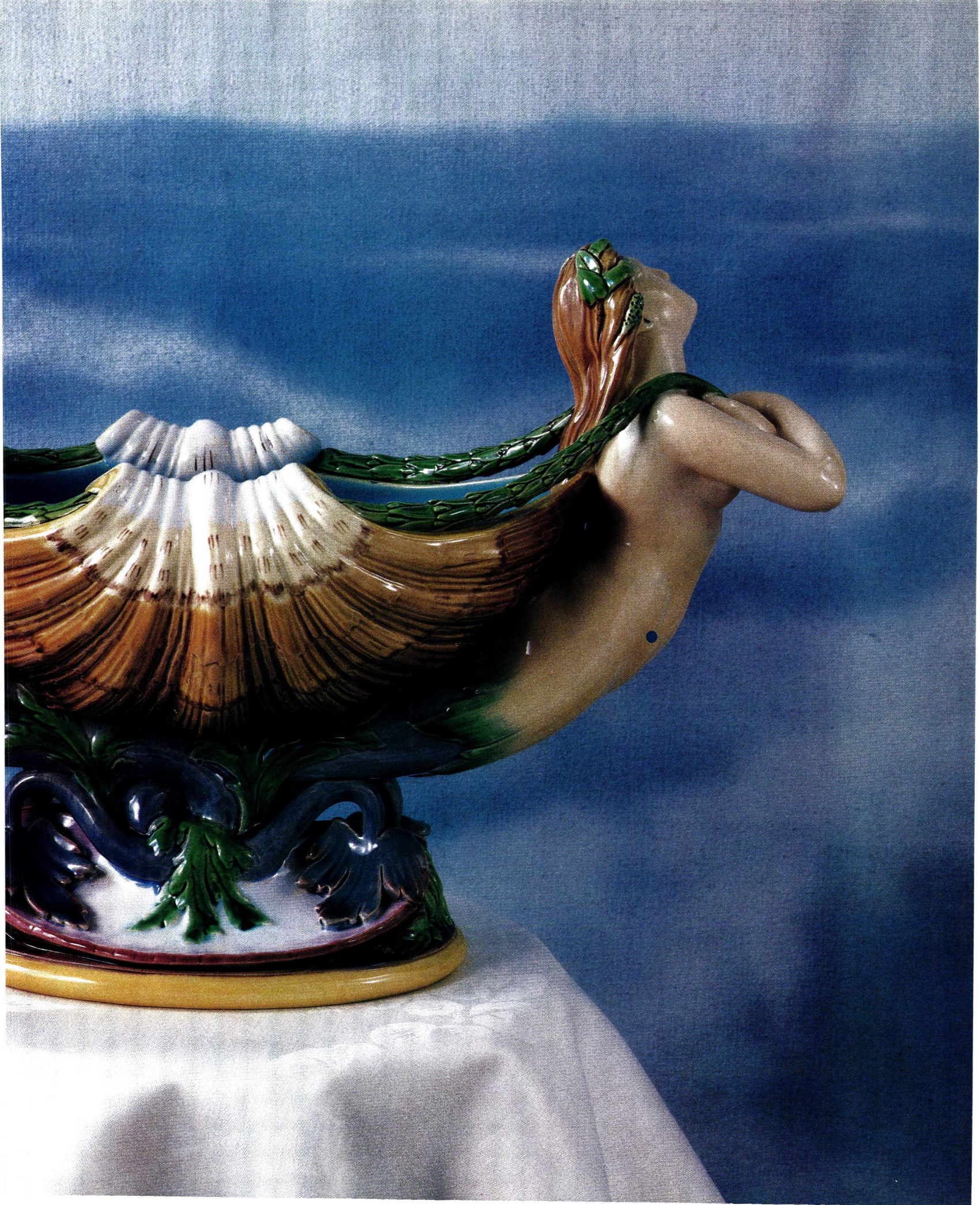
The 19th-century passion for nature and mythology transmogrified domestic wares. Left: Tow-headed tritons and sea-finds embellish an 1861 Minton vase. Below: Pond lilies, cattails, and dragonflies luxuriate on an 1875 family-size George Jones cheese bell. Right: Mermaids hoist the scallop-shell bowl of an 1865 Minton centerpiece.

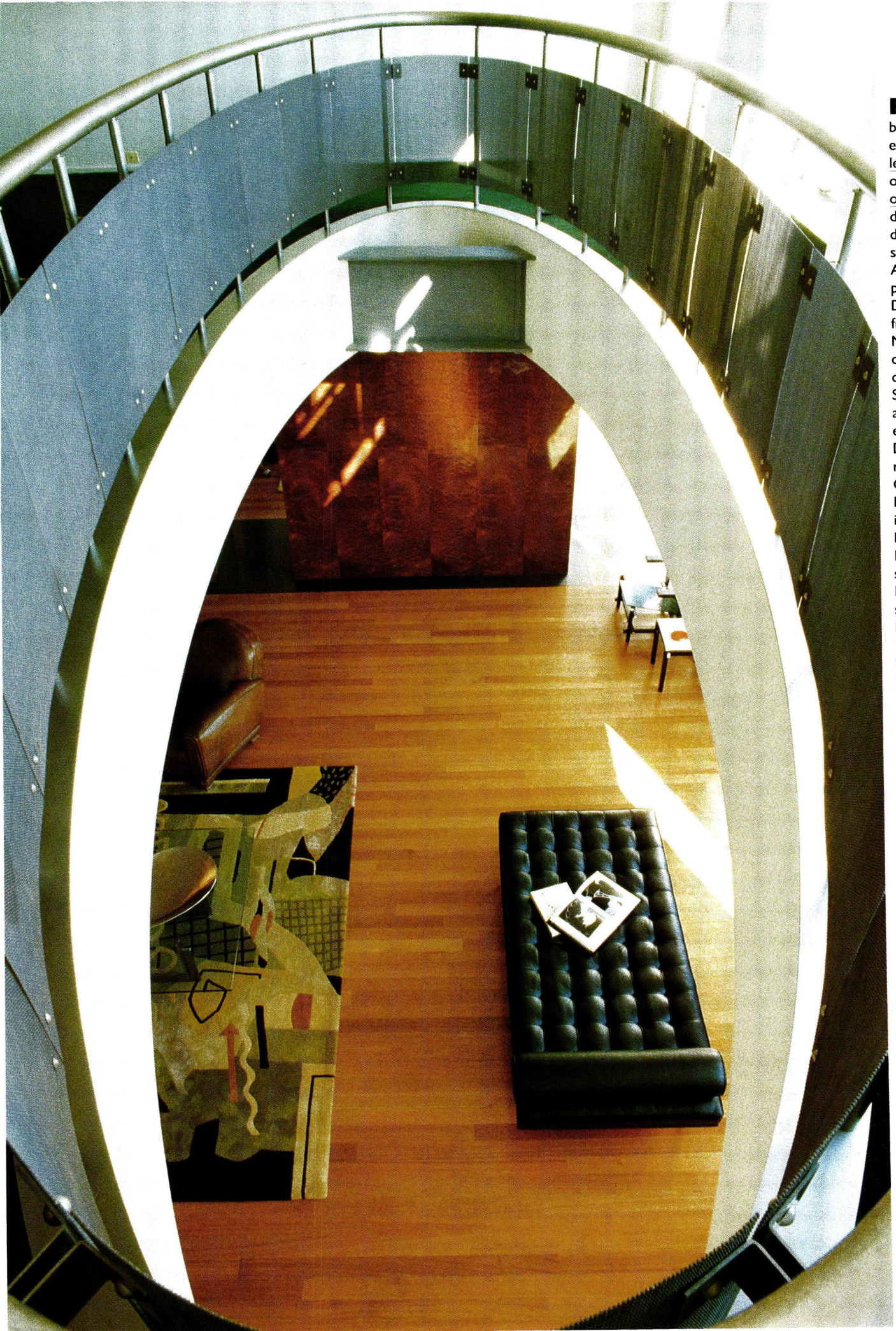
tant. Evaluation of the glaze: it should be brilliant, not dulled. It should not bleed from one design element to another. Defects: a piece can easily be examined for hairline cracks, especially in heavily ornamented areas. A piece should also be evaluated for completeness. Example: a strawberry set should include creamer, sugar bowl (perhaps with cover), serving spoons, and, of course, the strawberry basket. One of the charms of majolica is that you can always hope to find a piece that you, no matter how much you know, did not know existed. We have!''



The object of our ceramic passion got its big push in America at the Philadelphia Centennial Exhibition in 1876, after which it burgeoned lustily during the late 1870s and the '80s. Even the Great Atlantic & Pacific Tea Company gave it away as a premium, and, oddly, it was given away at Ford's Theater in Washington, D.C. Potters as far west as Indiana made majolica. How historically satisfying then that the first meeting of the International Majolica Collectors' Association took place this past April in Fort Wayne. It is even more satisfying to greedy-gut collectors such as I to know that both Marilyn and Joan feel that Victorian majolica is ever on the upswing. ''In the tumult of today,'' says Marilyn, ''it conjures up what we think of as a Victorian home-loving world, a world of comfort, security, even eccentricity, at least for the rising middle class. Today we want to feel home around us, to eat food cooked in our own kitchens. The Victorians were proud of their gardens, their houses, their food, their crockery.''

Victorian majolica is, to parody an old song, awfully nice to come home to! ♠





From the master bedroom an elliptical opening, left, frames a view of the living room, opposite, which is defined by two divider walls of sapele, an exotic African wood. A pair of French Art Deco armchairs from Barry Friedman, NYC, and Mies van der Rohe's Barcelona daybed from Knoll-Studio are grouped around a 1942 example of Stuart Davis's Flying Carpet rug by V'Soske. Carlo Scarpa's Florian coffee table is from Modern Age, NYC; the Gerrit Rietveld chair and stool are from Barry Friedman. Furnishings styled by architect Diana Agrest and HG editor Elizabeth Sverbeyeff Byron. Details see Resources.



Revisionist History

Architects Diana Agrest and Mario Gandelsonas add another dimension to a spacious Manhattan apartment. By Pilar Viladas
Photographs by Michael Mundy

Behind the imposing façades of venerable apartment buildings along Manhattan's Central Park West, the style wars still rage. An English country house replete with moldings, niches, symmetry, and chintz may be found just across the hall from a mirrored white-walled ode to flush cabinets, sectional seating, and track lights. On an upper floor of one of these buildings, however, is an apartment that rises serenely above the fray.

On the other side of a massive steel door that looks as if it could protect a bank vault, a series of clearly defined but not quite enclosed spaces are framed in exotic wood, granite, and steel. Their planar geometry and almost minimalist leanness are clearly contemporary, yet their spatial depth and richness of tone and texture suggest equally strong Classical influences. Welcome to architecture in the 1990s.

Although much has been made lately of Modernist architecture's ''rehabilitation'' (in the wake of Postmodernism's trickle down to the fast-food level), that doesn't necessarily mean that, for advocates of the flat roof and rooms without doors, it's safe to go back in the water. ''From a late twentieth century view,'' New York architects Diana Agrest and Mario Gandelsonas have written, ''Modernist architecture is history.'' So how do you make the past work in the present?

In their elegant renovation of this duplex apartment, the husband-and-wife team address this apparent contradiction in a design that is rigorously refined, combining selective references to early twentieth century architectural masters while producing an effect that is timelessly unspecific.

As fate would have it, the architects found the apartment in question proof positive that not only Modernist architecture is history. The apartment was a veritable Postmodern archaeological dig, having been renovated in 1969–71 by Robert A. M. Stern and partially remodeled in 1979 and 1980 by Michael Graves and Henry Smith-Miller, respectively. (The Graves

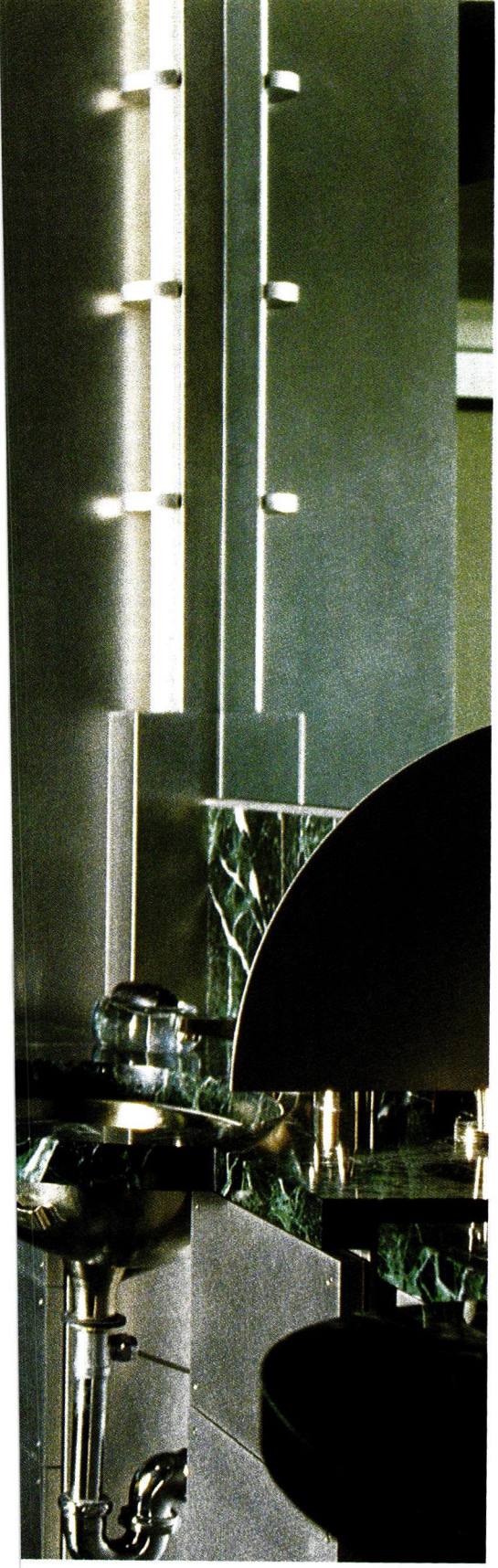


The wall that separates the master bedroom from the bath and dressing rooms is pierced by the stainless-steel and glass tub enclosure, which projects into the sitting area where Marcel Breuer's Isokon lounge chairs flank a c. 1935 French coffee table, all from Barry Friedman.





The confident use of rich materials and exquisite finishes
reminds us that Modernism doesn't always equal minimalism



contribution—a library, child's bedroom, and bathroom—has since been acquired by the Brooklyn Museum for reconstruction in its collection of period rooms.)

But the new owners, a couple with two nearly grown children, took one look at this living survey of recent architectural theory and decided that history could use a little rewriting. They had chosen the apartment because its double-height living room, with a loftlike master bedroom above, reminded them of their Long Island contemporary house. (Sweeping views of Central Park and the Upper West Side didn't hurt either.) "We liked an open feeling, so we also knocked out all the interior walls, but we wanted defined living spaces," one of the clients explains. "We wanted the apartment to be warm, but we also like materials that remind us of the city, materials such as steel and granite."

All of which was fine with Agrest and Gandelsonas, whose sensibilities run in a similar vein. They defined the major living areas—living, dining, family, and master bedroom—by a series of massive divider walls within the "box" of the existing apartment. The walls, made of sapele wood, have their genesis in Mies van der Rohe's "open" house plans but, unlike Mies's, are broken by deep openings, which are Agrest and Gandelsonas's transformation of the Modernist wall from plane to volume. "The doorway then becomes a space," says Agrest. Along the same lines, one side of a two and a half foot square opening through the wall between the living and family areas houses a small bar.

The other wall, which on the first floor divides the living and dining rooms, appears to extend up through the second floor where it separates the master bedroom's sleeping area from the bath and dressing rooms—and contains a small desk. On the first floor, openings in this wall align with the park-view windows in the living room's east wall and with the five slotlike windows that punctuate the dining room's west wall. These narrow windows, which rise from a granite sill, are bisected by a thin horizontal plane of steel.

Agrest and Gandelsonas made the master bedroom seem less like a loft by replacing a semicircular balcony and bridge (to a tiny terrace) with an elliptical cutout in the bedroom floor. Framed in a stainless steel and metal mesh balustrade, it preserves the



Inside the tub enclosure, left, sliding mesh screens close for privacy or open for a view of Central Park. Above: In the granite-walled powder room a stainless-steel basin is set into a glass counter. Below: The kitchen's lacewood cabinets and marble countertops provide a backdrop for such surprising elements as the pantry door—a "montage" made up of an industrial door, a refrigerator handle, and library-ladder tracks.







open feeling of the living room and affords greater privacy to the bedroom—into which projects a dramatic circular marble bathtub with its own view of the park and the Upper East Side.

Another important aspect of the apartment's design is the use of doors to explore the relationship between walls and openings. The hefty steel entrance door is an homage to the pioneering Viennese Modernist Adolf Loos. The powder room door appears as a slab of steel affixed to the wall. The kitchen door literally disappears into the curved wall of the staircase. In the kitchen, a heavy steel door, mounted on rolling library-ladder tracks that opens with a commercial refrigerator handle, makes the pantry look rather like Fort Knox. The door of the master bedroom resembles an up-ended airplane wing of wood and steel. Other doors simply recede, frameless, into walls to become "drawings of doors," as the architects put it.

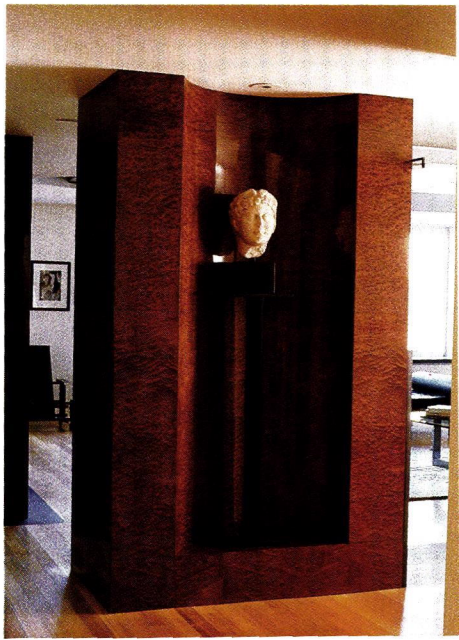
This doorplay was made possible by cleverly concealed hardware (such as piano hinges) and a calculated absence of conventional architectural detail (such as frames and reveals). Of course, none of that could have happened without the architects' eagle eye for how things are put together or the clients' willingness to go that extra mile for a high level of materials and craftsmanship. And the owners are lavish in their praise for contractors Clark Construction Corp.—an especially flattering tribute from clients who not only are exacting but also had prior experience in construction.

In counterpoint to all this seamless understatement is the sensuous richness of the apartment's materials. The overlays of cold-rolled steel on wood, the marble counters and granite thresholds, the glow of top-lighted alabaster doorway lintels, all seem to give the architecture the preciousness of jewelry. The architects' preference for inherently decorative materials reminds us that Modernism was not as white, cold, and minimal as we were long led to believe. "People forget that the Barcelona Pavilion was made of rich and colorful materials," says Agrest of Mies's 1929 masterpiece. The current apartment is further evidence that the turf wars between Modernists and Classicists need not rage on; indeed, the two warring factions may be closer than they thought. ♠

Editor: Elizabeth Sverbeyeff Byron

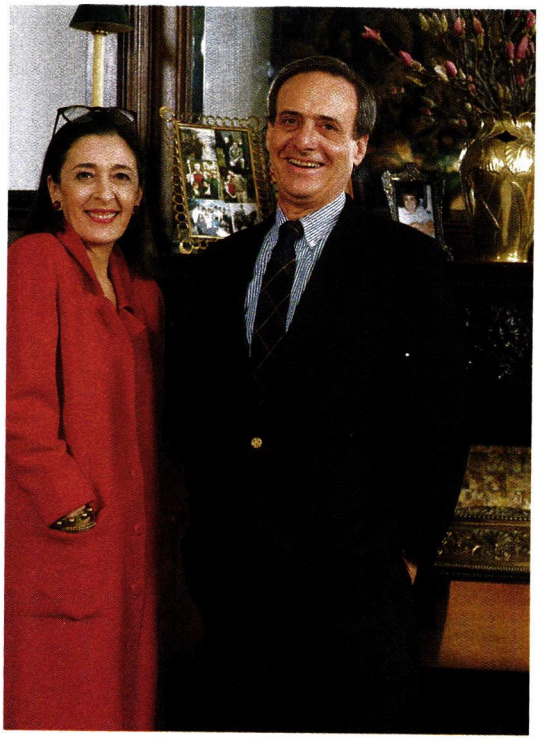


In the dining room, left, five slotlike windows illuminate Carlo Scarpa's Valmarana table from Modern Age and Rietveld's Zigzag chairs, which, like the Josef Maria Olbrich candlesticks and the painting by Robert Marc, are from Barry Friedman. Above: The kitchen door disappears into the curved wall of the staircase. Below: In a niche in the entry a second-century marble head of Hermes, courtesy of Ariadne Galleries, rests on one of Ward Bennett's I-Beam pedestals from Brickel Associates, both NYC.



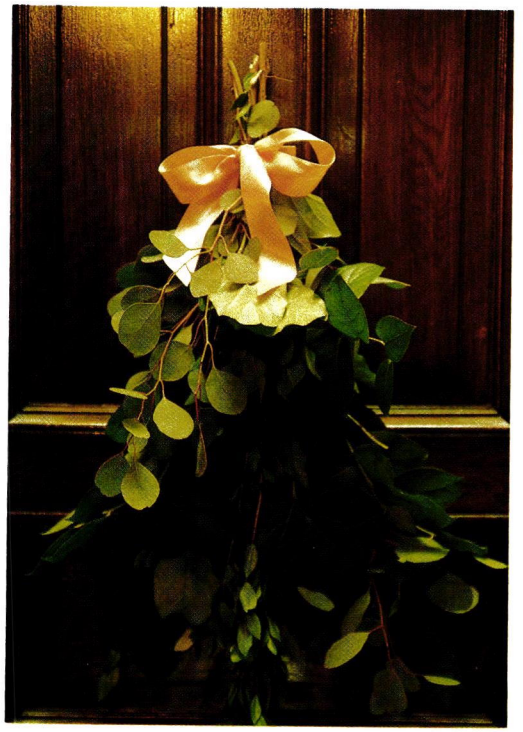


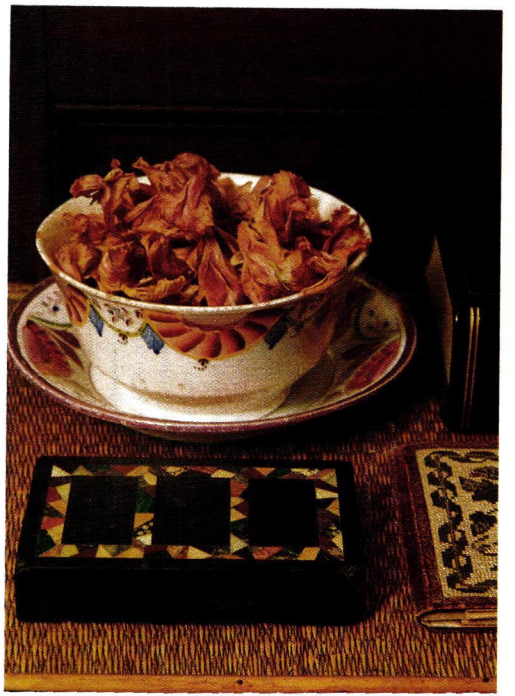
Passionate collectors Barbara and Mel Ohrbach, opposite above, describe their marriage as "one big antiquing trip." Right: The entrance hall to their apartment is lined with early 19th century reverse paintings on glass depicting the seasons. A kilim runner leads to the living room. Opposite below left: A bouquet of tree peonies and box tied with antique ribbon hangs on the front door. The burnished mahogany paneling is original to the 1893 building. Opposite below right: A pink luster bowl filled with dried tulip petals from their house in the country.



The Manhattan apartment of Barbara and Mel Ohrbach is redolent of personal history
By Joyce Seymore
Photographs by John Hall

Scented Rooms





Scent drifts through Barbara Milo Ohrbach's Manhattan pied-à-terre. Sachets dangle from seventeenth-century Dutch chair backs, freshly dried tulip petals are heaped in a lusterware bowl, pomanders fill a Victorian green glass compote, sachet is stashed in the desk to perfume the writing paper, and pinecones dabbed with aromatic oil burn in the fireplace. Ohrbach even tucks a field flower sachet into her purse to ward off offensive city odors. "People forget about their sense of smell," she says. "If you've gone through the trouble to make your house a beautiful place and it doesn't smell pretty, it's just not finished."

The effervescent author of *The Scented Room*, among other books, Ohrbach has long been a proselytizer for the perfumed environment. As president of Cherchez, she oversees a corporation that has expanded from a small Lexington Avenue emporium to two antiques shops and a company that produces its own line of potpourri and other household fragrances. "I use scent in every room," she says. "I stick to one general theme with little subthemes. In the bathroom I use floral water so it smells of roses. And I often slip lavender bundles in between the linens. Putting scent around the house is like leaving little presents for yourself."

In the apartment she shares with her husband and business partner, Mel Ohrbach, her dual passions, scent and antiques, come together to engage the senses. Having lived in a nondescript high rise for years, the Ohrbachs were elated to find a four and a half room parlor floor apartment in a landmark town house that they describe as an "old New York time capsule." Built in 1893, the building had been occupied by only two other families, and all of the apartment's original architectural details—the stained glass over the front door, the brass fireplace hood, the beveled mirror over the mantel—were still intact.

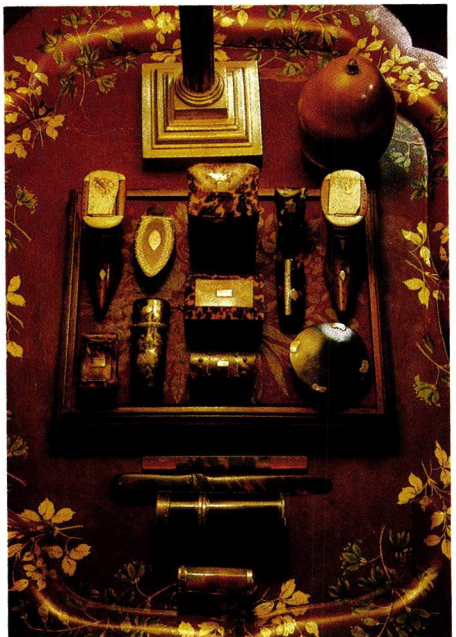
"This is the way it looked the second we moved in," says Ohrbach, who entertains in an expansive living room, with a beamed sixteen-foot ceiling and richly carved mahogany wainscoting, which is an improbable cross between a cozy English library and a bedouin's tent. Layers of lush fabrics muffle the sounds of the street. Sofas are piled with pillows made from remnants of Aubussons, eighteenth-century French silks, English crewelwork, and nineteenth-century needlepoint. More pil-

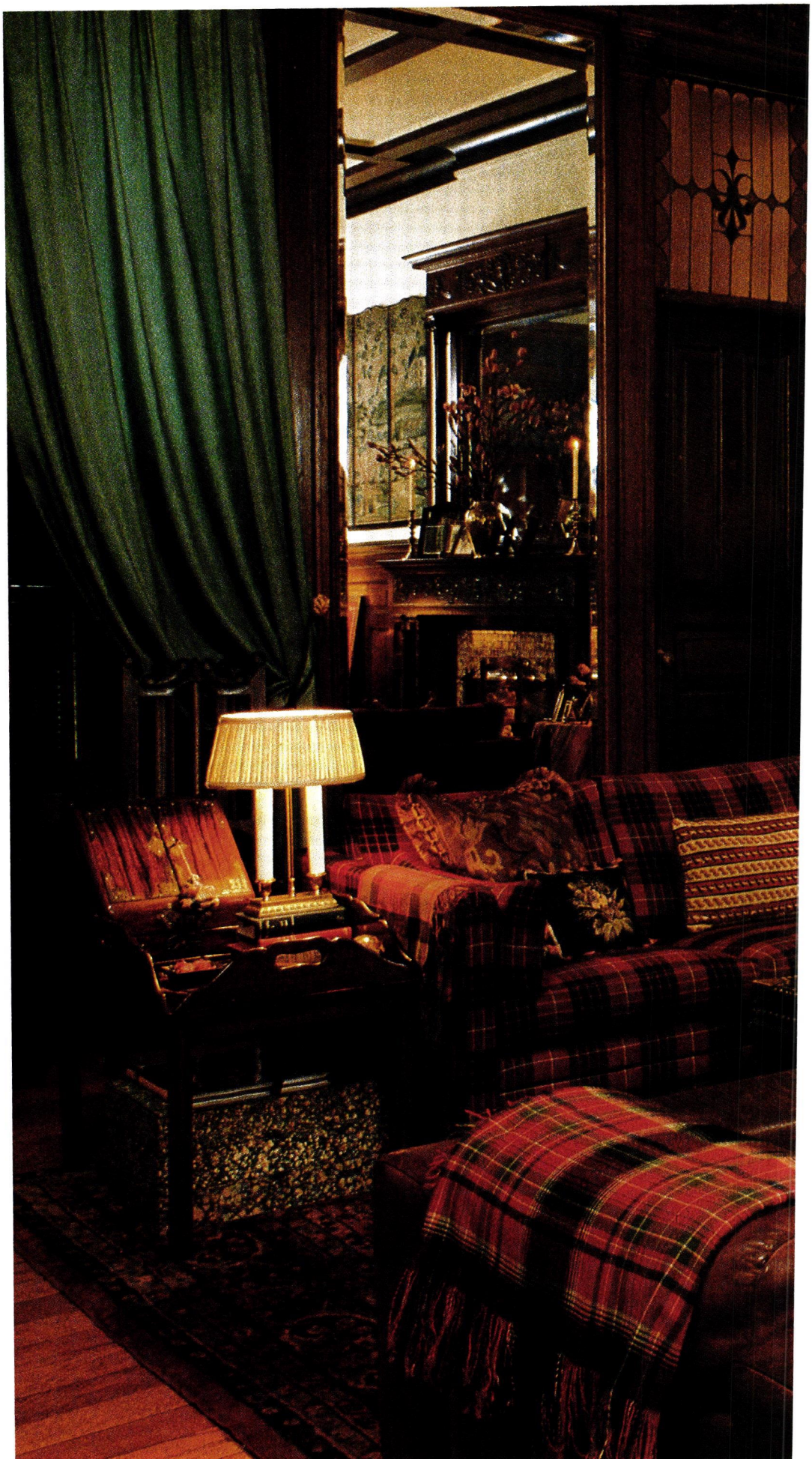


lows sit on the floor. Ohrbach tosses nineteenth-century Scottish plaids over chairs and uses paisley shawls everywhere—over a table, on a seventeenth-century Jacobean settle, across a bed. A French verdure tapestry of a fanciful bird hangs on the wall. Kilims and Orientals cover the floors. Ornate antique tassels drop from lampshades, and old silk ribbons tie back curtains or turn up in more unexpected places—on a French horn, a hat rack, the front door. Ohrbach's genius is in this masterful balance of pattern on pattern, all of which is held together by a shared palette of rich burgundy, navy, and hunter green.

Avoiding flamboyant gestures, the apartment reveals itself quietly in the details. A collection of eighteenth- and nineteenth-century tortoise snuffboxes and etuis (pocket-size sewing kits) is carefully arranged on a papier-mâché tea tray. On another table a seventeenth-century beadwork reticule and an eighteenth-century papier-mâché pin dish filled with dried rose heads are set on a needlepoint tray positioned in front of a Victorian traveling desk. Underneath, a stack of Venetian paper boxes, ribbon-tied of course, hold her photographs.

Most of these treasures embody memo-



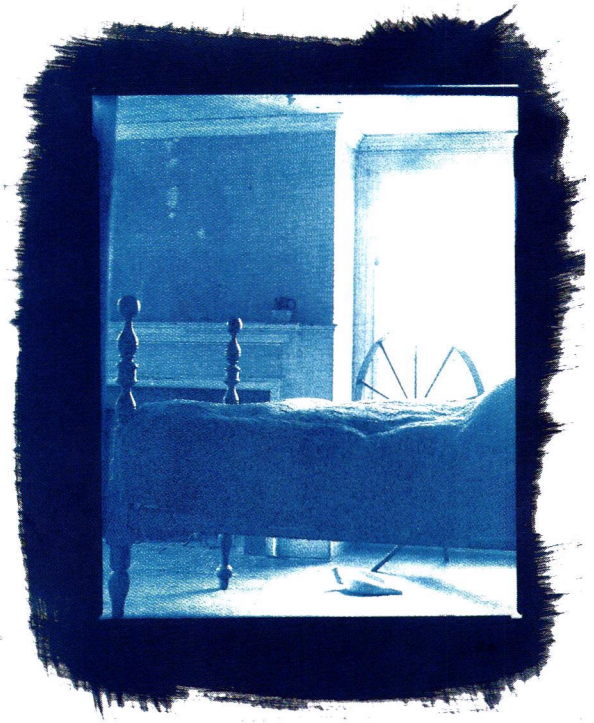




The mahogany-paneled living room is accented with textiles ranging from a late 19th century French canvas draft screen on the wall to a classic plaid upholstering the sofa. Opposite above: A 1775 American silkwork picture hangs above a Chinese export tray bearing English decanters discovered at Bermondsey market. Opposite below: A collection of 18th- and 19th-century tortoiseshell boxes on a papier-mâché tray.



While others explore more and more sophisticated ways of reproducing the world in full color, McDermott and McGough become more abstract and modern in order to reveal to the





eye the inner structure of time, which is at the heart of every work of art. "Our photographic still lifes reduce space and form to a single color. Blue. This allows the eye to concentrate





on the real content and form of the composition, that is, time. Time and time travel are the true subject of our compositions, whether we work with rooms, canvas, or photographs"





"Our purpose in the country is to force us to live in the eighteenth century"



Carly Simon, right, catches her breath at the local post office/general store after a day of sailing. The tree-lined driveway, far right, leads to her Martha's Vineyard house, opposite.

JOE McNALLY/SYGMA

Carly Simon's Vineyard

Retreats to the island have been a lifelong refrain, inspiring songs and now a children's book

By Jacob Brackman

Photographs by Oberto Gili

Carly Simon first arrived on Martha's Vineyard in the summer of 1945—she'd just turned six weeks old. In those days, Simon's summers consisted of two months at the family manse in Stamford, Connecticut, and one month at family friends' houses in Chilmark, up-island, where *Winnie the Pooh* got read by kerosene lamp. I was several months her senior. I, too, was living with no electricity, though less quaintly, in a fifth-floor Queens walk-up. Who could have predicted that our lives would one day intersect?

As a preteen, Carly passed summers with an aunt and uncle in Menemsha. Over two decades later, she would write a song entitled "Menemsha": "The sunsets on the sound were almost too much to take/ We would dance on the hill with friends 'til the morning would break."

Her father, the publishing seigneur, was then bedridden and no longer making the trip. He died when she was fifteen. For five summers, beginning when she was sixteen, she rented up-island cottages with her high school/college sweetheart, Nick Delbanco, destined to become a novelist.

In the early sixties our paths might have crossed. Nick and I were in the same undergraduate writing course. I could easily have run into her during one of her many Harvard weekends. But I never did.

As it happened, we met in the Berkshires the year after graduation, at an arts camp for teenagers. I was teaching creative writing and Red Cross senior lifesaving; she was teaching guitar and leading the campfire sing-alongs. At the last of these we promised to get together in the city—but not until fall, for she was off to Martha's Vineyard. "No summer's ever gone by without the Vineyard," she explained.

Now that made an impression on me. I



knew this girl had grown up with Oscar Hammerstein at the piano, while Mom discussed human rights with U Thant and Jackie Robinson over tea. Yet somehow this Vineyard business summed up the difference between our respective castes: my family summered in Atlantic City. Lower still, we wintered there, too.

Carly and I did get together in Manhattan, though not yet with any sense of our future as collaborators and best friends. The late sixties, when we started hanging out, was a bad time for her. She was between boyfriends, agonizing about her weight, living in her older sister's apartment, working in the letters department of *Newsweek,* trying to make money as a jingles composer. In the context of the frantic mobility of that era, it seemed hardly unusual that within a year or so she'd moved into her own place (around the corner from me), dropped the requisite fifteen pounds, landed a record deal, and started dating a string of show-biz celebs. It also seemed in tempo with the tempo of the times that the first song we ever wrote together, "That's the Way I've Always Heard It Should Be," became a top-ten single on the national charts.

Through all her downs and ups, Martha's Vineyard remained a constant. If she had begun living in the fast lane, the Vineyard was still her off-ramp. It led to someplace deep and timeless—to moors and cliffs, forests and ponds. Screeching gulls, bare feet in sand, clambakes, a circle of friends blessedly unaware of *Billboard*'s "Hot 100" singles.

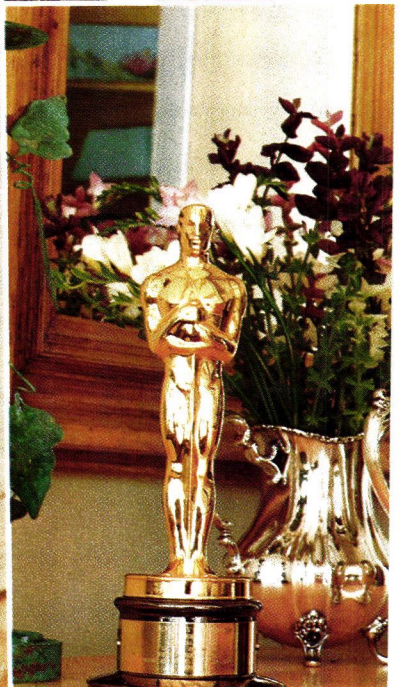
In 1971, when she was opening for Cat Stevens at the Troubadour in Los Angeles, she met a rock star backstage and fell in love with him. There was some special rhyme and harmony to the fact that he, too, was a Vineyard old-timer.

The Taylors had been coming to the island for almost as long as the Simons. Moreover, by 1972, the year of this royal







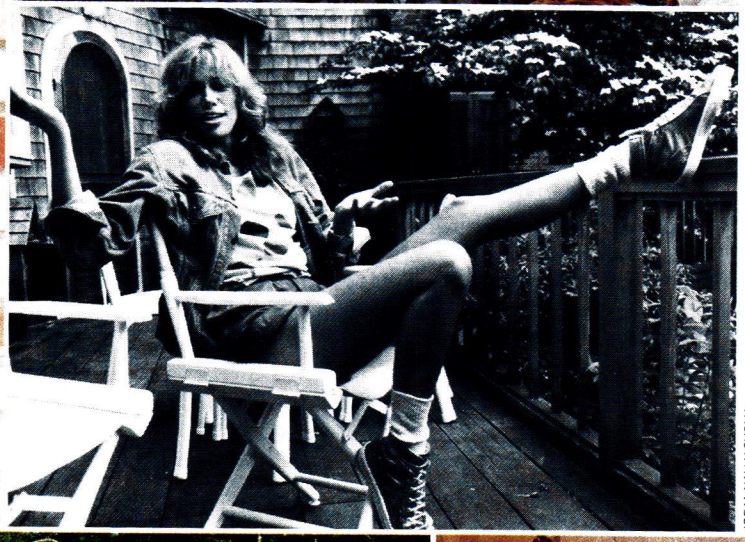


Simon rehearses in the living room, right, for her upcoming album. Far right from top: The backyard cobblestone walkway winds through an arbor near the swimming pool; the drawings for Simon's children's book, *Amy the Dancing Bear,* are by Margot Datz; the Oscar that Simon won for the song "Let the River Run" from the film *Working Girl* sits next to an antique silver pitcher. Details see Resources.





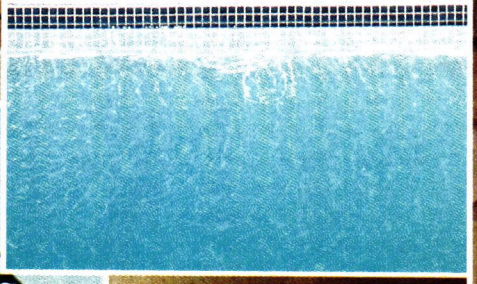
The Tea Room, left, a screened-in deck outside the master bedroom was built by Kevin Sylvia of West Tisbury. Below left: Simon takes five on the west deck. Below: Detail of the trompe l'oeil wall mural in the entrance hall. Below left: The picket fence surrounding the pool was dubbed Howard's Wall in honor of the caretaker.

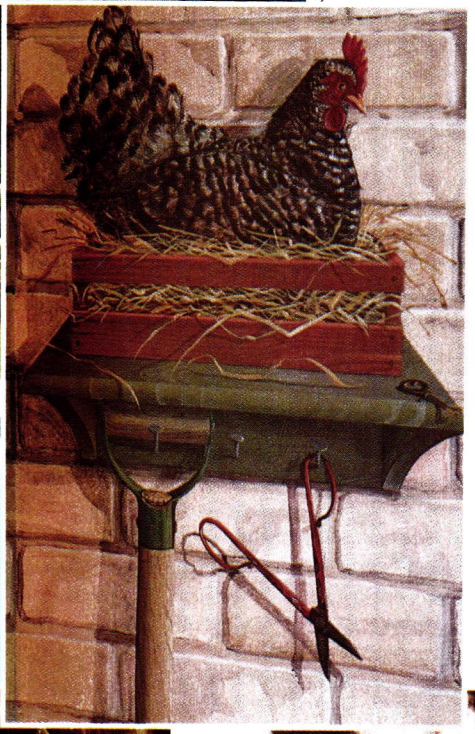


JOE McNALLY/SYGMA









The kitchen, above, has a rustic informal look. Top: Ducks peck away at bread crumbs in the entrance hall. Right: Simon performs on the beach in Gay Head. Center right: Roller skates cover the floor of the "barn." Far right: Jonny, the miniature poodle.



PETER SIMON/RETNA





wedding, James, both his parents, and three of his four grown siblings were year-rounders. That was Carly's first island winter in J.T.'s "cabin back in the woods," as he called it in the song "Mud Slide Slim." Carpentry was going on at the time and has continued ever since without much interruption—at an average rate of one room or outbuilding added per year.

To identify the original two-rooms-plus-sleeping-loft within the sprawling eccentric structure that gradually accreted around them makes for a challenging visitor's game. I'm disqualified, of course. As of fifteen years ago, having found the Vineyard agreeably casual, not to say funky (Nantucket, it turned out, is the island where one dresses for dinner), I became a regular summer guest.



So I have been able to observe how whatever's happening in the Big City falls away as Carly boards the ferry in Woods Hole, to feel her longing and relief, the potent sense of goodbye-to-all-that. On one of my visits we wrote a song together—"Never Been Gone"—about how it feels to return to the island. As the years passed, I watched the rough-hewn cabin evolve into a storybook castle.

In the seventies James would sketch out haphazard plans for each addition himself. As a consequence, nothing fits together in quite the conventional way. With a quirky nautical charm, one spiral staircase leads up from the kitchen directly into the master suite; another terminates in a glassed-in tower, barely large enough to practice guitar, barely high enough to spy a glint of blue sea above the distant treetops. It's the property's only water view.

At many Vineyard estates, spectacular ocean vistas make landscaping, even decorating, more or less irrelevant. No doubt to compensate for their landlocked situation, Carly *(Text continued on page 202)*







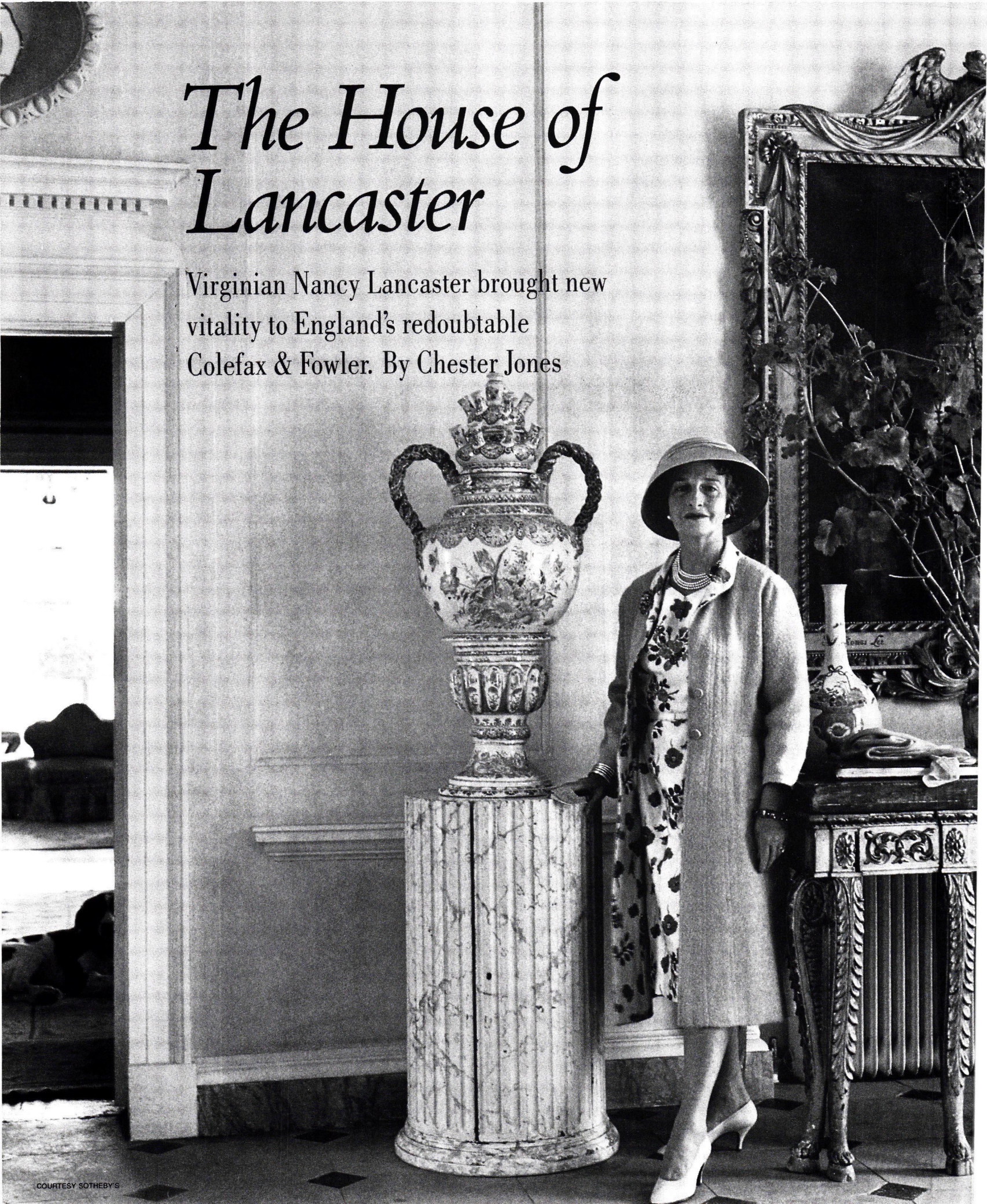
Simon, above, poses on her bed in her older sister Joey's floppy hat. Above right: A fire warms the kitchen hearth. Photo above mantel is by her brother, Peter. Center right: The east deck, one of nine wooden decks on the property, overlooks the front lawn and garden. Right: Sunlight pours through the living room windows onto a window seat.



The tranquil atmosphere of life on Martha's Vineyard is captured in Simon's master bedroom. Natural light from the starburst window and terrace illuminates the airy room.

The House of Lancaster

Virginian Nancy Lancaster brought new vitality to England's redoubtable Colefax & Fowler. By Chester Jones



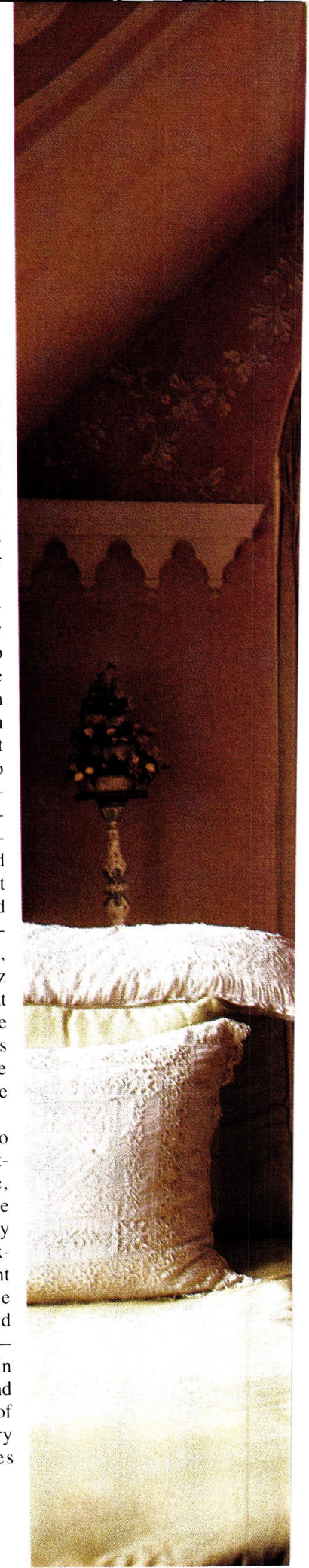
COURTESY SOTHEBY'S



Nancy Lancaster, opposite, posing in the hall at Haseley Court, Oxfordshire, for Cecil Beaton. This page: It is the accumulation of details that makes the Yellow Room in her London flat so masterly. The portraits are perfect in scale as are Fowler's magnificent yellow silk taffeta curtains.

DERRY MOORE





The ability of the late John Fowler as a decorator reached its full maturity under the influence of Nancy Lancaster, a woman with the most remarkable and assured taste, who had acquired Colefax & Fowler after the war when Lady Colefax retired. Born into a distinguished Virginia family from Albemarle County, she was educated mainly in France before coming to England in 1915 to stay with her aunt Nancy, wife of Waldorf Astor, later second Viscount Astor. Here she found herself at the center of a busy social milieu; Cliveden was constantly full of politicians, artists, and the most colorful personalities in the land. Lytton Strachey noted how impressed he was by her at one such gathering, and Nancy's enthusiasm for houses, furniture, and works of art quickly drew the attention of her aunt's friends and relations.

In 1919 she was again invited to Cliveden, this time to get over the tragic early death of her first husband. On the ship coming over she met Ronald Tree, her late husband's American cousin who had been brought up and educated in England. Soon afterwards they were married. Their first thoughts were of living in America, and so they rented a house in New York from Ogden Codman Jr., the architect who was coauthor with Edith Wharton of *The Decoration of Houses*. They then acquired Mirador, the family house in Virginia that had belonged to Nancy's grandfather and where she was brought up. When they proceeded to do it up, Nancy's inclination, even at this early date, was to use old chintz to create a soft and faded atmosphere that must have reflected the nostalgia for the house she remembered as a child. She was intensely patriotic in her feeling for the South and flew the Confederate flag over all her houses.

In 1926 the Trees returned to England. First they leased Cottesbrooke in Northamptonshire, then Kelmarsh Hall in the same county. Just before the war they moved to Ditchley Park, in Oxfordshire, which they bought lock, stock, and barrel—the house, a 3,000-acre estate, and practically all of its contents—not an uncommon practice in those days. Both Kelmarsh and Ditchley were built by one of the great eighteenth-century English architects, James

The long gallery at Mereworth Castle, Kent, above, which was the home of Nancy Lancaster's eldest son, Michael Tree. Right: The Gothic bedroom at Haseley Court was painted to look like grisaille decoration on plaster. Opposite: The geometry of the ceiling makes the bedroom seem like a fantastic tent.



TOP LEFT: MICHAEL WICKHAM
OTHERS: HORST





The Tobacco Bedroom at Haseley Court with its scenic wallpaper by Dufour based on a popular 18th-century romance. The Brussels-weave carpet is the original Roses & Ribbons from which the Colefax design is now copied. Details see Resources.

Gibbs. It was Nancy Lancaster's restoration and decoration of these two important houses and their gardens that earned her such acclaim in the years before the war. During the war Winston Churchill and his staff used to stay at Ditchley at those times of the full moon when Chequers was considered vulnerable to enemy bombing. After the war the Trees' marriage ended, and Nancy was briefly married to Claude Lancaster, the owner of Kelmarsh.

When John Fowler met Nancy Lancaster, he was still on the threshold of his career. She, on the other hand, had an established reputation as a superb hostess and a beauty of her day. Her connections with the aristocracy and the smart county hunting set were worlds apart from anything that Fowler had known in his own social background. She was familiar with the great houses and loved the life that went on within them.

In 1954 she found Haseley Court in Oxfordshire in a state of near dereliction. She and John Fowler embarked on the most remarkable collaboration in the restoration of this house and transformed it into a place of such rhythmical beauty, wit, and comfort that it must stand as a paragon of its kind. After all the important houses Nancy Lancaster had lived in, Haseley might have appeared less promising, but she saw its potential.

At first glance the completed decoration appears to have all the characteristics of an eighteenth or early nineteenth century house. This, however, was not the case, as it lacked strict uniformity. In those days the furniture was likely to have been en suite and the choice of furnishing fabrics kept to a minimum. Her approach was very different. The house presents us with a well-used and handed-down look that is the very antithesis of historical correctness. It was the victory of the imagination over scholarship. This does not mean that the way its decoration evolved was haphazard; it was in fact an expression of pure creativity, with all the authority and discipline that one would expect of a fine building.

It was in the creation of this house, where he worked so closely with Nancy Lancaster, that Fowler learned the lessons that he





The hall at Haseley, above, with its glorious Palladian chimneypiece. The furniture matches the room's strong architectural mood. Brackets and busts, together with the garniture of blue and white delft, relieve the room's severity.



Another view of the hall at Haseley, above, with an amusing mixture of things: croquet mallets, a red dog basket matching the curtains, and a pig boot brush. Left: The bed and dressing table in the Tobacco Bedroom are pure white against a background of browns and warm grays.

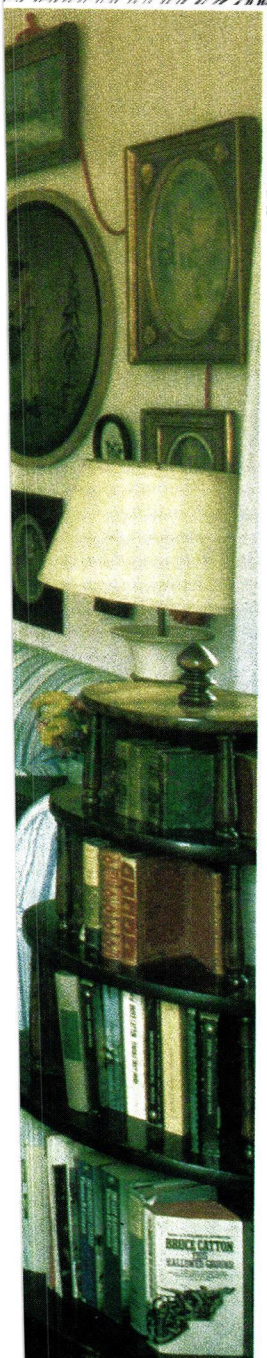
HORST



Nancy Lancaster, opposite above, photographed on the Haseley terrace by Cecil Beaton, with the topiary in the garden behind looking like an army of attendant servants. Left: The dining room of the Coach House, Oxfordshire, is a study in grandeur on a Lilliputian scale. Below: The Coach House sitting room has a muted color scheme that disguises the absence of architectural interest and plays up the walls' decoration. Opposite below: The pattern throughout Nancy Lancaster's bedroom at the Coach House is Colefax & Fowler's Angoulême.

COURTESY SOTHEBY'S





was able to put to such good use later in his career. There is little doubt that, although his skill in painting rooms and creating the correct effects in curtains and upholstery contributed much, the driving force was hers. The choice of furniture and the conception of these rooms reflect a strength of purpose and a level of imagination that must have been quite new to him.

Fine interiors with elaborate plasterwork, sculptured overdoors, and a profusion of carved detail did not intimidate her as they might those new to the experience. She understood how magnificent furniture, chandeliers, and a wealth of possessions could enhance the charm of life. At the same time there was an edge to her talent which inclined her to irreverence. She had what Cecil Beaton referred to as a "healthy disregard for the sanctity of 'important' pieces." She could put the ordinary and appealing beside the grand and important so that the overall effect was totally unpretentious. It was this self-confidence which, combined with John Fowler's eye for tone, texture, and detail, resulted in Haseley Court becoming the apotheosis of the Colefax & Fowler style. A perfect sense of scale was fundamental to Nancy Lancaster's talent, and in large spaces this is of the greatest importance. Once the decoration was complete, she then humanized it, making it comfortable with small touches, wonderful china, and flowers. The flowers in her rooms were as glorious as those in her gardens, and into these she channeled infinite love and care. Husbands she liked; houses she liked more—"they last," as she pointed out—but perhaps she liked gardens most of all.

> Nancy Lancaster could put the ordinary and appealing beside the grand and important so that the effect was totally unpretentious



DERRY MOORE

There were other, more pragmatic, aspects to Nancy Lancaster's style of living that were unusual in large houses at that time. English country houses were often large, drafty, and ill lit. They had little or no central heating and plumbing of the most curious sort. The bathrooms were large bleak rooms with linoleum floors. The ratio of bathrooms to bedrooms resulted in some arduous plotting early in the

(Text continued on page 208)





Set in the spirit of autumn, Herend's hand-painted Rothschild Bird china from Scully & Scully, NYC, right, is matched with Tiffany's Audubon flatware, a Stephen Dweck twig dish from Bergdorf Goodman, NYC, Scully & Scully's porcelain birds, and Bellini handcrafted water and wine glasses from Lalique. Salt and pepper shakers from Tiffany, lace-trimmed antique table linens from Françoise Nunnalle, NYC, candle shades from Scully & Scully, and Oriental-style rattan chairs from Robert Allen. Flowers by David Goodman, NYC. Opposite: Gathered for a Roman feast are Wedgwood's Florentine Black china, Baccarat's bacchanalian-size goblets, silver by Siècle at Lalique, Paris, salt and pepper shakers from Cartier, etched-crystal head from Daum, and linens by Bebe Winkler, NYC. Details see Resources.



Pride of Placesetting

Tables dressed in holiday finery have distinct personalities all their own, from Roman restraint to golden glamour and sylvan bliss

Produced by Eric Berthold Photographs by Michael Mundy





Simple metal chairs, above, from Kostka of America are pulled up to an English Regency-style table from Baker Furniture with Wedgwood's Florentine Black. The bowl by Georg Jensen is adorned with silver grapes, which add a sensuous touch. Right: Tea for three takes on an Empire feel with Ceralene's china and tea service inspired by Paris's Palais Garnier. Flatware is an exclusive Ward Bennett design for Sasaki. Topped with strawberries, Le Must plate from Cartier. Vase from Wedgwood, chair from Blair House.

The glamour of Haviland & Parlon's gold-painted porcelain, above, is enhanced by Oneida's Golden Arbor flatware, Saint-Louis's gold-encrusted glasses and decanter, and Buccellati's gilded salt and pepper shakers. Tureen with a botanical design from Royal Copenhagen, Val St. Lambert crystal candlesticks from Bergdorf Goodman, flower bowl from Wedgwood, linens by Bebe Winkler. Napkin rings and clock from Cartier, chairs from Blair House. Right: Stacks of Lenox's gold-rimmed china, piles of Golden Artistry flatware from Oneida, and a group of glasses from Sasaki are in party position. Candlesticks from Mottahedeh, vase from Baccarat.





STYLED BY JOHN RYMAN



Wooden plates from D. F. Sanders, king-size goblets from Platypus, NYC, and bamboo-handled sterling flatware from Buccellati on Anatole Tapestry from Brunschwig & Fils suggest a medieval setting. Elsa Peretti's heavy glass bowl and plates for Tiffany, reproduction of an 18th-century French tureen from Mottahedeh, sterling wine coaster from Tiffany, coiled snakelike napkin rings by Chateau X, and 18th-century pillow from Françoise Nunnalle. Chairs from Manor House, NYC.

SOURCES

SAMPLES

Design Unleashed

HG collars canine-motif fabrics that let man's best friend up on the furniture

By Eric Berthold



Gulliver, above, from Robert Allen. Below, clockwise from top left: Whippets from Lee Jofa; Hunting from Hines & Co.; Whippets from Lee Jofa; Staffordshire Dogs from Baker; the Hunting Toile from Brunschwig & Fils; Fox Run from Cowtan & Tout; Fred from Stroheim & Romann; and the Setter from Cowtan & Tout. Details see Resources.



Being dogmatic comes easily to designers this fall and with good reason—these precious pooches are irresistible. Taken from nineteenth-century English earthenware, giant-size Staffordshire dogs ornamenting a glazed cotton chintz are perfect for a royal country look from Baker Furniture. Slender statuesque hounds on Whippets from Lee Jofa strike a stately pose. And a mix of smiling dogs of all sorts, from beagles to Pomeranians, reappear on a 1950s pattern from Norton Blumenthal in a dramatic array of colors such as vivacious pink and cool blue. Man's best friend, immortalized on chintz, toile, and cotton, adds character to any room—retro, modern, or classic.



Left from top: Dalmatian spots from Rosen & Chadick Textiles; earthenware Staffordshire dogs depicted on glazed cotton chintz from Baker; a mixture of breeds from Norton Blumenthal; and the Hunting Toile from Brunschwig & Fils.





MONICA STEVENSON



WHO'S LOWEST?
LET'S FINALLY GET TO THE POINT.



NOW IS LOWEST

Of all soft pack 100's.
By U.S. Gov't. testing method.

Competitive tar and nicotine levels reflect the FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

ALL BRAND STYLES ABOVE ARE 100mm. © 1989 R.J. REYNOLDS TOBACCO CO.

BOX, BOX 100's: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK FILTER, MENTHOL: 1 mg. "tar," 0.1 mg. nicotine, SOFT PACK 100's, FILTER: 2 mg. "tar," 0.2 mg. nicotine, SOFT PACK 100's, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette by FTC method.

Forging Ahead

(Continued from page 154) techniques, Dubreuil's evolving style now looks back more to the 1950s than the 1750s—but with the same verve and whimsical esprit.

A strong sense of irony reveals itself in the way he puts things together. In the kitchen, dominated by a huge 1700 country armoire, his one-off table and Ram chairs appear convincingly bucolic. A few antiques salvaged from his dealer days—Louis XVI chairs in the bedroom, a Directoire bed—and a rare eighteenth-century chest from Bordeaux lend a spare formal mood to an apartment that seems quintessentially French. Even in this august company, the Dubreuil pieces more than hold their own.

With the emphasis firmly on things "looking right," comfort tends to take a backseat at the garage. Dubreuil's is not the kind of furniture you sink into with a contented sigh and switch on the TV: his Paris chairs, shaped like leopards ready to pounce, are just about as yielding. Nor is it that kind of apartment. The romantic austerity that permeates much of his work has been carried over into his surroundings, which reflect the absorbed reclusive existence he leads there.

Only in the bedroom, a sanctuary of rich Indian silks and rare objects, does something like coziness threaten to break out. With a Londoner's affection for the shabby-genteel, Dubreuil has used one of those photomurals that more often grace the walls of doctors' offices to wrap himself in the autumnal glow of a fake forest. "It's perfectly hideous," he admits with an elfish grin, "but it works, particularly at night. The world could crumble outside, and I would not care a bit."

Due to Dubreuil's tight quality control and low output, his pieces are rare. If he gets out ten of the Paris chairs a month, he feels he has done well. The pressure to expand, to employ more people, to go into mass production is overwhelming. So far he has stubbornly resisted the lure, as he puts it, "of turning into a factory, of selling a name and letting the product become bland."

In the tradition of the maverick furniture maker, Dubreuil is determined to go on doing only what interests him, even if it means raising his prices to moderate demand (Ruhlmann's rule). "I refuse to get any bigger," he says softly, mutiny in his voice, as we descend into the lower depths. "Otherwise, there's no point. I'll get out of furniture, do something else. Maybe go and live in the country"—he pauses, waiting out a sudden baleful roar of the forge—"and grow potatoes." ♠ *Editor: Amicia de Moubray*

Carly Simon

(Continued from page 186) designed rock gardens, stone walls and paths, wooden decks (there are nine), and stained-glass windows. She even dotted the rolling meadows with grazing horses and sheep.

After their breakup, James bought a waterfront spread, while Carly continued to embellish, renovate, and expand the old homestead. The tower started to collapse, so she had it rebuilt. She hired Hugh Taylor to construct a "barn" on the far side of the pool, with a dance floor cum roller rink downstairs and a two-bedroom guest apartment above, now commandeered by her two teenagers.

The entrance hall seemed to lack a distinctive character—until Margot Datz, a local painter friend, suggested a potting shed motif. The resulting trompe l'oeil wall mural so pleased Carly that she invited Datz to illustrate her children's book, *Amy the Dancing Bear,* edited by another Vineyard pal, Jacqueline Onassis at Doubleday.

"I'd be so much more prolific without this house," she once fretted, not really complaining. "It absorbs my creative impulses. It's a paint box. Before I pick up the guitar, I'll start rearranging cushions or fruit in bowls. I'll draw plans for a new wing."

This was in a time of real-world vicissitudes: romances kindled and extinguished, records stiffed, her career in eclipse. Then she fell in love again, signed with a new label, remarried, bounced back with a big single, a hit album, two film scores, an Oscar. Although her notorious fear of performing publicly has kept her off concert stages for a decade, two summers ago she was persuaded to film an HBO special on a Gay Head dock in front of a local audience. For an encore she sang our Vineyard song, "Never Been Gone"—a hometown favorite, like Tony Bennett's "I Left My Heart in San Francisco" or Billy Joel's "New York State of Mind." The final verse and chorus go like this:

Seagulls cry and the hills are green
And my friends are waiting for me
Great ambition is all a dream
Let me drown my pride in the sea
I'm bound for the island
The tide is with me
I think I can make it by dawn
It's night on the ocean
I'm going home
And it feels like
I've never . . . I've never been gone. ♠

Editor: Ruth Ansel

"MENEMSHA" BY CARLY SIMON AND PETER WOOD. COPYRIGHT © 1983 BY C'EST MUSIC AND CHYTHEFIELD MUSIC. "NEVER BEEN GONE" BY CARLY SIMON AND JACOB BRACKMAN. COPYRIGHT © 1979 BY C'EST MUSIC AND MAYA PRODUCTIONS LTD.

Bermuda in Bloom

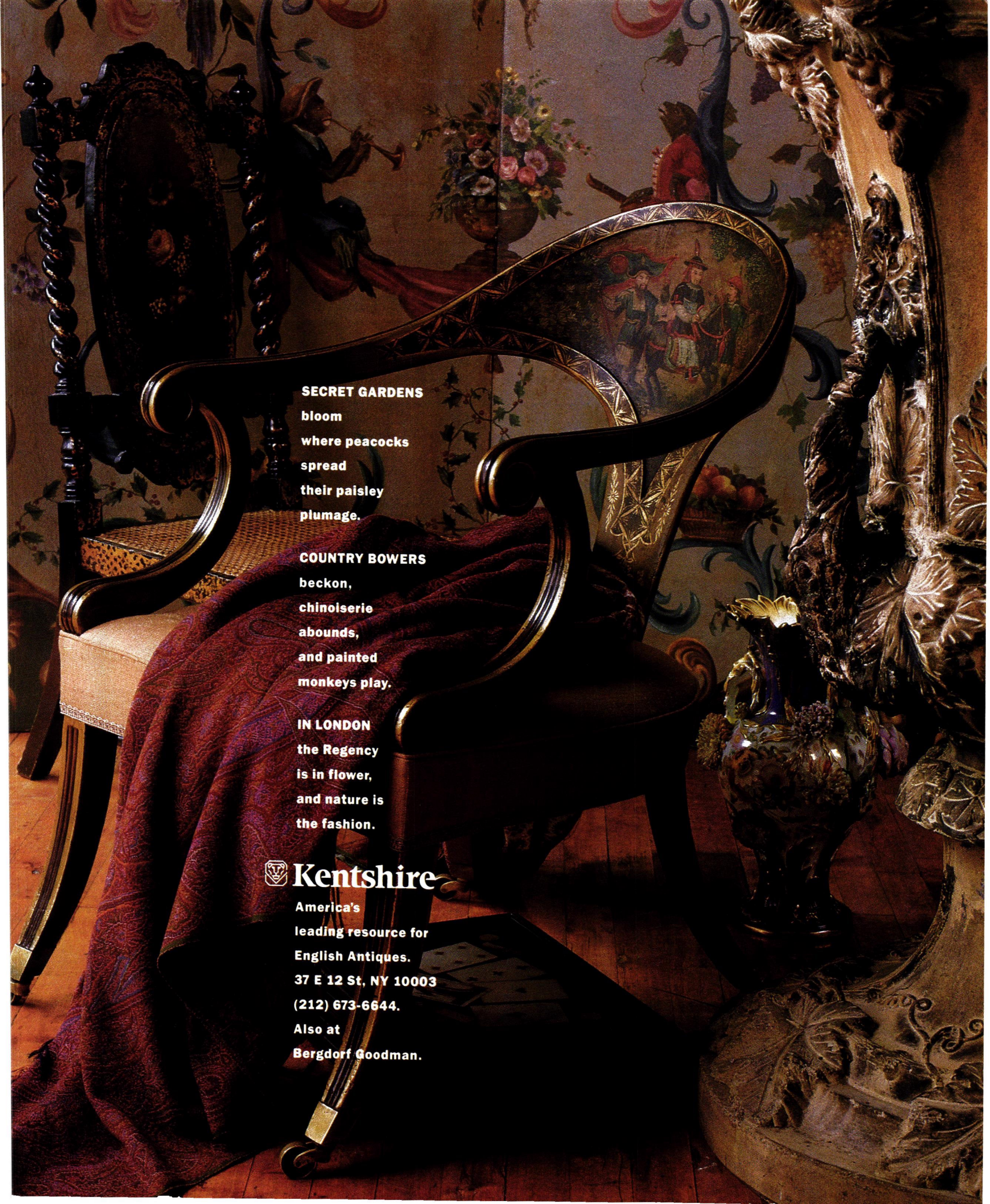
(Continued from page 147) opened from a subtropical orchard onto the final surprise: the perfectly straight tile-paved avenue of a formally planted garden. I found myself on the main axis of a classical landscape that could almost have come from the pages of Edith Wharton's *Italian Villas and Their Gardens*—though this Italian garden is lined with immense Bermuda coral stone pillars and planters. Reminiscent of the Tuscany of Bernard Berenson and Harold Acton, the entire composition dates from the early 1950s, when it was laid out by an earlier generation of the family that still maintains it faithfully.

The creators of the garden wrapped its rustic pillars in passionflowers, bougainvillea, honeysuckle, ipomoea, wisteria, and fragrant stephanotis. Terra-cotta pots custom-designed in Florence still brim with pink and red geraniums at regular intervals along the path, and the stone planters spill forth masses of pink and blue petunias. More pots atop the pillars sprout yellow and orange marigolds—setting off a startling combustion of color.

Beyond a pergola covered with more bougainvillea, pink tecoma, and potato vine is a formal rose garden. Nine violet-bordered beds contain more than 350 rosebushes, mainly modern varieties. "Roses are said to be difficult to grow in Bermuda," the mistress of the island remarks, "but with proper care the results can be spectacular. Besides constant spraying, feeding, and pruning, the roses need an enforced rest period."

Oleander, a naturalized plant for which Bermuda is famous, surrounds a traditional orangery with a typical Bermuda tile roof. Through French doors one can contemplate the expanse of blue ocean on one side and the tranquil sheltered landscape on the other. The marvel of this garden is that it brings Mediterranean *abbondanza,* a soothing lushness, to a dry windswept mid-Atlantic island.

In the days of the Spanish Main, pirates claimed every island had its secret. It is no wonder that the owners of this island want to keep their secret in the family. ♠


SECRET GARDENS
bloom
where peacocks
spread
their paisley
plumage.
COUNTRY BOWERS
beckon,
chinoiserie
abounds,
and painted
monkeys play.
IN LONDON
the Regency
is in flower,
and nature is
the fashion.
Kentshire
America's
leading resource for
English Antiques.
37 E 12 St, NY 10003
(212) 673-6644.
Also at
Bergdorf Goodman.

HG Connections

A Guide to Product Information and Services from Our Advertisers

HG CONNECTIONS, a directory of advertisers who appear regularly in House & Garden, offers additional information about their fine products. Circle the number on the attached card that corresponds to your selection and complete the form as requested. Send to: HG, P.O. Box 1608, Riverton, NJ 08077-9908.

ART & ANTIQUES

1. **America's International Exposition of Fine Arts and Antiques:** Unparalleled in scope, this prestigious international antiques show has received a reputation for its elegant style and high standards of quality. Over 90 participating dealers. Send for handsome 4-color catalog. $10.00.

2. **Eleganza Ltd.:** America's largest collection of museum reproductions. Statues, figurines, Greek vases, frescoes, in bonded marble, terra-cotta and bronze. Send for our 112-page full-color catalog with essays concerning each work. $6.00.

3. **Mill House Antiques:** In a glorious setting, 17 showrooms filled with English and French antique furniture, chandeliers, accessories and works of art, replenished by frequent buying trips to Europe. Closed only on Tuesday. Brochure free.

4. **Stephanie Hoppen Inc.:** The look of London is now in New York. Visit our new gallery to see our exquisite collection of antique pictures and collectibles chosen with an eye for the unusual. Send for our 36-page brochure, *Decorating with Pictures*. $10.00.

AUTOMOTIVE

5. **Jeep®:** Just one ride in the Jeep® Cherokee, with the most powerful engine in its class, or the Jeep® Wrangler, Comanche or Wagoneers will prove why "There's Only One Jeep®..." For catalog call 1-800-JEEP-EAGLE or circle #5. Free.

HOME & DESIGN

6. **Advent Home Loudspeakers:** No matter what size room or decor, Advent loudspeakers have the looks and sound to match. From the sleek pecan-accented towers to the high-tech Eurostyle indoor/outdoor mini loudspeakers, let Advent enhance the beauty and acoustics of your home. Catalog free.

7. **Allmilmo:** Fine cabinetry and furniture custom-manufactured for the highest standards provide an extraordinary array of interior design possibilities for every style of contemporary living. Send for our comprehensive literature package. $10.00.

8. **Amana Kitchen Planning Guide:** A 40-page color brochure helps you equip your kitchen with Amana built-in appliances: Radarange® microwave ovens, refrigerators, freezers, ranges, ovens, cooktops, laundry products and dishwashers. $2.00.

9. **American Standard:** Beautiful brochures show an exclusive selection of classic and elegant bathroom and kitchen fixtures and faucets. Choose from timeless designs and harmonious colors to create your dream bathroom and kitchen. $3.00.

10. **Andersen Corporation:** A 24-page full-color booklet, *Windows and Patio Doors*, featuring our complete product line. Along with Andersen's Perma-Shield low-maintenance windows and patio doors, this handy booklet features "High-Performance" insulating glass, the Frenchwood Patio Door, Circle Top windows and Concept IV sunspaces. Basic size charts included as well as energy facts about Andersen's products. Free.

11. **Armstrong World Industries:** Fashion is in the spotlight in this new booklet, which shows the latest styles in vinyl flooring and contains the most up-to-date information. Focuses on the latest trend: vinyl originals that don't seek to imitate other types of flooring but have their own distinctive look. The booklet also provides useful facts for shoppers on no-wax surfaces, installation and proper floor care. Free.

12. **Arthur Sanderson & Sons:** Receive a swatch card set consisting of 5 different patterns from our woven jacquard collection—plus an informative brochure telling the history of Sanderson in photographs and a brief essay. $1.50.

13. **The Atrium Door & Window Company:** As a sliding glass door alternative, the Atrium Door® will provide beauty, energy efficiency and security. Color photographs illustrate their use in remodeling and in new construction. Brochure $1.00.

14. **Baldwin Grand Pianos:** Discover how a fine grand piano is constructed and why Baldwin is one of today's most distinguished pianos, preferred by world-famous pianists such as Leonard Bernstein, Stephen Sondheim, Andre Previn and Michael Feinstein. Styles, sizes and finishes detailed in full-color catalog. $2.00.

15. **Bernhardt Furniture:** Marks its 100th anniversary with the Centennial Collection, a series of living room, dining room and bedroom furnishings in the spirit of Thomas Chippendale. Catalog $10.00.

16. **Brita Water Filter System:** For great-tasting water right from the tap. The unique Brita filter eliminates 90% lead and copper, softens water without sodium and removes chlorine. At fine department stores. To order or for more information call 1-800-24-BRITA or circle #16. Free.

17. **Bruce Hardwood Floors:** A new consumer leaflet to help guide the consumer in choosing and maintaining a wood floor. Over a dozen color photographs of Bruce hardwood floors in both planks and parquet. 25¢.

18. **Carol Gratale, Inc.:** The Carol Gratale Signature Collection is an elegant group of cast bronze and iron furniture and accessories inspired by the late Diego Giacometti. Any selection from our brochure is available in custom sizes and finishes. Free.

19. **Century Furniture Company:** Brochures illustrating Century's traditional, Oriental and contemporary wood collections as well as upholstery and an occasional line. $3.00.

20. **Chadsworth Columns:** Authentic replication of Greek and Roman orders. Our replication architectural wooden columns are available in pine, redwood and other wood species. Diameter 6–36 in. Height to 40 ft. Chadsworth—Expect the best! Catalog $4.00.

21. **Colefax & Fowler:** Offers a wide range of fabrics and wallpapers epitomizing the English country-house look, an essentially simple and romantic style combining elegance and comfort. Available through Cowtan & Tout in New York. Send for brochure from Colefax & Fowler in London. Free.

22. **Country Curtains:** Curtains in cotton muslin or care-free permanent press. Some with ruffles, others with lace or fringe trims. Also tab curtains, lined and insulated styles, balloons, festoons, lots of lace, bed ensembles and more. Catalog free.

23. **Cy Mann Designs, Ltd.:** Innovative manufacturer/importer offering comprehensive collection of contemporary furniture, including electronic storage systems, seating, tables and accent pieces. Known for its attention to details and exciting materials. Catalog $50.00.

24. **Cynthia Gibson, Inc.:** "Pretty Rooms," Cynthia Gibson's second collection of fabric and wallpaper—fresh and beguiling florals, chic moirés and romantic ribbons all coordinated in pastel colors. For more information call 1-800-272-2766 or circle #24. Free.

25. **DFC Designers Furniture Center:** There is only one showroom in New York where you can find the complete Kreiss Collection plus high-end contemporary furniture. Send for more information. Free.

26. **DuPont Corian®:** Creating with Corian® A 20-page color brochure with photographs and suggestions for beautiful and practical ways to use Corian® Free.

27. **Edgar B Furniture:** Nation's best selection of traditional and contemporary furniture. Always save 40–45%. Bedroom, dining room, living room, library. Personal consultant helps you. Call 1-800-255-6589 or 919-766-7321 (Key code #35290035). Send for 276-page catalog. $15.00.

28. **Elkay Manufacturing Co.:** Elkay's noted Contemporary and Traditional Gourmet triple, double and single stainless-steel compartment sinks, as well as sinks for the laundry, bar and lavatory, are featured. The Sculptura, Elkay's new colorful addition is included along with faucets, dispensers and accessories. Catalog $1.00.

29. **Expressions:** Custom-upholstered sofas, chairs, sleepers, sectionals, chaises. Delivery in 45 days. Choose from among more than 150 frame styles. Select from over 1,000 unique designer fabrics. For more information call 1-800-544-4519 or circle #29. Free.

30. **Franke, Inc.:** New 20-page full-color catalog of kitchen sink designs in stainless steel and color. Including custom-fitted color-coordinated accessories and hot water dispensers. Plus a full line of faucets. $3.00.

31. **Frank Lloyd Wright Decorative Design Collection:** Beautiful full-color catalog features over 75 reproductions of FLW design authorized by the Frank Lloyd Wright Foundation. Furniture from Atelier International/Cassina; art glass windows from Oakbrook-Esser Studios; fabrics, wallcoverings, rugs from Schumacher; china, crystal, silver from Tiffany & Co. $6.00.

32. **Frederick Cooper Inc.:** A mini magazine-style look at excerpts from Frederick Cooper's extensive new collection of lamp designs. Hand-painted porcelains, hand-finished metals, carved woods, in Art Deco, Art Nouveau and traditional designs. $3.00.

33. **Gaggenau:** Major appliances that are a departure from ordinary to innovative in size, function and versatility. Brochure $5.00.

34. **GE:** Welcome to the kitchens of Monogram. A complete line of built-in appliances. Send for our 40-page full-color catalog. $5.00.

35. **Glen Raven Mills, Inc.:** Awnings, patio covers, marine uses, etc. Sunbrella® 100% acrylic canvas-type fabrics. Regular Sunbrella® which offers over 80 stripes and solids, is colorfast. Sunbrella Firesist® is fire-resistant. Backed by 5-year limited warranty. Brochure free.

36. **Gracie, Inc.:** You can judge this book by its beautiful cover. Send for the Gracie catalog with its one-of-a-kind hand-painted cover. $20.00.

37. **Hanmars Potpourri, Inc.:** The best-quality genuine fur rugs, throws and pillows in stock and custom sizes. Genuine zebra rugs as well as stenciled cowhide and calf designs in zebra, leopard and all spotted animal prints. Send for literature. Free.

38. **Harden Wishmaker Brochure:** A dramatic presentation of solid cherrywood and upholstered reproductions for living room, dining room and bedroom. Brochure $2.00.

39. **Haviland & Co., Inc.:** The finest name in French Limoges porcelain. Our legendary attention to detail has been a Haviland tradition since 1842. Send for our full-color brochure of the many beautiful patterns available. $1.00.

40. **Hefty Designs Wastebaskets:** The first line of wastebaskets with innovative functions, like a locking bag retainer ring, and superior design. Available in stylish basket and lid colors. Send for more information. Free.

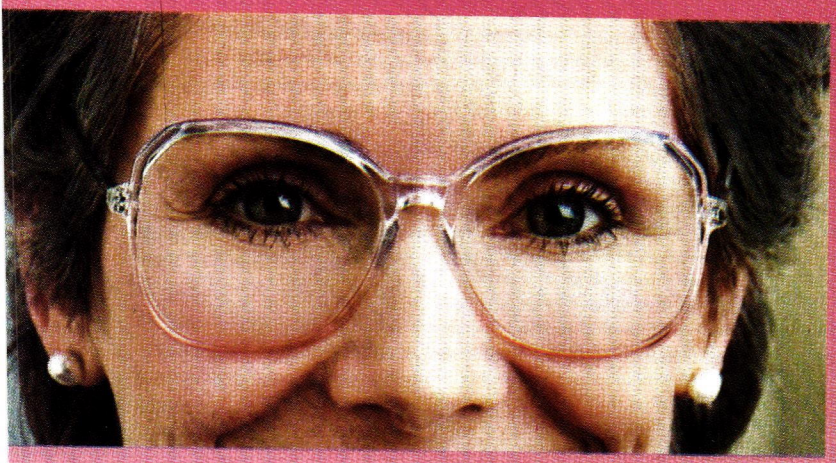
41. **Henredon Furniture Industries:** A comprehensive selection of sofa, love seat, chair and modular designs, from refined traditional to casual contemporary. Many designs can be made by-the-inch to meet specific needs. Catalog $4.00.

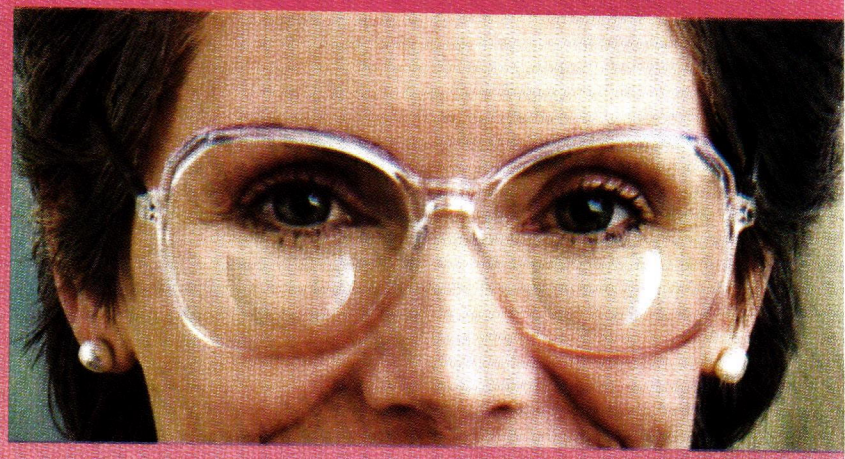
42. **Hoboken Wood Floors:** Custom Classics and Custom Border collections. Full-color brochure features a wide range of unique design options for domestic and exotic wood species. $2.00.

43. **Houlès USA, Inc.:** Handcrafted and made with the finest silks, cottons and wools, passementerie by Houlès is more than just decoration—it is an art. One of Paris's top creators of elegant tassels, braids and fringe, Houlès has made its U.S. debut with showrooms in Los Angeles and at the D&D Building in New York. To the trade only. For nearest representative call (213) 652-6171. Brochure free.

44. **Hunter Douglas:** *The Book of Well-Dressed Windows* showcases Duette, the revolutionary window fashion. Describes energy-saving honeycomb construction and shows rich designer patterns and textures available in soft, silky, one-piece seamless fabric. Free.

If You're Over 40, You've Got a Choice
VARILUX OR BIFOCALS





Varilux®, the proven "lineless" alternative to bifocals.

Over 30 million people are now wearing Varilux, the new kind of eyeglasses that make bifocals obsolete.

Besides not having that distracting, age-revealing bifocal line, Varilux have other, even more important advantages. Unlike bifocals Varilux lenses let you see clearly at all distances – including that critical "intermediate" distance – like the numbers on your car's odometer, or prices on the supermarket shelf.

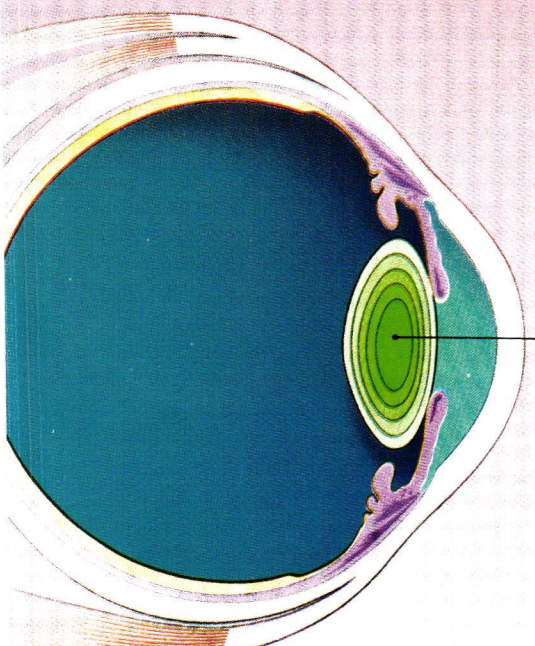
With Varilux, your vision flows naturally and clearly from near, to intermediate to far – without any disturbing lines to get in your way.

Why not bifocals?

First, who wants that obvious, annoying segment line? Second, bifocals only correct for near and far. They can't help at all at the critical "intermediate" range, like Varilux lenses do.

Ask your own eyecare professional about the advantages of Varilux over bifocals. And look for the Varilux Certificate of Origin as your guarantee of receiving genuine Varilux lenses.

PRESBYOPIA. Why people over 40 have trouble telling "3's" from "8's" in the phone book.



Presbyopia is first noticeable at around age 40. It diminishes the ability of your eye's crystalline lens to focus on things up close, such as fine print. Presbyopia is a perfectly natural part of the aging process, and Varilux lenses correct it beautifully.

Crystalline Lens – focuses light on your eye's retina to form an image.

Eye Care. Everyone should have an eye examination at least once a year. Consult your independent eyecare professional for best advice.

© 1989 Varilux Corporation

Or for the location of the Varilux professional nearest you, complete the coupon below or call, toll-free

1-800-562-LENS Ext.550

MAIL TO: VARILUX CORPORATION
P.O.Box 3900
Peoria, IL. 61614

YES! I want to find out more about the exciting alternative to bifocals. Please send me the name and location of my nearest VARILUX professional.

NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

My current form of vision correction is:
Bifocals/Trifocals ☐ Readers ☐
Progressive Lenses ☐ No Correction ☐

HGN-11

VARILUX®
The clear choice over bifocals.

McDermott & McGough

(Continued from page 176) naturally as we live in the present. It's no longer an artifice. The past and present are now a simultaneous experience. It took us a long time and a lot of practice to reach that in our lives."

The room in which I find myself serves as a place of seclusion. It is sparsely furnished, but a profusion of objects are gathered on surfaces—tables, benches, and shelves. Nothing is artificially arranged. "When we photograph, we look into the room, and if it's right, we set up the camera and take pictures," McDermott says. Objects seem to fall into as harmonious a whole as a reed inked in a single stroke on a sheet of rice paper. That kind of simplicity and purity emanates from what might otherwise be felt as a jumble. Walls are left in noble decay, time working pale tonalities in and out of the cracks and pores of old plaster. "Time is God's greatest craftsman," McDermott observes. "Human artistry can't create time's surfaces. No matter how hard we try, we can't counterfeit them until time takes over the counterfeits. We can only collect the genuine fragments—and release them into art."

McDermott invites me to sit by a Federal table filled with books, fruit, and an old Sheffield candlestick. He is wearing an eighteenth-century pigtail with a luxurious black ribbon. He wears smallclothes with linen knee stockings and a soft white cotton blouse. He is somewhat formal in his movements and manner yet comfortable and full of mental animation. An assistant serves us herbal tea from an exquisite blue Canton pot. We are offered fruit, nuts, and rice biscuits. McDermott and McGough are strict vegetarians and Christian Temperance believers. Except for a continuo of intense discussion about art, time travel, and Jesus, all is cast in a vibrant stillness akin to the interior of a Vermeer painting. This interior, however, is clearly Hudson Valley American—but timeless. I am in a world of artists, but that world—the house, garden, interior furnishings, spaces, and time—is the work of art.

"People talk about abstract art," McDermott says. "How abstract can we be? Our photographic still lifes reduce space and form to a single color. Blue. This allows the eye to concentrate on the real content and form of the composition, that is, time. Time and time travel are the true subject and content of our compositions, whether we work with rooms, canvas, or photographs."

As I pass from room to room, I grasp how the artists have molded the past into their creations as if it were as ductile as clay or as malleable as pigment ground in oil. The element of time is no mere patina but has become a spatial dimension, a tangible mass. While others explore more and more sophisticated ways of reproducing the world in full color, McDermott and McGough become more and more abstract and modern in order to reveal to the eye the structure of time, which is at the heart of every work of art. Color obscures the time dimension in a photograph because our eye associates full color with the immediacy of the present. Pure black and white, however, creates a distortion: we do not live in a world of pure value, of shades and tints. So the single color blue functions as a chromatic abstraction. It mediates shades and tints but is sufficiently abstract not to obscure the sense of the past.

We are developing these ideas as we enter a spacious upstairs chamber. Twenty paintings in various stages of completion are propped up against chairs and wall. Some are on bulky old easels. Each one deals with the structuring of time on the picture plane. Peter McGough, his thick blond hair shifting from side to side, holds a long brush between his teeth and several others in his hand. He is minutely shading and outlining a painting that McDermott has previously blocked in. "I like blue," Peter volunteers. "Blue happens to be part of the developing process of cyanotypes. But blue is also good for us because it is the most abstract and universal of the primary colors. People associate it with infinity—or at least the sky. So it helps give a sense of time travel to photographs."

McDermott and McGough are radical painters of the 1980s whose constructive and conceptual work on canvas and in photography has always extended to, and been inspired by, the larger framework of their work in the interiors of their houses.

McGough outlines their approach to interiors: "We get into an old house and set it up with whatever fragments of the past we can find. Any shred of the eighteenth century or before we use as precious materials. We start out with whatever is available. You have to set up and start building the interior somehow. If we find an eighteenth-century chair with no seat in it or a broken teapot, we just put the object in its place as if it were perfect. It's like blocking in a painting. If you assemble enough fragments, the past will appear. You suddenly feel it. You can touch it, smell it, be familiar with it. This is abstract decor."

McDermott interjects: "Even if perfect antiques were available to us, we would use them cautiously. Wear, patina, and fragmentation are time signals. An interior must keep as much of this kind of fabric as possible. Otherwise actual time shift will not happen. You will not be in the past, you will just be looking at collections of objects.

"Paintings are not important. Conservation of time is. The past is being ignored, even erased. It could become extinct. There are millions of people out there in whose consciousness the past simply does not function as a dimension of perception. The past as nostalgia or memory or history is not enough. People must discipline themselves systematically to live in the past in order to live in a *dimensional* present. Society encourages a one-point present by making an institution of obsolescence. We are falsely taught that the past is dead. It never dies." ▲

Editor: Beatrice Monti della Corte

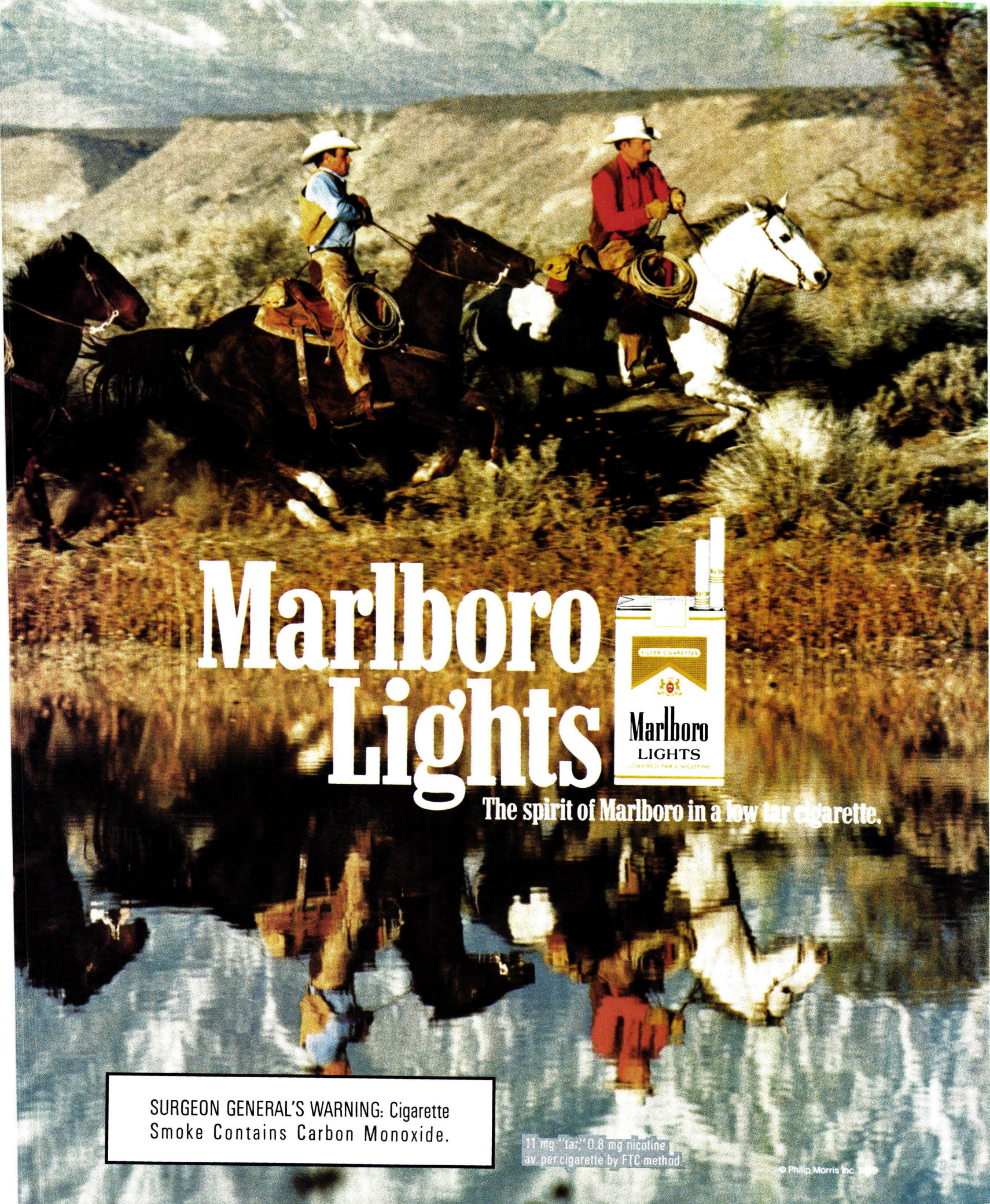
Scented Rooms

(Continued from page 175) recalls. By 1973 she had amassed such an impressive textile collection that when she and Mel, a fashion company executive, got fed up with corporate life and quit their jobs, they were able to stock their own shop.

The Ohrbachs' interest in fragrance was inspired by a giant bowl of potpourri they spotted on a visit to Palladio's Malcontenta near Venice. Experimenting with recipes from old herbal books, they made their first batch of potpourri on their living room floor and gave it to friends for Christmas. Now their factory in Millbrook, New York, ships their fragrant products to specialty stores all over.

Always on the prowl, Ohrbach scours the world's markets for intriguing antiques. "I can find anything anywhere," she claims, and divulges her collecting tips in the just published *Antiques at Home: Cherchez's Book of Collecting and Decorating with Antiques*. The night before a collecting expedition, she empties her purse of nonessentials and throws in some cookies or a piece of fruit. "You have to approach this like a general," she says, only half jokingly. "If you have an apple, you can go that extra mile. You have to be at markets in the freezing cold, the rain, or the falling snow. And you have to figure out a way to get it all home."

Is she perhaps just a bit obsessed? "I think I once was," she admits. "But I can also see myself living in a very simple apartment with gray carpeting and Japanese robes hung on the walls. That would be a challenge." ▲


Marlboro
Lights
FILTER CIGARETTES
Marlboro
LIGHTS
LOWERED TAR & NICOTINE
The spirit of Marlboro in a low tar cigarette.
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.
11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.
© Philip Morris Inc.



Will your phone be ready for the "terrible twos"?

Chances are, the phone your mother used when you were a tot was able to take just about anything you could dish out.

Because there's no doubt it was an AT&T phone.

Today, it's not that simple.

If you want to make sure the phone you use will be as reliable and durable as the one you grew up with, you have to make very sure that it is an AT&T phone.

Then you'll be ready.

AT&T
The right choice.

Copyright © 1989 AT&T. All rights reserved.

Resources

NOTES
Page 43 Hodsoll McKenzie Cloths' printed cottons, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy.

FOOD
Page 107 Decanter, sterling wine coaster, gravy boat, at Vito Giallo, NYC (212) 535-9885.

GREENWICH TIME
Pages 120–21 Chintz wallpaper, 30" wide, $165 roll, by Zoffany, to the trade at Schumacher (800) 423-5881. **122–23** Bowl, $1,650, at S & G Intertrus Antiques, NYC (212) 888-4885. Aubusson, $32,000, at F. J. Hakimian, NYC (212) 371-6900. **124–25** Cornucopia vases, $3,800 pr, at S & G Intertrus. **126** Oak Garland, 21" wide, $87 roll, by Zoffany. **127** Velours Uni, 26½" wide, $369 yd, to the trade at Clarence House (see above for pg 43).

BELLE ÉPOQUE WEEKENDS
Pages 128–37 Antique doors, painting, mantels, similar items at Katherine Apelstein, Marché Paul Bert, Sat.–Mon., Paris 40-11-49-28. **129** Throws, bentwood, similar items at Jean-Paul Beaujard, NYC (212) 249-3790. **130–31** Armoire, chandelier, similar items at Jean-Paul Beaujard. **134–35** Decorative painting, by Irène Groudensky and Agnès Ducos, through Jean-Paul Beaujard. **136–37** Majorelle table and chairs, similar items at Lillian Nassau, NYC (212) 759-6062.

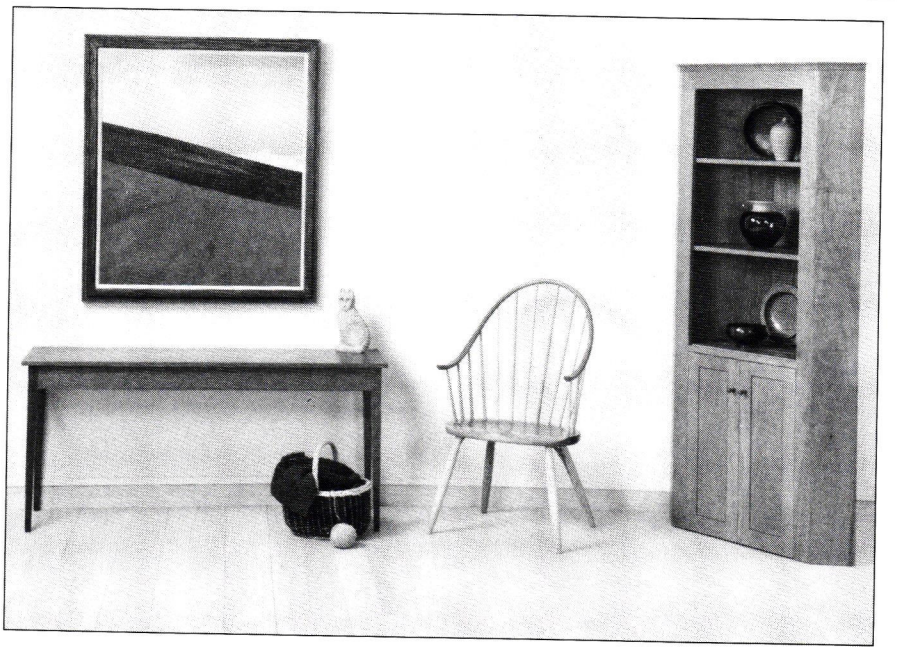
INTERNATIONAL STYLE
Page 139 One-of-a-kind birds, from Buccellati, NYC, Beverly Hills, outside NY (800) 223-7885. **140–41** Silks of blue chairs, curtains, and sofa, from Lisio, Rome 46-05-18. Rococo, George III chairs, commode, similar items at Therien & Co., Los Angeles, San Francisco. Carpet, similar items at Doris Leslie Blau, NYC (212) 759-3715. **142** Silk, from Lisio. Custom silks, from Decour, Paris 45-53-15-24. Daybed, tables, lamp, armchairs, bureau bookcase, similar items at Therien & Co.

FORGING AHEAD
Pages 150–55 Works, by André Dubreuil, from Richard Himmel Antique & Decorative Furniture, Chicago, Palm Beach. **150–51** Steel star lights, £200 ea, from Tom Dixon, London 371-4724.

REVISIONIST HISTORY
Pages 162–69 Architectural woodwork, by Cozzolino Furniture Design, Montclair (201) 746-5550. **162–63** Art Deco chairs, $4,500 pr, Rietveld's original Red-Blue chair, Black-White Military stool, $2,900, at Barry Friedman, NYC (212) 794-8950. Barcelona daybed, $11,949, to the trade through KnollStudio, at Knoll International (800) 848-4400 ext. 286. Davis's Flying Carpet rug, to the trade to order at V'Soske, NYC (212) 688-1150; outside NY (800) 847-4277. Scarpa's Florian table, $2,658, Oyster platter, by Mathew Hilton, $1,017, at Modern Age, NYC (212) 353-3450. **164–65** Breuer's original Isokon chairs, $12,000 ea, cup/ saucer, by Margarete Marks, $350, at Barry Friedman. **168–69** Scarpa's Valmarana table, $4,755, at Modern Age. Rietveld's c. 1940s Zigzag armchair, $12,500, side chairs, $4,500 ea, Olbrich's 1902 candlesticks, Marc painting, $12,500, at Barry Friedman. **169** Head, $20,000, at Ariadne Galleries, NYC (212) 772-3388. Bennett's I-Beam pedestal, $1,280, to the trade at Brickel, NYC (212) 688-2233.

SCENTED ROOMS
Page 174 Lilac paper boxes, $35 ea, at Cherchez, NYC (212) 737-8215.

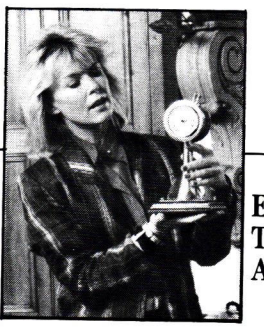
CARLY SIMON'S VINEYARD
Page 184 Sterling antique pitcher, from Over South, Menemsha (508) 645-3348. **185** Mural, by



Furniture made in Maine, crafted of solid cherry and ash. Contemporary designs based on 19th century American styles. For home and office environments.

THOS. MOSER
CABINETMAKERS

Inquiries: 415HG Cumberland Avenue, Portland, Maine 04101 (207) 774-3791
210 West Washington Square, Philadelphia, Pennsylvania 19106 (215) 922-6440
Residential Catalog $5.00



INTERIOR DECORATING

Everyone Can Tell You're A Decorator

Your Eyes Give It Away.
You look at things in a fresh way. Now, you can use that ability to beautify your home, save money doing it . . . and possibly enter a whole new career.

Now Train At Home.
Sheffield's new audiocassette method makes it easy and exciting to learn at home.

- You design real-life projects
- You are guided step-by-step from the beginning
- You have your own Personal Advisor on call at the School
- You get all the "tools of the trade"

Decorator Discounts
As a Sheffield Graduate you qualify for decorator status. Meet interesting people. Travel to decorator marts. Gain access to wholesale showrooms and receive discounts to 50% off.

Interior decorating – a new lifestyle . . . perhaps a new career.

Surprisingly affordable tuition. Flexible terms.

For free catalog, mail coupon or call TOLL-FREE 800-451-SHEFF. No obligation. Ask for operator 1119

Sheffield School of Interior Design

Sheffield School of Interior Design
Dept. HG119, 211 East 43 Street New York, NY 10017

☐ Yes, I'd like to find out about the rapidly expanding interior decorating field and how I can join the thousands of satisfied Sheffield students. Send free catalog – no obligation.

☐ If under 18, check here for special information.

Name_____

Address_____

City/State/Zip_____

THE HG DIRECTORY



A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions, and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING

AGA Cookers **800 633-9200**
American Standard **800 821-7700 X4023**
Andersen Corporation **800 255-2550**
G.E. Appliances **800 626-2000**
Kohler Company **800 4-KOHLER**
Peachtree Doors, Inc. **800 447-4700**
PPG Industries, Inc. **800 2-GET-PPG**

FURNITURE

Century Furniture Company **800 852-5552**
Dapha, Ltd. **800 334-7396**
Drexel Heritage Furnishings Inc. **800 447-4700**
Expressions Custom Furniture **800 544-4519**
Hekman Furniture **800 253-9249**
Henredon Furniture Industries **800 444-3682**
Kittinger **800 876-2378**
Thomasville Furniture **800 225-0265**
Wesley Allen Brass Beds **800 541-3027**
Wood-Mode **800 635-7500**

HOME FASHIONS

Armstrong World Industries, Inc. **800 233-3823**
Duette by Hunter Douglas **800 32-STYLE**
DuPont® "Stainmaster" Carpet **800 4-DUPONT**
Karastan **800 234-1120**
Laura Ashley Home Collection **800 223-6917**
Raintree Designs **800 422-4400**
Revman **800 237-0658**
Vectra Fabric Protector **800-241-4880**

TABLETOP

Georg Jensen **800 223-1275**
Lenox China & Crystal **800 635-3669**
Noritake Company, Inc. **800 562-1991**
Orrefors **800 351-9842**
Reed & Barton **800 343-1383**
Royal Copenhagen **800 223-1275**

ADVERTISEMENT

Resources

Margot Datz, Edgartown (508) 627-4219. Tiles, installed by Walbert & Sons, Vineyard Haven (508) 693-3602. Chest, by Ivory Littlefield, West Tisbury (508) 693-6671. Tea Room, built by Kevin Sylvia, West Tisbury (508) 693-2973. **186** Beau Manier tablecloth, $150 with 8 napkins, at Pierre Deux (212) 570-9343. Handmade fabrics for clothes, shades, fourth pillow, by Michele Ratté, Vineyard Haven (508) 693-9421. Pillows, by Vineyard Decorators, Vineyard Haven (508) 693-9197.

THE HOUSE OF LANCASTER

Page 192 Roses & Ribbons carpet, by Colefax & Fowler, to the trade at Cowtan & Tout (212) 753-4488. **195** Angoulême chintz and wallpaper, available as Colefax & Fowler's Cherhill, to the trade at Cowtan & Tout.

PRIDE OF PLACESETTING

Page 196 Herend porcelain Rothschild Bird, $212 5-pc place setting, bowl, $77, tureen, $664, platter, $180, Rothschild Bird Blue soup bowls, $186 ea, birds on table at left, $133, at Scully & Scully, NYC (212) 755-2590, outside NY (800) 223-3717. Connoisseur bird on mantel, $695, candle shades, $55 pr, carriers, $28 pr, at Scully & Scully (see above). Audubon flatware, $385 5-pc place setting, salt and pepper, $200 pr, animal place-card holders, $134 ea, from Tiffany & Co., NYC or (800) 526-0649. Stephen Dweck Home Collection sterling dish, $2,500, at Bergdorf Goodman, NYC (212) 753-7300. Lalique's Bellini glasses, $100 ea, at Lalique, NYC or (212) 684-6760. Antique table linens, by appointment at Françoise Nunnalle, NYC (212) 246-4281. Brighton armchairs, to the trade at John Stuart, a division of Robert Allen (212) 421-1200. **197** Florentine Black china, $185 5-pc place setting, by Wedgwood, at Bloomingdale's, Bullock's, Marshall Field's, Neiman Marcus. Mercure goblets, $110 ea, at Baccarat, NYC (212) 696-1440, outside NY (800) 847-3004. Feuille d'Argent forks, $30, knives, $30, dessert spoons, $25, by Siècle, at Lalique, Paris 42-66-52-40. Salt and pepper, $140 set of 4, at Cartier, NYC, Beverly Hills, Chicago, Dallas, Fort Lauderdale, Houston, San Francisco. Narcisse etched crystal, $160, at Daum Boutique, NYC, Bloomingdale's, NYC, Neiman Marcus. Collectible napkins, $22 ea, tassels, $10 ea, to the trade at Bebe Winkler, NYC (212) 838-3356, and at fine stores. **198** Otto chairs, $738 ea, to the trade at Kostka of America, NYC (212) 213-0880. Regency-style table with lion's-paw feet, $10,490, at Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654. Georg Jensen bowl, $22,000, from Royal Copenhagen/Georg Jensen, NYC (212) 759-6457. Ceralene porcelain Serenade, $240 5-pc place setting, Ambassador teapot, $400, sugar, $206, creamer, $150, at Baccarat (see above). Orbit flatware, $75 5-pc place setting, from Sasaki (212) 686-5080. Le Must dessert plate, $90, at Cartier (see above). Wedgwood's Edme vase, $78 tall (see above). Queen Anne chair, $588 COM, to the trade at Blair House, NYC, Dania. Dynasty Collection porcelain, $2,000 5-pc place setting, by Haviland & Parlon (212) 684-6760. Golden Arbor flatware, $78 5-pc place setting, by Oneida. Massenet Gold stemware, $220 water, $200 wine, by Saint-Louis (212) 684-6760. Flower salt and pepper, from Buccellati, NYC (212) 308-2900, outside NY (800) 223-7885. Royal Copenhagen Flora Danica tureen, $4,765, from Royal Copenhagen/Georg Jensen (see above). Val St. Lambert candlesticks, $150 pr, shades, $65 ea, carriers, $20 ea, at Bergdorf Goodman (see above). Wedgwood's Edme bowl, $72 medium (see above). Bebe Winkler's Collectible napkins, $22 ea, damask tablecloth, $750 (see above). Rolling ring napkin holders, $120 set of 4, Tryptique clock, $800, at Cartier (see above). Regency-style chairs, $454 ea COM, to the trade at Blair House (see above). Westchester china, $350 5-pc place setting, Republic china in foreground, $145 5-pc place setting, from Lenox China (800) 635-3669. Golden Artistry flatware, $110 5-pc place setting, by Oneida. Orbit Gold stemware, $30 ea, from Sasaki (see above). Dolphin candlesticks, $75 ea, Wilson candlesticks, $160 ea, from Mottahedeh, 225 Fifth Ave., NYC 10010. Nelly vase, $455 ex lge, at Baccarat (see above). Bebe Winkler's Festive napkins in foreground, $14 ea (see above). **199** Wooden plates, $55 ea, at D. F. Sanders, NYC, Boston, Washington, D.C. Salem goblet, $11 16-oz, Concord goblet, $9 10-oz, at Platypus, NYC (212) 219-3919. Tahiti flatware, from Buccellati (see above). Anatole Tapestry, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C. Peretti's Indent dishes, $115 ea, plates, $100 ea, wine coaster, $300, from Tiffany (see above). Bird tureen and stand, $350, from Mottahedeh (see above). Scroll napkin holders, by Chateau X, at Gibraltar, Charleston; Par Excellence, Coconut Grove; Tesoro, Los Angeles; Blondie's, Milwaukee; Umbrello, NYC; Leejay Bed & Bath, Needham; Sue Fisher King, San Francisco. Antique pillow, by appointment at Françoise Nunnalle (see above). Louis XV–style armchair, $5,200, Gothic Windsor chair, $2,480, to the trade at Manor House, NYC (212) 532-1127.

SAMPLES

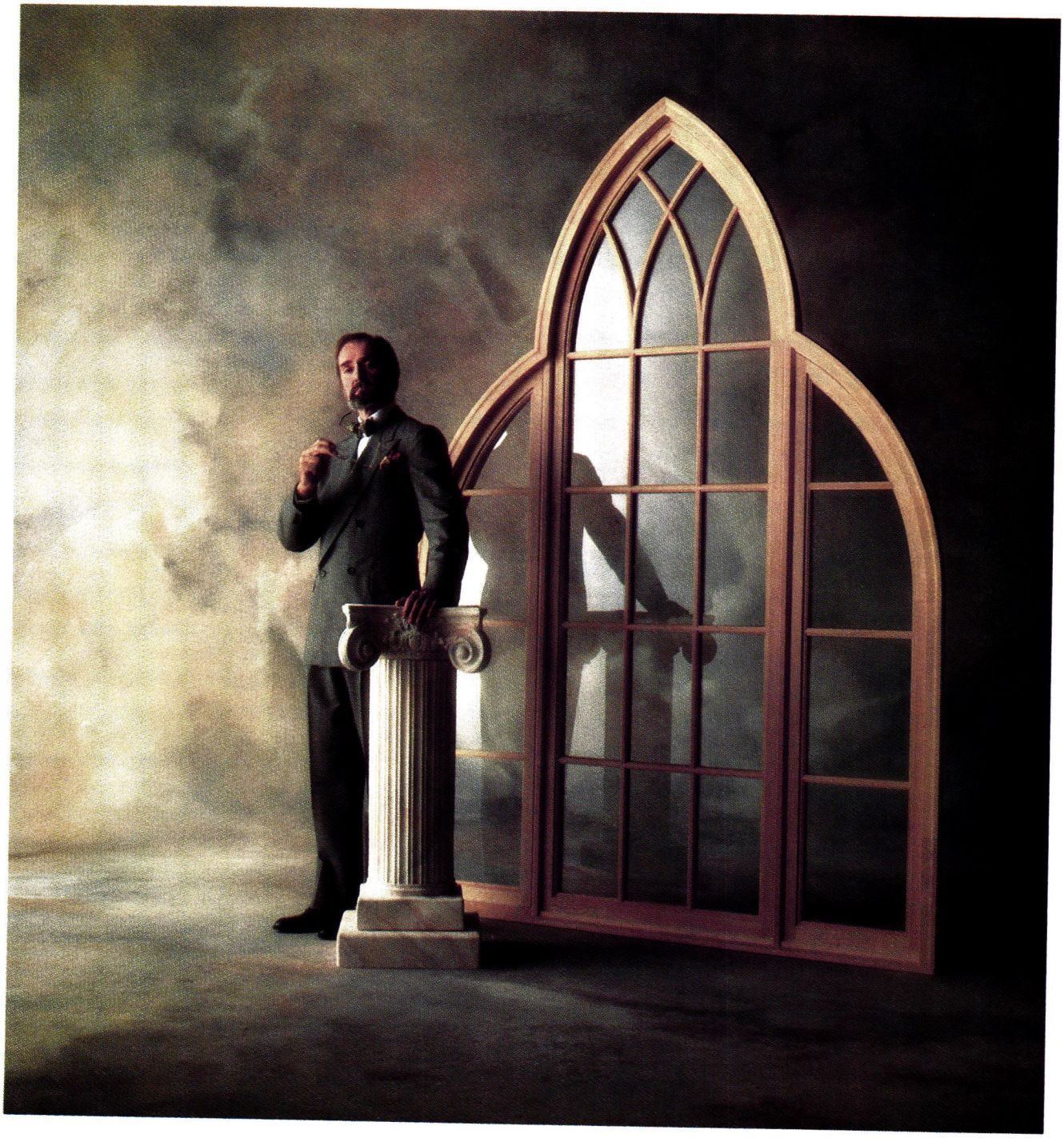
Page 200 Dalmatian Spots, 54" wide, $15 yd, at Rosen & Chadick, NYC (212) 869-0136. Staffordshire Dogs, 54" wide, $74 yd, at Baker Furniture (see above for pg 198). Berganza, 54" wide, $84 yd, to the trade at Norton Blumenthal (212) 752-2535. Hunting Toile, to the trade at Brunschwig & Fils (see above for pg 199). Gulliver, to the trade at Robert Allen (212) 759-6660. Whippets, to the trade at Lee Jofa (201) 438-8444. Hunting, to the trade at Hines & Co. (212) 685-8590. Lee Jofa's Whippets (see above). Baker's Staffordshire Dogs (see above). Brunschwig's Hunting Toile (see above). Fox Run, to the trade at Cowtan & Tout (see above for pg 192). Fred, to the trade at Stroheim & Romann, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C. Setter, to the trade at Cowtan & Tout (see above for pg 192).

ALL PRICES APPROXIMATE

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1989 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN U.S.A.

House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President; Eric C. Anderson, Vice President–Treasurer; Pamela van Zandt, Vice President–Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $38 for one year, $74 for two years. Elsewhere, $43 for one year, payable in advance. Single copies: U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs or transparencies), or any other unsolicited material. **Postmaster: Send Form 3579 to House & Garden, Box 53916, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520.** Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017.

"NOW EVERYONE CAN
ENJOY ORIGINAL WORKS OF ART
IN THEIR OWN HOME."



Finely crafted by hand, one at a time, each Marvin window is a true piece of art and one of lasting beauty. But art is a very personal thing. So at Marvin we build each window to your specific order, in any shape or size. That way, every window is an original piece created just for your home. A work of art that merely confirms everyone's feelings about your good taste. For a free idea book, write: Marvin Windows, Warroad, MN 56763; or call 1-800-346-5128 (In Minnesota, call 1-800-552-1167; in Canada, call 1-800-263-6161.) Or see your local Marvin Windows dealer.

MARVIN WINDOWS ARE MADE TO ORDER.

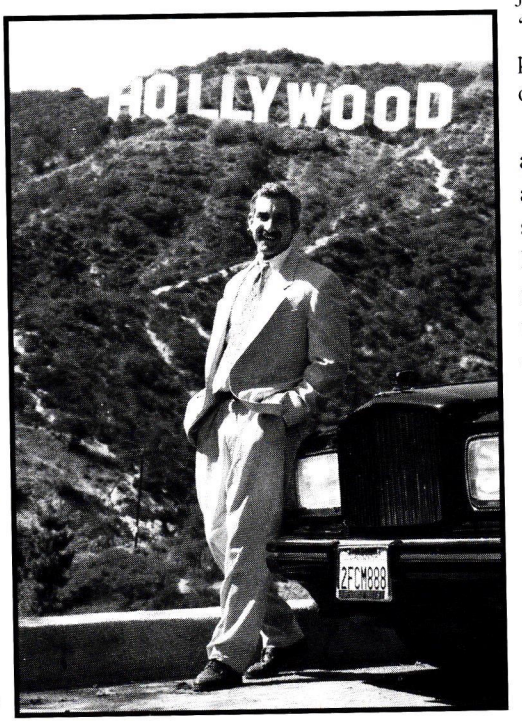


Gandee AT LARGE

Waldo Fernandez is the toast of Tinseltown. And why not?

"New car?" I asked Waldo Fernandez, when we were both strapped into the ivory leather seats of the shiniest black Bentley I'd ever seen. "Oh no," he said. "It's eighteen months old. I'm getting rid of it soon though—I've ordered another Bentley, a Turbo." And then the 42-year-old decorator switched on the air conditioner in his obsolescent $108,000 sedan, and we set out on the two-block journey from his Beverly Hills office and showroom to a tiny Italian restaurant in a down-at-the-heels motel he is considering buying and transforming into a combination spa-salon "for all those rich Beverly Hills ladies with nothing to do but shop and eat salad."

When we were installed at our table, I decided to cut right to the chase, as they say in Hollywood. "So," I said. "What's Liz Taylor really like?" Waldo smiled. "Elizabeth is great. She's a legend. Carole Bayer Sager and Burt Bacharach introduced us. I did their house and then I did hers." I asked if Miss Taylor had been a difficult client. "We only disagreed on one thing," reported Waldo. "I wanted pastel carpeting and she wanted white." Miss Taylor got her white carpeting. And then she and Waldo became fast friends. Last summer, for example, the 57-year-old movie queen and her decorator shared a rented beach house with their respective amours in Malibu, where they whiled away the sun-drenched days tending the goats and chickens that came with the four and a half acre property. Although I couldn't quite picture this ménage à quatre, Waldo seemed more than happy with the thoroughly modern arrangement. "We're like a family," he explained, flashing a flawless smile.



The famous clients and the fancy cars, the Armani suits and the Versace shirts, the house in Beverly Hills and the eighteen—count 'em, eighteen—Rolex watches are irrefutable signs of the extraordinary material success Waldo has enjoyed since arriving in the City of Angels at the age of sixteen. He rode into town aboard a Greyhound bus from New York City, where he had lived on Coney Island Avenue in Brooklyn for a while, trying but failing to find work as a window dresser. In L.A., the young Waldo picked up where he had left off in Cuba—before he'd emigrated to Miami to avoid the army—by enrolling at UCLA, "taking a little bit of everything" and "majoring in nothing." Then, after a stint as a set designer for Twentieth Century Fox, Waldo tried his hand at the import business. "I used to go to Europe, buy what a lot of people call 'antiques' and I call junk, rent them out for two months, then sell them at a great discount." Interior design seemed a logical next step, thanks to Waldo's by then impeccable Hollywood connections.

Although he has been roundly criticized over the years for mining a stylistic vein first explored by the late Michael Taylor, Waldo now seems to have progressed beyond the white-on-white rooms filled with overstuffed furniture that made them both famous. For example, for Merv Griffin, his most devoted client, Waldo is now putting the finishing touches on a 160-acre compound in La Quinta, outside Palm Springs, that is decidedly more of the Moroccan than Californian school of design. "It's the biggest residential thing I've ever done," boasts Waldo. "I designed a polo field, a lake, four guesthouses, a main house, and a gatehouse. I designed all the furniture, all the interiors, all the tile work. Merv brought in the Arabian horses." It all sounded a bit much, so I asked the aesthetic mastermind behind the extravagant retreat if there is a point at which luxury jumps the fence into vulgarity. "Who put the word 'vulgar' in the dictionary?" quipped Waldo. "Here people like to entertain at home. They like to show off, they like to say, 'This is what I have.' "

Coincidental with the La Quinta project, Waldo also designed another new house for Merv on a 157-acre tract in the middle of Beverly Hills, which the smiling tycoon bought from the shah of Iran's sister. But the 60,000-square-foot "Palladian" villa never made it off the drawing board. (The estimated cost of the house was an impressive $32 million.) "It's a dream house that never got built," lamented Waldo, who was consoled with Merv commissions to design the interiors of not only a jet but also megahotels in Beverly Hills, Atlantic City, and the Bahamas. "Merv is a great man," noted Waldo, although he grumbled ever so slightly that hotel budgets *are* a bit tighter than private residential budgets. For example, a Waldo living room will run you somewhere between $250,000 and $1 million, whereas a typical Merv hotel room is budgeted at $4,500. (If you want a complete Waldo house, you can expect to pay between $5 million and $18 million.)

"Who put the word 'vulgar' in the dictionary?"

Such extravagances notwithstanding, Waldo, for some reason, seems oddly unimpressed by it all. "I am happy," he simply reported. "And even if I don't have a job tomorrow, I will still be happy. I'll go and clean windows. I'm very into cleaning." **Charles Gandee**

DEWEY NICKS