HG

HOUSE & GARDEN

MARCH 1990
$4.00

Decorating from the Garden

Matisse's Morocco

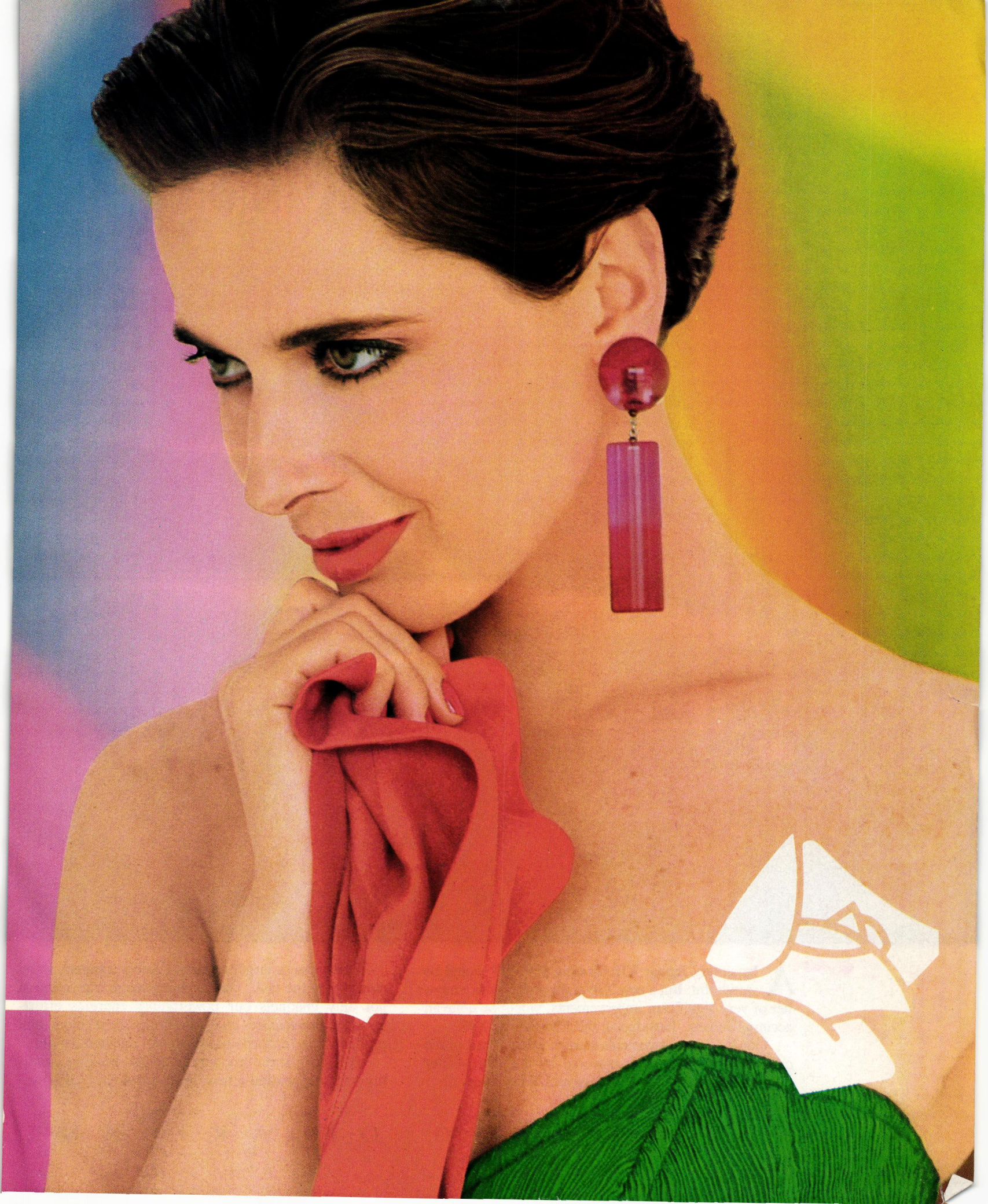
Tom McGuane in Montana

Couleurs Potpourri

Brilliant new forms of colour freedom.

LANCÔME
PARIS

Green Top: Jeune Europe,
Earrings: Stuart Freeman



At $39,700 We Haven't We've Simply Made It Ea

A legendary Jaguar XJ6 for only $39,700* would be wonderful. But a new XJ6 at this price, with a number of very significant improvements, would be quite an accomplishment. Introducing the 1990 Jaguar XJ6.

Our list of improvements starts with the heart of the car. This new Jaguar is powered by a larger, 4-liter engine that produces an impressive 223 horsepower.

Of course, a larger engine requires a transmission that's up to the task. Our new automatic transmission not only channels our powerplant's energies effortlessly, it also features an exhilarating "sport" mode that produces the response necessary for spirited driving.

For safer, surer stopping under all braking conditions we've installed a new Teves anti-lock (ABS) sys-

A B L E N D I N G O F A R T A N D

Lowered Our Standards.
ier For You To Raise Yours.

*Manufacturer's suggested retail price, excluding dealer preparation, transportation, license and taxes. Actual retail prices are set by the dealer and may vary.

tem. This new braking system provides improved fade resistance and a 25% increase in power assistance.

Our patented four-wheel independent suspension will give you a smooth, luxurious ride, while inside our spacious cabin you'll relax in the rich warmth of hand-polished walnut and soft, supple leather.

But perhaps the most distinctive characteristic found in every Jaguar is its styling, a design philosophy developed by a company with a fifty-year history of building one classic automobile after another.

We invite you to test drive a 1990 Jaguar XJ6. For your nearest dealer, call toll-free: 1-800-4-JAGUAR.

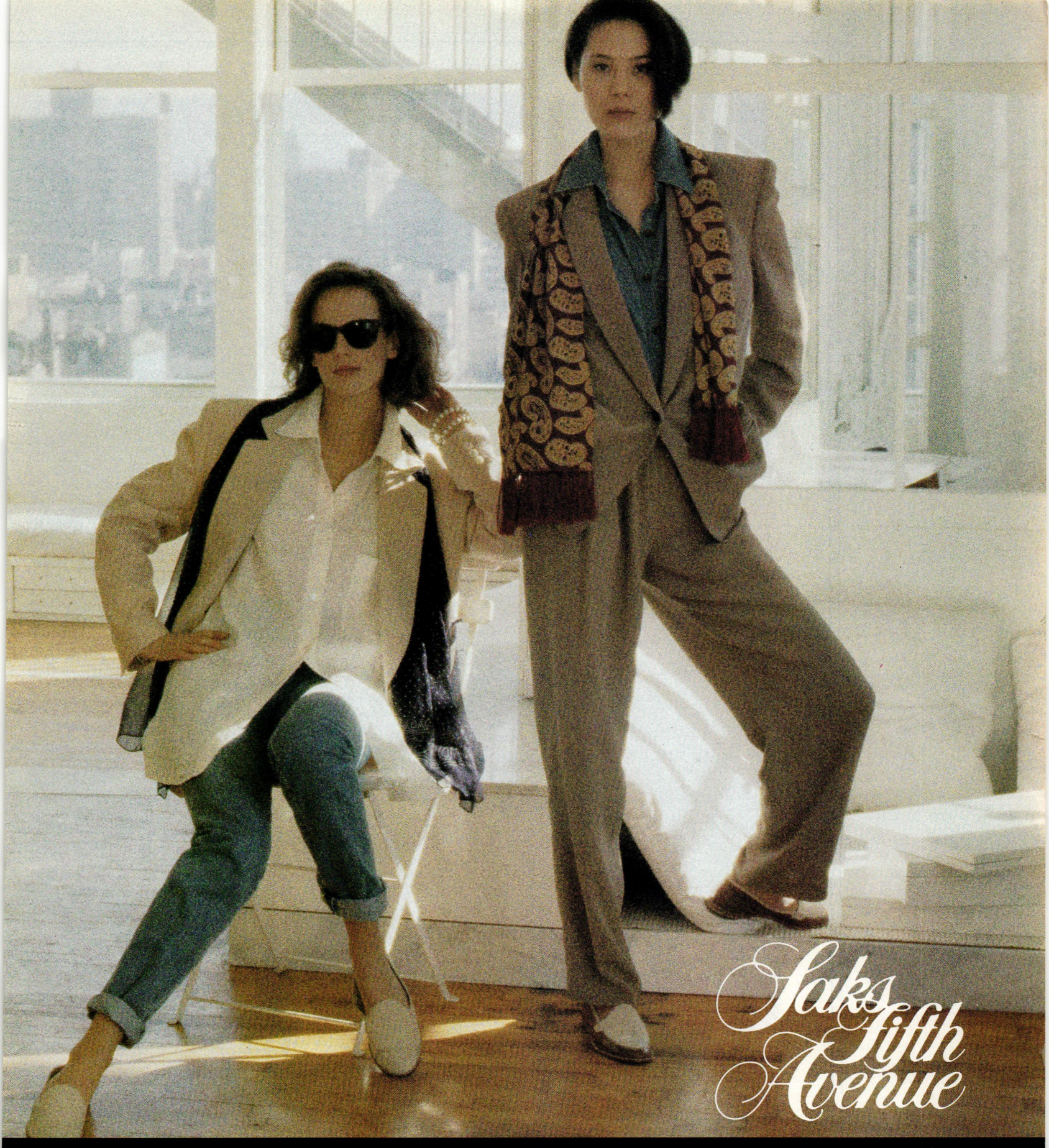
And at just $39,700, give thought to not only raising your standards, but to raising your spirits as well.

M A C H I N E

J A G U A R

VERY SAKS FIFTH AVENUE

A SEPARATES PIECE, THE NEW DKNY COLLECTION IN DESIGNER SPORTSWEAR AT SAKS. $150 (95-104). **CENTER:** SILK AND COTTON BLAZER FOR 2 TO 14, $310 (95-110), LINEN BIG 14, $425 (95-105), MATCHING TROUSERS FOR P,S,M,L, $270 (95-106), COTTON DENIM COMPLIMENTARY COPY OF OUR LATEST FOLIO CATALOGUE, CALL 1-800-322-7257.



LEFT: PRINT RAYON WRAP DRESS FOR 2 TO 14, $285 (95-103), COTTON LACY BODYSUIT FOR P,S,M,L, $56 (95-102), COTTON DENIM JACKET FOR P,S,M,L, SHIRT FOR P,S,M,L, $225 (95-109), COTTON DENIM JEANS FOR 4 TO 14, $95 (95-108). **RIGHT:** MINI-CHECK RAYON AND ACETATE JACKET FOR 2 TO BODYSUIT FOR 2 TO 14, $110 (95-117). ALL ACCESSORIES, HOSIERY AND SHOES BY DKNY. TO ORDER, CALL 1-800-345-3454. TO RECEIVE A WE ACCEPT AMERICAN EXPRESS, DINERS CLUB, MASTERCARD, VISA AND DISCOVER CARD.

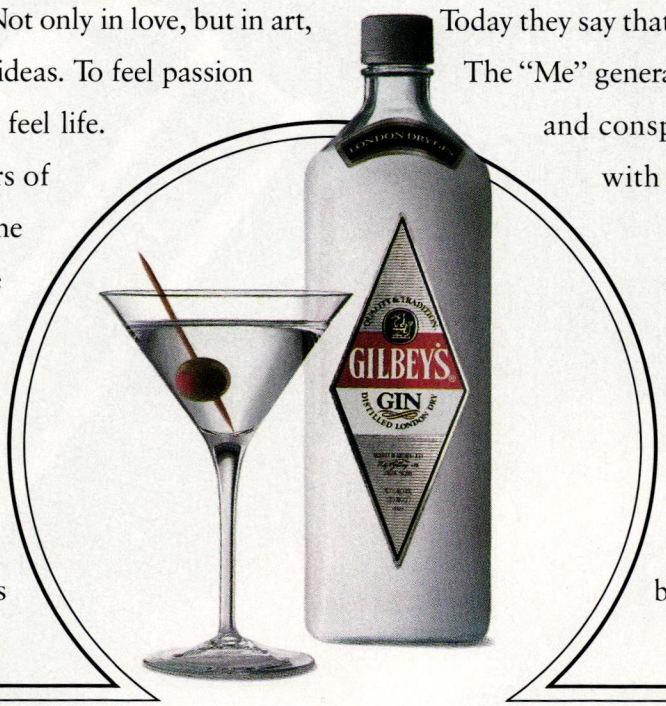
GILBEY'S LONDON DRY GIN, 40% ALC./VOL., DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS, BOTTLED BY W.A. GILBEY LTD., FRANKFORT, KY. © 1990 JIM BEAM BRANDS CO.

The men never asked, the women never told, and martinis were their passion.

When one look could ignite your heart like a million candles. When one small part of the lips could send it racing beyond recovery. When one soft whisper would set it free. That was passion.

Every couple imagined it. Every couple hoped for it. And every couple lived for it. In everything they did. Not only in love, but in art, music, literature and ideas. To feel passion in some form was to feel life.

After the horrors of the first World War, the object of pursuit in the '20's was to feel something, anything. People were living with abandon. Working, playing, eating and drinking in hopes they would make up for what was lost. If there was one symbol that so aptly described the time, it would have to be the martini. A perfect blend of London Dry Gin and French vermouth. It wasn't meant just for sipping. It was intended for drinking and for feeling.



Today they say that passion has returned. The "Me" generation is long forgotten, and conspicuous love replaced with romance once again.

Coincidentally, the martini has made a return as well. And it's still drank the same way it was sixty years ago.

Gilbey's. Bringing back the taste for passion.

Gilbey's. The Authentic Gin.

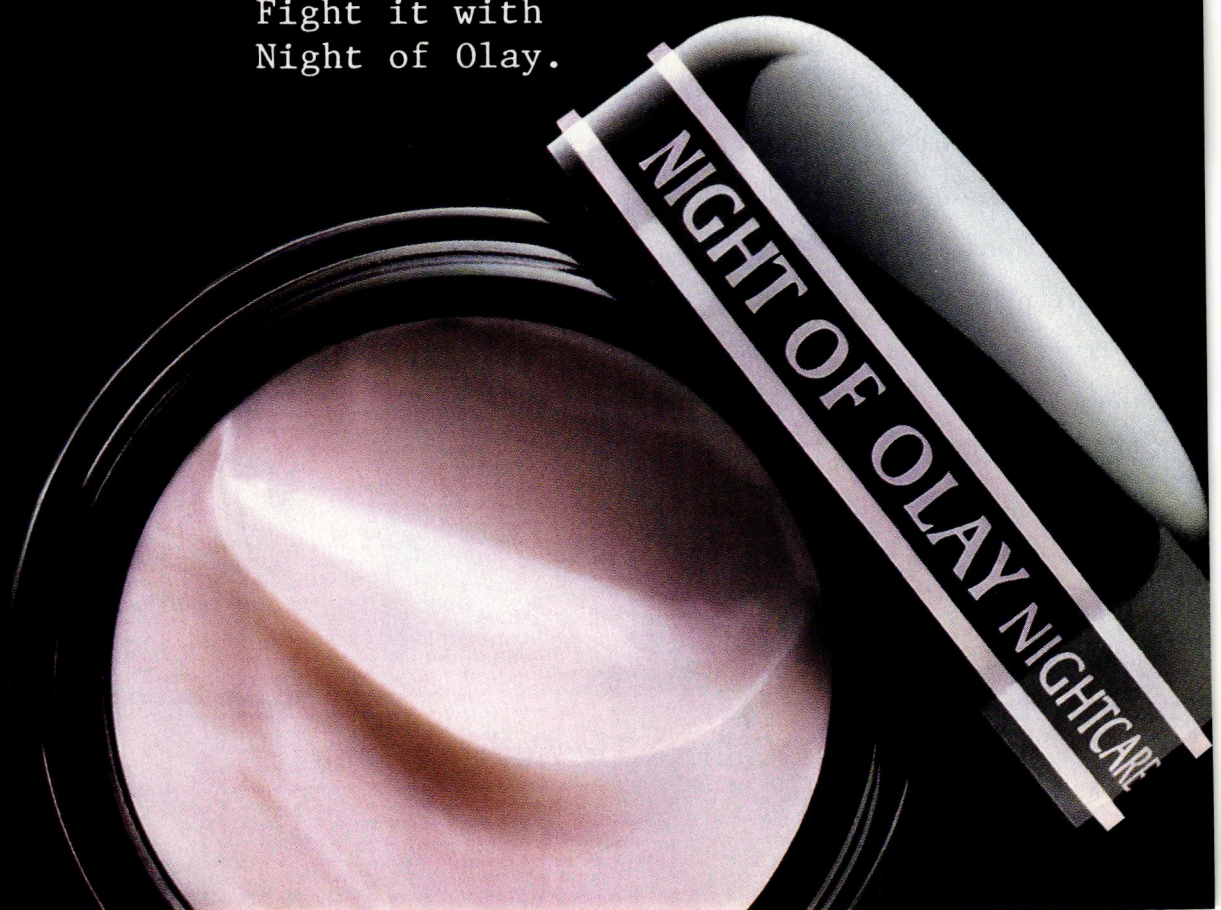
r&r for tired skin.

Your skin has had a long, hard day.

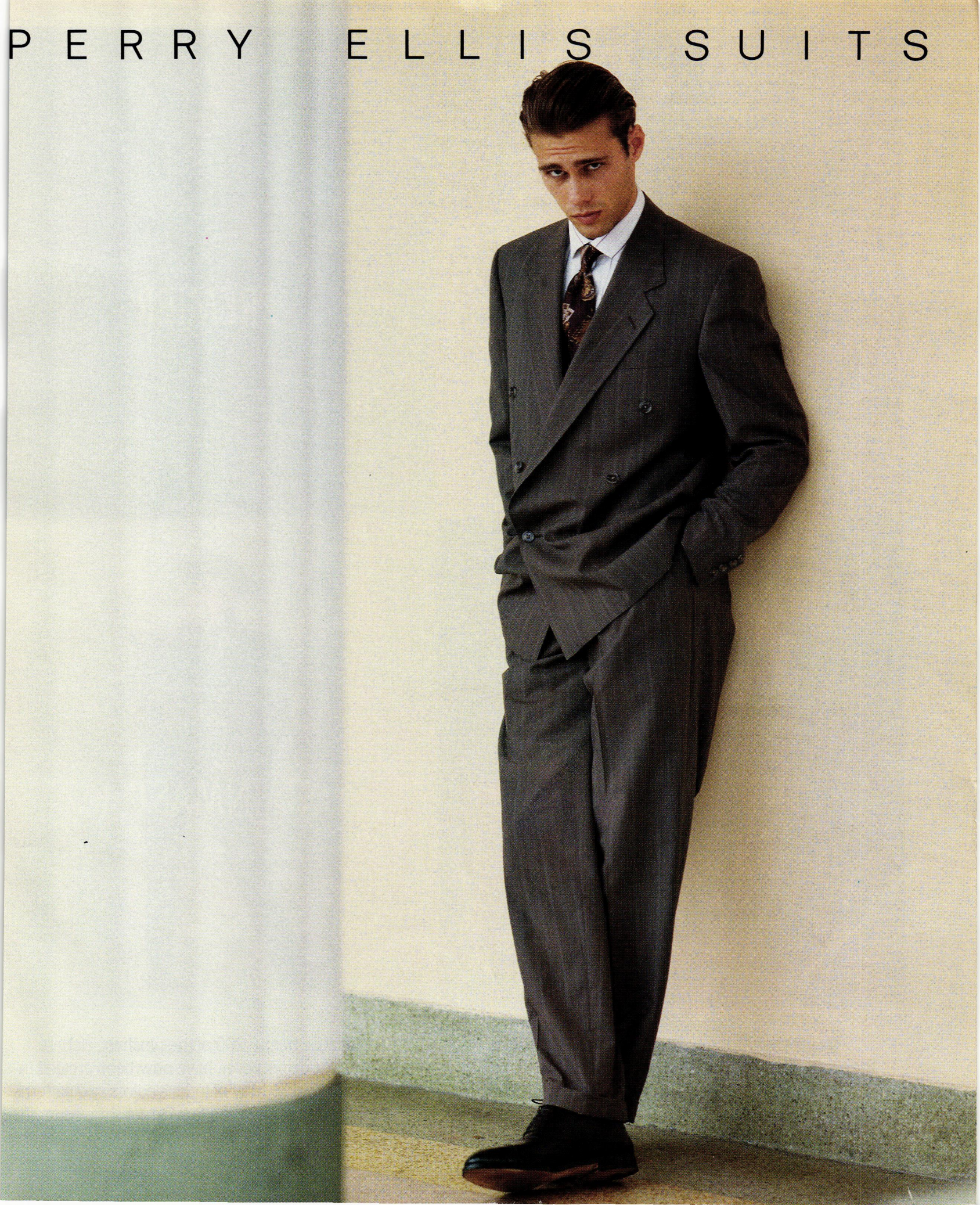
Emollient-**rich** Night of Olay
melts away the tensions
of the day as you rest.
8 uninterrupted hours of treatment
boosts depleted moisture levels.
Improves resiliency.
Easing dry lines.

Skin feels **firmer** after
a night of Rest & Relaxation.
And, oh, the little lift you get
from looking younger in the a.m.

Why grow old gracefully?
Fight it with
Night of Olay.



PERRY ELLIS SUITS



It's got temptation written all over it. As well as the words "Du Pont certified Stainmaster.℠"

It's the new Premier Designer Collection of fine Stainmaster carpets.

And it resists stains in an irresistible fashion.

Because nearly 200 of the plushest, richest Stainmaster carpets ever, have now been created in the most alluring array of today's colors and patterns imaginable. See them at a fine carpet showroom in your neighborhood.

And be prepared for overpowering temptation.

Because Du Pont can guarantee the carpet's resistance. But not yours.

Always remember, it's not a Stainmaster carpet if it doesn't say Du Pont.

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

This is a long way from downtown Chicago.
Riding mass transit. Working late every night. You finally got the raise, that got you the Ca

© 1989 American Express Travel Related Services Company, Inc.

AMERICAN EXPRESS®

TO APPLY, CALL 1 • 800 • THE • GOLD

bat arranges your weekends wherever you want them. But you always want them in Montana.

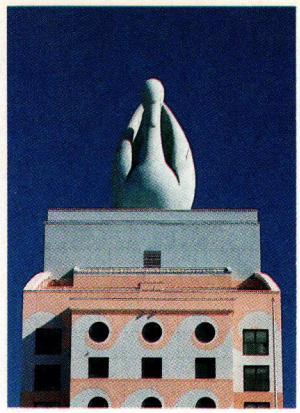
Worth its wait℠

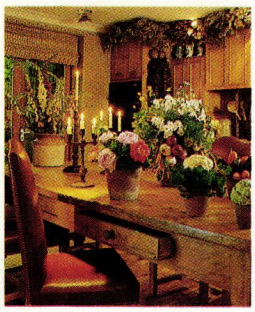
THE AMERICAN EXPRESS® GOLD CARD

HG

MARCH

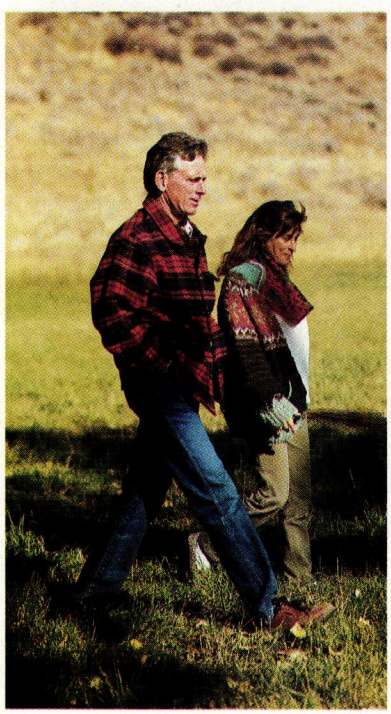
HOUSE & GARDEN
MARCH 1990
Volume 162, Number 3





COVER *Floral designer Kenneth Turner fills his kitchen with bouquets of flowers and vegetables. Page 174. Photograph by Alexandre Bailhache.*

H. Matisse by Himself *is part of the new exhibition "Matisse in Morocco." Page 162.*



Tom and Laurie McGuane, right, take a walk on their 3,300-acre Montana spread. Page 136. Top right: Michael Graves's Swan Hotel, complete with frozen waves and portholes, ranks as the newest wonder at Disney World. Page 142.

Pretty as a Picket Classic white fences define an all-American landscape. By Bob Felner **124**

Timeless Charm Kevin McNamara has decorated the setting for his clients' changing lives over two decades. By Penelope Green **130**

McGuane Country The novelist stakes his claim in Sweet Grass County, Montana. By William Hjortsberg **136**

Swan's Way Architect Michael Graves explores the playful side of Postmodernism with his new Swan Hotel at Orlando's Disney World. By Charles Gandee **142**

Lost and Found Memories of childhood flea market finds inspire a grown-up passion. By Joan Juliet Buck **146**

Enchanted Cottage In Ireland, a thatched Regency folly comes back to life. By Sybil Connolly **150**

Private Stock Jeff Walker, a vice president of Ralph Lauren, creates a look of his own at home. By Peter Wilkinson **158**

Travels with Matisse In 1912 and 1913 the painter went to Morocco to rediscover himself and the world. An exhibition of his work from those years reveals his success. By Rosamond Bernier **162**

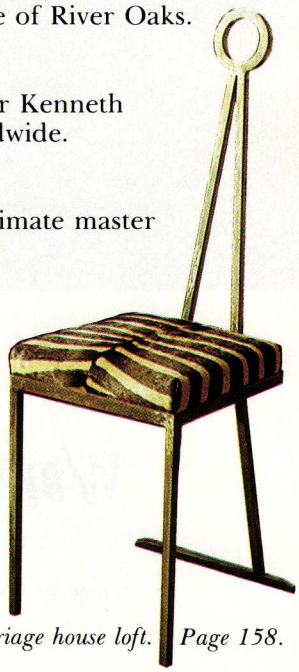
Light Geometry Houston architect Carlos Jimenez achieves a strong but quiet counterpoint to the opulence of River Oaks. By David Dillon **168**

International Harvester London-based designer Kenneth Turner sows the seeds of floral fashion worldwide. By Christopher Petkanas **174**

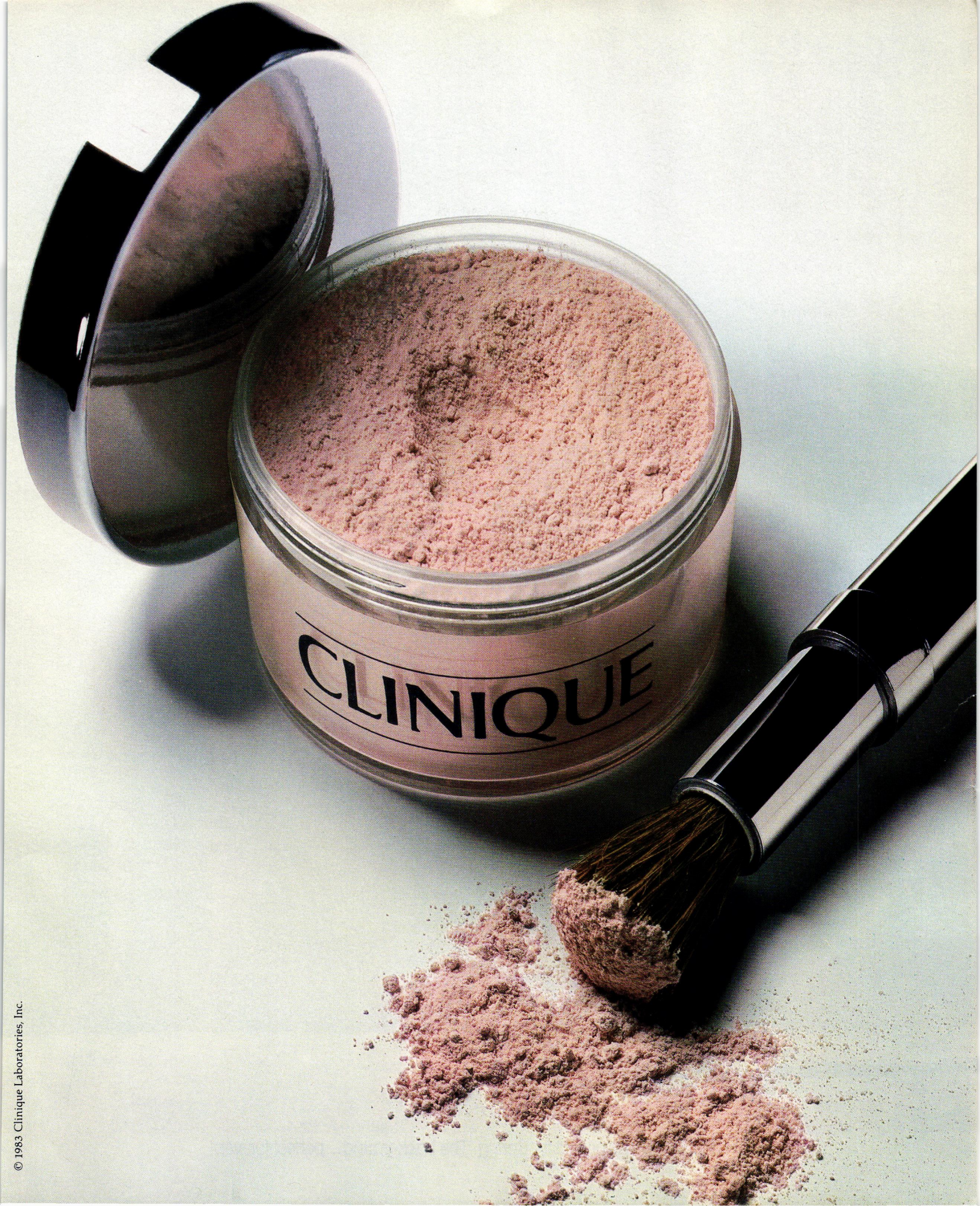
Perfectly Frank Jean-Michel Frank was the ultimate master of traditional luxury and modern simplicity. By Stephen Calloway **180**

Classical Romance A nineteenth-century rotunda encompasses a small but stately realm. By Christopher Simon Sykes **188**

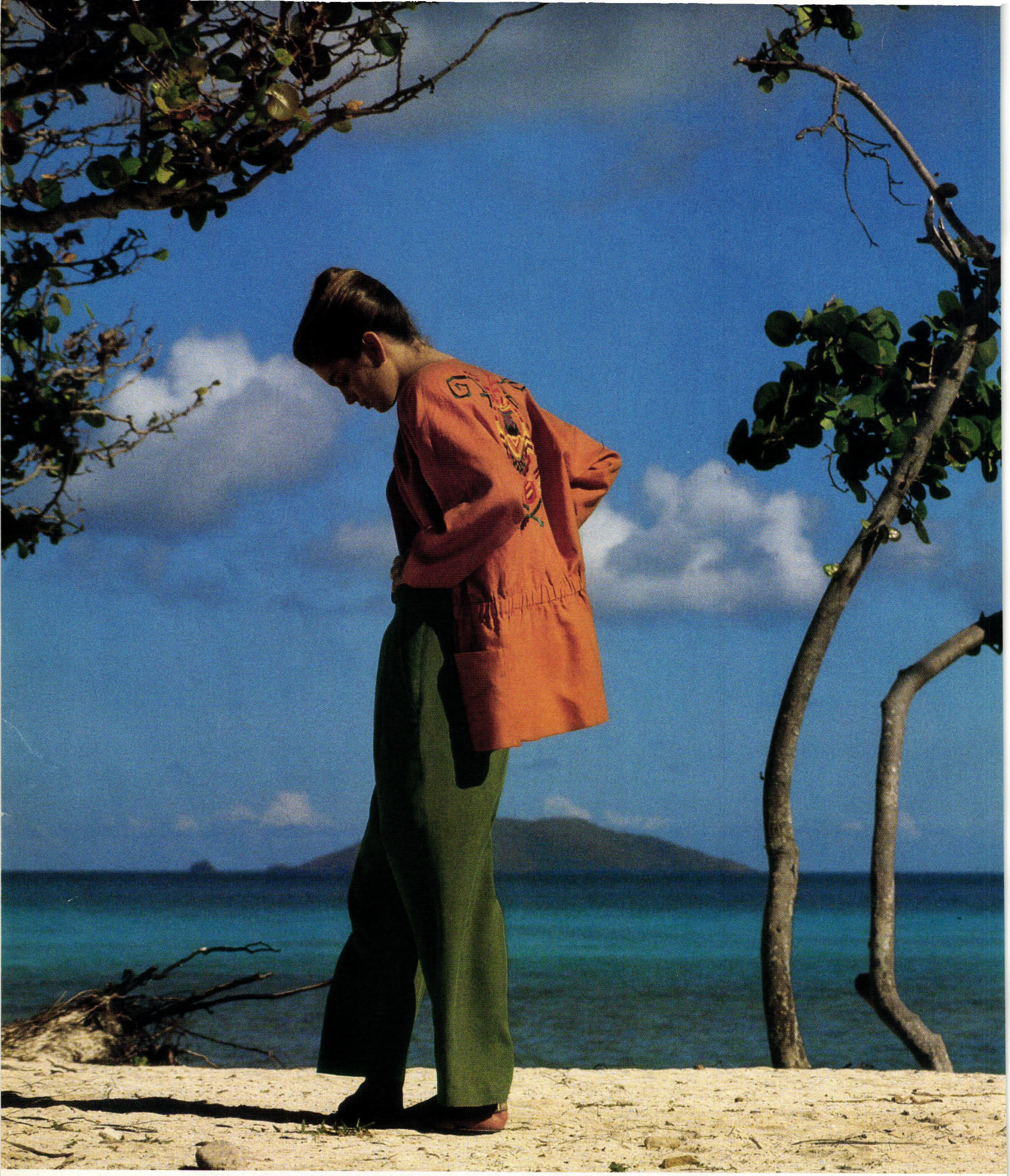
Reading Rooms Books step off the shelves onto fabrics, wallpaper, and furniture **196**



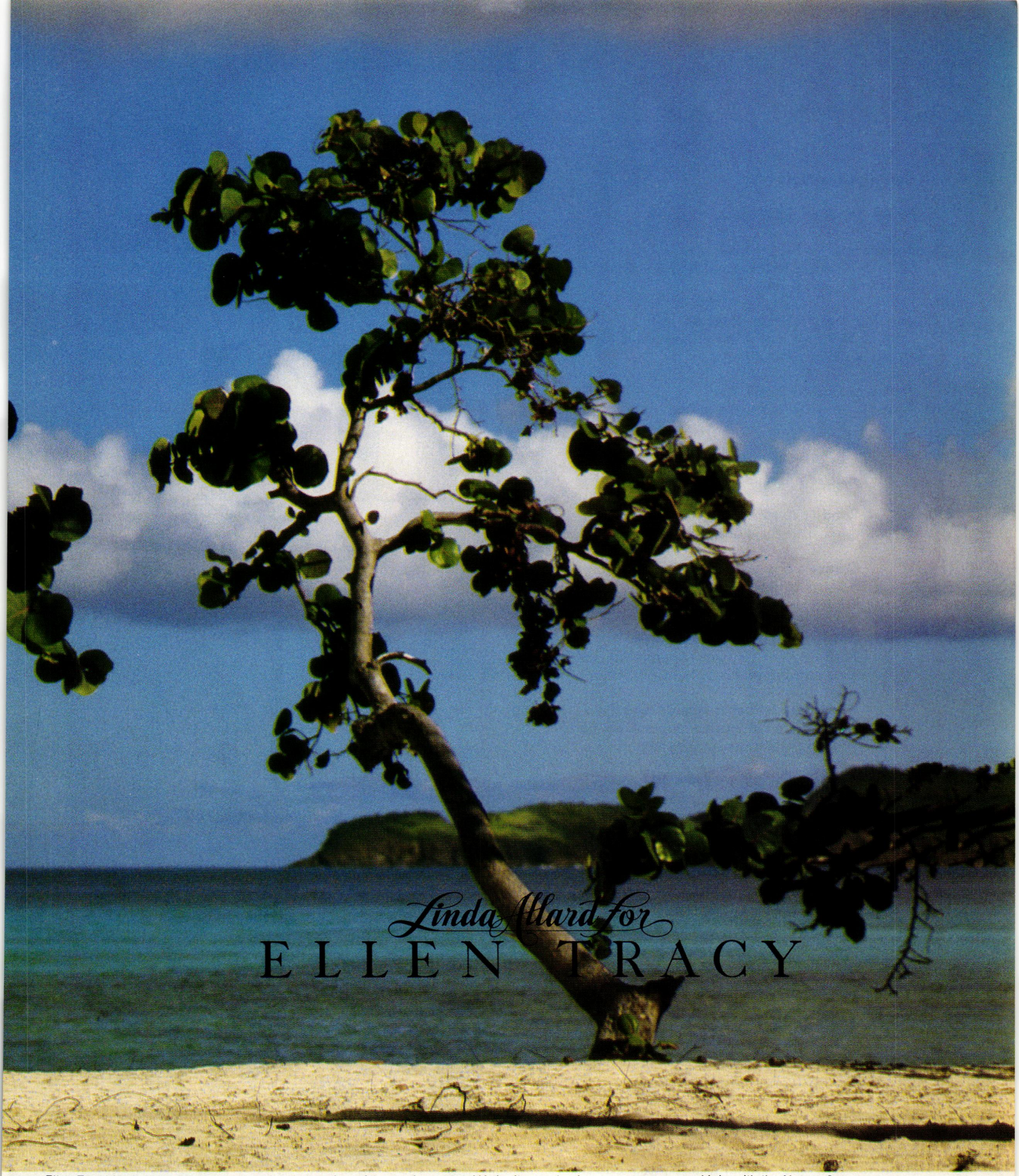
A 1920s French café chair from Jeff Walker's carriage house loft. Page 158.



© 1983 Clinique Laboratories, Inc.



The clothing...perfect for Spring. The background...perfect forever.



Ellen Tracy is vitally concerned about the destruction of the environment. We invite you to share our concern and join with the Nature Conservancy, an international membership organization committed to the global preservation of the natural environment. 1-800-628-6860.

MARCH

Muted tones blend with rich textures in Scott McDowell's ceramics. Page 76.

Contributors Notes 38

Notes *The New and the Noteworthy* **49**

Design *by Lynn Snowden* **60**
With steel and a welding torch, Tom Penn strikes out on his own

Architecture *by Martin Filler* **64**
Samuel McIntire laid a firm foundation for architecture in early America

Travel *by David Wheeler* **72**
A spring tour of Cornish gardens

Workroom *by Ann Beattie* **76**
Ceramist Scott McDowell impresses images from art and nature into clay

Food *by Camille Glenn* **84**
A toast to the noble Bibb lettuce

Dealer's Eye *by Charla Carter* **92**
A Paris gallery specializes in the work of lesser-known nineteenth-century artists

People *by Margot Guralnick* **96**
Rodney Alan Greenblat paints himself into all four corners of his SoHo loft

Writer in Residence *by Alan Pryce-Jones* **100**
An Englishman remembers his wife's family Schloss in Vienna

Taste *by Martin Filler* **104**
A contemporary guide to the art of social kissing

Shopping *by Alison Cook* **110**
Corraling the best in Houston shopping

Forecasts *by Anne Foxley* **114**
The grandeur of a courtly past resurfaces

Gardening *by Mac Griswold* **116**
Fletcher Steele's gardens stretched the boundaries of twentieth-century design

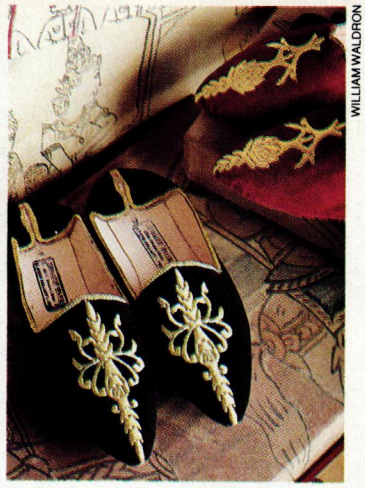
Editor's Page *by Nancy Novogrod* **123**

Samples *by Anne Foxley* **200**
The latest word in bed linen design

Resources *Where to Find It* **212**

Gandee at Large *by Charles Gandee* **214**
Maya Lin is young, brilliant, accomplished and doesn't like to talk about it

Fletcher Steele's sketch of an Italian garden fountain. Page 116.



WILLIAM WALDRON

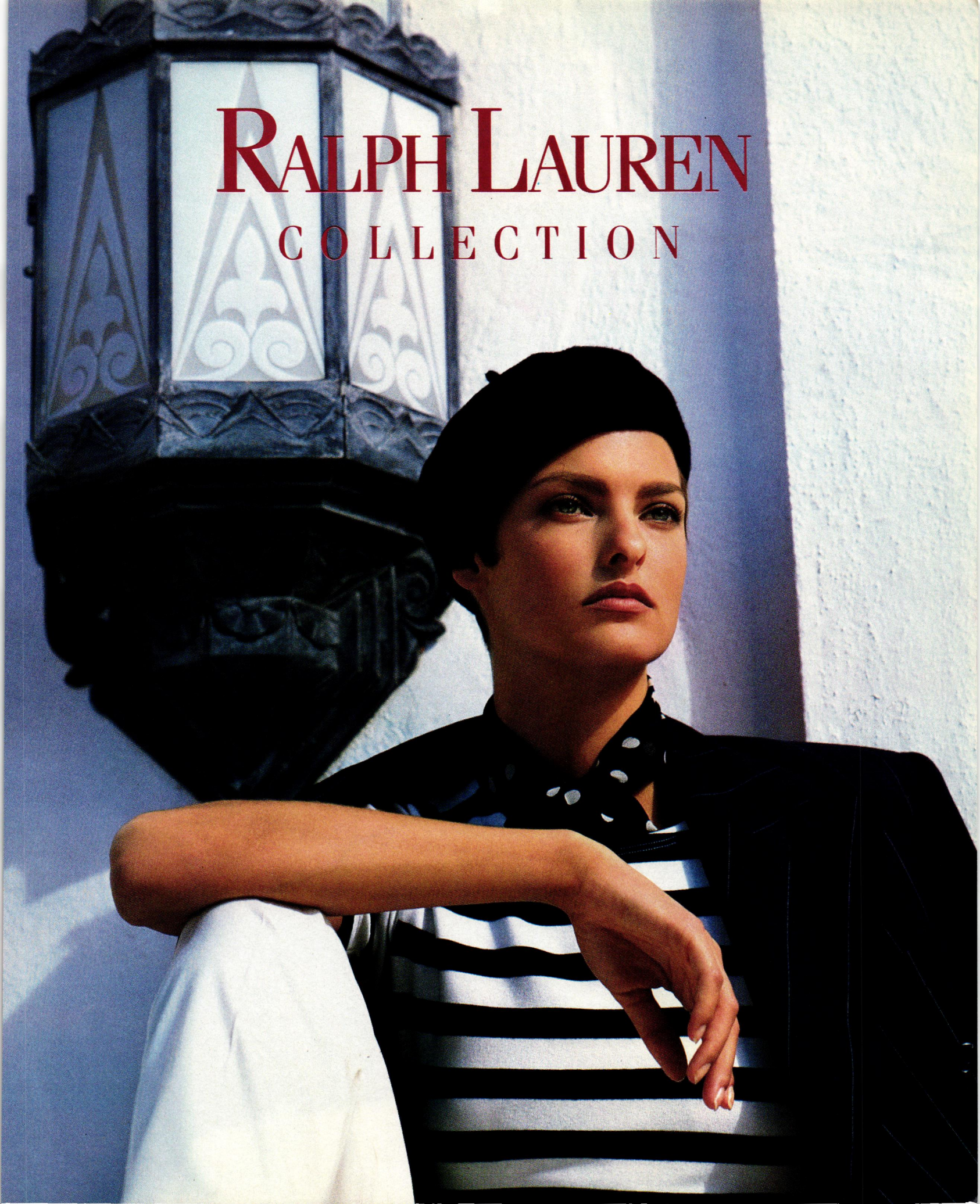
A pair of slippers from Fourticq, one of Houston's most eclectic design shops. Page 110.

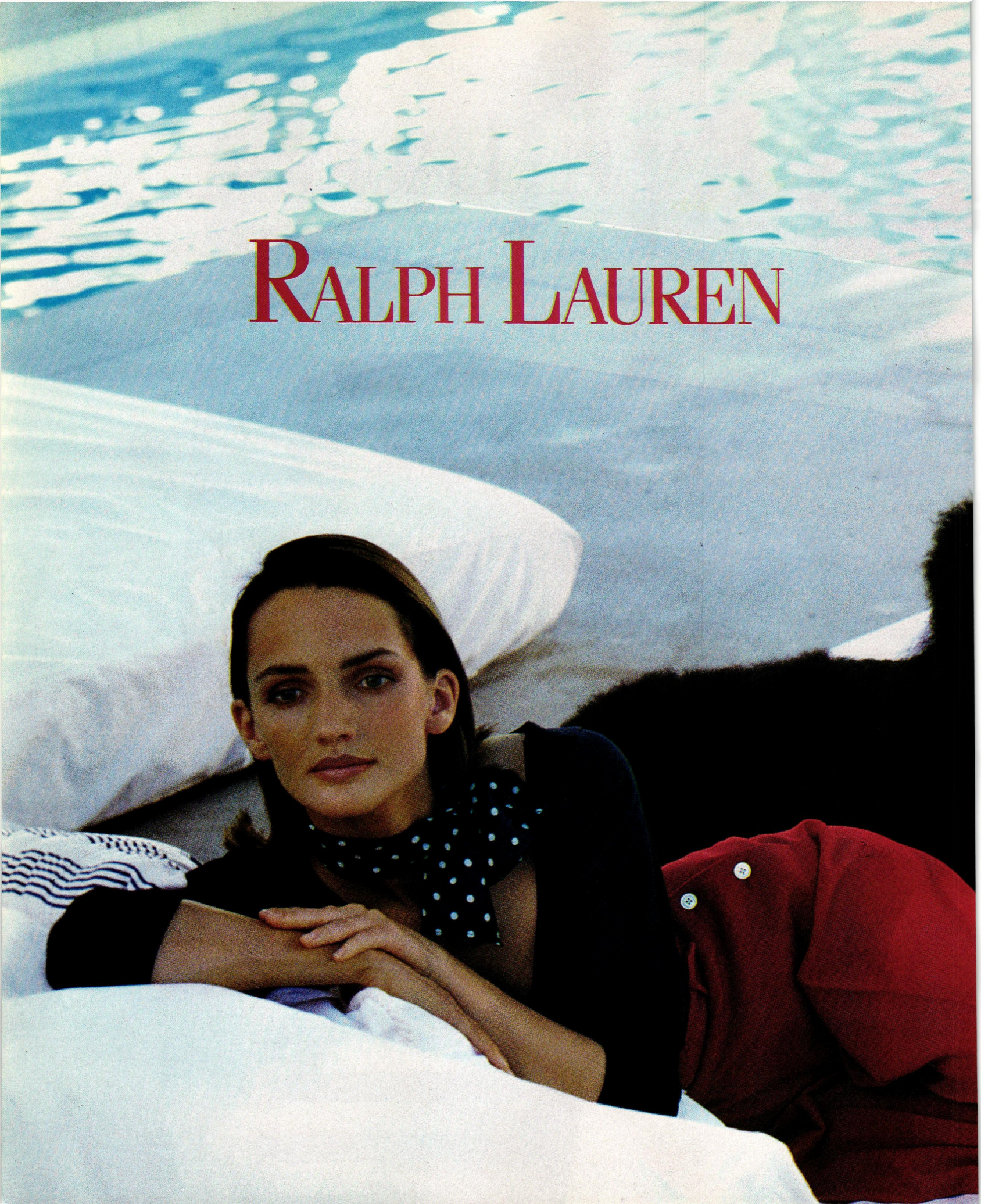
HG

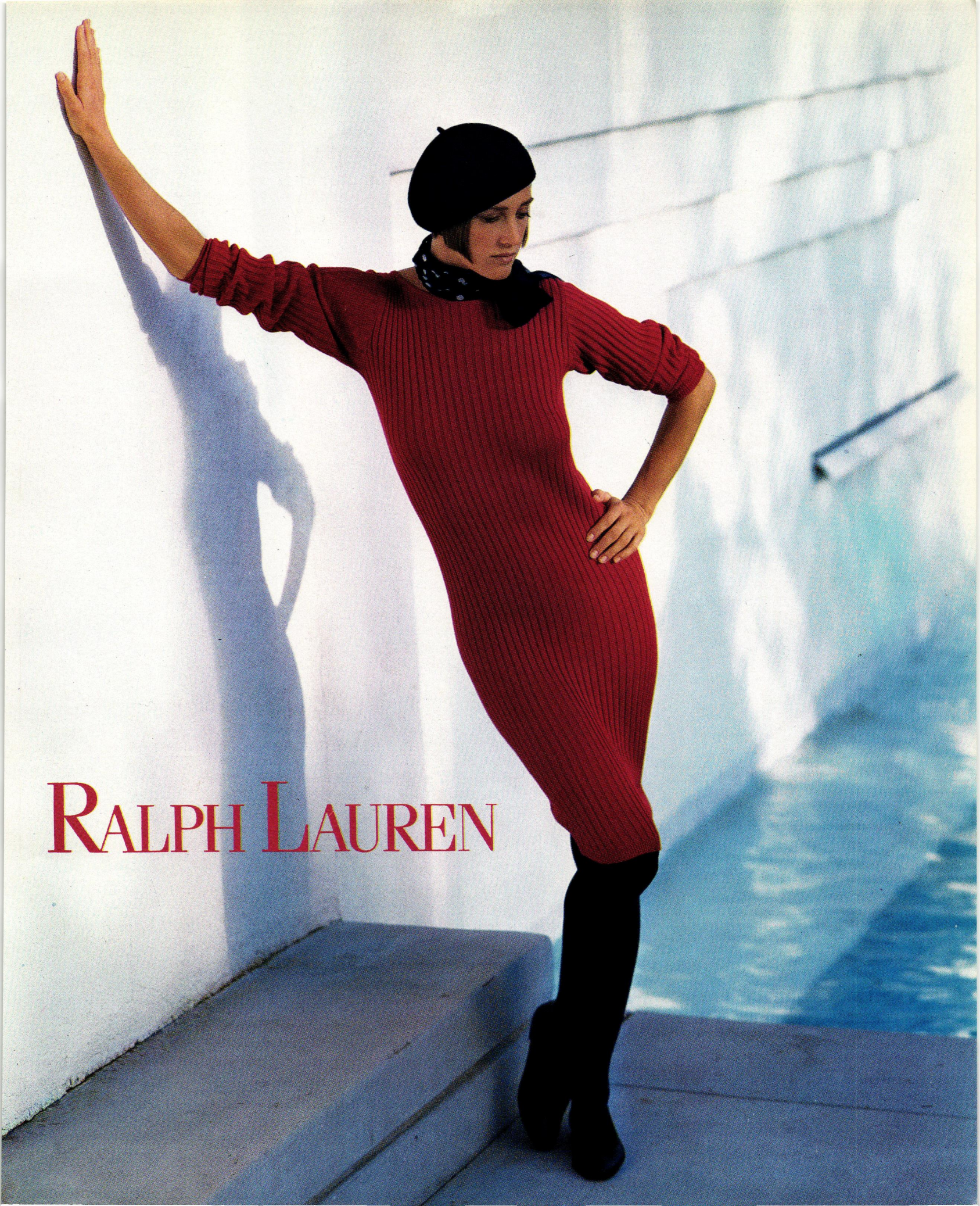
Tom Penn turns metal scraps into lyrical chairs and tables. Page 60.

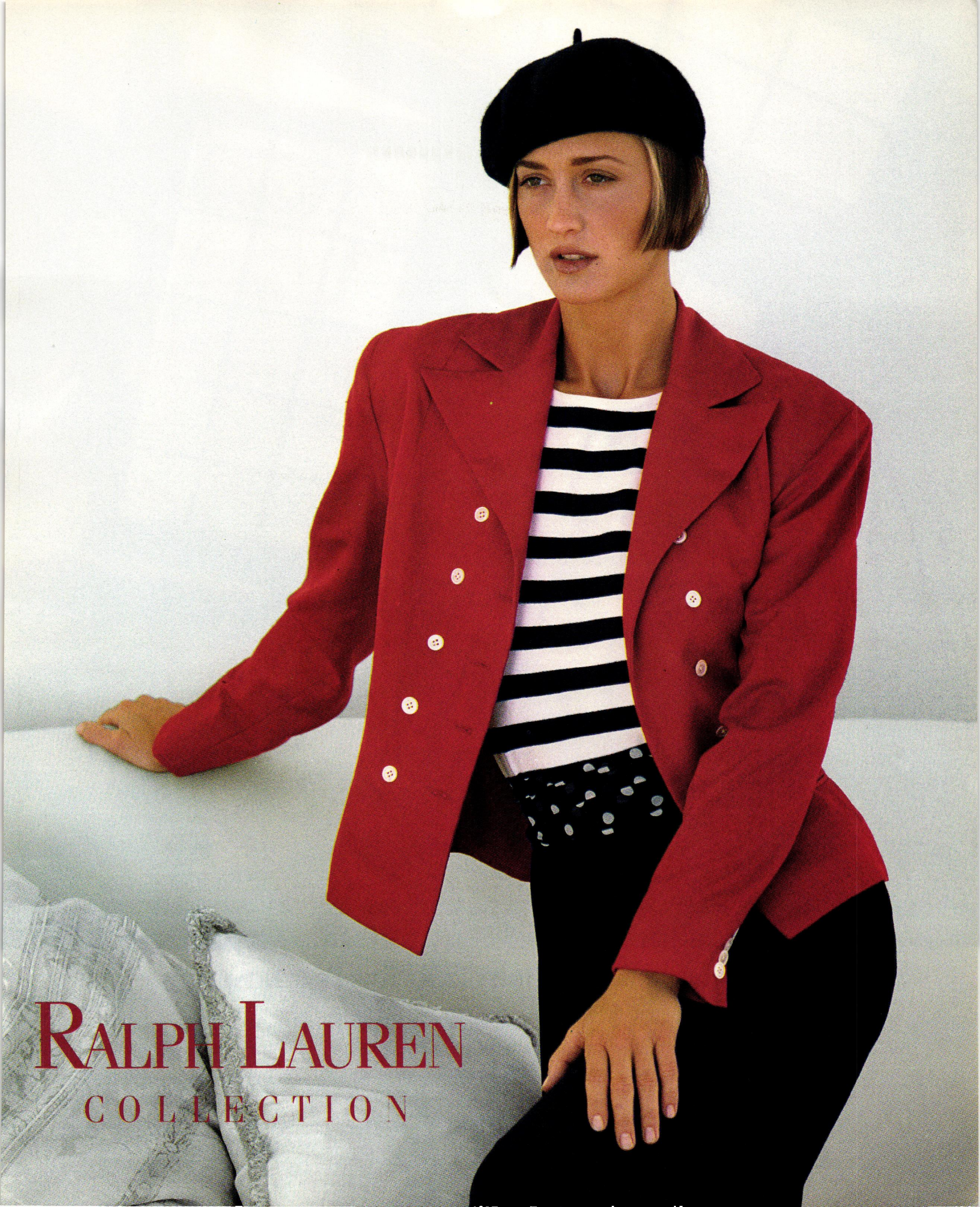
River Array, *a potpourri of colorful images by Rodney Alan Greenblat. Page 96.*

Paintings and drawings from the 19th century line the shelves of Fischer and Kiener's Paris gallery. Page 92.


RALPH LAUREN
COLLECTION


RALPH LAUREN


RALPH LAUREN


RALPH LAUREN
COLLECTION

A Door This Stylish Has No Right To Be This Practical.

At first glance, you'll notice how beautiful it looks. But then, French doors have been looking good for more than three centuries.

Which brings us to the real beauty of the new Andersen® Frenchwood® Hinged Patio Door. That is, the way it performs.

No other hinged patio door in the country is as weathertight. Rated to withstand a punishing 8" of rainfall and 50 mph winds. No other door gives you a three point locking system.

Making the lock side of the door as secure as the hinged side. And no other French door provides energy-efficient Andersen® High-Performance or High-Performance Sun glass standard.

To learn more, see your Andersen dealer in the Yellow Pages, or call 1-800-255-2550. The Andersen Frenchwood Hinged Patio Door. Made to perform as beautifully as it looks.

Come home to quality. Come home to Andersen®.

☐ *Send me free literature.*
I plan to ☐ *build* ☐ *remodel* ☐ *replace.*

Name _____

Address _____

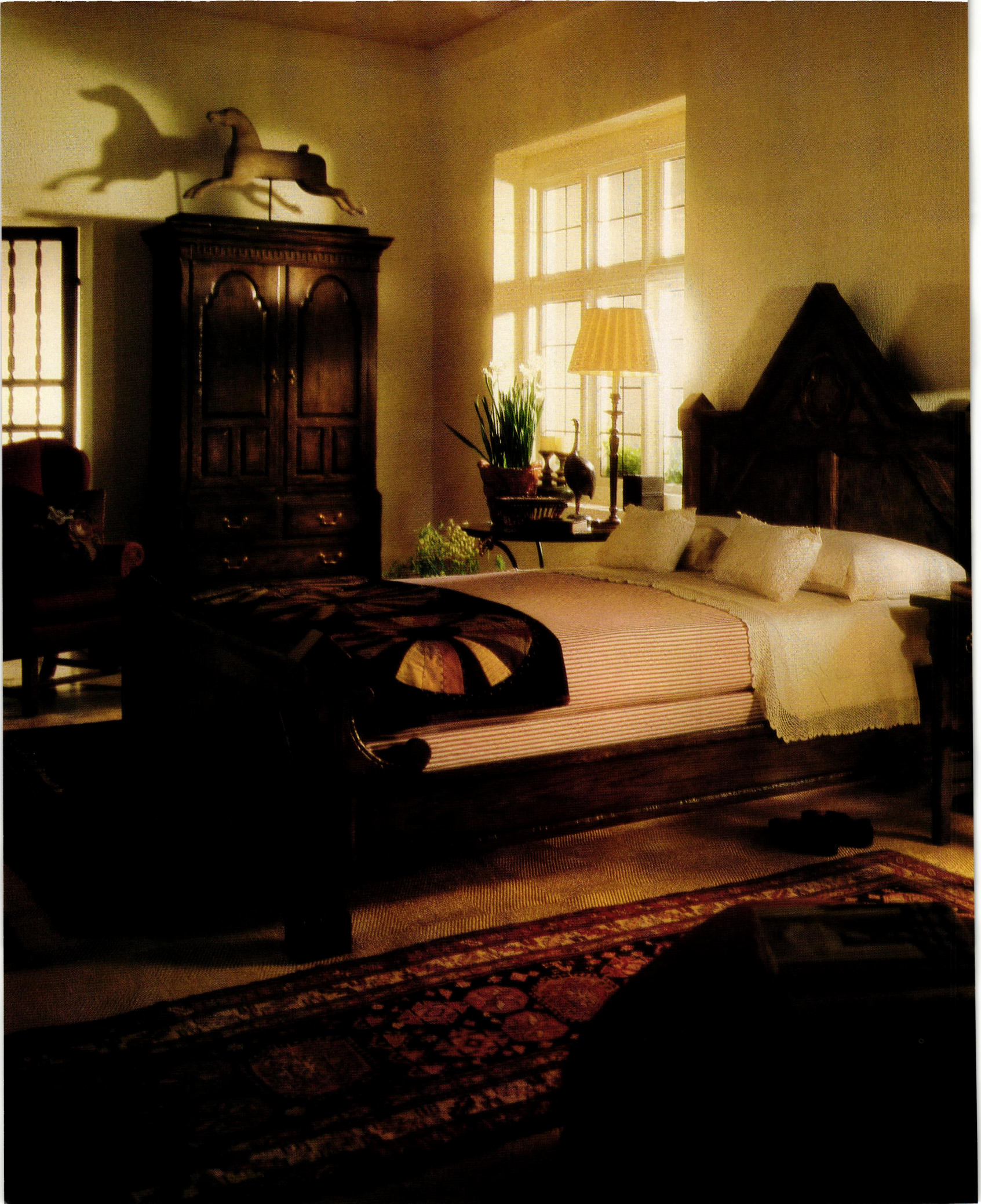
City _____ *State* _____

Zip _____ *Phone* _____

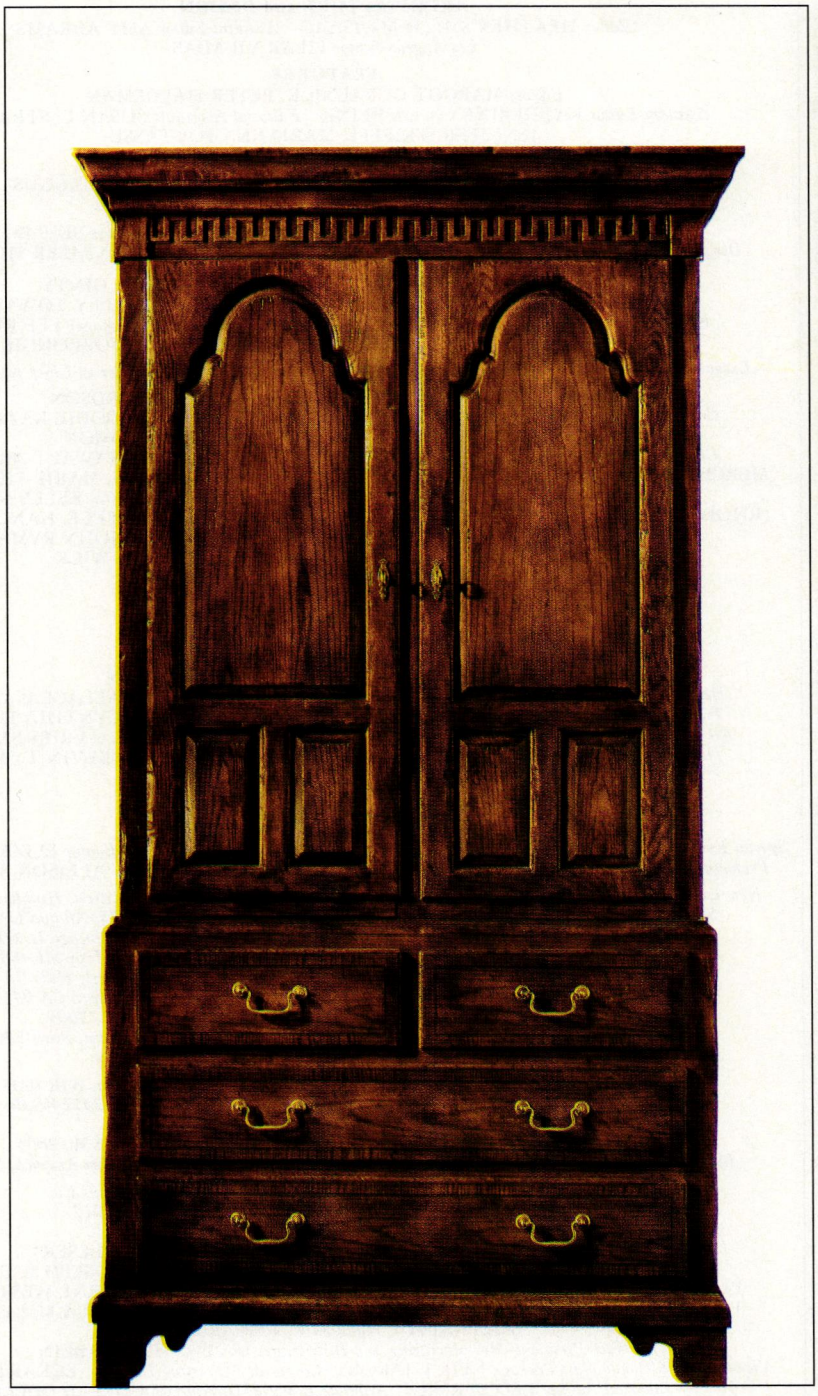
Andersen AW Windows·Patio Doors®

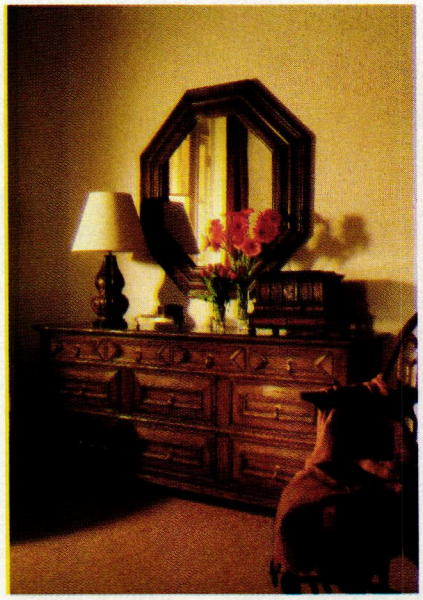
Send to Andersen Corp., Box 12, Bayport, MN 55003.

003-0390



BAKER ENGLISH COUNTRY HOUSE COLLECTION. *The inspiration for the collection comes from 17th and 18th Century designs. This is furniture that might have been found in the manor houses of the English countryside, but it will look equally at home in contemporary interiors. Rustic and sturdy in presence, the furniture is created from warm, handsomely grained oak that is skillfully antiqued. Baker craftsmanship is showcased in period details such as raised star overlays and Gothic arches. You are invited to send $7.50 for a color catalogue.*



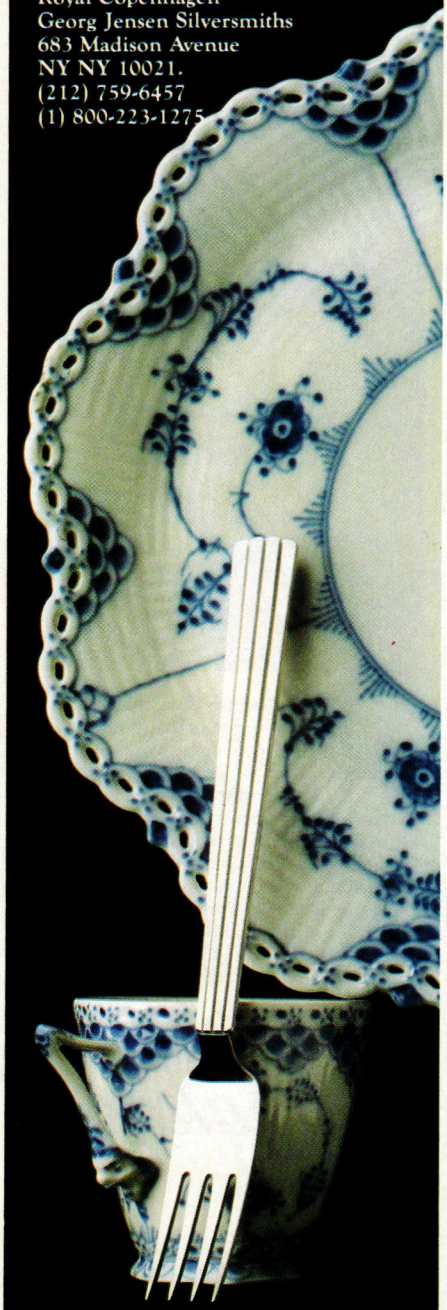


The English Country House Collection of living, dining and bedroom designs is available through many fine furniture and department stores. You are invited to write for their names. Baker Furniture, Dept. 672, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Baker
KNAPP & TUBBS

COME DINE WITH KINGS

Blue Fluted—the first porcelain pattern we created, in 1775. Shaped, sculpted and painted by the hand that signs the backstamp. Shown here with the Bernadotte sterling pattern by Georg Jensen. Write for illustrated literature displaying appointments that grace the great houses of Europe.
Royal Copenhagen
Georg Jensen Silversmiths
683 Madison Avenue
NY NY 10021.
(212) 759-6457
(1) 800-223-1275



ROYAL COPENHAGEN
PURVEYOR TO HER MAJESTY THE QUEEN OF DENMARK

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE *Design Director* GAEL TOWEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODMAN
Managing Editor DANA COWIN *Picture Editor* SUSAN B. GOLDBERGER

DECORATING
Senior Editors JACQUELINE GONNET, BABS SIMPSON
Editor CAROLYN ENGLEFIELD *Associate Editors* ERIC A. BERTHOLD, ANNE FOXLEY
Editorial Assistants SARAH VAN SICKLEN, ALEXANDRA DE ROCHEFORT, HÉLÈNE DE BAUBIGNY
NOÉLIE GOUIN, ELIZABETH MARCHANT
Paris Editor DEBORAH WEBSTER *West Coast Editor* JOYCE MACRAE
New York Editor CATHERINE MARRON

ARCHITECTURE and DESIGN
Editor HEATHER SMITH MACISAAC *Assistant Editor* AMY ABRAMS
Los Angeles Editor PILAR VILADAS

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK *Editorial Assistants* SUSAN L. STRACHAN
JENNIFER O'KIEFFE, MARIANNA POUTASSE

GARDENING
Editor SENGA MORTIMER *Assistant Editor* KATHLEEN VUILLET AUGUSTINE

ART
Associate Design Director DANIA MARTINEZ DAVEY *Senior Designer* SKIP BOLEN
Designer MARCOS GAGO *Editorial Assistants* CAROLINE BRETTER, JENNIFER SILVERMAN

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN *Associate Production Manager* LEE RUELLE
Production Associate JENNIFER MINES *Color Production* PHILIP MORRONGIELLO
Executive Assistant to the Editor in Chief ELAINE HUNT *Assistant to the Editor in Chief* AMY TARAN

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE, DEBORAH SOLOMON
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, KATIE ANAWALT ARNOLDI
MERCEDES T. BASS, JUDY BRITTAIN, BETHANY EWALD BULTMAN, MARIE-PIERRE COLLE
OSCAR DE LA RENTA, LESLIE HORN, GENE HOVIS, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, NANCY O'BOYLE
DENISE OTIS, CHRISTOPHER PETKANAS, CAROL RYAN, JOHN RYMAN
DOROTHEA WALKER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Sales Development Director ROBERT NEWKIRCHEN
Design Resource Director 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 *Fashion Manager* DEE DEVRIES SALOMON
Imported Car Manager GINA S. SANDERS *Home Furnishings Manager* KEVIN T. WALSH
Watch and Jewelry Manager LYNDA WESSEL

Public Relations SUZANNE EAGLE

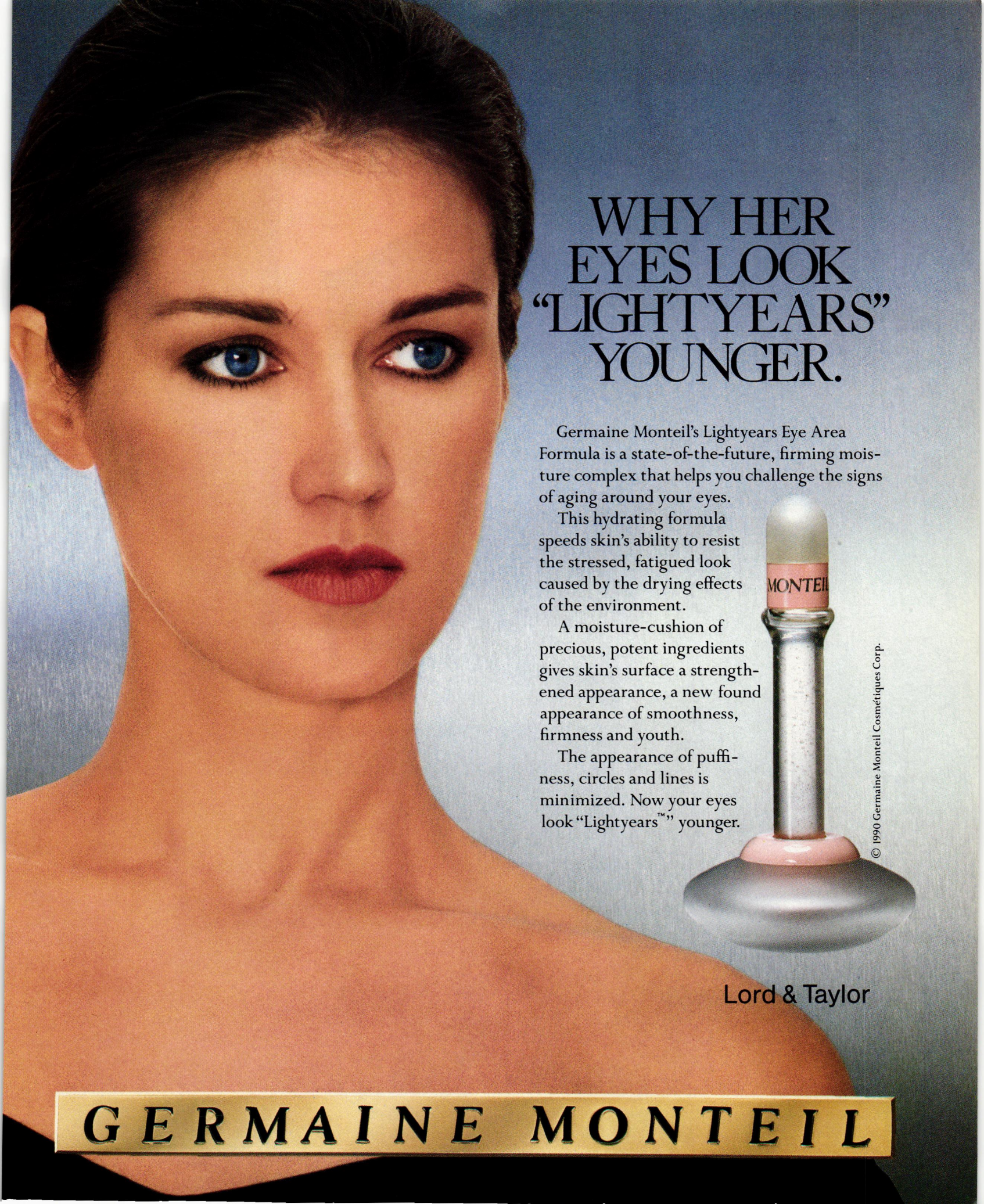
Promotion Manager ELLEN Z. HUGHES
Special Events Manager ANNETTE MARTELL SCHMIDT *Merchandising Coordinator* ELIZABETH BURNS
Promotion Production Coordinator PAULINE A. GERRY *Promotion Coordinator* ALLISON S. DIETRICH

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit JOHN F. MCCLURE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida 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 Avenue, 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


WHY HER EYES LOOK "LIGHTYEARS" YOUNGER.
Germaine Monteil's Lightyears Eye Area Formula is a state-of-the-future, firming moisture complex that helps you challenge the signs of aging around your eyes.
This hydrating formula speeds skin's ability to resist the stressed, fatigued look caused by the drying effects of the environment.
A moisture-cushion of precious, potent ingredients gives skin's surface a strengthened appearance, a new found appearance of smoothness, firmness and youth.
The appearance of puffiness, circles and lines is minimized. Now your eyes look "Lightyears™" younger.
MONTEIL
© 1990 Germaine Monteil Cosmétiques Corp.
Lord & Taylor
GERMAINE MONTEIL

Winter is a wonderful time to visit Mill House of Woodbury.

Just like summer, spring and fall.

In the gently rolling Connecticut countryside around Mill House, every season has its own special charm. What never varies is the splendor you'll find within our seventeen showrooms. Frequent container deliveries keep them filled to overflowing with fine English and French antique furniture, accessories, chandeliers and works of art, ready to warm your heart and your home.

Mill House Antiques

1964 TWENTY-SIX YEARS OF CHOICE 1990

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES

SCHIAPPARELLI—Jacquard

Discover a world of beautiful sale prices at the following Thomasville Gallery locations.

ALABAMA
Birmingham–*Peck & Hills Furniture Galleries*
Birmingham–*Riverchase Furniture Galleries*
Enterprise–*Barrow's Fine Furniture*
Huntsville–*The Furniture Center*
Montgomery–*Fordhams Thomasville Gallery*

ARKANSAS
Fayetteville–*Dennis Home Furnishings*
Hot Springs–*Gary Thorson Furniture & Interiors*
North Little Rock–*Rye Fine Furniture Showroom*

CANADA
Burnaby/Vancouver, B.C.– *J. Collins Thomasville Gallery*
Ottawa, Ontario–*Cadieux, Ltd.*
Winnipeg, Manitoba–*Brick's Fine Furniture*

CONNECTICUT
Danbury–*Henry Dick & Son*
Groton–*Shafner's Fine Furniture*
Milford–*Wayside Furniture*
Stamford–*Thomasville Gallery of Stamford*
Waterbury–*Argene Interiors*
West Hartford–*Puritan Furniture*

DELAWARE
Dover–*Kauffman's*

FLORIDA
Gainesville–*Walker Furniture*
Jacksonville–*Liberty Furniture*
Miami–N. Palm Beach–*Showcase Interiors*
Ocala–*Blocker's Furniture*
Orlando–*Hallmark Furniture*
Ormond Beach–*Kitty Scott's Furniture*
Pensacola–*Duvon Furniture Gallery*
Port Charlotte–*Bacon's Furniture Gallery*
Rockledge–*Indian River Furniture*
South Florida–*Carl's*
Southwest–*Robb & Stucky*
Tallahassee–*Landmark Furniture Galleries*
Tampa Bay Area–*Harrison Furniture Co.*
Vero Beach–*Indian River Furniture*

GEORGIA
Atlanta–*Charles S. Martin Furniture*
Atlanta–*Field Furniture*
Atlanta–*Herndon House Furniture*
Augusta–*Weinberger's Furniture Showcase*
Dalton–*J. D. Kinder's*
Gainesville–*Treasures For Your Home*
LaGrange–*Watts Furniture Galleries*
Norcross–*Towne & Country Furniture*
Rome–*Bill Fricks Furniture*
Savannah–*Phillips, Inc.*
Senoia–*Hollberg's Fine Furniture*
Valdosta–*Turner Furniture*

ILLINOIS
All Locations–*Colbys Home Furnishings*
All Locations–*Zierk's*
Barrington–*Richard Honquest Furniture*
Champaign–*Weberg Furniture*
Chicago–*Maurice Mandle and Co.*
Elgin–*Ackemanns Home Center*
Kewanee–*Good's Furniture*
Mt. Pulaski–*Stahl's Furniture*
Orland Park–*Darvin Furniture*
Peoria/Bloomington–*Lippmann's*
Rockford–*Rockford-Standard Furniture*
West Frankfort–*Coleman-Rhoads*

INDIANA
Indianapolis–*Kittle's*
Merrillville–*Albert A. Slater Furniture*
Mishawaka–*Christianson Furniture*
Muncie–*Beachler's Furniture*
Munster–*Tilles Interiors*
Terre Haute–*Glidden Furniture*

IOWA
Boone–*Redekers*
Cedar Rapids–*Kenwood House*
Coralville/Iowa City–*McGregor Furniture*
Newton–*Newton Furniture*
Spencer–*Matt Furniture Showcase*

KENTUCKY
Bowling Green–*Brite Furniture Galleries*
Paducah–*Fleming Furniture*

LOUISIANA
New Orleans/Baton Rouge–*Kirschman's*

MAINE
Portland–*The Furniture Market*

MARYLAND
Arnold/Towson/Arbutus–*Thomasville Galleries of Chesapeake*
Jarrettsville–*Jarrettsville Furniture*
Rockville/Manassas–*Hub Furniture*

MASSACHUSETTS
Brockton–*Willis Furniture Co.*
Burlington–*Barbo's Fine Furniture*
Fall River/Weymouth–*Cabot House*
Methuen–*Leone's Furniture*
Pittsfield–*Paul Rich & Son*
Swansea–*Cardi's Furniture*
West Springfield–*Valley Furniture Co.*
Worchester–*Rotman's Furniture*

MICHIGAN
All Locations–*Schwark Furniture*
Bloomfield Hills–*Bloomfield Hills Furniture*
Brighton–*E. D. Ewing Furniture*
Flint–*Art Van Furniture*
Grand Rapids–*Klingman's Furniture*
Jackson–*Vermeulens Furniture*
Kalamazoo–*Art Van Furniture*
Lansing–*Estes Furniture*
Livonia–*Classic Interiors*
Southgate–*McLaughlin's*
Troy–*Dobbs Furniture*
West Bloomfield–*Clayton Furniture*
Whitehall–*Bell's of Whitehall*
Ypsilanti/Ann Arbor–*Tyner's Furniture*

MINNESOTA
Albert Lea–*Brick Furniture*
Fountain–*Drury's*
Maplewood–*Suburbia Furniture*
Minneapolis–*Doherty Furniture*
Osseo–*Suburbia Furniture*
Waite Park–*Randys Furniture Gallery*
Willmar–*Lundquist Furnishings*
Woodbury–*Nelson Furniture Gallery*

MISSOURI
Cape Girardeau–*Sleepy Hollow Furniture Galleries*
Central Missouri–*Milo H. Walz*
Joplin–*Bob's Furniture Gallery*
Poplar Bluff–*Joe Hefner Furniture*
Springfield–*Mulhollan Furniture*
St. Joseph–*The Colony House*
St. Louis–*Carafiols Furniture*
St. Louis–*Carol House Furniture*
St. Louis– *DeBasio*
Vandalia–*Waters Furniture*

NEW HAMPSHIRE
Manchester–*C. A. Hoitt Co.*
Meredith–*Ippolito's Furniture*
Portsmouth–*Cabot House*

NEW JERSEY
All Stores–*Huffman Koos*
Pennsauken–*Menchel-McDonald*
Pleasantville–*Quality Furniture Galleries*
Trenton–*Olden House*
Vineland–*Brody's*
Voorhees/Westmont–*Philmor Gallerys*

NEW YORK
All Stores–*Huffman Koos*
Brewster–*Brewster Interiors*
Brooklyn–*Better Home Galleries*
Brooklyn–*Clinton House Furniture*
Buffalo/Tonawanda–*Anthone Furniture*
Farmingdale–*Thomasville Gallery of Farmingdale*
Kingston–*Beesmer's Furniture*
Lakewood–*Lakewood Furniture*
Medford–*Nanrich Furniture*
Mt. Kisco–*Mt. Kisco Furniture*
Rochester/Poughkeepsie–*Flanigan's*
Syracuse–*Dunk & Bright Furniture*
Troy–*Nelick's*
Utica–*Grace Furniture*
Watertown–*Kriffs Furniture*
Yonkers–*Thomasville Gallery of Yonkers*

NORTH CAROLINA
Fayetteville–*Smithboro Furniture*
Greensboro–*Priba Furniture Galleries*
Hickory–*The Country Shop*
High Point–*Furnitureland South*
High Point–*Rose Furniture Co.*
High Point–*Wood-Armfield Gallery*
Hudson–*Blowing Rock Furniture*
Jacksonville–*Furniture Fair*
Jacksonville–*Mallory Furniture Sales*
Lenoir–*Quality Furniture Market*
Lenoir–*Triplett Furniture Fashions*
Mocksville–*Hendricks Gallery*
Raleigh–*Jones Bros. Gallery*
Randleman–*Shaw Furniture Gallery*
Thomasville–*Holton Furniture Co.*
Thomasville–*Loftin Black Furniture*
Wilmington–*Murrow Furniture Gallery*
Winston Salem–*Bowen Town and Country*

OHIO
Akron–*Best Furniture*
All Locations–*Big Sandy*
All Locations–*Warner Interiors*
Aurora–*Aurora Furniture and Interiors*
Cincinnati–*Globe Furniture Galleries*
Cincinnati–*J. Schloemer Furniture*
Columbus–*Whites Fine Furniture*
Dayton–*Elder Beerman Galleries*
Parma–*Basista Furniture*
Toledo–*The Furniture Spectrum*

PENNSYLVANIA
Carlisle–*Andrews Furniture*
East Stroudsburg–*Rosen's Furniture*
Easton–*Lauter Furniture Co.*
Folsom–*Darro Furniture*
Gettysburg–*Sixeas Furniture*
Greensburg–*Wolf Furniture*
Hatfield/Frazer–*David & David Galleries*
Indiana–*Country Manor Furniture*
Leola–*Bareville Furniture*
Levittown–*J.B. Rogers Furniture*
Nazareth–*Nazareth Hardware & Fine Furniture*
Philadelphia–*Haverford Furniture*
Philadelphia–*Kroungold's Furniture*
Pittsburgh–*Quality Furniture*
Reading–*Gilberts Furniture*
Red Lion–*Zarfos Furniture*
Scranton–*Kaplan Furniture Co.*
Shamokin Dam–*Wahl Braun Thomasville Gallery*
Southampton–*Ken Greenwood*

RHODE ISLAND
East Providence–*Liberty Furniture*
Johnston–*Coletti's Furniture*

SOUTH CAROLINA
Greenville–*Old Colony Furniture Co.*

TENNESSEE
Bartlett–*Bartlett Home Furnishings*
Johnson City–*Zak's*
Knoxville–*Fowler's Furniture*
Leoma–*Story and Lee*
Memphis–*Samuels*
Nashville–*Sprintz Furniture*

VERMONT
Williston–*Kidder Newhouse*

VIRGINIA
Charlottesville–*Grand Interiors*
Falls Church/Rockville–*Better Homes Furniture*
Fredericksburg–*Gallahan's*
Harrisonburg–*Grand Piano & Furniture Co.*
Lynchburg–*Grand Piano & Furniture Co.*
Roanoke–*Grand Interiors*
Va. Beach/Richmond–*Haynes Home Furnishings*
Winchester–*Grand Piano & Furniture Co.*

WEST VIRGINIA
Cedar Grove–*Cedar Grove Furniture*
Clarksburg–*Mike DiMaria's*
Parkersburg–*Family Furniture*
Weirton–*Simons Furniture*

WISCONSIN
Green Bay/Oshkosh–*Snider Daanen Furniture*
Milwaukee–*Colder's Furniture*
Milwaukee–*Kunzelmann Esser*

Thomasville®

Beautiful furniture, beautifully made.™

Where Old World elegance meets New World ambience.

The look of 18th-century elegance is born afresh in Thomasville's Fisher Park Collection. The spirit of Old World English craftsmanship is apparent in the way the radiant highlights of our selected pecan woods have been accentuated by careful hand rubbing. In the sheer grace captured in every curve and carving. And in the rich feel wrought by gleaming brass hardware.

With its classic style and impeccable craftsmanship, Thomasville's Fisher Park Collection is truly making contemporary history.

To receive *Thomasville's Complete Guide to Fine Furniture Selection*, send a check for $3.00 to: Thomasville Furniture, Dept. 301J, Thomasville, NC 27360. And visit a Thomasville Gallery® soon. For the one nearest you, look under your state on the list at the left.

Thomasville®

Beautiful furniture, beautifully made™

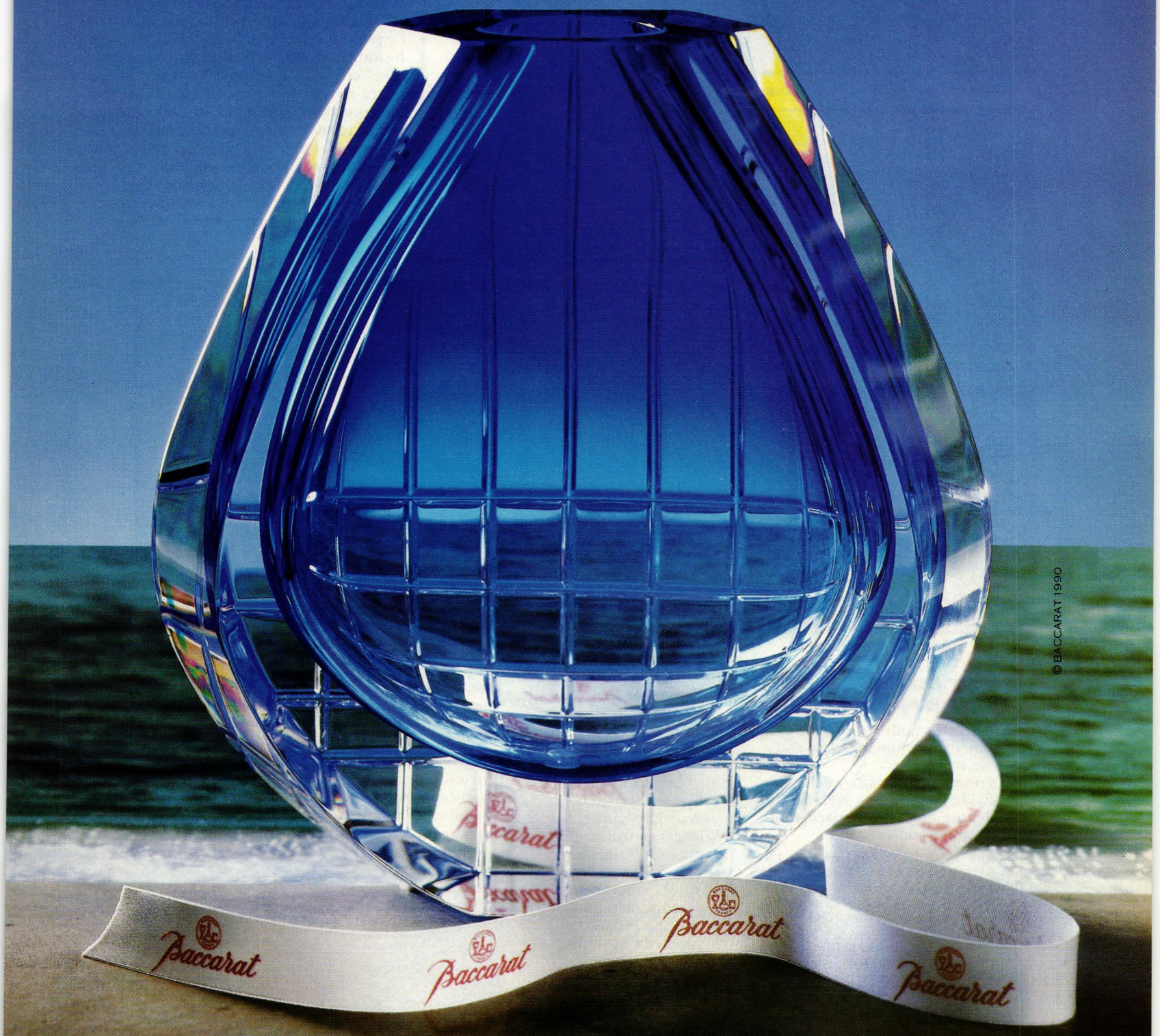
Brunschwig & Fils

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

MONTESPAN OTTOMAN STRIPE. LOUIS XVI BERGERE.

DEMANDED BY AND CREATED FOR PERFECTIONISTS

NEPTUNE



©BACCARAT 1990

NEIMAN MARCUS BERGDORF GOODMAN HALL'S PLAZA

System 6 Curved Wood Solarium

Series 200 Thermal Roof Patio Room

System 4 Solarium

At Four Seasons,® we don't take sunspaces lightly.

Quality. It's built into every solarium, patio room, window and door we make.

It's no wonder homeowners worldwide have chosen Four Seasons to add more light, more space, more value to their homes.

For FREE BROCHURE and nearest location, call TOLL-FREE 1-800-FOUR SEASONS (1-800-368-7732) or write:

FOUR SEASONS SOLAR PRODUCTS CORP.
5005 Veterans Memorial Highway, Dept.F3
Holbrook, NY 11741

Over 270 independently owned and operated franchised locations worldwide.

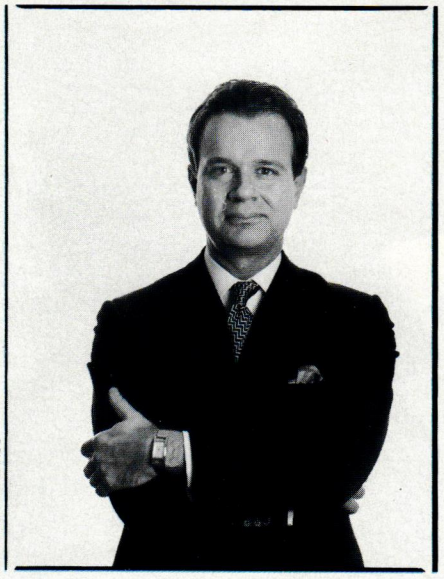
FOUR SEASONS™
Design & Remodeling Centers

SOLARIUMS • PATIO ROOMS • SHADES
WINDOWS • DOORS • SKYLIGHTS

Outdoor Living...Indoors™

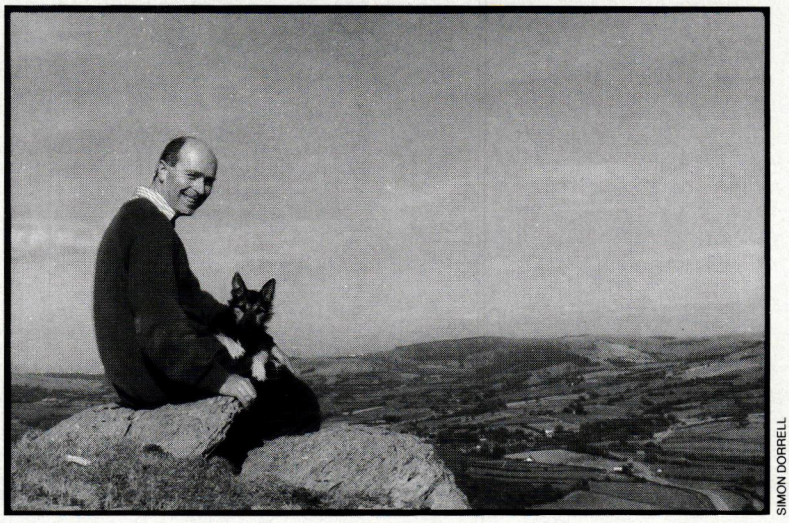
©1990 Four Seasons Solar Products Corp.

Contributors Notes



CHRISTOPHER MAKOS

Martin Filler, an editor of House & Garden since 1979, has now become a consulting editor of HG and a contributing editor of *Condé Nast Traveler* and *Vanity Fair*. Though his range as a writer is wide, his "Architecture" column on Samuel McIntire in this issue reflects his chief interest, the interpretation of design history in contemporary terms. "Because it's the most social of all the arts, I'm particularly concerned with the human component in architecture," he explains. "As a critic, I find that the way a building looks is less important than what it can reveal about the people who made it."



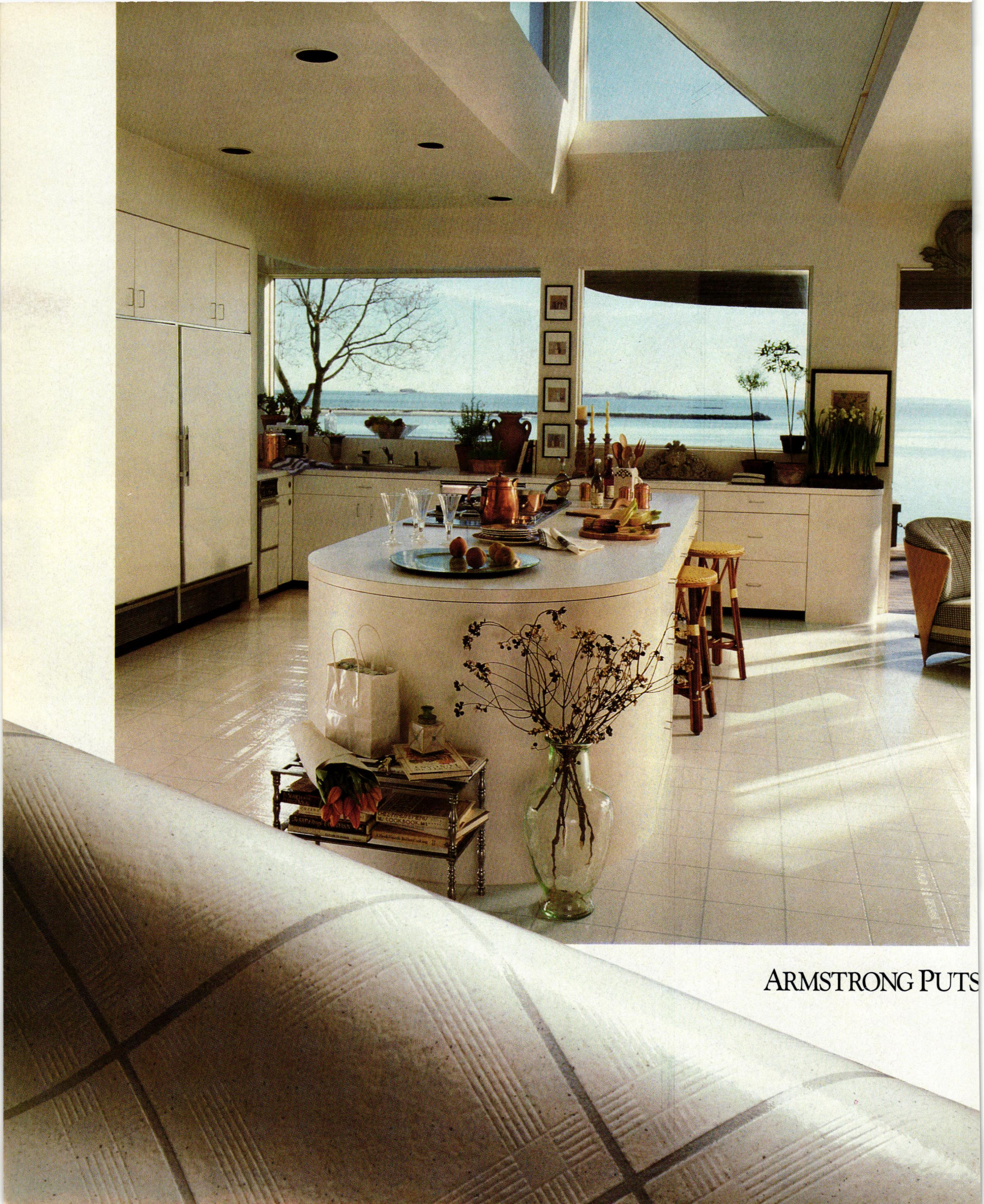
SIMON DORRELL

David Wheeler is editor and publisher of *Hortus*, a quarterly journal published in Wales that is "aimed at the literary-minded gardener whose interests extend beyond the mere practice of gardening." Wheeler journeys to southwest England in this month's "Travel" column to report on and photograph the luxuriant gardens of Cornwall. Currently he is working on *Gardens of the Cotswolds*, an illustrated book about another region of his native country.

Joan Juliet Buck reveals her passion for flea markets and relates how her apartment is decorated with her finds. A contributing editor of *Vogue* and *Vanity Fair* and author of the novel *Daughter of the Swan*, Buck is fascinated by flea markets because "they offer the opportunity for some sort of triumph every week." Her favorite haunt is Paris's Marché aux Puces, but Buck decided to live in New York when she realized the advantages—"diners deliver, bookstores are open late, and phone rates are cheaper."

MICHAEL CHILDERS

Photo: Norman Parkinson
Marshall Field's
ALBERT NIPON



ARMSTRONG PUTS

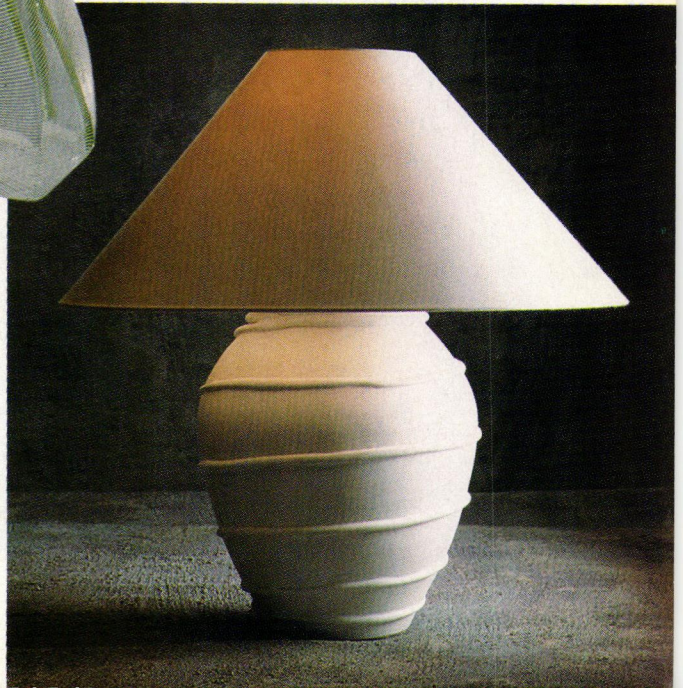
The dynamic relationship between subtle textures and shifting angles of light is at the heart of a newly blossoming trend in design.

Armstrong is right on top of it with our Sculptured Collection of Solarian® floors, whose delicately embossed patterns invite the beguiling interplay of light and shadow.

Our sculpted surfaces bring an intriguing new dimension to flooring. The effect is a moveable feast for the eyes.

Give a room an excitingly different feel with a richly textured floor from Armstrong.

For free product information and the name of your nearest Armstrong dealer, call the toll-free Armstrong Consumer Line, 1 800 233-3823, and ask for Dept. 95FHG. Or write to: Armstrong, Dept. 95FHG, P.O. Box 3001, Lancaster, PA 17604.



THE HEIGHT OF FASHION RIGHT AT YOUR FEET.

Armstrong

so nice to come home to™

AMERICAN STYLE

OUR NEW AMERICAN ORIGINALS ARE MADE UNDER THE WATCHFUL EYE AND THE STEADY HAND OF PERFECTIONISTS. WE PROUDLY FASHION, IN LIMITED QUANTITIES, UNIQUE FURNISHINGS OF THE HIGHEST QUALITY.

TO THOSE WHO APPRECIATE THE BEST, TO THOSE WHO CAN ACCEPT NO LESS, WE OFFER THE OPPORTUNITY TO INVEST IN EXCELLENCE WHICH WILL ENDURE.

M.Craig & Company

CABINETMAKERS

911 LADY STREET COLUMBIA, SOUTH CAROLINA 29201 803·254·5994

ATLANTA, *Bob Collins* • CHICAGO, *Entourage* • COLUMBIA, HIGH POINT, *M. Craig & Company*
DALLAS, *George Cameron Nash* • DANIA, *Carriage House, Inc.*
PHILADELPHIA, WASHINGTON DC, *The Rist Corporation* • SAN DIEGO, *Designers Showcase*
SAN FRANCISCO, *Neville Nowell Designs LTD*

Contributors Notes

HAROLD DAVIS

Camille Glenn believes it is important for people to know how life-enhancing good food can be. Glenn, who taught French cooking classes for nearly thirty years, is a gourmet-food writer for the Louisville *Courier-Journal* and author of *The Heritage of Southern Cooking*. In the "Food" column, she focuses on Bibb lettuce but claims to savor all varieties: "I've always been crazy about fresh foods, lettuce especially. I'm sure it grew in the Garden of Eden and the sacred couple feasted upon its goodness."

Ann Beattie, whose stories appear in *The New Yorker,* recently finished her fourth novel, *Picturing Will*. For HG's "Workroom" column Beattie celebrates the talents of her favorite ceramist, Scott McDowell, one of whose bowls inspired her to write the short story "Janus." "His pieces rivet your attention," she says. "They're paintings you can rub your hands over, sculpture you're urged to touch, suggestions to excite your imagination."

THOMAS VICTOR

VALENTINO BOUTIQUES:

825 MADISON AVENUE

NEW YORK.

414 N. RODEO DRIVE

BEVERLY HILLS.

MOUNTAIN & ST.

CATHERINE ST.

MONTREAL.

204 WORTH AVENUE

PALM BEACH.

55 AVENUE ROAD

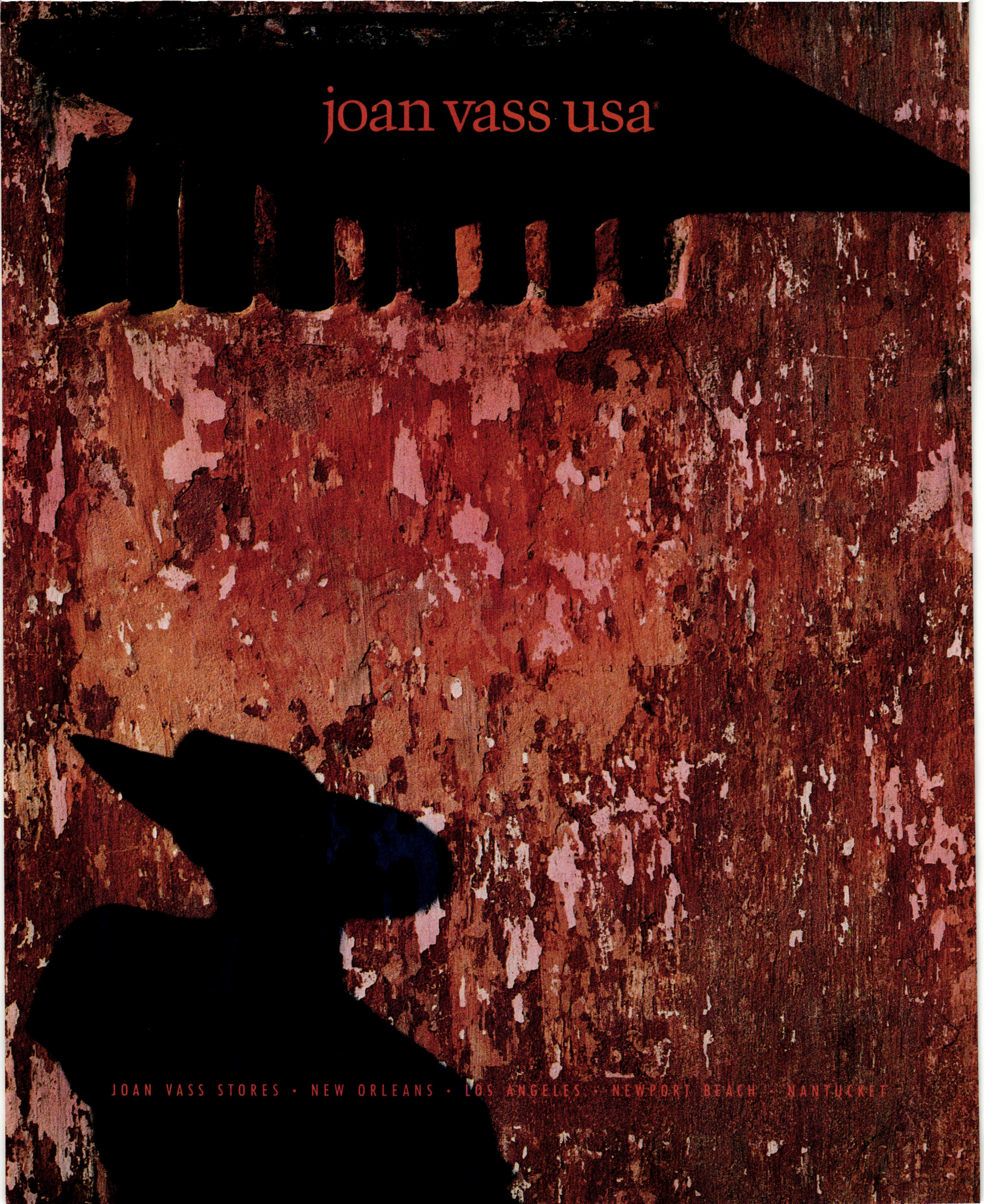
TORONTO.

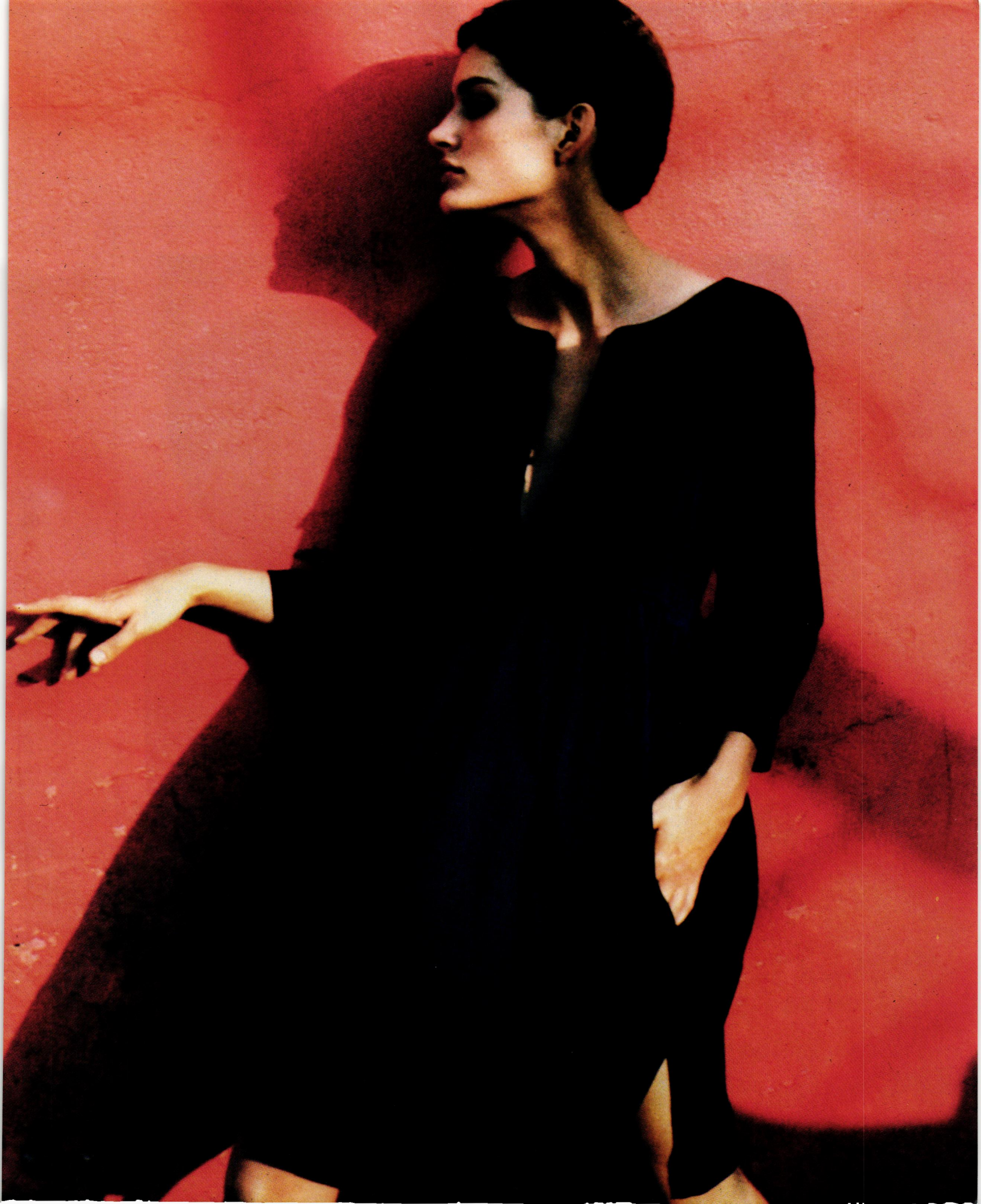
600 NEW HAMPSHIRE AVENUE

WASHINGTON.

MADE IN VALENTINO

valentino
BOUTIQUE


joan vass usa®
JOAN VASS STORES • NEW ORLEANS • LOS ANGELES • NEWPORT BEACH • NANTUCKET



Privileged Classics

SUMMER HILL Ltd

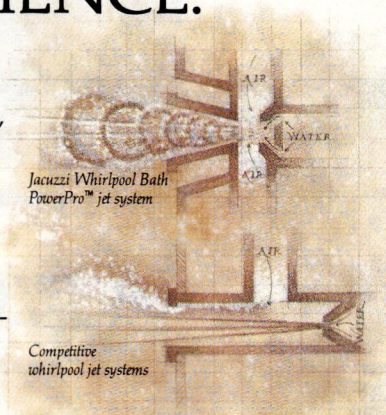
2682K Middlefield Road Redwood City, CA 94063

415-363-2600

San Francisco Los Angeles Dallas Houston Dania
New York Boston Chicago Denver Atlanta Laguna Niguel

JACUZZI®
YOU DESERVE THE EXPERIENCE.

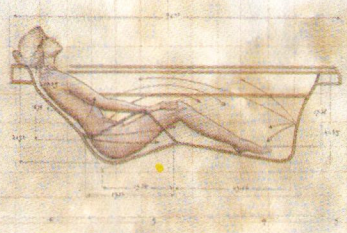
A Jacuzzi® whirlpool bath feels like no other, because it's made like no other. As the originator of the first whirlpool bath, Jacuzzi has more experience designing, building and perfecting whirlpool products than anyone else. At the heart of it all is the patented PowerPro™ jet system which makes Jacuzzi® whirlpool baths not just relaxing, but therapeutic. By moving more air and water through bigger jets, the PowerPro system creates a broad, circular pattern of bubbles. The result is high-power hydrotherapy for the whole body, not a narrow high-pressure stream that can cause more discomfort than pleasure. Comfort. Pleasure. Hydrotherapy. It's the complete relaxation experience you expect—and deserve—from Jacuzzi Whirlpool Bath.



Jacuzzi Whirlpool Bath PowerPro™ jet system

Competitive whirlpool jet systems

For more information, or for an authorized Jacuzzi Whirlpool Bath dealer near you, call toll-free 1-800-227-0710. In California call 1-800-227-0991.



JACUZZI WHIRLPOOL BATH

©1990 Jacuzzi Inc.

Jacuzzi WHIRLPOOL BATH

THE REAL ONE

PHOTO ARTHUR ELGORT

YVES SAINT LAURENT

rive gauche

EXCLUSIVE BOUTIQUES

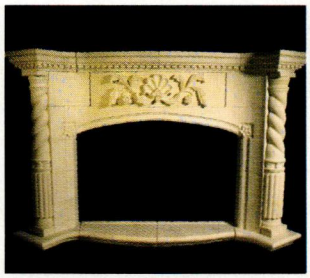
■ **NEW YORK, NY.** 855 MADISON AVENUE ■ **BOSTON, MA.** THE HERITAGE ON THE GARDEN ■ **CHEVY CHASE, MD.** 5516 WISCONSIN AVENUE
■ **COSTA MESA, CA.** SOUTH COAST PLAZA ■ **WASHINGTON, DC.** 600 NEW HAMPSHIRE AVENUE NW

■ **AUER'S,** DENVER, CO. ■ **BERGDORF GOODMAN,** NEW YORK, NY. ■ **BLOOMINGDALES,** CHICAGO, IL ■ **BULLOCKS WILSHIRE,** LOS ANGELES, CA. PALM DESERT, CA. ■ **COLITTI,** MILLBURN, NJ.
■ **DAYTON'S,** MINNEAPOLIS, MN. ■ **HIRSHLEIFER'S,** MANHASSET, NY. ■ **FREDERICK & NELSON,** BELLEVUE AND SEATTLE, WA. ■ **LIBERTY HOUSE OF HAWAII,** HONOLULU, HI.
■ **LINDA DRESNER,** BIRMINGHAM, MI. ■ **LOU LATTIMORE,** DALLAS, TX. ■ **I. MAGNIN,** BEVERLY HILLS, CA. CHICAGO, IL. PHOENIX, AZ. SAN FRANCISCO, CA. ■ **MARSHALL FIELD'S,** CHICAGO, IL.
■ **MARTHA,** BAL HARBOUR, FL. PALM BEACH, FL. ■ **MARY JANE DENZER,** WHITE PLAINS, NY. ■ **NAN DUSKIN,** PHILADELPHIA, PA. ■ **NEIMAN MARCUS,** DALLAS, TX. ■ **RICH'S,** ATLANTA, GA.
■ **SAKOWITZ,** HOUSTON, TX. ■ **SAKS FIFTH AVENUE,** NEW YORK, NY. ATLANTA, GA. BAL HARBOUR, FL. CHICAGO, IL., SAN FRANCISCO, CA. ■ **JOHN WANAMAKER'S,** PHILADELPHIA, PA.

notes

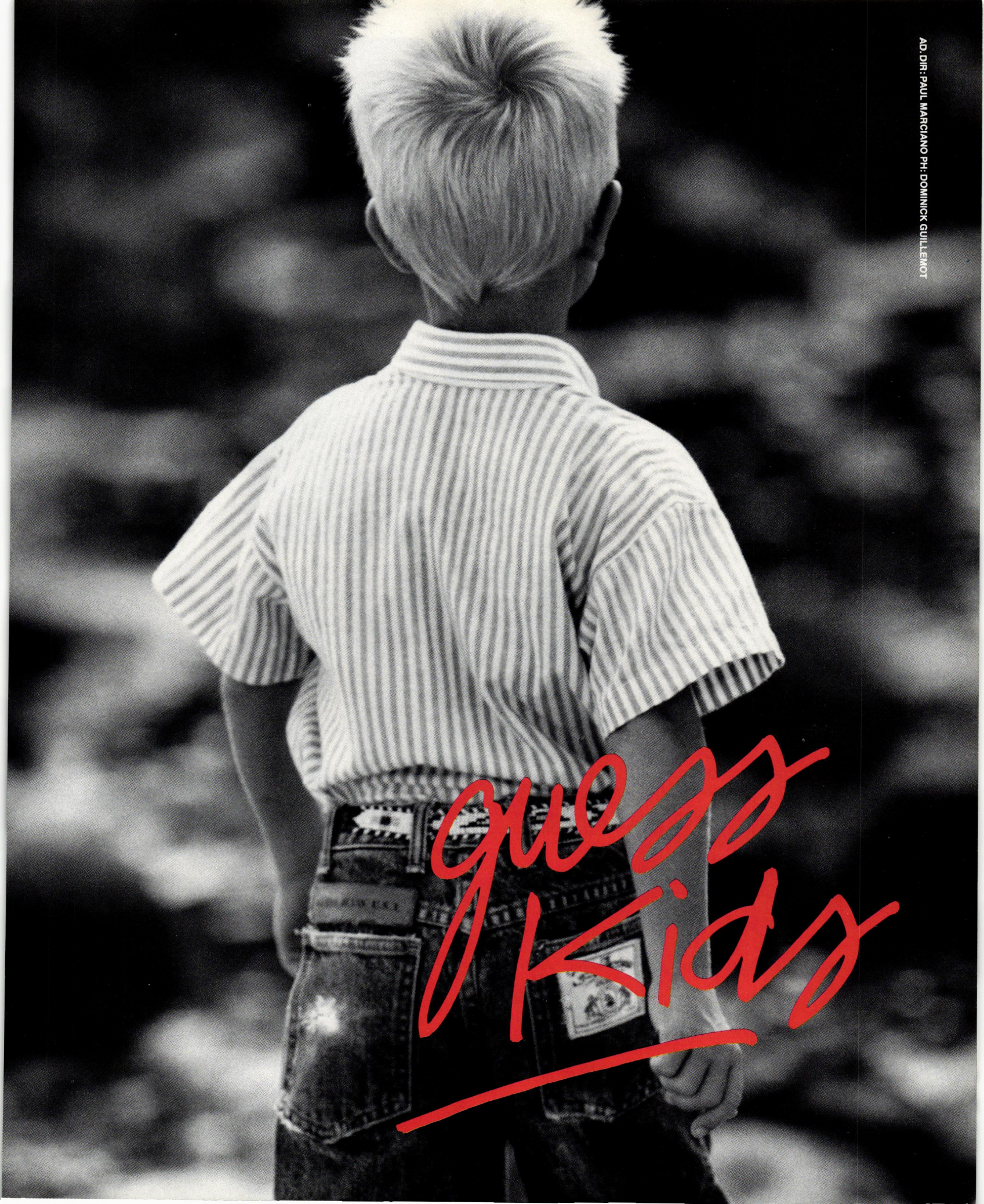
HG REPORTS ON THE NEW AND THE NOTEWORTHY By Amy Abrams and Eric Berthold

MICHAEL SPITERI HAS BEEN helping to resuscitate the dying art of stone carving since he was fifteen. After working as an apprentice to his father in Rome, Spiteri (*right*) came to New York City five years ago, discovered a stateside demand for his craft, and set up shop. With his hands and a few tools the artist conjures Attic columns, capitals, garden ornaments, and fireplace mantels (*below*) from blocks of crude stone. Italian limestone is his medium of choice because "it allows for more freedom of expression," although he also expresses himself in marble and granite. Spiteri's work can be seen at his showroom. By appointment only, (212) 421-2830.



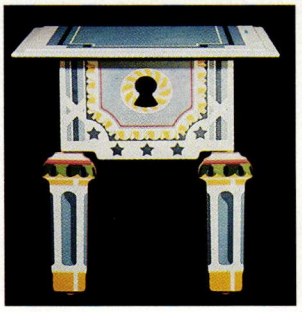
FROM LEFT: MONICA STEVENSON; DAVID FRAZIER

GUESS
KIDS
GUESS?



AD. DIR.: PAUL MARCIANO PH.: DOMINICK GUILLEMOT

Dolphin andirons with verdi finish (*above*) herald a new collection of designs in brass, $365 a pair, from Virginia Metalcrafters, NYC. Call (800) 368-1002.



Robert Venturi's birch lowboys, colorful period interpretations, include the Louis XV (*top*) and the Louis XVI (*above*), $4,800 each. To the trade at Arc International, (212) 727-3340.

Among the treasures offered at the annual European Fine Art Fair in Maastricht, Holland (Mar. 10–18), is Moyses van Uyttenbroeck's *Wooded Landscape with Pan and Syrinx* (*above*), from Johnny Van Haeften, London (1) 930-3062.

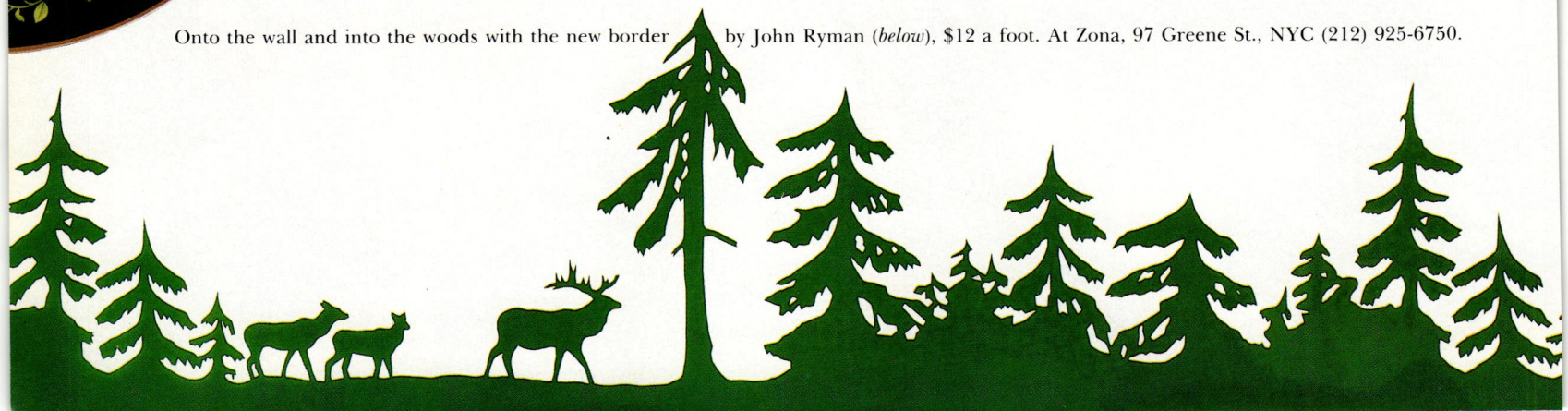
Spanish ceramics of the 18th and 19th centuries inspired Pepe Peñalver's hand-printed Marques de dos Aguas (*left*), $90 a yard. To the trade at Old World Weavers, (212) 355-7186.

Rafiki (*left*) is one of three new patterns by Jane Gaston for Creative Tableware, $93 a 5-piece setting. Call (201) 938-5800. Bone up on china with Robin Reilly's two-volume *Wedgwood* (*below*), $850, from Stockton Press. Call (800) 221-2123, in NY state (212) 481-1334.

Lacelike detailing graces silver-plated flatware (*above*) by Marisa Chupin for Siècle. To order at Barneys New York.

For his last collection the late British-born designer T. H. Robsjohn-Gibbings fashioned a daybed (*above*) from Greek walnut and woven-leather thongs. Reissued to the trade at Gretchen Bellinger, (718) 729-2850.

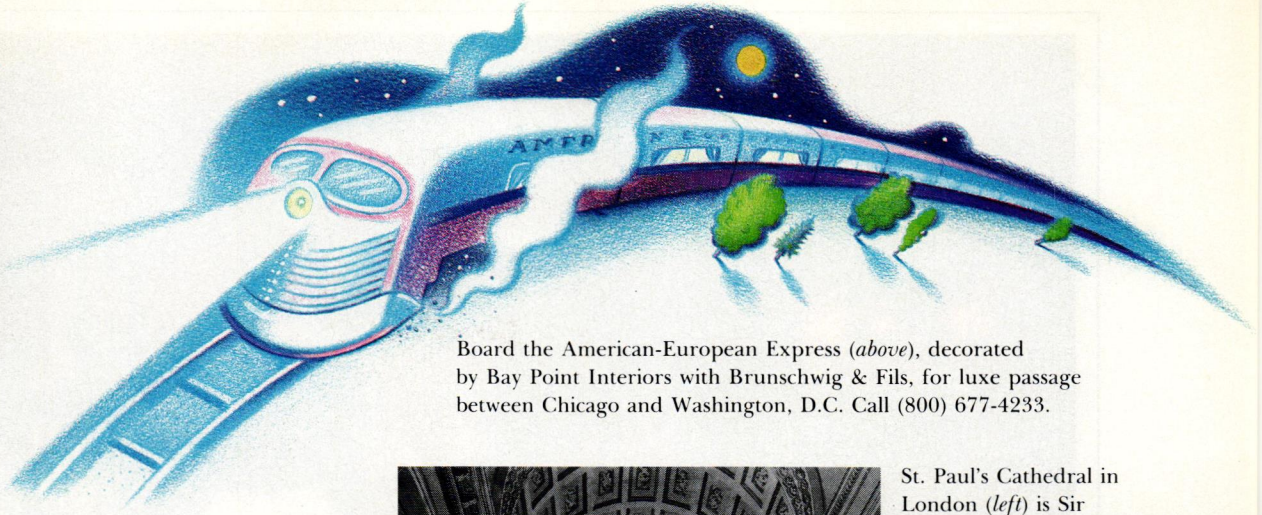
Onto the wall and into the woods with the new border by John Ryman (*below*), $12 a foot. At Zona, 97 Greene St., NYC (212) 925-6750.



CLOCKWISE FROM TOP LEFT: MONICA STEVENSON (2); COURTESY PRUDENCE CUMING ASSOCIATES; MONICA STEVENSON (2); LUCIANO DANIELI; MONICA STEVENSON (2)

CLOCKWISE FROM TOP LEFT: OBERTO GILI; DAVE CALVER; NC; MONICA STEVENSON (3); CHRISTOPHER MAKOS

Karl Lagerfeld, like our editors (see "Reading Rooms"), finds inspiration in the library for accessories (*above*), including a silk scarf, $210; Open Book earrings, $95; and Library bracelet, $350. At Bergdorf Goodman, NYC, and selected Nordstrom's.



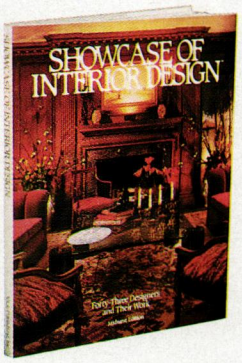
Board the American-European Express (*above*), decorated by Bay Point Interiors with Brunschwig & Fils, for luxe passage between Chicago and Washington, D.C. Call (800) 677-4233.

British decorator Nina Campbell's tartans *(right)* for Osborne & Little find their way onto a wide range of decorative objects at Jonal, 1281 Madison Ave., NYC, a boutique offering both fashion and furnishings.

St. Paul's Cathedral in London (*left*) is Sir Christopher Wren's crowning achievement and the focus of an exhibition by the American Architectural Foundation (through May 8) at the Octagon, Washington, D.C. (202) 638-3105.

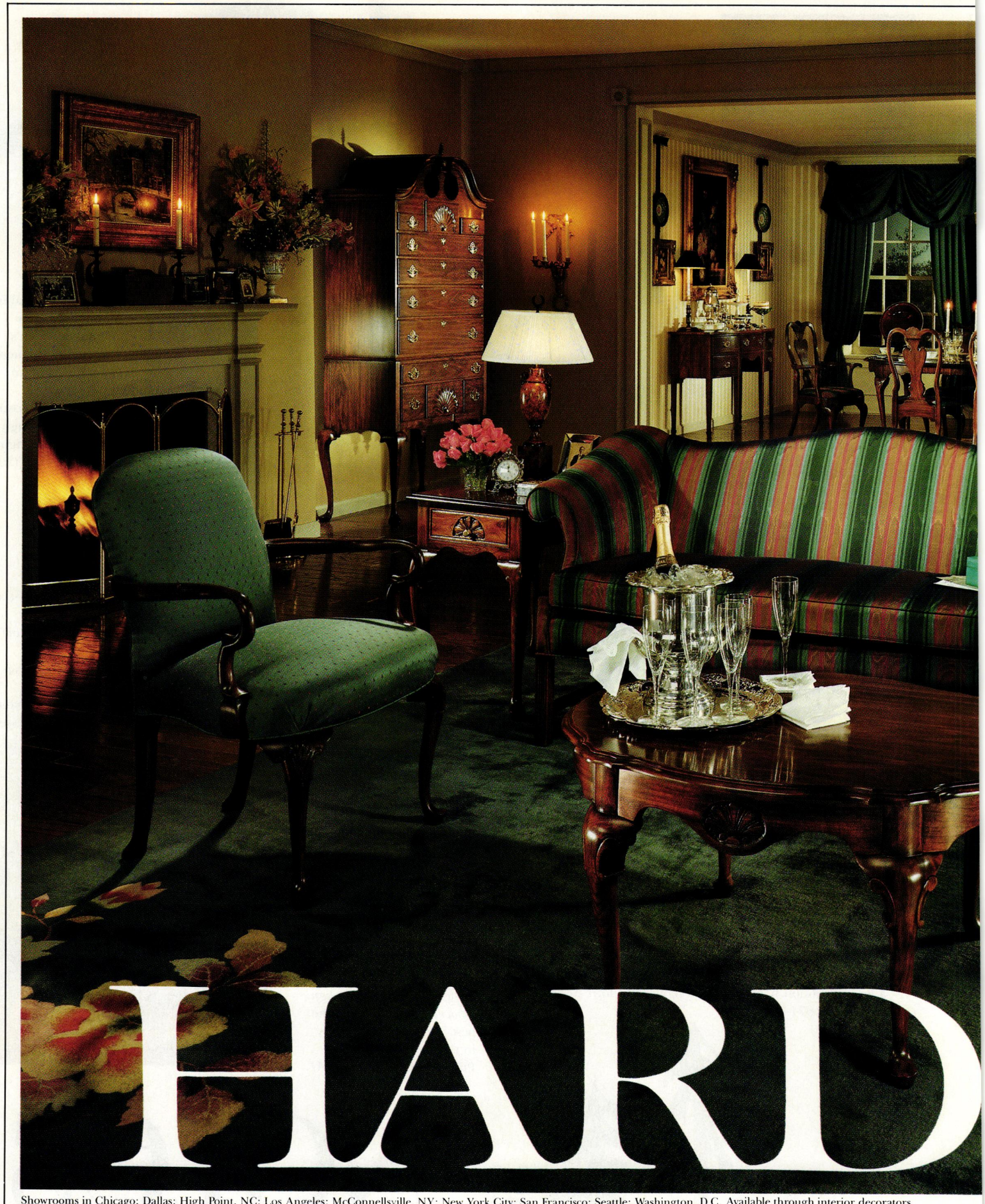
The British design invasion advances with the opening of a Colefax & Fowler boutique at Bergdorf Goodman, NYC (*below*), which carries a potpourri of handcrafted and hand-painted home accessories.

Diamonds are a rug's best friend, when it's Christine Van der Hurd's wool Harlequin rug (*above*), $2,400, a limited-edition hand-tufted design at Modern Age, NYC (212) 674-5603.

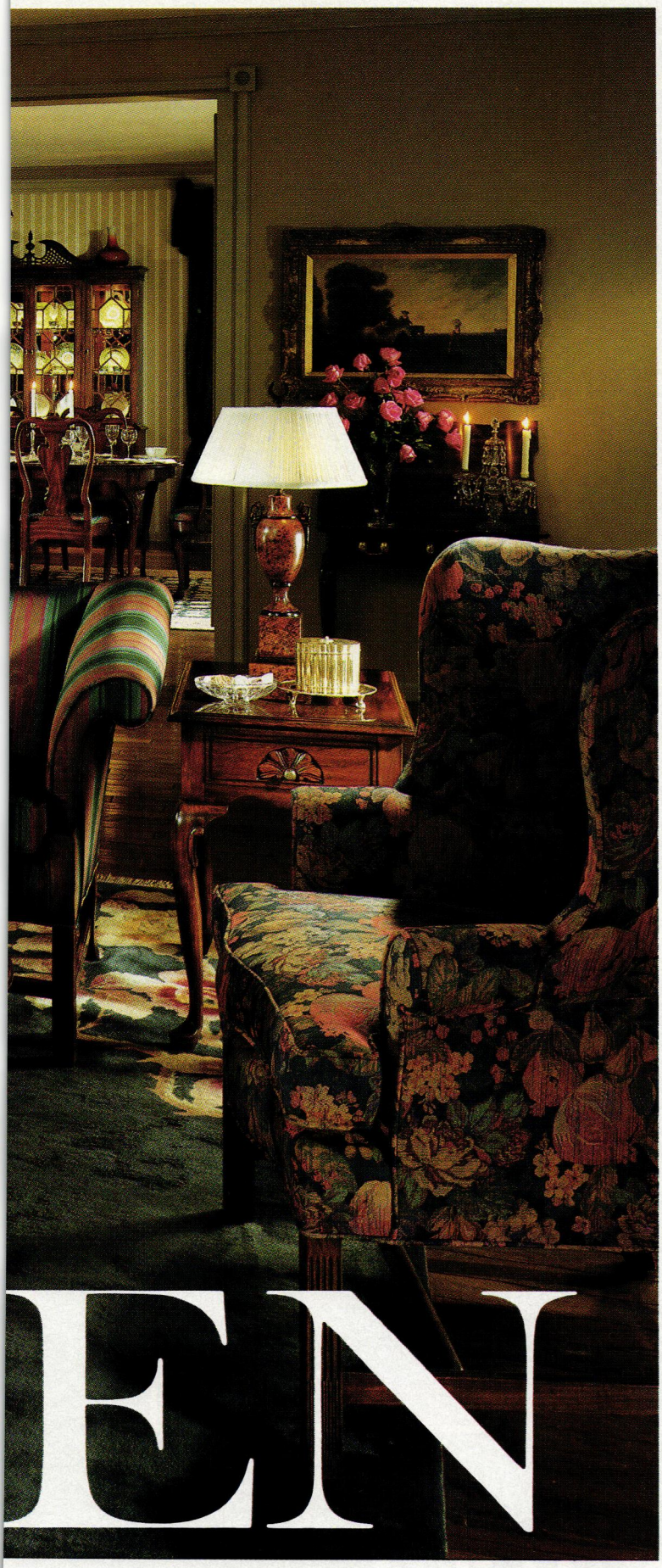


The Midwest edition of *Showcase of Interior Design* (*above*), $36, spotlights the best interior design firms in the heartland. Vitae Publishing, (312) 527-0341.

notes



Showrooms in Chicago; Dallas; High Point, NC; Los Angeles; McConnellsville, NY; New York City; San Francisco; Seattle; Washington, D.C. Available through interior decorators.



EN

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, NY 13401. Tel. 315-245-1000.

COLEFAX AND FOWLER

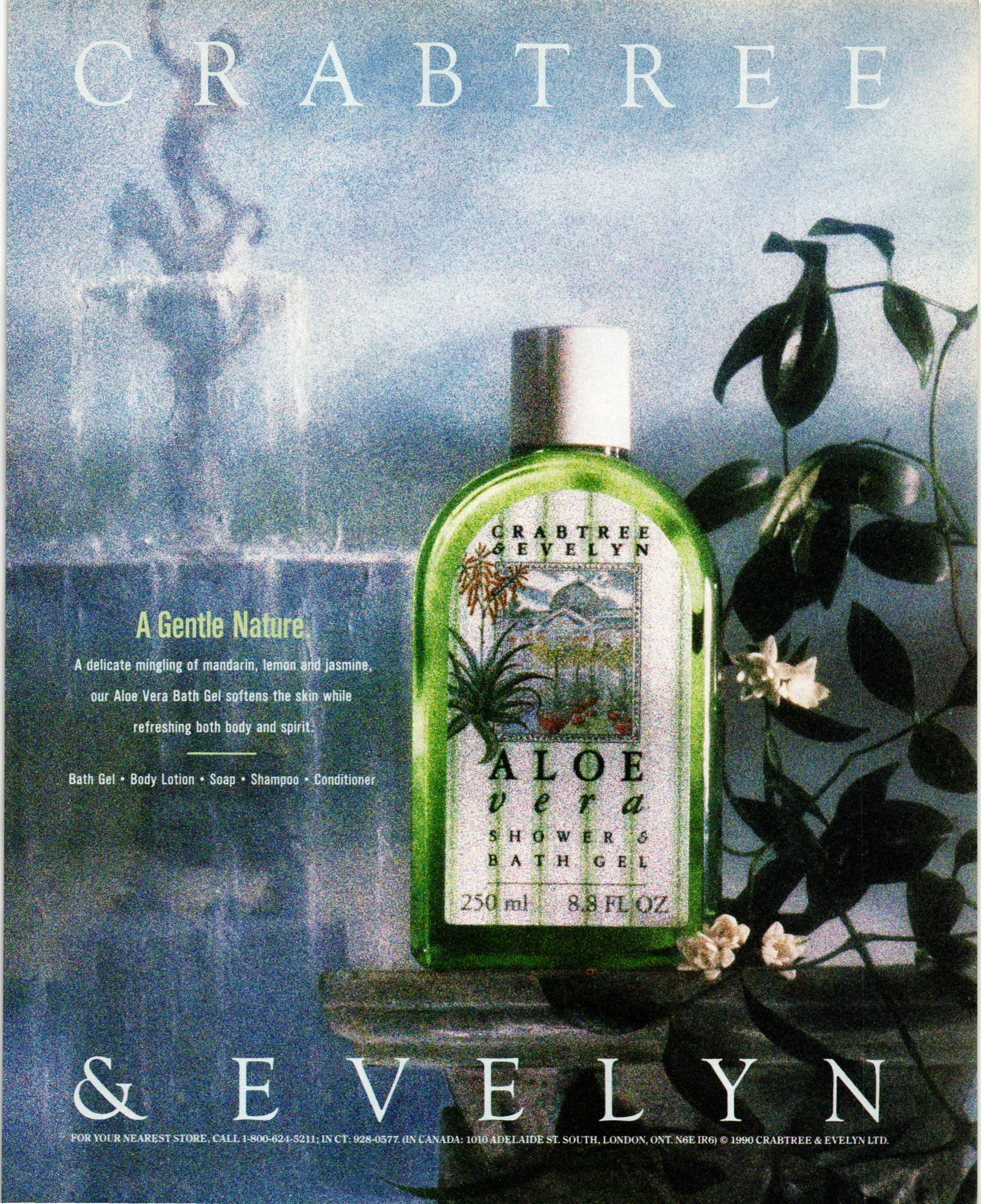
Fabrics and Wallpapers

Distributed By

COWTAN & TOUT

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

CRABTREE



A Gentle Nature.

A delicate mingling of mandarin, lemon and jasmine, our Aloe Vera Bath Gel softens the skin while refreshing both body and spirit.

Bath Gel • Body Lotion • Soap • Shampoo • Conditioner

& EVELYN

FOR YOUR NEAREST STORE, CALL 1-800-624-5211; IN CT: 928-0577. (IN CANADA: 1010 ADELAIDE ST. SOUTH, LONDON, ONT. N6E IR6) © 1990 CRABTREE & EVELYN LTD.

CUSTOM FURNITURE YOUR WAY

PICK YOUR FABRIC
CHOOSE YOUR FRAME
DELIVERY IN 45 DAYS

Visit the Expressions Custom Furniture nearest you:

Atlanta
Baltimore
Birmingham, AL
Birmingham, MI
Chicago
Cincinnati
Cleveland
Colorado Springs
Columbia, MD
Coral Springs
Dallas
Denver
Des Moines
Evansville, IN
Fort Worth
Grand Forks, ND
Grand Rapids, MI
Greenville, SC
Greenwich, CT
Iowa City
Jacksonville, FL
Kansas City
Las Vegas
Little Rock
Louisville
Mesa, AZ
Milford, CT
Minneapolis
Naperville, IL
Nashville
New Orleans
Omaha
Orlando
Palo Alto, CA
Palm Beach Gardens, FL
Rochester, NY
St. Louis
St. Paul
Scottsdale, AZ
Spokane
Tampa
Traverse City, MI
Tucson
Wethersfield, CT
Wilmington, DE

For store or franchise information call 1-800/544-4519

CUSTOM FURNITURE
EXPRESSIONS

Teflon
DU PONT
SOIL & STAIN
REPELLENT

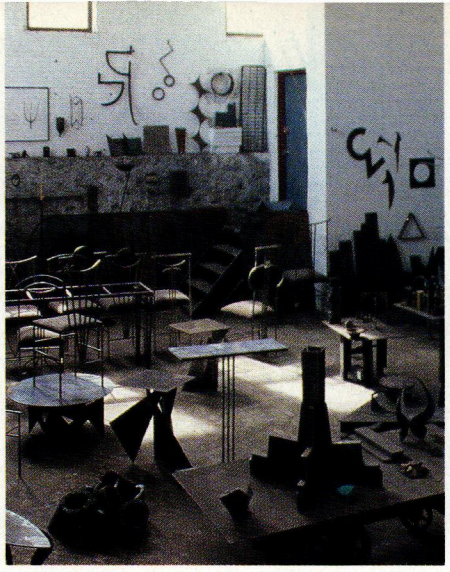
© Sherle Wagner Corp.

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.



"The minute I see a scrap of metal I know what it will become," says designer Tom Penn, far left. Left: His chairs and tables take shape on the floor of his studio.

Testing His Metal

With steel and a welding torch, furniture designer Tom Penn strikes out on his own. BY LYNN SNOWDEN

It's very dirty work, what I do," says Tom Penn, happily running a finger through the fine metal shavings covering a worktable in his studio. What Penn does in this cavernous place, just across the river from Manhattan in Long Island City, is design and create elegantly simple welded steel chairs and tables, silver and bronze vases, candlesticks, doorknobs, and other household accessories. Using assorted nasty-looking grinding tools, an arc welder, and an anvil, he manages to conjure these carefully crafted objects out of an array of metal scraps and a magpie's collection of grime-clogged gears and ancient road debris.

A former graphics designer, Penn longed to create something that would endure—something that wouldn't get thrown out with last month's magazines. That, coupled with a frustration over what passes for contemporary furniture, led him to "try to adapt everything in my environment to my own vision." So is he creating art or is it design? "I'm a designer. It makes my skin crawl when people identify themselves as artists. It's not for the individual to decide. If people consider it art, I'm flattered."

But artistic talent runs in the family. Penn's father is Irving Penn, the photographer, his mother is Lisa Fonssagrives-Penn, the sculptor, and his uncle is filmmaker Arthur Penn. "There's nothing I'd like less than for people to say I got work because of my family. But if I avoid their fields of endeavor, I'm pretty much left with dentistry and garbage collecting," he says with a puckish smile. It was fortunate then that he visited a welder's studio in France at the age of thirteen and was allowed to weld something. "It was like a star hit me. Shards of steel were being tamed. I loved the idea of taking chaos and putting it in order." This led to a lifelong obsession with collecting bits of metal—some of which have appeared in his father's photos—and a love of junkyards the world over.

As he explores new tools and methods, Penn's work is shifting away from the stark linear furniture forms he's come to be known for, and is now leaning to more organic, whimsical shapes. Mutability and a touch of mystery have come to be important elements in his pieces. He points out a table with legs that adjust to offer alternative heights and a candlestick whose base was inspired by a gear found in a French junkyard. "To transform things is my greatest joy," he says, his enthusiasm making him seem much younger than his 37 years.

Penn frequently goes on work binges, in which he sleeps only four or five hours a night. "It's an uncontrollable passion." He picks up a green patinated box that curiously blends a flat round top with a square side. "I was in a restaurant and bored with the conversation, so I tore a coaster. This came out of looking at that torn coaster. I had to make the piece so I wouldn't think about it anymore." Penn gazes up into the ceiling. "In my head there's so much rusty steel." (Tom Penn, c/o Cathy Wright, 212-772-8862) ▲

LEFT: NEIL SELKIRK. RIGHT: LIZZIE HIMMEL

SUGGEST TO HIM A NEW TWIST ON THE MARCH HAIR.

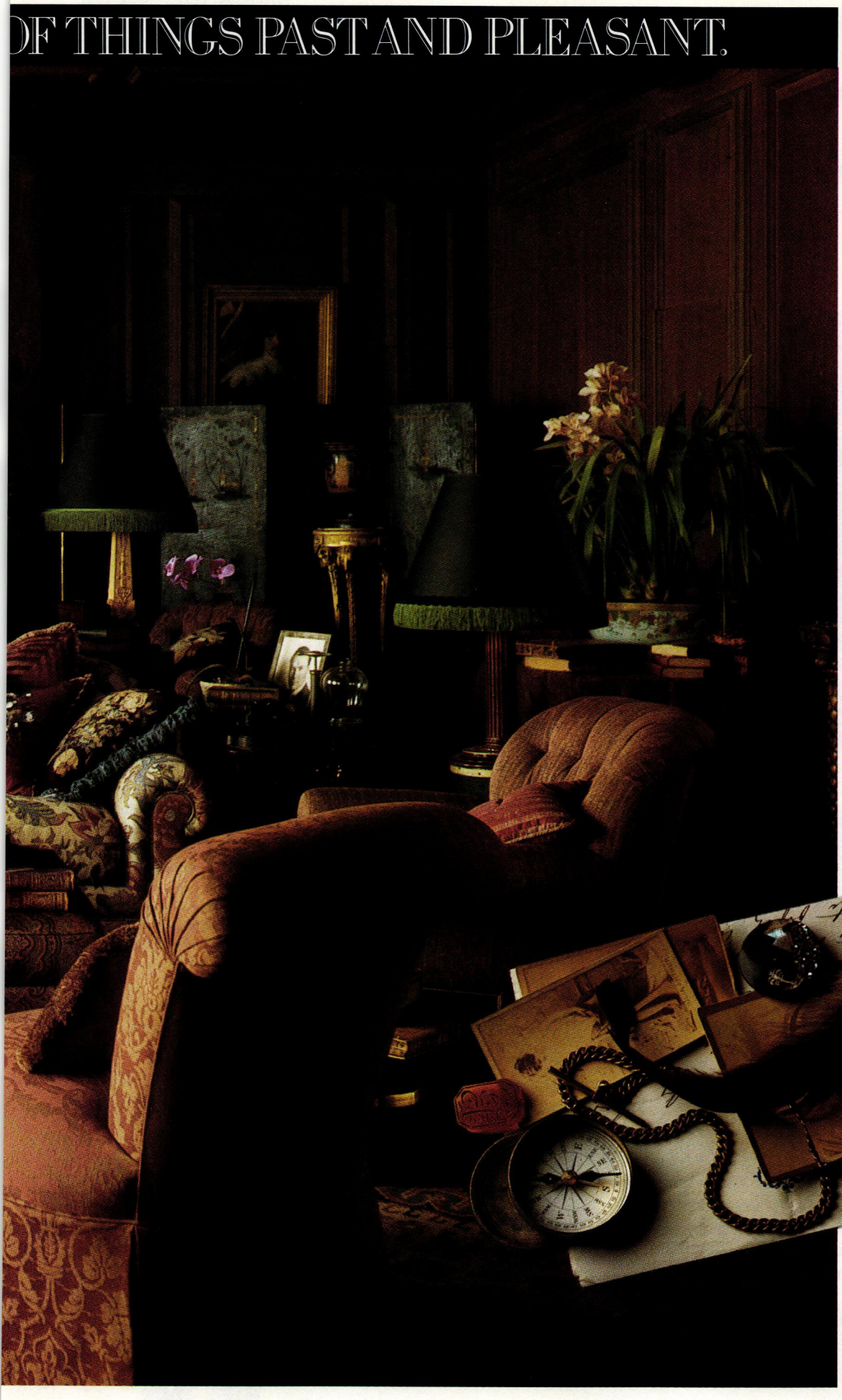
These diamonds go right to your head. Shown here: March winners of the 1989 Diamonds of Distinction Award, honoring the best in American Design. For information and a free booklet featuring all 57 of the winning pieces, priced from $1,800-$7,500, call: 800 922-3455.

A diamond is forever.

Diamonds of Distinction · Winner 1989

THE UPHOLSTERY COLLECTION: REMEMBRANCE

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 $15.00 to Henredon, Dept. G30, Morganton, North Carolina 28655. For the dealer nearest you, call 1-800-444-3682.

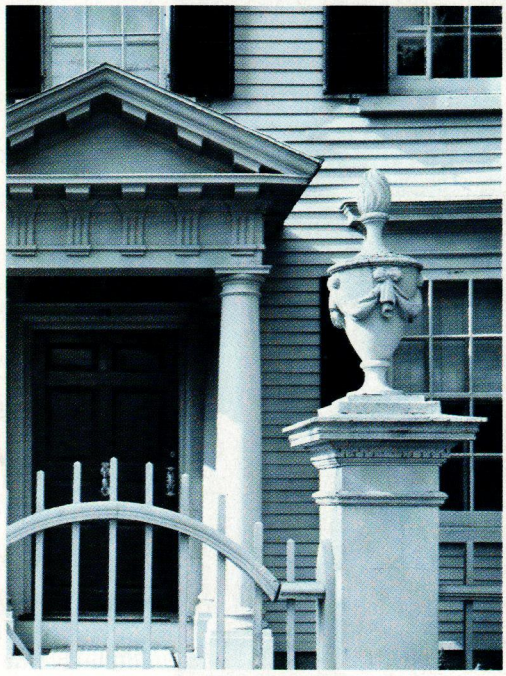
Upholstery Collection by

HENREDON

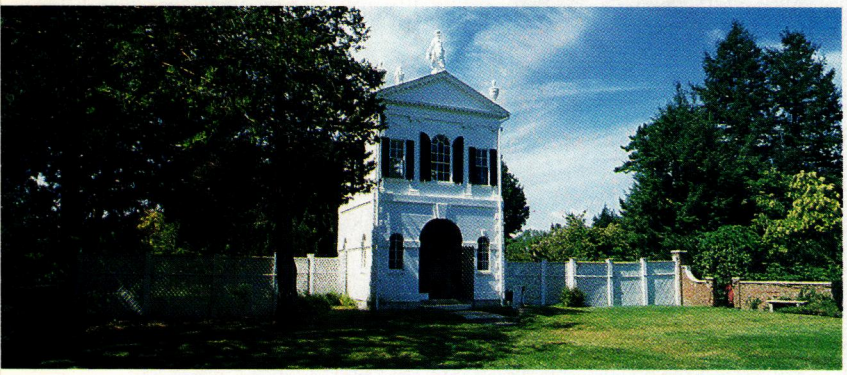
Yankee Federalist

Samuel McIntire laid a firm foundation for architecture in early America

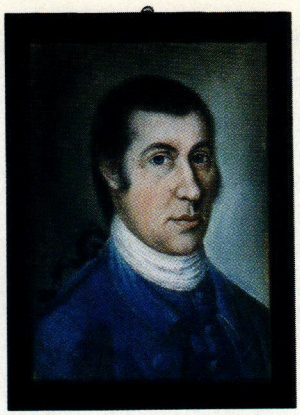
BY MARTIN FILLER



McIntire's first major building, the Peirce-Nichols house, right, in Salem, c. 1782, displays his confident hand as both architect and woodcarver. Below: His Elias Hasket Derby summer house, 1793–94, is a small gem of the Federal style.



When artistic genius suddenly appears in unexpected places, it is all the more exciting, seeming to come out of nowhere like some spontaneous act of fate. That is rarely the truth, of course. The complex and intertwining ways in which men and their money are made at a specific time and locale sometimes create a climate in which native talent can flourish with little direct encouragement. And in all of American history, there have been few architects as gifted or unheralded as Samuel McIntire of Salem, Massachusetts. Formally uneducated, virtually untraveled, and largely indifferent to theory, he emerged at a moment in his profession when the opposites of those characteristics were believed to be a prerequisite for success.



Samuel McIntire in a pastel portrait attributed to Benjamin Blyth, c. 1785, was a self-taught master of several arts.

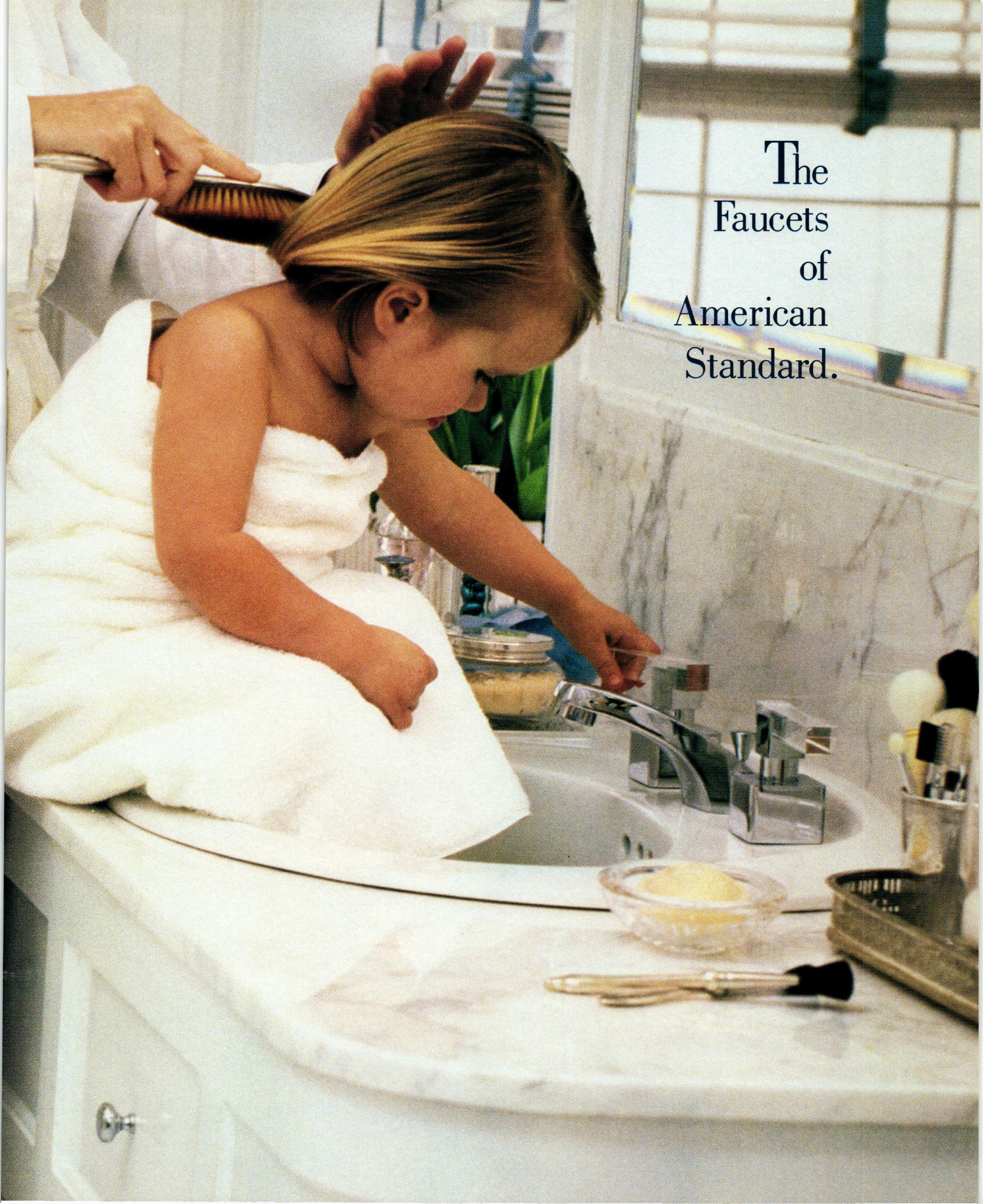
And now, two hundred years after he perfected the Federal style and began to construct some of the first great buildings of the young republic, his exquisitely graceful designs are attracting new attention. The revival of interest in Classicism has much to do with it, but so does the fact that McIntire was so obviously an American original. Yet the recent restoration of McIntire's most complete architectural scheme, his Gardner-Pingree house of 1804–05 in Salem, demonstrates that he was not just an American master but a virtuoso of a global golden age of architecture that also produced such giants as Adam, Piranesi, Jefferson, Soane, and Schinkel.

Neoclassicism was the eighteenth century's International Style, and neither McIntire's humble origins nor his lifelong residence in a provincial seaport far from the mainstream of high culture inhibited his growth or narrowed his vision. The son of a housewright, McIntire was born in Salem in 1757 and apprenticed in his father's workshop. Though practical and unpretentious, McIntire was also ambitious, and he studied the new English architectural pattern books that began to circulate widely after advances in printing during the Industrial Revolution. Those guides stimulated his innate talents as a draftsman, and the more sophisticated technique of drawing a design—as opposed to the improvisational on-site methods of a carpenter—set McIntire off from his workaday local contemporaries. But he wasn't snobbish, slavish to foreign tastes, or unmindful of the pragmatic values of his clients, and in those respects he was one of the first authentically American architects.

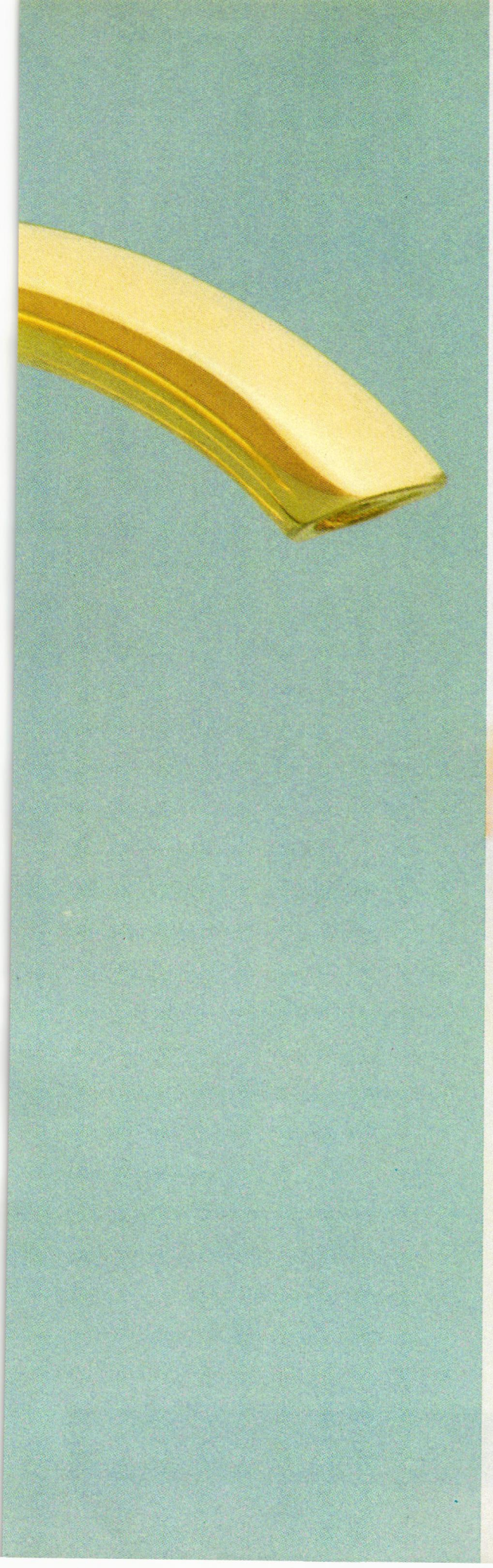
Versatility and finesse are the twin hallmarks of the McIntire touch. Above: Federal armchair with carving attributed to McIntire, 1801. Below: Eagle carved and gilded by McIntire, c. 1805.

The strong emphasis modern art has placed on radical innovation as the most desirable of creative attributes has tended to

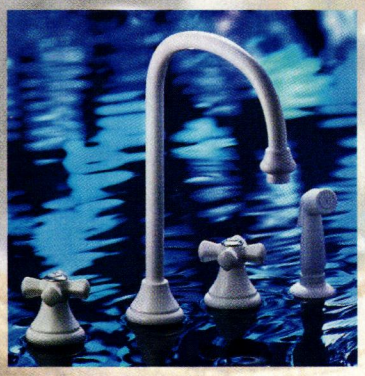
CLOCKWISE FROM TOP RIGHT: MARK SEXTON/COURTESY ESSEX INSTITUTE, SALEM; COURTESY ESSEX INSTITUTE; RICHARD MERRILL/COURTESY ESSEX INSTITUTE; HORST; FROM *A PICTORIAL HISTORY OF ARCHITECTURE IN AMERICA*, BY G. E. KIDDER SMITH

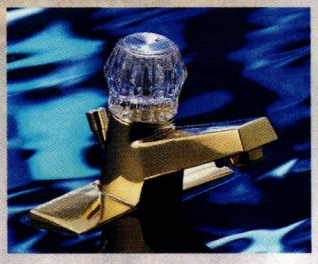

The
Faucets
of
American
Standard.

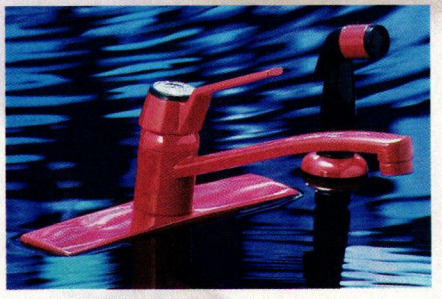
Shown is the Amarilis™ Lexington™ New Wave™ spout, with Fabian™ handles in Gold.



Perfectly balancing form and function, American Standard faucets are so innovative, so dramatic, they will transform an entire room. They also offer you the beauty of choice. You'll find our classic designs and meticulous craftsmanship in over 148 faucets, in 7 finishes and 23 color options. Each one so masterfully designed, it is guaranteed to be drip-free. For like you, we have always respected the beauty of something that works perfectly. The American Standard faucet. Living up to a higher standard. American Standard







Living up to a higher standard.
American Standard.™

To see how our faucets can transform your bathroom or kitchen, visit an American Standard showroom for yourself.

For your nearest American Standard showroom call: 1-800-821-7700 Ext. 4023. For our brochures, send $3.00 to American Standard, P.O. Box 6820, Piscataway, NJ 08855.

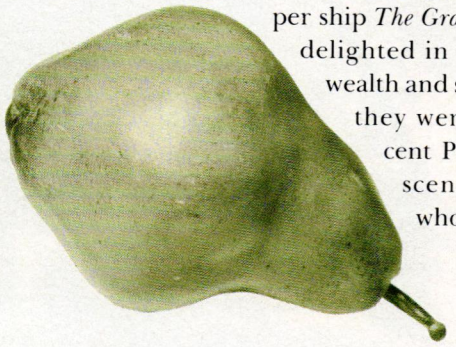
American Standard Showplaces are located in Chicago (III Crossroads of Commerce, Suite 100, Rolling Meadows); Dallas (12344 Inwood Rd.); Los Angeles (116 N. Robertson Blvd.); New York, (40 W. 40th St.); Pittsburgh (100 Ross St.).

Top clockwise: Cadet Prestige™ kitchen faucet in White, Cadet™ faucet in Chrome, Reliant™ single control in Polished Brass. Bottom clockwise: Cadet Prestige faucet in Chrome, Ceramix™ faucet in White, Reliant single control kitchen faucet in Red.

American Standard

© 1990 American Standard Inc.

obscure McIntire's proper rank in American architecture. Included in all survey histories, McIntire has been regarded mainly in an antiquarian context, respected but about as relevant to current concerns as George Washington. For many Modernists, American architecture didn't really begin until Louis Sullivan and Frank Lloyd Wright, and anything in the more distant past was merely prologue. Yet in their unselfconscious candor and engaging freshness, McIntire's houses and their interiors marked quite a departure from the dominance of Europe and opened a new direction in their own right. Though McIntire's initial ideas often derived from those of Robert Adam—the most pervasive international design influence of the time—one would never mistake one for the other. The prosperous China Trade merchants for whom McIntire worked—especially his most frequent patron, the fabulously rich Elias Hasket Derby, owner of the legendary clipper ship *The Grand Turk*—delighted in their new wealth and status. But they were also recent Puritan descendants for whom modesty, restraint, and discretion were still cardinal virtues.



Clarity, economy, and harmony give McIntire's designs an air of timeless simplicity

Thus the rooms they lived in were much less opulent than Adam's sometimes garish and overrich extravaganzas for England's ruling class. Many present-day Americans familiar only with American adaptations of the Adam style—what is now called Federal—are astonished by the originals that inspired them. The delicate monochromatic painted details of a McIntire carved wooden cornice or mantelpiece are a world away from the gilded and polychromed equivalents in Adam's stately homes. Adam's masonry façades, lush with sculpture and festooned with ornament, make McIntire's chaste wooden or brick-and-limestone elevations seem almost minimalist. But that economy of material, clarity of surface, and sharpness of line all combine to give McIntire's buildings an air of timeless simplicity.

The crisp fine-edged quality so typical of McIntire's designs no doubt derived from his formidable manual skills as a woodworker, and he continued to be active as a carver until his death in 1811 at age 54. One reason why his designs still ring true is his unfailing sense of proportion. The major lesson he learned from Classicism was the necessary relation between the whole and its parts. As plain as the windows, lintels, and string courses of the Gardner-Pingree house are, it is their careful placement within the larger architectural order of the façade that makes the entire exterior resonate like a perfectly tuned musical instrument. That is equally true inside the house where the arching swags on mantels and door lintels set up a lilting rhythm as harmonious in detail and ensemble as the façade.

Drawing heavily on Georgian prototypes, the Federal style is commonly seen as derivative of English architecture and decorative arts. But a visit to the beautifully preserved landmarks of Samuel McIntire in Salem makes it clear that this was not the distant echo of an old order but rather the stirring fanfare for a vibrant new culture at its birth. ▲

McIntire had a faultless command of detail on every scale and understood its role within an overall design. His Gardner-Pingree house, above, 1804–05, in Salem is one of his most sophisticated compositions. Left: McIntire's life-size wood sculpture of a pear, c. 1805. Top left: Lunette carved with a relief of the Massachusetts coat of arms, 1805.

CLOCKWISE FROM RIGHT: FROM *A PICTORIAL HISTORY OF ARCHITECTURE IN AMERICA*, BY G. E. KIDDER SMITH; COURTESY ESSEX INSTITUTE (2)

THE BEACH IS ONLY THE BEGINNING.

Suppose you lived on an island, surrounded by miles of serene salt marsh. What if that island also included ten miles of flawless Atlantic beach? And three championship golf courses, soon to be four. It would all feel very exclusive. And very far away. But in truth, you'd be just 21 miles from the South's most romantic city. Suppose you visit Kiawah and see for yourself. Call 1-800-277-7008. Or write to us at P.O. Box 12001, Charleston, SC 29412.

Name _____

Address _____

City/State _____

Zip _____ Phone _____

HG

Kiawah Island

Obtain the Property Report required by Federal law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. This offering is not available to residents of NY or other states where prohibited.

Cornish Spring

A tour of gardens in Cornwall offers unexpected early blooms

BY DAVID WHEELER

An intricate maze of laurels planted in 1833, above, extends beyond massed rhododendrons in the valley garden at Glendurgan.

On St. Michael's Mount, above, terraces shelter abundant April foliage and color. Below: Exotica from as far away as South America thrives at Trebah.

The southwest "toe" of England, pushing out into the Atlantic Ocean, is one of the warmest and wettest regions in mainland Britain. It is not surprising therefore that Cornwall—particularly the southern coastal part of the county—should accommodate some of the most luxuriant gardens in the land. Their names alone can stir gardeners around the world: Caerhays, home of the Williams family, whose name is forever linked with rhododendrons and camellias; Trewithen, where originated *Ceanothus arboreus* 'Trewithen Blue', with large panicles of slightly scented deep blue flowers; or Glendurgan, a deep valley garden sliding down some two hundred feet to the Helford River, where frosts are almost unknown. Spring comes early to Cornwall—the season gets underway in February when the first daffodils, camellias, and magnolias start flowering. By April exotic gunneras can be six feet high with leaves four feet wide, and after a milder than usual winter like 1988–89 the growth on many shrubs seems to have been uninterrupted.

We spent a week in Cornwall in mid April last year, staying in a picture-book thatched cottage (originally an apple storehouse) rented from the National Trust for $285 a week. Wood Cottage looks straight across to Bosahan, another Helford River garden of immense interest. But you do not have to step far from Wood Cottage to see your first Cornish garden since its woodland setting, spiked with bluebells and foxgloves, is on the Trust's Glendurgan estate. This sheltered garden was first laid out and planted by Alfred Fox in the 1820s and '30s. In 1962 the Cuthbert Fox family, faced with modern-day expenses, realized they would not be able to maintain it out of taxed income, so the house and garden and several cottages in the hamlet of Durgan, some forty acres in all, were given to the National Trust to mark the bicentenary of George Croker Fox's merchant and banking business in Falmouth. Since then, the Trust has applied its hand without imposing upon the garden any sign of a closely watched checkbook. The giant tulip trees (*Liriodendron tulipifera*) are some of the tallest in Britain, and the shoulder-high maze, planted more than 150 years ago, is remarkable for its original use of laurels rather than box or yew and for its curious manner of suggesting an England, now gone, where time and eccentricity and the attendant labor force were abundant.

Glendurgan is considerably larger than its 26-acre neighbor, Trebah, also owned for a time by the Quaker Fox family; both gardens run down to the banks of the Helford where two more National Trust cottages on the tiny harbor are available to rent. With Bosloe, a smaller and more intimate garden on the other side of the lane, and Carwinion and Penjerrack (both associated with the Fox family) a short drive away, these few square miles of Cornwall ensure some of the best English garden visiting.

Although the National Trust is richly endowed with exquisite properties in this part of Great Britain, many fine houses and gardens are still privately owned and occupied by families whose gardening traditions go back several generations. At Chyverton, nearer the north coast but only half an hour's drive across the narrow Cornish peninsula, Nigel Holman continues the woodland planting begun by his father in 1925 to complement an eighteenth-century landscape garden. The house is a classical four-square Georgian gem ap-

DAVID WHEELER

proached through woodland and along a vast sweep of a drive that crosses a perfectly proportioned arched stone bridge—the ideal introduction to the ideal English house.

Nigel Holman's great sense of humor is matched only by his enviable knowledge of flowering trees and shrubs. He is the sort of man you can imagine having muttered Latin plant names in his crib but who can today lead a group of visitors around his garden without the slightest fear of intimidating or boring them. Work continues even during the garden tour: with swift strokes of his walking stick Holman attacks unwanted

A few miles from popular Newquay, the gardens of Trerice are a world away from its burger bars and surf-crazy youngsters

outgrowths. Not content with the beautiful flowering part of his woods, he seems to be forever clearing new areas of his estate to make room for ever more magnolias, rhododendrons, and other aristocrats of the Asian plant world, some of which he may be growing from seed brought back from present-day botanical expeditions.

These Cornish gardens share an abundance of exotic flowering woody plants. At Trebah, back on the Helford, there are happy-looking specimens from China, Australia, New Zealand, and South America, as well as the Atlantic islands of Madeira, the Canaries, and the Azores. For English visitors Trebah serves as a living herbarium while to travelers from overseas it can offer familiar glimpses of home.

Bamboos are the passion of Anthony Rogers at Carwinion. He was expecting a party from the Bamboo Society shortly after we were there, and as a treat for them he was preparing to remove all his plant labels to see how they fared at naming his collection. This was not to be some stuffy identification parade but a gentle tease typical, it seems, of these gentle Cornish gardeners. Rogers runs his small country house as a business, offering bed and breakfast, clotted-cream teas, and self-contained apartments to those who prefer not to stay in hotels.

Gardens in south Cornwall all exploit the same benign Gulf Stream climate; one, St. Michael's Mount, goes a step further. In the bay off Penzance, not far from Land's End, stands the magnificent fortified castle whose doppelgänger, Mont-Saint-Michel off the Normandy coast, is ruined now by tourism. The entire island, its small harbor, castle, and cottages are protected by the National Trust. St. Michael's can be reached by a five-minute trip in an open boat or, at low tide, by walking over the causeway. No public motor vehicles are allowed: it's walking all the way, and at the foot of the steep path a notice warns those with a weak heart or breathing problems not to try. (Having made the crossing, though, the less fit can at least stroll along the harbor walls and enjoy good food in the restaurant.) But for fitter souls the prospect is bright indeed.

You climb up and up, past hydrangeas and camellias, and eventually reach the entrance to the castle, whose first rooms, with views far out to sea, have a certain shipboard saltiness. If you have come purposely to explore the terraced gardens, almost washed by the sea, your first view of them, from high up on the seaward side of the island, might well bring on an unexpected touch of vertigo. Some 200 feet below are the little walled enclosures overflowing as early as April with color and abundant growth. Oddly, the English Channel and Atlantic winds, which can throw themselves at the island, seem not to take too great a toll on the plants. Large flowering heads of the tender magenta pink *Geranium maderense* would probably soon fall victim to the gales if they were not protected by the low embracing walls. Even in April there seems to be as much color in these enclosed spaces as can be encountered in the finest midsummer herbaceous borders.

In contrast to the gardens mentioned so far is Trerice, only a few miles from the popular resort of Newquay but a world away from its burger bars and surf-crazy youngsters. Trerice offers formality and straight lines to those who may by now be suffering from an overdose of woodland planting in seemingly endless profusion. The manor house was rebuilt around 1572, incorporating part of an earlier building in the south wing. Trerice is grand in spirit but domestic in scale; the whole garden, divided into four distinct areas on several levels, conceals surprising parcels of

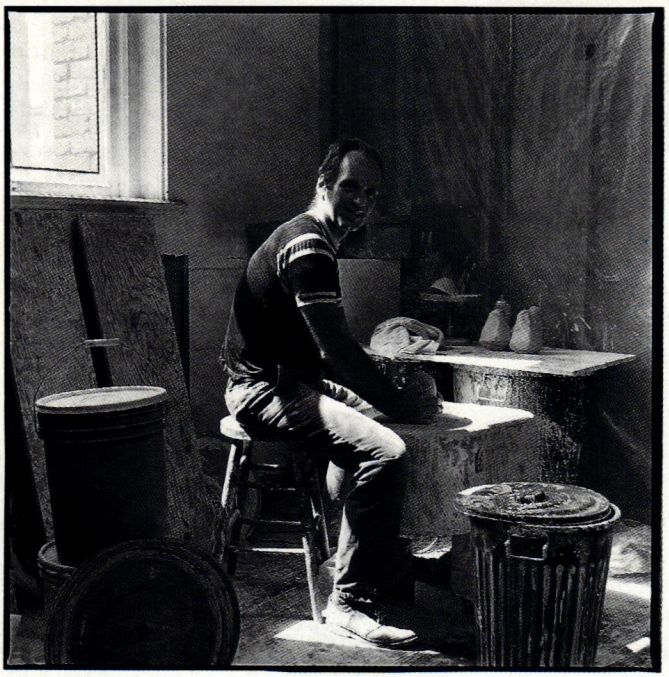
Formal terraces at Trerice adjoin a house rebuilt c. 1572. Garden walls of Cornish granite conserve the sun's warmth for closely planted borders.

imaginatively designed and planted borders hugging warm granite walls. The house is open, too, and you should make time to enjoy its charming rooms.

To those who have become familiar with the treasury of gardens around London and in the Cotswolds and Shakespeare country, Cornwall offers a refreshing alternative. A tour of Cornish gardens early in the season repays the visitor with splendid memories of the gentlest of English springs. ♠

For information on visiting the Cornish gardens: Caerhays (872) 501310, Trewithen (726) 882585, both at Truro; Glendurgan, Mawnan Smith (208) 74281; Chyverton, Zelah (87254) 324; Bosahan, Helford (32623) 647; Trebah, Falmouth (326) 250 448; Bosloe (208) 74281, Carwinion (326) 250258, and Penjerrack (no telephone), all at Mawnan Smith; St. Michael's Mount (736) 710507; Trerice, Newquay (637) 875404.

DAVID WHEELER



Painterly Porcelains

Ceramist Scott McDowell impresses images from art and nature into clay

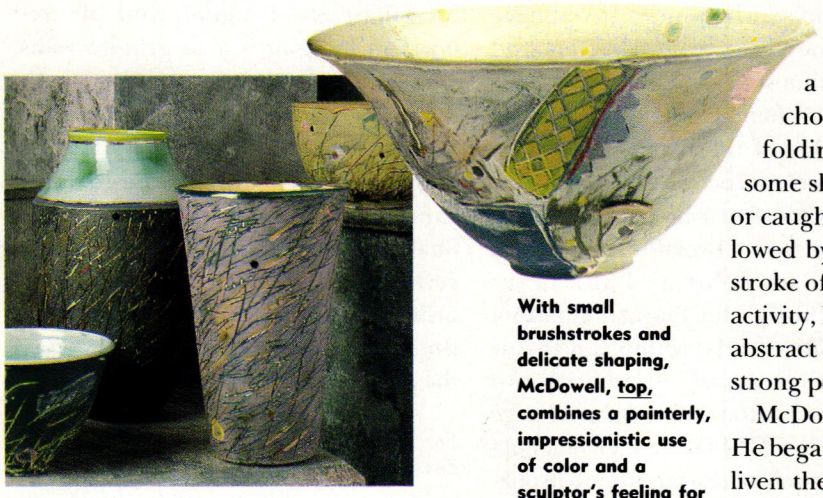
BY ANN BEATTIE

Years ago when I lived in New York, in Chelsea, one of my favorite diversions was to walk to 18th Street and look through the window of Scott McDowell's tiny storefront studio. The work went on in the back, but the little display room was an amazing treasure trove of his porcelain: vases, plates, cups, and, most enticingly, a table set with one-of-a-kind dinnerware that always made me blink because it seemed he had magically invented new colors. The place settings were always beautiful and rarely lacked some whimsical touch. Even the mat underneath the table had been painted—finding a bit of dropped food would have been like searching for a strand of hair on a Jackson Pollock. The Mad Hatter would have sat happily for hours.

I invented an imaginary life for Scott McDowell: he'd been to Carnevale—that explained the multicolored confetti pattern splattering his bowls; he'd been to MOMA—that explained the Monet-like haze of color on a serving platter; he ate at the Mexican restaurant around the corner—the green chili painted on a plate was an homage.

McDowell's pieces reminded me of the night sky. Of sea grass. Of the inside of a conch shell. Of phosphorescence on the ocean. Of a sudden flash of heat lightning. I thought that the person who created them was a poet. I tried to join in by letting my imagination take over, inspiring me to metaphors, or by trying to puzzle out the artist's Rorschach splotches. I was looking at an interesting person's preoccupations, learning from his sense of color, seeing how much a small gesture could alter a piece. It was difficult not to stop and examine details: some shapes looked like cells that had absorbed dye and could be seen clearly under the microscope; the opalescence glittered like sun on snow. McDowell was offering an interpretation of the world.

As you would expect, I bought quite a few of his creations. I was acquiring a landscape that happened to be the background of a dinner plate. The vase I put my tulips in was—like its owner—placid on one side and a little crazier on the other. I thought about the psychology of certain pieces. Little dramas seemed to be unfolding. Against a neutral cream-colored background, some shapes moved unimpeded while others were trapped or caught up in a complex rhythm. Squiggles would be swallowed by rectangles in a contrasting color; a gentle brushstroke of green paint would speed off, clearing the center of activity, heading for empty space. Many of the pieces are like abstract paintings yet allude to such archetypal images that strong personal reactions are evoked.

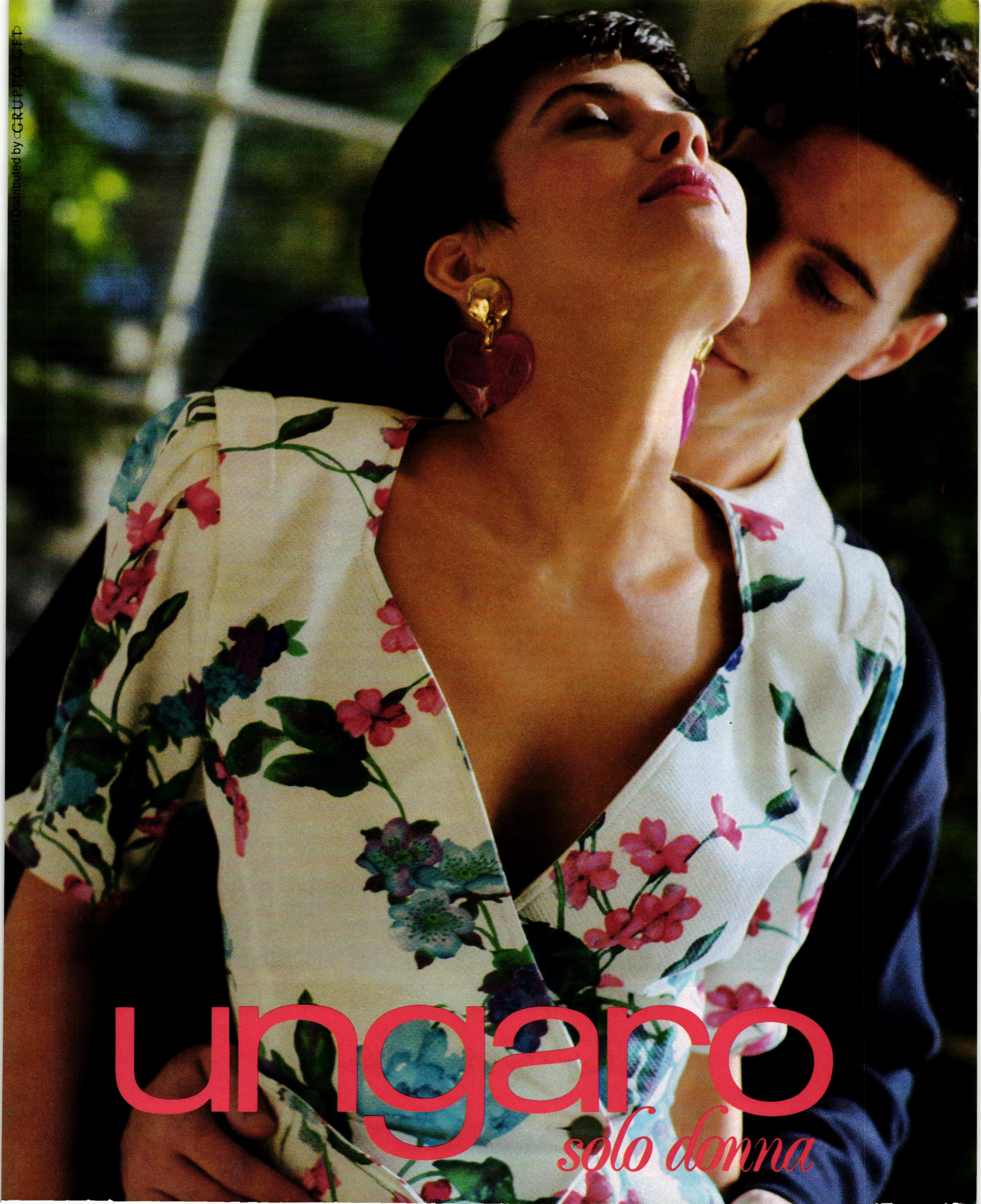


With small brushstrokes and delicate shaping, McDowell, top, combines a painterly, impressionistic use of color and a sculptor's feeling for form and texture in his bowls, vases, plates, and cups, above and left.

McDowell became interested in color in the late seventies. He began using china paints and luster glazes, he says, "to enliven the surfaces." He was also influenced by the place he lived: Venice, California. When he moved to New York, he lost access to California's glittery natural beauty, but he seems to have retained something of the colors and the feel of the place (though I suppose the state has no patent on pink and orange). His palette also includes the gray greens and silvery blues of Seattle, where McDowell lived and worked for three

CLOCKWISE FROM TOP: MICHAEL JENSEN; RICK SEMPLE; MICHAEL JENSEN

Produced and Distributed by GRUPPO GFT



Featured with *Cabot* is Noritake's *Troy* Crystal Stemware.

Cabot by *Noritake*

See all the beautiful Noritake patterns at finer stores, or send $1 for color brochure to: Noritake, Dept. HGM '90, 1538 Merchandise Mart, Chicago, IL 60654.
For help ordering any Noritake pattern write: Noritake Service Center, P.O. Box 3240, Chicago, IL 60654.
Or call TOLL FREE 1-800-562-1991.

JAB fabrics are available through **STROHEIM & ROMANN**

Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, New York, Philadelphia, San Francisco, Seattle, Troy, Washington D.C., Rome, Paris, London, Zurich, Dusseldorf, Tokyo, Sydney, Toronto – SAMO

years until last month—he has just returned to New York.

"Now," he says, "the use of texture is more interesting—the way the different marks affect the forms and relate to the more subtle colorings." Increasingly, McDowell's work has taken on a sculptural quality. Regular geometric patterning has ceased to engage him very much; he seems more interested in anomalies and in the antic way certain geometric forms play on a surface. "I try to visually blow the designs to bits and see where the parts fall," says the artist. "The fun of creating the pieces is in seeing what they become rather than in executing an idea."

After slip painting (applying color to very wet clay), McDowell leaves some areas unglazed. When your eye stops at surface variations, you not only see and feel the alterations in color and texture, you also notice small brushstrokes and delicate sculpting. As always, the unexpected elements tempt you to move in close, pick up the piece, respond to its inherent motion by moving your finger around the edge. You become part of the action: yours is the smooth fingertip that touches the smoother square of gold; your eye completes a brushstroke that narrows and pales.

McDowell puts on a magic show: textures change, colors pair unexpectedly, markings arrive like butterflies

Of course, no one in this Freudian century would deny the intrinsic sexuality of these forms. OK, I'll say it: one of my favorite pieces, a narrow-footed bowl, enlarges to become quite flared at the top. And there we find a tiny flagellate that *has* to be an improbably colored red sperm on its way to the womb.

With a commendably childlike daring, the artist has let his own incredulity show in the pieces he has created. He has put on a magic show for us—colors we wouldn't expect to be paired, surfaces that change texture, geometric additions that seem to have arrived as unexpectedly as a butterfly.

There's one more thing: what's inside those jars and bowls. Having considered the exterior, you take a bowl from the shelf to find that your own good sense of aesthetics and your ideas about consistency have allowed you to predict nothing. You will be dazzled by a sudden depth of turquoise. Peeking into the bowl, you'll see flashes of color highlighted with gold—little farewell grace notes for the curious.

McDowell's works display a painterly, impressionistic use of color combined with a sculptor's feel for releasing the inherent sensuality that will enliven the forms. The closer you examine them, the more they radiate great mystery. Which is true of beauty. ▲

The Only Difference Is The Price.

Same piece. Same manufacturer. The only difference is Edgar B.

Every piece in the Edgar B Catalogue is priced 40%-45% less than retail, every day.

It's 276 pages of the same first-quality furniture you find in better stores—with the impeccable service you'd expect from a fine furniture merchant.

So whether you're looking for a secretary to accent a room or a table to fill one, the Edgar B difference can save you thousands. Call for the $15 Catalogue now.

1 800 255-6589

A better way to shop fine furniture.

Here's my $15 check for the Edgar B Catalogue. I'm ordering before April 30th, so I'll get a $15 rebate on my first purchase.

Name

Address

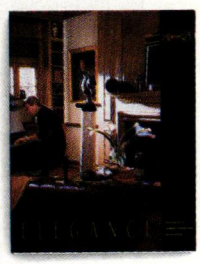
City/State/Zip

☐ Work
☐ Home

Phone

Mail to: Edgar B Box 849 Clemmons, NC 27012

VISA® and MasterCard® accepted

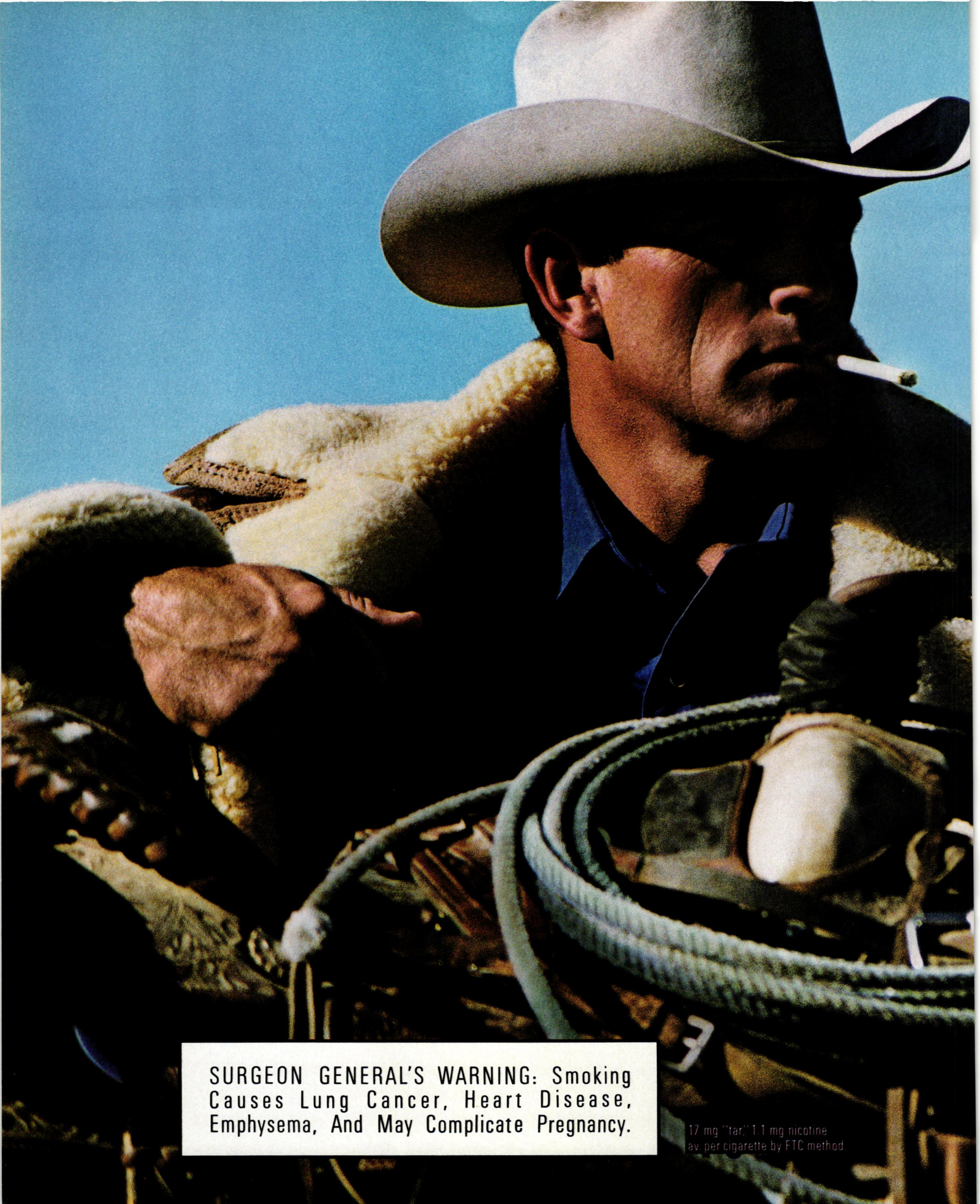


Edgar B

352 BF 026

In NC 919-766-7321

Just the essentials.
For beautiful beginnings, begin with the essentials. Treasures you'll enjoy for a long, long time, like a wonderful Beautyrest Brass® bed. Or begin with the Beautyrest mattress. The mattress that stays Forever Firm. It's built with pre-compressed, individually wrapped coils to give you a firm, comfortable mattress that can't sag. The warm glow of a Beautyrest Brass bed and the Forever Firm comfort of the Beautyrest mattress. Just the essentials, from Beautyrest.
SIMMONS
Beautyrest®
FOREVER FIRM
Teflon *DuPont's registered trademark for its soil & stain repellent. Only DuPont makes TEFLON.


SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
17 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

Come to where the flavor is.
Marlboro
FILTER CIGARETTES
Marlboro
20 CLASS A CIGARETTES
© Philip Morris Inc. 1990

Lettuce Rejoice

A toast to the salad days of the young but always noble Kentucky Bibb

BY CAMILLE GLENN

Lettuce, apparently, has been with us always. Herodotus wrote in the fifth century that the kings of Persia had lettuce on their tables about 550 B.C. Lettuce seeds were found in Egyptian tombs along with the descriptions of Egyptian gardens. In the fourth century B.C., the immortal physician Hippocrates, who lived on the Greek island of Cos, spoke well of the local lettuce—its tenderness and sweetness and health-giving properties. This variety, called Cos lettuce but better known as Romaine since it was mistakenly believed to have originated in Rome, did not form into heads but put out its leaves from a tall slim stalk, as it does today.

The Romans as well as the Greeks were great admirers of lettuce. Lucullus, the famous Roman epicure, is said to have been so fond of lettuce that he sprinkled wine and honey on the plants in his garden—one supposes to further increase their succulence and flavor.

Lettuce traveled from Italy to France with the popes who abandoned Rome for Avignon and was brought to the New World by Columbus himself. The ancient Romans, the Greeks, and the French used lettuce much as we do today, serving it as a salad with the simplest and best of dressings made of olive oil, vinegar or lemon, salt, and sometimes a touch of mustard. Over time, of course, improvisers have added anchovies, mushrooms, artichoke hearts, and fresh herbs—Louis XIV of France, gastronome extraordinaire, was fond of seasoning his lettuce with tarragon—but usually when Europeans, especially Italians, refer to salad they mean just lettuce.

There are only a few basic types of lettuce; most of those available today are mutations of older strains. All but one, that is—the mystery lettuce called Bibb. Known as Kentucky Limestone lettuce by some, for the alkaline soil and water in central Kentucky where John Bibb developed it around 1856, the Bibb remains unique in the salad world—a charming cross-breed of uncertain parentage.

The heads of the original Bibb were not overly compact but were exquisitely small—the perfect proportions for two servings. The true Kentucky Bibb remains so today. But how did John Bibb control the size? What lettuces did he cross to achieve the dainty heads of balance and pleasing texture, the lovely shadings of vibrant greens and yellows? The key to the original cross-breeding, or mutation, has never been found. Horticulturists at the University of Kentucky, along with other growers and hybridizers all over the U.S., continue to cross-breed lettuces in an attempt to find the secret to the Bibb's inheritance, and the secret continues to evade them. All such trials have produced a larger head as well as a loose-leafed lettuce. John Bibb left no documents or papers on his experiments, and he divulged his methods to no one.

Who was John Bibb? This is almost as much as we know: he was born in Virginia in 1789 but moved to Russellville, Kentucky, with his family when a small boy. He fought in the War of 1812 and became a brigade major in Canada. In 1814 Bibb became a member of the bar in Frankfort, Kentucky, but he practiced law for only two years. He lived a long life quietly puttering the time away in his small greenhouse where he propagated the lettuce that he so jealously guarded. When he did give a few leaves of lettuce to his neighbors, so the story goes, he carefully cut them above the roots of the plant.

A gardener and helper in Bibb's small greenhouse, knowing his secretive ways, stealthily slipped some seed to Viola Genenwein, whose family lived in Louisville. The Genenweins were farmers who had immigrated from Germany and settled with other German families in the Ohio Valley. Fortunately, they were wise in the ways of plants and gardening, and Bibb lettuce was saved for posterity. Before long Bibb

Developed by John Bibb in 1856, the crisp and tender Kentucky Bibb is, with endive, one of the salad aristocrats.

PETE McARTHUR/SFIDA

McGUIRE®
PHOTO JOHN VAUGHAN ROOM SETTING PAUL VINCENT WISEMAN, SF DECORATORS SHOWCASE HOUSE US PATENTS 2,936,009, 2,837,142
NEW COLOR PORTFOLIO
100 LARGE PAGES · 145 COLOR PHOTOGRAPHS
Send $10.00 to McGuire, Dept. HG3-90, 151 Vermont St., San Francisco, CA 94103
Visit a McGuire showroom with your Interior Designer or Furniture Dealer.

production evolved into a thriving and prosperous nursery business for the Genenweins in addition to other nurseries all over the world.

The Genenwein Nursery in Louisville is still one of the finest growers of Bibb anywhere. On a bright Kentucky day, it is thrilling to see thousands of small perfect heads of lettuce sparkle in the reflection of the hothouse glass overhead. If a head should grow large or untrue, as occasionally happens, that plant is pulled up and discarded. The strain must be kept pure, and it is.

The Bibb is a delicate plant that has to be grown and handled with care. It cannot withstand an excess of moisture, and it thrives only in a cool atmosphere. It is definitely a hothouse lettuce. The growing season for Bibb at its best is from October to May. In an outdoor garden in the late spring, it becomes bitter and tough. It loses all the charm and character that make Bibb lettuce great.

Bibb and Belgian endive are firmly ensconced today as the cream of the salad crop. A straightforward green salad blending their noble flavors and personalities cannot be surpassed. While Belgian endive is of ancient lineage and Kentucky Bibb is a recent addition to horticultural history, both are served in the White House, in the embassies of France, Italy, and England, in American and European restaurants of renown, and, of course, in our own elegant salads.

BIBB AND ENDIVE SALAD WITH NASTURTIUMS

- 2–3 heads Bibb lettuce
- 2 heads Belgian endive
- 3 tablespoons parsley, chopped
- 8–12 nasturtiums
- 1 teaspoon kosher salt
- 3–4 tablespoons lemon juice
- 1 cup heavy cream or crème fraîche
- Cayenne pepper

Rinse and dry the greens. Cut each head of Bibb in half. Cut endive leaves into slivers. Divide the Bibb among the salad plates and sprinkle with slivered endive. Add 2 nasturtium flowers and a couple of nasturtium leaves to each plate.

Measure the salt and lemon juice into a small bowl. Slowly add the cream, beating constantly until the dressing is slightly thickened. Add cayenne to taste. Allow guests to serve themselves. Serves 4–6.

BIBB, ENDIVE, ARTICHOKE, AND PROSCIUTTO SALAD

- 3 heads Bibb lettuce
- 2 heads Belgian endive
- 3 artichoke bottoms, cooked and sliced
- ⅓–½ pound prosciutto, thinly sliced
- ⅓–½ pound asparagus spears, cooked
- 3 tablespoons fresh tarragon leaves
- 2 tablespoons parsley, chopped
- ½ cup extra-virgin oil
- 3 tablespoons white wine vinegar
- 1–2 teaspoons Dijon mustard
- Salt and white pepper

Rinse and dry Bibb and endive. Slice the artichoke bottoms. Sliver the prosciutto. Cut each asparagus spear into 3 pieces. Line a large salad bowl with the greens. Add the artichoke bottoms, prosciutto, and asparagus. Sprinkle tarragon and parsley over the salad. Blend the dressing and spoon it on the salad. Toss gently. Serves 4–6.

BIBB, WATERCRESS, BACON, AND POTATO SALAD

- 6 thick slices lean bacon
- 1½ pounds small new potatoes
- 4 small heads Bibb lettuce
- ½ bunch watercress
- 1 small bunch arugula or curly chicory
- 2–3 scallions, thinly sliced
- 8 cherry tomatoes
- ¼ cup warm bacon fat
- ¼ cup extra-virgin olive oil
- 3 tablespoons white wine vinegar
- Fresh parsley, chervil, and dill or tarragon, chopped
- Salt and white pepper

Preheat oven to 425 degrees. Cook bacon on a cookie sheet 8–10 minutes. Remove and break bacon into small pieces. Set aside. Peel new potatoes, cook until tender in boiling salted water, and slice.

Rinse the Bibb, watercress, and arugula and dry. Line a wooden salad bowl with the greens. Add the potatoes and sprinkle the scallions and bacon over the salad. Place the tomatoes around the outside of the bowl. Mix bacon fat, oil, and vinegar in a small bowl. Spoon the dressing over the salad. Add the herbs and salt and pepper. Toss gently. Serves 4.

BIBB, ENDIVE, AND WALNUT SALAD

- 6 heads Bibb lettuce
- 2 heads Belgian endive
- 1 cup large walnut pieces
- 1 tablespoon unsalted butter
- 1½ tablespoons sugar
- 1 teaspoon Madras curry powder
- Cayenne pepper
- 3 tablespoons Worcestershire sauce
- 6 tablespoons walnut oil
- 3 tablespoons champagne vinegar
- Salt
- Dash lemon juice

Rinse and dry the greens and refrigerate. Pick over the walnuts, discarding crumbs. Melt the butter in a small skillet. Add the walnuts and stir until they are well coated and fairly crisp. While stirring, add the sugar, curry powder, and cayenne. Mix thoroughly. Add the Worcestershire sauce. Continue to stir until the walnuts have a thin dark glaze. Set aside.

Mix the walnut oil, vinegar, salt, and lemon juice. Set aside. Place the Bibb leaves in a shallow salad bowl. Cut the Belgian endive into slivers and sprinkle over the Bibb. Spoon the walnuts into the center of the salad. Just before serving, dress and toss carefully. Serves 4. ♠

DAVID CROLAND

© 1990 Sanofi Beauty Products, Inc.

First

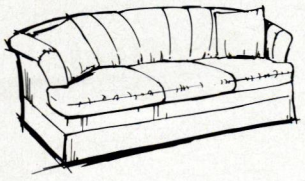
de
Van Cleef & Arpels
Paris

Second to none

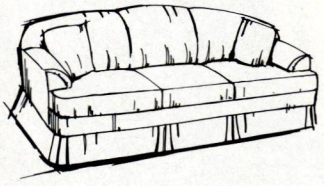
available at

I. Magnin

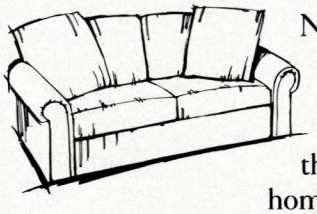
Introducing the all new



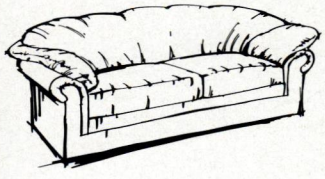
What sleep-sofas were meant to be:



The elegant look of fine furniture. . .



No compromise here between style and function. Every line and curve expresses the attention to detail and seating comfort that is the monogram of quality furniture. And after years of research and testing, each beautiful style now holds the secret of a great night's sleep: the Sealy Posturepedic Sleep System. So if you want to beautify your home as well as your mornings, the choice is clear. Sealy's new Monogram Platinum Collection. The only sleep-sofas that give sleeping comfort and support formerly found only with conventional Posturepedic sleep sets. Why settle for anything less!



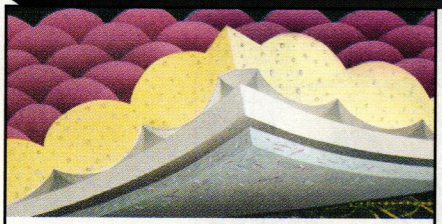
For the name of a nearby store where you can comfort-test the new Sealy Posturepedic Monogram Platinum sleep-sofa, call toll-free 1-800-367-3259.

©1990 Sealy Furniture, Cleveland, Ohio

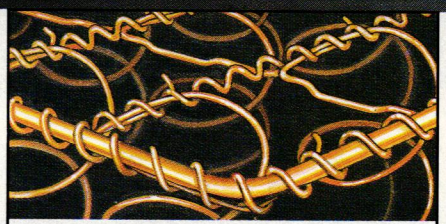
Sealy® FURNITURE

Sealy® *Monogram* PLATINUM Collection

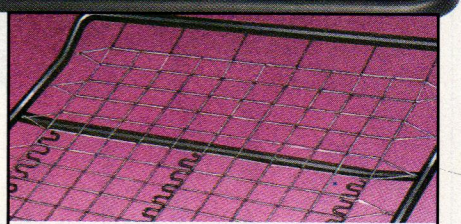
The luxurious support of a Sealy Posturepedic®
Ultra Premium Sleep System



POSTUREPEDIC MULTI-LAYER COMFORT SYSTEM
Beneath a thick quilt, finest upholstery and insulating materials provide luxurious Posturepedic comfort.



POSTURE-TECH® SUPPORT SYSTEM
Same advanced coil technology found in Sealy's best Posturepedic bedding. Your assurance of long-lasting support.



POSTURE-PLATFORM® FOUNDATION SYSTEM
Two different springing methods are combined in a unique suspension system for reinforced support.

Quality sleep-sofas
from the sleep experts

Sealy® FURNITURE

an investment in your lifestyle.

allmilmö®

the fantastic kitchen and bath

Individually designed — Custom crafted in West Germany

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

CHRISTOPHER HYLAND
Fabrics Trimmings Wallpaper Furnishings
Inquiries for custom orders are welcome
Atlanta
Travis-Irvin
351 Peachtree Hills
Suite 128
(404) 237-5079
Dallas
Bander and Daniel
1525-B Hiline Drive
(214) 760-8388
Washington
Trade Wings
4834 MacArthur Blvd.
(202) 965-7241
Dania, Florida
Bill Nessen
1855 Griffin Road
(305) 925-0606
New York
Christopher Hyland
D&D Building
979 Third Avenue
(212) 688-6121

GEORGE SMITH ★ BENNISON FABRICS
67-73 Spring Street, New York, N.Y. 10012 Telephone: 212-226 4747 Fax: 212-226 4868
For a 28 Page Catalogue with full range and dimensions send cheque for $5.00 to the above address

BIELECKY BROTHERS, INC.

FROM THE VINTAGE COLLECTION

Our classic winged sofa recalls the grandeur of the Victorian era. This Queen Anne sofa is available in custom colors.

BIELECKY BROTHERS, INC. 306 EAST 61ST STREET, NEW YORK, NY 10021 (212) 753-2355 Atlanta/Topoi & Assoc. • Boston/ Kaplan & Fox, Inc. • Chicago/Holly Hunt, Ltd. • Dallas/David Sutherland, Inc. • Denver/Shears & Windows • Houston/ David Sutherland, Inc. • Los Angeles/Randolph & Hein, Inc. • Miami/Alexander James & Assoc. • Minneapolis/ Holly Hunt, Inc. • Palm Beach/Fact & Fantasy • Phoenix/John McNamara & Assoc. • Portland/Anderson/Douglas Inc. • San Diego/Randolph & Hein, Inc. • San Francisco/Shears & Window • Seattle/James Goldman & Assoc. • Troy/Gioia Showroom • Washington D.C./Gretchen Bellinger, Inc. • Honolulu/Robert Rosie Interiors

Opulence in a wealth of expressions.

Schumacher recaptures an era of grandeur.
A most distinguished wealth of exclusively designed patterned woven wool carpets with coordinated borders.
Lavish designs, luxurious hues. Borders and fields that combine to create an expression of timeless sophistication.

SCHUMACHER

Available through fine designers and specifiers.
For more information about Schumacher carpets, call 1-800-672-0068.
F. Schumacher & Co. © 1989.

A PORTFOLIO of ANTIQUES AND FINE ART GALLERIES

HYDE PARK ANTIQUES, LTD.

836 BROADWAY (at 13th Street) NEW YORK, NY 10003-4899 • (212) 477-0033 • FAX: (212) 477-1781

FINEST ENGLISH 18TH AND
EARLY 19TH-CENTURY FURNITURE

An unusual pair of Regency low tables,
with penwork tops over carved lyre-form supports.
Circa 1820. Height: 27½" Tops: 21" x 16"

Member

ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

Member

CINOA

An early 20th century
Persian Sultanabad Carpet,
measuring 21.6 x 11.5,
of exceptional drama
and vitality.
The scale of the
major border is so dynamic
in concept that it serves
as a perfect frame for
all that is happening
over the entire mid-section
of the carpet.
The liberal use of
the color ivory endows
the varying shades of
green and terracotta
with a luminescent quality.
Against this, the midnight blue
almost recedes into
the background.

This carpet represents
a forceful design that can
comfortably be insinuated into
a traditional, contemporary,
or antique setting.

This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

An Appointment Is Suggested

ANTIQUE AND EXEMPLARY CARPETS AND TAPESTRIES

in New York

at 15 East 57th Street

212-759-3715

Doris Leslie Blau

The National Antique & Art Dealers Association of America, Inc.

A Dealer Interested in this Art Form in America

DIDIER AARON & CIE
118, fg Saint-Honoré - 75008 Paris - Tél. : (1) 47.42.47.34
32 East 67 th Street New York NY 10021 - Tel. (212) 988.52.48
21 Ryder street London SW1Y 6 PX - Tel. (1) 839.47.16

AVELINE - JEAN-MARIE ROSSI
20, rue du Cirque - 75008 Paris - Tél. : (1) 42.66.60.29

MICHEL MEYER
24, av. Matignon - 75008 Paris - Tél. : (1) 42.66.62.95

JACQUES PERRIN
3, quai Voltaire - 75007 Paris - Tél. : (1) 42.60.27.20
98, fg Saint-Honoré - 75008 Paris - Tél. : (1) 42.65.01.38

MAURICE SEGOURA
20, fg Saint-Honoré - 75008 Paris - Tél. : (1) 42.65.11.03

BERNARD STEINITZ
75, fg Saint-Honoré - 75008 Paris - Tél. : (1) 47.42.31.94
125 E. 57 th Street New York N Y 10022 - Tel. (212) 832.37.11

Meeting of six top antique dealers, specialized in French 17th and 18th century Furniture, Objets d'Art and Great Masters. Their skills and professional experience give collectors every guarantee of QUALITY and AUTHENTICITY.

sermadiras

Philippe Farley

ANTIQUES, PAINTINGS, DECORATIONS

CHARLES X AMBOYNA AND EBONY COMMODE
WITH ORMOLU MOUNTS AND MARBLE TOP, FRENCH, CIRCA 1825
44" wide x 18½" deep x 33½" high

PARIS
7, RUE D'AGUESSEAU
(Faubourg Saint-Honoré)
47 42 67 56

NEW YORK
157 EAST 64th STREET
472-1622

STAIR & COMPANY

ESTABLISHED 1912

Fine 18th and 19th Century English Furniture and Paintings

942 Madison Avenue (between 74th and 75th Streets) New York, NY 10021 • Telephone 212-517-4400

OXFORD ANTIQUE RESTORERS LTD. • 718-706-1144

(A subsidiary of Stair & Company specializing in the restoration of Antique Furniture)

We are always interested in acquiring 18th and 19th century English furniture of comparable quality.

David H. Murdock, Owner

An exceptional and rare 19th Century English specimen table with giltwood monopodia supports in the manner of Thomas Hope. Circa 1810. Length: 29" Height: 33"

URSUS PRINTS

ONE OF A PAIR OF SUPERB FRENCH TROMPE L'OEIL ENGRAVINGS, PARTLY PRINTED IN COLOR AND EMBELLISHED BY HAND DEPICTING BANK NOTES AND VARIOUS OTHER FORMS OF CURRENCY, LEGAL PROCLAMATIONS, BONDS, AND CARTES D'IDENTITÉ, DATING FROM THE FIRST FOUR YEARS OF THE REVOLUTIONARY FRENCH REPUBLIC. CIRCA 1800. 18¼" x 22 INCHES.

FINE ANTIQUE DECORATIVE PRINTS,
DRAWINGS AND WATERCOLORS

981 MADISON AVENUE IN THE CARLYLE HOTEL
NEW YORK CITY 10021 TELEPHONE 212/772-8787
EVELYN L. KRAUS

DAVID DUNCAN LTD.

Antiques—Antique textile cushions

to the trade

232 E. 59th St., 4th Floor, NY, NY 10022 (212) 688-0666

Under the Patronage of Her Majesty Queen Elizabeth The Queen Mother

The Grosvenor House Antiques Fair

The Antique Dealers' Fair

14th-23rd June 1990

Grosvenor House, Park Lane, London W1

Detail from *The Arsenal: the Water Entrance* by Giovanni Antonio Canale, called Canaletto (1697-1768). Reproduced by kind permission of the Marquess of Tavistock and the Trustees of the Bedford Estates.

Opening Times:
14th June and subsequent days: 11 am – 8 pm
except weekends 11 am – 6 pm
Children under 5 years of age not admitted
Admission, including Handbook: £10
except 23rd June: £3 excluding Handbook

In association with
THE BRITISH ANTIQUE DEALERS' ASSOCIATION

Organised by The Evan Steadman Communications Group Limited
The Hub, Emson Close, Saffron Walden, Essex CB10 1HL, England.
Telephone: (0799) 26699. Telex: 81653 INFORM G. Fax: (0799) 26088.

LYONS LTD. ANTIQUE PRINTS

2700 HYDE ST. (AT NORTHPOINT) 415-441-2202
SAN FRANCISCO, CA 94109 M-SAT 10-5

CATALOGUE #2 AVAILABLE UPON REQUEST

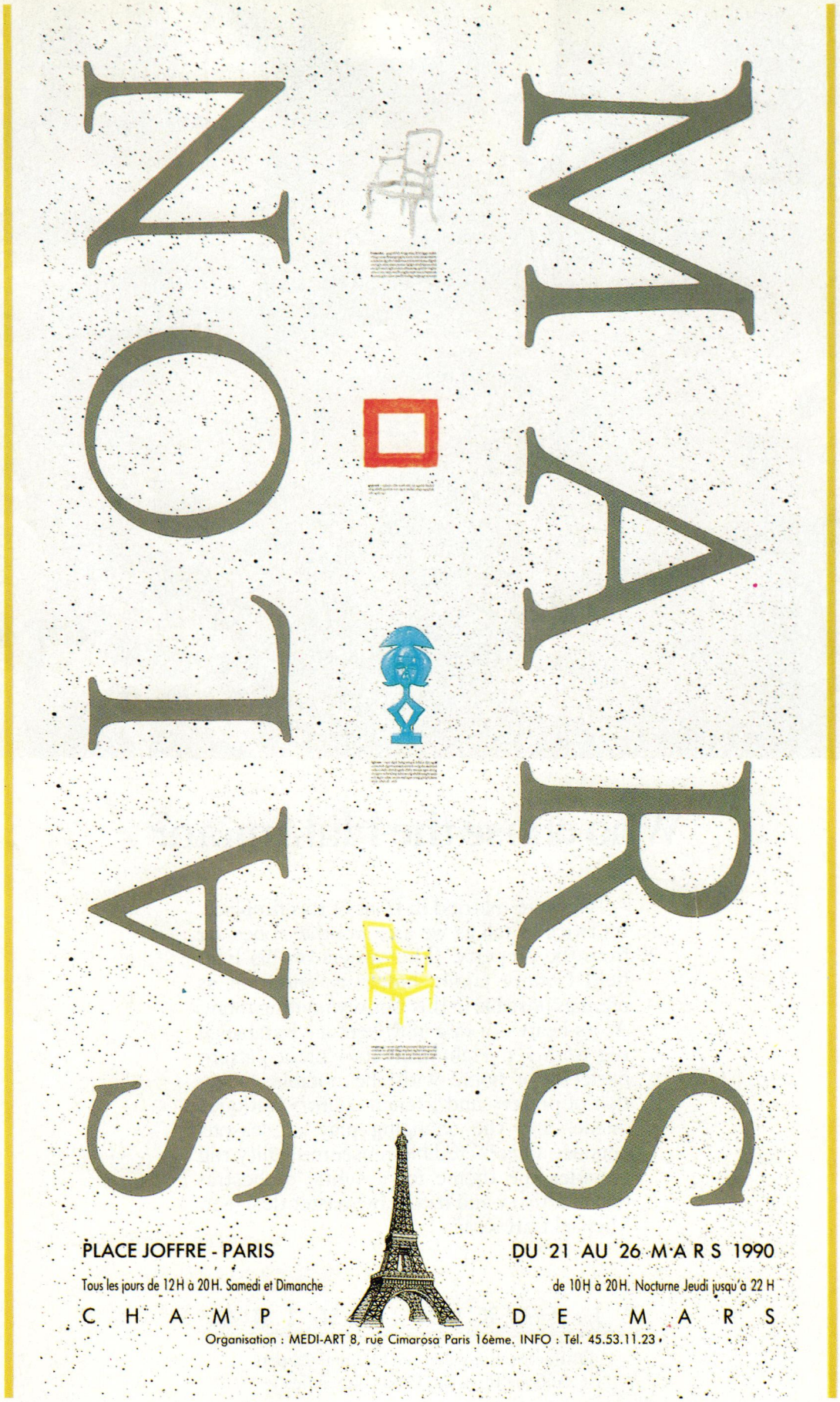
Who chose the Hakimian?

"We were married in front of this fireplace. It's twice as tall as we are, and the stones are from the property." The owners of this Fairfield County family hideaway entertain as often as possible in this warmly inviting room. At its heart is a rare 18th-century Karabaugh rug from F.J. Hakimian, its vibrant pattern perfectly at home with the notable collection of pottery and French country antiques inside, and the changing play of seasons outside. This incredible museum-quality rug provides the theme for a subtle orchestration of artistry and nature by master designer, Michael LaRocca.

F. J. HAKIMIAN, INC.

Distinctive European and Oriental Carpets
Antique Rugs and Period Tapestries.

136 East 57th Street, Suite 201
New York, New York 10022
212-371-6900


SALON
MAI
PLACE JOFFRE - PARIS
Tous les jours de 12 H à 20 H. Samedi et Dimanche
C H A M P
DU 21 AU 26 M A R S 1990
de 10 H à 20 H. Nocturne Jeudi jusqu'à 22 H
D E M A R S
Organisation : MEDI-ART 8, rue Cimarosa Paris 16ème. INFO : Tél. 45.53.11.23

SIR PETER PAUL RUBENS AND ATELIER 1577-1640

"Christ and the Woman taken in Adultery"

c. 1612/13, Oil on Panel, Size: 40½ x 53 inches

EXHIBITED: Brussels, Palais du Cinquantenaire, *L'Art Belge au XVIIe Siecle*, 1910, No. 322
Toledo Museum of Art, *Inaugural Exhibition*, 1912, No. 207, ill.
Detroit Institute of Arts, *Peter Paul Rubens*, Catalogue by W.R. Valentiner, 1936, No. 3

LITERATURE: M. Rooses, *Annales de la commission officielle instituee par le conseil communal de la ville d'Anvers pour la publication des documents relatifs a la vie et aux oeuvres de Rubens*, in *Bulletin-Rubens*, V, 1910, NO. 256, as by Rubens
R. Oldenbourg, *Klassiker der Kunst*, ill., p. 54 as by P.P. Rubens

PROVENANCE: Adolphe Schuster, Brussels: Herberle, sale Cologne, November 14-15, 1892, lot 128, ill.
Curty, Vienna
with Kleinberger, New York and Paris, 1911
Oscar B. Cintas, Havana and New York
Anon. sale. Parke-Bernet, New York, May 1, 1963, lot 17 as 'Peter Paul Rubens and atelier,'

Brochure on request

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis ■ 523 Royal Street
New Orleans, Louisiana 70130
(504) 524-5462

ORIENTATIONS GALLERY

E & S TOSK ANTIQUE JAPANESE MASTERPIECES

How the Japanese kept a lid on it....

Leave it to the Japanese to have turned a simple container and lid into a delight in itself.

This selection of miniature Japanese presentation boxes was made for the pleasure of 19th century Japanese and European aristocrats. Each piece, hallmarked and signed, is wrought from purer-than-sterling silver, and has been further embellished with gold or enamel.

The pieces, ranging in height from 1.8 inches to 3.5 inches, were used to store incense. But they are perfect hideaways for any treasure—and are treasures in themselves.

This grouping represents just a glimpse of our extensive selection. Please call, write or visit us to find out more about some of the most charming and beautiful boxes created by civilized man.

EXQUISITE JAPANESE ANTIQUES:
CLOISONNÉ ENAMELS, BRONZES, MULTI-METALWORK,
LACQUER, INRO, NETSUKE, OJIME,
WOOD AND IVORY CARVINGS, SATSUMA, AND RELATED TEXTS

125 EAST 57 STREET, GALLERY 22,
NEW YORK, NY 10022
TEL: (212) 371-9006 ★ FAX: (212) 371-9388

ROCKWOOD HALL ANTIQUES

FINE GEORGE III INLAID BURL OAK SECRETARY BOOKCASE,
Late 18th century. Height 7'7"; Width 44"; Depth 24"

Fine 18th and 19th century English furniture and works of art

790 Madison Ave., Room 205 • New York, New York • 10021 • (212) 772-6097

Carole A. Berk, Ltd.

Clarice Cliff, *Delicia* c. 1930–34

Specialists in 20th Century Decorative Arts

Clarice Cliff, Keith Murray, Charlotte Rhead,
Josef Hoffmann, Doulton, Minton Secession,
Liberty Tudric, Bugatti, Hagenaur,
Majorelle and many other fine artists.

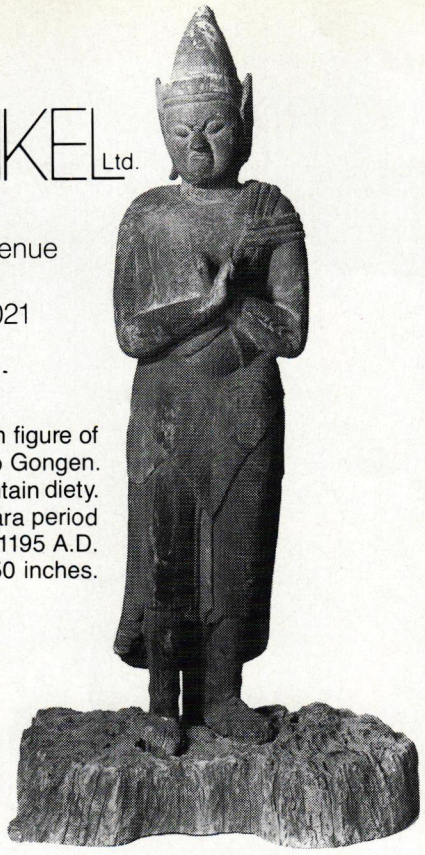
Tues–Sat 11 to 6 and by appointment (301) 656-0355
8020 Norfolk Avenue Bethesda, MD 20814

How to shop the international
art and antique market in an afternoon,
and still have time for tea.
Place des Antiquaires
The world's treasures
in glass and marble galleries.
Ongoing exhibitions.
Lectures on Wednesdays.
Tea and more at Cafe Antico.
For a complete list of galleries
and events, send for our brochure.
125 East 57th St. NY, NY 10022
Telephone 212.758.2900
Place des Antiquaires
New York's address for 45 of the world's most exciting art and antique shops

E & J FRANKEL Ltd.

ORIENTAL ART

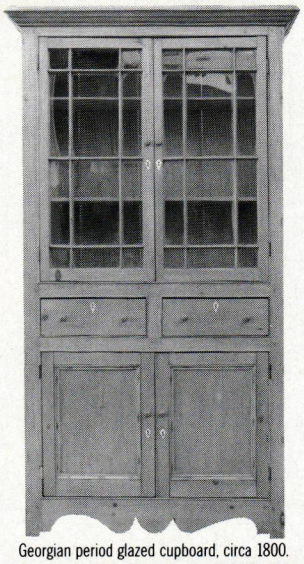
1040 Madison Avenue
at 79th Street
New York, NY 10021
(212) 879-5733



Wooden figure of
Zao Gongen.
Shinto Mountain diety.
Japanese, Fujiwara period
897-1195 A.D.
Height: 50 inches.

MEMBERS OF
ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.
APPRAISERS ASSOCIATION OF AMERICA INC.
CINOA

ANTIQUE PINE



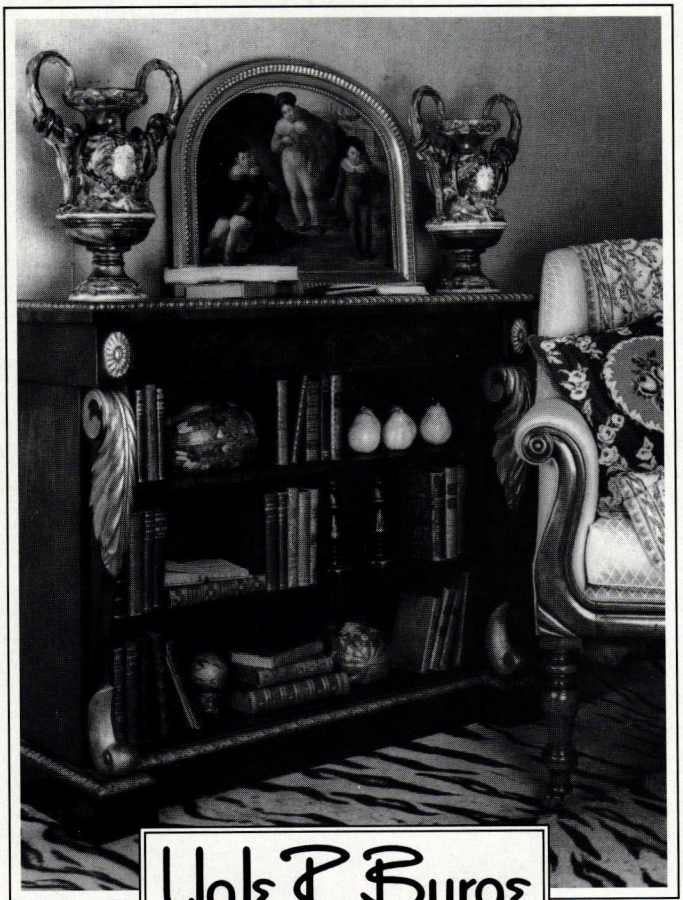
Georgian period glazed cupboard, circa 1800.

The widest selection of the highest quality 18th and 19th century pine furniture and decorative accessories available.

Prince of Wales

(203) 454-2335

1032 Post Road East, Westport, CT 06880



Yale R. Burge

• ANTIQUES •

305 East 63rd Street New York, NY 10021 (212) 838-4005

Antiques Show

BRENNER CHILDREN'S HOSPITAL

FRIDAY, MARCH 30	11 a.m.-8 p.m.
SATURDAY, MARCH 31	11 a.m.-6 p.m.
SUNDAY, APRIL 1	NOON-5 p.m.

BENTON CONVENTION CENTER
FIFTH AND CHERRY STREETS
WINSTON-SALEM, NORTH CAROLINA

MANAGED BY
ARTHUR J. JACKSON, JR.
FIFIELD & ASSOCIATES

FOR INFORMATION CALL MARY
AT **(919) 777-3050** OR **777-3052**
OR WRITE
BRENNER CHILDREN'S HOSPITAL
ANTIQUES SHOW & SALE
300 SOUTH HAWTHORNE ROAD
WINSTON-SALEM, NORTH CAROLINA 27103

Connoisseur Antiques

Rare pair of early 19th century porphyry bronze mounted covered urns on bronze and granite fluted pedestals.

One of a pair of Chinese cloisonne planters.

One of a pair of early 18th century Italian gilt consoles with Senna fossilized marble tops.

8468 Melrose Place • Los Angeles, California 90069 • Phone (213) 658-8432 • FAX (213) 658-7285

REVILLON D'APREVAL

17TH & 18TH CENTURY FURNITURE AND OBJECTS D'ART

23 QUAI VOLTAIRE . 75007 PARIS. FRANCE

TEL: 42-61-27-36 . FAX: 42-61-43-70

A Louis XIV period, circa 1690, patinated bronze Cupid on an ormolu-mounted brass and tortoiseshell-inlaid Boulle marquetry base.
Height: 18¼ inches Width: 8¼ inches Depth: 7½ inches

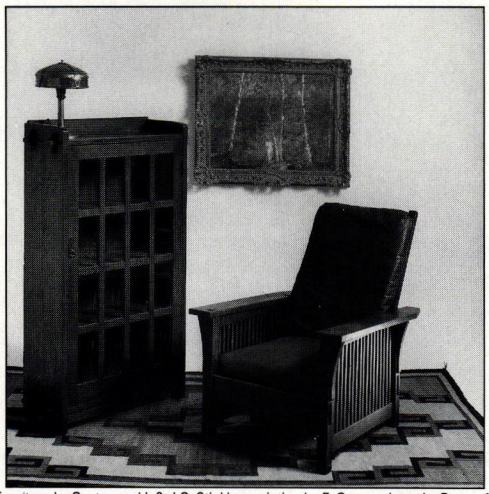
UNCOVER SOMETHING.

KINGMOND YOUNG

ED HARDY
SAN FRANCISCO, INC.

FINE 17TH & 18TH CENTURY ANTIQUES · 750 POST STREET, SAN FRANCISCO, CA 94109 · 415/771-6644 FAX 771-4069

FURNITURE AS ART



Furniture by Gustav and L.& J.G. Stickley, painting by E. Gruppe, lamp by Roycroft.

From our distinctive collection of
Arts & Crafts furnishings,
turn-of-the-century paintings
and fine decorative arts.

G E O F F R E Y
D I N E R
G A L L E R Y

1730 21st Street NW, Washington, DC 20009

202-483-5005

Henri-Burton
FRENCH ANTIQUES LTD.

For the very finest in French Country Antiques and Accessories

Monday thru Saturday 10:00-5:00 or by appointment 203-661-8529

Henri-Burton French Antiques

382 Greenwich Avenue (at the foot of the avenue)
Greenwich, Connecticut 06830

JUAN PORTELA ANTIQUES

Set of 6 Swedish fruitwood chairs. Ca. 1820

138 East 71 Street, New York, NY 10021 (212) 650-0085

Beaux Arts®

antiques, art & design / 1740-1940

March 29 - April 1, 1990

**An Exciting New Event Featuring
Furniture, Fine Arts, Decorative Arts and
Architctural Artifacts**

7th Regiment Armory, Park Avenue & 67th Street • New York
Benefit Preview for The New York Academy of Art March 28th

Works on Paper®

Fine Prints • Posters • Photographs • Watercolors • Drawings • Illustrated Books

APRIL 6-8, 1990

**92 Exhibitors From The United States,
Australia, Canada, France, Italy, Switzerland,
The United Kingdom, and West Germany**

7th Regiment Armory, Park Avenue & 67th Street • New York
Benefit Preview for the National Down Syndrome Society April 5th

Information: Sanford L. Smith & Associates, Ltd.
68 East 7th Street • New York 10003-8438 • (212) 777-5218

John Barber (1898-1965)

Dr. David B. Lawall, Director of the University of Virginia Museum of Art is currently editing a volume of the papers of John Barber. The University is maintaining an archival record of John Barber's life and work. We encourage anyone who has information pertaining to John Barber (1898-1965) to please contact Angela M. Noel, Director of Childs Gallery-New York.

Florence
oil on canvas
16×20 inches
1925-26

CHILDS GALLERY

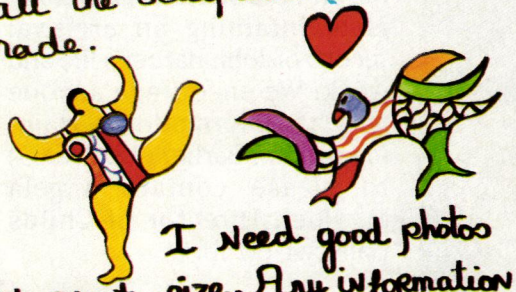
For fine American and European paintings, drawings, watercolors and sculptures. Established 1937.

41 East 57th Street at Madison, New York City 10022, Suite 702 (212) 838-1881

Florian Papp
INCORPORATED

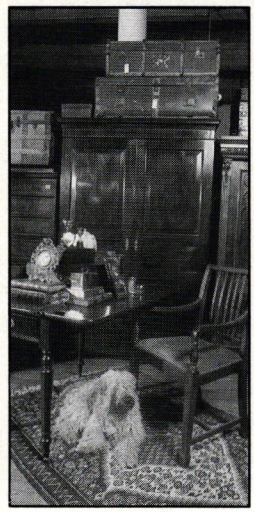
962 MADISON AVE. • NEW YORK, N.Y. 10021 • (212) 288-6770

Dear Friends and Collectors
Please help me to make a Book which will include all the sculptures I ever made.



I need good photos and exact size. Any information is welcome.
I will thank you personaly for your help.
Please send to Jan Runnquist 4 Rue Saint Laurent Geneva 1207 Switzerland. FAX: tel. (022)7358735 (022)7861489
thanks for your help. Niki de Saint Phalle

More than just pine

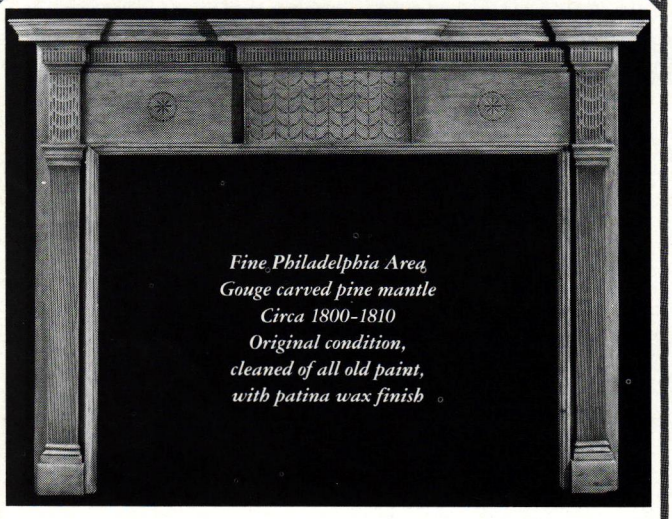


As our name suggests, *we're famous for antique and reproduction European Country Style pine furniture. But you'll also marvel at our vast selection of Victorian and Edwardian furniture in rich dark woods, Prairie School and Arts and Crafts oak, Adirondack Twig pieces and genteel accessories. A multitude of wardrobes, chests of drawers, chairs and tables are always in stock.*

EURO PINE™

309 Arch Street, Phila., PA 19106 Telephone: (215) 238-0980

Finest quality country European antiques.



Fine Philadelphia Area
Gouge carved pine mantle
Circa 1800-1810
Original condition,
cleaned of all old paint,
with patina wax finish

America's Leading Source for Antique American Fireplace Mantlepieces from 1750 to 1830

Always over one hundred mantles to be seen at our New Hope, Pennsylvania location.

No Reproduction Mantles or Catalogue Available

FRANCIS J. PURCELL II

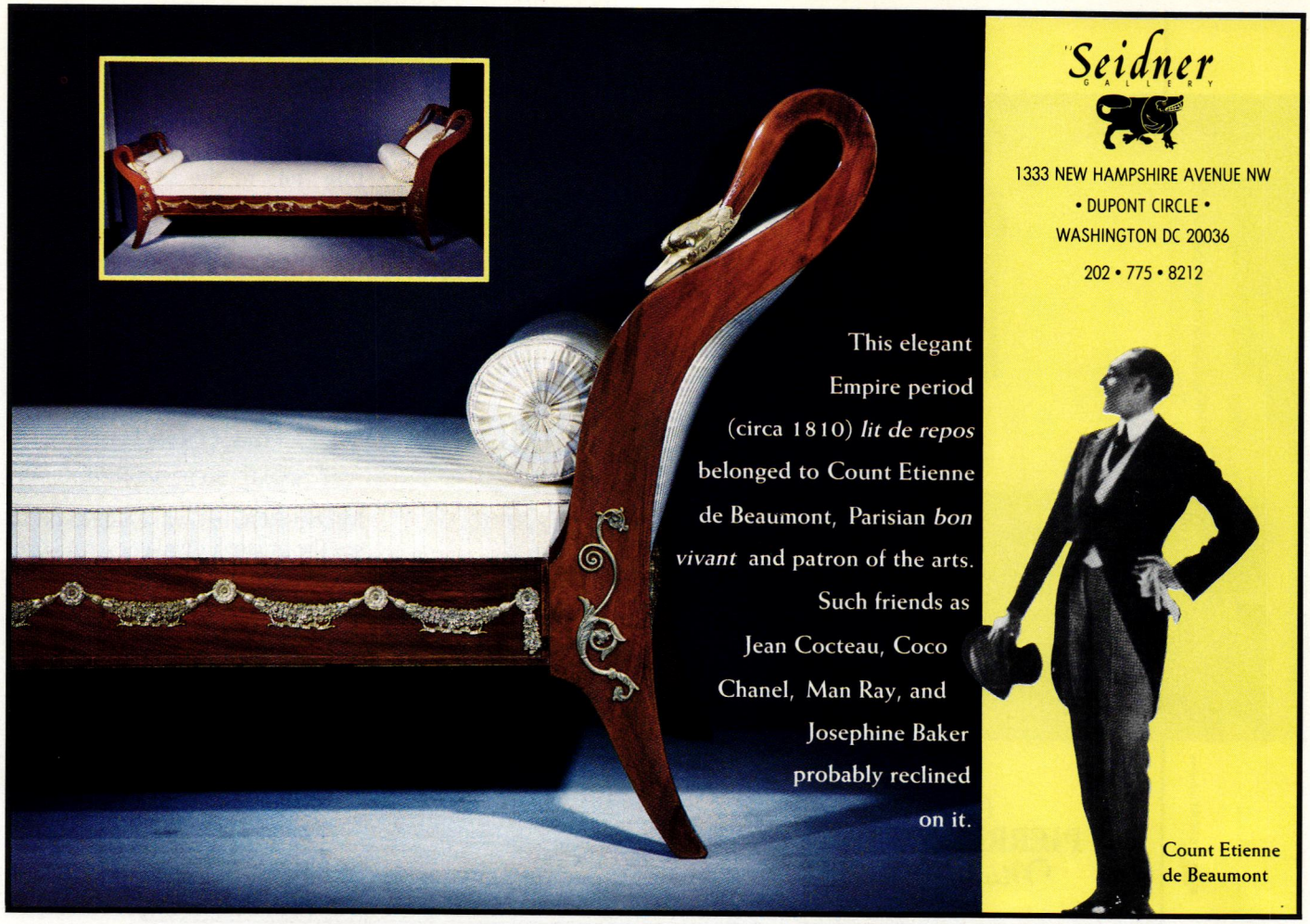
88 North Main Street, New Hope, Pennsylvania 18938
Appointment Suggested • (215) 862-9100

Fine George III mahogany tilt top tea table. Circa 1770.

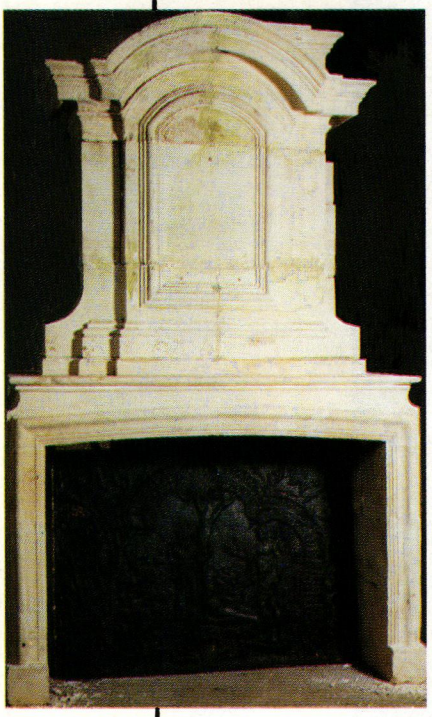
Emily de Nemethy Inc.

Longview Road, Far Hills, New Jersey 07931
By appointment (201) 234-2340

New Jersey's largest selection of fine 18th & 19th century English furniture


Seidner
GALLERY
1333 NEW HAMPSHIRE AVENUE NW
• DUPONT CIRCLE •
WASHINGTON DC 20036
202 • 775 • 8212
This elegant Empire period (circa 1810) *lit de repos* belonged to Count Etienne de Beaumont, Parisian *bon vivant* and patron of the arts. Such friends as Jean Cocteau, Coco Chanel, Man Ray, and Josephine Baker probably reclined on it.
Count Etienne de Beaumont

E&J Grant
ANTIQUES
Savage Mill, Savage, MD
20 minutes north of Washington, D.C.
(301) 953-9292
FAX (301) 604-0462
One tenth of our space, one quarter of our variety.



Michel ROGER keeps scouring FRANCE in order to track down vestiges from the past, contributing thus to the safeguarding of our architectural heritage.
He restores them with every care, patience and respect before making them available in his vast warehouses that are 15 mn from the Château de VERSAILLES near PARIS.

AT THE TURN OF THE THIRD MILLENNIUM

live in the everyday past of your ancestors

Michel ROGER will enable you to see the greatest display ever of fireplaces, doors railings, statues, pits, old floor tiles, fountains, porches, stairs, bowls, etc.

PIERRES D'ANTAN, the largest choice of antique materials in FRANCE.

Open seven days a week.
Catalogue available on video cassette (Deposit : 200 FF).

Landing area for helicopters.

A. et H. DEBEURÉ conseils

PIERRES D'ANTAN
Michel Roger

Lieu dit "La Forêt"
78550 HOUDAN
FRANCE
Tél. (1) 30.59.72.77
Téléfax 30.59.51.13

ALICE'S

A · N · T · I · Q · U · E · S

Largest selection of authentic antique beds in New York. Including iron, iron & brass and wood -French, English and American. King and queen sizes available. Exclusive line of fine linens also available.

Open 7 days
Noon to 7:30

552 Columbus Ave., New York, NY 10024 (212) 874-3400

Exclusively

Antiques & Fine Art Galleries

is a service exclusive to our readers in

the Eastern region. Look for it again in the

October 1990 issue of HG.

Yours

Advertisers: this specially designed showcase

has a circulation of 266,950 in sixteen*

Eastern states and the District of Columbia.

For further information, please contact:

Al Blois, Design Resource Director

Karen Niedzielski, Art & Antiques Manager

212 880-8800

HG
HOUSE & GARDEN

350 Madison Avenue • New York, New York 10017
**Source: ABC 12/31/88*

GALERIE MAURICE GARNIER

6, avenue Matignon - Paris 8e

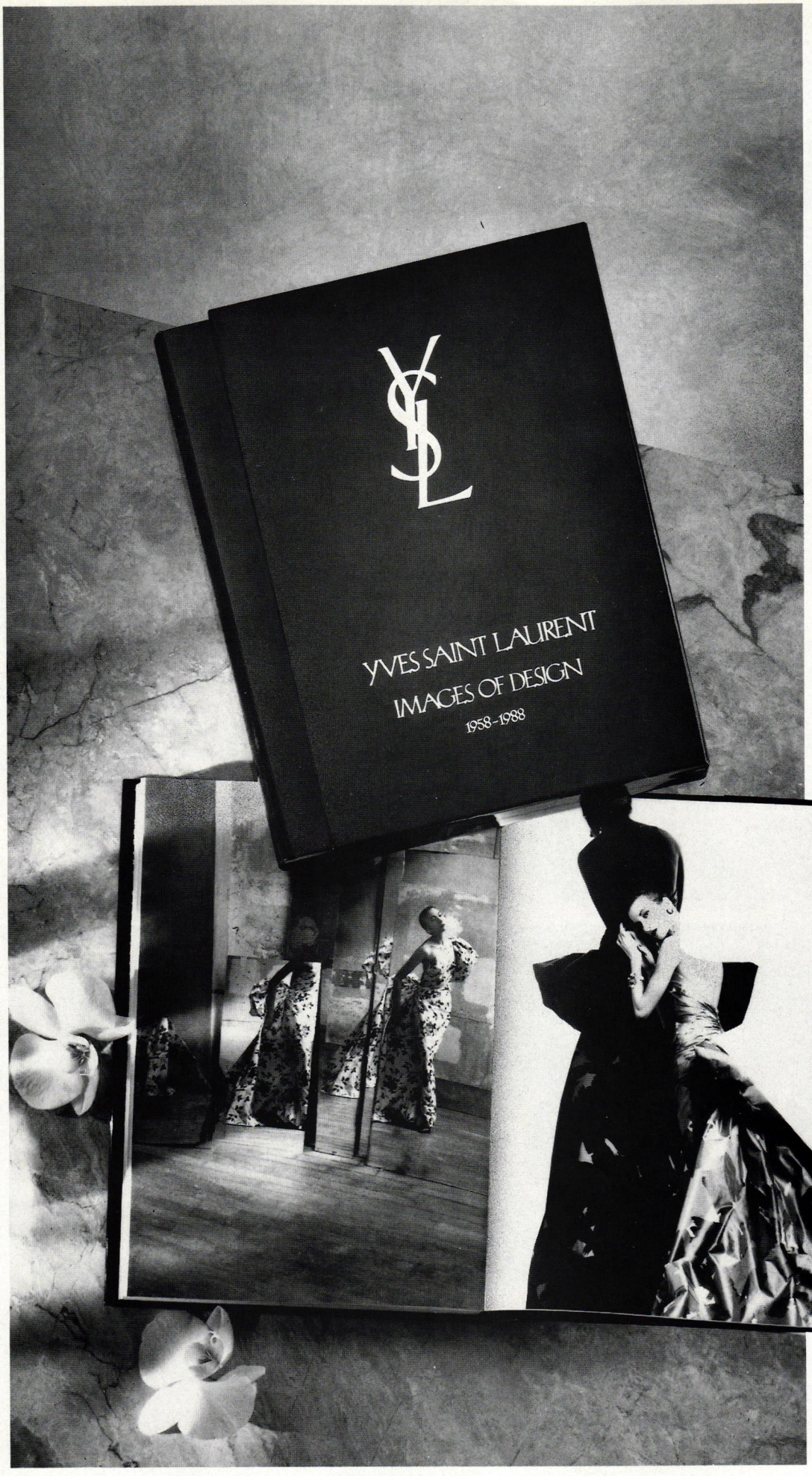
"LE SALON DU CAPITAINE NEMO" 1989

250 x 510 cm

BERNARD BUFFET

"VINGT MILLE LIEUES SOUS LES MERS"
DE JULES VERNE

du 1er février au 31 mars 1990



"The Great Seducer

of fashion" has triumphed again. Yves St. Laurent has personally supervised a selection of the most ravishing images from his twenty-five years as the King of Haute Couture. The result is the high fashion and photography sensation of the decade: 53 sensuous duotone and 79 extravagant 6-color reproductions of the work of such master photographers as Avedon, Horst, Helmut Newton, Penn, David Seidner, Snowdon and Hiro, printed on rich, heavy paper and bound in Smyth-sewn boards wrapped in cloth. Dust-jacketed and protected in a silver foil and black slipcase, *Yves St. Laurent: Images of Design* is $100 in bookstores. As a Condé Nast reader, you may order First Edition copies at just $70, plus $5 postage and handling from the Condé Nast Collection Dept. 835025, P.O. Box 10214 Des Moines, IA 50336 or call toll-free: 1-800-453-5000.

Residents of NY, CA, CO, GA, IL, IA, KY, MI, MA please add sales tax. Please allow 4-6 weeks for delivery.

Multiply-mirrored in an artful photo by David Seidner; double exposure by David Seidner.

ZUBER

Papiers peints imprimés à la main

DECOR
PANORAMIQUE
"ELDORADO"

LOS ANGELES
P.D.C. 8687 Melrose Ave G774,
West Hollywood Tel: (213) 652 5174

NEW YORK
D & D Building, 979 Third Avenue 10022
Tel: (212) 486 92 26

PARIS
55 quai des Grands Augustins 75006
Tél: (1) 43 29 77 84

LYON
7 rue Francios Dauphin 69002
Tél: 78 42 87 54

NICE
7 Av. Maréchal Foch 06000
Tél: 93 85 16 72

RIXHEIM
28 rue Zuber 68170
Tél: 89 44 13 88

ENGLISH HERITAGE ANTIQUES INC.

CECILY COLLINS MEGRUE

Member

Member

13 South Avenue, New Canaan, Connecticut 06840 • (203) 966-2979

Monday - Saturday 10 to 5, Sunday by appointment

George II secretary cabinet in walnut, mirrored cupboard doors, English, circa 1740. 82¾" high, 40" wide, 21½" deep.

We invite you to visit our spacious galleries— fully stocked with fine English 18th and 19th century furniture and accessories— in the heart of the beautiful village of New Canaan.

AGOSTINO ANTIQUES

808 BROADWAY (11TH ST.) NEW YORK, NY 10003 TEL. (212) 533-3355 FAX (212) 477-4128

"A source of treasures from around the world, lovingly displayed in the heart of Manhattan."

BENNETT AND JUDIE WEINSTOCK

Photograph by PETER VITALE

Corner Shop
Antique
Galleries
Macy's
Bring the French countryside home with a selective mix of pieces, like this exceptionally carved oak bridal armoire, and other charming accents, including our collection of colorfully handpainted faience. You'll find your French connection to the 19th century at The Corner Shop Antique Galleries on 9, Herald Square. Call 560-4049 for details.
macy's

The important premier issue

Baby's First Shoes

One of childhood's delightful "firsts" in an original sculpture of exceptional charm and realism

It's a big step for a little child. Baby has just gotten her very first pair of shoes. And sure enough, she's already discovered how to take one off. Triumphantly, she holds up her little sock!

Because children delight us so with their surprising reactions to the world, Lenox has created *Baby's First Shoes.* A new work of art handcrafted in fine bisque porcelain and delicately painted by hand—an endearing portrait of childhood.

The irresistible appeal of the sculpture comes from its tremendous sense of life—from the child's golden hair to her wide blue eyes and button nose. The chubby arms and legs are perfect, down to the dimple in the knee. Her pretty dress and classic white shoes are superbly recreated in porcelain. And—a very special touch of Lenox®artistry–the shoe she's tossed away is a separate little sculpture.

A reminder of life's special joys, *Baby's First Shoes* is also a great gift for anyone who loves children. When you acquire this imported sculpture, you'll have the option, but no obligation, to select others in The Lenox Baby Book Collection.

Be sure to enter your reservation by March 31, 1990 at the latest.

© Lenox, Inc. 1990 86568

Please mail by March 31, 1990.

Please enter my reservation for *Baby's First Shoes,* an important new porcelain sculpture by Lenox. I need send no money now and prefer to pay as follows:

☐ DIRECT. I will be billed in 3 monthly installments of $19* each, with the first installment due in advance of shipment.

☐ BY CREDIT CARD. After shipment, please charge the full amount of $57* to the credit card indicated below:
☐ MasterCard ☐ VISA ☐ American Express

Acct. No. _____ Exp. _____

Signature _____

*Plus $3.25 per sculpture for shipping and handling. Sales tax will be billed if applicable.

Name _____
PLEASE PRINT

Address _____

City _____

State _____ Zip _____
86568

Mail to: Lenox Collections
P.O. Box 3020, Langhorne, PA 19047-0620

L E N O X . S I N C E 1 8 8 9 .

Insider Trading

A Paris gallery specializes in the work of lesser-known nineteenth-century artists

BY CHARLA CARTER

Galerie Jacques Fischer–Chantal Kiener on Paris's rue de Verneuil is a source that savvy dealers in art and antiques like to keep secret. A cross between Oscar Wilde's drawing room and Yeats's "rag and bone shop of the heart," the place is a beacon for cognoscenti who share Fischer and Kiener's passion for art of the nineteenth century. Above all, this is a gallery designed for, and around, the serendipitous find. Fischer-Kiener's carefully labeled drawers overflow with treasures. One contains a sheaf of drawings by an artist fascinated by bird's wings and the spidery branches of trees. In another a pen and ink project for a turn-of-the-century dirigible peeks out from under a stack of stylized floral embroidery designs from 1912.

You won't find Ingres or Delacroix adorning Fischer-Kiener's walls. Instead, there's a charming oil on paper of the napes of two girls' necks by an anonymous nineteenth-century Italian; a bare-breasted *Psyche* by Jean Joseph Taillasson; even an unlikely pair of 1940s landscapes, bought simply because "they were pretty," says Fischer. "We don't pretend to sell chefs d'oeuvre. We buy what amuses us, and we don't often find big names amusing."

Given Fischer-Kiener's penchant for lesser-known artists and their reluctance merely to "buy a drawing for 10,000 francs one day and sell it for 20,000 francs the next," many of their clients are canny museum curators. The Musée d'Orsay recently snapped up a Théodule Ribot painting of an artist at his easel, and the Petit Palais netted a Thomas Couture portrait from the same show. American and European collectors—"There are no French collectors," mourns Kiener—come to the gallery because they know and trust Fischer-Kiener's unerring eclectic taste.

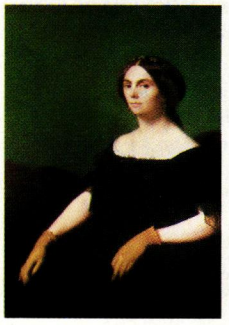
The two have been partners for thirteen years but devoted friends for longer: they met in an art history class at the prestigious École du Louvre thirty years ago. Both have spouses, and in Kiener's case, children and a capricious cat. Her husband is also an aficionado of nineteenth-century art ("Though he likes more severe things—he reproaches me for having too many flowers").

Portly, perpetually amused, Fischer says their relationship is "worse than a marriage." Kiener, who is girlish and green-eyed, chides him for his "artsy notions of time and money," while he humors what he considers to be her occasional lapses of judgment. Recently, Kiener insisted on buying a demure 1852 portrait by a father of his adolescent daughter because of its "sensitive quality—there's a special feeling communicated in portraits painted by relatives." Though Fischer clearly doesn't share her rapture, his smile is indulgent rather than mocking.

Fischer is the expert on bronzes and sculpture, Kiener an authority on water-

Partners Chantal Kiener and Jacques Fischer, left, leaf through watercolors in their Left Bank gallery.

"We buy what amuses us," says Jacques Fischer of the eclectic array of art, above, lining the gallery walls and shelves. Below: *La Comptesse de Goyon* by Hippolyte Flandrin, 1853.



CLOCKWISE FROM BOTTOM LEFT: THIBAULT JEANSON (2); COURTESY GALERIE JACQUES FISCHER–CHANTEL KIENER

How to keep your legs crossed for 170 years.

NEWEL.

The largest and most extraordinary antique resource in the world.

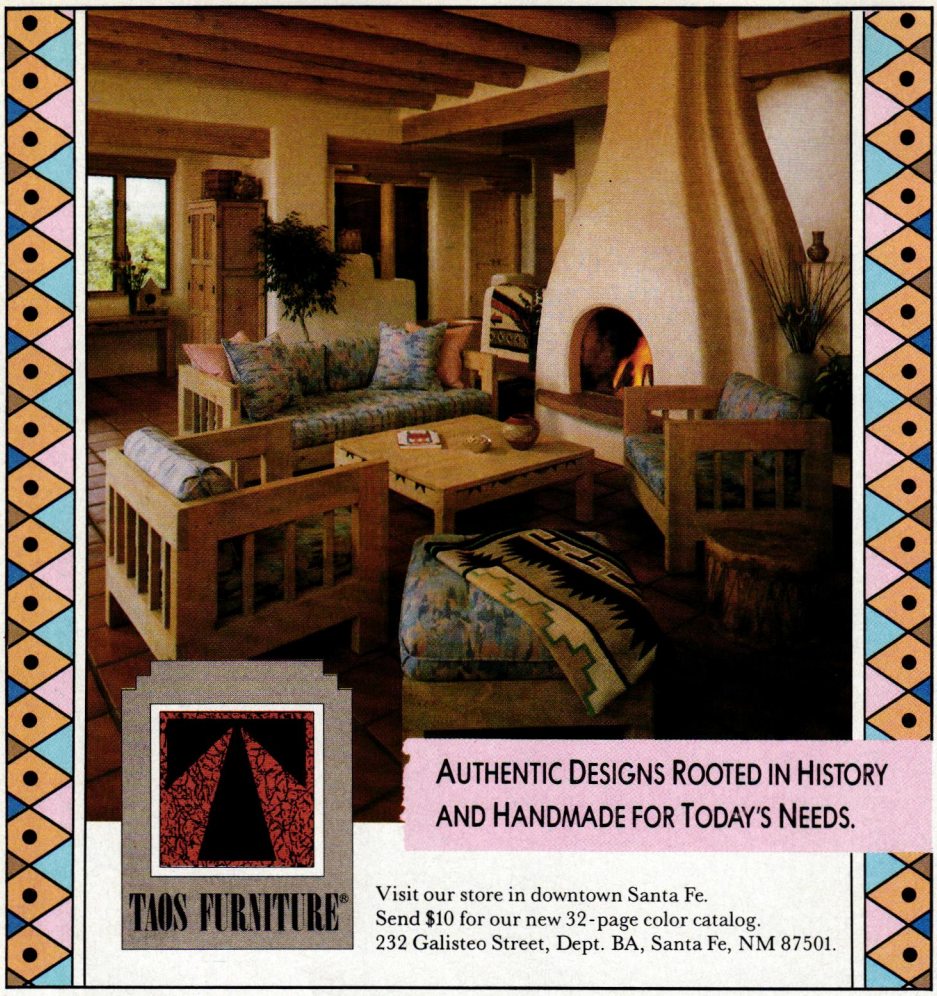
Newel Art Galleries, Inc., 425 East 53rd Street, New York, NY, 10022 (212) 758-1970

colors, particularly landscapes. The two are neck and neck in their knowledge of nineteenth-century oil paintings and drawings. But prints are not offered. "Prints are a little like stamps," says Fischer, dismissing the collecting of both as arcane and beyond his ken.

What made Kiener, who was working in a gallery of modern art, and Fischer, a dealer in seventeenth- and eighteenth-century antiques, embark on a gallery selling nineteenth-century art? "The École du Louvre taught us that anything nineteenth century besides David was second-rate," explains Fischer, "but Chantal always had a soft spot for the neglected drawings of that period." Conveniently, in 1976 when the two were setting up shop, nineteenth-century drawings were "*very* affordable." At Fischer-Kiener prices are still affordable. "People go on and on about investment art these days," Kiener laments. "That's not our style at all. We sell things for what we think they're worth." "Our prices rarely top 100,000 francs [$17,000]," notes Fischer, brandishing a drawer in which some things, irresistibly, are marked at 200 francs ($34) and everything is less than 1,500 francs ($260). "The slightest little Impressionist dabble fetches ten times that today," he says.

Defiantly Left Bank until now, the gallery's success at a recent works on paper show in New York has Fischer and Kiener wondering whether they should branch out and exhibit more in other major cities. Yet they're loath to yield to what they feel is increasing pressure to "create an event" around the selling of art. "When we examine our ledgers at the end of the day, we're a thousand times happier knowing that we have clients who truly love the things they find here," says Kiener.

The gallery's idiosyncratic offerings delight the jaded eye of the experienced collector. For the amateur they might even be a revelation—an artistic initiation into a past century for those who thought their tastes firmly rooted in this one. (Galerie Jacques Fischer–Chantal Kiener, 46 rue de Verneuil, 75007 Paris; 42-61-17-82. Tues.–Sat. 3 P.M.–7 P.M.) ◆



AUTHENTIC DESIGNS ROOTED IN HISTORY AND HANDMADE FOR TODAY'S NEEDS.

TAOS FURNITURE®

Visit our store in downtown Santa Fe.
Send $10 for our new 32-page color catalog.
232 Galisteo Street, Dept. BA, Santa Fe, NM 87501.

SECURITY WITH ELEGANCE!

Maintenance-Free: Since this fence is constructed entirely of aluminum, it can never rust. And there is no need to paint because the baked enamel finish will not chip, peel, or crack.

Elegance: The beauty you want in a fence is combined with the security you need. The fence shown is just one example of the many styles and colors available from Jerith in maintenance-free aluminum.

Guaranteed: This is the only fence backed by a full 15-Year Guarantee against defects in workmanship and materials. It's quality like this that has made Jerith a leader in fencing for over 35 years.

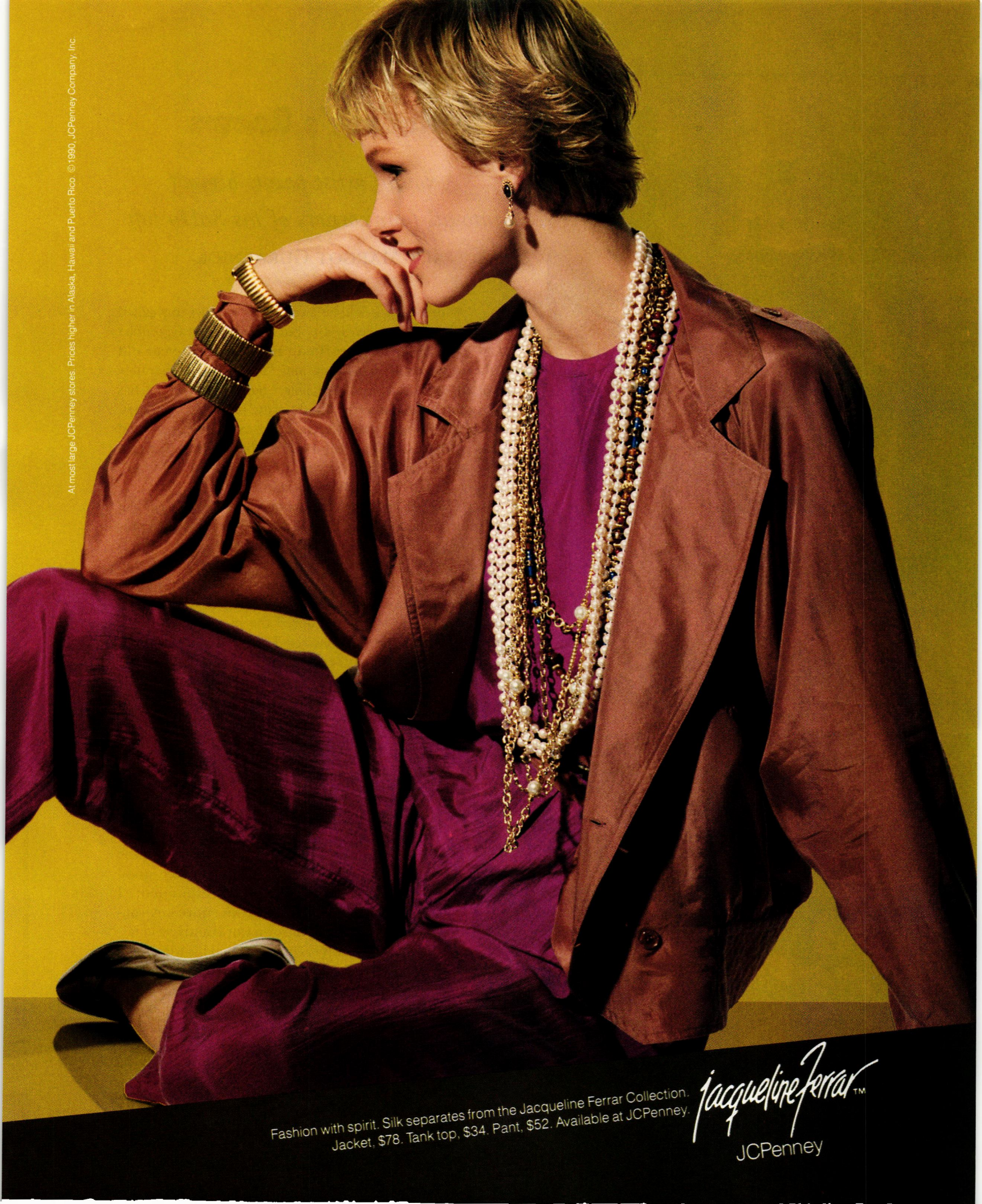
Jerith The Signature of fine fencing.

Send in the coupon now and you will receive details of a $50 rebate offer.

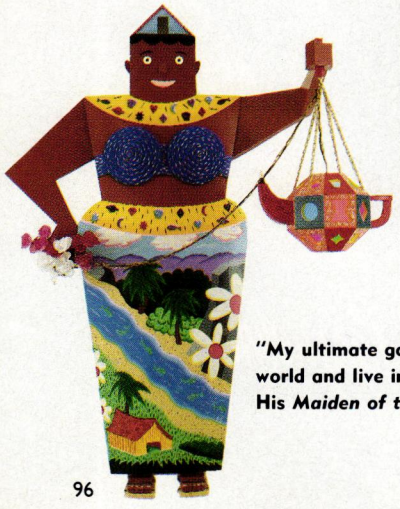
Jerith Manufacturing Co., Inc.
2716-38 Salmon Street, (Dept. HG30)
Philadelphia, Pennsylvania 19134

YES! Send me a FREE catalogue on beautiful, maintenance-free Jerith fencing.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____


At most large JCPenney stores. Prices higher in Alaska, Hawaii and Puerto Rico. ©1990, JCPenney Company, Inc.
Fashion with spirit. Silk separates from the Jacqueline Ferrar Collection.
Jacket, $78. Tank top, $34. Pant, $52. Available at JCPenney.
Jacqueline Ferrar™
JCPenney

Rodney Alan Greenblat's freestanding sculpture, *The Welcome Archway*, above, frames the entry to his three-year-old twin daughters' bedroom, which boasts a fish-lined stairway leading to a play loft and balcony. Right: Greenblat in his studio.



"My ultimate goal is to create an entire world and live in it," says Greenblat. Left: His *Maiden of the Lamp*.

Rodney's Rooms

A young artist paints himself into all four corners of his SoHo loft

BY MARGOT GURALNICK

Most artists would be incensed by reviews that called their art "eye candy," but Rodney Alan Greenblat refuses to be ruffled. The boyish 29-year-old makes no bones about his intentions. "My work is deliberately colorful, optimistic, and accessible," he says. Greenblat has even gone so far as to embellish the critic's confectionary metaphor: for the cover of his first museum catalogue he painted a pair of Hostess cupcakes and dubbed his guileless universe of wood and high-keyed acrylics a "creamy center of hope" independent of the "devil's food cake of gloom."

Fresh out of New York's School of Visual Arts, Greenblat was reluctantly preparing himself for a career as a carpenter when the art world summoned him to its front line. Appropriately, his first patron was a toy company executive who took a fancy to Greenblat's playful but meticulously crafted sculpture, furniture, and billboard-size paintings. Downtown art dealer Gracie Mansion entered the picture next; since 1982 she has acted as the supportive middleman between her "most sought after" artist and a growing list of collectors.

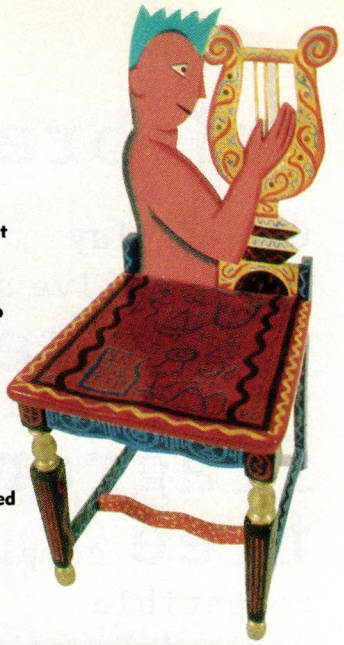
For his debut show at Gracie Mansion Gallery Greenblat unveiled a full-scale living room that combined homey comforts and frolicking Looney Tunes–style imagery. Goldfish swam in the television, a tiny house glowed from the hearth, and every surface served as slate for a dizzying array of Greenblat pictograms, cartoon characters, and abstract doodles. Asked to explain the meaning behind his high-spirited good housekeeping, Greenblat responded: "I have a dream to create an entire environment, to build my own world and live in it."

At the time, Greenblat and his wife, fashion designer Deena Lebow, shared a two-room tenement apartment—"fifteen layers of paint and a bathtub in the kitchen" is how she describes it. When Lebow gave birth to twin daughters in 1986, Greenblat's dream became something more than an escapist's fantasy. But it wasn't until three years ago that the family found, in a 2,700-square-foot former factory in SoHo, a space ready to be Rodneyized.

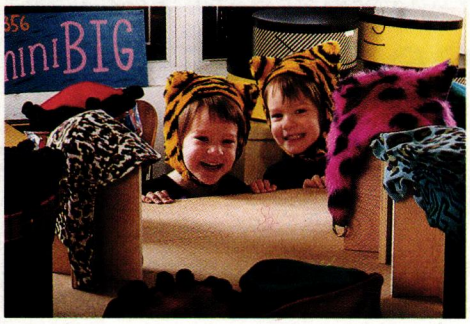
The entrance to the family's living quarters is through

CLOCKWISE FROM TOP LEFT: WILLIAM WALDRON (2); COURTESY GRACIE MANSION GALLERY

celebrate!
Oil of Olay
for sensitive skin.
The white,
hypo-allergenic
fragrance-
free completely
compatible
replenishment for your
sensitive skin.
OIL of OLAY®
BEAUTY FLUID
SENSITIVE SKIN
Why grow old gracefully? Fight it.



The kitchen, left, features a feast of Greenblat images, ranging from a house-shaped cabinet to paintings and cutouts of good things to eat. Below: Cleo and Kimberly Greenblat model tiger hats designed by their mother for her company, Mini Big. Right: Greenblat's *Harp Chair*.



Greenblat's studio, the only room where white walls prevail. A portrait of Greenblat's father—a management consultant from whom he says he inherited his knack for tinkering—sits on a desk shelf overrun with Erector Sets and the 1963 *World Book Encyclopedia*. Nine-foot-tall double doors lead to a fanciful "everything room" equipped for lounging, cooking, dining, playing, and Lebow's hat designing.

Deena Lebow greets her husband on the Candy Land–style stairway, which leads from the living room to their bedroom.

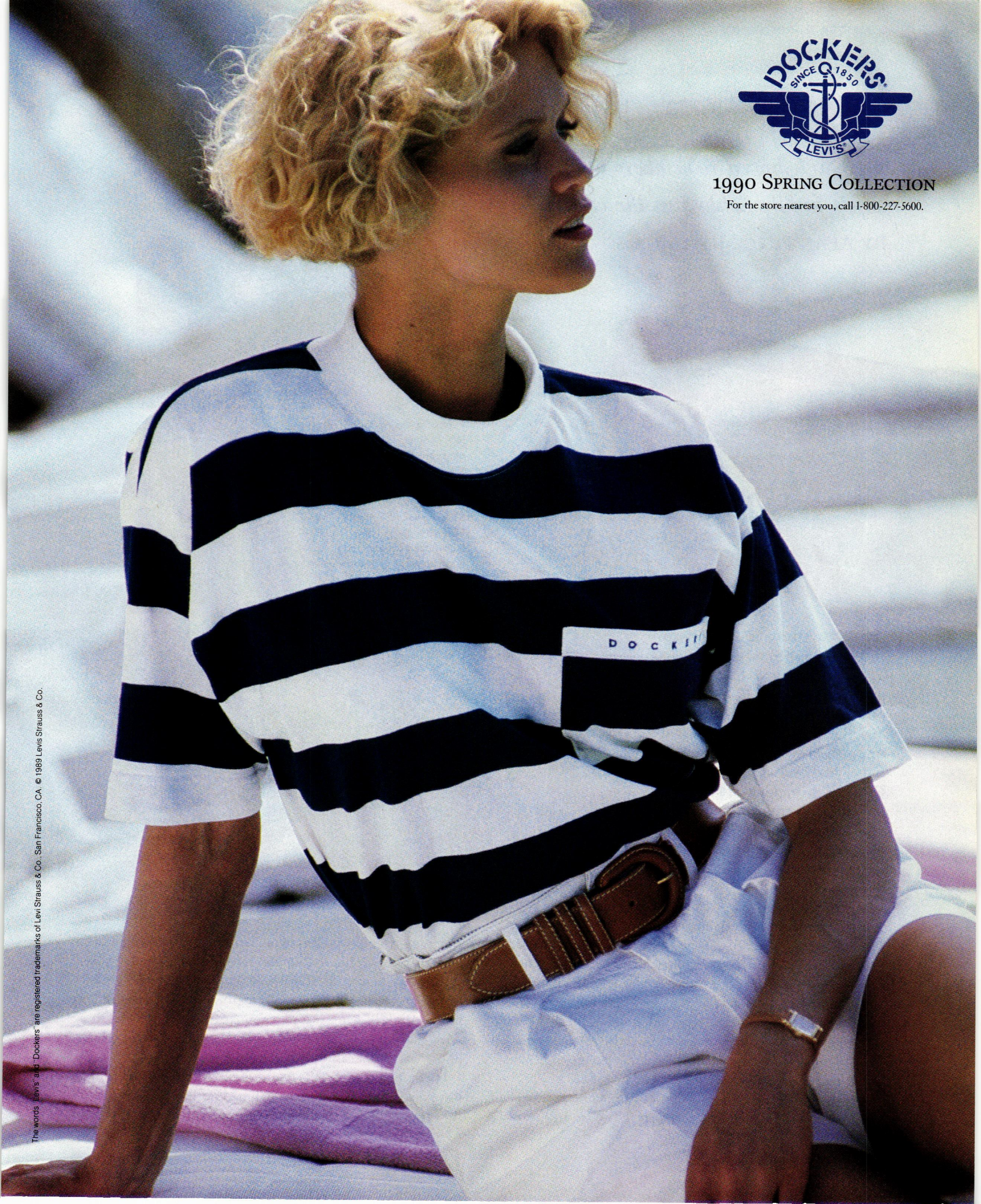
As the twins maneuver toy baby carriages up and down the length of the space, Greenblat surveys the indoor landscape he created. The water towers, picket fence, and suburban house that take shape on top of the kitchen cabinets are an homage, he says, to the train set he built during his elementary school years in suburban Bethesda, Maryland. When he was sixteen, Greenblat moved on to art classes, turning out bright, boisterous paintings that borrowed heavily from Warhol and Lichtenstein. But in his first year at art school Greenblat started to make painted wooden sculptures with internal motors and moving parts and "realized that all the modeling, painting, and planning I poured into my trains was exactly the sort of art I wanted to make."

Off the everything room, *The Welcome Archway*, a sculpture in honor of the tricentennial—"I thought I'd be the first to get ready for 2076"—heralds the entrance to the twins' room, where orange and aqua fish climb the stairs to a second-story play area. Within easy yelling distance, the parents' room is reached by four steps up a staircase trimmed in shades of bubble gum and peppermint.

"People always comment that the place looks like Pee-wee Herman's playhouse," says Greenblat, who doesn't seem to mind the comparison. In fact, the similarities between the art star and the television star extend beyond their day-at-the-circus style of interior decorating: before Pee-wee became a Saturday morning staple Greenblat wrote, designed, and starred in a campy ill-fated TV pilot called *Rodney's Room*. A slew of recent projects may yet make Greenblat's name as familiar as his knock-kneed rival's. Currently on the market are Rodney Alan Greenblat mugs, saucers, plates, T-shirts, and computer and silk-screen prints, and out this month from Harper & Row is the first Rodney Alan Greenblat children's book, *Uncle Wizzmo's New Used Car*.

Meanwhile, as he prepares for a May show at Gracie Mansion, Greenblat's sketch pads and computer files are stocked with ideas that take his art even further afield. "I think I should design a zoo, an amusement park, and a bunny-shaped office building," he says. "I like to treat the vision people had of America in the fifties as if it had happened and show how it would look in the nineties. In a way it's a sad image because it didn't happen. But maybe it could. I'm painting a picture of an American utopia that could happen." ▲

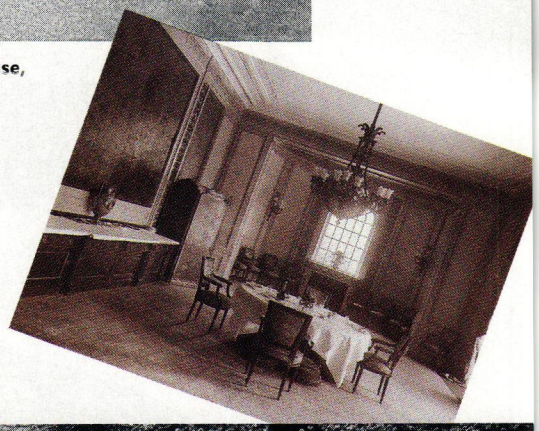
CLOCKWISE FROM TOP LEFT: WILLIAM WALDRON; COURTESY GRACIE MANSION GALLERY; WILLIAM WALDRON (2)


DOCKERS
SINCE 1850
LEVI'S
1990 SPRING COLLECTION
For the store nearest you, call 1-800-227-5600.
The words "Levi's" and "Dockers" are registered trademarks of Levi Strauss & Co., San Francisco, CA. © 1989 Levis Strauss & Co.

Vienna Album

An Englishman remembers his wife's family Schloss in the city

BY ALAN PRYCE-JONES



Baron Gustav Springer's house, left. Above: A sitting room, photographed on the eve of World War II. Right: The dining room was the scene of banquets prepared by the former chef of Empress Elisabeth. Below: The baron, his daughter, and her governess at the center of a party of guests.

Meidling is an undistinguished suburb of Vienna, notable only because the park and palace of Schönbrunn lie just beyond it. The Tivoligasse in Meidling is by no means its most distinguished street. It is lined with rather shabby apartment buildings. Of these my mother-in-law used to say with a snort that too many were lived in, at her expense, by her illegitimate sisters, one of whom was occasionally glimpsed climbing the steep drive to number 73.

My mother-in-law, Baroness Fould-Springer, lived mostly in France. I entered her life as the guest of an English friend of my father's at a family dinner party. I had been struck by two things: her Vienna house and her two teenage daughters, who, I noted in my diary, seldom spoke except to make private jokes about the guests. How sad, I wrote, for this charming, brilliant, elegant woman to have begotten two such fiendish little girls. Four years later, I married one of them—not, however, before reading her my diary aloud.

But the house: it was at the end of the street, approached through wrought-iron gates, which led to an uphill road sweeping round two sides of an extravagant building in what passed as the Viennese Renaissance manner. It had replaced in the 1880s a pretty Biedermeier Schloss, at the whim of Baron Gustav Springer, whose only legitimate child was to be my mother-in-law. After our marriage my wife and I lived there until the outbreak of World War II, and odd though the house was, we became passionately devoted to it.

It stood in a large park from which the city was invisible. I discovered that the house, which had nothing strictly beautiful about it, had been so admired in Central Europe and the

Patterns for life.
From Tiffany's exclusive flatware collection. Counterclockwise: Hampton, Century, Shell & Thread, Chrysanthemum and Audubon.
Available at Tiffany and selected fine stores.
Call 800-526-0649.

Balkans that its features were widely copied, from an embassy in Bulgaria to the royal palace in Belgrade. On the exterior walls were busts of French kings. By the kitchen wing was a courtyard in Norman half-timbering—the relic of an abandoned attempt by my father-in-law to escape from the Austrian Renaissance Revival.

At the center of the house was a galleried hall top-lit by lights beamed through many-colored glass. We were told that Baron Gustav could not abide coming home except to a dazzle of illumination. Not that he came home often. His wife had died in childbirth after seventeen years of childless marriage—hence the illegitimate ladies outside the gates. He spent the rest of his days in the Imperial Hotel but came to visit his daughter and her Scottish governess at Sunday luncheons. At these, before she reached her teens, it was her duty to preside over a male company of cigar-smoking bankers, Jockey Club members, and captains of industry fifty years older than she.

The old gentleman was a formidable tycoon: a banker, a railroad and mining magnate, a landowner throughout the Austrian empire, a racehorse owner. He was the kind of perfectionist who sent his laundry to Paris each week. To justify his French connections, he operated the factories which provided the yeast of Paris and much of northern France. As an Austrian loyalist, Baron Gustav repatriated an immense sum in Swiss francs on the outbreak of war in 1914 by which time his daughter, bored by enforced studies in German banks, Polish coal mines, and British railroads, had married a French husband, whose family owned the steel of which the Eiffel Tower was built. Her punishment was to be cut off with nothing but the yeast factories.

During the 1930s Alan Pryce-Jones redecorated his attic sitting room in a sleek Modernist style that contrasted with the opulence downstairs.

When I came on the scene the Meidling house survived in a kind of time capsule. The butler, Franz, had been there, man and boy, for fifty years. Gusti, the housekeeper, and Herr Weingartner, the retired coachman, were part of the family. For a time the kitchen was run by the former chef of the empress Elisabeth, murdered almost forty years earlier. The house itself was unchanged. The bedrooms had been hung with buttoned and quilted silk, and the gallery around the hall was designed to display winners from the Springer stables. Presumably because they were more expensive than original eighteenth-century French furnishings, later copies from Paris filled the rooms. We particularly liked an ormolu chandelier in the Yellow Drawing Room, which represented a basket of roses tumbling over from its weight—each rose a light bulb. Mainly we lived in a delicious upstairs sitting room, the Telefonzimmer, hung in gray blue silk like the bedrooms and looking up an avenue that bisected the park.

The bathrooms were built after the Roman fashion. You walked down three or four steps into a bath so huge that I ran a toy submarine in it. The winters were especially apt for bathing because then old Franz went ahead to light a tall porcelain stove beside which one could spend a lazy half hour on a sofa upholstered in toweling while the submarine nosed its way languidly through the steam.

The life of the house was curiously old-fashioned. I became a baron simply because Franz could not conceive working for anybody who was not one. I explained that he made me sail under false colors and begged him to desist. "Jawohl, Herr Baron," was all he answered. One of Franz's finer moments was when we had to luncheon the former leader of the Spanish Carlists, Don Alfonso Carlos, and his wife, the Portuguese infanta, María de las Nieves. They were 86 and 82: a bearded bright-eyed old man and a little painted monkey. For an hour or two Franz felt himself back in palmier days, when mustachioed archdukes came to revel in the skittle alley in the park.

These happy days came to a close with the Anschluss in 1938. I arrived from London to find every balcony hung with swastika flags. To my anger, I also found that the household had been looking forward to this day for many months. Within a week they had changed their tune, but by the end of the year we had closed the house for good. Not for many months did the Nazis discover that there was a British property on the Tivoligasse. But then the Party moved in. They tore the silk from the walls, smashed furniture and pictures, and created a school for gauleiters in strictly functional rooms. My last view of the house was at the end of the war when as part of the occupying army in Austria I took my general there. From afar everything looked quite normal. Then I found that a bomb had blown in the roof. In the hall was the bottom octave of a Blüthner piano cut to pieces with axes, and in the room where my son had been born lay a Russian soldier, drunk. I have not been back, and anyway the house and its park no longer exist. ▲

LOOK AS RADIANTLY YOUNG AS YOU CAN ... AS LONG AS YOU CAN

TO PREVENT
THE LOSS OF YOUTHFUL GLOW

PRÉVENTION SÉRUM
DAILY PROTECTIVE COMPLEX

Maximum protection against the environmental elements that dermatologists know cause up to 80% of skin's premature aging. Promotes healthy-looking colour *and* neutralizes skin-damaging free radicals. All this and completely oil-free, too.

How long can you look your radiant youngest? See for yourself!

TO CORRECT
THE APPEARANCE OF WRINKLES

LIFT SÉRUM
CORRECTIVE COMPLEX

Without a doubt, wrinkles make anyone look older. With LIFT SÉRUM, independent tests confirm up to 45% reduction in the appearance of visible lines and wrinkles after just one month's regular use.

We don't say LIFT SÉRUM is a miracle. You may think otherwise.

THE SKIN CANCER FOUNDATION RECOMMENDED

PRÉVENTION SÉRUM is recommended by The Skin Cancer Foundation

Formulated with exclusive PLASTOFLAMINE™ Patent pending CHANEL Research Laboratories.

© 1989 CHANEL, INC. CHANEL®, LIFT SÉRUM™, PRÉVENTION SÉRUM™

CHANEL

LORD & TAYLOR

Kiss and Tell

A kiss on the hand may be quite Continental, but many of us now turn the other cheek BY MARTIN FILLER

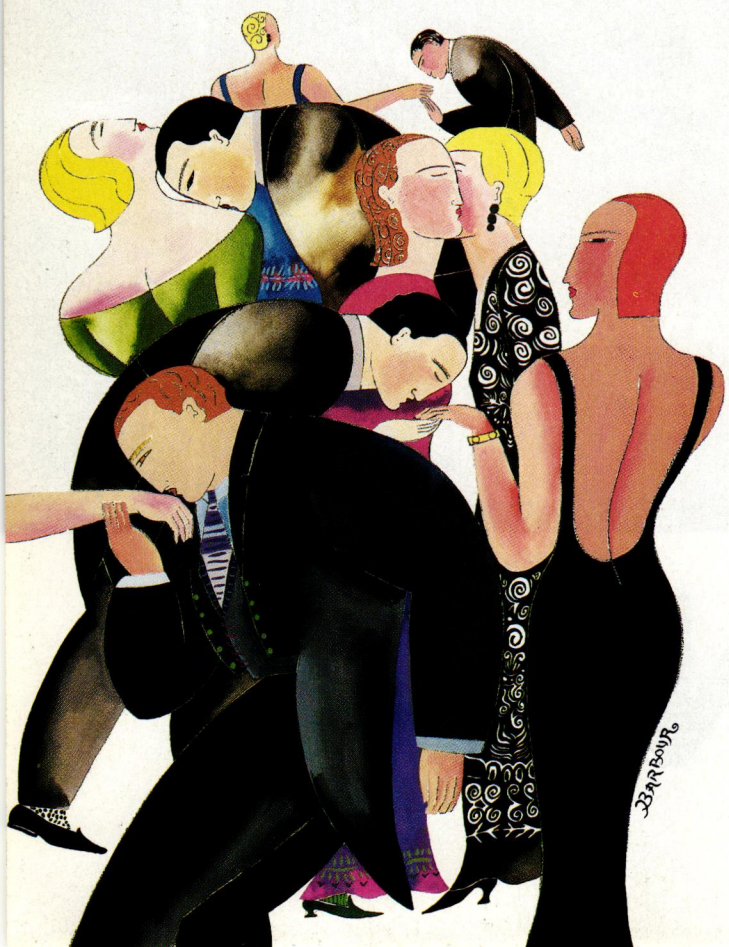
It was saying-goodnight time in the foyer of a huge Park Avenue apartment after a dinner party at the art-filled home of a New York collector/museum trustee/philanthropist and her new husband, a lawyer. There was a tremendous amount of bobbing and weaving going on between the departing guests and their hostess, when the host turned to me and said, "I still can't get this whole kissing thing figured out, and I wish someone would explain it to me." I know just what he means.

Growing up male in fifties America, boys were indoctrinated in the importance of giving a firm handshake, believed to be a sure sign of character. If your grip wasn't good, an older male relative was likely to take you aside and give a few pointers. But now as the world becomes increasingly international, there ought to be supplementary instruction in the art of social kissing, which differs much more from place to place than the standard handshake. People in most of the U.S. can live entire lives without having to deal with the sticky situations social kissing often raises. Not, however, if they venture to New York or Los Angeles, which are the social-kissing capitals of the nation. There the practice is so much a part of the current scene that barely a day will pass when you will not have to kiss or be kissed by someone not a blood relation. How the kiss is given and received encompasses a multitude of meanings; most have less to do with genuine affection than with affectation.

One major danger in social kissing is overstepping the bounds of propriety. This can happen no matter how exalted your social position. During a state visit to England, President Jimmy Carter got a bit carried away greeting the Queen Mother. With a shudder the doughty dowager was later reported to have said, "He was the first man to kiss me on the lips since my dear husband [King George VI] died," 25 years before. Carter fared little better with another famous widow unaccustomed to easy familiarity, Jacqueline Kennedy Onassis. At the dedication ceremony for the John Fitzgerald Kennedy Library in Boston in 1979, photographers caught the awkward instant when Mrs. Onassis pulled away from Carter's kiss with an obvious look of disgust on her face.

There can also be embarrassing moments when a kiss is expected but not forthcoming, making a woman seem overly solicitous and a man insufficiently gallant. Women secure in their status or good looks will often proffer a cheek in the sure knowledge that it will be kissed. But hesitant body language from a woman is likely to inspire hesitant response from an approaching man. The problem for most American males is that they mistakenly think the social kiss involves an actual kiss. Even the most undemonstrative man tends to feel more comfortable giving any woman a real kiss than he does with the baffling convention called the air kiss. What every woman knows, but few men are aware of, is that the point of the air kiss is to leave hairdo and makeup intact. (Any man besmeared with lipstick at a wedding reception will understand the wisdom of this pantomime.) But as a sign of true feeling, the air kiss is virtually meaningless. "It's something I always associate with the fashion world," says a former editor of *Harper's Bazaar* and *Vogue*. "There is no contact at all—physical, emotional, or spiritual. It's just a kind of wigwag. After all, if you're really close with someone you hug *and* kiss them."

Aware of the artificiality of the air kiss, some of its most frequent practitioners try to compensate for its inherent falsity by making satirical sounds that approximate a real kiss even while avoiding it. The most au courant sound effect is an exaggerated "Mwa!"—which seems positively tribal to unaccustomed ears. One sociable New York design director parodies the custom by loudly pronouncing "Kiss-kiss!" as he grazes the faces of his better clients. Another question to consider is



KAREN BARBOUR

Model of perfection.

Tanqueray. A singular experience.™

Imported English Gin, 47.3% Alc/Vol (94.6°). 100% Grain Neutral Spirits. ©1989 Schieffelin & Somerset Co., New York, N.Y.

whether to air-kiss just one cheek or two. Those who've spent a fair amount of time in France or Italy are inclined to do both cheeks, another possible trip-up for those who think the ritual greeting is over after just one side is brushed. But even Parisians can be caught off guard by countrymen from Lyon, where the custom is to kiss four times, alternating twice on each cheek.

In America the hand kiss was once seen only in thirties Paramount comedies directed by Ernst Lubitsch. It is being done with increasing frequency in New York of late, albeit by such suave foreigners as Reinaldo Herrera. Milan is one of the few modern cities where the hand kiss can still be observed in public places, one excellent vantage point being the foyer of La Scala at intermission. There you can observe that the *baciamano* is properly executed by quickly raising the woman's hand to within a few centimeters of the man's rapidly descending lips. But the two extremities never touch, and no unseemly sounds are made. This stylized *bella figura* gesture never fails to sweep a lady back a century or more in time, but its extreme formality bears the same approximate relation to a real kiss as a courtly compliment does to a proposition.

Sometimes it's not a question of whether or not one kisses but how soon after a first meeting you start to include it in your repertory of friendship. It can take a number of casual encounters before the social kiss is introduced into an acquaintanceship, but a dinner invitation inevitably accelerates the process. If it's your initial visit to someone's house, you might not kiss the host or hostess when you arrive, but in the warm afterglow of food, drink, and conversation it would be a noticeable lapse these days if you didn't kiss good-bye at the end of the evening. However, if you are among the early departures, it's best you don't start kissing everyone in the room, the disruption of which can begin to break up a party before its time.

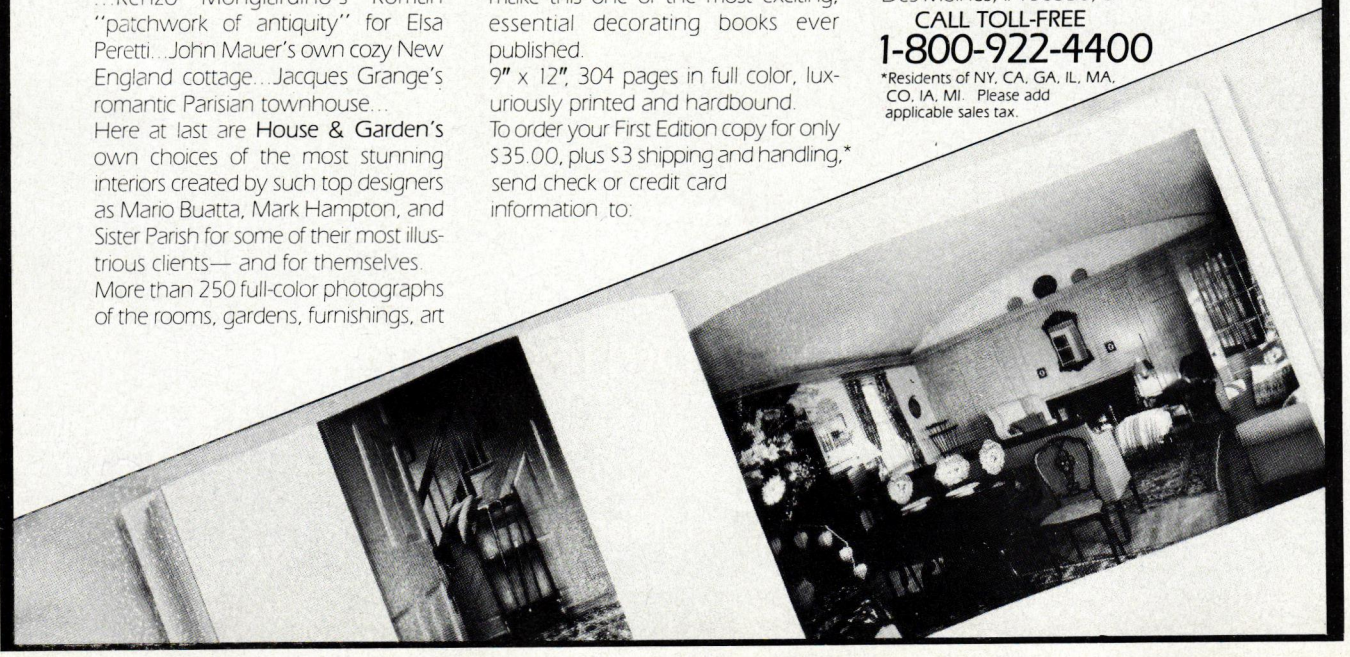
In our exceedingly health-conscious world, when every act of personal consumption, ingestion, and exertion is analyzed for its harmful effects, it's not surprising to find New York *Daily News* gossip columnist William Norwich headlining a story with the burning question TIME TO KISS OFF THE SOCIAL SMOOCH? Last fall he quoted a recent issue of *The Lancet,* the venerable British medical journal, wherein a study reports the hazards of social kissing.

"Let us say there are a hundred wedding guests lining up for the ritual embrace," proposes *The Lancet.* "With today's fashion for trilateral kissing, you can reckon that each cheek will be anointed more than a hundred times. The solution? Either make sure you are near the front of the queue or, before applying the lips, wipe the bride's cheeks gently with a dilute solution of hypochlorite [an antiseptic]." If Norwich's cosmopolitan readers, who are far more likely to indulge in social kissing than most other Americans, take this tongue-in-cheek prescription to heart, it could be the kiss of death for a sign of life that reveals so much more—but also so much less—than meets the sophisticated eye. ▲

THE BOOK YOU'VE ALWAYS WANTED
HOUSE & GARDEN'S
BEST IN DECORATION

Geoffrey Bennison's sumptuous New York "château" for the Rothschilds. ...Renzo Mongiardino's Roman "patchwork of antiquity" for Elsa Peretti...John Mauer's own cozy New England cottage...Jacques Grange's romantic Parisian townhouse...
Here at last are House & Garden's own choices of the most stunning interiors created by such top designers as Mario Buatta, Mark Hampton, and Sister Parish for some of their most illustrious clients— and for themselves.
More than 250 full-color photographs of the rooms, gardens, furnishings, art and antiques—with detailed text and captions to enlighten and inspire you—make this one of the most exciting, essential decorating books ever published.
9" x 12", 304 pages in full color, luxuriously printed and hardbound.
To order your First Edition copy for only $35.00, plus $3 shipping and handling,* send check or credit card information to:

CONDÉ NAST COLLECTION
P.O. Box 10850
Des Moines, IA 50336, or
CALL TOLL-FREE
1-800-922-4400
*Residents of NY, CA, GA, IL, MA, CO, IA, MI. Please add applicable sales tax.



Don't bother looking for windows like this in a shopping center, because you can only get these Decorama Draperies from the Spiegel catalog. You'll find exclusive designs and ideas for decorating an entire room with easy installation instructions and free fabric swatches. To look into the windows above (available in five colors), open the reply card, or call 1-800-345-4500 and ask for catalog 648 ($3).

Spiegel

Houston Round-Up

Clusters of shops throughout the city corral the best of the Lone Star state

BY ALISON COOK

Its ambitious skyline aside, Houston is an aggressively horizontal town whose 580 square miles of unzoned sprawl can daunt the visitor. By a happy law of mercantilism, however, distinctive shops tend to cluster, and consequently the shopper in search of Houston's most interesting home furnishings and antiques can schedule a series of two-for-one or three-for-one stops. A car is mandatory, as it is for most human activity here. Indeed, it is only by driving that one enters into the spirit of the place. (To call ahead for hours, the area code for all shops is 713.)

The three bandbox houses that constitute **Jas A. Gundry** (2910 Ferndale, 524-6622) work hard at being grand, from their gleaming brass thresholds to their Vuitton umbrellas for traveling between the buildings during Houston's monsoons. Punctilious co-owner Jas (never James) Gundry, who specializes in English Georgian furniture, purveys important pieces to important Houstonians at very important prices. His shop is a glossy ode to wood: to the glories of Cuban and Honduran mahoganies, to ancient oak and walnut, to honey-colored satinwood, lavish burls, patinas in which one could drown. A certain playfulness tempers the museum-quality starchiness. Lady Cadogan's undulant burled breakfront comes with an anecdote about how its late owner met her doom in a Harrods stairwell, while an eighteenth-century grotto chair unfurls like a hallucinatory silver-leaf seashell, and two fat-seated children's wing chairs beckon the world's most spoiled twins.

Nearby **Crow & Co.** (2813 Ferndale, 524-6055) is a godsend for those who complain that men are hard to buy for. In a setting that out-Laurens Ralph, owner Kathy Crow has shrewdly focused on vintage sporting gear and library and desk accessories gleaned from English regional fairs and flea markets. Happy is the coddled Houston male who receives one of her venerable gun cases (some of aristocratic pedigree), weathered fishing creels, or well-used leather cartridge cases. It's all the properest sort of macho paraphernalia, from pretty wooden rulers and old gladstone bags to tiny leather stud boxes and tins that once cradled barristers' wigs. And who could resist a gilt leather-bound set of *Lives of the Engineers*?

In the same small house, playing yin to Crow's yang, the **Gypsy Savage** (2813 Ferndale, 528-0897) dispenses billows of old linen and lace. But the stronger draw is the changing repertory of oddments tucked among shams and table coverings: a folk art house wrought of fossils, captivating culinary prints, a shell box in the form of a miniature dresser.

Important pieces for important Houstonians at important prices: place settings at Gundry, below. Bottom left: Eclectic textiles, the work of local artisans, and designs from society matrons mingle in Greg Fourticq's stylish store.

It's back to the 1990s at relentlessly stylish **Fourticq** (1800 Post Oak Blvd., 623-6481), busy radiating attitude in the glitzy new Pavilion shopping center. One comes as much to ogle preternaturally handsome owner Greg Fourticq's latest ensemble as to case his eclectic, smartly chosen wares. Dusky Venetian velvets, boxes covered in charming Tibetan wallhangings, and extraordinary one-of-a-kind tablecloths embroidered with cowboys or harlequins by two elderly Venetian sisters all attest to Fourticq's eye for textiles. He also makes a point of showing local work, whether it is spare furniture by metal sculptor Ed Wilson or faintly surreal pastels by Denise Chapman Crawford. Name-droppers take note: Houston society is represented by the exotic wooden boxes of Lesley Schlumberger and graceful wood-slat garden chairs commissioned by Jane Blaffer Owen for the New Harmony colony in Indiana.

While still at the Pavilion, tabletop aficionados may want to peek at the striking displays inside **Janice Rudy** (960-1073),

Que Milagro, above, carries santos, niños dios, and paint-on-tin ex-votos.

DANNY TURNER

BRITTANY HAIFA LAHAINA WATERFORD BALI NICE SYDNEY TANGIER JUNEAU LENINGRAD FORT-DE-FRANCE SANTAREM CAPRI

COPENHAGEN DUBROVNIK TOKYO GEIRANGER HELSINKI MANAUS HONOLULU BERGEN VIGO GDANSK ST. CRUZ MOOREA PALMA DE MALLORCA PLAYA DEL CARMEN

LIVORNO PERTH MYKONOS KUALA LUMPUR NEW YORK OSLO PIRAEUS LONDON PAPEETE BORDEAUX BANGKOK QUEBEC BORA BORA BOMBAY SINGAPORE ROME SYRACUSE WHITTIER

The Royal Viking Sun: Berlitz rates it the world's best ship.

CONDE NAST TRAVELER
No 1
CRUISE LINE
TRAVEL-HOLIDAY MAGAZINE

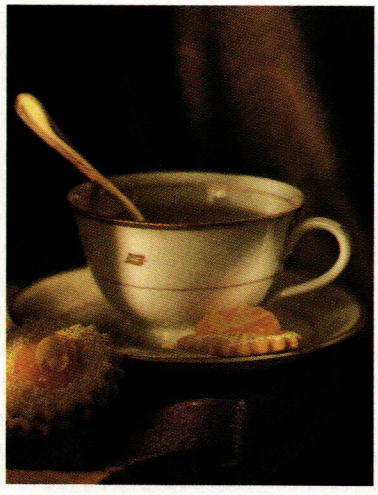
THERE ARE STILL A FEW REMNANTS OF MAGIC LEFT IN THE WORLD.

Off Australia's Great Barrier Reef, a man in white gloves serves tea.

In the harbor at Leningrad, Dom Perignon 1982 materializes.

Within view of the African coast, fresh strawberries appear.

Miracles? Magic? Yes, and yes.



At four points on the globe, the ships of Royal Viking Line stand as gleaming outposts. Each ship is rated five-stars-plus. Each bears 33 chefs, Scandinavian stewardesses, a butler, concierge, and other reminders that the world's stockpile of wonderment is still quite impressive. Please contact your courteous travel agent, or phone (800) 426-0821 for our Cruise Atlas which details places where miracles, quite literally, never cease. We look forward to seeing you on board.

ROYAL VIKING LINE

AUCKLAND SYDNEY DUBLIN VENICE VILLEFRANCHE HALIFAX SAN FRANCISCO ACAPULCO BARCELONA AMSTERDAM ISTANBUL

Bahamian Registry

© Royal Viking Line 1990

although a high tolerance for novelty ceramics is required. Or take a look at the Georgian sterling at the **Silver Column** (621-2588), a principal American source for Edinburgh crystal, particularly the entertaining Thistle pattern. The merely hungry may break for a high-design-quotient lunch either at the Pavilion's **Sfuzzi** (622-9600), a wittily muraled fantasy about crumbling palazzos gone technoid, or at Santa Fe–rustic **Sam's Café** (622-9292), Mariel Hemingway's latest restaurant outpost.

Over in the bosky old Southampton neighborhood, the mild façade of **Que**

Crow & Co. stocks vintage fishing gear and other proper macho paraphernalia.

Milagro (2238 Bissonnet St., 521-3591) hides a surprising sacred space: a room informed by the passionate Hispanic religious imagery that many Texans collect. Shopkeeper Marianne Lixie-Gray combs Mexico, Guatemala, and elsewhere in Latin America for somber tin retablos, meditative canvases, curly-headed niños dios, and santos of every description; they all converge on a rapturous mantelpiece whose changing cast of characters dwells in perpetual religious transport. Of particular note is a wallful of carefully edited paint-on-tin ex-votos inscribed with thanks for deliverance from a disconcerting assortment of human ills.

A few blocks east at the **Garden Shop** (1832 Bissonnet St., 524-1172), proprietor Annie DeGuerin has assembled a rarefied trove of all the newly requisite horticultural stuff: vintage outdoor chaises and benches, nineteenth-century cast-iron jardinières and crushed-marble repro urns, hoary garden tools that still mean business. Her inventory is small but choice, from beaker-shaped English flowerpots to elegantly crude Spanish marketplace racks on which to put them. Flora is by local designer Charles Thomas, who does inventive things with such indigenous materials as magnolia leaves and whose funny cockscomb topiaries look like fairy-tale trees.

A short hop away is **Surroundings** (1710 Sunset Blvd., 527-9838), which made its reputation as a folk art shop but now fairly bristles with colorful neo-primitive wooden furniture handmade by Texan David Marsh, who has a regional cult following. Savvy Houstonians keep their ears pricked for news of owner Robert Hawkins's periodic truckloads from points south, which may yield exotic funerary urns, Mennonite side tables, or wonderfully funky—and increasingly hard-to-get—painted Mexican farm furniture. The kilims consistently transcend cliché here, and Hawkins's favorite L.A. ragman provides such odd bits of Americana as quirky plaid rugs or tightly woven, brightly colored Saltillo serapes from the 1930s.

Not all good Houston things come in clusters. **June Worrell** (502 Welch St., 524-0071) is an uncompromising anomaly: a nonshop ("I only warehouse now," says the eponymous owner tartly) in two unmarked houses deep in a deliquescent near-town neighborhood. To catch the inimitable Worrell between antiques shows, the trick is to call ahead and literally talk your way inside. But it's worth jumping through hoops to see the primitive and early American pieces for which she is celebrated among collectors, dealers, and designers: highboys, lowboys, corner cabinets, banister chairs, folk toys, you name it. And what a setting! It's like some insanely high-powered junk store, stacked high and higgledy-piggledy with everything from a heartbreakingly lovely comb-back Windsor chair to an exceptional stable of equine rockers and pull toys. No heat; no air conditioning; dress down. Says Worrell, "If they're real dressed up, I don't let 'em in." ▲

DANNY TURNER

ARIZONA
Lou Regester
Phoenix

ARKANSAS
Rye Wholesale
North Little Rock
Hearns
North Little Rock

CALIFORNIA
Thompson's
Fullerton
La Mesa Furniture
La Mesa
Carl's
Long Beach
W. & J. Sloane
Los Angeles
J. H. Biggar
Pasadena
Breuner
Pleasant Hill
Higgins
Rancho
Erik's
Rancho Mirage
Garrett's
Santa Barbara
V. L. LLoyd
San Diego

COLORADO
Homestead House
Broomfield

FLORIDA
Robb & Stuckey
Ft. Myers,
Naples

ILLINOIS
Colby's
Lincolnwood

KANSAS
Fuhr's
Shawnee

MARYLAND
Bagby
Baltimore

MASSACHUSETTS
Grand Rapids Furniture
Boston

MICHIGAN
Scott Shuptrine
Bloomfield,
Grosse Point Farms,
Novi,
Sterling Heights
Merkle
Chelsea
Klingmans
Grand Rapids
Puff's
Petroskey

MISSISSIPPI
Malouf's
Greenwood
Batte
Jackson

MISSOURI
Shubert
Manchester

NEW JERSEY
Huffman Koos Co.
N. Hackensack
Brielle Furniture
Brielle

NEW YORK
E. J. Audi
New York

NORTH CAROLINA
The Country Shop
Hickory

OHIO
The Higbee Co.
Cleveland
Lombard's
Columbus

OKLAHOMA
Ballenger's
Oklahoma City
Housley Bros.
Oklahoma City
Brown Furniture
Shawnee

PENNSYLVANIA
Russell's
Waterford

SOUTH CAROLINA
Southeastern Gallery
Charleston

TENNESSEE
Stampers
Cleveland
Total Concepts
Chattanooga
Bradford Showroom
Memphis

TEXAS
Waldrop's
Abilene
Ellison's
Ft. Worth
Gabbert's
Dallas
Knox-Goodfellow
Dallas
Weston's
Dallas
Howell's
Mckinney
Trend
Longview
Spears
Lubbock
Suniland
Houston
Stowers
San Antonio

VIRGINIA
Colony House
Arlington
Willis-Wayside
Virginia Beach

WASHINGTON
Ken Schoenfeld
Hoquiam,
Olympia
Spear's
Spokane
Selden's
Tacoma

Sherrill furniture is available through these fine furniture and department stores.

THE SHERRILL REPUTATION
Meticulous craftsmanship, superior construction using only the finest materials, exquisite fabrics painstakingly hand tailored, value beyond price . . . fine furniture from Sherrill.
Sherrill, PO Box 189, Hickory, NC 28603

Back to Baroque

The ornate grandeur of a courtly past resurfaces

BY ANNE FOXLEY

Sofa, far left, from Drexel Heritage. Above: Quilted leather Judith Leiber handbag with dangling semi-precious stones embedded in coins.

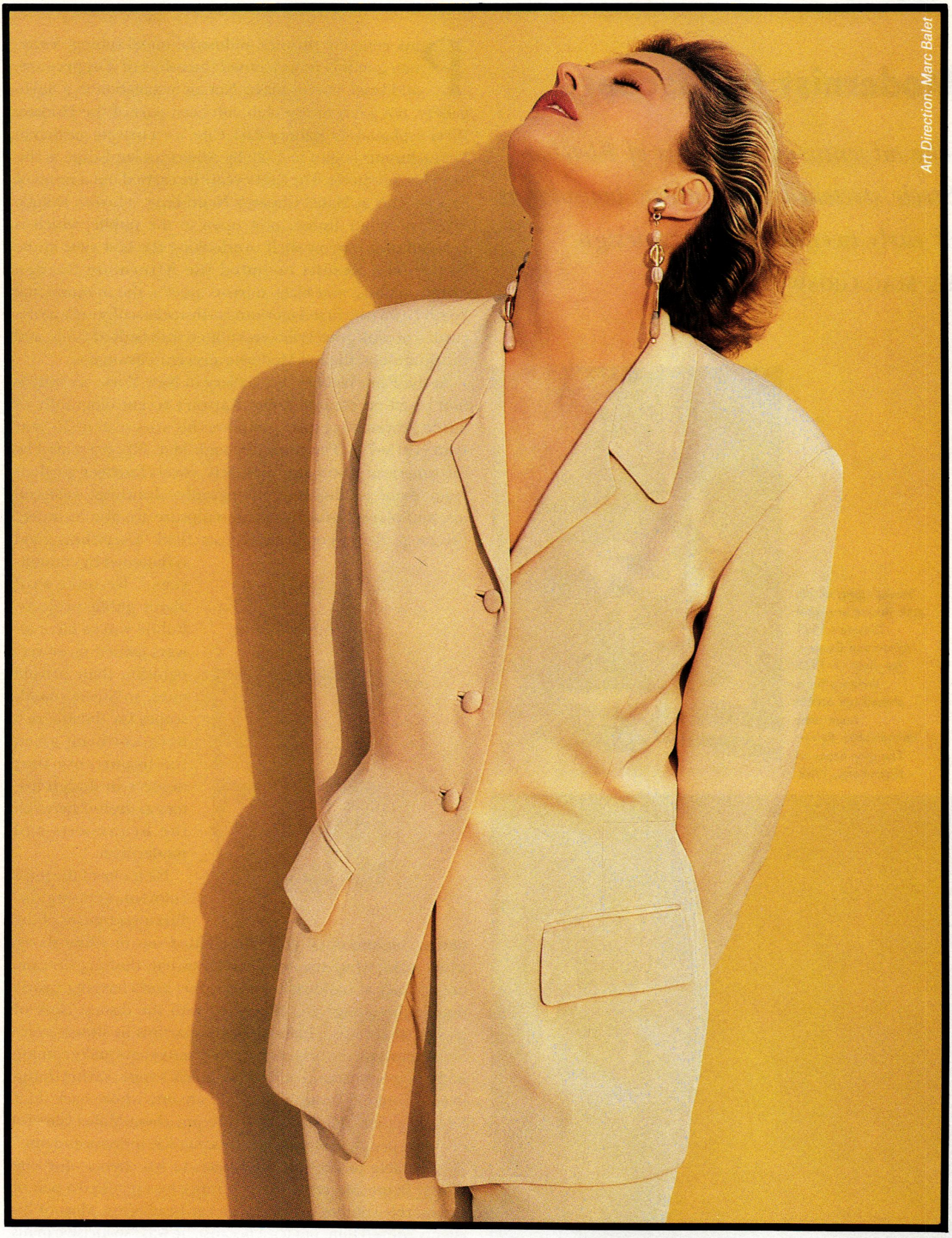
Sensuous bejeweled black velvet mules from Manolo Blahnik

Driven by the same urge to ornament that inspired seventeenth-century architects and artisans to new heights of extravagance, designers today are reveling in rich materials and decorations. Turning away from sleek modern silhouettes and hard edges, these latter-day Berninis are opting for dramatic curves and densely textured surfaces vibrant with color and pattern. In a graceful nod to this rediscovered style, one contemporary designer has even produced a wrought-iron candelabra dripping with baroque pearls.

Curly Twine necklace, below, with antique colored glass by Mish Jewelry. Left: Candeur Chandelier by Attribut à la Frivolité of London, at Bergdorf Goodman, NYC. Details see Resources.

Couvert de Feuilles velvet, right, on cotton from Clarence House. Below: Hand-painted and gilded Limoges plate by Rochas, Paris.

CLOCKWISE FROM TOP LEFT: DARRELL HOWARD; DAVID PHELPS (2); NIC. JEAN-FRANÇOIS LE SENECHAL; DAVID PHELPS (2)

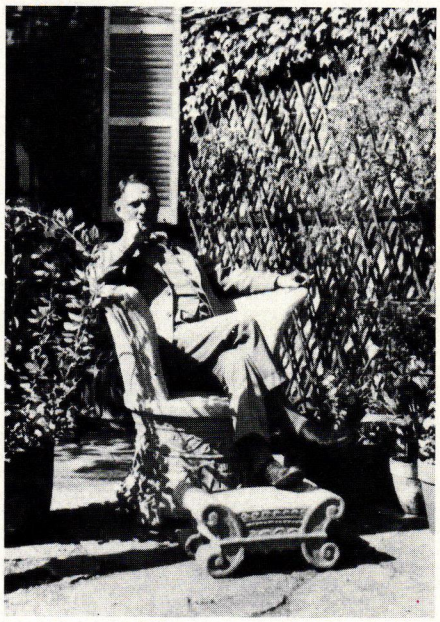


LOUIS DELL'OLIO FOR ANNE KLEIN® & CO.

Modernist Landscapes

The adventurous gardens of Fletcher Steele stretched the aesthetic boundaries of early twentieth century design

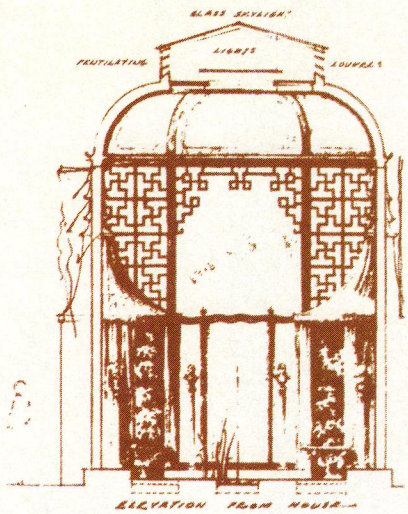
BY MAC GRISWOLD



Steele, right, on his pink throne in Mabel Choate's 1929 Afternoon Garden. Far right: A 1939 drawing for a chinoiserie orchid room near Philadelphia. Below: The Blue Steps at Naumkeag, 1939.

Pink concrete thrones, industrial metal tubing, Venetian gondola posts painted the colors of Tupperware, and black mirror glass? Not an installation in a SoHo gallery, not a downtown club, not even part of the Hudson River esplanade at Battery Park City, it's a private garden in Massachusetts begun in 1926 by American landscape architect Fletcher Steele. For thirty years he carried out a series of experiments at Mabel Choate's Naumkeag, a brown shingle Stanford White house, now open to the public, which is perched on a narrow shelf overlooking the best view in the Berkshires. Results included the Afternoon Garden (thrones, posts, and black mirror "pool"), the monumental South Lawn (the first American earthworks sculpture), a rose garden of pink gravel ribbons knotted with beds of roses, and the Blue Steps, the Art Moderne answer to Bramante.

At the PaineWebber Art Gallery in New York, an exhibition based on curator Robin Karson's recent biography of Steele (Abrams/Sagapress) explores his work over its 55-year span (1915–70). The show (through Mar. 30), presented by the American Horticultural Society, covers fourteen gardens from Maine to Illinois in photographs, drawings, watercolors, and plans. Ornaments and sculpture are also included. Private gardens were Steele's chosen field. "Everything good is flattened by committees," he once said about public projects. Public works have always gained more recognition than private ones, so Steele's landscapes for the idle rich have not been given the importance they deserve in design history as the link between the Beaux-Arts and modernism.



He is one of the most colorful, amusing, infuriating figures of the period, an anecdotal gold mine kitted out in white shoes, white socks, white trousers, and straw hat, flashing his cane imperiously at bulldozers and graders and charging nearly double the going rate. Woven in with the distant clink of glasses (there was a place to drink martinis in almost every Steele garden), the bright chat, the guests continually coming and going is the sound of Fletcher Steele's voice, saying things like, "I couldn't possibly work for anyone whose back door looks like that" (his first visit to lifetime client Mabel Choate) or "Only people and cats stay the same size indoors and out." He was able to propose wild ideas to his clients—for one Grosse Pointe Shores garden entrance he suggested a pair of red marble columns topped with car headlights. Most of his clients adored him, not least because he was "so incisive in his perceptions of a problem, so sure, so very elegant in his state-

CLOCKWISE FROM TOP LEFT: COURTESY TRUSTEES OF RESERVATIONS, BEVERLY, MASS.; FLETCHER STEELE COLLECTION, COLLEGE OF ENVIRONMENTAL SCIENCE AND FORESTRY, STATE UNIVERSITY OF NEW YORK, SYRACUSE; FELICE FRANKEL

PETIT POINT
from a grand
salon.
TAPESTRIES
first
seen by candlelight,
their glow
undimmed today.
CARPET GARDENS.
Silk
embroideries.
Figures
from a fantasy.
WEAVE A SPELL
of richness,
wonder
and delight.
Kentshire
America's
leading resource for
English Antiques.
37 E 12 St, NY 10003
(212) 673-6644.
Also at
Bergdorf Goodman.

INCONTRI

Decima Mostra Internazionale
del Tessuto d'Arredamento e
del Tappeto d'Autore
promossa da Aneta

Tenth International Exhibition
of Fabrics for Furnishing and of
Master's Carpets
organised by Aneta

FIRENZE
FORTEZZA DA BASSO - VIALE STROZZI
29 MARZO 1 APRILE 1990

Dixieme Salon International
du Tissu d'Ameublement et
du Tapis d'Auteur
organisè par Aneta

Zehnte Internationale Ausstellung
für Dekorstoffe und Künstlerhand-
Teppiche
von Aneta veranstaltet

A FIRENZE

aneta via della moscova 33 20121 milano
tel. 02/6571641 fax 02/6598138 tlx 312587

ment of an idea, his comments often seemed like the sun coming out," as landscape architect Peter Hornbeck, who had his first job with Steele, remembers.

Steele's best years were the thirties, when he worked out his own variations of the cubist gardens at the 1925 Paris Exposition and the meanings, for him, of the words "natural" and "artificial." In those years he was as likely to use tile, sand, gravel, or a painted pool interior for color as flowers—"Many, many flower gardens are spoiled because they have too many flowers." He subordinated plants strictly to design, using them especially "to bring out and enhance the size, proportions and color of the spaces." He was the first American landscape architect of his generation, except for Jens Jensen, to ignore the formal-informal dichotomy of the Beaux-Arts landscape, and his most interesting work pushed the limits of contemporary art.

The next generation of great landscape architects, studying at Harvard in the thirties, got what Steele was up to. "He interested me," says Garrett Eckbo, "because he was an experimenter, he wasn't content to keep repeating the formula." Dan Kiley notes that "Steele was the one who looked up the modern French architects to see what they were doing with gardens. The idea that a garden didn't have to be symmetrical, or static, was a revelation in the field."

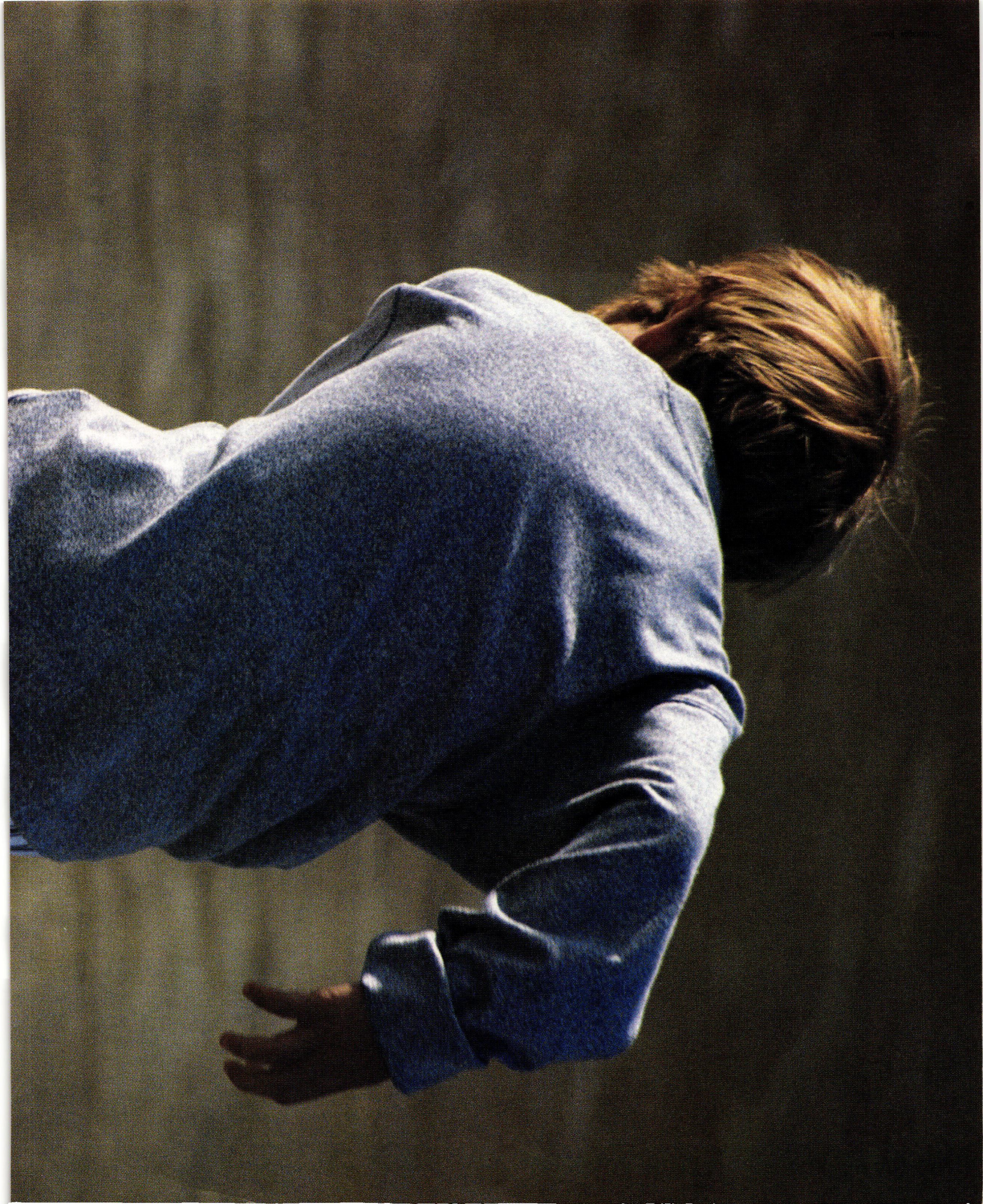
"I care much for the shape, size, and proportion of the empty air spaces of my gardens and guard them jealously," Steele wrote. But Steele's spaces often don't photograph well—as Robin Karson says, "All the air evaporates, and you're left with a bunch of garden tchotchkes." Luckily, landscape photographer Felice Frankel's handsome somber exhibition pictures, three-by-five-foot blowups, *do* convey the density of distance in Steele's best gardens. The tchotchkes on view give a sense of Steele's taste for contemporary art, the virtuoso range of his eye, and his sense of humor. They include a Calder mobile, a concrete footstool, a Chinese pottery dog—plus the throne and a Venetian post.

Within the modernist framework of his best gardens he used rich decoration, elaborate architectural fantasies, and flamboyant planting combinations to realize his clients' private dreamscapes. "A garden is a token—a symbol," he once wrote, "of what its maker cares about." His clients were mostly women, whose lives were defined by husbands, family life, charities, clubs, social duties—anything but their own inclinations. Steele was there to reassure them, to tell them that "every human being keeps to the end a personality which is private, with its own private desires and satisfactions often quite unrelated to the everyday life they lead, which, indeed, they do not want to change." A landscape architect who is an artist, said Steele, talks intimately with his client, "probes to discover, not what she has, but what she dreams of having; not what she does but what she would like to do." Steele's gardens are worth studying because they possess the extra dimension, the deeper sense, both abstract and intensely personal, of emotion that has been transmitted through design, of the inexpressible that has been given form. ▲

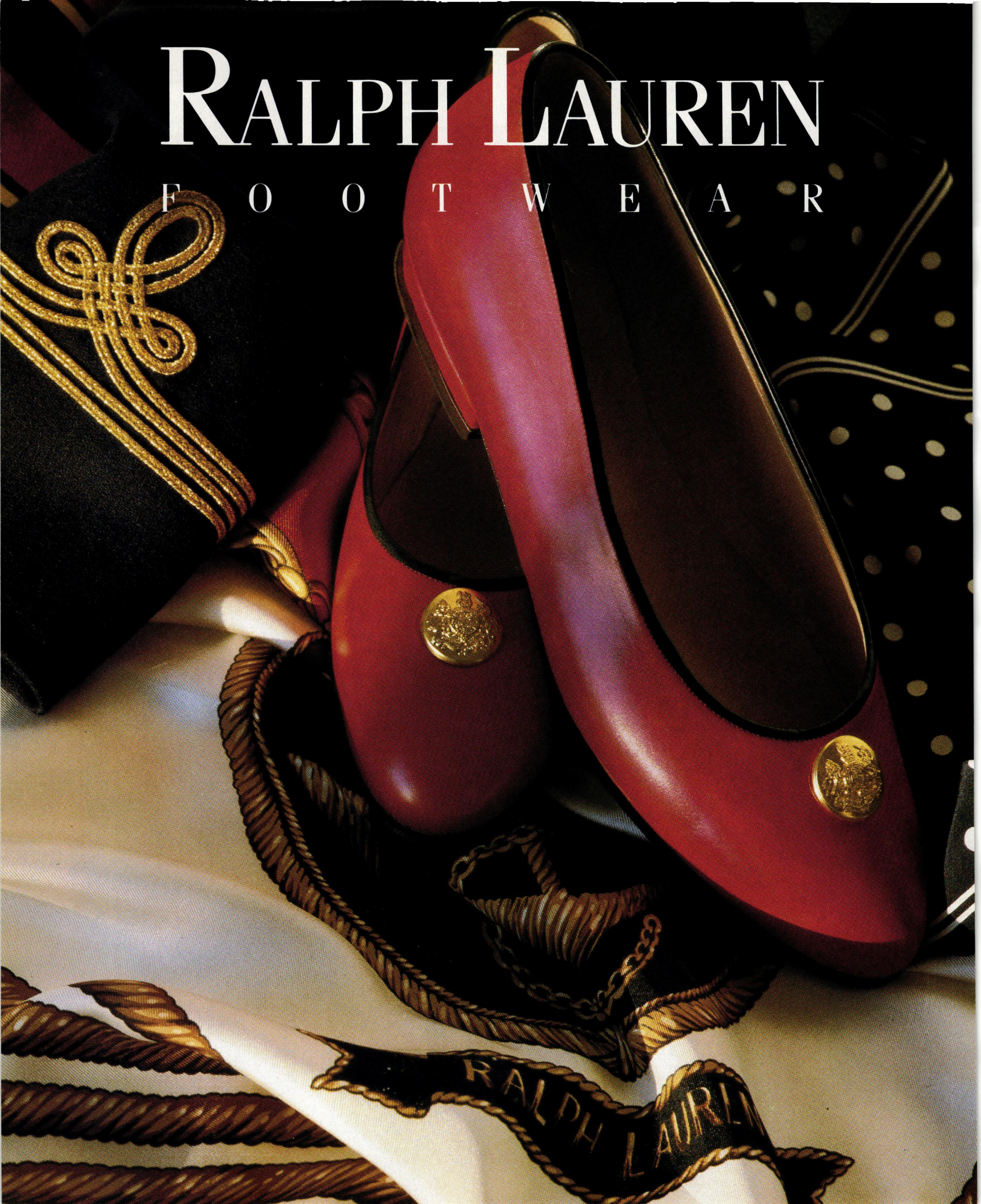
Decorator Collection
LAURA ASHLEY

Reveillon

Sold only through finer Interior Designers and Architects.
For the showroom or representative nearest you call 1-800-347-0202.



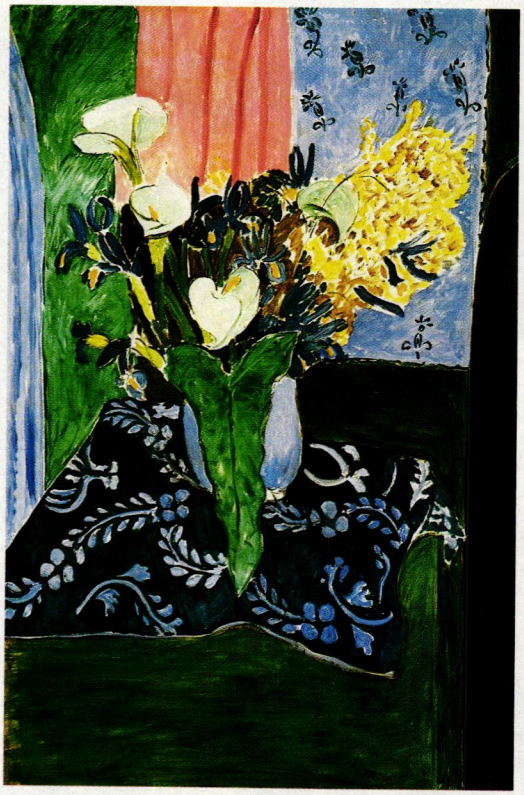
SEASONAL CATALOG available, write ESPRIT, 918M Minnesota St., S.F., CA 94107


RALPH LAUREN
FOOTWEAR
RALPH LAUREN

Editor's Page

MARCH 1990

PUTTING TOGETHER AN ISSUE OF A MAGAZINE LIKE HG IS A COMPLICATED BUSINESS—one that involves planning, travel, timing, and details too numerous and minute to mention. For the most part, of course, we can easily leap such hurdles, but sitting here on a wintry weekend and looking over the list of stories in our March issue, I do find the effort noteworthy. For example, when the story about Tom McGuane's Montana ranch was suggested to us last fall, we knew it was a great idea. Unfortunately, though, it had come up rather late in the season for outdoor photography in Montana—and to compound the problem, our inspired and hardworking picture editor, Susan Goldberger, proposed a photographer from France who was clearly the right man for the story but wasn't sure he could fit the trip into his schedule. Laurie McGuane advised that we listen for satellite reports of storms in western Canada, as they would almost certainly blow through Montana and wipe the trees bare of the leaves we wanted in our pictures. At the last minute, photographer Thibault Jeanson was able to head west one weekend in October with HG contributing editor and stylist John Ryman, and, by a stroke of luck, the winds were calm. Susan regularly contends with unfavorable weather conditions: it was raining in Ireland the week we brought Pascal Chevallier from Paris and senior editor Jacqueline Gonnet from New York to shoot the Swiss Cottage in County Tipperary. Florida was cold and gloomy in early December, but Michael Mundy and HG creative director Charles Gandee managed to snatch a few bright moments to photograph Michael Graves's new Swan Hotel. The country garden outside New York looks wonderful, but gardening editor Senga Mortimer had to shoot it twice—one year and the next—to get the sky and the flowers right. When associate editor Eric Berthold chose the New York Public Library as a backdrop for his story on book motifs in decorating, he discovered that the library could accommodate the disruption of camera crews only during off-hours. As always, I hope you find relaxation and pleasure in this issue of HG, but do keep in mind that a whirl of activity goes into every colorful page.



On one of his two visits to Morocco, Matisse painted *Calla Lilies, Irises, and Mimosas*, 1913.

STATE PUSHKIN MUSEUM OF FINE ARTS, MOSCOW

EDITOR IN CHIEF

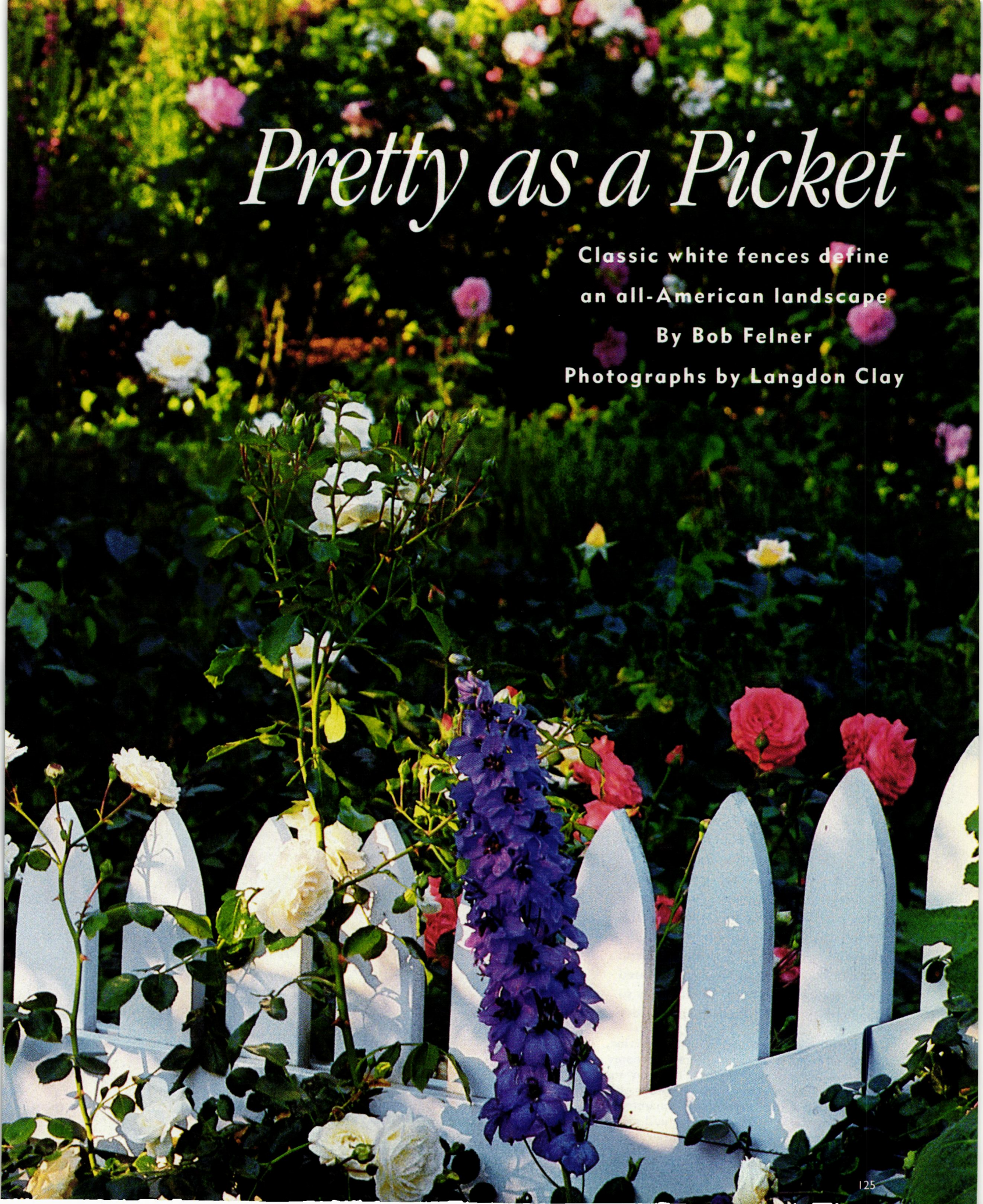
In a seaside garden border, fence posts and pickets offer a quiet mooring for masses of roses, Japanese iris, delphiniums, and purple loosestrife.

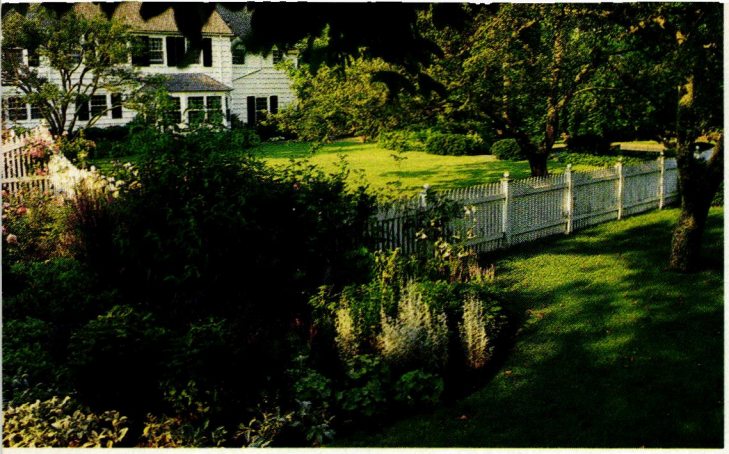
Pretty as a Picket

Classic white fences define an all-American landscape

By Bob Felner

Photographs by Langdon Clay





A MANHATTAN LADY WITH A GREEN thumb, a great sense of style, and an even greater sense of humor knew something was missing from the garden at her country house. "All I want is a better view from the kitchen window," she explained to her husband. But as it turned out, she had bigger plans in mind. It all started fifteen years earlier when the couple bought a three-acre property with a main house and two cottages. The house seemed the ideal setting for the cozy informal life they share with their family and friends. And someday, they decided, the children could use the cottages as their own country retreats. Meanwhile, the grounds needed some work. A local landscaper was engaged to create a sunken swimming pool, sheltered by trees and shrubs, between the main house and one cottage. Any visitor could find the mistress of the house by following the sound of laughter to the kitchen door. "Nobody ever uses the front door," she always says. "I don't think it's been open in years."

Time passed and all was tranquil—or so it appeared. First there was a clump of leggy rhododendrons that had to be moved. Then an overzealous gardener started to hack away at a jungle in the rear of the property: "Suddenly the neighbors were in view and they didn't seem to be smiling." A clear landscape danger had arisen, but it also presented a welcome opportunity for the lady to get her hands into the earth, muddy her

A trellised gate crowned by silver lace vine, *right,* leads from the series of garden rooms onto the open playing field. 'Betty Prior' roses climb the pickets. *Above:* At one corner of the fence near the main house, lady's mantle, artemisia, hostas, salvia, veronica, and nicotiana fill the curve of a midsummer border.

boots, see roses in bloom, and tend her favorite perennials and annuals. She already had cutting beds to fill the house with flowers and a vegetable garden to supply the family table.

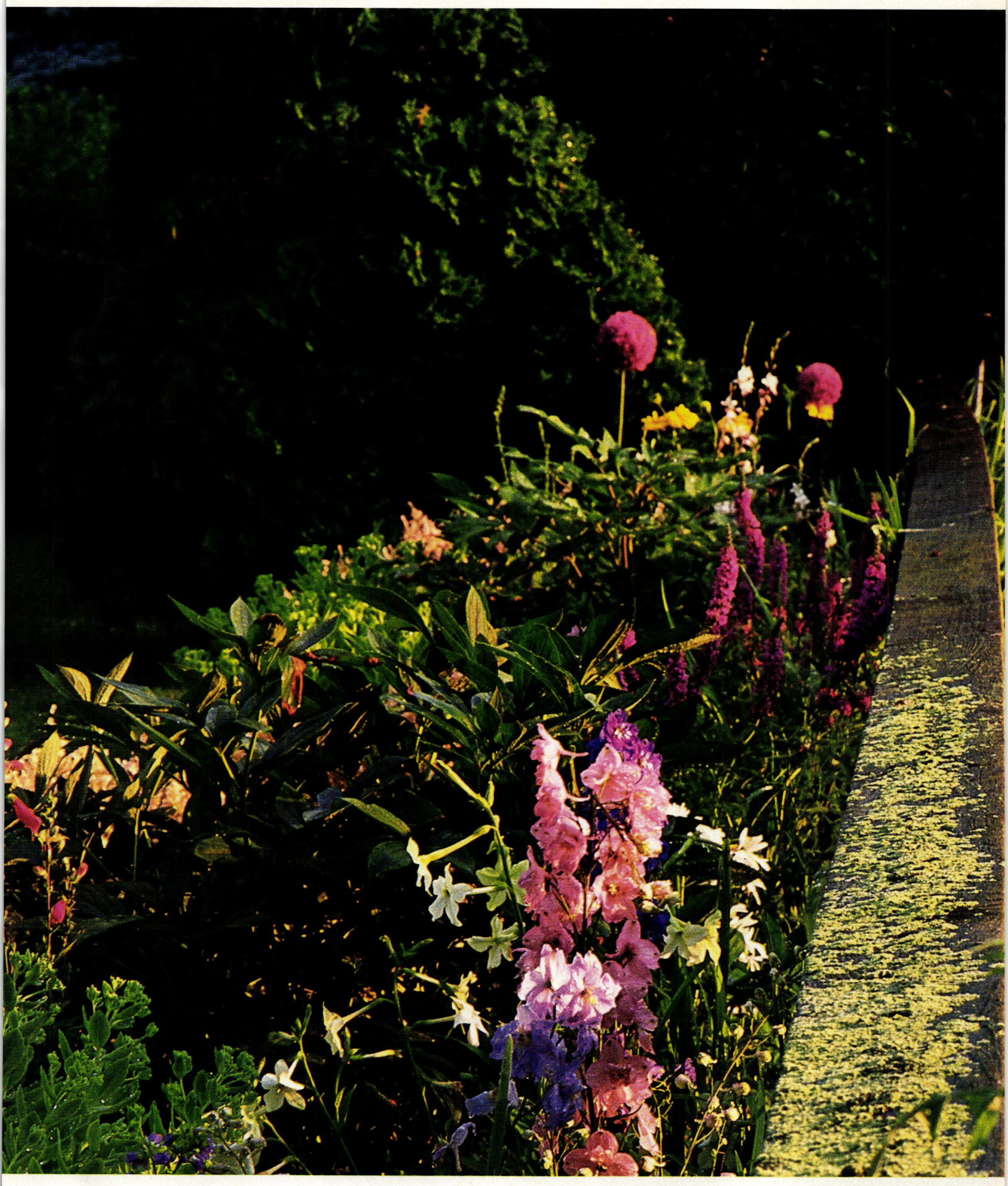
The couple turned to Bruce Kelly of Kelly/Varnell, the landscape architect who had previously planned the terrace of their city apartment. They all agreed that privacy, informality, and American tradition should be their watchwords. Kelly decided to base his design on a series of outdoor rooms "where you can feel comfortable to sit down and converse. Too many people think that a gigantic view is the best view."

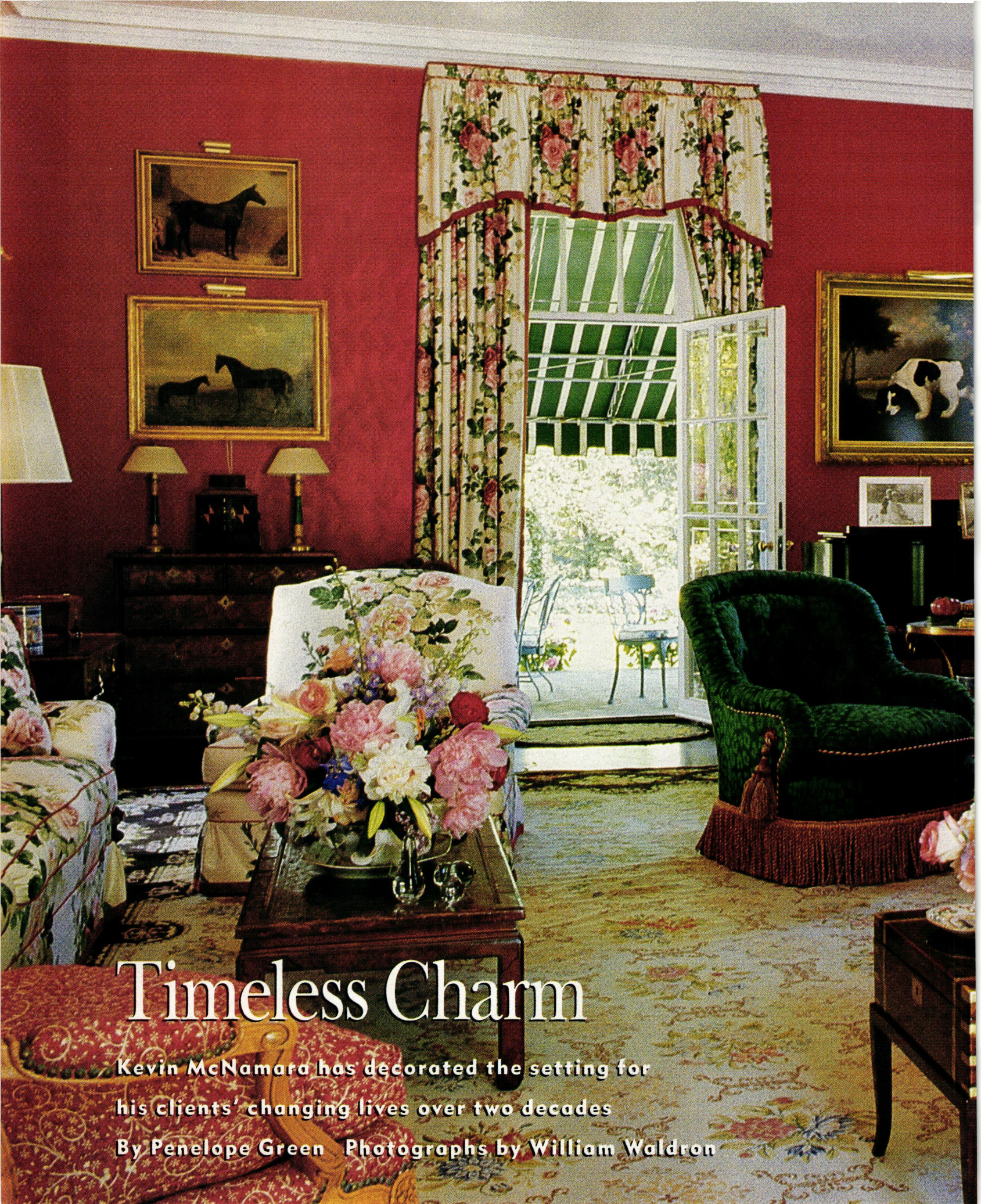
Existing white-painted fences of various heights, with an arbor and gates, were the key to arranging the garden's comfortable rooms—and to giving the illusion of a landscape considerably larger than three acres. The house now stands at the beginning of a sequence of spaces that extends to an arched trellised gate through which a vast expanse of lawn is visible. When asked if she has plans for this open ground, the lady replies, "I do, but we need room for baseball, touch football, and general horsing around." Nevertheless, she really did get all she wanted. The roses are in mad profusion, flowers crowd the borders, silver lace vine surges over the arch of the gateway, and out among the vegetables is the French gardener, Grégoire, a connoisseur of fresh produce.

Here, as in every garden he has worked on, Bruce Kelly used what he calls nurse trees and shrubs that give his clients something that will grow quickly and look good while they wait for the rest of the landscape to come into its own. Calculated overplanting enables the garden to evolve: individual specimens can be relocated while the basic structure, the big picture, as Kelly calls it, remains. For the family that inhabits this particular landscape, however, the view from the kitchen window has already reached perfection. ♠

Editor: Senga Mortimer

Allium, foxgloves, and nicotiana line a mossy unpainted fence rail in the cutting garden. Nearby plantings include lettuce, tomatoes, zucchini, and fraises des bois destined for the family kitchen.



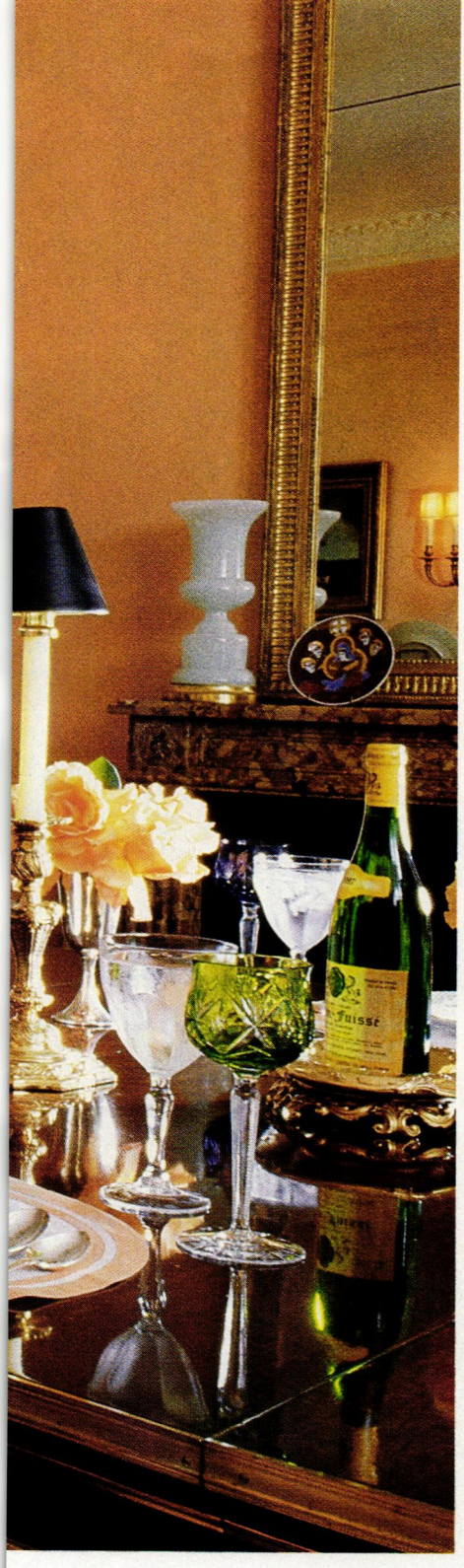


Timeless Charm

Kevin McNamara has decorated the setting for his clients' changing lives over two decades

By Penelope Green Photographs by William Waldron

It took "forever" to find the right red for the living room walls, *preceding pages,* which unify the room's disparate elements—decorative objects from antiques shows and trips to London, a needlepoint rug from Stark Carpet, and Rose Cumming fabrics. Details see Resources.



THERE IS A PECULIAR RELATIONSHIP that arises between client and decorator, one that mimics the strange permutations of a marriage. It can be engaging, fruitful, satisfying, like the best of all team endeavors. It can also be ghastly, ending, as some marriages do, in painful—and expensive—divorce proceedings. After thirty years in the business, decorator Kevin McNamara is particularly adroit at gauging the merits of a potential client: "Obviously I want everything to be as attractive as possible. And beyond that, I like to work with interested people, people who care about what they've asked me to do and who enjoy the results." The work in this house is the product of one of his most successful matches. McNamara and his clients, a husband and wife, met fifteen years ago through a mutual friend—which is usually the way these things work—and there was an instant affinity among all three. "I could see immediately that they cared very much about the design of things," says McNamara. "We became, we are, very good friends."

It was a crucial time in the young couple's lives. The businessman and his ex-fashion-stylist wife were ready to move on to a bigger house; with two young children they needed room to grow. "One night they invited me to dinner at their old house," says the decorator. "At the time, quite frankly, I really didn't know why I was there. And although it was never stated—they never came right out and told me—they had it in their minds that they were going to buy a house that *I* liked." Of course, McNamara's input represented only part of the agenda, which called for a real En-

The dining room, *above left,* is "more my husband's room, and Kevin's, of course, because it's so tailored," says the lady of the house. An inherited Directoire-style mahogany table inspired the selection of reproduction Regency chairs from Christopher Norman. The curtains were designed by McNamara for Decorator's Workshop, and the carpet is from Stark. *Left:* A side view of W. A. Delano's stately Georgian design. The house is a former residence of Mrs. Cornelius Vanderbilt Whitney. *Right:* Azaleas, ivy, and geraniums line the steps between two terraces.

If it weren't for the sophisticated mix of colors throughout the house, the grand scale of the place might have read manor rather than home

glish country house, found at last in the former residence of Mrs. Cornelius Vanderbilt Whitney in Nassau County, New York. "We drove up to this house, which she hated and he loved, and I said, 'This is the house,' before we'd even left the car." Of such serendipitous discoveries are great projects born.

The newly divorced Mrs. Whitney had called the place her pied-à-terre, her "little house," a definition that slightly understates the reality. The three-story twenty-odd-room house, a classic Georgian manor of painted antique brick, was built in the early thirties by the master of the grand, William Adams Delano (of Delano & Aldrich, which designed such Georgian notables as the Colony and Knickerbocker clubs in New York City)—quite a house even for a family of four to fill up. "They did inherit a few pieces of French and English furniture, and that was sort of the guiding light," says McNamara. The clients, who curled up in bed each night with "*every* shelter publication," adored majolica, antique cigar boxes, Staffordshire china, and, most important, vivid sophisticated colorations and cheerfully printed chintz, the trademarks of the McNamara aesthetic.

Certainly it is the play of color within that gives the house its warmth. Georgian architecture takes its lead from the Classical, so no matter what its dimensions, the rooms in a Georgian house will feel balanced. But if it weren't for the rich red in this house's living room or the subtly hued pinks and blues in the bedroom, the grand scale of the place might read manor rather than home.

The red was the clients' choice, one of the first design forays they made on their own. It was, the wife admits, a somewhat frightening experience: "Kevin is a pro and has such a great sense of color, but he let us have our heads on this one." In the beginning, McNamara's clients would follow every bit of advice, but he found they had some very good ideas themselves. It was a time when details were starting to come back into decorating, when the stranglehold of *(Text continued on page 210)*

The sophisticated mix of colors and cheerful chintz make the master bedroom, *left,* seem inviting rather than grand. The Cowtan & Tout wallpaper echoes the candy-striped canopy above a four-poster from Baker Furniture, and over seventy yards of Stark's custom needlepoint carpeting anchor Christopher Norman's overstuffed love seat and armchairs. Winfield chintz on the armchairs and pillows and around the windows is also from Cowtan & Tout. *Below:* Iron furniture on the upstairs terrace is covered with cotton from Ralph Lauren Home Collection.

McGuane Country

The novelist stakes his claim in Sweet Grass County, Montana

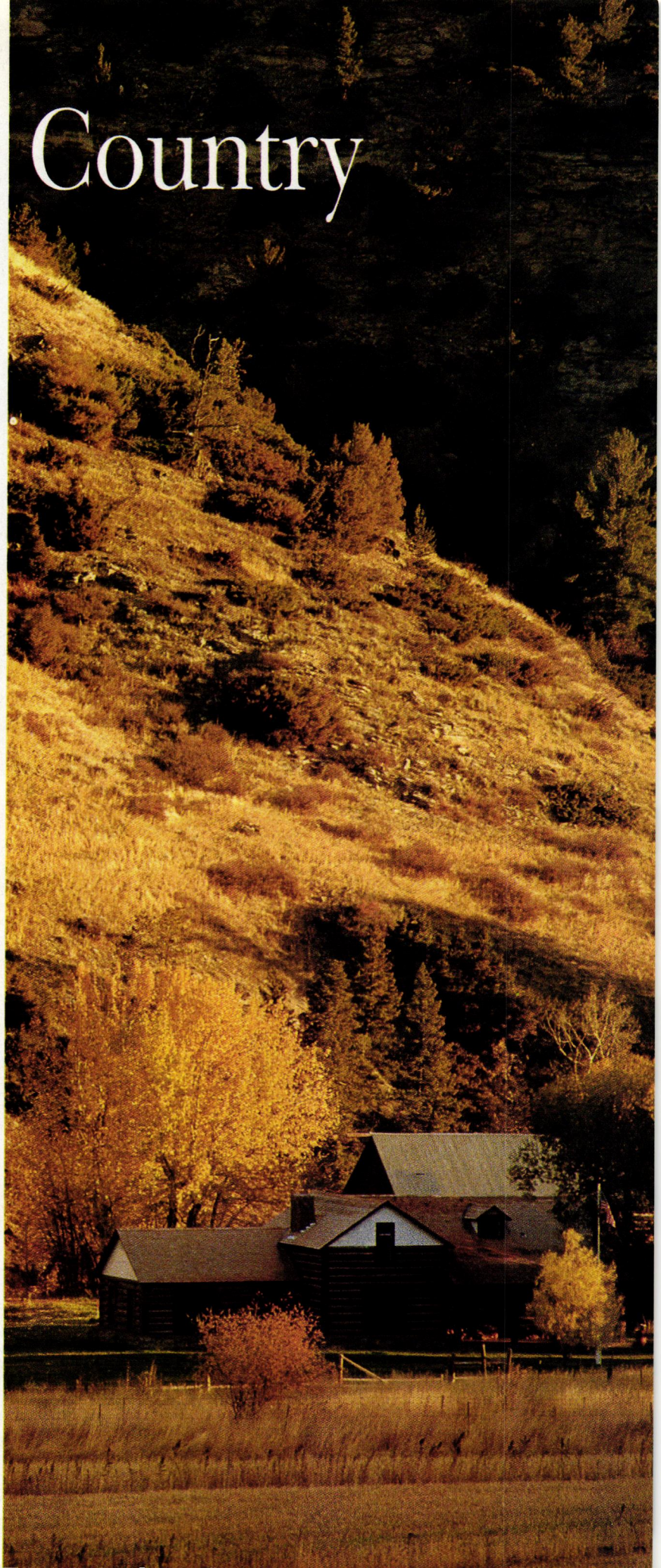
By William Hjortsberg

Photographs by Thibault Jeanson

THOMAS MCGUANE HAS NEVER BEEN SENTIMENTAL about houses. In the nearly 28 years that we've been friends, he's lived in some remarkable places, but I can't remember hearing any nostalgia about the Villa Sintra on the hillside above the Spanish port city of Málaga or the charming old conch house he owned on Ann Street in Key West or the first Raw Deal Ranch on Deep Creek in southern Montana's Paradise Valley, where his son Thomas's early growth was calibrated in biannual pencil marks on the kitchen doorjamb. These were just the places where he hung his hat, as the saying goes. Real life took place on the tidal flats and trout streams, fly rod in hand, or mounted on his favorite quarter horse in a roping arena or in a corral full of milling calves at a cutting competition or alone with his battered portable typewriter (more recently, a laptop) in the succession of outbuildings and rented rooms where he forged the craft that has gained him an international reputation.

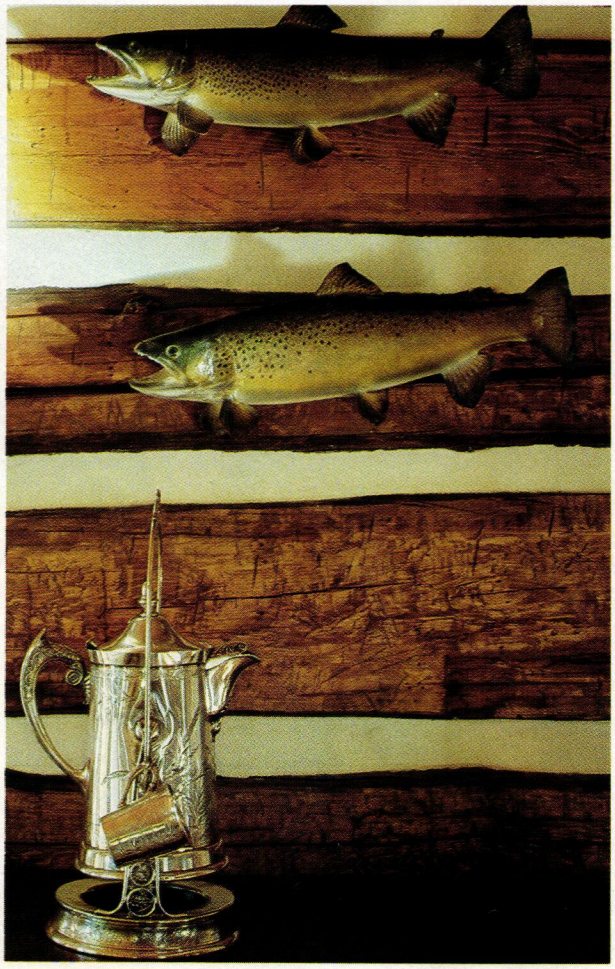
All this may be changing. Tom and his wife, Laurie, recently took possession of a venerable 3,300-acre spread stretching along the West Boulder River in Sweet Grass County, Montana, which has become the fourth Raw Deal Ranch. A row of spruce trees lines the downsloping driveway on either side, screening a gnarled apple orchard as old as the homestead. There has been a good deal of building activity around here lately, and two workmen are nailing the bottom row of cedar shingles to the roof of a log barn as I park beside the house. The place has a certain down-home grandeur entirely appropriate to the man who wrote the cult film *Rancho Deluxe*.

Recent snow blankets the ground, but the late afternoon sky is clear and blue. It's pleasant out of the wind, and Tom greets me in his shirtsleeves on the rear loggia he designed himself. We stand for a moment and admire a bend in the river out back where dark water sweeps against a steep granite cliff. Three farm buildings had to be moved to afford this view. Although the outfit is still a working hay and cattle ranch, the McGuanes had no use for the claustrophobic clus-

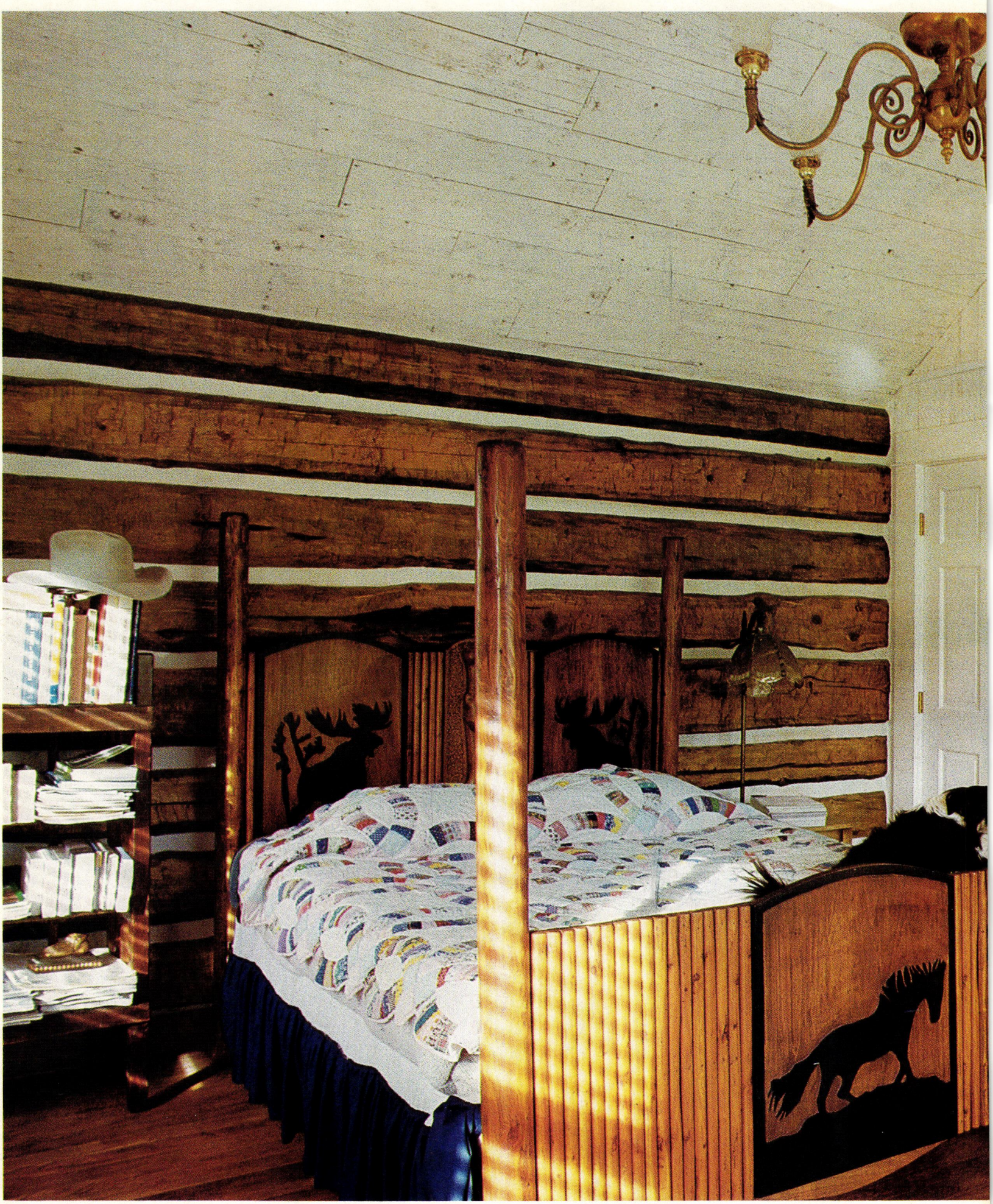


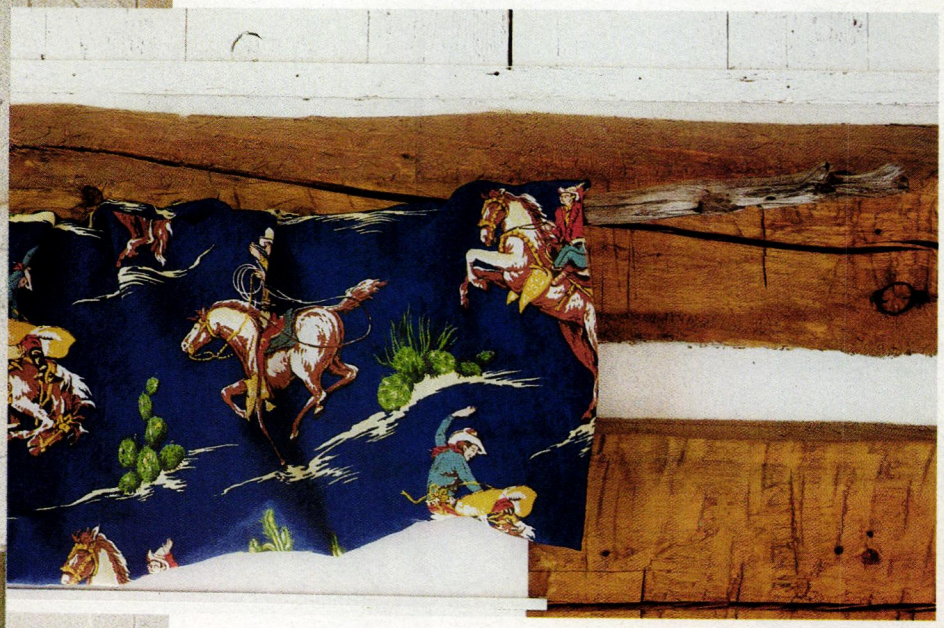
Tom and Laurie McGuane out by the corral, *opposite*, with their English pointer, Reba, one of four resident dogs. *Right:* Tucked into a sun-drenched hillside, the McGuanes' turn-of-the-century hay and cattle ranch is one of the oldest in southwestern Montana.

The Absaroka Mountains—named for the Indian tribe the western settlers called the Crow—tower above several of the McGuanes' prize cutting horses, *right. Below:* A Russell Chatham landscape hangs above a 300-year-old Philippine refectory table in the dining room, which leads to a two-story living room with a spectacular fieldstone fireplace. Vintage Navajo blankets pattern the floor.



Annie McGuane, *far left,* leads her quarter horse, Sensational Oak, out for a ride. *Left:* The luck of the Irish—a pair of five-pound brown trout caught by Tom McGuane on the same afternoon fishing the Yellowstone. The antique silver water pitcher once belonged to McGuane's grandmother. *Above:* An old library table serves as McGuane's desk in his bunkhouse studio. A beaded Plains Indian quiver hangs by the side of the window facing the West Boulder River.





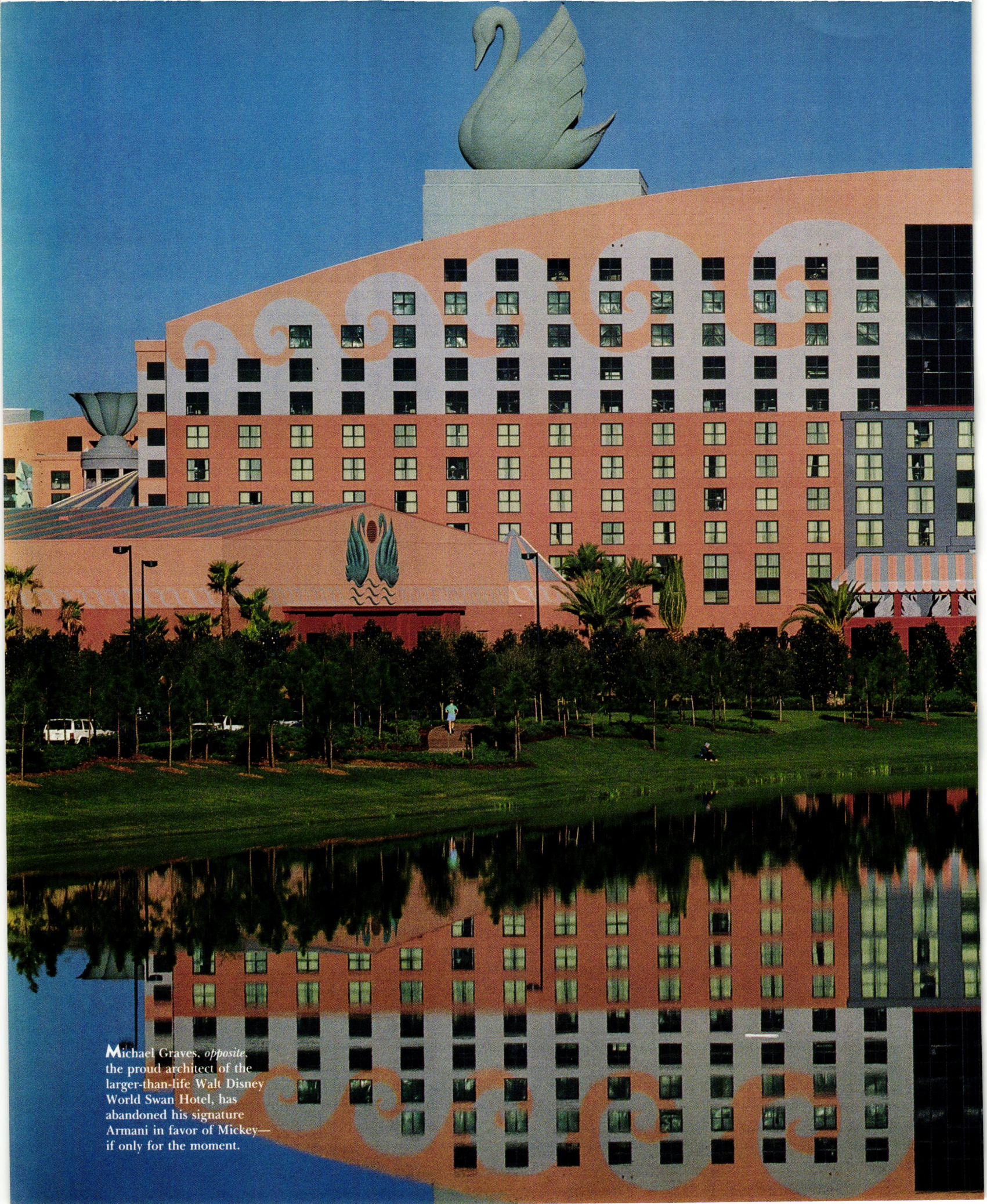
tering of sheds and bunkhouses, choosing aesthetics over convenience. Their wrangler now lives in two structures elsewhere on the ranch; a third outbuilding has been exiled up a lonely coulee on a neighbor's place.

It's hard to imagine the way the house looked before the extensive renovation. A series of snapshots tells the story: sheathed in aluminum siding without and a warren of tiny rooms within, the place was indistinguishable from any of the innumerable nondescript single-family houses gathered in all those tiny towns strung along the lonesome highways of the West. Although the building is small, under 2,000 square feet, it feels spacious and accommodating, due in part to the high-peaked ceiling of the main room and the warmth of the age-darkened square-cut log walls the McGuanes discovered lurking like buried treasure beneath the siding.

The leaded-glass windows and massive logs scarred by ancient adz marks create a sense of durability and permanence, but the house was literally rebuilt from the ground up under the supervision of master craftsman Terry Baird. A massive fieldstone fireplace appears to be at least a century old, such is the illusion of the gray and green lichens patterning the skillfully joined stones. In fact, it is part of the restoration, the recent work of stonemason Glen Johnson from down the road in Big Timber.

Tom confides that it would have been much cheaper to raze the old joint and start from scratch, but that would have been a great loss. In a state whose written history begins only with the Lewis and Clark expedition and where until recently landmark structures were often *(Text continued on page 202)*

A four-poster by Montana furniture maker Don Hindman dominates the master bedroom, *left*. The brass ceiling fixture is one of Laurie McGuane's thrift shop finds. A painting of a Haitian carnival by Wilson Bigaud hangs in the hallway. *Above:* Cowboys and cactus enliven Yippie-Ei-O fabric from Full Swing, Newport, used as a makeshift curtain valance. Details see Resources.

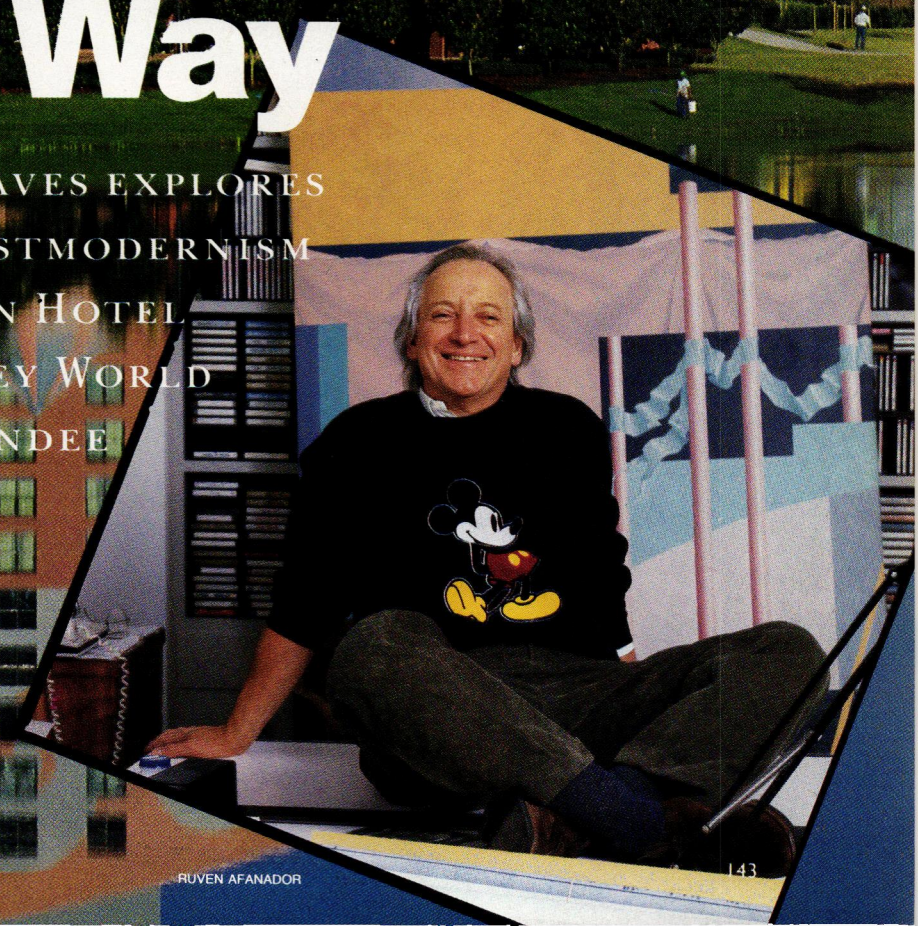


Michael Graves, *opposite*, the proud architect of the larger-than-life Walt Disney World Swan Hotel, has abandoned his signature Armani in favor of Mickey—if only for the moment.

Swan's Way

Architect Michael Graves explores the playful side of Postmodernism with his new Swan Hotel at Orlando's Disney World

By Charles Gandee



MICHAEL MUNDY

RUVEN AFANADOR

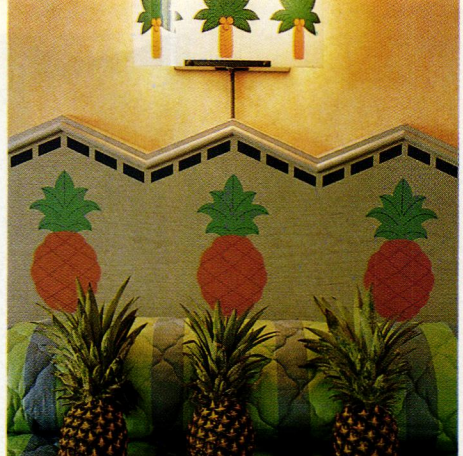
DRIVING ALONG THE FOUR-LANE highway that links Interstate 4 with the Magic Kingdom, the first thing you see after the giant water tower with the gargantuan Mickey Mouse ears is a pair of five-story-high swans permanently perched atop a twelve-story building engulfed in frozen waves. It's a surreal spectacle, remarkable even by the storybook standards of Florida's Walt Disney World, and it never fails to make the kids squeal and the grown-ups gawk.

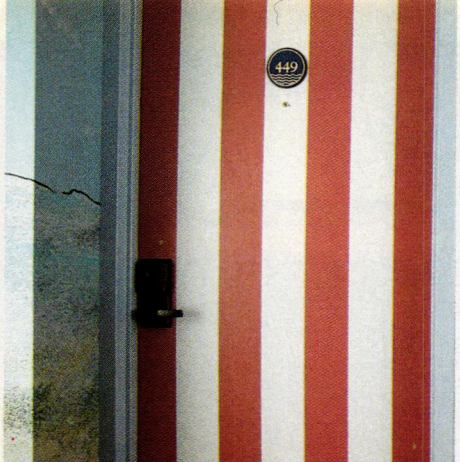
If you've had the foresight to reserve one of the 758 rooms in the $120-million Westin-operated hotel and convention center—seduced, perhaps, by the brochure that promises "this is the one you'll remember for years to come"—you'll exit the highway to theme park heaven and enter a 150-acre resort complex. Under a pink and green striped canopy with scalloped edges, two men dressed more or less like Tom Wolfe on vacation stand ready to greet you with Pepsodent smiles. "Welcome to the Walt Disney World Swan."

Perhaps Princeton architect Michael Graves was inspired by client Disney's anything-goes-as-long-as-it's-fun tradition, or perhaps he just wanted to try his hand at something unabashedly fanciful for a change. Whatever the reason, there's a pervasive sense of childlike insouciance to his new hotel that extends from the Brobdingnagian swans on the roof to the trio of painted pineapples on the headboards. It's almost as if Graves were trying to prove not only that Postmodernism is not, as they say, dead but that Postmodernism is alive and well and kicking up its heels in sunny central Florida. ▲

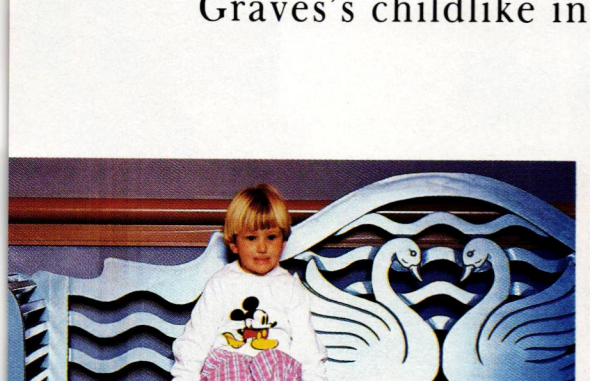
Although the Garden Grove Café, *left*, is surely the most monumental space Graves designed, more modest areas of the new hotel were not aesthetically neglected. The architect's lighthearted touch and tropical theme are omnipresent. *Opposite:* Among the countless places the Swan's visual delights can be spotted are (left to right, from top) the guest room headboards, entry portico, guest room doors, indoor-outdoor benches, chandeliers, light sconces, desk chairs, pastry kitchen, and main lobby.

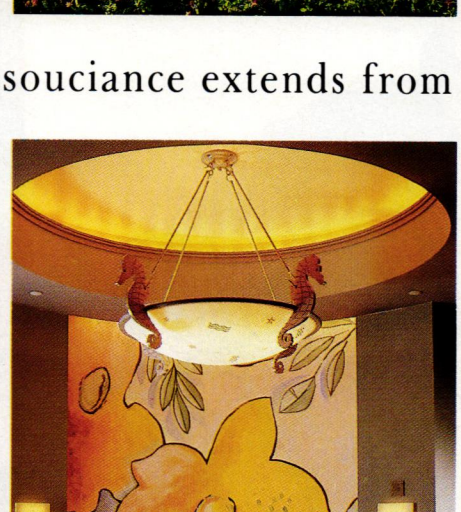
MICHAEL MUNDY

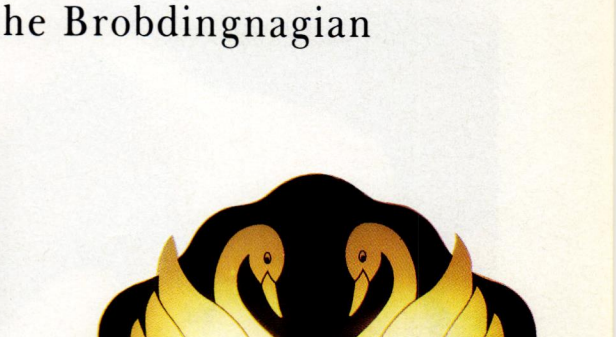




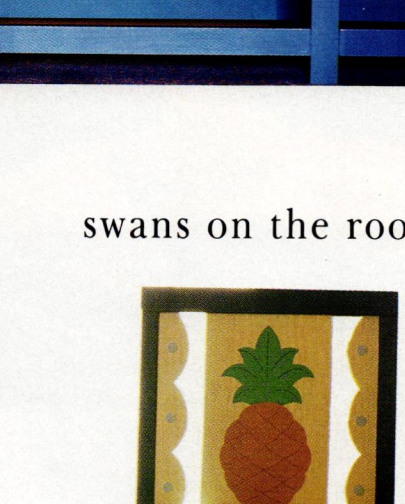
Graves's childlike insouciance extends from the Brobdingnagian

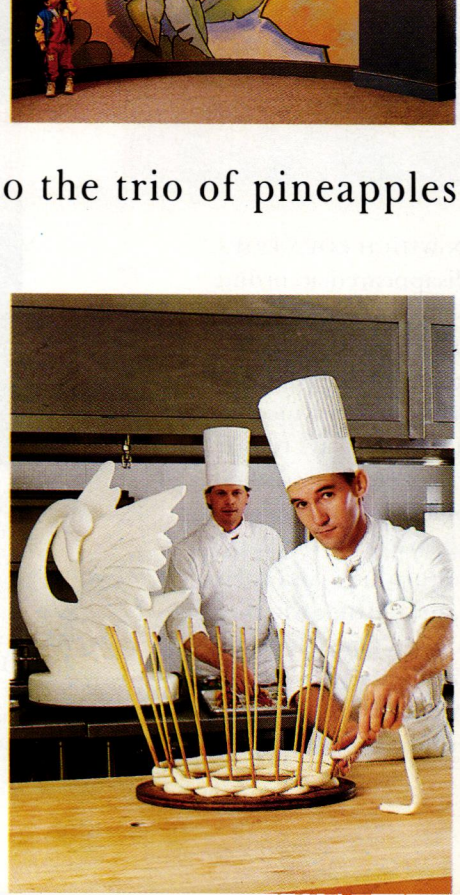


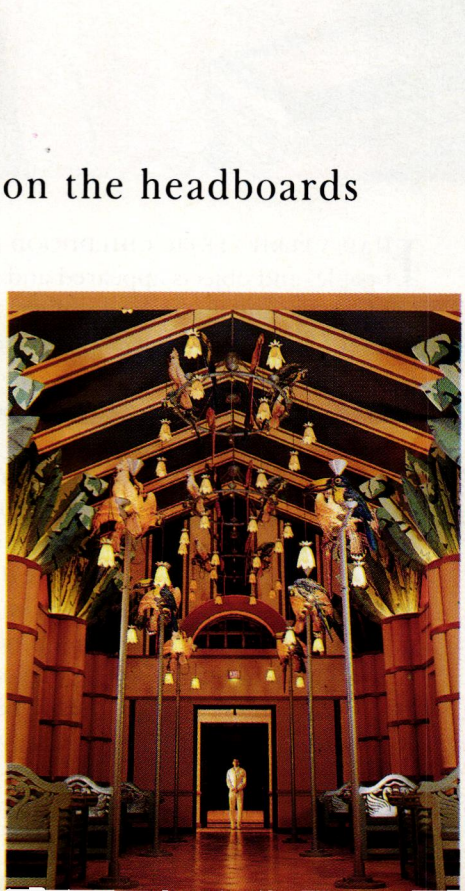




swans on the roof to the trio of pineapples on the headboards

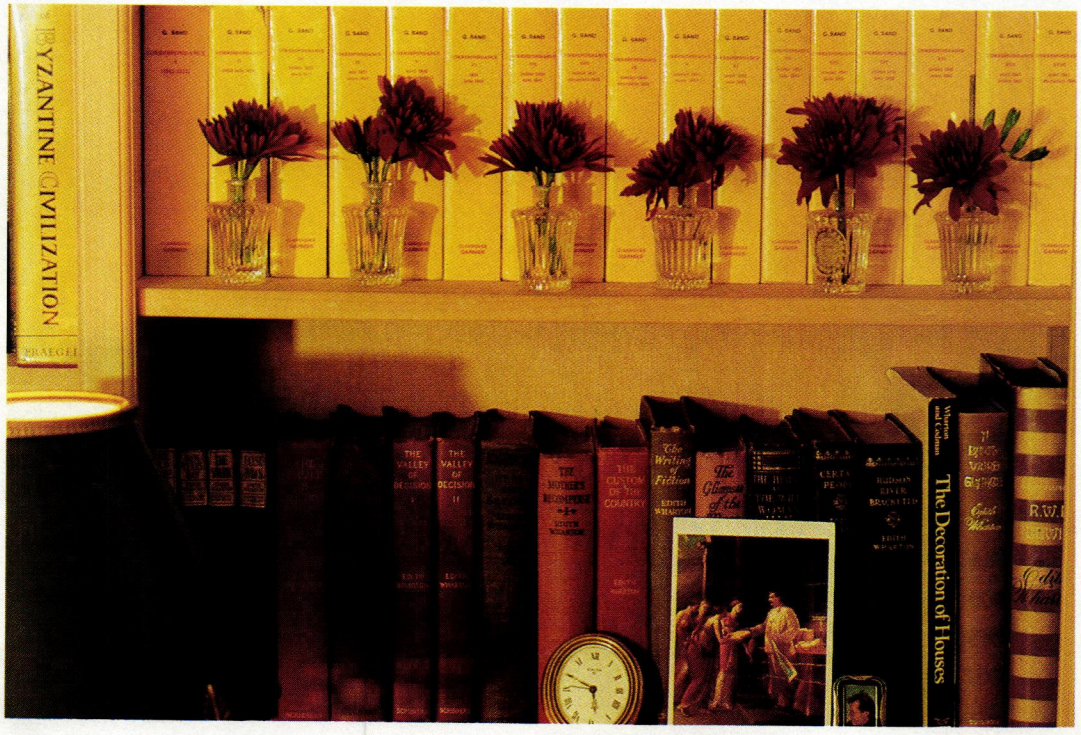




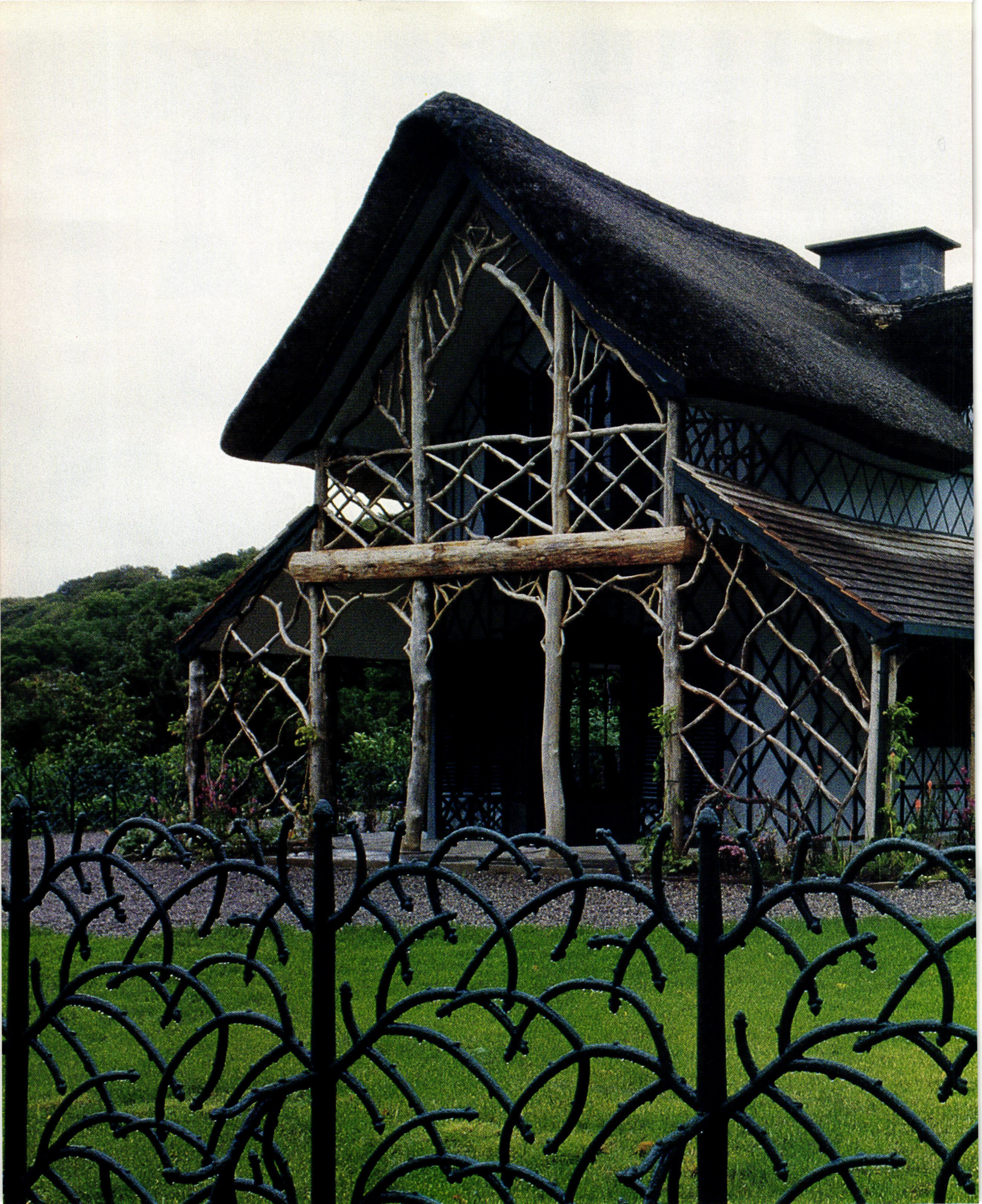


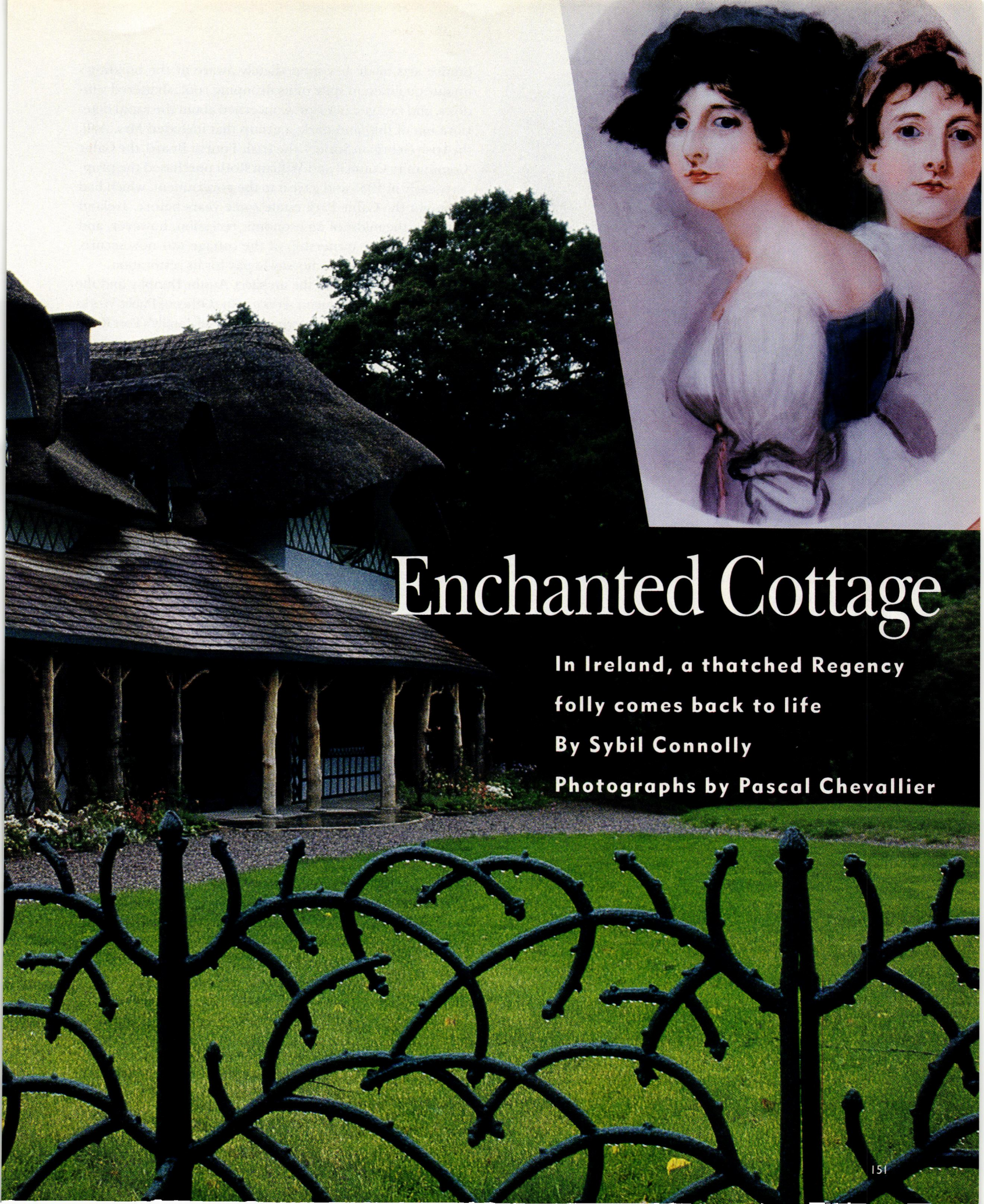
I HAD A PERIPATETIC CHILDHOOD IN WHICH COUNTRIES, people, and objects appeared and disappeared according to a logic beyond my understanding. There were hotel suites, rented houses, new friends, different languages. At one point my mother took to hiding my toys so she could find them later with cries of "Look!"—perhaps to convince me that no matter what was taken away, it would always return. When we left Paris for London, my parents stored their French belongings, most of them trophies from flea market hunts or the grander variant, antiquing, in a room of the hôtel particulier where we lived. We'd return now and then, grab a few pieces for London, and imagine the time when everything would be reunited under one roof. One day we arrived to find, instead of the hôtel particulier, a vast hole, the concierge with her bags packed as the wrecker's ball hovered over her pavillon, and a modern address for the marquis, our

The author, *above left,* in a jacket from the Marché Biron and her grandmother's pearls, restrung around a cameo of labradorite. Buck writes "in ink, in bed, which keeps the laundry happy." *Above:* "The only living room I know of that needs to be ironed three times a week." The furniture is mostly from New York junk shops.



Of her preferred style of entertaining and her lusterware collection, *opposite,* Buck says, "I don't know which came first, the tea parties or the tea services." *Above:* Buck's grandmother's sphinx lamps are on a tea table covered in Italian cloth over a flea market textile "not unrelated to the rug my parents had in London. The Flemish church chair was also theirs. The samovar is actually a Regency coffee urn." *Left:* "Silly little perfume bottles" share a bookcase with the letters of George Sand and first and second editions of Edith Wharton.





Enchanted Cottage

In Ireland, a thatched Regency folly comes back to life

By Sybil Connolly

Photographs by Pascal Chevallier

LEGEND HAS IT THAT the Regency thatched house in County Tipperary curiously known as the Swiss Cottage was designed as a trysting place for an Irish nobleman and his mistress. Although there is nothing definite to substantiate this ancient rumor, the tale still contributes to the romance of the hidden retreat outside the town of Cahir. Its surroundings in the valley of the River Suir remain as pastoral as they were when this folly was built about 1810 for Richard Butler, Lord Cahir, and his wife, Emily, a woman of "great cleverness and beauty" according to the portraitist Sir Thomas Lawrence, who painted her in an unusual double pose. The baron later became the first earl of Glengall, a title that expired upon the death of his son. Generations of a local family continued to tend the cottage as caretakers, but their line too eventually died out, and a damp climate and vandalism took their toll.

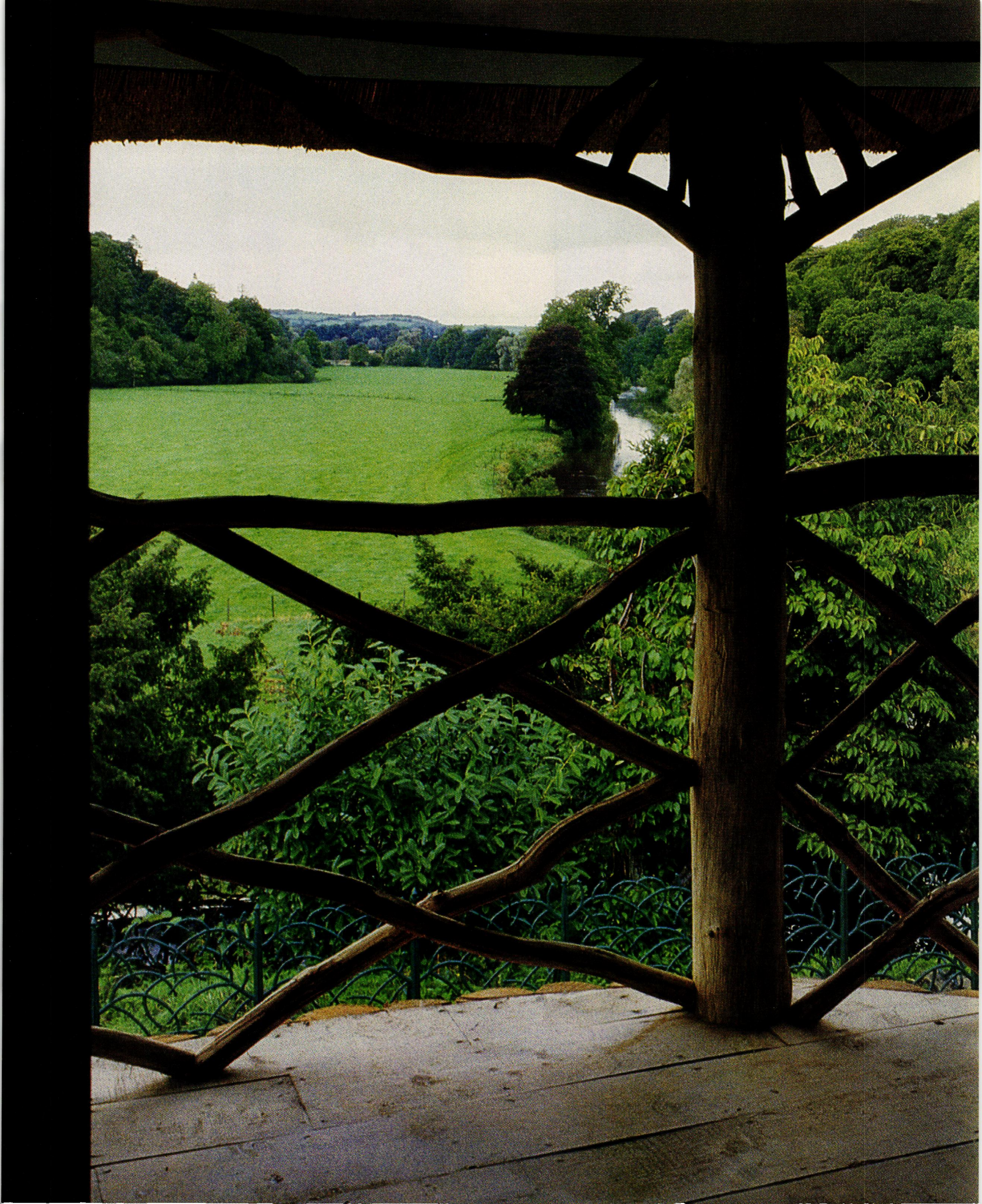
Even in a sad state of disrepair, the house, which may well be the work of the architect John Nash, was considered an extraordinary example of the cottage orné, a genre that can be traced back to the rustic fantasy of Marie Antoinette's Hameau at Versailles. Architectural historian Mark Girouard has written of the picturesque style of the cottage at Cahir: "Never has thatch been so enveloping, verandas so rustic, casements so quaint and trellis so variegated." Fortunately in the spring of 1985, Sally Sample Aall, an American, visited the Swiss Cottage. Her keen eye for architecture and the decorative arts made her immediately aware of the building's unique qualities, in spite of its drooping roof, shattered windows, and ravaged interior. Concerned about the rapid deterioration of this landmark, a group that included Mrs. Aall, the Irish Georgian Society, the Irish Tourist Board, the Cahir Community Council and William Roth purchased the property early in 1985 and gave it to the government, which had bought the Cahir Park estate some years before. Ireland was in the midst of an economic recession, however, and although the ownership of the cottage was now secure, there seemed to be no way to pay for its restoration.

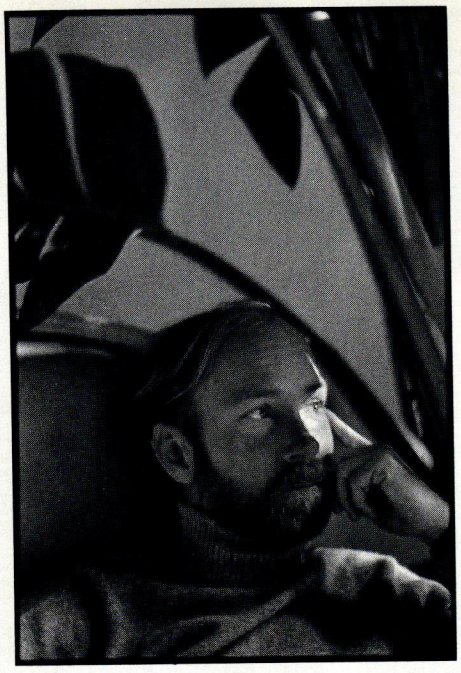
Discussions with the architect Austin Dunphy and the National Monuments service of the Office of Public Works led to an agreement whereby the Aall family's Port Royal Foundation would contribute substantial funds toward the restoration and redecoration of the cottage.

The south façade of the cottage, *above left,* in a 19th-century engraving. *Above:* A small bedroom papered with Galtee Sidewall, designed by Sybil Connolly for Brunschwig & Fils. Lily of Galtee chintz, also from Brunschwig, covers the early 19th century steel bed. *Opposite:* Restored French wallpaper in the sitting room. *Preceding pages:* The cottage was built c. 1810 for Lord Cahir, later the earl of Glengall. Cast-iron "twig" fences, stickwork between tree trunk columns, and other details attributed to John Nash have been restored. The double portrait depicts Emily, Lady Cahir, by Sir Thomas Lawrence. Details see Resources.

As I learned early in my own involvement with the project, everything apart from the outer walls of the Swiss Cottage needed repair or replacement. At the outset a superb craftsman, Hugh O'Neill, completely rethatched the roof. New windows and floors were installed, and the charming spiral staircase to the upper story was reconstructed. An 1814 drawing by J. S. Alpenny provided guidelines for the rebuilding of intricate stickwork, which artfully mimics the appearance of tree branches in verandas and gable ends. Trellises were uncovered on the façades, and a portion of the original cast-iron garden fence—a stylized version of interlacing twigs—was replicated to fill in gaps.

Meanwhile, research began on the early nineteenth century interior. The little information available suggested that, though sparsely furnished, a cottage orné could have surprisingly luxurious details. After all, these pavilions were usually built for the gentry in the parks of their country houses. A perfect example of this luxury at the Swiss Cottage was a glorious Dufour scenic wallpaper that once adorned the sitting room but had long since peeled off into a heap of tatters. Strips of the precious paper were collected by Cahir residents Paddy Walsh and his son Joe, who had regularly visited the cottage to do what they could to prevent further decay. David Skinner of the Celbridge Conservation Studio painstakingly fitted the remnants together to document as much as survived of seven panels depicting life on the Bosporus. After





Private Stock

Jeff Walker, a vice president of Ralph Lauren, creates a look of his own at home

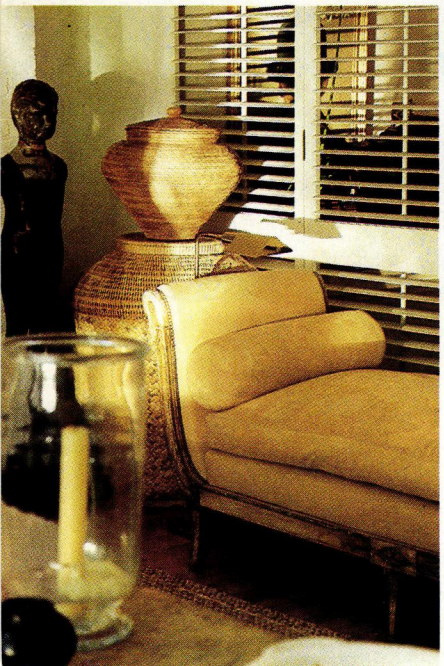
By Peter Wilkinson

Photographs by François Halard

JEFF WALKER REMEMBERS HIS FIRST IMPRESSION OF Ralph Lauren. It was 1974 at a little fashion show in Minneapolis when Lauren was just starting out. He was shy, thought Walker, "very picky" and "a perfectionist." Lauren also had a flair for turning catastrophes into triumphs: when it became clear that no one knew how to tie a formal bow tie, Lauren sent a model down the runway with his tie undone and completed the casual outfit with a cigarette and a glass of champagne.

Today the company is the most successful of its kind in the world with $1.5 billion in annual sales, and Walker is "the man who interprets Lauren's dreams." Like all aides-de-camp, Walker gets paid to remain in the general's shadow, but his job, crafting Lauren's visual statement, is one of the crucial ingredients in the designer's success. As the vice president of creative services for Polo/Ralph Lauren, Walker bears responsibility for the entire Lauren look: the Madison Avenue store, interiors, windows, room renovations, fashion shows, the franchised Polo shops—everything except advertising. He is also supervising the design

Departing from the classic gentleman's club look he creates for Ralph Lauren, Jeff Walker opted for scrubbed pine and white walls in his apartment. *Above:* His living room unites a rough-hewn 19th-century English butcher's bench with a 1920s French café chair and a sofa slipcovered in canvas from Ralph Lauren Home Collection. *Opposite:* Walker caught in a quiet moment. Details see Resources.



of Lauren's hotly anticipated country house in Bedford, New York, scheduled to be unveiled this fall. "Ralph says, 'I want this,'" explains Walker, "and I give it to him."

The two men have more in common than fashion sense and the same size in everything from clothing to shoes. Walker is just as much of a perfectionist as his boss and equally as picky. Yet one thing they don't share is the same environment; the look Walker creates for Lauren is largely absent from his own surroundings. A 2,500-square-foot ground-floor loft in a landmark turn-of-the-century carriage house on New York's East Side, Walker's apartment has a contemporary feel, more Malibu than Manhattan. Coming in off East 73rd Street, one walks through a dark green door that once led to a stable and now seems to be leading to a garage. After that dark door, entering Walker's place is a shock: fourteen-foot ceilings crown expanses of scrubbed pine and white walls. "It's almost like waking up in a contemporary barn in Provence," says Walker, who spent three years on the design and decorating. The space is populated with old wood and canvas, fleece and straw, French Art Deco dining room chairs covered in suede, Portuguese carvings, and a 1930s photographer's lamp alongside various objects made of whalebone and bisque.

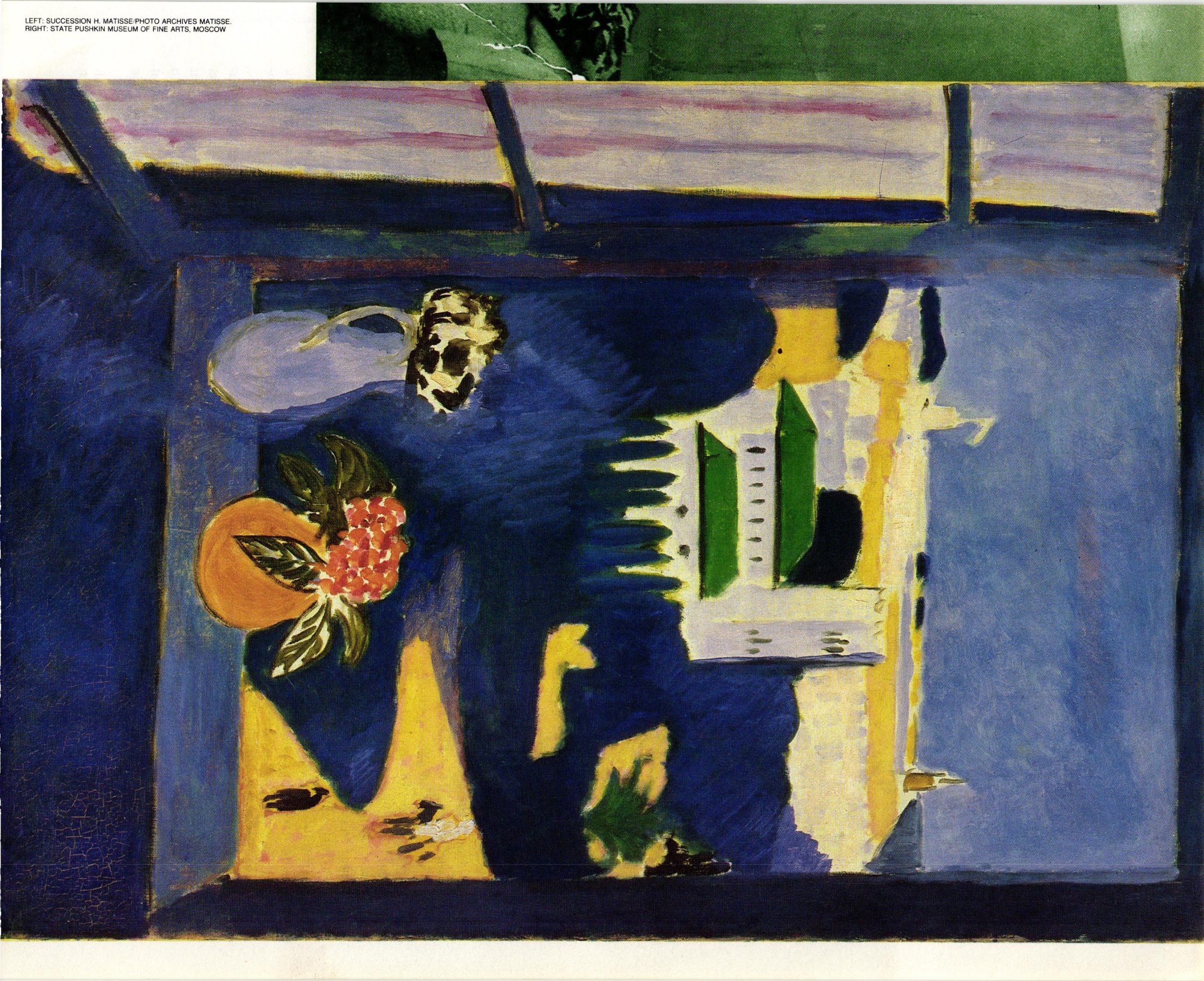
It was in many ways a hit-or-miss undertaking. "A lot of color came in and a lot of color came out," says Walker of the decoration. "A lot of serapes came in and a lot went out." A lot of painted furniture met with the same fate. "There's everything in the apartment from Italian *(Text continued on page 210)*

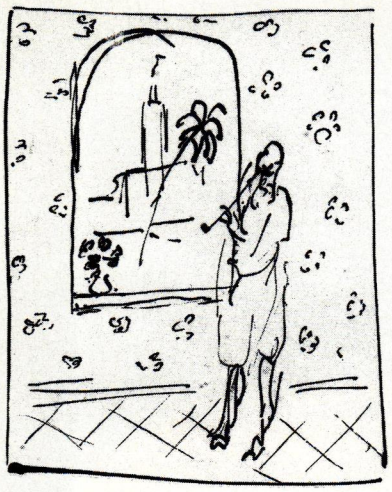
Suede-upholstered dining chairs, *top left*, c. 1935, by Jacques Adnet and a 1930s photographer's lamp surround an early 19th century French Canadian pine table. *Far left:* An American folk art mannequin stands guard over an Italian Neoclassical récamier and African straw baskets. *Left:* A natural linen from the 1920s and subdued stripes set the tone in the bedroom. *Right:* In the living room a French tole bird spreads its wings on a desk by John Dickenson. Louis XV chairs are in leather from Ralph Lauren Home Collection. Apple rush matting from Stark.

Travels with Matisse

In 1912 and 1913 the painter went to Morocco to rediscover himself and the world. A major exhibition of some seventy paintings and drawings from those years reveals his success. **By Rosamond Bernier**

LEFT: SUCCESSION H. MATISSE/PHOTO ARCHIVES MATISSE.
RIGHT: STATE PUSHKIN MUSEUM OF FINE ARTS, MOSCOW





A detail, *above,* from *Two Drawings of a Smoker at the Window,* 1912/1913. *Opposite:* The artist's favorite Moroccan model, Zorah, sits impassively on what could be a blue magic carpet in *On the Terrace,* 1912/1913. Matisse would include a bowl of goldfish in a number of major paintings. *Preceding pages:* The artist and his wife, Amélie, on their second trip to Morocco in 1912–13. *Landscape Viewed from a Window,* 1912/1913, was painted from Matisse's hotel room in Tangier.

MATISSE, H. WAS THE NAME on the passenger list. His profession: painter. His age: 42. The ship: the SS *Ridjani,* outward bound from Marseilles. The port of arrival: Tangier, Morocco. The date: January 29, 1912. The arrival time: 3:00 P.M. Coming down the gangplank, H. Matisse and his wife had no complaints. They had eaten well and passed a comfortable night. The barometer bore only good news.

In no time at all Morocco would reveal itself to Matisse, just as it had revealed itself to Pierre Loti, the orientalizing French writer whose book *Morocco* had been so wonderfully persuasive. Loti foretold that he would ride on a horse up to its chest in flowers. Huge armfuls of them would be his, and he wouldn't even have to dismount to get them. Alfalfa and irises, lavender and asphodels would be everywhere. He would come to prize the leaves of the acanthus, previously known to him only from Corinthian columns in art school. Nature would put in his way a white, pink, and blue rug of daisies, mallows, and gentians, as yet unmarred by human passage. It was to be the definitive journey.

And definitive it almost was, though not in the way that Matisse had hoped for. Five days after stepping ashore he wrote to his friend and fellow painter Albert Marquet: "Ah, Tangier, Tangier! I wish I had the courage to get the hell out of here!" For the barometer had played him false. "Shall we ever see the sun in Morocco?" he wrote to another friend, Gertrude Stein, as the rain poured down day after day; the light was "as bright as in a cellar."

If Matisse had taken the next boat home, as he almost did, it would have been a catastrophe for him and a misfortune for us. He would not have turned the tables so quickly on the Parisian art world, which had begun to look upon him as played out. Nor should we now be looking forward to "Matisse in Morocco," the exhibition of more than twenty paintings and nearly fifty drawings that can be seen at the National Gallery of Art in Washington, D.C. (Mar. 18–June 3), at the Museum of Modern Art in New York (June 24–Sept. 4), at the State Pushkin Museum of Fine Arts, Moscow (Sept. 28–Nov. 20), and at the State Hermitage Museum in Leningrad (Dec. 15–Feb. 15, 1991).

It is fundamental to this exhibition that for the first time the relevant paintings from Moscow and Leningrad will be presented in this country as an ensemble. It is also fundamental that for the first time the drawings Matisse made in Morocco will be on view. It was not his habit to make drawings of this sort while on his travels and, as is carefully set out in the catalogue by Jack Cowart of the National Gallery, they elucidate much that has hitherto been obscure.

What Matisse wanted from Morocco was that it would tell him something indispensable about himself. "In Tangier," he said many years later, "I always had the same thing in mind. . .the search for myself, through the probing of various motifs." And though no one could call Matisse one of nature's humorists, we know from a drawing discovered not long ago and included in the show that he saw the irony of his walking into an unmistakably North African square, sitting down on his painting stool, opening his box of colors, and setting to work. The tailcoat in the drawing may be apocryphal, but the scene as a whole rings true.

What was quite unexpected was that Matisse would paint so many large, important, and majestic pictures in such a short time. Normally, to go to a new place and a new atmosphere would throw him completely. "One cannot simply take one's color scheme and one's system to a new place and apply it," he had said after a two-week visit to Algeria in 1905. (Not until 1907 did he paint his *Blue Nude,* which drew upon the memory of the oasis in Biskra.) His visits to London yielded nothing. His visits to New York, nothing. As for the South Seas, which Matisse visited in 1930, it was to be many years before he could come to terms with the experience.

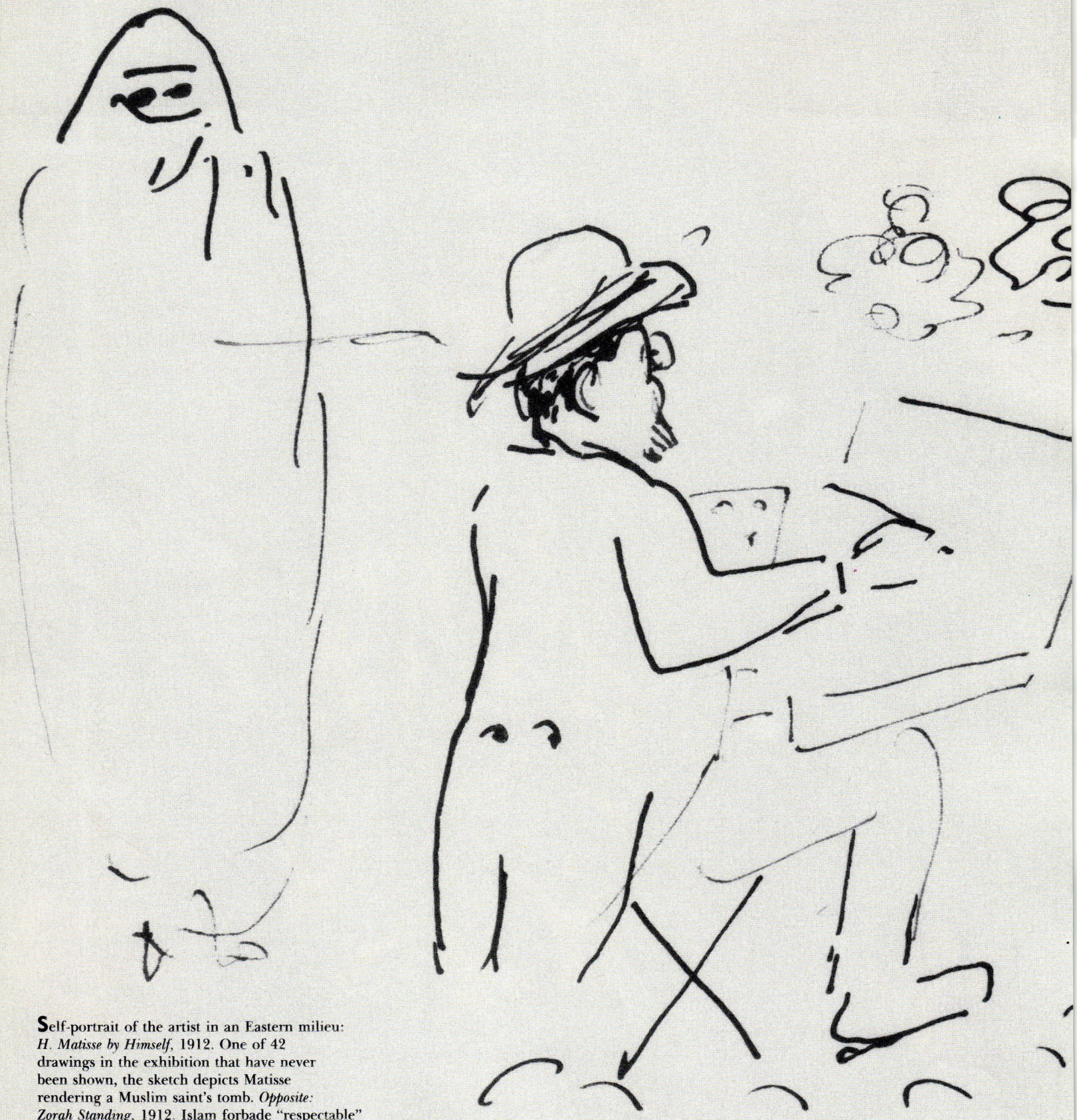
Quite clearly, something extraordinary happened to him in Morocco. He was there twice in quick succession—from late January to late April in 1912 and again from early October 1912 to mid February 1913. A third visit, planned for the fall of 1913, was canceled in response to his innate, lifelong, and unfailing sense of when enough was enough for his development as an artist. As he wrote to another painter friend, Charles Camoin, "I should have been led to disperse myself by the journey, the change of climate, and the experience of new sights that excite us primarily by their picturesqueness."

To say no to the picturesque was a cardinal rule with Matisse. By the standards of Morocco in our own day, Tangier and its environs in 1912 were completely unspoiled—absolutely, infallibly, pristinely picturesque. But whereas Matisse's great predecessor Eugène Delacroix often went along with the picturesque in his sketchbooks when he was in Morocco in 1832, Matisse resisted it.

Painting the city of Tangier, he did not edit out its more evident landmarks—St. Andrew's English church, for instance, or the tower of the mosque or the walls of the Casbah. But he did not describe them either. What he asked of Morocco was not that it should look exotic but that it should make it possible for him to paint in a new way and, in so doing, to be true to himself.

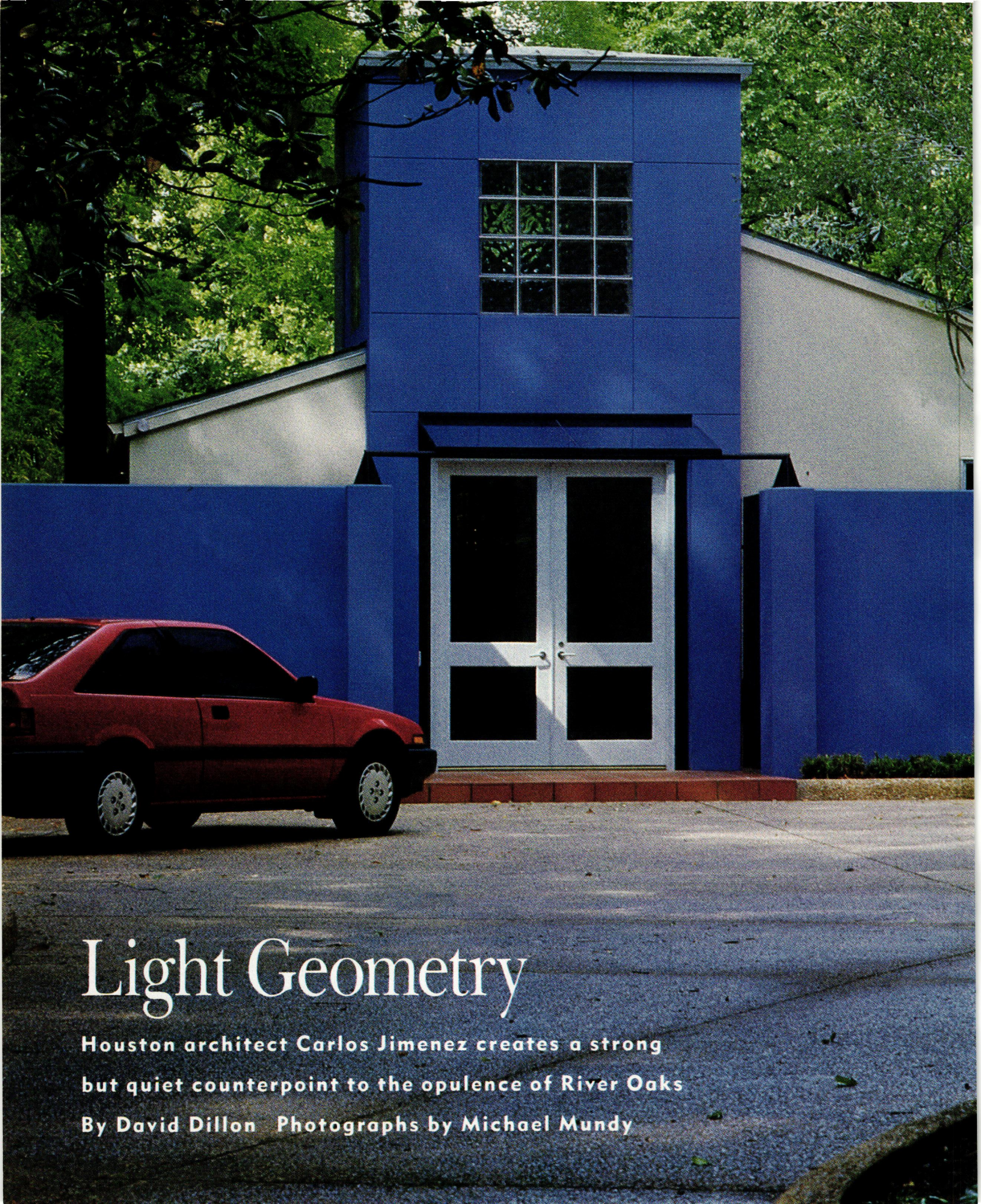
It was the advantage of travel, he said in 1930, that the balance of his mental operations was *(Text continued on page 202)*

LEFT: PRIVATE COLLECTION. RIGHT: STATE PUSHKIN MUSEUM OF FINE ARTS, MOSCOW



Self-portrait of the artist in an Eastern milieu: *H. Matisse by Himself*, 1912. One of 42 drawings in the exhibition that have never been shown, the sketch depicts Matisse rendering a Muslim saint's tomb. *Opposite: Zorah Standing*, 1912. Islam forbade "respectable" women to appear unveiled, so the artist could only call on non-Muslims or prostitutes, such as Zorah became, for female subjects.

LEFT: PRIVATE COLLECTION. RIGHT: STATE HERMITAGE MUSEUM, LENINGRAD



Light Geometry

Houston architect Carlos Jimenez creates a strong but quiet counterpoint to the opulence of River Oaks

By David Dillon Photographs by Michael Mundy

SUBTLETY IN HOUSTON'S RIVER OAKS is about as common as rock music in a monastery. The neighborhood is an enclave of relentless architectural overstatement where typically nothing less than a manse or a château will do. Yet in the midst of all this pretension, on a winding cul-de-sac overlooking Buffalo Bayou, sits a stucco house of quiet sophistication. It has none of the strutting street presence of its neighbors: if it weren't for its red mailbox and blue entry wall, few people would give the house a second look. This is precisely the impression architect Carlos Jimenez wanted to create—not of reticence so much as of serenity and self-possession. "I conceived of this house as a retreat," he says, "even though it is close to freeways and only ten minutes from downtown Houston."

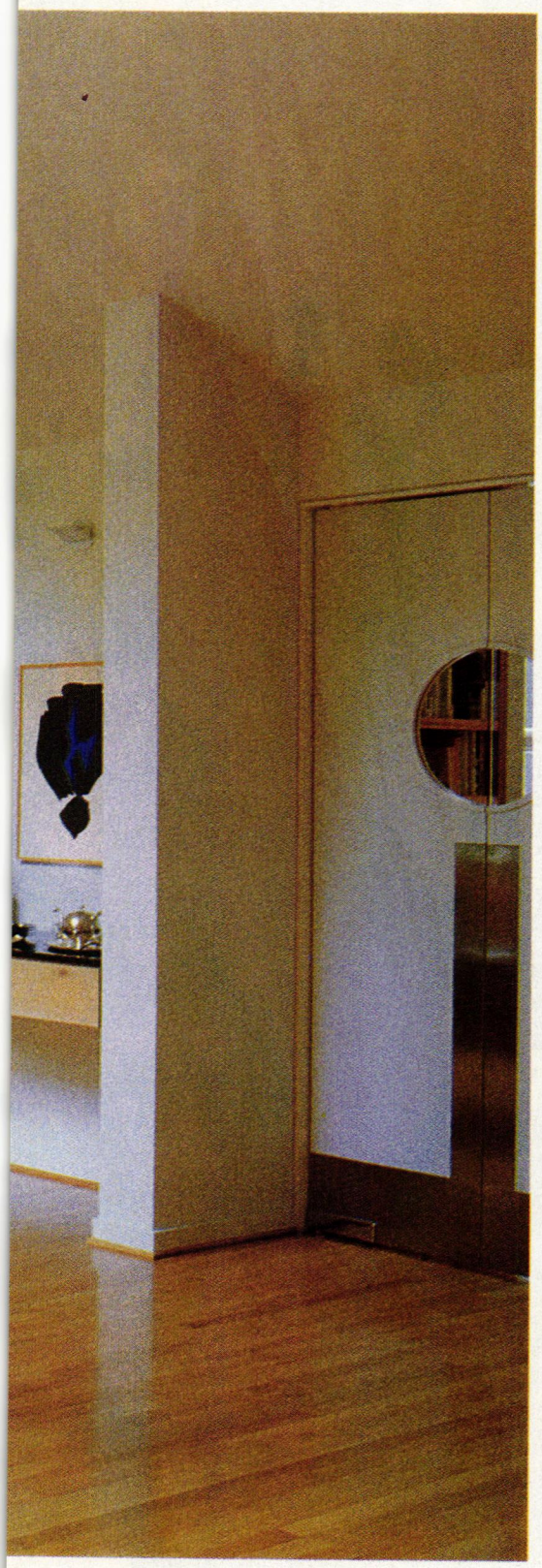
Jimenez grew up in San José, Costa Rica, and had thoughts of becoming a priest until he discovered his true calling. When his sister won a scholarship to Vanderbilt University in Nashville, he went along to study architecture. But he grew homesick and eventually moved to Houston, where Latin American influences are stronger. Jimenez graduated from the University of Houston College of Architecture in 1981 and shortly thereafter set up a small office in the Montrose area near the city's museums and Rice University.

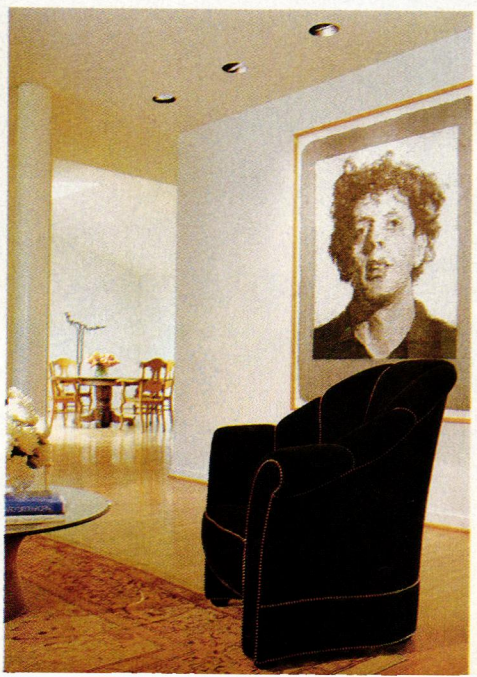
He prefers to call it a studio to underscore the intimate craftsmanly way he goes about designing. What might be arty cant from another architect comes across as deep personal commitment. "I'm consumed by architecture," he explains in a soft, almost conspiratorial voice. "I live in the middle of it. I doubt that I could ever run a big office because I could never give up control of the design process." Jimenez makes his way quietly in Houston, working with assis-

Calm, cool, and only ten minutes from downtown Houston, the house is unobtrusively nestled alongside Buffalo Bayou. The original residence was stripped of its brick and wood façade, re-covered in tan stucco, and given a blue entry wall and tower to enliven the simple exterior planes. The garage was converted to include a two-bedroom guesthouse, at right.

In the living room, flat and cathedral ceilings and a multitude of windows create a dawn-to-dusk light show. Plain round columns divide two seating areas, one with Josef Hoffmann chairs, the other with Knoll chairs designed in the 1960s by Sebastian Matta. The painting is by Derek Boshier, an English artist working in Houston. Details see Resources.

"Light is the most essential architectural tool to me," says Jimenez





A window in the dining room, *above*, rises up and scoops out a section of the vaulted ceiling. *Right from top:* A Mel Chin sculpture in the living room; the courtyard between house and guesthouse; a Chuck Close portrait of Philip Glass.

tant Dominique Brousseau on houses, additions, the occasional commercial job. Their biggest commission has been a workshop for the Houston Fine Art Press. The long slender industrial building has many of the qualities of Jimenez's residential work: simple forms, economical use of materials, and planes of primary colors set off by the deft manipulation of natural light.

It was through this job that Jimenez met the clients for the Buffalo Bayou house—a Houston businessman and his wife, who is active in the local art community. The couple had modern but not avant-garde tastes and an impressive small collection of contemporary art. And just before meeting Jimenez, they had acquired a splendidly situated—and largely unworkable—house on the bayou. Designed in the late 1950s by the office of O'Neil Ford in San Antonio (at the time the leading interpreters of Texas vernacular architecture), the house was sheathed in wood siding and Mexican brick. It was also rather solipsistic in plan, focused on an enclosed study and a massive living room fireplace instead of on the lush landscape outside. The only good views of the bayou were from the master bedroom.

The clients debated whether to demolish the original house and start over or to reconstruct it to fit their needs. Once they discovered that under the zoning laws for new construction their master bedroom would be illegal, the decision was made. Jimenez approached the job like an archaeologist, peeling off the wood siding and removing the Mexican brick until he got back to the foundation and the outline of the original structure—a ruin in a tropical rain forest. He re-covered the house in tan stucco, interrupted by an occasional blue plane in the manner of the Mexican architects Ricardo Legorreta and Luis Barragán, and added a tower over the front door to break up the monotonous horizontality of the original house. The garage was converted to include a guesthouse with two bedrooms and a small living room, and a formal swimming pool will eventually be a natural pond with *(Text continued on page 209)*

Celebrated for his voluptuous, unrestrained bouquets, floral designer Kenneth Turner creates one of his signature arrangements in the drawing room of his Victorian house in London. *Opposite:* Turner's sun face sculpture radiates warmth in his English cottage-style garden, which is divided into five contiguous sections.

International Harvester

London-based designer Kenneth Turner sows the seeds of floral fashion worldwide

By Christopher Petkanas

Photographs by Alexandre Bailhache

A HALF CENTURY AGO CONSTANCE Spry introduced the idea that flowers in a vase did not have to emulate the nervous, unnatural rigidity of darts stuck in a dart board. Cut flowers, she insisted, should be handled in a loose countrified way that recalled rather than denied how they looked before they exited the garden. Today, Kenneth Turner is fast-forwarding Spry's creed and setting new standards that his confreres in the floral capitals of the world are desperate to equal. Celebrated for his unrestrained arrangements and his eclectic marriages of materials, Turner says that before Spry came along floral design was a torturer's métier: "Every daffodil and tulip was wired until it stood up and saluted. Spry broke away from all that pristine formality and made everyone else look silly."

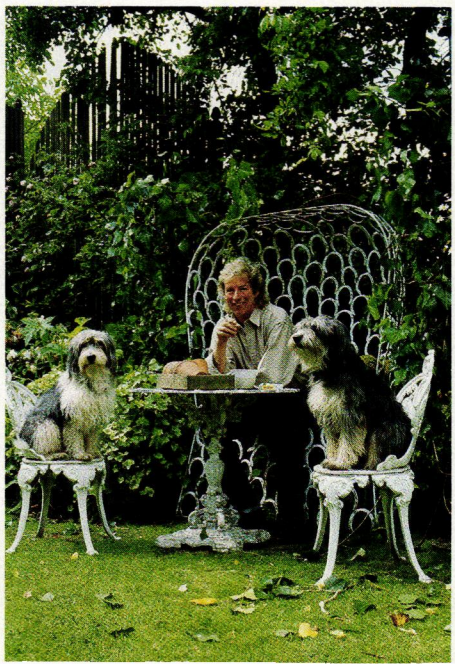
But Kenneth Turner, who was born in Northern Ireland and exerts his far-reaching flower power from an atelier on London's Brook Street, is more than just a latter-day Spry with the volume turned up. "To my eye, her work was always rather precious, but I'm more flamboyant," Turner says, arranging a bouquet of big bosomy hydrangea heads, elegant branches of senecio foliage, and pink and orange lilies that make no apology for having jabbed you in the eye with color. "I'll go to a client's house for a meeting and the woman will say, 'Oh, I thought I'd like a dried arrangement over here, and how about a fresh one over there?' I say, 'How about a couple of thick moss ropes and two wonderfully elaborate eighteenth-century-style bellpulls made out of nuts and mushrooms?' "

By his own reckoning, Turner has launched at least as many trends in the

field of floral design as there are species of roses in his abundant garden. "The idea of using topiaries, dried herbs, wildflowers, and vegetables in combination with conventional flowers—that was all me," he says.

When he is not taking tea and designing extravagant party decorations for power hostesses such as Susan Gutfreund in New York and Princess Michael of Kent in London, Turner can frequently be found making improvements on the garden of his 1880s Victorian brick house overlooking Wandsworth Common in the southwest of London. This is the "country cottage" he settled on in 1983 after a two-year search for a real country place in Sussex. With a goal of integrating his new house with its outdoor horticultural attractions, Turner added a ground-floor conservatory/dining room. He also made one big room of the basement kitchen which now serves as a private vitrine for his signature floral and vegeta-

Turner's kitchen, *opposite above*, is filled with a potpourri of his horticultural designs, ranging from potted artichokes to a bouquet of daisies trimmed with carrots, onions, and garlic. Bundles of dried herbs are piled above the cabinets. *Opposite below:* In the conservatory/dining room, Gothic windows are enhanced by greenery inside and out. Against an ivy-patterned cloth of Turner's design, the table is set with Herend china, blackamoor vases, and Victorian candelabras. *Below:* Turner with his dogs, Bumble and Wags. *Right:* Geraniums, fuchsia, and rhododendrons frame a pedestal with a bay tree behind. Details see Resources.



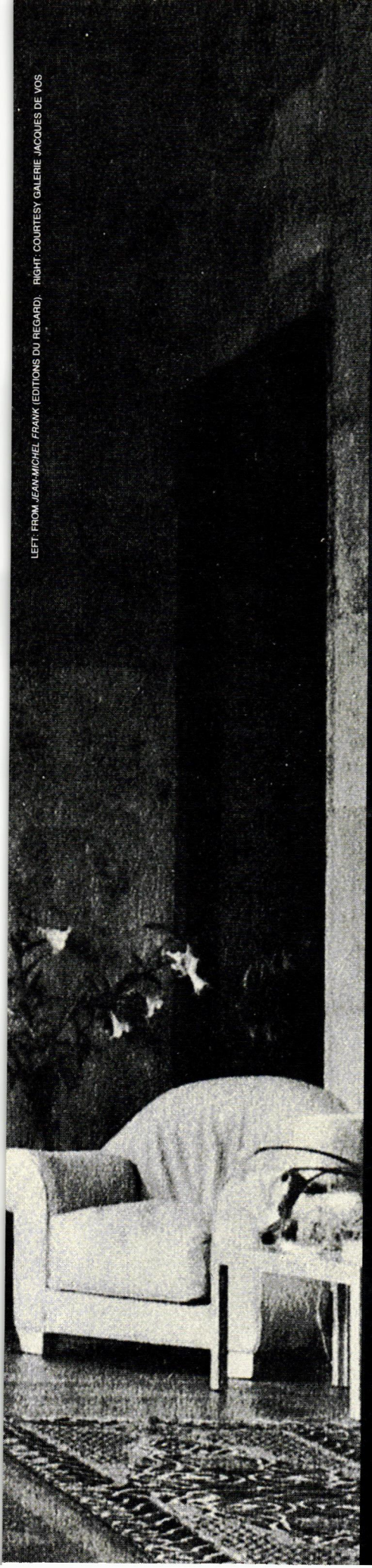
ble compositions and bundles of dried herbs, hops, and peppers. The provenance of many of these botanicals is Turner's own garden, originally an abandoned wilderness behind his house. Measuring 175 by 35 feet, the plot is both long and narrow by London garden standards—a liability he turned to advantage by creating five contiguous garden rooms that disguise the thorny proportions.

The pot garden, the room nearest the house, is paved with gray Yorkshire stone and furnished with an apple tree almost one hundred years old as well as a frail floribunda rose encircling a bust of the Roman emperor Hadrian's lover Antinoüs. Next to it, the blue and white garden—what Turner calls the walk-through because there's hardly enough room for a group of people to stand and chat—makes its boldest decorative impact with ceanothus, a showstopping climber that releases a waterfall of pale blue flowers in summer. Two bay trees flank the entrance to a room edged with borders of delphiniums, foxgloves, peonies, and hellebores, while the adjacent shrub garden is planted with blazing azaleas, alabaster camellias, and a lovely old pear tree entwined with the rose named for Constance Spry. The end of this pleasure garden, as Turner calls it, is marked by a row of *×Cupressocyparis leylandii* that borders a working garden associated with another set of pleasures—gustatory ones. Flourishing in this room are spinach, carrots, red and black currants, peas, broad beans, blackberries, and many more.

Kenneth Turner, who recently told all in *Flower Style* (published last fall by Weidenfeld & Nicolson), says his imitators are legion but that they do "such a lousy job I can't even be bothered to care." Instead, he simply quickens the tempo, leaving trails of petals and acorns and artichokes everywhere from Kensington Palace to his own backyard. ♠ *Editor: Judy Brittain*

Detail of a Turner arrangement of peonies, foxgloves, roses, and delphiniums, *right,* all from his garden. *Far right:* Turner's iron candelabras entwined with ivy shed an otherworldly light on a vintage horseshoe bench and a cast-iron ensemble.

Jean-Michel Frank, *opposite*, in 1935. *Below:* A Man Ray photograph shows the Paris salon of Vicomte Charles de Noailles and his wife, Marie-Laure, as Frank originally designed it in 1929–30. The room epitomizes the decorator's exquisite restraint and meticulous craftsmanship. Vellum-sheathed walls and monumental bronze doors set off oversize furniture upholstered in a pale woven fabric. Low tables are clad in bleached leather, lacquer, and shagreen hammered to a metallic finish.



LEFT: FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD). RIGHT: COURTESY GALERIE JACQUES DE VOS

Perfectly Frank

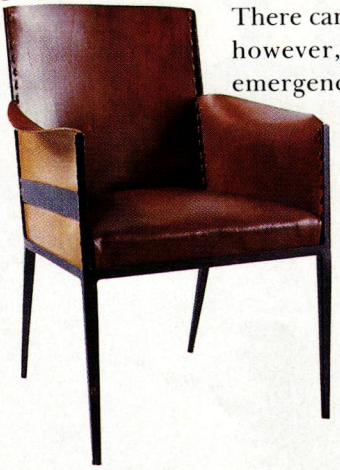
Jean-Michel Frank was the ultimate master of traditional luxury and modern simplicity

By Stephen Calloway

CLOCKWISE FROM TOP LEFT: FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD) (3); DAVID FRAZIER (2)

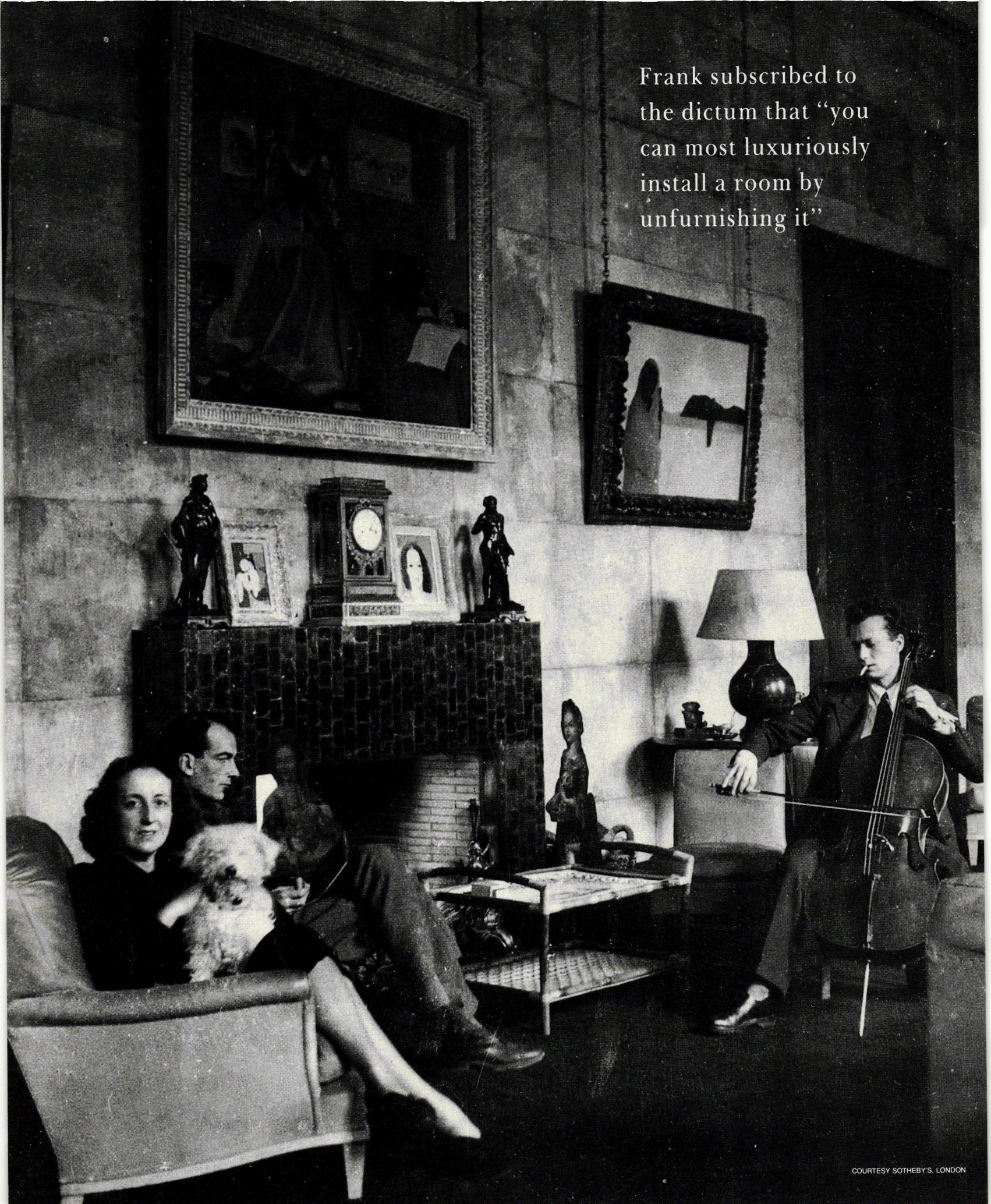
THROW OUT, AND KEEP THROWING OUT! ELEGANCE MEANS elimination," said Madame Eugenia Errazuriz. Though this could be the opening line of one of Ronald Firbank's slim and precious novels, it is in fact one of the most crucial utterances in the history of twentieth-century taste. These words were spoken by a woman whom many regard as the very quintessence of chic to a young man who would become, in the space of no more than a dozen years, the most revered decorator of his age. Everyone who came into contact with this extraordinary grande dame from Chile was fascinated by her; many were influenced to some degree by her highly personal sense of style, but for Jean-Michel Frank—32 years old, moody and something of a dandy, decidedly artistic and yet unsure of what to do with his life—her friendship was to prove decisive.

The curious blend of extreme cultivation and underlying sadness, which all who knew Frank have described, may have stemmed from a sequence of events that began during World War I. His two much-loved brothers were both killed in action, shortly after which their father took his own life. Then, only four years later, in 1919, his mother died in the asylum to which she had retreated. Frank found himself alone and with the means to indulge in scholarship or any aspect of the arts. At the same time he had a great desire to travel and forget, which eventually led him to Venice where he fell in with the glittering artistic circle surrounding the great impresario of the Ballets Russes, Serge Diaghilev. In this milieu he became acquainted with Picasso and Stravinsky, as throughout his life he was to be drawn to the company of artists and musicians (several composers in the group Les Six were later close friends). There can be no doubt, however, that Frank's emergence as the arbi-

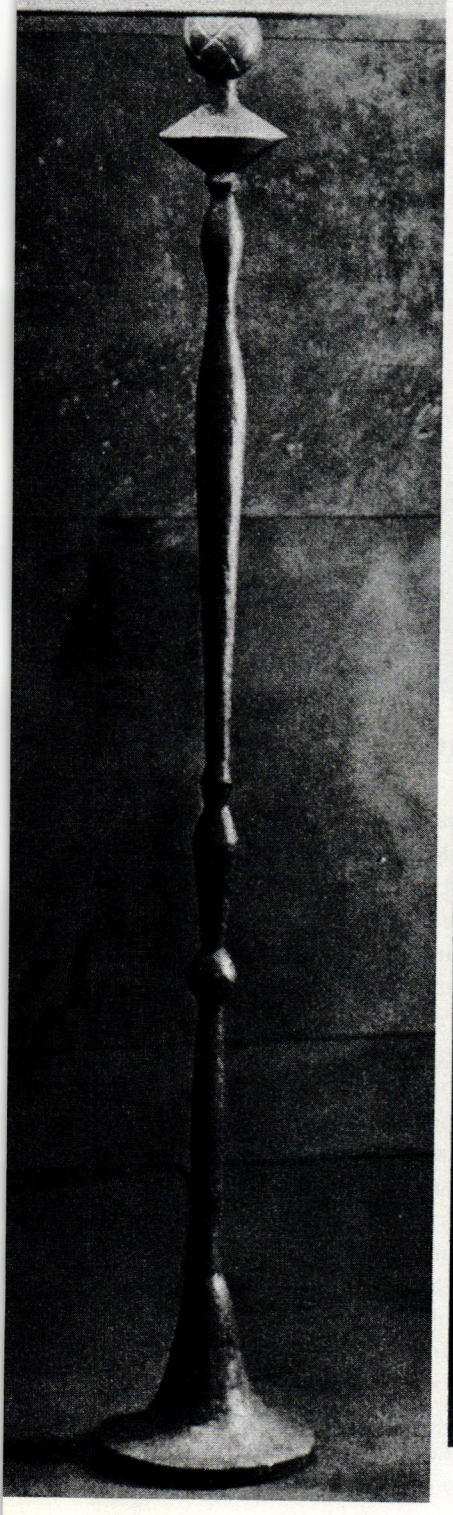


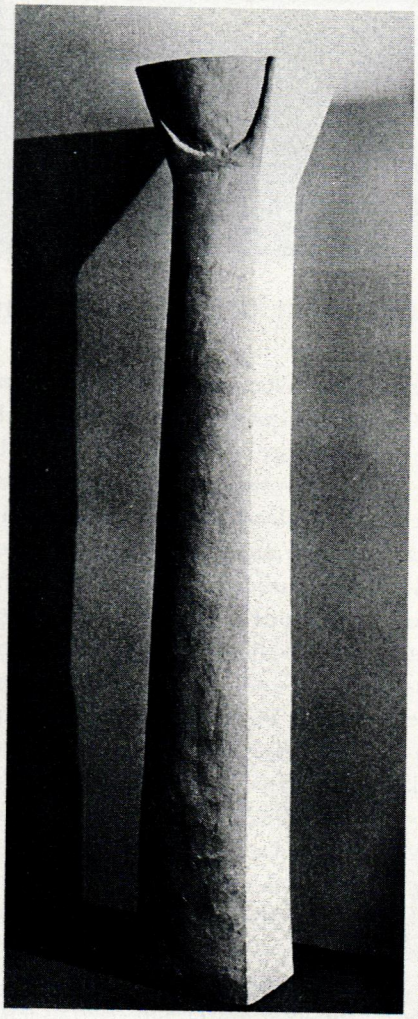
A blackboard hangs from a Surrealist sconce in Frank's office, *opposite*. *Top right:* The shop in the Faubourg Saint-Honoré. *Above left:* A Giacometti shell lamp behind a Frank table and stool in the shop. *Above right:* From left, Alberto Giacometti and Frank with associates Emilio Terry, Jean Rodocanachi, Christian Bérard, Adolphe Chanaux, and Diego Giacometti. *Far right:* A Frank pedestal in the collection of Stephen Sills. *Right:* A leather and iron Giacometti chair, c. 1935, based on a design for Eugenia Errazuriz; collection of Stephen Sills and James Huniford.

FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD)

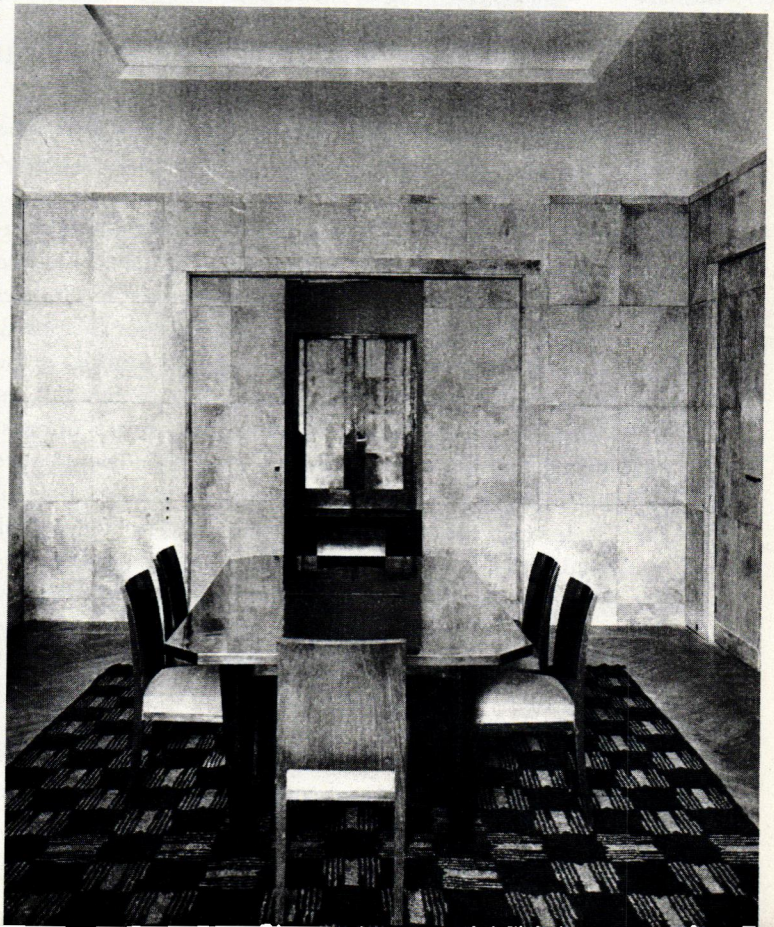

Frank subscribed to
the dictum that "you
can most luxuriously
install a room by
unfurnishing it"
COURTESY SOTHEBY'S, LONDON

By 1944, when Cecil Beaton photographed Madame de Noailles in her salon, *left*, with novelist Philip Toynbee and cellist Maurice Gendron, she and her husband had embellished Frank's chaste design with antiques and avant-garde paintings. Above the mantel is a Balthus; at right, a Bérard is suspended from gilt chains.

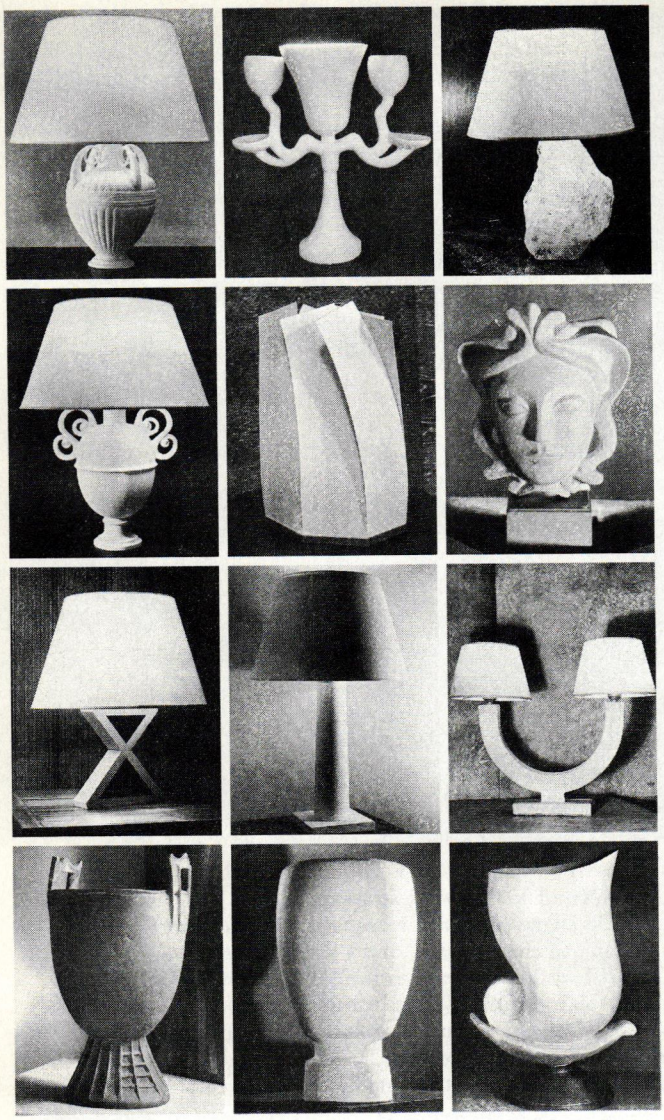




Unexpected contrasts of texture were a hallmark of Frank's style. In his own salon of 1930, *above*, straw applied to the ceiling and walls suggests grained marquetry. Dark gypsum tables are placed among chairs, a sofa, and a screen covered in white leather. *Below:* Vellum walls in the Noailles' dining room are a subtle foil to macassar ebony furniture and a Modernist carpet laid on old parquet. *Far left:* A 1936 bronze standing lamp with ornamental pinecone by Alberto Giacometti. *Left:* A columnar plaster lamp by the same sculptor.



FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD)



When Schiaparelli graduated to a grand apartment, she called Frank,

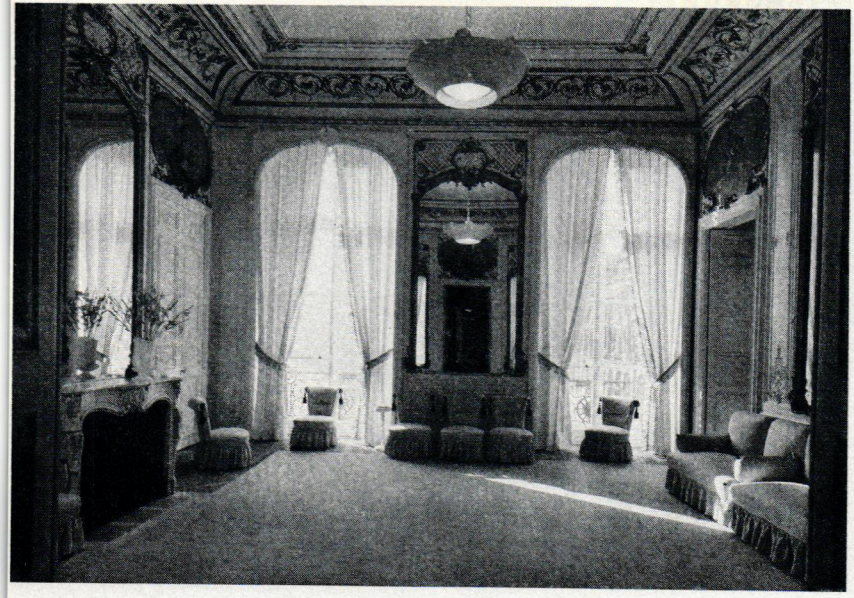
ter elegantiae of Paris between the wars owed more to what he learned in the company of Eugenia Errazuriz than to the influence of the art world.

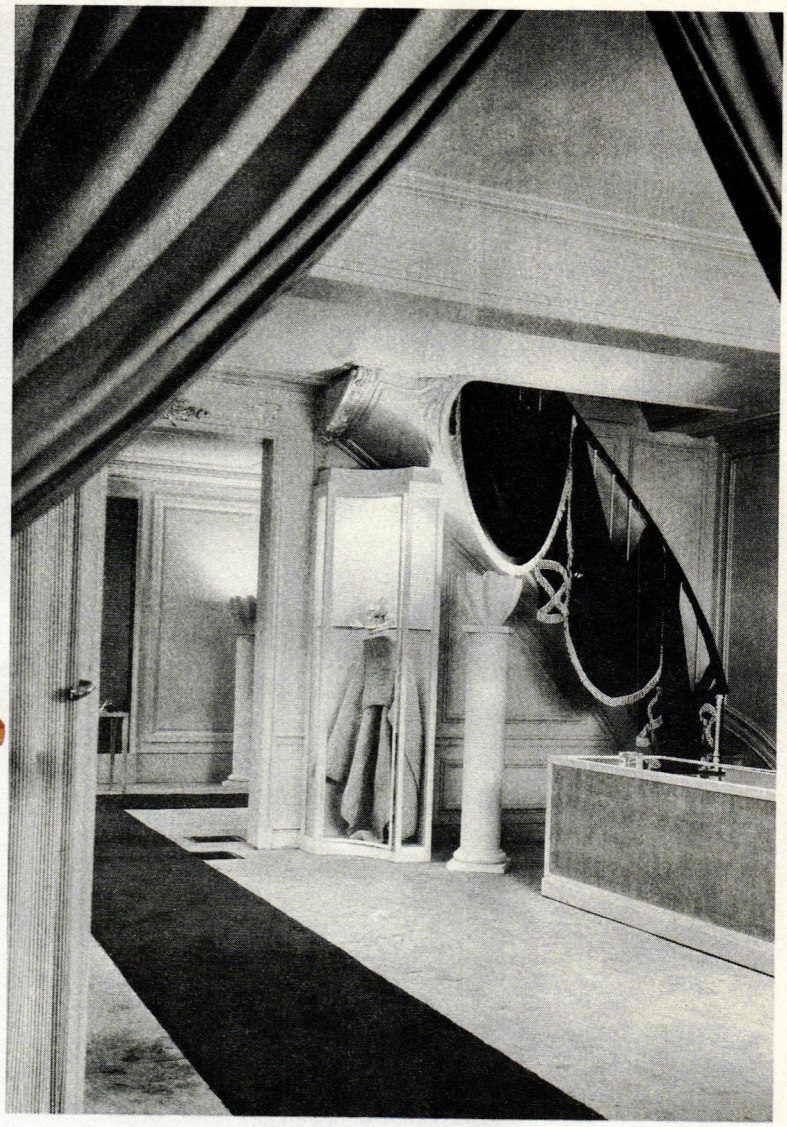
Cecil Beaton, who also fell under the spell of Madame Errazuriz, wrote many years later in *The Glass of Fashion* about the way in which this remarkable character arranged her houses and organized her life. By the time Frank met her she was already old, having come to Europe from South America in the 1880s. Intermittently rich, she always spent freely, and yet she lived without ostentation, blending the instincts of peasant and patrician with consummate ease. Her rooms were sparsely furnished; she abhorred sofas and suites of furniture. A few interesting chairs, garden flowers, and a desk equipped with a fine inkwell sufficed. Plain inexpensive fabrics hung without elaboration at the windows, and the unadorned floors always had a just-scrubbed look. Everything, Beaton remembered, seemed fresh and smelled sweet. Frank was captivated by the simplicity and perfection of it all. He had found his vocation.

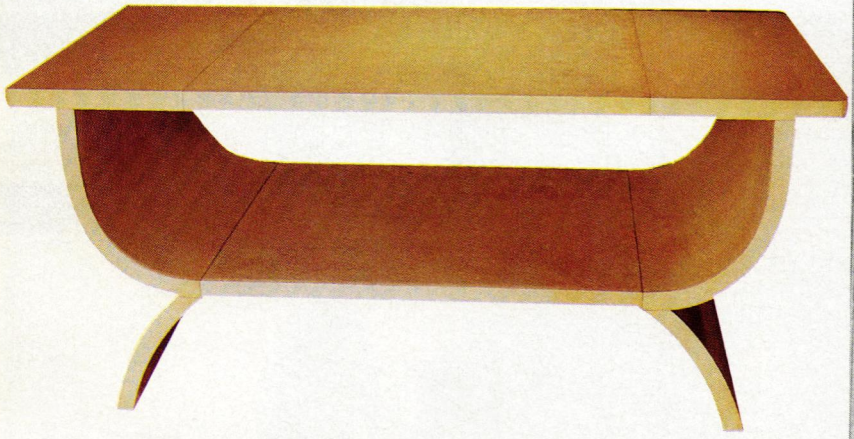
He was eager to put into practice what he had learned from his mentor, mixing the best of the old and the best of the new—sleek modern lighting fixtures, for example, with the unpretentious but supremely elegant provincial fruitwood furniture of the era of Louis XVI. The search for furnishings for his own apartment in the rue de Verneuil brought Frank to the decorator Adolphe Chanaux. It was a propitious meeting. Trained in the mainstream of smart Parisian decoration, Chanaux had worked with several of the most celebrated designers of the twenties, including Groult and Ruhlmann, heroes of the great 1925 Exposition des Arts Décoratifs. Soon Frank and Chanaux were talking not just of decorating the rue de Verneuil apartment but of opening a shop in which to sell individual pieces they would design and make. It was to be a showcase too for the work of Frank's artistic friends.

In 1932, after a year of collaboration, the doors of the shop opened at 140 rue du Faubourg-Saint-Honoré near the salon of Frank's new friend Coco Chanel. From the outset the aesthetic effect was crisp, modern, and chic—an image curiously at odds with the relaxed clublike atmosphere that led many of the firm's associates to spend much of their time lounging on the long low cream-colored sofas. Photographs of the time show Frank and Chanaux happily chatting in the shop, sur-

LEFT: FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD); RIGHT: COLLECTION VIOLLET







the smart decorator of the moment, to create new and sensational effects

rounded by the "regulars"—the painter Christian Bérard, architect Emilio Terry, sculptor Alberto Giacometti, and his brother, Diego, the designer, all of whom made significant contributions to the evolving Jean-Michel Frank style.

At first there was a spare rectilinear feel to the projects they undertook, which owed much to Frank's early admiration for Le Corbusier's buildings and, more especially, to the highly abstract work of the architect Robert Mallet-Stevens. The latter had designed a Modernist country house in concrete at Hyères for Vicomte Charles de Noailles and his wife, Marie-Laure, and it is probably through Mallet-Stevens that Frank secured commissions to decorate rooms there and in the Noailles' eighteenth-century Paris town house, the Hôtel Bischoffsheim, on the place des États-Unis.

Even as early as 1929, when news of the just-completed salon in the Paris house began to circulate, it was widely realized that Frank had created one of the most important modern interiors. The room, as it first appeared, was the perfect expression of Frank's early taste. Everything spoke of a completely understated luxury—austere in its monumental geometry and, at the same time, as *(Text continued on page 208)*

In Elsa Schiaparelli's couture salon, *above,* and in her apartment, *top left,* Frank contrasted bold modern lighting fixtures with elaborate 19th-century moldings and baroque swags and tassels of his own. *Above left:* A double table surfaced in parchment, c. 1928, is gracefully devoid of historical references. *Below:* Shagreen enriches the plain geometry of a writing table and chair. *Opposite right:* Schiaparelli in 1936 at a Frank desk. *Opposite left:* Frank's vases and lamps were inspired by Egyptian and Classical antiquities as well as the latest Cubist sculpture.

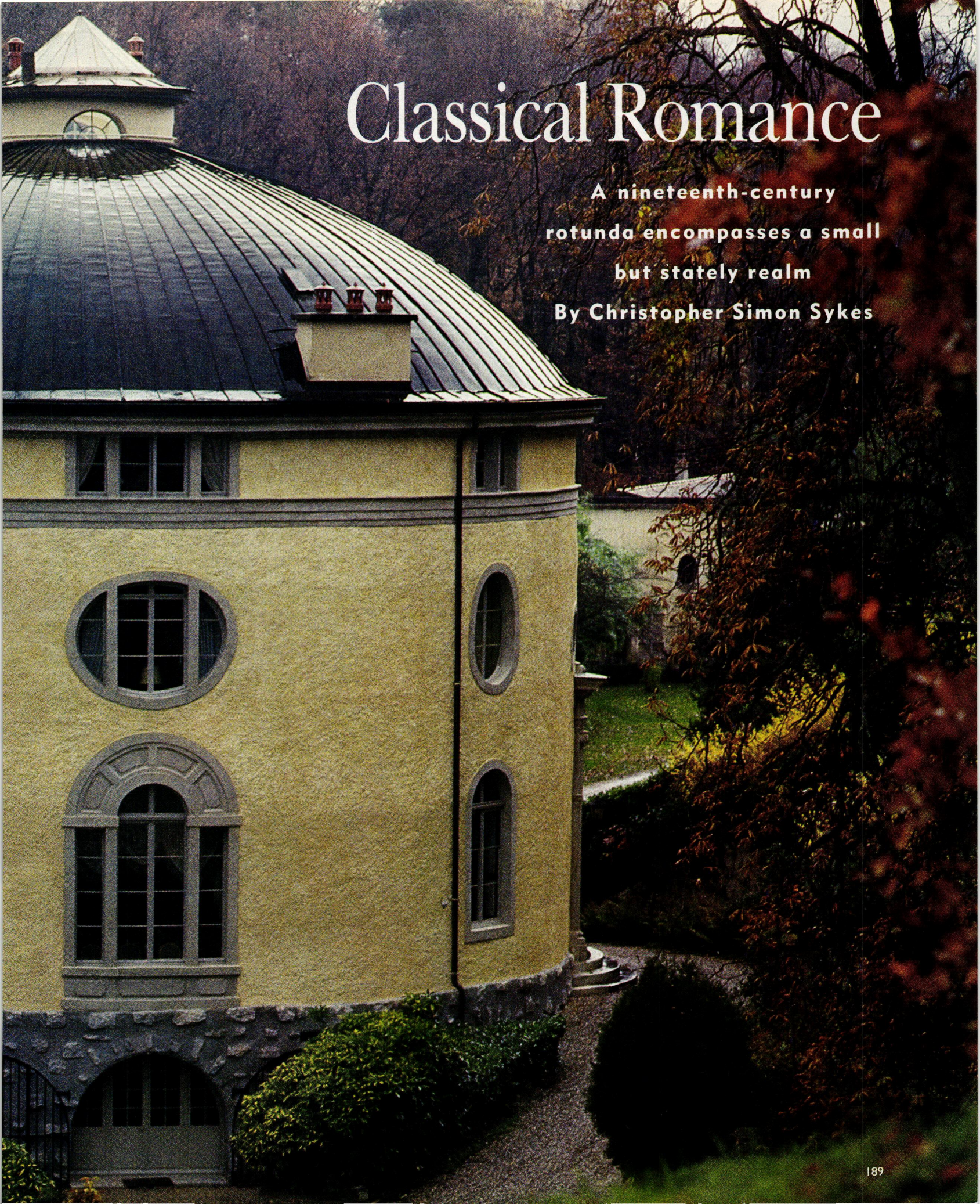
COUNTERCLOCKWISE FROM BOTTOM RIGHT: JOHN DELORENZO; FROM *JEAN-MICHEL FRANK* (EDITIONS DU REGARD) (2); LUCIANO DANIELI

Villa La Gordanne is a copy of Belle Isle, an 18th-century house in the English Lake District, which was modeled on the Pantheon in Rome. The villa, overlooking Lake Geneva, was commissioned c. 1800 by a Monsieur Perrotet, who had seen engravings of Belle Isle in a book by its architect, John Plaw.

Classical Romance

A nineteenth-century rotunda encompasses a small but stately realm

By Christopher Simon Sykes



ON AN ISLAND IN THE MIDDLE OF LAKE WINDERMERE, one of the most picturesque parts of the English Lake District, stands an extraordinary house. It is a Palladian rotunda, begun about 1774 by the architect John Plaw, soon after his return from studies in Italy. A young heiress who later used the house as a summer villa gave it the enchanting name Belle Isle. Plaw published his designs for the house in the book *Rural Architecture,* and it thus inspired other buildings in the same style. The most famous of these is Ickworth in Suffolk, built by the eccentric Earl Bishop of Derry, but the least well known must be the charming Villa La Gordanne on the banks of Lake Geneva, recently renovated by a retired shipping magnate, Bluey Mavroleon, and his French wife, Caroline.

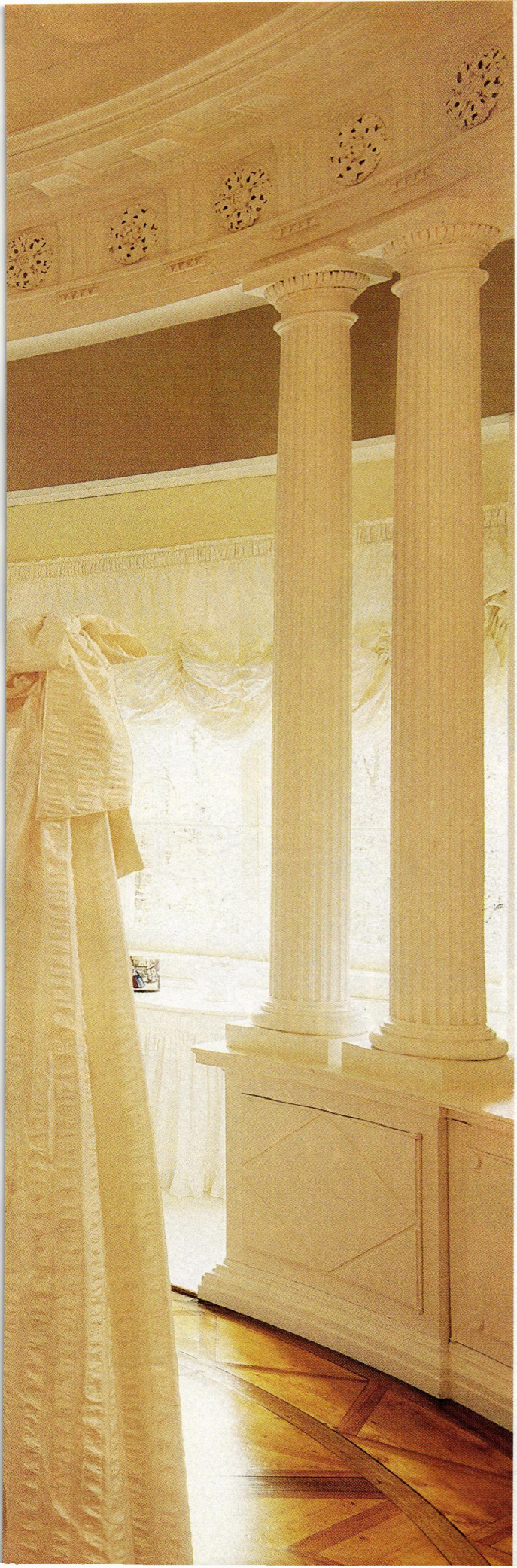
"I first saw this gem of a house," Mavroleon recalls, "when I came here from England in 1976, and I used to slow down to admire it. It had a rather desolate run-down air about it. The shutters were always closed, the park was overgrown, there was bamboo all over the place. Everything was in total dilapidation. I imagined an old lady living there with hundreds of cats." Although he had no idea at the time that the round house, as he called it, was a copy of one in Britain, he was attracted by the Swiss villa's similarity to the kind of house built by eighteenth-century Englishmen just back from the grand tour. He never forgot La Gordanne but had no thoughts of buying it until one day, some years later when he was again in Switzerland, his wife told him that she had been to see an extraordinary round house with which she had instantly fallen in love. "My God," he said, "it's the one I've been looking at for years. It's the only house here that reminds me of England. I'm absolutely mad about it."

It turned out that the Villa La Gordanne was for sale. It had been used only occasionally by the owner, a Swiss lady who would invite friends over for drinks on summer weekends. It was impossible to live in during the winter: there was no heating, no proper plumbing, no kitchen, and the electrical system was inadequate. An attempt had been made to rescue the house by renting it out to someone who had agreed to restore it in return for paying virtually no rent, but this arrangement had not worked out—which paved the way for the Mavroleons to buy La Gordanne in 1985.

"People thought we were crazy," says Mrs. Mavroleon, "but I am used to restoring. If only you had seen the chalet in France that I once redecorated. It was a cowshed, dirt everywhere, but I wasn't scared at all. I thought *this* house was in very good shape." The restoration took a year, a remarkably short time, considering that it had to be carried out within the strict guidelines set by Swiss historic preservation commis-

Family and guests gather for drinks in the oval drawing room, decorated under the guidance of Tom Parr of Colefax & Fowler. Walls with a scagliola finish applied in the 1830s rise to a Neoclassical cornice and ceiling. The chandelier, c. 1802, hangs above a Louis XVI armchair and an 18th-century Italian console table behind the blue sofa. A banquette and tufted armchairs are in Cowtan & Tout's Bowood. Lamps are 19th century Italian. Details see Resources.

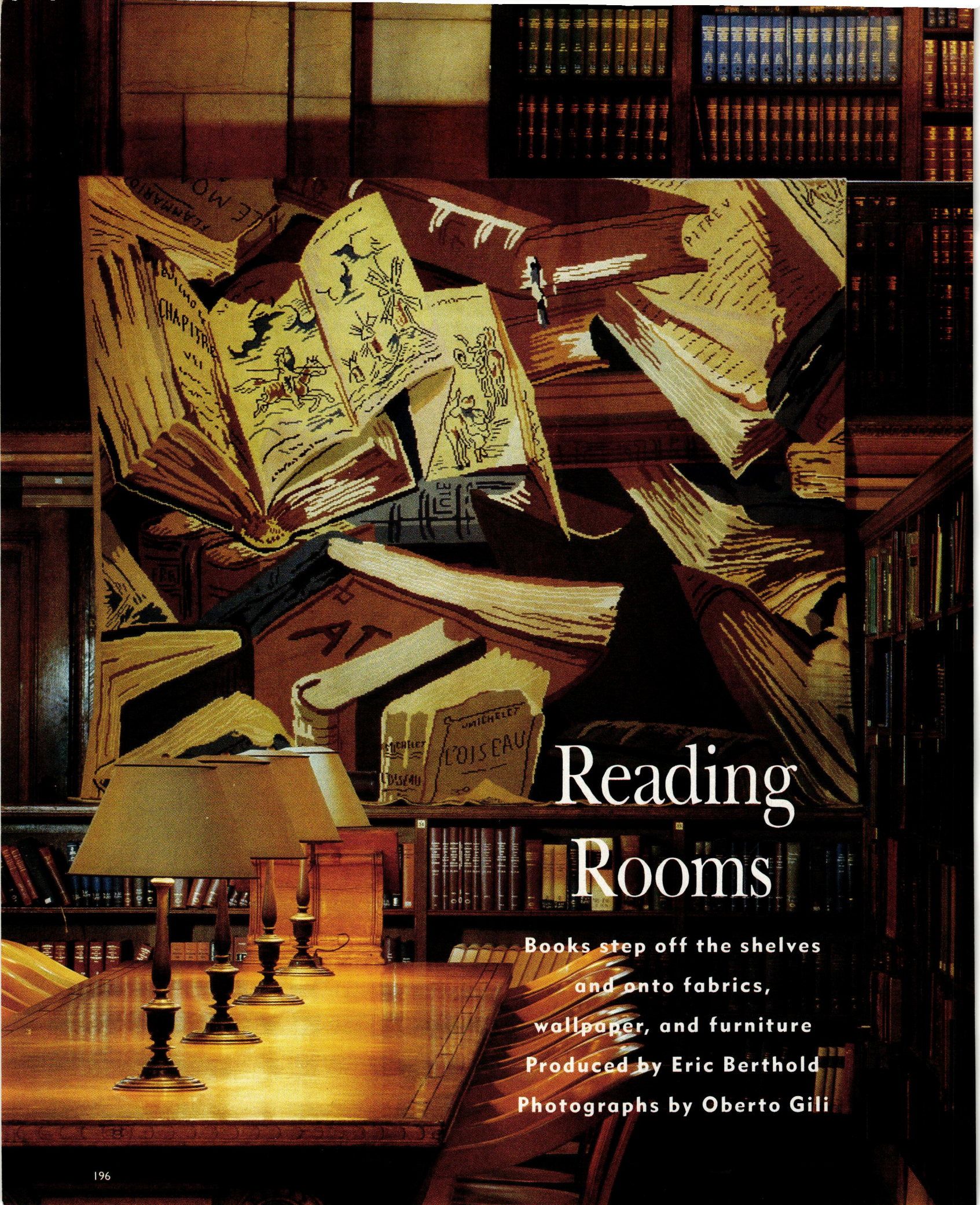
Arches in the vaulted dining room, once the owner's office, border frescoes of Italian landscapes and antique architecture painted c. 1830. Louis XVI–style chairs surround a table set for luncheon, in front of cupboards filled with a collection of Vieux Paris porcelain. *Opposite:* Outside the Ionic portico, Bluey Mavroleon sweeps leaves, a favorite pastime.



sions. This meant that the new owners were not allowed to touch any of the original fabric of the building. "For example, all the bathrooms now have a step up into them—not to make them look modern or trendy but because raised floors allowed the placement of all the pipes without damaging the structure." While the project was under way, the Mavroleons camped in a small farmhouse on the property: "We needed to make sure it was all done properly. Everything has been put back exactly as it was. The windowpanes, the doorknobs, the service bells were all done in the old way."

When the house was finally ready to be decorated, Bluey Mavroleon's only stipulation was that it have a predominantly English atmosphere. This has been achieved with the help of Tom Parr and Vivien Greenock of Colefax & Fowler, who concentrated on the major rooms of the piano nobile (the ground floor houses an office and a winter garden). The hall, whose pale apricot walls reflect the color of the stucco on the exterior, soars to a cupola skylight above a rustic oak staircase. At the south end of the hall, glass doors lead to the sunny oval drawing room, which opens *(Text continued on page 211)*

Caroline Mavroleon, *above,* on the terrace with her West Highland terrier, Gertie, and Galahad, a Siberian husky. The Classical bench is one of a set installed between the columns in the 19th century to take the place of a balustrade. *Left:* The main guest room, once the library, is upstairs in the cupola. Behind the colonnade, whose dark woodwork has been painted, is a copy of an antique Zuber scenic wallpaper. The 19th-century lit à la polonaise was found for the Mavroleons by Swiss decorator Gérard Bach.



Reading Rooms

Books step off the shelves and onto fabrics, wallpaper, and furniture

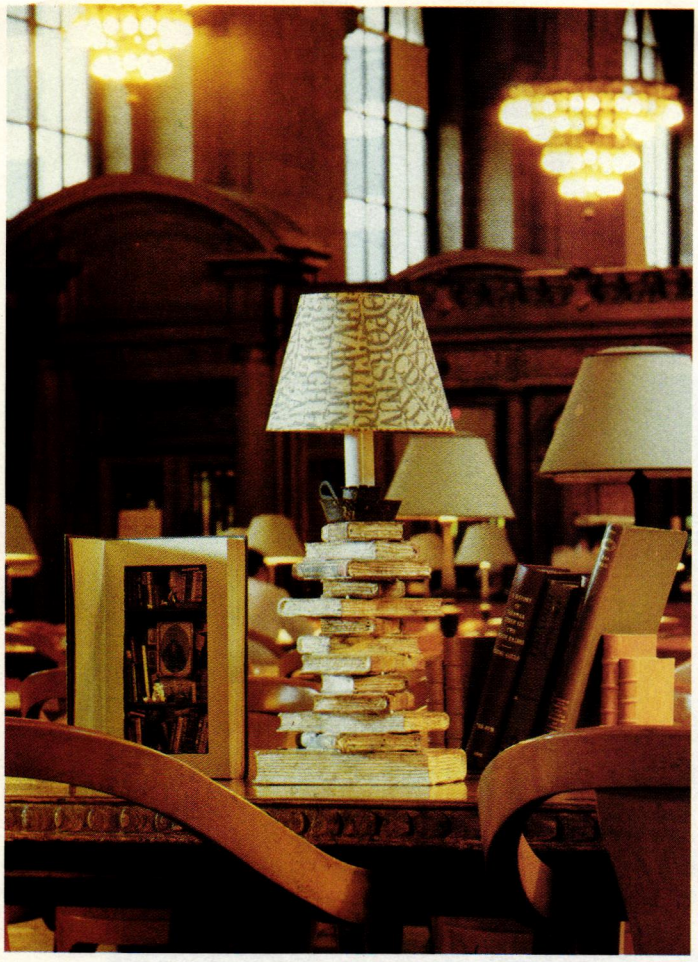
Produced by Eric Berthold

Photographs by Oberto Gili

Books do furnish a room," British novelist Anthony Powell once wrote, and scholars, bibliophiles, and lovers of beauty alike would agree. Draped from a second-story balustrade, *opposite*, the scattered tomes covering Bernard Magniant's latest wool needlepoint rug for Casa Lopez, NYC, make the volumes in the main reading room of the New York Public Library look Lilliputian. *Right: The Librarian,* painted by Giuseppe Arcimboldo c. 1566, depicts Wolfgang Lazius, an important intellectual of the Habsburg court, as a collection of books and pages. Details see Resources.

COURTESY SKOKLOSTERS SLOTT

DRAMA
DR. MARTIN LUTHER KING
BIBLIOTHEQUE



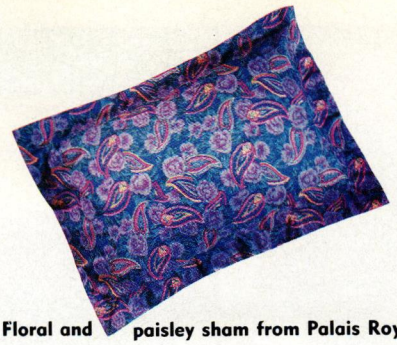
Faux books, *opposite,* complement their readable counterparts at the New York Public Library. Hanging from the molding is a trompe l'oeil bookshelf hand-painted on canvas for Chelsea House. At the lower left are two wallpapers from Westgate; the Brunschwig & Fils paper at lower right by Richard Neas features a title by the artist himself. *Above:* A book is transformed into a sculptural vignette at left when its contents are removed and replaced with miniature shelves, books, and bric-à-brac, from Christophe Gollut of London. Stacks of carved-wood books form a novel lamp from Parsons Table Co., London, while Judyth van Amringe's hand-stenciled shade provides a light read. Bookends are bound in calfskin, from Il Papiro, NYC. *Above right:* At Stubbs Books & Prints, NYC, a hand-painted tole side table from Chelsea House enhances the panoply of antique books.

Smith & Watson's mahogany dictionary stand, *left,* holds a compendium of classics along with Il Papiro's leather-bound storage boxes. An ottoman from Ronald Jonas, NYC, is swagged with trim and tassels from Brunschwig and covered in endpaper-like fabric from Robert Allen. The leather wastebasket, also from Robert Allen, makes a clever literary reference.

Pillow Talk

HG looks to the linen closet for the last word in design

BY ANNE FOXLEY

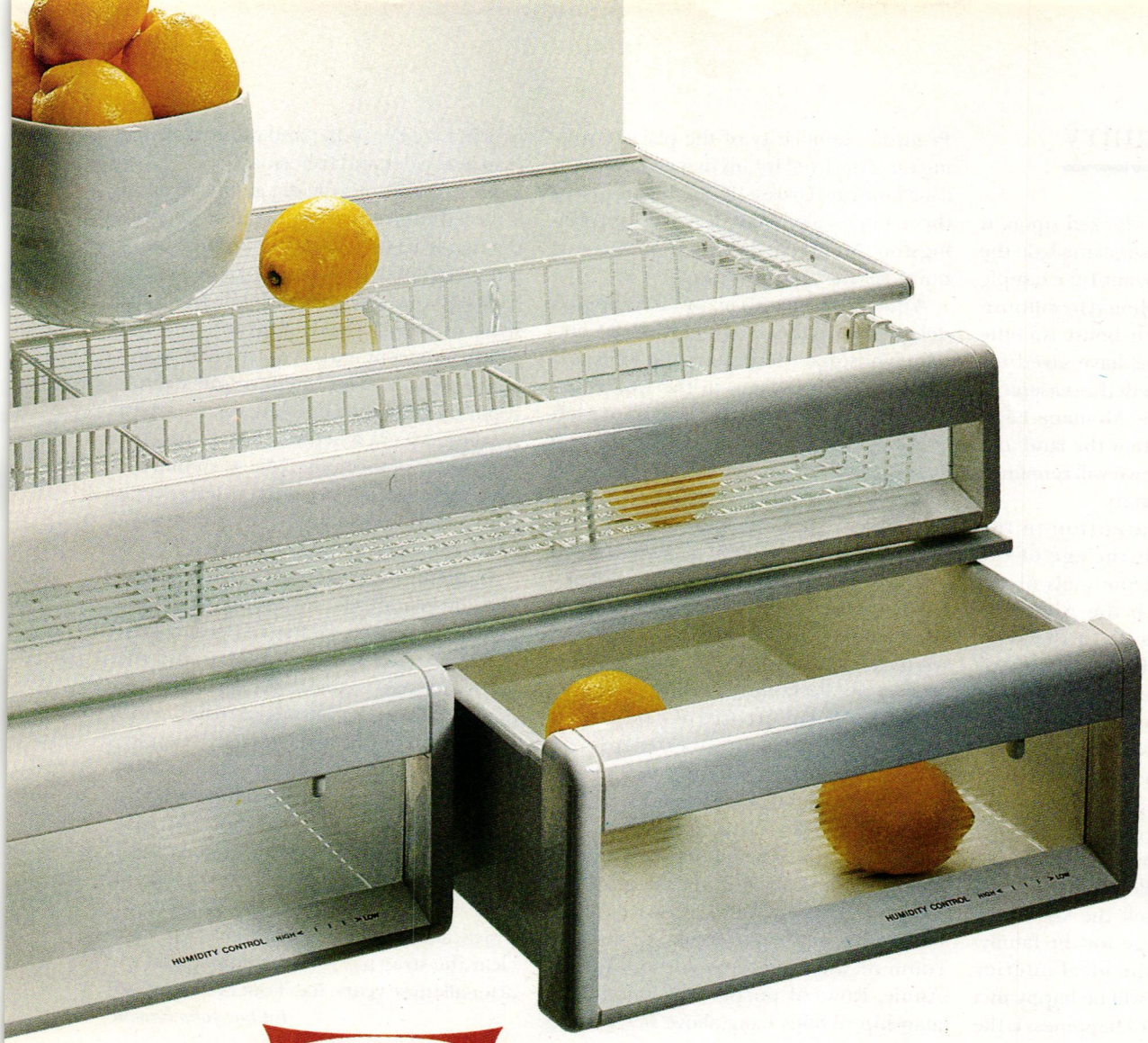


Floral and paisley sham from Palais Royal

A Louis Philippe–style painted armoire from Grange, right, is stocked with the latest pillows, shams, neck rolls, and sheets. Shown are examples from D. Porthault, the Claude Monet Museum–Giverny Collection for Martex, Mario Buatta for Revman, Robert A. M. Stern for Martex, Eileen West for Stevens, Sheridan, Wamsutta, Houlès (tassel), Descamps, Ralph Lauren Home Collection, Pierre Deux, Gear Country Classics for Springmaid, Adrienne Vittadini, and Kenzo for Palais Royal. Above left: Blue velvet pillow, from Ralph Lauren. Left: An Aubusson comforter also from Ralph Lauren. Details see Resources.

The newest spring bed linens offer colorful comforts for every sleeping pattern. Stripes, plaids, and solids are fitting for the serious minded, while exotic aquatics carry dreamers on a tour of the Great Barrier Reef. Gardeners can tuck themselves into a bed of roses. And for those seeking deep frills, there are layers and layers of diaphanous silks that rest comfortably in any boudoir.

MONICA STEVENSON



SUB-ZERO

THE ART OF REFRIGERATION

Forty years of refining and redefining, pride of craftsmanship, dedication to quality, and the latest technology have made Sub-Zero the unsurpassed leader in built-in refrigeration for homes of distinction. Winner of the "Design Excellence Award," the 500 Series offers exciting eurostyled white and glass interiors, 24″ depth, capacities to 30 cu. ft., several combination model choices with widths ranging from 30″ to 72″, exterior beauty and the reliability of a high performance system, backed by our exclusive 12-Year Protection Plan.

See the Sub-Zero difference on display at leading kitchen and appliance dealer show rooms . . . or request our colorful brochure.

SUB-ZERO FREEZER CO., INC.,
P.O. Box 4130, Madison, WI 53711, 608/271-2233

Models 550 combination over-n-under refrigerator freezer.

McGuane Country

(Continued from page 141) looked upon as mere candidates for the wrecking ball, the preservation of such a beautiful example of our frontier heritage should be enthusiastically applauded. Their house isn't the only thing the McGuanes have saved for the future. They have deeded an easement to the entire ranch to the Montana Land Reliance, guaranteeing that the land and the stretch of river they own will remain as they love them, in perpetuity.

A small bone of contention in the McGuane household is the age of the homestead. The logs in the walls of the house were cut high in the Absaroka Mountains and floated down the West Boulder on some long-forgotten runoff. Laurie thinks this happened in territorial days (1989 was the centennial year of Montana's statehood). Tom isn't so sure. When the old plaster was chipped off the interior walls, he found newspapers underneath. The headlines chronicled Theodore Roosevelt's first campaign for president.

It's the size of the building, not its age, that pleases Tom. He felt the last house they lived in was too large for the family. "If you can hit upon the ideal interior space," Tom says, "you will be happy in a house." Another source of happiness is the Proustian familiarity of the place. Growing up, Tom lived for his first eight years in a log house on Grosse Ile, Michigan, one of the settings—along with Key West and Livingston, Montana—of his superb comic novel *The Bushwhacked Piano*.

A quick tour reveals many of the house's delights, from the brooding Russell Chatham landscapes decorating the walls to a glassed-in steam room in the white-tiled master bath. Narrow stairs lead up to a loft overlooking the living room. The railing was constructed out of fire-scarred timber found on the property by Taylor Mott, a Bozeman cowboy-carpenter, who also built matching pine night tables decorated with painted magpies for the McGuanes' bedroom. The gnarled wooden balusters complement several superb examples of western rustic furniture by Don Hindman, who in the early thirties worked for the Shoshone Furniture Co. of Cody, Wyoming, and created many extraordinary pieces that were attributed to Thomas Molesworth, the shop's proprietor.

The second floor is as compact and tidy as a sailing ship. The loft leads past Laurie's office where she helps oversee the running of the ranch—Tom works in a bunkhouse out by the creek—to the bedroom of their ten-year-old daughter, Annie. Rows of purple and blue horsemanship ribbons hang above her flytying bench. Like her father and mother, Annie is an avid rider and fisherman.

We gather for a gracious supper around a three-hundred-year-old refectory table that made its way from a Philippine monastery to Mobile, Alabama, by way of Barbados. Laurie hails from Mobile (she's the sister of singer Jimmy Buffett), and her southern accent adds a musical lilt to the conversation. The kitchen and dining room are combined in a long spacious area recalling an era when the hearth was the true center of the home. Mixed among the white tiles behind the counters are several that are as bright as butterflies. These were hand-painted and fired by Annie.

Suddenly there is a face at the window. Mewing plaintively, an orange cat peers in from the darkness. Laurie recognizes it as a stray she's seen recently around the barn. Tom asks Annie to prepare a bowl of food, and soon the stranger is inside, wolfing Alpo. The cat is relentlessly friendly, purring and rubbing against our legs. Not even the curious attentions of the McGuanes' four dogs deter her. She rubs up against their noses with equal enthusiasm. "This cat is a great salesman," Tom says. "Put her on the road with a line of practical shoes and we'll all get rich." It's clear the stray has found a home. And so, after all these years, has Tom McGuane. ♠

Editor: John Ryman

Travels with Matisse

(Continued from page 164) altered. Parts of the mind that were normally active could be allowed to rest. Others, normally repressed by an effort of will, were allowed to run free. What he set down on the canvas was to be faithful to his sensations without merely describing them. One way to achieve that was to abjure the picturesque and move toward an even greater abstraction and simplification.

Given the magical quality of the light, the superabundance of color, the strange undemonstrative beauty of the inhabitants and their totally un-European way of passing the time, the picturesque had a way of creeping back in. What was he to do with human beings who could watch goldfish in a bowl from morning till night? With the gigantic Riffian, a man-mountain who looked as if he might erupt at any moment? And with Zorah, the Moroccan girl who came to him in secret to be painted?

Far from resisting what might initially have been called picturesque, he took over the goldfish bowl on his own terms, using it over and over as a kind of aquatic egg timer that ticked and tocked in its irregular way from hour to hour. He took the Riffian, brought him up to the very front of the image, and treated him somewhat as the saints are treated in the icons he had seen in Moscow not long before.

As for Zorah, he put her on her knees in one of the laconic asymmetrical spaces of which he alone had the secret. Around her knees, her costume formed the kind of bell-like shape that he might one day have used in sculpture. To her left was the signature goldfish bowl. To her right were her discarded slippers, epigrammatic in the brilliance of their color.

When my husband and I were in the Hermitage with Pierre Matisse in 1987, he told me of the difficulties his father had encountered in securing women models in Morocco. Moslem custom allowed only prostitutes and Jewish women to be seen without a veil. Even after Matisse had found Zorah in a brothel and persuaded her to pose again, there were problems. And Madame Matisse's offer to be nearby at all times caused a scandal.

These paintings are, on one level, exotic. But their exoticism is something that Matisse used primarily to get it out of the way, much as Jasper Johns got the patriotic element in his flags out of the way, while in no way diminishing it. In each case, the painter's objective was to distinguish between seeing and making. The thing seen was truly seen, but the thing made was made in terms of a new kind of pictorial order. That is why these Moroccan paintings hold our attention so strongly. They have the fascination of a whole world seen afresh and anew, but they also have the power that comes about when a great painter makes himself over in his art—and, with himself, the potential of painting. ♠

"I WANTED A BAY WINDOW
AS BEAUTIFUL AS THE BAY."

When the view outside is as pretty as a picture, you'll want to make sure it's displayed in the proper frame. Every Marvin window is painstakingly crafted by hand and made to order, regardless of size or shape, to insure not only long-lasting beauty, but long-lasting performance as well. Even in the most challenging of climates. So for a window that not only exposes the view, but adds to it, 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.

Decorating with

ANTIQUES AND FLOWERS

In two lavishly illustrated volumes, Barbara Milo Ohrbach reveals the decorating secrets that have made her elegant New York furnishing shop, Cherchez, a legendary success.

Antiques at Home shows you how to use small antiques to give a room personality and style, where to look for them, and what to look for. More than 300 full-color photographs show close-up views of beautiful rooms and collections.

The Scented Room is a one-of-a-kind compendium of ideas for scenting and decorating your home with dried flowers and herbs, including tips for growing, gathering and drying plus dozens of recipes for intoxicating pot-pourris, sachets, scent pillows and more.

These volumes may be ordered individually. Or, save 20% when you order both books. Shipping is free.

CALL TOLL-FREE 800-776-1900 for credit card orders, or send order to: The Condé Nast Collection, P.O. Box 10214, Des Moines, IA 50336

Send _____ copy(s) of *Antiques at Home* at $25.95. (700039)

Send _____ copy(s) of *The Scented Room* at $17.95. (700047)

Send _____ copy(s) of BOTH books for only $35.00 (a 20% savings). (700054)

My check or money order for $ _____ is enclosed.

Special 20% Savings on Both Books!

Name _____

Address _____

City _____ *State* _____ *Zip* _____

Residents of CA, CO, GA, IA, IL, KY, MA, MI, NY please add appropriate sales tax.
Please allow 4 to 6 weeks for delivery.

630004

"I made $15,000 in the first four months!"

"Your home-study course gave me the self-confidence and know-how to start a new career as interior decorator. I was amazed at how much I learned from Sheffield in such a short time...and I enjoyed every minute of it. Immediately after graduation, I started handling the interiors for a number of friends. Before long, I was also doing work for several local builders. Now I'm already getting referrals from previous clients. It's great!"

– Gayle J., Waxahachie, TX

Why don't *you* become an Interior Decorator?

A fascinating new home-study course can help you get started

Have you ever enjoyed re-doing even a small part of your home—perhaps creating a whole new room—and using your own ideas? Have you ever helped a friend solve a decorating problem? You may have the makings of a rewarding career.

Why not profit from an aptitude that comes naturally?

Interior decorating is a field of many attractions. A choice of good positions—full or part time. Perhaps a business of your own, where *you* set the hours. Working in a world of fashion—of beautiful fabrics, furniture and accessories. Where you meet interesting people, make many friends. Where you are well paid for your talents.

Sounds wonderful? We at Sheffield School can help make it all come true if you can spare some brief time at home for enjoyable training. No previous experience or special skills are needed to enroll.

Classroom was never like this!

Sheffield's beautifully illustrated lessons come to you by mail. They are accompanied by unique "Listen-and-Learn" cassette tapes on which you hear the voice of your instructor guiding you. It's like having a private tutor all to yourself.

That's only the beginning!

You are assigned real-life decorating projects, based on your lessons, which you work out at home and return to our school. Here a professional decorator reviews them and then—again speaking to you on tape—offers you *specific* ideas and advice. No more convenient and enjoyable method of learning has ever been devised!

Call or send for Sheffield's lavish free booklet which describes our course in full detail. There's no obligation—no salesman will visit.

"Your people were so helpful and friendly!"

Thanks to my Sheffield training I'm now employed as Associate Consultant at a local decorating shop."—*Dawn W–Lowville NY*

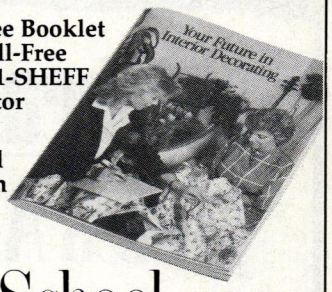
"This course has taught me so much!"

Imagine how good I feel talking with architects and understanding everything they say—often making very good suggestions of my own."
Judy A–Salisbury, NC

"I've never enjoyed working as much!"

"As soon as I finished your Course, I was hired by a popular decorating store in town—and after just two months I received a 25% wage increase!"—*Beverly K–Avon, CO*

For Free Booklet call Toll-Free 800-451-SHEFF Operator #130 or mail coupon



Sheffield School of Interior Design

Licensed by New York State Dept. of Education

Sheffield School of Interior Design
Dept. HG30, 211 East 43 Street New York, NY 10017

Please mail me without charge or obligation the full-color booklet *Your Future in Interior Decorating*, describing opportunities in decorating and how I can get started.

Name _____

Address _____

City/
State _____ Zip _____

☐ Under 18, check here for special information.

DON'T MOVE WITHOUT TELLING HG

HOUSE & GARDEN

At least 8 weeks *before* you move, please give us your *NEW ADDRESS/NAME CHANGE*:

Name _____ (please print)

Address _____ Apt _____

City/State _____ Zip _____

Print *CURRENT ADDRESS* (or affix the mailing label from your HG here)

CURRENT ADDRESS/NAME

Name _____

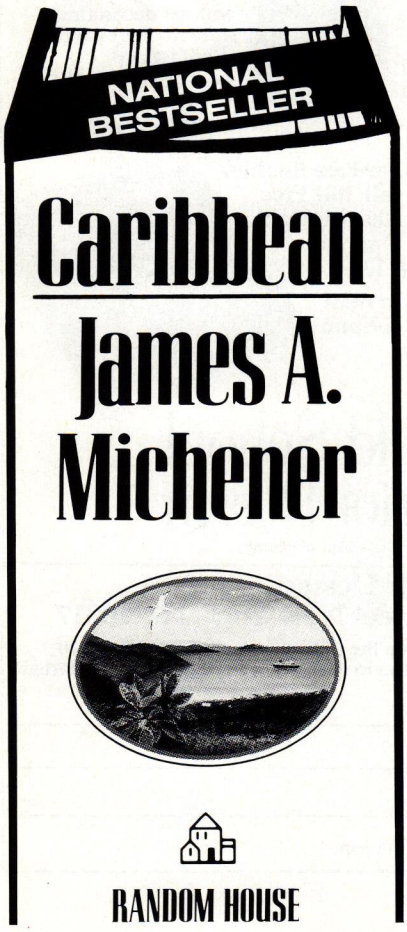
Address _____ Apt _____

City/State _____ Zip _____

☐ Remove my name from HG subscriber list available for rental.

CLIP OUT THIS FORM AND MAIL TO:

HG
P.O. Box 53916
Boulder, CO 80322-3916



Perfectly Frank

(Continued from page 187) sumptuous in its finishes as a villa of the last days of Rome. The high walls were covered in large squares of vellum, suggesting both the warmth of old bookbindings and the grandeur of rusticated stonework on a Piranesian scale. Bronze doors with ivory details proclaimed a delight in unusual materials that was echoed in sofas and chairs in bleached leather and in tables and screens covered in shagreen, vellum, and lacquer.

The Noailles were already famous as patrons of avant-garde literature, music, and art. They had bought Picassos and Braques before Cubism became fashionable (Marie-Laure was herself a painter). They helped realize projects by Jean Cocteau, and most of the Surrealists were friends and protégés. It was Charles who funded the making of Buñuel's films *Un Chien andalou* and *L'Age d'or,* masterpieces so shocking in their day that Noailles was obliged to resign from the Jockey Club. Gradually, Frank's original highly stylized conception for the Noailles' salon became the backdrop for a growing number of Surrealist and other pictures, including a magisterial portrait of Marie-Laure by Balthus, which hung from heavy gilded chains. Years later Philippe Jullian would write of how a "great Rubens shone on the wall like a Baroque gem on a Chanel suit."

In his first period as a designer and decorator Frank had subscribed to Mallet-Stevens's dictum that "you can most luxuriously install a room by unfurnishing it rather than furnishing it." Cocteau quipped that Frank's rooms looked as though they had just been burgled. Partly influenced no doubt by the Noailles' essentially baroque taste and also as a result of the interest Frank shared with Emilio Terry in the visionary (or as was thought at the time, Surrealist) projects of the eighteenth-century architects Ledoux and Boullée, Frank's own work became increasingly theatrical. Alongside the simple block forms of his earlier furnishings he began to introduce more complicated pieces. Terry, who was always drawn to history, designed for the shop a wonderful range of furniture in a Neoclassical vein and some, more bizarre, that hinted at bourgeois decoration under the Second Empire.

In the mid thirties Frank came to rely even more on the collaboration of the Giacomettis, who made fanciful lamps of white plaster or patinated bronze in the form of arms, weird vases, and elongated human figures. Bérard's colorful painterly style also played a part in liberating Frank from monochromatic schemes: the effect of their collaboration on a new salon for the house of Guérlain was pure drama, with trompe l'oeil effects freely dashed on.

When Elsa Schiaparelli, the great devotee of shocking color, graduated to a grand apartment on the boulevard Saint-Germain, she naturally called upon Frank, as the smartest decorator of the moment, to create new and sensational effects in the overblown 1890s rooms. He stripped everything and in some rooms placed nothing more than a picture and a piece of African sculpture. In her study the couturière gazed from her desk at a single Classical figure. In the main room for entertaining Frank used extraordinary materials and colors: curtains of gleaming rubberized fabric, brilliant yellow chintzes, and, on a huge sofa, orange leather. In the dining room everything was somber, with black porcelain plates—an ensemble that caused Chanel, Schiaparelli recalled with glee, to "shudder as if passing a cemetery."

Despite the intensifying exuberance of Frank's designs, his melancholy seems to have become more profound. One may perhaps catch a glimpse of this complex character in the decoration of his tiny private office at the shop. This he never changed, delighting in the nickname others gave it: the Confessional. It had vertiginously elongated paneling in a sort of parodic Louis XVI manner, with dark moldings against blond wood. A Giacometti hand holding a lamp above a simple desk and an overscaled child's school slate were the only other furnishings—an old photograph of this odd room shows a blackboard memo for a delivery to Elsie de Wolfe, Lady Mendl. In the winter of 1939–40 Frank, who was Jewish, saw other handwriting on the wall and sailed for South America and the United States. There he received a welcome befitting one of the foremost tastemakers on either side of the Atlantic. Nevertheless, despair overtook him, and in 1941 he threw himself from a tall building in New York. He was just 46.

In the postwar years Frank's reputation suffered the eclipse experienced by most of the decorators of his generation. If he was remembered at all, it was as a period piece rather than as a designer whose work had any contemporary relevance. Today, however, his stature has been greatly re-

valued, and his aesthetic is a touchstone in the debate over the death of Modernism and its replacement by Postmodernism, Neo-Modernism, and what we might call the New Ornamentalism. Remarkably, Frank has a following in each of these camps. French designers as diverse as Jacques Grange, Andrée Putman, Bonetti and Garouste, and Jean-Michel Wilmotte acknowledge his influence. His admirers in the United States include Gary Hager of Parish-Hadley, Jed Johnson, and Stephen Sills, who avidly collects original pieces by Frank and his associates.

Jean-Michel Frank was without doubt a genius, a man of rare taste and sensibilities, respectful of the past yet able at the same time to be utterly modern. His subtlety in the choice of unexpected materials and his fastidious detailing show that even the simplest forms and surfaces can be made rich and exquisite—and his gentle sense of whimsy coupled with an insistence on coherent design could just point the way to the splendors of a new Baroque Modernism for the nineties. ♠

Light Geometry

(Continued from page 173) an ample supply of carp and algae.

The subtler, more intriguing turns occur inside. At first glance the interior looks like more of the same old modern stuff: white walls, oak floors, an arc of thick glass block. But gradually Jimenez's art shines through. While the old house ignored the bayou, the new one invites it inside. The front door leads directly to a sequence of crisp light-filled spaces terminating in a triangular bay window that sails out into the bayou like the prow of a ship. The centerpiece is the living room, which is delicately subdivided by shifts in ceiling heights and by four simple round columns that outline a seating area at one end. The room has windows on three sides that create a constantly changing light show from morning until night. The same effect occurs in the dining room where a tall narrow window rises up and scoops out a section of the vaulted ceiling.

"Light is the most essential architectural tool to me," Jimenez says, "the one that offers the most potential for exploring architectural space. This house is an exploration of how to bring light in. I thought of it as a camera with different aperture settings."

These interiors express Jimenez's personality as much as his clients' tastes. They are calm, centered spaces without self-conscious architectural gestures. Planes don't collide angrily; columns don't deliver lectures on Neoclassical values. Things are mostly what they appear to be. "Carlos has an ego," say the clients, "but he doesn't let it show very often."

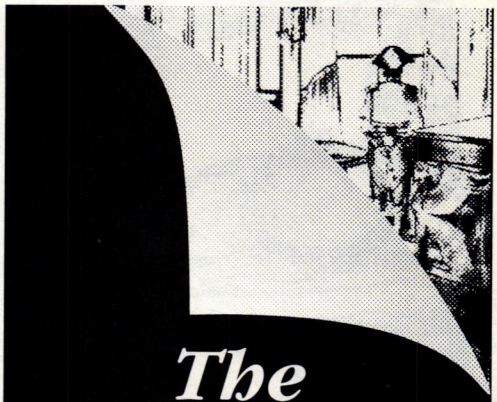
Jimenez is currently building two large houses and remodeling a small condominium. Occasionally he steps away from the drawing board to lecture at architecture schools. Mostly he sticks close to home, practicing his craft. "It doesn't make much difference if you are designing a study or a house or an office building so long as you remain true to your ideal of architecture," he says. "It's not the number of projects that counts but their integrity." ♠

Editor: Elizabeth Sverbeyeff Byron

Enchanted Cottage

(Continued from page 156) Brennan spread no fewer than seven coats of paint on the floors. And Philip McMaster presided over all this activity with admirable calm, notwithstanding his responsibility for applying the Irish toile to the walls of the main bedroom, whose odd angles and curves represent picturesque Regency architecture at its most fanciful.

The redecoration of the cottage drew to a close late one summer evening with signs of autumn all around. In the woods of Cahir the bracken was rusting, the hedgerows by the riverbank were bright with the burgundy-colored hips of the wild rose, and blackberries and fuchsia had succeeded the blossoms of the elder and honeysuckle. A pair of swans and their cygnets glided by on the Suir with indolent grace, and far off, the sun cast long shadows over the heather-covered Galtee Mountains. Marquees were already in place on the lawn for tomorrow's opening-day ceremonies, but for a moment all was quiet beyond the veranda's tree trunk columns, and the cottage once again worked its familiar spell. ♠ *Editor: Jacqueline Gonnet*



The inside story

DEPARTMENT OF INTERIOR DESIGN

DIPLOMA COURSES

Interior Design 1 Year
Interior Design 2 Years
Environmental Design 2 Years
Environmental Design 3 Years

CERTIFICATE COURSES

Design and Decoration
10 Weeks Autumn/Spring/Summer

SHORT COURSES

Interior Design Drawing
6 Weeks August-September
Elementary Drawing 2 weeks September
Interior Visual: Intermediate
2 Weeks March-April
Interior Visual: Advanced
3 Weeks August-September
Interior Decoration Study Weeks
5 Days June-November
Decorative Paint Finishes 5 Days September
Television Design 5 Days February
The World of Colour 5 Days February
Business Management for Interior Designers
5 Days April
Trompe L'Oeil 4 Days May
Picture Mount Design & Decoration
2 Days April

A prospectus is available on request :
The Secretary The Inchbald School of Design
Department of Interior Design (HG)
7 Eaton Gate London SW1W 9BA England
Telephone: 01-730 5508/6969

THE INCHBALD SCHOOL OF DESIGN isd

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 Color Coordinates **800-772-1814 DEPT HG**
Kohler Company **800-4-KOHLER**
PPG Industries, Inc. **800-2-GET-PPG**

FURNITURE

Century Furniture Company **800-852-5552**
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**
Roche-Bobois **800-225-2050**
Thomasville Furniture **800-225-0265**
Wesley Allen Brass Beds **800-541-3027**

HOME FASHIONS

Armstrong World Industries, Inc. **800-233-3823**
Colonial Williamsburg **800-446-9240**
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

ILLUSTRATION: MICHAEL THIBODEAU

Private Stock

(Continued from page 160) Renaissance to American country to English butcher's benches," but Walker feels that they "all kind of live together nicely." After a day of tweed, tartan, and "nervous brown antique furniture, it's nice to come home to this palette."

A peek into Walker's cupboards just off his kitchen reveals a further break with Lauren tradition: he uses the cupboards as a storage space for underwear. Although a working kitchen has been installed, Walker never cooks. In his last place he kept sweaters in the oven.

As if the decoration of his own apartment wasn't time-consuming enough, Walker was also knee-deep in another job: renovating the Rhinelander mansion on Madison Avenue. What is now home to the glittering flagship of the Lauren empire was a mess when Walker first saw it: "Drywall. Acoustical ceilings. Linoleum. It was a dilapidated old lady."

What Lauren wanted it to be was "an English gentleman's club that sells women's clothes," so he lined up the elite team of Walker, Buffy Birrittella, Jerry Robertson, and architect Naomi Leff. "We were sent into the world, basically, to buy," Walker says. Three trips of three weeks each to England, Paris, and Belgium peeled off a good hunk of the millions it cost to open the store in the spring of 1986.

"Everything you see in that store I bought," says Walker, "every painting, every rug, every chair." It was a crowning achievement for someone whose training had been a typical meander along the specialty store path. After studying advertising and set design, Walker took a job at Dayton's in Minneapolis where Lauren showed up for that fateful fashion show.

Dayton's was followed by stints at a few other stores, including five years as creative director at Wilkes Bashford in San Francisco. Ready for a change in 1983, he headed for Seventh Avenue and joined Lauren. Last August Walker became a vice president at the company, and to celebrate, he acquired a vintage car. Like many items in the Lauren line, Walker's 1957 Mercedes 220S Cabriolet is stylish, functional, and, above all, durable. Restored and running "more smoothly than when it was new," Walker's car is the envy of every pedestrian from Manhattan to Southampton, where he weekends in the summer. Says Walker, "I work and I go to the sun. That's it. That's all I do." ♠

Editor: Ruth Ansel

Timeless Charm

(Continued from page 135) minimalism was letting up, and the couple went decorously wild. "He wanted everything taped and trimmed and bordered," says McNamara. "I had to sort of hold him back."

Together they created a living house, one that has evolved over time. In 1984 McNamara added a subtly designed two-story wing for a new master bedroom and a family room. The exterior was brushed with a special white paint that immediately peeled to blend beautifully with the antique brick of the rest of the house. McNamara stepped back a bit for the interior of the bedroom. "I wanted the room to be feminine—full of pinks and blues," says the wife. "One day I found this Cowtan & Tout fabric, and we designed the room around it." There are botanical prints, family photographs, pale blue Staffordshire, delicately painted antique clock-faces, and a set of library steps that the couple uses to store their cherished design magazines. "It's for the most recent ones," she laughs. "We've got boxes and boxes."

While McNamara combed Manhattan's finest antiques and fabric houses the couple picked up this and that in England, in Connecticut, and on Long Island. "I don't think she made any mistakes on her own," says McNamara. "She's an incredible shopper." "He gave himself tremendously," she says. "I learned so much from him. And it was fun. It was never work."

Over the course of fifteen years, McNamara was insinuated into the family unit. He watched the kids grow up and develop their own tastes: "Like all young girls, their daughter asked for lavender, which still makes me laugh because what she really meant was purple, and I had to spoon it out gently." He attended their parties and even helped with a few—birthday parties for the children, a surprise party for the husband. Afterwards, they would all go dancing in the city.

Lately, the decorator's datebook is filled with new projects, and the couple is moving on. They're still adding to and subtracting from the house even though the kids have left for school. "I often wonder how a project will end," says McNamara. "The nicest ones never seem to." So he still calls, though less frequently. "I'll remember to ring up and say, 'It's been months, let's have dinner.' " ♠

Editor: Carolyn Englefield

Lost and Found

(Text continued from page 148) a print of the same image with the caption "Tout passe avec le temps, sauf l'amitié." Relieved that the sentiment was one I subscribed to, I framed the toile de Jouy and began collecting early 19th century polychrome prints.

Going to flea markets is the only sport that interests me, a form of urban hunt that combines the illusion of freedom with the need for stealth. Flea markets also provide fresh air and a decent amount of exercise and demand a mental attitude that can otherwise be attained only in the higher stages of Zen: calm attention, a drifting, tolerant curiosity, and an openness to whatever crosses the mind's eye and the hand's touch. When an object beckons, a real contact is made: the rush comes on, palpitations begin, the momentum created by desire engenders a sequence of absolutely focused actions—I see it, I want it, it's mine. In that sequence, nothing else is allowed to happen; a hailstorm, sirens, stampedes, dogfights—none of it touches me, none of it exists. Once the object is in my hand, in old newspapers and thin plastic bags (or blue diapers at the New York flea markets), the calm returns and I can move on. There is no room for uncertainty; the mood is indifference or desire. The other states—ambivalence, hesitation, doubt, my usual confusions—are for every other day and hour. The hunt cleanses the soul.

I never know what I'm hunting, and that is the charm of the adventure. Although a flea market is a place of transactions, of commerce, it yields more ideas than trophies. Cold mornings, before the papers have been read, the coffee unfinished on the side of the sink—in old clothes and flat shoes, with a large empty bag, keys, and money, too sleepy to think, I go out to let the leftovers of other people's lives think for me. One foggy morning at the Marché Paul-Bert, I came across a linen-covered anatomical model of a woman's torso, open at the stomach to reveal a linen-covered fetus. It held my attention for half an hour, as if I had just discovered where babies came from. Eventually I realized that this was not a pleasant object with which to decorate a living room and moved on.

Some of my best friends are inanimate objects. The lesson of flea markets is that specific desire will be disappointed and alert curiosity rewarded. In this disparity between expectation and reality, flea markets resemble film festivals and dinner parties, with the saving grace that you are spared all small talk. The exchange is confined to "How much?" "Looks broken to me," and "Can you do any better?"—which is really all that needs to be said at a film festival or a dinner party.

In 1971, when the European avant-garde held the second and last of its Wet Dream film festivals in Amsterdam, I crept away from the relentless reels of sex and went to refresh my soul. Not to the Rijksmuseum to look at Rembrandts, but to the Waterlooplein, a tarmac meadow full of junk. "How could you do that?" asked one of the revolutionaries. "That's not what we're here for." I still have the velvets I found that day, and blissfully I have forgotten the films. ♠

Editor: Beatrice Monti della Corte

Classical Romance

(Continued from page 195) onto a portico with a magnificent view across Lake Geneva. The Mavroleons call the oval rotunda the day room and, since it adjoins the dining room, use it mainly for drinks before lunch and dinner. Most of their time is spent in the high-ceilinged library, which is dominated by a pair of early nineteenth century English bookcases acquired from the late Geoffrey Bennison. "It is a very comfortable, very English room," says Mrs. Mavroleon, "a room in which to put your feet up with a good book, have a drink, or play cards. It faces west, so the windows catch the evening sun."

Although the Mavroleons also spend time in France and Greece, their heart is in La Gordanne. The romantic history of the place and its beauty make it easy to understand why. But this is also an easy house in which to feel at home, with its perfectly proportioned yet not too grand living rooms and a limited number of guest rooms. "You have to feel an enormous attraction for an old house," Mrs. Mavroleon explains. "Otherwise you are not prepared to go through everything it requires. We used to live in a lovely house near here which was decorated by Nina Campbell. It could not have been prettier. We had no need to move. But Bluey and I wanted to do something together. We wanted to do a house ourselves, and this is the result." ♠

A growing school of thought

DEPARTMENT OF GARDEN DESIGN

DIPLOMA COURSES

Garden Design
1 Year

CERTIFICATE COURSES

Garden & Landscape Design Principles
10 Weeks October- December
Intermediate Design Studies
10 Weeks January-March

SHORT COURSES

Garden Design Drawing
3 Weeks April/September
Business Management for Garden Designers
2 Weeks July
Development of a Landscape Style: The Jekyll/Lutyens Partnership
5 Days June
Practical Gardening Skills I : Autumn Planting
5 Days September
Practical Gardening Skills II : Spring Planting
5 Days April

The Inchbald School runs courses in all aspects of the history and practice of Interior and Garden Design, lasting from two days to three years.
A prospectus is available on request:
The Secretary, The Inchbald School of Design, Department of Garden Design (HG), 32 Eccleston Square, London SW1V 1PB England.
Telephone: 01-630 9011/2/3
Facsimile 01-97659

THE INCHBALD SCHOOL OF DESIGN isd

Resources

FORECASTS
Page 114 Dressmaker sofa in gaufré velvet, $5,000, from Drexel Heritage Furnishings, for stores call (800) 447-4700. Judith Leiber capeskin handbag (#9032), at Marshall Field's, Chicago; Bergdorf Goodman, NYC; I. Magnin; Jacobson's; Saks Fifth Avenue. Manolo Blahnik Notte mules, $550, at Posh, Chicago; I. Magnin; to order at Bergdorf Goodman, NYC. Curly Twine vermeil necklace, by Mish Jewelry, $880, at Barneys New York, NYC, Chestnut Hill, Costa Mesa; Greenhouse Spa, Grand Prairie; Toby Lerner, Philadelphia; Palm-Aire Spa, Pompano Beach; to order at Fred Segal Hoops, Santa Monica. Candeur candelabra, by Attribut à la Frivolité of London, $895, at Bergdorf Goodman, NYC; to the trade at Ken Hanson, West Hollywood. Couvert de Feuilles, 51" wide, $294 yd, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Baroque Limoges porcelain plate, Fr1,200 dinner, from Rochas, Paris (1) 47-23-54-56.

TIMELESS CHARM
Pages 130–35 Window treatments, designed by Kevin McNamara, from Decorator's Workshop, NYC (212) 879-6585. **130–31** French 10-Mesh needlepoint rug, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C.; Shears & Window, Denver, Laguna Niguel; Dean-Warren, Phoenix; Designers Showroom, Seattle. Cabbage Rose chintz on curtains, sofas, armchair, 56" wide, $69 yd, Leopard Silk on armchairs, 55" wide, $135 yd, Napoleon II armchairs (to order), $3,900 ea, to the trade at Rose Cumming, for showrooms call (212) 758-0844. Sofas, armchair, to the trade to order at Henry B. Urban, NYC (212) 679-3511; also to the trade to order at Christopher Norman, NYC; Ainsworth-Noah, Atlanta; Rozmallin, Chicago. **132–33** Regency reproduction chairs, to the trade at Christopher Norman (see above). Custom-made silk for curtains, to the trade to order at Christopher Norman (see above).Portuguese needlepoint rug, to the trade at Stark (see above). Vermeil candlesticks, to order at Tiffany & Co., NYC. Lido lounge chairs by pool, from Brown Jordan, for dealers call (501) 523-4546. **134–35** Balmoral Stripe wallpaper, Winfield chintz, Cole Stripe cotton inside canopy and on bedskirt, to the trade at Cowtan & Tout, NYC; Travis-Irvin, Atlanta; Shecter-Martin, Boston; Rozmallin, Chicago, Troy; Rozmallin at Baker, Knapp & Tubbs, Cleveland, Minneapolis; John Edward Hughes, Dallas, Denver, Houston; Bill Nessen, Dania; Kneedler-Fauchère, Los Angeles, San Francisco; Croce, Philadelphia; Wayne Martin, Portland, Seattle. Colonial Batiste cotton (#98230) on canopy skirt, to the trade at Scalamandré, for showrooms call (212) 980-3888. Rice Bed (#1915-6), from Historic Charleston Reproductions, $7,751 king, from Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654. Custom-size Nantucket Design carpet, to the trade at Stark (see above). Love seat, club chairs, to the trade to order at Henry B. Urban, NYC (212) 679-3511; also to the trade to order at Christopher Norman (see above). Deauville Plaid cotton on valances, to the trade at Brunschwig & Fils, NYC, Atlanta, Beechwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Troy, Washington, D.C. Antique botanical prints and watercolors, similar items at Stephanie Hoppen, NYC (212) 753-0175. Hydrangea cotton, 54" wide, $62 yd, from Ralph Lauren Home Collection at Polo/Ralph Lauren, NYC, Beverly Hills, Chicago, Dallas, Denver, Minneapolis, Palm Beach, Princeton, San Francisco; Polo/Ralph Lauren Home Collection, Palo Alto.

McGUANE COUNTRY
Page 141 Yippee-ei-o cotton duck, 54" wide, $48 yd, from Full Swing, Newport (401) 849-9494.

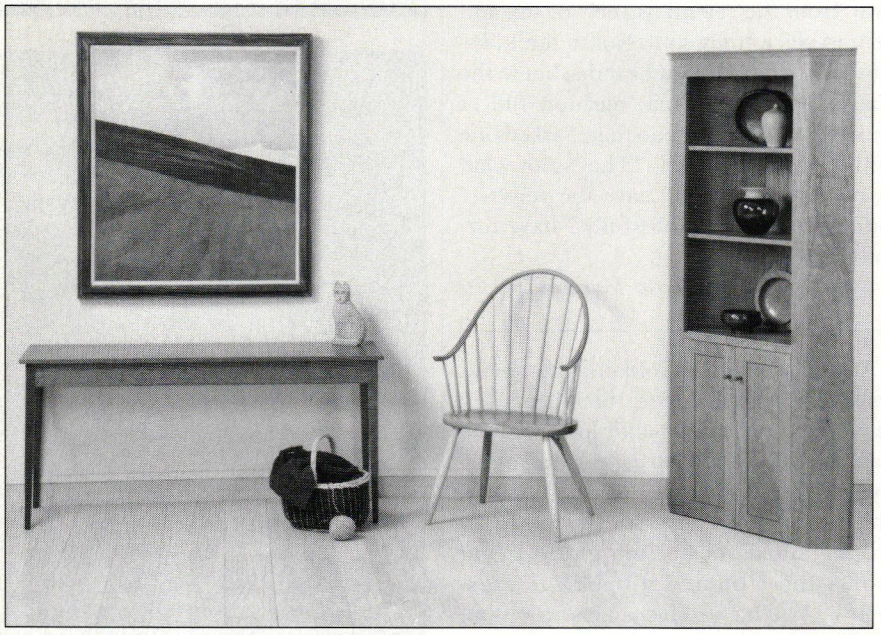
ENCHANTED COTTAGE
Page 152 Galtee Sidewall wallpaper, Lily of Galtee chintz, by Sybil Connolly, to the trade at Brunschwig (see above for pgs 134–35). **154–55** Tipperary wallpaper, by Sybil Connolly, Tipperary border, to the trade at Brunschwig (see above). **156** Dublin Toile cotton, by Sybil Connolly, to the trade at Brunschwig (see above).

PRIVATE STOCK
Pages 158–59 Canvas Oyster cotton, 54" wide, $30 yd, from Ralph Lauren Home Collection at Polo/Ralph Lauren (see above for pgs 134–35). Three seat sofa, to order from George Sherlock Antiques, London (1) 736-3955. Italian wool challis (#98094) for curtains, to the trade at Scalamandré, for showrooms call (212) 980-3888. Savoy oak/stone table, to the trade to order at Dennis & Leen, Los Angeles; Holly Hunt, Chicago; Hargett, Dallas, Houston; Shears & Window, Laguna Niguel, San Francisco. Hand-painted 1930s globe, similar items at Lost City Arts, NYC (212) 941-8025. Steamer trunk, similar items at Richard Kazarian Antiques, Newport (401) 846-3563. 19th-century French white glass vase on pedestal, similar items at Niall Smith Antiques, NYC (212) 255-0660. **160** Jacques Adnet chairs, similar items at David Gill, London (1) 589-5946. 1930s photographer's studio lamp, similar items to the trade at Ann-Morris Antiques, NYC (212) 755-3308. 18th-century Portuguese bust of a saint, similar items to the trade at John Rosselli Antiques, NYC (212) 772-2137. Mannequin, similar items at Kelter-Malcé, NYC (212) 989-6760. Neoclassical récamier, similar items at Richard Kazarian Antiques, Newport (401) 846-3563. Silk/linen robe, from Polo by Ralph Lauren, similar items at Polo/Ralph Lauren, NYC (212) 606-2100. **161** Louis XV–style Sevigny armchairs, $3,300 ea, to the trade at Luten Clarey Stern, for showrooms call (212) 838-6420. Leather on armchairs, available only on Ralph Lauren Home Collection Upholstered Furniture, not available by the yard. Apple Rush Matting, to the trade at Stark (see above for pgs 130–31). 19th-century French wooden sphere and stand, similar items to the trade at Ann-Morris Antiques, NYC (212) 755-3308.

LIGHT GEOMETRY
Pages 170–71 Villa Gallia armchairs, by Josef Hoffmann, to the trade at ICF, for showrooms call (914) 365-2500. Unika Plush mohair with piping on armchairs, to the trade at Unika Vaev, for showrooms call (914) 365-2500. Table, one-of-a-kind sculptural furniture, by Fletcher Mackey, to order from Ir-rational Art & Design, Houston (713) 522-4657. **172–73** Custom forged-steel candelabras, designed by Tim Bailey, to order from Sculpture Forge, Houston (713) 868-1810. Haus Koller armchair, by Josef Hoffmann, to the trade at ICF (see above). Unika Vaev's Unika Plush mohair with piping on armchair (see above).

INTERNATIONAL HARVESTER
Page 176 Kenneth Turner Ivy cotton, from Country Collection of Fabrics, 54" wide, $40 yd, at Pranich-Snyder, Palm Beach (407) 655-1192. Tapered and Candelabra candles in various scents, from $48 per box, at Kenneth Turner Boutiques at Macy's, NYC, Arlington; I. Magnin, San Francisco, Beverly Hills; also at Pranich-Snyder, Palm Beach. **179** Kenneth Turner Tapered candles (see above).

CLASSICAL ROMANCE
Pages 190–91 Bowood chintz, Wool Fan Edging



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

on pillows on banquette, to the trade at Cowtan & Tout (see above for pgs 134–35). Serge Antique cotton twill on sofa, 130 cm wide, £44 m, to the trade at Claremont, London (1) 437-5502. Striped silk check taffeta on pillows, to the trade to order at Bernard Thorp, London (1) 352-1776. **192–93** Toile Carreaux cotton on chairs, 130 cm wide, £42 m, to the trade at Textiles DMC, London (1) 903-3528. Peking shantung silk for curtains, to order from Eschke, Stallikonerstrasse 71, 8903 Birmensdorf, Zürich, Switzerland. **194–95** Côtes de Villefranche hand-printed wallpaper, $3,840 for 14 12'10″×18½″ panels, to the trade at Zuber & Cie, NYC, Los Angeles.

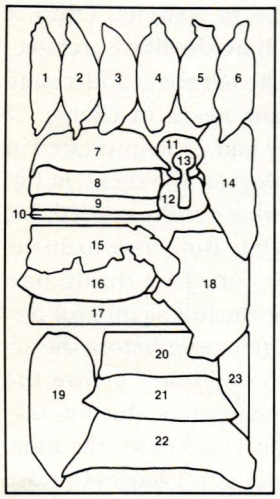
READING ROOMS

Page 196 Bernard Magniant rug, 2.5x3.5 m, $8,000, to the trade at Casa Lopez, NYC, Paris (retail). **198** Trompe l'oeil bookshelf (#5423), 29″x 58″, $912.50, from Chelsea House-Port Royal. Bibliothèque wallpaper and Étagère de Bibliothèque wallpaper in front, to the trade at Westgate, for showrooms call (800) 527-2517. Bibliothèque wallpaper, by Richard Neas, to the trade at Brunschwig (see above for pgs 134–35). **199** Book sculpture, approx £400, at Christophe Gollut of London, London (1) 370-4101. Book hand-carved wood lamp, £275, at Parsons Table Company, London (1) 352-7444. Lampshade, $100, special order from Judyth van Amringe, NYC (212) 736-5130. Bookends, $180 pr, at Il Papiro, NYC (212) 288-9330. Tole library table (#TM2), $812.50, from Chelsea House-Port Royal. Sheraton-style dictionary stand (#C-9A), $2,580, to the trade at Smith & Watson, for showrooms call (212) 355-5615. Book-shaped storage boxes, $264 ea, at Il Papiro, NYC (212) 288-9330. Ottoman (tuffet), $2,400 COM, to the trade from Ronald Jonas Interiors, NYC (212) 691-2777. Gabrielle Large Rope, Traviata Tassels, to the trade at Brunschwig (see above for pgs 134–35). Grenoble cotton, Book wastebasket, to the trade at Robert Allen, for showrooms call (212) 759-6660.

SAMPLES

Page 200 Aladin cotton sham, $65 pr king, from Palais Royal, for stores call (804) 979-3911. Davis velvet throw pillow with gold cord/tassels, $195, Aubusson Floral cotton comforter, $605 full/queen, from Ralph Lauren Home Collection at Polo/Ralph Lauren (see above for pgs 134–35). Louis Philippe–style armoire (#FR150), $3,690, at Grange Furniture, NYC (212) 737-8080; for showrooms to the trade, call (212) 685-9057. KEY TO DIAGRAM **1.** Boudoir cotton sham (#5426), $75, goose down pillow, $42, from D. Porthault, NYC, Palm Beach. **2.** Monet's Lilies cotton/poly breakfast pillow, from Claude Monet Museum–Giverny Collection for Martex, for stores call (212) 382-5185. **3.** Millefleurs cotton/poly breakfast pillow, from Claude Monet Museum–Giverny Collection for Martex, for stores call (212) 382-5185. **4.** Alexandra cotton/poly breakfast pillow, $34.99, by Mario Buatta, for Revman Industries, for stores call (800) 237-0658. **5.** Newport Gardens cotton breakfast pillow, by Robert A. M. Stern, for Martex, for stores call (212) 382-5185. **6.** Rosa cotton breakfast pillow, $30, by Eileen West for Stevens, for stores call (415) 982-2275. **7.** Madame Du Barry cotton/poly breakfast pillow from Martex, for stores call (212) 382-5185. **8.** Tropikee cotton/poly sheet, $29 full, by Jenny Kee for Sheridan, for nearest store or to order call (800) 777-9563. **9.** Tropikee cotton/poly European sham, $27 ea, by Jenny Kee for Sheridan, for nearest store or to order call (800) 777-9563. **10.** Cyan Stripe cotton/poly sheet, $17 twin, from Wamsutta/Pacific Home Products, for stores call (800) 344-2142. **11.** Lipstick cotton/poly neck roll, $18, from Wamsutta/Pacific Home Products, for stores call (800) 344-2142. **12.** Cyan cotton/poly neck roll, $18, from Wamsutta/Pacific Home Products, for stores call (800) 344-2142. **13.** Faux gold tassel (#38040), metallic cord (#38003), to the trade at Houlès, Los Angeles, NYC; Grizzel & Assocs., Atlanta; Hensel & Assocs., Chicago; Hargett, Dallas, Houston; Shears & Window, Denver, Laguna Niguel, San Francisco. **14.** Cachemire cotton pillowcase, $32 European sq, from Descamps, NYC, Boston, Costa Mesa, Dallas, Los Angeles, Miami, Philadelphia, Washington, D.C. **15.** Aurora Swiss organdy cotton throw pillow, $195, from Ralph Lauren Home Collection at Polo/Ralph Lauren (see above for pgs 134–35). **16.** Laura cotton madras pillowcase lined in Martha, $100 standard, from Ralph Lauren Home Collection at Polo/Ralph Lauren (see above for pgs 134–35). **17.** Marseilles cotton bedspread, $325 queen, from Pierre Deux, for nearest store call (800) 992-2998, outside NY state call (800)-8-PIERRE. **18.** Slate Ticking Stripe cotton/poly pillowcase, $13.99 pr standard, by Gear Country Classics for Springmaid, for stores call (800) 537-0115. **19.** Portico Stripe cotton/poly pillowcase, $22 pr standard, by Adrienne Vittadini, for stores call (800) 841-3336. **20.** Gardenia Evenings cotton breakfast pillow, $30, by Eileen West for Stevens, for stores call (415) 982-2275. **21.** Brittania cotton/poly pillowcase, $22 pr standard, by Adrienne Vittadini, for stores call (800) 841-3336. **22.** Kenzo Tartan cotton pillowcase, $60 pr standard, from Palais Royal, for stores call (804) 979-3911. **23.** Gardenia Evenings cotton neck roll, $30, by Eileen West for Stevens, for stores call (415) 982-2275.

ALL PRICES APPROXIMATE

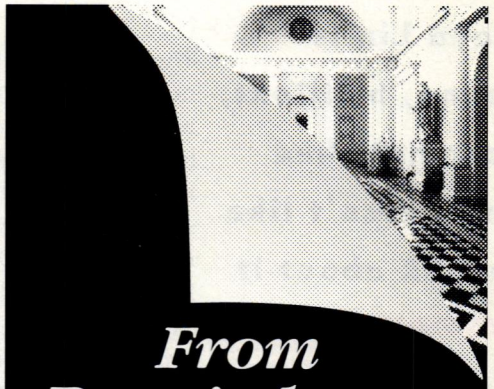


HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1990 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN U.S.A.

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.

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.

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder CO 80322.



From Praxiteles to the present

DEPARTMENT OF ART & DESIGN HISTORY

DIPLOMA COURSE

Art and Design History
1 Year

CERTIFICATE COURSES

Antiquity, The Renaissance & Baroque Europe
10 Weeks October-December
18th Century Europe & America
10 Weeks January-March
The Evolution of Modernism
10 Weeks April-July

SHORT COURSES

Development of a Landscape Style: The Jekyll/Lutyens Partnership
5 Days June

European and North American Interiors c1700-1989
2 Weeks September

Introduction to Period Property Restoration
The Georgian Townhouse
5 Days November

The Inchbald School runs courses in all aspects of the history and practice of Interior and Garden Design, lasting from two days to three years
A prospectus is available on request:
The Secretary, The Inchbald School of Design
Department of Art and Design History (HG)
32 Eccleston Square, London SW1V 1PB England
Telephone: 01-630 9011/2/3
Facsimile: 01-976 5979

THE INCHBALD SCHOOL OF DESIGN isd

PHOTOGRAPH COURTESY OF DERRY MOORE

Gandee AT LARGE

Maya Lin is young, brilliant, accomplished and doesn't like to talk about it

She catapulted to national prominence in 1981 when, as an undergraduate architecture student at Yale, she beat out 1,420 other entrants in the much-publicized competition to design the Vietnam Veterans Memorial in Washington, D.C. Nine years later, her controversial black granite V indelibly etched not only into the ground at Constitution Gardens but into our collective consciousness as well, thirty-year-old Maya Lin lives and works in relative anonymity in a roomy but rugged loft 72 steep steps above one of the seedier streets in lower Manhattan. She shares the space with her boyfriend, Peter, and their two cats, Ranch and Trout, and although the professional and domestic accommodations might be safely described as minimal, she wouldn't have it any other way. She is perfectly content. No one bothers her on the Bowery.

"I go through stages where I do a project and I'm in the public eye, and then I duck out and concentrate on my work," offered the delicate, if only in appearance, daughter of two Chinese academics by way of explaining a series of appointments we had made and she had canceled. I had finally caught Lin just as she was attempting to step out of the spotlight after the November 5 dedication of her latest work, a civil rights memorial in Montgomery, Alabama, commissioned by the Southern Poverty Law Center.

"I've been incredibly fortunate to have been given the opportunity to work on not just one but both memorials," said Lin. "They are special. They mark the beginning and closing of a decade." Since Lin was in diapers at the beginning of the sixties and in elementary school at the closing, I asked if she felt comfortable creating monuments to honor two of that decade's most important issues. "I feel very much a product of that time. My generation watched it happen. It's true we were more a product of the sixties than a participant, but I think if you're a participant then it's not influencing you as much as you are trying to influence it." In other words, yes, she did feel comfortable.

In response to the oft-repeated criticism that her work is cold, Lin admitted that she favors simple and abstract forms. "I'm not into excess," she noted. "I limit my language. But that doesn't mean I strip it bare. If you do something simple, is it necessarily austere? Can't something simple be very rich, very warm?" To those who sense a certain aloofness about the Vietnam and civil rights monuments, Lin will only offer: "I try not to editorialize on history but to document it. In that respect I'm not political. I would never tell someone how or what to think. That's not what these pieces are about. They present facts." In Washington, of course, those facts are the names of the dead and missing in action, and in Montgomery those facts are events such as the Supreme Court's 1954 *Brown* v. *Board of Education of Topeka, Kansas,* decision and the 1966 murder of Samuel Younge Jr. for attempting to use a whites-only rest room.

Considering the significance of the work she completed in her twenties, I was curious to know how Lin planned to spend her thirties. "The Vietnam and civil rights pieces are special," she said, "but they are off on their own. I've never felt like trying to figure out what I'm going to do to top them." So Lin is pursuing her interests in art and architecture. Thanks to an NEA grant, she continues to work on her small-scale lead and beeswax sculptures. And she is currently at work on her first public art piece, commissioned by the Manhattan Transit Authority's Arts for Transit office, which will visually animate a 320-foot-long corridor in New York's Pennsylvania Station with a series of suspended and fragmented arcs. And in North Carolina she is collaborating with landscape architect Henry Arnold on an environmental piece that will serve as a new entranceway to the Charlotte coliseum. "They expected a pedestal sculpture," noted Lin, who is giving them a whimsical topiary installation.

Her professors back at Yale will be happy to hear that Lin is also at work on her first architectural project, renovating an 1830s Victorian house in Norwich, Connecticut. Meanwhile,

"I try not to editorialize on history but to document it"

she is on schedule with the drawings she is preparing for a new guesthouse addition to her childhood home in Athens, Ohio. I asked Lin how she liked architecture, how she felt about addressing the domestic needs of clients. "I love it," she said. "I'm interested in the psychology of the client, in figuring out what's really needed. It's very satisfying. But I have to do the sculpture, too. Just doing one wouldn't be the full picture for me. It will be a few years before the architecture comes out, before the sculpture comes out. But I'm taking my time, and I enjoy the time. I'm very young." **Charles Gandee**

Maya Lin in her lower Manhattan loft

ELIZABETH NAPLES