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Starting from "a clean If you have nothing

You hear a lot of boasting these days about automotive engineers starting from scratch, with a clean sheet of paper. And, if it takes them three years to turn out a new car, that's what you get. The product of three years of thinking. The new Porsche 968 is a result of quite the opposite philosophy. A new car which, by no accident, appears

strikingly familiar. The product of over 40 years of fine tuning.

In 1948, Professor F. Porsche brought to life his dream car. Heralded then as, "The newest creation of one of history's most brilliant designers of sports and racing cars...a challenge to all designers," it began a legendary evolution.

Every day since, this band of idealistic engineers has practiced what they call "polishing the diamond." The 968 is the most current iteration of this timeless process.

Reaping the technological and performance harvest of 22 new patents, the 968 melds the Porsche essence with every last ounce of today's engineering potential. Imbued with unmistakable lines, it brings the classic family features forward with futuristic aerodynamics.

By introducing the racebred concept of "internal aerodynamics" to a production car, meticulous sculpting of chassis details now speeds air through the body and suspension, reducing drag and lift while cooling racing caliber components such as the massive, internally vented disc brakes with ABS.

From that first, handbuilt car, the visceral Porsche character, power and agility have historically set benchmarks for other cars of the era.

Porsche 968:

The 968 employs the patented new Porsche VarioCam[®] to again set such standards. Continuously varying valve timing to burn fuel more precisely and thoroughly, torque is boosted to the highest of any

3 litre atmospheric engine in the world, with instantaneous throttle response.

son of EPA Federal Test Procedure results for 968 coupe and 94452 coupe. brache Cars North America, inc. Porsche recommends seat belt usage and observance of all traffic laws at all tim

sheet of paper" is fine. worth keeping.

A stunning new catalytic converter with thin, rare metal inner walls increases airflow for still more power. Yet, resourcefully, the VarioCam and converter efficiency also lower emissions a dramatic 22%*

Handling is heightened and refined as well. The famed transaxle platform with near perfect 50-50 weight balance is further buttressed for the added performance, yet detail changes have actually increased comfort.

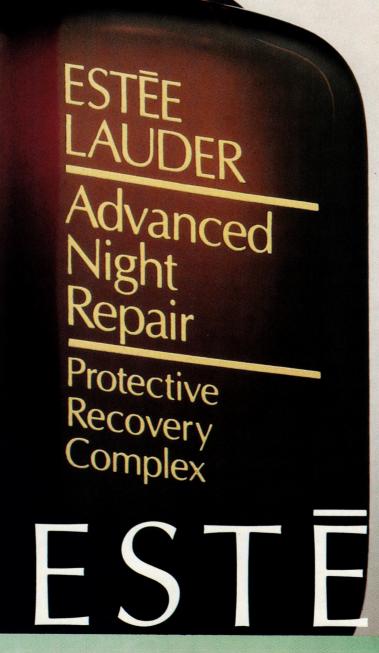
If you were to drive an original Porsche 356, then climb behind the wheel of the new 968, the feelings and stimulations would be much the same. Merely enhanced, with ever more potential and a feeling of confidence to use it. The bloodlines would be clearly intact.

It's the type of marque personality that has become regrettably rare today. Left behind in an age when cars reflected their creators. An age being kept alive at Porsche, and in the 968.

Call 1-800-252-4444 for more information or to arrange a personal viewing at your authorized Porsche dealer. A new Porsche doesn't come along every day. But then, when you start without compromise, you don't have to keep starting over.



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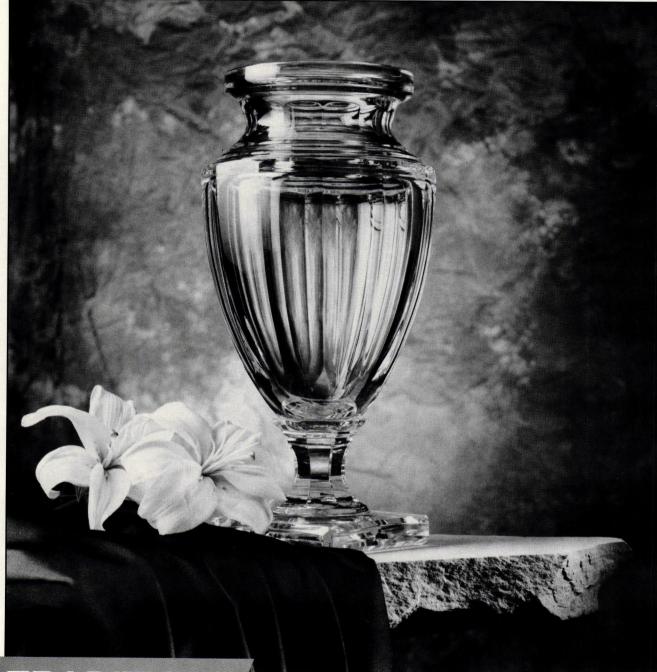


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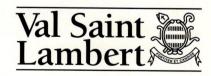


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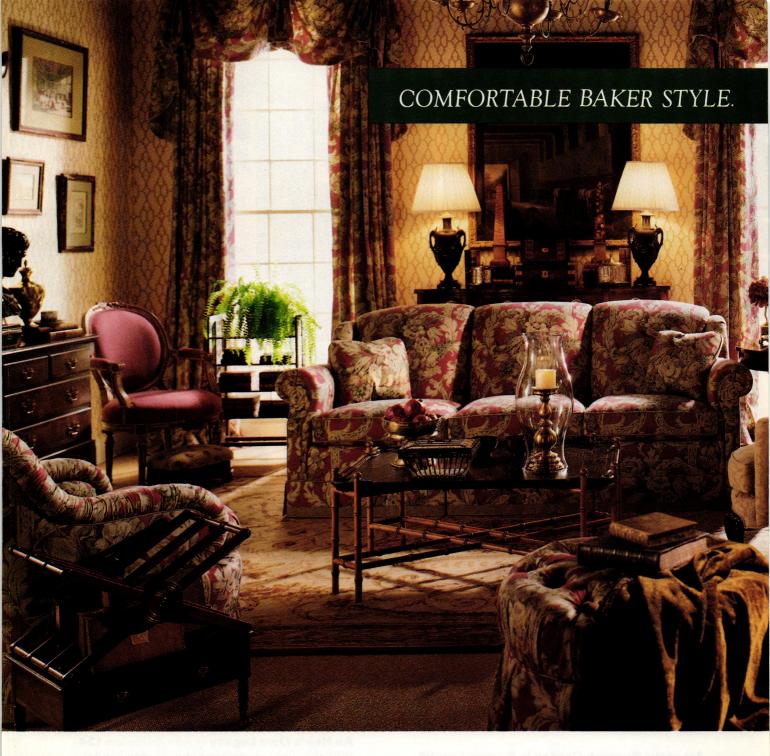
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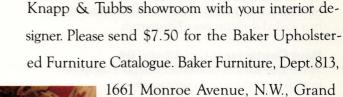
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The Frasers' herb garden, <u>above</u>, at Shepherd House. Page 86. <u>Above</u> <u>right:</u> Mathieu and Ray's design for a Moscow bedroom. Page 108. <u>Right:</u> Art dealer Laura Carpenter, in a Yohji Yamamoto jacket, at her Santa Fe gallery. Page 130.





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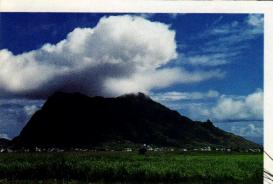
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Emily Jean, <u>left</u>, slicing peaches for her peach and raspberry crisp. Page 50. Treasures from Istanbul's Topkapi Palace Museum, <u>below</u>, are on view in Memphis. Page 68.





The volcanic hills of Mauritius, <u>above</u>. Page 72. <u>Right</u>: Display of pampas grass designed by Paul Bott of Twigs, NYC. Page 155.





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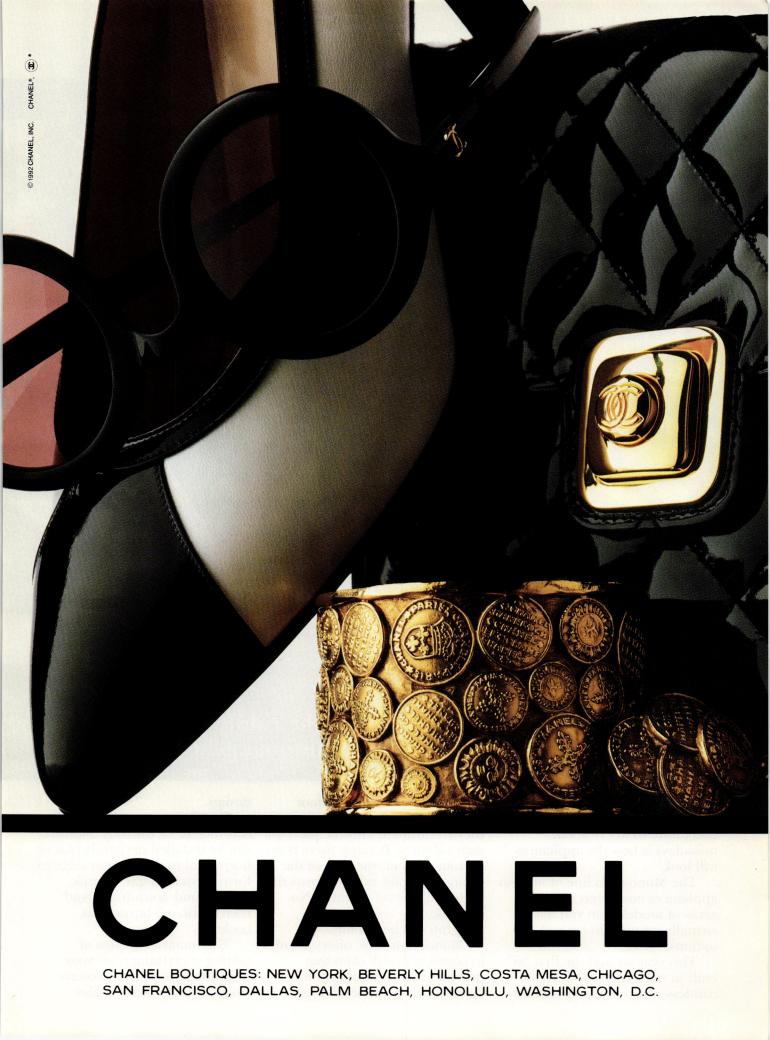
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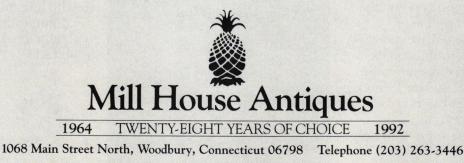
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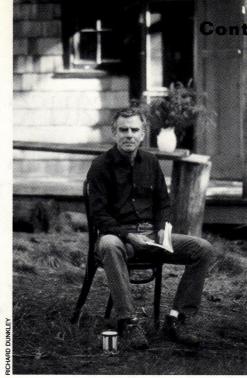
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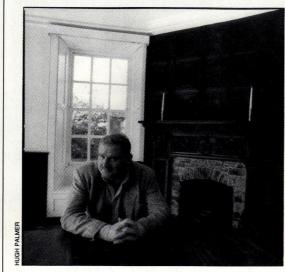


Contributors Notes

Jack Macrae is an editor and publisher at Henry Holt with his own imprint, John Macrae Books, specializing in literary fiction, biography, and natural history. For HG he writes about his kerosenelit cabin on a trout stream in Rhode Island. "I go there to fish and walk in the woods," he says, "but mostly I go to get in touch with my own being." As a concession to his wife, art dealer Paula Cooper, Macrae also spends time on nearby Block Island in a house with electricity and heat.

Deidi von Schaewen accompanied decorators Paul Mathieu and Michael Ray to Moscow, where she captured their ten-day transformation of a rented apartment "showing what can be done with a high degree of invention." Von Schaewen spends most of her time on the road, working for magazines and gathering images for a book on sidewalks, a follow-up to her volume on scaffolds around the world.





Peter Ackroyd, winner of the Whitbread and other British literary awards, is known for what he calls "historically based fiction," such as Hawksmoor and Chatterton. Ackroyd says he had hoped that regular sojourns at his eighteenthcentury house in North Devon would distract him from London's "seductive ghosts." Instead he discovered different spirits, which he portrays in this month's "Writer in Residence." The American edition of Ackroyd's novel English Music is due in the fall from Knopf.

Sterling.

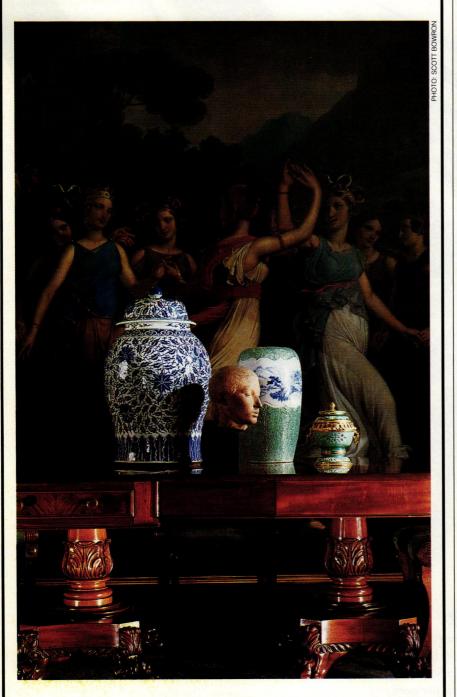
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VIIDI MADDED

Rachel Volpone, assistant to HG's editor in chief, says, "By the time an issue appears, the articles have passed my desk so many times I've memorized them." Surrounded by mountains of copy, photos, and fabric swatches, Volpone orchestrates the daily operations of the magazine. She also gathers ideas for her after-hours occupation—hand-painting ancient textile motifs on screens and chairs.



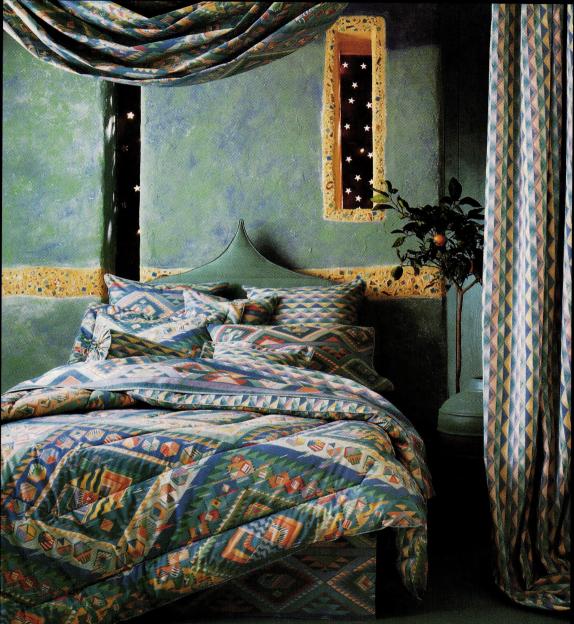
Macduff Everton became a photographer when, as a teenage backpacker on an around-the-world trip, he found a tourist's abandoned camera in Denmark. "By the time I reached Japan, I was selling pictures taken with that Kodak Pony; I've been traveling and photographing ever since." In this issue Everton focuses on contemporary art dealer Laura Carpenter's sophisticated version of Santa Fe style. Everton's book *The Modern Maya* was published last year.



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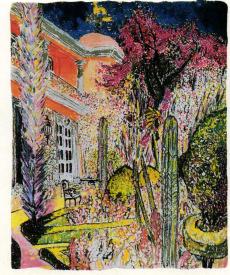
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HG REPORTS ON THE

Christian Brechneff

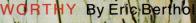
(right) celebrates the gardens he visits, from New England to Sri Lanka, in watercolors filled with energy. "Time spent studying my own Connecticut garden has taught me to see nature in a more detailed way, to be aware of light, fresh scents, and butterflies," says the Swiss artist, who now lives in New York. A triptych done in Mexico (below) incorporates the vivid colors of tropical flora. Brechneff's work is on view May 7-23 at Montgomery Gallery, 250 Sutter St., San Francisco, (415) 788-8300. He also paints gardens on commission, through Stubbs Books & Prints, 153 East 70th St., NYC, (212) 772-3120, or Montgomery Gallery.



TOP: TODD EBERLE



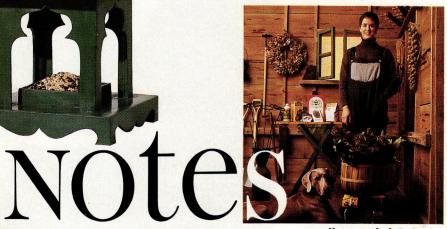




Chinese Takeout A pagoda-style bird feeder (right) from Treillage, 418 East 75th St., NYC (212) 535-2288.



Showing Up • Simon Dorrell's painting (above) at his Wave Hill exhibition, May 29-Sept. 27, NYC (212) 549-3200, and in the book Over the Hills (Green Shade, \$40; call 207-363-6787) • Museum of Early Southern Decorative Arts symposium in Winston-Salem, N.C., Apr. 30-May 3, cosponsored by the Decorative Arts Trust, (215) 627-2859.



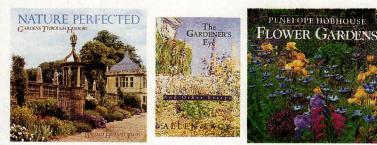
Well Grounded Catherine Dyer (above) encourages chemical-free gardening at her shop, designed by partner Kate Kerr. Seeds Organic Garden, 126 South La Brea Ave., L.A. (213) 965-8119.





Windsor Wrought A rusted metal garden chair (above) by Munder-Skiles, NYC (212) 724-9438 by appt.

Cone Head Glazed terra-cotta finial (left), at Lexington Gardens, 1008 Lexington Ave., NYC (212) 861-4390.



Cultivating Tastes Turn over the soil in the garden, then turn to new books for the horticulturally inclined. • Nature Perfected: Gardens Through History by William Howard Adams (Abbeville, \$49.95). • The Gardener's Eye by Allen Lacy (Atlantic Monthly Press, \$21.95). • Flower Gardens by Penelope Hobhouse (Little, Brown, \$45). • The Complete Geranium by Susan Conder (Clarkson Potter, \$18).



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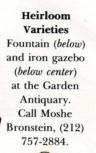
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Botanic Verses A painted dining room table (above) by New York artist Lisa Krivacka, inspired by a 17th-century herbal. Call (212) 366-9163.



Cotton Crop Embroidered terry cloth towels (above), from D. Porthault & Co. For stores (212) 688-1660.









Garden Angels Wall plaque with cherubs (above), \$175, from Paradis Garden Arts, Washington Depot, Conn. (203) 868-9401.

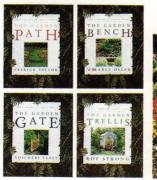




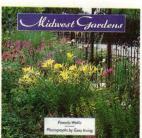
Rye Bred New York and San Francisco decorators transform a Romanesque revival manor (above) in Rye, New York, into a showhouse benefiting the National Council on Alcoholism, May 14-June 7. For information (914) 967-6964.





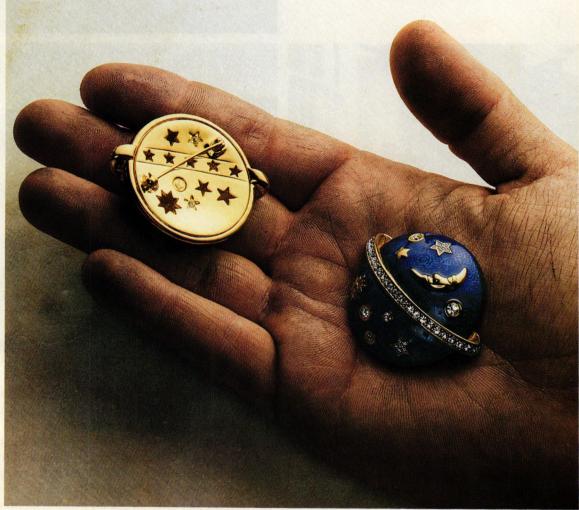






More Cultivating Tastes New arrivals for the planting season. • The Private Gardens of Charleston by Louisa Pringle Cameron (Wyrick, \$39.95). • Panoramas of English Gardens by David Wheeler, photographs by Nick Meers (Little, Brown, \$29.95). • The Garden Path; The Garden Bench; The Garden Gate; The Garden Trellis (Simon & Schuster, \$9.95 each). • The Gardener's Palette by John Dale and Kevin Gunnell (Harmony Books, \$25). • Midwest Gardens by Pamela Wolfe, photographs by Gary Irving (Chicago Review Press, \$39.95).

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Autobiography of a House

The vanished residents of a country place tell their own stories By PETER ACKROYD



thought when I left London that I was escaping from history at last. Wherever I turned in the city, to the north or to the south, by the Thames or by the Guildhall, I could sense the ghosts of Dickens and of Chatterton, of Hawksmoor and of Wilde, beckoning me towards the shadowy pleasures of the past. So to arrive in North Devon, to settle in the countryside, seemed to be a kind of liberation.

I no longer looked out over the prospect of rooftops and church spires; from my study window on the second floor of Hannaford House, on the edge of a hamlet, I gazed across at the green expanse of a wide lawn gently descending towards a lake, beyond which rose the steep slope of a hill marked by trees, bushes, and the muddy paths of cattle. All around me were swallows, jays, wood pigeons, blackbirds, blue tits, and woodpeckers; sparrow hawks were often visible floating on the broad currents of the air, while owls hooted from the ancient trees in the cool of the evening. Sometimes a pair of herons would stand very still by the side of the lake, intently searching for the trout which on occasion would leap out of the wa-





ter and twist in the air as if thrown by some invisible childish hand. At night, clouds of lesser horseshoe bats would swerve through the darkness.

This was a landscape beyond the depredations of human affairs, where the curve of the land and the continuity of its natural life evoked a sense of the past very different from the one I had become accustomed to. In my novels I had often struck up a conversation with the dead as intimately as if they had been in the next room, but here at Hannaford House there was no sense of death—only of permanence.

The early Georgian "country house," with its Palladian window and pilasters, its pine and oak paneling and embossed ceiling, its old doors and its old staircase, began to disclose tokens of another, more private history. Within one exterior wall was embedded a small tile with the inscription "HL 1725." Over a stone gateway to the walled garden was the legend "WH 1842." I found a pet cemetery hidden in some ground beyond a sundial; there was

Peter Ackroyd at Hannaford House, <u>above left.</u> <u>Top right:</u> Most of the Georgian structure dates to the 1720s. <u>Above:</u> The view from the study.

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This is not a ghost story: ghosts cannot be summoned by knowledge

a blackened headstone with the carved words ALAS POOR FLORA. On the far side of the stables was an old wooden outbuilding; it harbored the colony of bats, hanging like old gloves, but more surprisingly it contained an ancient cider press. Everything had been preserved—even the battered wooden shovels which were propped up against the barrels and the antique press.

All around me were the signs of forgotten human activity, and I, who had spent so much of my time in London investigating the lives of those who had come before me, knew nothing of the people in whose house I now resided. I did know I had some connection with them, yet at that moment they were less than ghosts—they were strangers.

It is impossible to live in a house with strangers, and so with the help of a research agency I discovered more about those who had come here before me. Hannaford itself is a tiny place—a row of cottages, a farmhouse, my own house, as well as two more recently constructed dwellings—but I discovered that the hamlet had survived since the thirteenth century. I discovered also that Hannaford House is older than I had imagined. Part of it seems to have been constructed in the seventeenth century, although the main house was built in the 1720s and refurbished in the 1750s.

Members of the same family had lived here for a hundred years before they intermarried with others who, in the course of generations, managed to remain until the middle of the present century. I knew their names now, these Lewises and Holes; I knew that they had been farmers and clergymen; I knew how they had decorated their rooms and how they had dug the lake in the valley. I knew that they had generally had one cook and one housemaid; I knew that they had placed delft tiles in their kitchen and then later used them around the fireplaces. I knew that there had been children here, some of whom had stayed in the house until middle age; no doubt it was one of them who composed the epitaph ALAS POOR FLORA.

This is not a ghost story because ghosts cannot be summoned by knowledge—but why was it only now that, once every evening, the front door of the house resounded with a loud noise like someone banging urgently upon its panels? These people were alive again; they had bequeathed the house to me and knew that in turn I would pass it on.

Writers can be changed by houses. I knew already that they can be shaped by the area in which they were born or had lived; all my life as a Londoner I had explored the recess-







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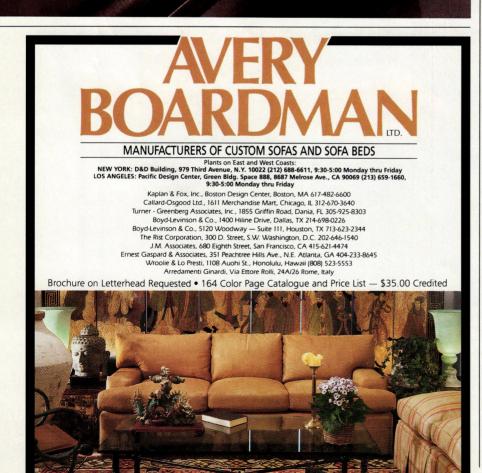


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WRITER IN RESIDENCE



A tombstone in the pet cemetery.

es of the city. But another sense of time began to emerge as I sat at my desk in Hannaford House and looked down at the lake. At the moment I am engaged in writing a life of William Blake, and I am continually aware of the fact that much of this house was built and occupied some thirty years before Blake's own birth-with the same winding staircase, the same windows and shutters, even the same glass. The most familiar sound from the narrow lane that borders my house is the hoofbeat of passing horses, precisely the sound my predecessors would have heard. And this affords the most curious sensation of all. Sometimes I have the feeling, while working on the life of Blake, that I am living alongside him-even, sometimes, that I have lived before him. It is no accident that my recently completed novel, English Music, was in large part composed at Hannaford House: this book is concerned with the entire course of a culture, with the generations that have inhabited the house of English literature.

The move from London to Devon does not merely signify a change of place. When I sit here, the past is no longer an echoic darkness but a blessing, not a cyclical nightmare but a gift. Perhaps I was right after all: when I left London, perhaps I was truly escaping from history.

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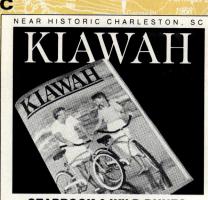


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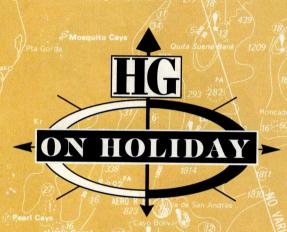
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ENVIRONMENT

To Mow or Not to Mow



The not-so-neighborly debate rages on By William BRYANT LOGAN

arry Lamb is a university ecologist who lives about sixty miles outside Toronto. He is proud of his backyard. It contains more than 250 native plant species, some of them endangered, but not a single blade of lawn grass. In twelve years he has never had to water or fertilize it, much less spray pesticides. On Saturday mornings he awakes to the sound of birds singing, while the mowers and blowers and edgers and trimmers snarl and rattle in other yards.

Lamb's small paradise is both a memorial to the tallgrass prairie that once covered much of North America and a thing of beauty in its own right. Nested on islands created by a network of wandering paths, short and tall native grasses mingle artfully with clusters of bright wildflowers—blazing star, purple coneflower, pasqueflower.

Like the prairie, Lamb's garden builds soil, holds water, and fosters a diverse ecosystem full of birds and butterflies. But it has one thing the old-time prairie lacked: neighbors.

"What I like," says Herbert Schlonies, who was Lamb's neighbor for six years, "is a nice green manicured lawn." And Schlonies had one, lined with crab apple trees. From his vantage point Lamb's backyard was an eyesore: "He has grass all right, but it's six feet tall! The place looks like an abandoned farm!"

"Herb," Lamb retorts, "is the kind of guy who, after he mows his lawn,



goes out and sweeps up the clippings. Where he comes from, the garden gnome is de rigueur."

Their wrangling is by no means unique. The more urban and suburban gardeners replace their close-cropped lawns with small prairies or savannas or meadows or woodlands, the more these little patches of wilderness become the grounds for feuds that would have fretted the Hatfields and McCoys. Neighbors grouse about everything from property values and ragweed to mosquitoes, rats, and burglars. Objectors often find an ally in a town or city weed ordinance that limits plantings to a certain height, say twelve or eighteen inches, without defining the word "weed." The offending plants don't even have to be wildflowers. "All you have to do is let your lawn grow for a couple weeks and the neighbors' noses

> start to itch," claims natural landscape advocate Jack Schmidling, who has been cited several times by Chicago's weed police.

> When neighbors get really mad, they can play hardball. In Texas irate neighbors used a local weed ordinance to get a city bush hog to mow down thirty-one sapling trees; in Maryland they threw a lighted flare into a home meadow; in upstate New York they ran over a front yard meadow with a truck, scalped it to

Every few years Larry Lamb burns his backyard, <u>left</u>, to help maintain the grasses and wildflowers, above, of his home prairie.

VOLUPTÉ

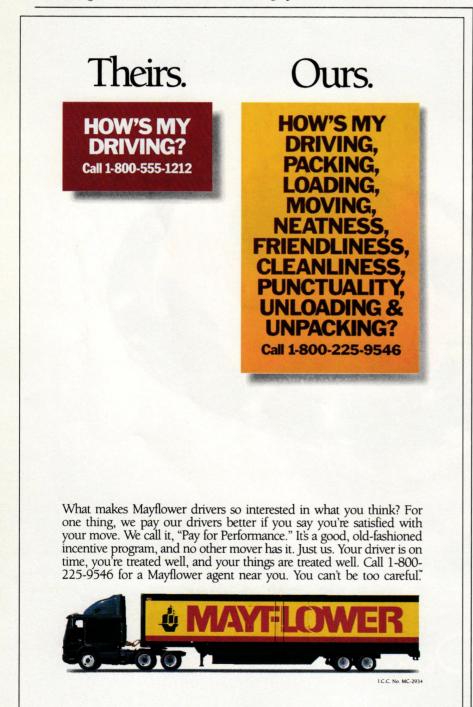


Oscar de la Renta

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bare earth while the owner was on his honeymoon, and sent him death threats. He moved out.

By these standards, Schlonies is tolerant indeed: he doesn't dispute Lamb's right to grow the garden, he says, he simply resents being looked down upon for not appreciating it. All the same, the pair have gotten as sore at each other as two men can get. According to Lamb, his shrubs were damaged by the company that took care of Schlonies's lawn. "He threatened to sue my lawn company!" breathes Schlonies in disbelief. (The company paid for the damage, according to Lamb.) So when Lamb's juniper and cedars poked their branches across the property line, Schlonies cut them back. "He thinks his property line goes all the way up to Jupiter," snarls Lamb.



Soon Schlonies resorted to the traditional solution: a fence made of vinyl-coated chain link. "He did it to keep me from burning the prairie," complains Lamb. An occasional burn is important to the maintenance of prairie species, and Lamb reasoned that the vinyl was there to deter him from burning (if it were to melt or get singed, Schlonies could sue). Matters came to a head over snow. "He dumped heavy loads with his shovel right onto my cinquefoil and crushed the branches," claims Lamb. "I said, 'Stop it,' and he kept right on, so I shoveled it back at him."

The two are now ex-neighbors; Schlonies moved a few blocks away. "The prairie garden was a factor," he says. "I just couldn't see eye to eye with him."

Can prairie and wildflower gardeners with neighbors enjoy their plants in peace? Debra Lynn Petro, who has been propagating and growing prairie plants in Chicago for years with no complaints, thinks she knows how to keep neighbors happy: "I give them all plants and, in the spring, bouquets of prairie clover, wild iris, and Canada wild rye."

But the real trick, according to pioneer wildflower gardener Lorrie Otto of Bayside, Wisconsin, is persistence. "Just hang in there for two years," she counsels, "and you'll be fine." A man who once told her that her wildflowers were an unsightly mess later sent his wife and his golf course manager to reconnoiter. "What you've done here is so beautiful," he admitted to Otto, "that we want to do it in our yard and at the golf course." Today, in the village that once sent a mower to level Otto's wildflowers, there is a sold-out bus tour of a dozen such front gardens each August, and the wild-gardening organization founded by Otto and a friend-the Wild Ones-numbers more than eight hundred members.

Nowadays when the neighbors come around, it is to admire and to ask for plants and seeds. Otto reflects with a wistful sigh, like a general whose fighting days are done, "All of our yards are famous now."

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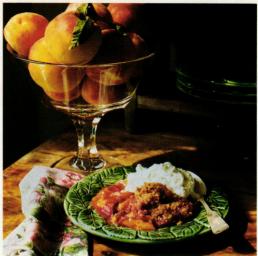


Pine Plains Provençal

Restaurateurs Patricia and Michel Jean re-create the pleasures of southern France in New York State By Christopher Petkanas

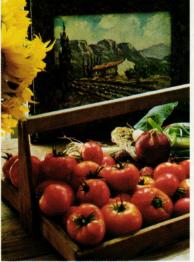


atricia Jean's hungry years in the restaurant business found her foraging for wild asparagus and berries in Cézanne's parched Provençal landscape. "Heaven," she says today, recalling the early 1980s when she and her husband, Michel, ran a small struggling bistro between Salon-de-Provence and Aix-en-Provence. For a self-described Wasp from Grosse Pointe with the poker-straight blond hair of a Swedish milkmaid, the Midi was a long way to have come. Even though her mother was, as Patricia says, an "extremely capable mainstream cook, no TV dinners, no



Hellmann's mayonnaise," the peculiar pleasure of poutargue (salted, dried, and pressed mullet roe) was something she could never have expected to know back home.

Yet on her first visit to the south of France, to celebrate her engagement to Michel, whom she met when they both worked at Régine's in New York, Patricia responded instinctively to the lusty, proudly artless cuisine of his native Provence. By 1986, having moved to New York and opened Provence, the Jeans' SoHo restaurant specializing in traditional dishes and well-chosen wines of the area, Patricia had cooked her way through J. B. Reboul's *La Cuisinière Provençale*, first published in



1895 and considered the bible of southeastern French cuisine. She knew to the half day how long to age goat cheese on a bed of straw inside a screened food safe. And she could hold her own in a conversation with three-star Riviera chef Roger Vergé on whether or not it is heretical to include potatoes in a brandade de morue. This puree of

poached salt cod is a popular entrée at Provence, where Michel oversees the kitchen and Patricia greets guests and insists potatoes be beaten into the brandade.

At the Jeans' Greek revival country house in Pine Plains in upstate New York, the plank table set out under an old spruce gum creeks happily with more of the Mediterranean. Drawing recipes or just inspiration from Reboul's classic as well as works by her heroes Richard

A Provençal-style picnic: herb omelette and salads, top left. Top right: Eight-year-old Emily's peach and raspberry crisp. <u>Above left</u>: Patricia and Emily in their cutting garden. Above right: Homegrown vegetables.

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raspberry crisp, Dutch apple pancakes, and crème caramel are often on the menu. Given her parentage, no one is surprised by Emily's culinary precociousness.

Patricia's vast potager furnishes Provence, the restaurant, with creamy fingerling potatoes, lemon verbena for crème anglaise, rosescented geranium for jellies, and lavender for homemade ice cream. It also supplies the family table with sugar snap peas, cornichons, and mesclun grown from seeds sent from Provence by Michel's mother. Leaves from the grape arbor, meanwhile, are used to wrap quail as well as goat cheese—from Coach Farm on the

Patricia responded instinctively to the lusty, proudly artless cuisine of Provence

Olney and Elizabeth David, Patricia is known among an influential band of food professionals for simple familial dishes simply and beautifully presented—whether a state-of-theart garlic-roasted chicken or a handsomely composed platter of four individually prepared salads.

Poised at a twin-oven Viking Professional range while guests mill about amusing their palates with duck ham, which the Jeans make themselves by air drying mulard breasts, Patricia prepares a fourherb crespeu, a flat omelette that is cousin to the Italian frittata. If Michel is cooking, the meal is almost certain to center around a dish born in Marseilles, not far from his hometown of Salon-de-Provence: pieds et paquets-braised lamb's trotters and tripe. Another specialty is his mother's bacon-wrapped rabbit. If there is time for macerating and Michel has bagged some of the local pheasant or geese, the birds are treated to his best port, threaded onto a spit, and patiently roasted in the kitchen hearth. Butterflied leg of lamb is bathed in red wine, olive oil, garlic, thyme, and rosemary and baked on the barbecue with the hood down. When the Jeans' eight-year-old daughter, Emily, commands the kitchen, peach and

other side of the hill—before each is grilled. It is all very French and often very Provençal, right down to the iced bottles of vin gris (a dry rosé), the poutargue grated onto grilled peasant bread, and the corner of the garden reserved for playing boules.

FLAT OMELETTE WITH HERBS

- 1 bunch sorrel, cut into ribbons
- 2 tablespoons extra-virgin olive oil
- 12 extra-large eggs Salt
 - Freshly ground pepper
- 3 tablespoons unsalted butter
- 2 tablespoons chopped chives
- 2 tablespoons chopped parsley
- 1 tablespoon chopped chervil
- 1/2 tablespoon chopped tarragon

Preheat broiler. Sauté sorrel in 1 tablespoon olive oil until very soft. Set aside. Lightly beat eggs in a large bowl. Do not combine whites and yolks too thoroughly. Add salt and pepper to taste, then mix in cooked sorrel with a fork.

Melt the butter in a 12-inch frying pan over medium-high heat. When butter is hot but not brown, pour in the egg mixture and sprinkle with chopped herbs. Immediately start pulling eggs gently toward the center of the pan with a fork, allowing the uncooked eggs to run into the empty space around the edge. When eggs are set on bottom but still runny on top, place under the broiler 1–2 minutes. Let cool to room temperature. Drizzle with the remaining olive oil. Serves 6.

CARROT SALAD

- ³/₄ pound carrots
- 2 tablespoons lemon juice
- 1/2 clove garlic, crushed
- 3 tablespoons mild olive oil
- 1/4 tablespoon minced chervil
- ¹/₄ tablespoon minced parsley Borage flowers (optional)

Finely grate the carrots. Toss the carrots, lemon juice, crushed garlic, and olive oil. Garnish with minced herbs and the borage flowers. Serves 6.

TOMATO AND RED ONION SALAD

- 1 pint cherry tomatoes
- 1/2 tablespoon red wine vinegar
- ¹/₂ tablespoon balsamic vinegar Salt
- Freshly ground pepper
- 1 small red onion, thinly sliced Basil leaves
- 2 tablespoons extra-virgin olive oil

Halve the tomatoes and toss with the wine and balsamic vinegars. Season to taste and let sit 30 minutes. Rinse the onion slices and crisp in a bowl of ice water. Drain the tomatoes. Drain and dry onions. Toss onions, tomatoes, and basil leaves with olive oil. Serves 6.

GREEN BEAN SALAD

- 3/4 pound haricots verts
- 1 shallot, minced
- 3 tablespoons extra-virgin olive oil
- 1 tablespoon balsamic vinegar
- 1/4 teaspoon Dijon mustard
- 1 tablespoon chopped fines herbes Salt

Freshly ground pepper Nasturtium blossoms (optional)

Bring a large pot of salted water to a boil. Add haricots verts and boil 3–4 minutes until tender but still crispy. Drain beans and plunge into ice water. Drain again and dry between paper towels. For dressing combine next seven ingredients. Toss beans with dressing and garnish salad with nasturtium blossoms. Serves 6.

ROASTED-BEET SALAD

- 2 pounds beets, stems
- trimmed to 1 inch
- 2 tablespoons balsamic vinegar
- 1/2 tablespoon salt
 - Freshly ground pepper
 - 3 tablespoons olive oil
 - 1 tablespoon chives, minced

Preheat oven to 350 degrees. Place the beets in a covered nonreactive casserole. Sprinkle with 1 tablespoon balsamic vinegar and the salt. Cover and

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FOOD

bake until tender, about 45 minutes. Allow beets to cool, then peel and cut into $\frac{1}{2}$ -inch cubes. Toss with remaining vinegar and season with ground pepper. Add olive oil and chives and toss again. Serves 6.

WRAPPED RABBIT

- fresh rabbit, about 4 pounds
 tablespoons extra-virgin
 - olive oil
- 1 bunch fresh thyme, chopped Salt
- Freshly ground pepper 1/2 pound thinly sliced bacon
- 4 cloves garlic, sliced
- 2 pounds tomatoes, seeded and chopped
- 1 bay leaf
- 2 tablespoons white wine

Preheat oven to 350 degrees. Cut rabbit into pieces and brush with 1 tablespoon olive oil. Sprinkle with the chopped thyme, season with salt and freshly ground pepper, and wrap each piece in bacon. Tuck garlic slices between rabbit pieces and bacon.

Season tomatoes with salt and pepper, crumble in bay leaf, and toss with remaining olive oil. In a covered casserole large enough to hold all of the rabbit pieces in one layer, make a bed of the chopped tomatoes. Spread rabbit pieces on top, cover, and bake 35 minutes. Uncover and bake 10 minutes. For the sauce, remove rabbit and deglaze casserole with white wine. Reduce briefly. Serves 6.

EMILY'S PEACH AND RASPBERRY CRISP

- 2 pounds peaches
- 1/2 pint raspberries
- 1/3 cup sugar
- 3/4 cup light brown sugar
- 3/4 cup plus 1 tablespoon flour
- ¹/₈ teaspoon nutmeg
- 11/8 teaspoon cinnamon
- ¹/₈ teaspoon ground cloves
- ¹/₄ cup unsalted butter
- $\frac{1}{8}$ teaspoon salt
 - Heavy cream

Preheat oven to 375 degrees. Peel and slice the peaches, then toss them with raspberries, sugar, ¹/₄ cup brown sugar, 1 tablespoon flour, nutmeg, ¹/₈ teaspoon cinnamon, and cloves. Butter a 9-by-9-inch baking dish and pour in the fruit mixture.

For topping, combine the remaining brown sugar, flour, and cinnamon, as well as the butter and salt, in a food processor and pulse until mixture resembles coarse meal. Sprinkle over fruit and bake 30 minutes. Whip cream and serve on the side. Serves 6. ▲

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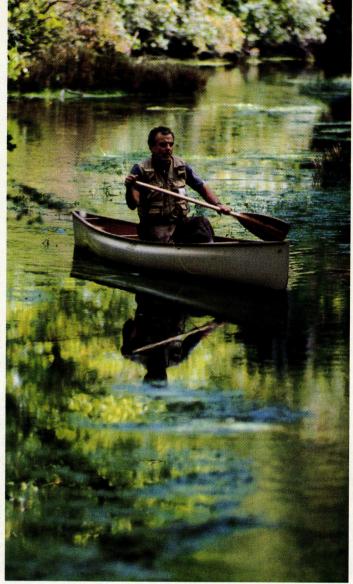
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ook around. George Smith, my son-in-law and the cabin's builder, knows something about wood. Almost everything built into this handmade cabin in southeastern Rhode Island is organic and, like life itself, unplanned. It began as a shed to house the generator and other equipment needed to erect my woodland retreat. As I watched George select and mill seasoned lumber, then fashion it with the eye of a sculptor, I realized the shed itself was the appropriate habitation for this land, bounded on the east by a seventeen-acre sod field and on the west by a watercress-rich wilderness trout stream.

The addition of three dormers to provide a stand-up second story and the construction of a shingle-style outhouse twenty-five yards away transformed shed into residence. Since ease of maintenance was a sine qua non, the building's design was guided by three schoolboy slogans: simplicity of life, directness of purpose, and self-reliance. (My wife says these lofty words mean just three things: "No heat, no electricity, no running water.") Today a cistern below the porch receives rainwater from the roof, ready to be hand-

pumped into a depression-age sink below a pair of old kitchen windows scrounged, like almost everything else in the cabin, from a Providence junkyard by George's wife, Liza, my eldest daughter. The cabin's chill is ban-



Another Man's Walden

The spirit of Thoreau inhabits a cabin in the Rhode Island woods

BY JACK MACRAE



ished by a small wood stove George liberated from a sinking barge at the 79th Street boat basin in Manhattan; the illumination is by kerosene lamp; the stove and refrigerator are fueled by propane gas.

When I'm not in New York editing books, I come here looking for markings in the natural world with which to chart the balance of my life. Thirty-five years ago a close friend brought me to this land of mixed hardwoods and pine to fish the quiet Queens River, home to native brook trout (sweet flesh the color of ripe peaches). With help from a downstream neighbor and the Audubon Society of Rhode Island, his stewardship has

saved 1,500 acres of irreplaceable freshwater habitats. Thus today's

observer sees many of the same plant and animal associations that greeted Roger Williams and other radical separatists when they fled the Massachusetts Bay Colony about 350 years ago. The Audubon covenants drafted by my friend state that no roads can be built to shrink distances or fracture habitats. Our only worry is profligate and powerful Newport, thirty miles to the northeast across Narragansett Bay, which values the pristine Queens River only as a possi-

> ble source of fresh water for Newport faucets.

It takes a skilled observer to see that this land-

Macrae, <u>above</u>, paddles on pristine Queens River near the house, <u>left</u>, where he goes to look "for markings in the natural world to chart the balance of my life."



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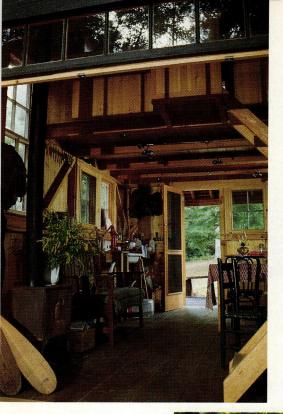
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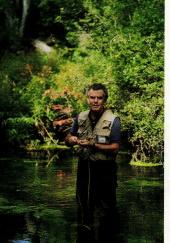
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A wood stove, above, salvaged from a sinking barge, provides heat, and kerosene lamps, below, give light. Nearly everything in Macrae's cabin was "scrounged," he says, by his daughter Liza and son-in-law George. Right: A land trust now protects the stream that is home to native brook trout with "sweet flesh the color of ripe peaches."



PEOPLE

scape has been forested and cleared many times since the last glacier retreated ten thousand years ago. In 1524, Verrazano hiked nearby through "fields entirely free from trees and other hindrances." His way had been cleared by the Narragansett Indians, farmers who fertilized their fields with fish and lived peaceably in dome-topped wigwams. On a cold late-December day 151 years later the Narragansett tribe was driven from its winter quarters ten miles east of my cabin.

Then the gray wolf, *Canis lupus*, was hunted to extirpation; largely because of bounties, it had disappeared from coastal Rhode Island and Connecticut early in the seventeenth century. Today other mammals are abundant, and when I'm

cheered by the coyotes' vesper chorus or their high-pitched barks late at night, I imagine what life here was like when beaver was the standard of mercantile exchange. For hundreds of years, according to historian John Richardson, writing early in the nineteenth century, "Indians had determined that a beaver pelt was the equivalent of a marten, eight musk rat, a single chirps of cricket frogs, the creaking sounds of dead oak branches in the chilly northwest breeze—all normal but disconcerting night sounds were softened by the gurgling Queens. Time seemed to stop; nothing disturbed my concentration. I was on a quest for a creature that goes back to the Oligocene. I never saw the fisher, but my small adventure charged me with alertness. I returned to bed refreshed.

Osip Mandelstam, the Russian poet, has suggested that to know something about nature we must dig through life's deeper layers, "like the plowman's thirst for virgin soil." For me that means sharpening my eye by identifying the comings and goings of wildlife and learning something about the connections between plants and animals. In my journal I keep track of these associations to try to understand how the trills and twitters of territorial birdsongs in spring relate to the flowering dates of maples, oaks, and laurel. The eastern kingbird returns to nest in the caves of the shed's porch roof in mid May, one month after the appearance of the swamp maple's bright red petals. Later the noisy fledgling flycatchers-they dip and rise, chattering nervously like infielders cheering on a tiring pitcher-signal the emergence of whining mosquitoes (as if my wife needed reminding).

I abandon city life for a rude cabin near a wilderness trout stream



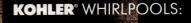
lynx or wolverine. A silver fox, white fox, or river otter [still the elusive playboy of the Queens River] reckoned two beavers;...one black bear [now gone from the Queens land] is equal to four [beaver pelts]."

The day following the rainy fall equinox of 1990, I went outside at three in the morning and was stunned by the black beauty of the starlit sky. A cool moonless night was just the ticket for a sighting of a fisher; one of the rare nocturnal furbearing weasels had been spotted downstream. Flashlight in hand, I stumbled through the woods to a likely spot near the stream and waited. The whinny of a screech owl, the

Birdsong in fall is different, less monotonous and more playful than spring's purposeful melodies-not surprising, since the responsibilities of nest building and rearing a family have ended. Only the plaintive song of the goldfinch seems to match my sadness at summer's passing. One bright early fall day, looking for frogs with my three-year-old grandson, Silas, and his mother, I'm reminded that the presence of these amphibians can be an indicator of the land's good health. Silas seems to sense this as we wade the meandering stream, our eyes glued to its narrow banks. The Queens creeps south, the sun shimmers on the wa-

RICHARD DUNKLEY

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One fellow publisher says he goes fishing "to unkill parts of myself"



ter's surface, the rich green mustard cress is bright below. Almost casually, Silas's mother speaks, "I don't think I've ever experienced anything more beautiful than this moment." I mark the time: exactly 1:25 P.M., Sunday, September 16, 1990.

The next Saturday evening I'm fussing over manuscripts and thinking about Henry David Thoreau and his friend Ellery Channing, who thought Henry dim-witted to live consciously with nature. Later that night I find a jotting I've made in which Emerson asks, "The method of nature: who could ever analyze it?" Emerson, who was never aware of Darwin's science and its guiding principle, natural selection, continued, "We can never...find the end of a thread; never tell where to set the first stone."

Transcendent thoughts are one of the many things to recommend my friend Bill Pallister, woodsman and farmer, who is paid in dead-standing hardwood to protect the Queens from poachers. Bill has taught me the realities of forest succession and patiently ponders my speculations

this day about the life struggles of the American chestnut: I note a few have reached the exalted height of fourteen feet. "That's it," he tells me, "they'll grow no taller." Last spring Bill alerted me to the pair of redshouldered hawks breeding in the white pines just off the path we call Hathaway Road. Yet neither Bill nor I make important discoveries; we're happy with Henry David's chipper remark when he quit Walden Pond after two years: "I've nothing to report to the Royal Society."

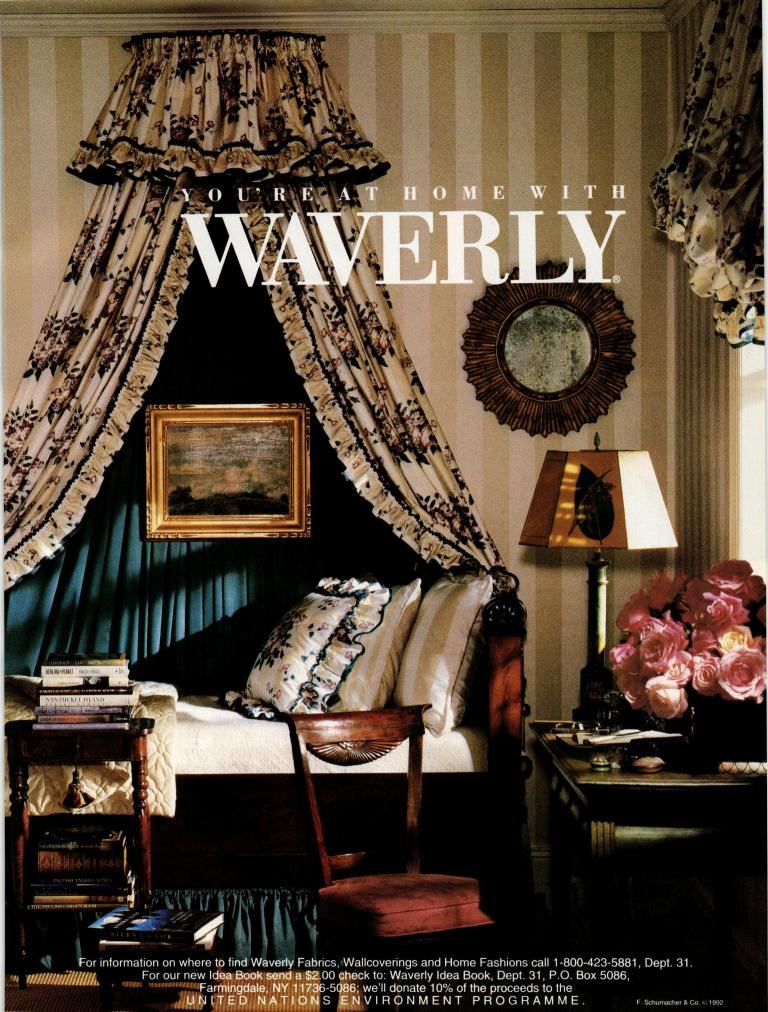
On an April day, as I walk up the path above the spot we call Disappointment Pool, my thoughts are of the snapping turtle I surprised an hour earlier, soaking up the solar energy needed to digest its noontime meal. This is the first snapper I've seen since I tormented two big ones downstream at Sunderland Reach fifteen years ago. That memory is just coming into focus when a red fox on top of the hill above Laurel Path captures my attention. The cunning fox usually goes out of its way to avoid inspection and seems to know when it is seen. Not this time. It

Fishing tackle, left, and books, below left, are among the few necessities of life in the woods. gone and the screen is blank.

doesn't move-the air must have been coming my waythen, presto, it's

Upstream one May morning I'm thinking of trout and spring wildflowers, hoping to breathe the heady aroma of white-blooming swamp azalea. The lady's slippers are already in flower in the piney woods near the cabin. This is the time of the year when I'm "haunted by waters," to borrow a phrase made famous by Norman Maclean, author of every fly-fisher's favorite book, A River Runs Through It. Because I need a fish for supper I'm slightly troubled by streamside mythmakers like my friend—and fellow publisher—Nick Lyons. Nick says he doesn't fish to kill trout. "I go," he writes in Bright Rivers, "to unkill parts of myself that might otherwise die." A solid thought, but not one that takes me off the hook. Then I remember a line in a collection called Seasons of the Angler: "To fish conscionably, the fisherman should at least occasionally kill." (Thank you, David Quammen.) In jig time I'm fast to a wild trout, always a heart-stopping moment. Soon fish are rising about me, but there are no more takers. I'm told that trout, like all playful creatures, need to be in the mood before they take that first nip-and that it helps to know where the fish are and why. To find answers, I'll defer to Norman Maclean's brother for a classic of streamside observation: "They are feeding on drowned yellow stone flies," he told Norman. Puzzled, Norman asked, "How did you think that out?" His brother paused. "He started to answer, shook his head when he found he was wrong, and then started out again. 'All there is to thinking,' he said, 'is seeing something noticeable which makes you see something you weren't noticing which makes you see something that isn't even visible.' "

These are thoughts that stay with me when I abandon city life for a rude wooden cabin near a wilderness trout stream in Rhode Island.



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Gardens planted to lure monarchs and tigers are key to their survival **BY CHARLES MACLEAN**

Butterflies in Flower





terflies than nostalgia for an aesthetic experience we associate with Edenic innocence. As an acutely sensitive indicator of the state of our environment, butterflies now carry with them in their insouciant flutterings a warning. If they cannot survive in the world we have created, how long can we?

ost of us, at some time in our lives, have been captivated by the unfolding radiance, the bewitchingly errant flight, the ineffable beauty of a butterfly. Cynosure of freedom and escape, symbol of the soul and its resurrection, the butterfly has always been revered as one of nature's most precious and pleasing gifts to man. A revealing irony of the modern age is that the joy of butterflies has become a pleasure associated with remembrance, with lost childhood, with meadows and gardens of the past. Despite growing public awareness of the destruction of wildlife over the past century, the steady but dramatic decline of butterflies has gone unprotested, almost unnoticed.

At Butterfly World in Florida, the first live butterfly exhibit in the United States dedicated to preserving lepidoptera in the wild and reversing popular indifference to their plight, the most common comment made by visitors wandering through the butterfly aviaries and gardens is a wistful, "When I was a child, this is what it was like in our own yard." Encounters with exotic cattle hearts and giant swallowtails, with zuleikas, coolies, zebras, and plain tigers, or a myriad of clouded sulfurs as they flit fearlessly around visitors' heads elicit what Vladimir Nabokov called, as he stood among rare butterflies and their food plants, "the highest enjoyment of timelessness." But there is more to our relationship with but-

When unspoiled land is developed, native plants are inevitably destroyed, either paved over or replaced by commercial crops and popular exotic garden varieties. The balance of the environment is upset and, more often than not, the habitat of butterflies obliterated. In North America there are more than 700 butterfly species currently endangered by land clearing, pesticides, and urban development. In Los Angeles County alone, where 115 species once dipped and soared, ninety percent of the butterfly population has disappeared.

In an effort to stem the tide, Butterfly World and some sixty other "butterfly houses" around the world are promoting the simple but successful idea of butterfly

gardening-tempting vanishing butterflies back through the reintroduction of their native food plants. Any garden with a variety of butterfly-attracting blossoms constitutes a butterfly garden. But butterflies are fussy feeders. They need nectar plants like buddleia, lantana, and hibiscus for nourishment, each butterfly species showing a preference for specific flowers and even displaying color preferences that can change as the butterfly ages-though many a Mexican sunflower.

Butterflies are finicky eaters. Some travel miles in search of familiar nectar plants and lay eggs only on particular flowers. Top: A Hebomaia glaucippe makes a beeline for a hibiscus blossom. Above from left: A thistle supports a Colias crocea; a Papilio xuthus alights on a zinnia; a Colias eurytheme blends with

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Balancing these components so that they approximate the butterfly's natural environment and retain the design and appeal of a garden for human enjoyment is a challenge. Ronald Boender, a retired electrical engineer who started Butterfly World four years ago with British butterfly specialist Clive Farrell, holds beginner and advanced seminars for butterfly gardeners. Butterfly World sells a range of nectar plants, and several specialist firms offer a premixed assortment of seeds for butterfly-tempting flowers. What makes butterfly gardening an

attractive and workable concept, Boender believes, is that anyone who owns so much as a window box can play a small part in saving butterflies while enjoying the beauty that these "flying flowers," as he calls them, bring to a garden.

The butterfly gardening movement started in England, where its eminent doyenne, Miriam Rothschild, author of The Butterfly Gardener, presides over ninety acres of wildflower meadow designed to reintroduce native butterfly species to her Northamptonshire estate, which was formerly planted with wheat. Rothschild, who after a long distinguished career in scientific research insists on describing herself as an "interested amateur," does not pretend that butterfly gardening is the answer to the world's environmental problems. "It helps to grow the right nectar and host plants, but you only attract butterflies, you don't keep them. You have to think of your garden as the equivalent of the local pub. The butterflies come and sit

there, they have their drinks, and then they stagger home."

A tireless pro-insect-life campaigner-through her efforts many roadsides in Britain are now planted with wildflowers-Rothschild believes in affirmative action for threatened butterflies and supports ventures such as Butterfly World because they have turned more people on to lepidoptera than any other means. One of the first to create her own private butterfly house-a greenhouse in which, for years, she bred tropical butterflies-she has been an inspiration for many, including Boender, and is a member of the Butterfly World advisory board. "I'm all for public butterfly houses and gardens because they excite children's interest," Rothschild expounds with gentle authority. "After all, if we're going to preserve anything on this planet, we've got to interest kids, who understand instinctively why butterflies matter." (For further information on butterfly gardening see Resources.)

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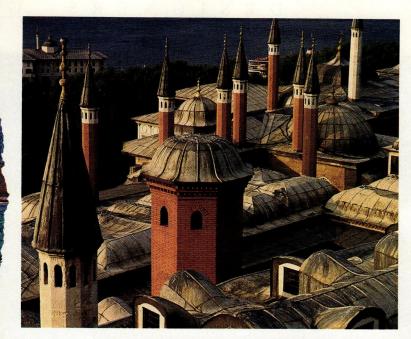
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Secret World of the Sultans

A new book and exhibition unveil the treasures of the Ottoman Empire

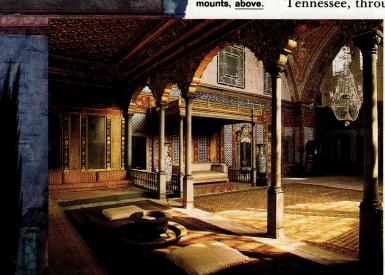
BY DOUGLAS BRENNER

n old proverb advised: "If you seek wealth, go to India. If you seek learning and knowledge, go to Europe. But if you seek palatial splendor, come to the Ottoman Empire." The fitting epigraph to Architecture, Ceremonial, and Power (Architectural History Foundation/MIT Press), Harvard art historian Gülru Necipoğlu's revelatory new book on Istanbul's Topkapi Palace in the fifteenth and sixteenth centuries, this maxim would not seem out of place on a wall label for "Splendors of the Ottoman Sultans," an ambitious exhibition on view at the Memphis Cook Convention Center in Tennessee, through August 16. Although they were

> conceived independently, the book and the show offer complementary—and provocative—insights into a way of life as intricately wrought as the artifacts it inspired. The greater part of the treasures at Memphis—ranging in date from the thirteenth century, when the empire was founded, to the twentieth, when

Topkapi Palace rooftops, <u>above</u>. <u>Far left</u>: A 16th-century manuscript shows a council meeting in one of the palace's four courtyards. <u>Left</u>: The formal assembly hall in the Topkapi harem, the "Abode of Felicity."

Chinese ewer with Ottoman silver gilt mounts, <u>above</u>.



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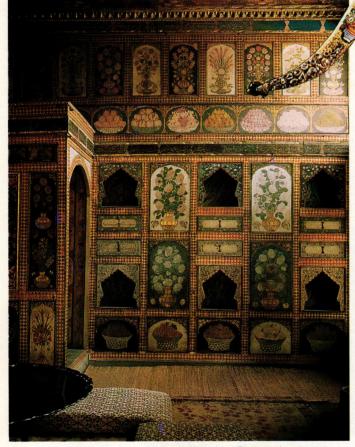
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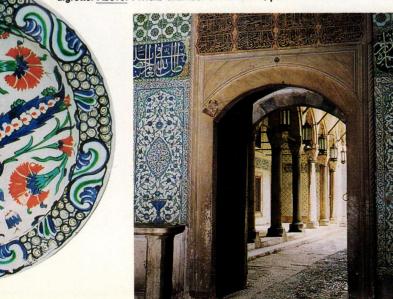
DI SARONNO AND CREAM. A MUTUAL ATTRACTION IT STIRS THE HEART



Topkapi was a ceremonial theater where the star player often remained offstage



The emerald- and diamond-studded Topkapi dagger, top right, made for Mahmud I, 1741. <u>Top left:</u> An 18th-century turban aigrette. Above: Private chamber of Ahmed III, painted in 1705.



the last sultan was deposed-are on loan from the Topkapi Palace Museum, the supreme reliquary of Ottoman opulence. Many of these objects are just the sort of luxuries that European armchair travelers and orientalist artists used to imagine when they pictured the Grand Turk sequestered in his harem: gem-encrusted turban aigrettes, a mother-of-pearl-inlaid throne, a gilded cradle. All the same, as Necipoğlu points out, foreigners allowed to set foot in Topkapi's more public areas often found them to be surprisingly less than splendid. A sixteenth-century German visitor to the palace disparaged "its haphazard layout, remarking that the small, low buildings look as if they had fallen out of a bag." Frenchmen compared the rambling compound with the likes of Versailles and found it wanting. Such disappointment was inevitable: though Ottoman rulers did not stint on spectacle when it was politically expedient, they ultimately relied on the fearful mystery of invisible omniscience. Unlike European palaces, Topkapi was a ceremonial theater where, more often than not, the star player remained offstage. The protocol that isolated the sultans "like unique jewels in the depth of the oyster shell," as one Ottoman commentator put it, dictated the use of sign language in the palace, so as not to breach the reverent silence required in the potentate's presence. He wore silver nails on the soles of his shoes so that the women of the harem could hear him approach and avoid accidentally disrespectful encounters.

Despite the lack of obvious monumental order, the organization of Topkapi's four courtyards and the multitude of buildings crowded around them was strictly hierarchical: every pathway through the maze led to a single figure. The layout of the palace complex can be traced to the traditional arrangement of tents in Ottoman military camps as well as to the sprawling plans of Roman and Byzantine imperial villas. This diversity of sources is characteristically Ottoman: as patrons and connoisseurs, the sultans could be exuberantly eclectic. Mehmed II, who conquered Constantinople in 1453 and began building the palace in 1459, collected Persian min-

> iatures and Byzantine relics and sat for a portrait by Gentile Bellini. Turkish artists adapted Chinese motifs for Iznik ceramics, and imperial architects built pavilions in the sultan's private garden in the styles of conquered kingdoms. The Ottoman monarchs' catholic taste (amply documented in Islamic art historian Nurhan Atasoy's text for the Memphis exhibition catalogue) was not simply an aesthetic impulse but a reflection of the cosmopolitan realm they saw as their birthright. Even when the empire had started to crumble, the accoutrements of palace life sustained the illusion of all-seeing power. ▲

Iznik tiles flank an archway in the courtyard of the black eunuchs, left. Far left: Iznik plate with carnation motif.

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hen Dutch spice traders dropped off Javanese deer on an island in the Indian Ocean nearly four hundred years ago, all they had in mind was meat for dinner on their voyages to the East Indies. Today 60,000 deer wander the volcanic hills of Mauritius. The deer—or, to be more precise, the stylish deer-hunting season—together with fine deep-sea fishing and diving and indescribably beautiful beaches are making Mauritius a destination instead of a stopover for vacationers with sybaritic tastes and the time to enjoy them. You don't drop in for the weekend; direct flights from Europe take twelve hours.

It's in the island's jungly highlands that the sugar bar-



ons of the elite Club de Chamarel stage their private hunts from June through September. This is deer hunting at its most luxurious: enchanting hunting lodges; breakfasts of croissants, fruit, and pâté; mornings spent

Island Indulgences



The descendants of Javanese deer left on Mauritius by Dutch traders, <u>below</u>, browse in the highlands. <u>Left</u>: Chamarel Falls tumbles into a lush basin. <u>Above</u>: Casuarina fringes the beaches on Île aux Cerfs (Deer Island) just off the east coast. <u>Above</u> right: Île aux Cerfs' lagoon is a snorkeler's paradise.

From beach to mountaintop, Mauritius celebrates its own exotic flavor By NANCY HOLMES

stalking stag on foot or in miradors, deer blinds made of bark and branches that are hidden in the treetops; an elaborate lunch served by white-jacketed waiters—all without discomfort. And, with rare exceptions, without women, except as spectators in the miradors and, of course, as luncheon guests.

There is an innate snobbism in the notion of a private hunt, but the Club de Chamarel seems to avoid resentment by providing enough venison for the whole island —a boon for the non-beef-eating Hindu majority. The island's mix of cultures—French, British, Indian, African, Chinese—has produced spectacularly good food, especially the French dishes with spicy creole overtones. One of the great delicacies is freshly cut hearts of palm simmered gently in milk and served with a frothy mousseline sauce. Curries, served with steaming bowls of rice and a good claret, are made with chicken, locally raised freshwater shrimp, and the inevitable venison. Those

Dutch traders couldn't have dreamed what they were starting. ▲

For visitors information write or call: Mauritius Government Tourist Information Service, 15 Penn Plaza, 415 Seventh Ave., New York, NY 10001; (212) 239-8367.

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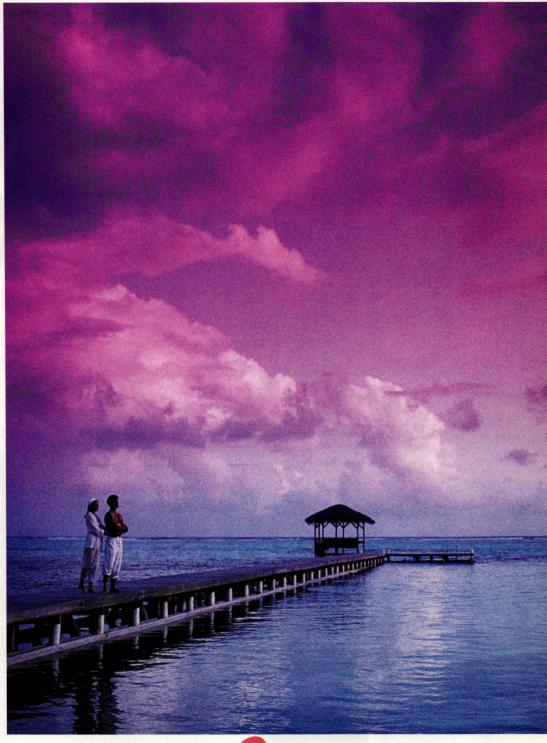
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CAYMAN ISIANDS "Those who know us, love us." HIS BOOTS COULD have won the West, claimed Cecil B. De Mille. His cork wedges started a design revolution. His name is Salvatore Ferraga-

S

mo, the Italian shoe designer whose work is still renowned, years after his death, for its marriage of comfort and high style. Now the subject of an

LIVING WITH

L.A. County Museum of Art retrospective and a Rizzoli book, he began his career in Hollywood, creating shoes for the likes of Mary Pickford and John Barrymore. Returning to Italy in 1927, he settled into a Florentine palazzo and received such clients as Greta Garbo, a devotee of his no-nonsense brogues. Metal-reinforced stiletto heels, sported by Marilyn Monroe in The Seven Year Itch. were another innovation of this self-described "shoemaker of dreams."

Salvatore Ferragamo had a foothold on Hollywood

GOODMAN

NDY



Heavenly soles. Clockwise from top left: Ferragamo and clients' lasts, 1950; showroom of his Florentine palazzo; velvet and kid platform slingback; woven grass slingback; palazzo entrance; prow-toe antelope leather shoe; Paulette Goddard taking her pick; fair lady Audrey Hepburn; silk boot with a gold brocade effect.

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C L A S S I C D E S I G N

Ann Fraser's watercolor of a scarlet amaryllis, *Hippeastrum* 'Belinda', has a freshness that redeems the genre.



WHEN YOU DO the kind of work I do, an occupational hazard is overexposure—not to the harmful effects of sun or to radiation in the workplace but to decorating ideas. I know very well from almost four years of covering the furniture market in Highpoint, North Carolina, with what dizzying speed the cutting edge idea be-

comes a mainstream trend. Nevertheless I am still unseasoned enough to be disappointed when something we spot as a singular occurrence suddenly divides and multiplies into a decorating cliché, à la plastic ostrich eggs on silver-plate stands. There are no such weary gestures in this issue, with Charles Gandee's celebration of the feats of a French design team who created an avant-garde apartment in Moscow in ten days, John Richardson on Billy McCarty-Cooper and the legacy of the great twentieth-century art collector Douglas Cooper, and a Charleston, South Carolina, house filled with splendid neoclassical furniture, as well as the country residence of designer Louis Dell'Olio of Anne Klein Collection. So why these ruminations now, when the flowers of May are blooming? Because the May issue also brings to mind that there is always the chance something you've foresworn may call out to you again. To admit a somewhat controversial view, I have always found botanical illustration one of the most tired of decorative expressions. This month marks a change in my point of view, as I find myself succumbing to the charm of Lady Fraser's watercolors, which we include in our article on the Frasers' splendid Scottish garden. This all brings us back to the seasonal pleasures of flowersand of the eternal pleasures of seeing old things in new ways.

mograd

EDITOR IN CHIEF

Editor's Page

Seen from the beach at dusk, the house is a glowing glass box. Sliding glass panels open the living room and the master bedroom above to ocean breezes, while the oversize portico at left creates what architect Arthur Erickson calls an "outside room." Details see Resources.

Stripped Down at













In a southern California pavilion of steel and glass, decorator Barbara Barry follows the minimalist lead of architect Arthur Erickson By Pilar Viladas Photographs by Tim Street-Porter

The living room looks out over a small reflecting pool to the dunes and sea beyond. Decorator Barbara Barry, *opposite*, took her color cues from the setting and the architecture. The Donghia sofas are covered in white cotton, as are the backs of two maple and canvas webbing chairs by Vicente Wolf for Niedermaier.





Poised on the edge of the PAcific Ocean in a quiet beach town whose architectural aesthetic is more quaint than courageous, this streamlined steel and glass pavilion comes as a surprise. Like its neighbors, it makes the most of a narrow lot, but it does so elegantly, without appearing to burst greedily at the seams, unlike so many new southern California houses that are designed more for profit than appropriateness.

The owners of this house, having obtained a piece of this coveted stretch of beachfront, wanted a quiet retreat that would let them come and go at will-an "easy-keep house," in the words of its designer, Canadian architect Arthur Erickson. And although it may not be most people's idea of a little beach shack, the fact that it is both architecturally commanding and comfortably simple to live in attests to the talents of the Vancouver-based Erickson; his partner, Francisco Kripacz; their project architect, Paul Murdoch; and Los Angeles decorator Barbara Barry.

Although the house's steel-beam and glass-infill structure owes a certain debt to modernist master Mies van der Rohe, Erickson also had in



"' 'Less contrast, more atmosphere' was my mantra," says Barry



mind the French architect Pierre Chareau. When the clients set out on a trip to Paris, Erickson urged them to visit Chareau's renowned steel and glass-block Maison de Verre, built in 1931. They fell in love with it and agreed with Erickson on the house's materials; painting the steel white seemed to Erickson a "more appropriate beach imagery."

The fact that not all rooms in this house would enjoy direct ocean views led Erickson to design a sort of giant front porch, extending the beam structure to create a courtyard that would give most rooms more sunlight and glimpses of the sea. This "outside room," says Erickson, also provides a "much gentler transition" from the street to the house's front door and from the house to the beach, while its louvered canopy offers those eating or sunbathing in the courtyard welcome shade from the midday sun.

French limestone is used inside and out for floors and some of the first-floor walls; Erickson sees it as a "lower envelope" from which the steel structure grows. Although he and Kripacz initially proposed that the kitchen counters, bathtubs, and sinks all be made of glass, the clients ultimately felt more comfortable with stainless steel and a limestone tub. The impeccably detailed kitchen cabinets and bathroom fixtures, all designed by Kripacz, are cool and clean-lined, and his use of etched glass—as in the shower enclosures and the panels that wrap around the stair—blends form and function effortlessly and elegantly.

Barbara Barry defines her role as "understanding the architecture." Indeed, when the clients told her that they had seen the Maison de Verre, she was able to share their enthusiasm. "No one in Los Angeles had ever spoken about Chareau to me before," she recalls.

Barry says she knew that the project "was all about materials, and the hierarchy was: one, the architecture and, two, the beach. I was supposed to bring a finer grain of living to it, to make it a home. And I always wanted to see it as seamless. 'Less contrast, more atmosphere' was my mantra throughout this project."

When Barry talks about the house, she likens it to a boat-small, compact, ordered, and unencumbered by excess. "It's nice to think that less is more," she says, recalling the famous Miesian maxim. Barry relished the "discipline of being minimal" that the house imposed on her; while she designed, she kept on her white worktable pieces of materials from the house-glass block, limestone, and steel. She even had some beach sand to remind her of the setting as well as the architecture: the sense of pervasive sunlight, of walking barefoot, of "stripping to bare essentials," designwise, that is.

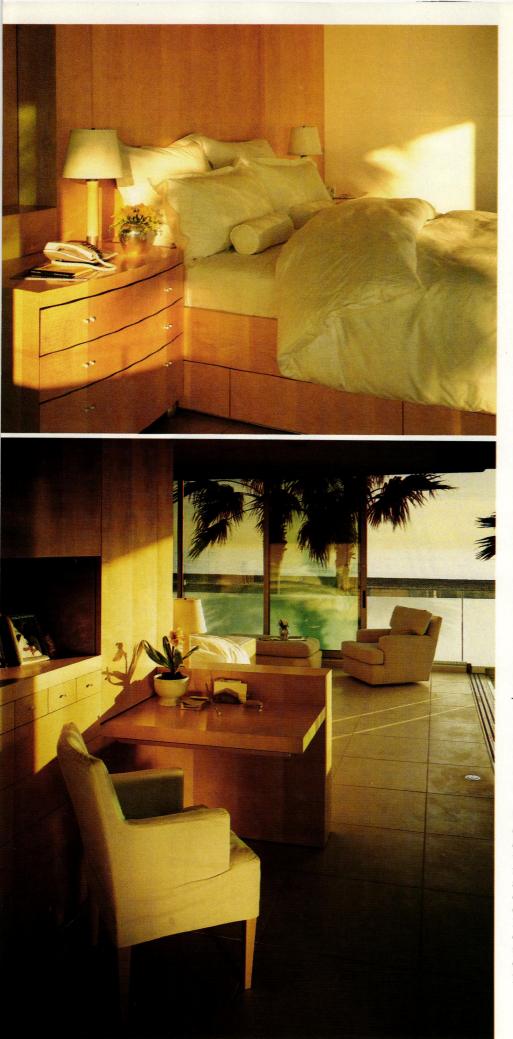
In terms of furniture, this meant as many built-ins as possible, designed to "hug the architecture," minimize visual clutter, and "make the person in the room the object," Barry explains. The details, such as the tiny drawers of a bedroom night table, address the smallness of the rooms. Barry chose English sycamore for these pieces; its warmth plays nicely off the coolness of the architecture and combines with the enveloping whiteness. The colors give even the sun-shy a golden glow.

Barry worked with the architecture's strict rectilinear geometry, softening it here and there with a round table or an upholstered chair, but always being mindful that the real contrast to all those planes and



A stainless-steel door, opposite below, leads from the street through a limestone wall to the front courtyard, right, which affords privacy for sunbathing and outdoor dining, above. The table was designed by Erickson, the chairs by Jorge Pensi for KnollStudio. Beyond the orange trees is the family room, which gets light on its street side through a wall of glass block. Opposite above: In the kitchen the Sub-Zero refrigerator was sheathed in stainless steel to match the other appliances by Gaggenau.





Occasionally a curved surface or an upholstered chair softens the rigorous rectilinearity

angles would be provided by people—"the fluidity of a body on the sofa." Fabrics tend to be white— "prewashed and cottony," says Barry, "things that are easy to take care of." Here and there a "tiny grain of texture," like the sisal rugs or the white lacquered linen that covers a card table in the living room, offers a counterpoint to the smooth expanses of glass, stone, and wood.

When the owners of this house make their way to the beach every weekend, they bring with them as little as possible-bathing suits, a couple of sweaters, sandals. And although they have placed several impressive pieces of contemporary painting and sculpture in the house, Barry contends that it, too, requires a minimal wardrobe: "It's a great house to accessorize-with one tulip or a single seashell." And for all its luxury, the house is eminently practical. "You can walk right into the house from the outdoor shower," says Barry, "and because there is stone both inside and out, your wet footsteps just evaporate behind you." Ah, the simple life! But if the materials of the house are quite a bit finer than those of your average cottage by the sea, its economy of formal means and sense of light and openness make it, nonetheless, shipshape.

Barry used sycamore for the bed and the dressers in the master bedroom, *above left*. The linens by Peter Reed are from the Golden Goose, Mendocino. *Left*: The room's cabinets, desk, and desk chair are also Barry's work; the easy chair and ottoman beyond are from Donghia. *Opposite*: In the bathroom by architect Francisco Kripacz, the capsule shape of the stainless-steel vanity is echoed by the French limestone tub. The glass of the shower enclosure is etched to provide privacy while letting in light.



The Art of the Scottish Garden

Sir Charles and Lady Fraser combine their talents in a walled domain By Rosemary Verey

Photographs by Christopher Simon Sykes In the foreground, seen from an upstairs window, the Shepherd House herb garden nixes lavender, hyssop, sage, and many different thymes with iris, artemisia, and violas. Stone steps lead up to the lawn and the pond, flanked on the right by the curving cool-colored border.

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SIR CHARLES AND LADY FRASER DO NOT, I BElieve, fully realize how much they have achieved in their one-acre walled garden at Shepherd House in Inveresk, Scotland, a few miles east of Edinburgh. Between them the Frasers encompass a wide range of complementary talents. Ann is the artist in charge of the color schemes and much of the designing, planting, and propagating; Charlie keeps a firm hand, manages and clips, prunes and shapes. The couple know everything that grows in the garden, and apart from the job of mowing, they care for it all themselves. Charlie is a busy lawyer and company director.

Ann, whenever she can, spends time in her studio at home painting watercolor portraits of flowering plants.

I first met Ann in London last May during the week of the Chelsea Flower Show, while she was at the Malcolm Innes Gallery hanging her pictures for what turned out to be an out-

standingly successful one-woman show. I was particularly struck by the naturalism of her watercolors and was not surprised to discover that, apart from having taken a course in drawing and painting at the Edinburgh College of Art and several classes in botanical painting at the Scottish capital's Royal Botanic Garden, she is selftaught. "Oh, yes," she told me, "I've always painted the flowers I grow—they are those I love."

Most of us fail to see in depth even when we make an

effort to look, but the artist must observe every subject closely. This comes across distinctly in Ann's work. Each flower is lifelike—it could easily be transplanted from her pictures to mix with its fellows and look quite at home in the border. When I saw Ann's watercolors at the LonEach painted flower could easily be transplanted back into Ann Fraser's garden



don gallery, my attention was immediately held by a painting of bearded irises with the marking on every fall and standard depicted in realistic detail. I would love to have her *Iris reticulata*, the crocuses, and the almost black hollyhocks hanging in my own sitting room.

On the July day when I visited Ann and Charlie's garden, we walked through the seventeenth-century house into the conservatory. Along the way I saw other pictures Ann had painted. There was the life story of the climber *Cobaea scandens*, with its leaves, buds, flowers, and seed capsules, which look like hanging green eggs. Best of all were *Meconopsis grandis* with intense turquoise blue flowers and another with petals in shades of purple suffused with blue. Some of the flowers were fully open, others

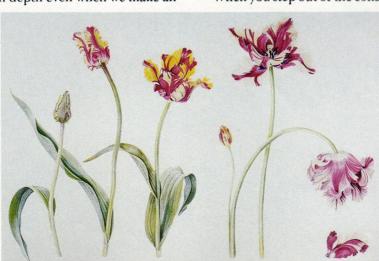
still only buds, with crinkled petals, waiting to uncover their wonderful yellow stamens.

The conservatory was built in 1984 on the site of the former billiard room and children's playroom. It is a home for plants but also an extra room in

which to relax and enjoy the collection of shrubs and climbers that need a frost-free environment. There is the unusual *Alyogyne huegelii* 'Santa Cruz' with five overlapping pale mauve petals, plumbago, a red and a yellow abutilon, delicious-smelling tuberoses, standard fuchsias, and ipomoea trained up a single stake with its morning glory flowers cascading over and downwards from the inverted frame of a hanging basket.

When you step out of the conservatory, the garden re-

veals itself slowly, as a well-planned garden should. There is no abrupt change—at first all you see is a small paved area, enclosed by a low curved retaining wall, with more pots, standard fuchsias, lilies, and salvias, and gray-leaved plants in abundance. You walk up four



Ann Fraser's bird'seye view of the one-acre garden, right. Opposite, clockwise from top left: The 1690 house. The artist painting meconopsis from her garden. Two recent watercolors: 'Flaming Parrot' tulips and a blue pansy.

- 1. Parterre
- 2. Herb garden
- 3. Topiary her

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Plan showing Shepherd House and its garden

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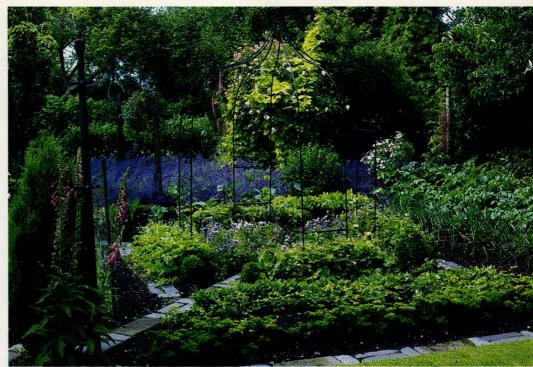
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- 4. Shrub rose border
- 5. Site for rose bower
- 6. "Cool" border
- 7. Pond and fountain
- 8. "Hot" border
- 9. Potager
- 10. Shrubbery
- 11. Shade garden
- 12. White border



stone steps onto the lawn and main garden, passing on your left a handsome birdbath hewn out of a single piece of stone by the sculptor Chris Hall.

If you turn right after the birdbath, as we did, you arrive at the shrub rose border, planted in 1985, where 'Mme Isaac Pereire' joins hands with 'Cardinal de Richelieu', 'Penelope', 'Queen of Denmark', and 'Proud Titania'. It is a romantic gathering of colors, scents, and historical associations-how else can a rose border create its magic? Before reaching the shrubbery hidden in the south corner, you come upon a young gray cedar, Cedrus atlantica 'Glauca', underplanted with Alchemilla mollis, Smilacina racewill the cedar take over, I wonder-in thirty years' time? Meanwhile, a meconopsis garden



mosa, and lots of alliums. When will the cedar take over, I wonder—in thirty years' time? Mean-Slowly, as a well-planned garden should

flourishes in an island bed. Several years ago it was a duck pond; now the blue Himalayan poppies, including *Meconopsis grandis*, hold court with a retinue of rodgersias, *Salix helvetica*, an evergreen chamaecyparis, and hostas ready to take over when the poppies are no longer in bloom. Three strides beyond, four old apple trees and a plum are set in mown grass with a seat devised by Charlie: solid ivy growing over sawn wood.

Go under an arch covered with *Clematis montana* and *Actinidia kolomikta* into the secluded shrubbery and you find yourself in another world. A round paved area—the bricks came from a fallen-down henhouse—has a bench

backed with a huge azara, Chinese Cornus kousa, Photinia × fraseri, a cream-colored potentilla, and a double-flowered philadelphus heady with scent. Nearby, the Clematis 'Etoile Violette' clambers through the springblooming Viburnum × bodnantense 'Deben'. Ann and Charlie

Sir Charles Fraser shaped a mature boxwood into the topiary hen beside the herb garden, *opposite above*. *Opposite below:* Honeysuckle and roses arch over the walk to an urn filled with geraniums and helichrysum. *Above right:* A metal arbor for runner beans in the potager, with violas, strawberries, and salad crops. *Right:* The parterre in front of the house was laid out with low box hedges and standard roses only last year. encourage the visitor to sit here awhile and enjoy it all before moving on to the white border alongside the high boundary wall. There are crambe, galtonias, delphiniums, abutilon, the rose 'Albéric Barbier', and the enchanting small *Viola* 'Little David'. In spring there are narcissus, tulips, and *Pulmonaria* 'Sissinghurst White'.

Just to the west is the shade garden, dominated by a young wellingtonia under which cyclamen and ferns flourish and the fallen white petals of *Philadelphus coronarius* lie in profusion. Heading back toward the house along a grass path that runs straight under four rose- and honeysuckle-covered arches, you (*Continued on page 158*)



The roses 'Cardinal de Richelieu' and 'Proud Titania' join hands how else can a rose border create its magic?

An overgrown shrubbery was removed in 1985 to make way for some forty climbing and shrub roses, which are underplanted with dianthus, violas, lavender, and Stachys lanata, known in Scotland as lamb's lngs. The Frasers will complete a new castiron rose bower this spring.

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Haut Couturier

Decorator Robert Couturier adapts European grandeur to American surroundings By Gini Alhadeff Photographs by Scott Frances Produced by Carolyn Sollis Y FAMILY HAS LIVED IN THE same house in Paris for hundreds of years. What a bore," says decorator Robert Couturier as he leaps forward to gather up Chuck, the Shih Tzu who was timidly investigating the

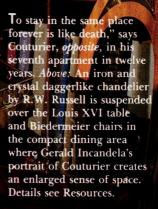
possibility of dipping his pink ribbon tongue into the guest's cappuccino. Couturier—a waifish, punctilious, dapper Frenchman in his thirties who has designed for the likes of James Goldsmith and one of the younger Rothschilds, and whose most recent confection is the Supper Club in Manhattan—is a veritable jumping bean. "To stay in the same place forever is like death. I like change," he confides. "I move to a new apartment every other year." He lists seven addresses on Manhattan's Upper East Side in which he has lived from 1980 to the present. "But I always take a few things with me," he says, "the dogs and the family portraits."

This is a rare sign of affection toward a family that sounds like a French version of the Mitfords—charming, *to others.* "They're a bore, all of them," he assures me, "and have been for generations. I was sent to boarding school at the age of eight; my mother thought there were too many women in the house. Life at home didn't start before ten in the morning. No one was dressed before lunch. Nothing was done before three in the afternoon. My father didn't work, he read. One didn't go to museums; public things were for the public. My entire family felt they were born two hundred years too late, and I was made to feel I had missed something very important."

Going against the ancestral grain, Couturier wanted to work: "To be a 'professional,' as far as my family was concerned, was debasing. Even the doctor was considered only slightly above the butler, but not much." He had always liked to draw and used to imagine interiors of houses for the happy family, the "perfect family." "Perfect?" I inquire. "Yes, you know, not maniacs."

His grandmother was persuaded to bankroll his six years of interior decoration and architectural studies at the École Camondo. "She realized that I had to do something," says Couturier, "though when I told her I wanted to be a designer, her response was, 'My God, you will go to our friends' houses and you will have to go through the service entrance.'" Couturier set her mind at ease. Some time later he overheard her telling her sister on the phone, "Robert has decided to be an interior decorator. I think it's a splendid idea, and, you know, these days they can use the front entrance!"

After completing his studies, he spent five years in New York working for restaurant designer Adam Tihany and on his return to Paris set up his own design studio. For a while he divided his time between New York and Paris, but in 1981, with the election of Mitterrand, he says, work suddenly became scarce. "The Socialists came to power. My grandfather died as a result of it. I went to see him. He was hardly breathing. 'It's the Revolution all



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Though he currently resides in what he calls a "little white box," Couturier surrounds himself, as always, with a mix of antique furniture and contemporary photography. He designed the living room banquette, which is in a Brunschwig damask.

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over again,' he whispered. 'They're attacking the carriages.' That's when I decided to put an ocean between France and me." He moved to America.

If one is to have ideals, this always was the place to have them. And Couturier does, in a circuitous way, design for the movie-perfect family-of which he is, at times, the central character, as in his current apartment on the East River. "It is a challenge to have a little white box and make it into something personal," he says. The little white box floats like a spaceship high above the biscuitcolored loft buildings and buzzing traffic on the FDR Drive below. There is a distant memory here of glamorous grandeur in the Palmolive-green taffeta of a curtain, in the cartoony curves of a chair, or in the white-framed mirrored folding screens that elegantly caricature some infinitely more serious piece of furniture-Louis XV, Empire, or Biedermeier. Couturier makes a space feel as grand as Europe but with the shadows of the past removed, along with any strict rules of style. In the living room, for instance, two monumental giltwood chairs with Aubusson tapestry upholstery stand guard over an incongruously naked white wall.

For last fall's French Designer Showhouse in New York, Couturier created two all-white rooms. Fred Astaire might have danced with the silver-leafed dining chairs, and Jean Harlow could be imagined reclining on the cane sofa and resting an elbow on the gold taffeta and purple velvet bolster. This is Couturier's way of escaping his history: he plunders the past mercilessly, then throws all into a democratic arena where one thing is not more sacred than another and Hollywood is as noble as Versailles. The cheap metal spikes of punk, the tarnished gold patina of Louis XIV, Victorian velvets, the undressed lines and unmediated colors of modernism— Couturier puts them in one room, and they probably come to life and do battle, in his absence, as in a cartoon.

The Supper Club, which Couturier designed for restaurateur Jean Denoyer, is very much in the same pophistorical vein. Couturier pays tribute to Cocteau in the surrealist white plaster hands bearing lotus-shaped torches and to Cedric Gibbons, the great Hollywood set designer of the forties, in the icing-white wedding-day furniture, which creates a mood of laundered, starched, and perfumed vice.

But not everything Couturier does is as self-asserting: the apartment he designed for Jane Soudavar, owner of the secretly famous Upper East Side boutique Jane, fits her like a satin glove. Testifying to Couturier's chamele-

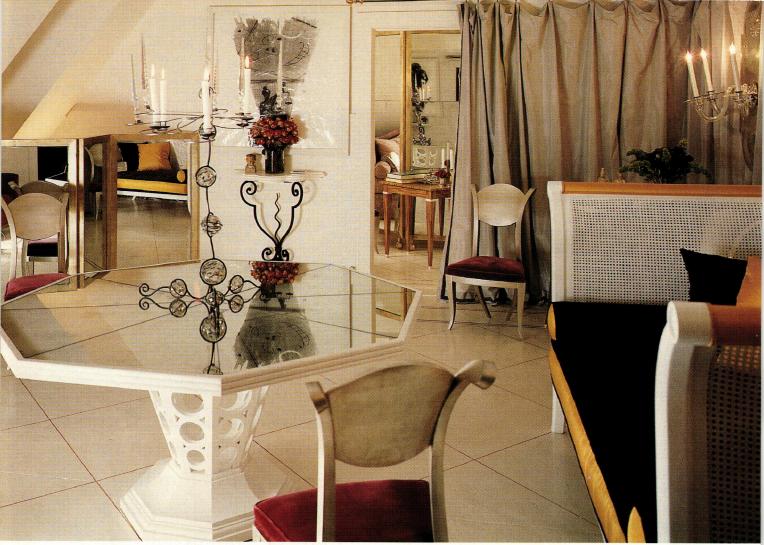
The East River flows before Couturier's bed, *opposite*, in a Hinson velvet that blends with the Portuguese felt spread from Dampierre & Co., NYC. Curtains of Scalamandré taffeta and a Charles X candelabra frame the view. The 19th-century Knole settee is upholstered in a 17th-century tapestry. *Above right:* For client Jane Soudavar's living room, the decorator designed a three-seater sofa in a JAB Collection cotton stripe positioned below a 19th-century neoclassical scene. *Right:* In another part of the room a Biedermeier secretary from Niall Smith, NYC, is flanked by generous curtains of silk from Kirk-Brummel.

RIGHT: WILLIAM WALDRON (2)



"My entire family felt they were born two hundred years too late. I was made to feel I had missed something important"



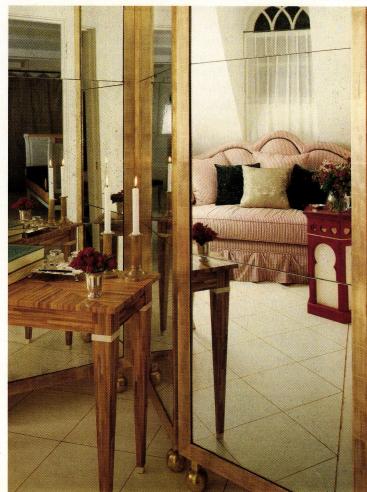


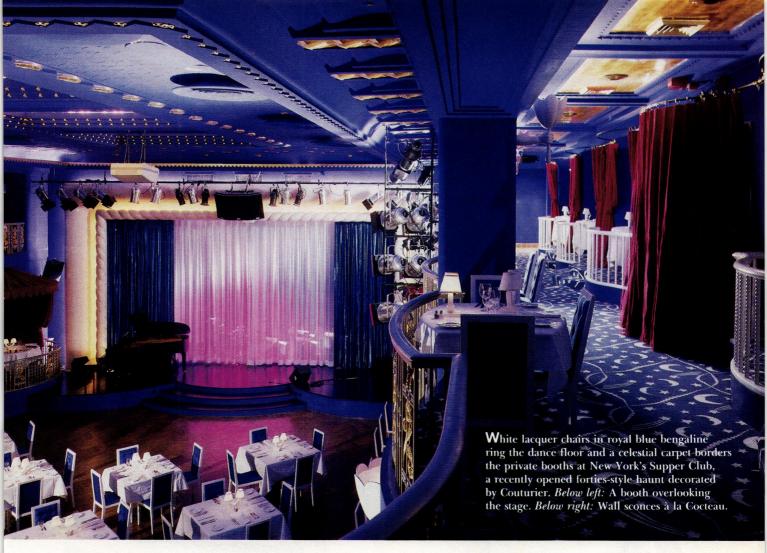
onic ability to inhabit the fantasies of others, it seems a hymn to *l'heure bleue* and is reminiscent of that long-forgotten container of feminine wiles, the boudoir: silk curtains gather on the floor like the train of an evening gown, and the wide-seated indigo sofa is as full of languid promise as the painting of five women in neoclassical poses above it.

In conversation Couturier unleashes a riotous torrent of haut Couturierisms: "Why do people take things so seriously? What is so serious about a house? I don't understand people who have sixty-five rooms on Fifth Avenue and sixty-four of them are for make-believe and only one is the place where they really live. The hell with the past. My friends in Paris were shocked that I could have designed a château in Mexico for James Goldsmith, but I told them we all come from the caves anyway and fortunes vary: at a certain point, any one of your ancestors could have been a nouveau riche who built a château."

In his bedroom, with its river views, the old world of velvets and silks frames the new one of bridges and highways. At the foot of his bed, a *(Continued on page 158)*

For the French Designer Showhouse in New York, Couturier created an all-white attic, *above*, outfitted with bold furniture of his own design, including an octagonal table with an R.W. Russell candelabra. Curtains of Old World Weavers taffeta wind across a doorway. *Right:* In adjoining room a mirrored screen reflects a daybed in a Christopher Hyland stripe.





Couturier plunders the past mercilessly, then throws it into a democratic arena in which Hollywood is as sacred as Versailles

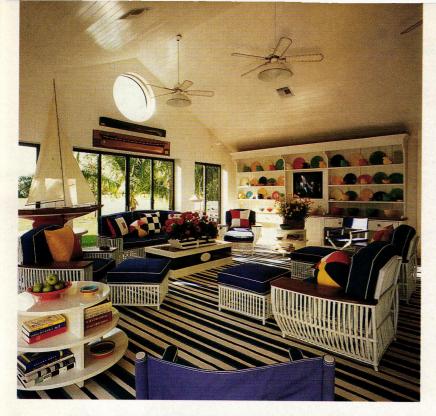


As bright and bold as Matisse cutouts, a screen painted by Tom Slaughter sets off the crisp blue and white of the furniture and carpet designed for the house by Billy Diamond and Tony Baratta. Details see Resources.

Florida Fun House

Billy Diamond and Tony Baratta paint resort life in primary colors By Andrew Solomon

Photographs by Langdon Clay Produced by Carolyn Sollis



HEN I WAS FOURTEEN I went on a day trip from summer camp to watch Seiji Ozawa conduct a rehearsal of the Boston Symphony Orchestra. Halfway through, he stopped the music and turned to us. "There are some ways in which conducting the Boston Symphony Orchestra is no work at all," he said. He glanced over his shoulder at the members of the orchestra and said, "Play the piece." Then he talked to us while

they performed in a fashion that was, to my inexpert ears, identical to the way they had played when every eye had been focused on Ozawa's baton. "A really good orchestra," he said, "beyond a certain point, hardly needs a conductor at all." Then he pointed to the conductor of my summer camp's orchestra: "That man has a difficult job."

I have the utmost esteem for designers who can bring forth the full glory of a glorious châ-

> teau or make a Fifth Avenue prewar apartment look as

splendid as its original inhabitants' aspirations. But what Billy Diamond and Tony Baratta have done with this South Florida house on a golf course is in some sense more astonishing than either of these. The house is, in essence, as dinky and suburban and unremarkable as any you could find in this country-and it is nonetheless elegant, sporty, gracious in scale and proportion, and more fun than the dancing cow at a May Day festival. It's a summer camp orchestra and not the Boston Symphony, but it's on key from the opening note. The golf house is like a combination of the house on Bewitched and a Matisse painting of Nice. It's a triumph over the pretensions of American suburban grandeur that has not given way to pretensions of any other kind.

"I just looked at the house one day," the owner recalled, "and said, 'This doesn't say happy to me.' " Diamond and Baratta have done a job that says happy at every corner. They have designed a house for laughter, a house in which people could hardly do other than enjoy one another, a house in which problems and sorrows seem to slide into irrelevance.

The structure was built in the early eighties as part of a community developed around two golf

The new family room/kitchen, opposite, has a nautical flavor, from the Jean-Michel Frank-inspired dining table and director's chairs by Diamond and Baratta and the custom rattan chairs, upholstered in cobalt cotton from Donghia, to the antique pond yacht, above left, from Gargoyles, NYC. Carpet from Stark. Left: The reoriented pool and hot tub adjoin a golf course.







courses. "You know," the owner said, as we looked at the "before" pictures, "I lived in this house for seven years and I never noticed how unattractive it was. As a matter of fact, I loved it. I just had no idea what kind of possibilities there were buried here." Billy Diamond did not need seven years: "I walked in and I couldn't believe what it looked like. You wouldn't believe it. It was unbelievable." The rest of the community is in a style that might be described as Florida Bombast, which involves imposing madly outscale dramatic features on essentially poky houses. Sloping shed roofs, faux crystal chandeliers, tinted mirrors, and oddly positioned floodlighting are also hallmarks of the style. It is the only style I have ever encountered that can make you feel dwarfed

and claustrophobic at the same time.

Diamond and Baratta started off with the word "clarify." They rearranged the bones of the house to give the rooms balance and proportion; they got rid of the fuss and clutter and chaos. They enlarged the living room to make it a perfect square, then built a subtle pyramid ceiling, which gives the space about as much drama as it can take. They added two guest rooms with baths and a family room/kitchen that looks like an upbeat revision of an old yachting fantasy. They turned the swimming pool ninety degrees and gave it a tile border in Yale blue and white.

They played games in the guest rooms: a pair of freestanding closets in one are copies of nineteenth-century cabanas, (*Continued on page 163*)







In the master bedroom, above, the upholstered bench is Empire, but the four-poster was made for the house. Sofa from George Smith. Opposite: Striped wallpaper from Christopher Hyland gives a tentlike air to the master bath. Highback chair from Newel Art Galleries, NYC. From far left: Guest rooms feature playful closets. checkerboard tile, and white suns on turquoise walls. Patterned towels from Porthault.



TEN DAYS IN MOSCOW

The Franco-American duo of Paul Mathieu and Michael Ray travels to Red Square to redefine hands-on design for a friend By Charles Gandee Photographs by Deidi von Schaewen

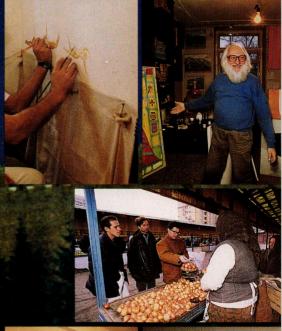














Decorators Paul Mathieu and Michael Ray on Red Square with client Pierre Brochet, at right. *Right:* Brochet's apartment as a Mathieu and Ray work in progress. Details see Resources.

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IT IS SOMEHOW APPROPRIATELY SURreal that decorators Paul Mathieu and Michael Ray first introduced me to their friend publisher Pierre Brochet at the Ritz Hotel swimming pool, a subterranean spectacle worthy of P.T. Barnum, Cecil B. De Mille, or Cleopatra-viewer's choice. Although I have rarely seen anyone so unabashedly appreciative of Ritz owner Mohamed Al-Fayed's zilliondollar aquatic extravaganza-not the Tokyo tourists, not the Texas tycoons, and certainly not the tryinghard-to-be-blasé rock stars staying in the \$4,000-a-night suites-all Brochet could talk about between laps, aside from the underwater Muzak, was his impending move to Moscow, an unlikely destination for a man so clearly enamored of what can only be described as shameless sybaritic splendor.

Although the red tape to Red Square proved more labyrinthian than thirty-oneyear-old Brochet might have imagined, last year he was finally granted official permission to take up residence in Moscow

and to establish Avant-Garde, an art book packager with ties to the Paris publishing house Flammarion. Which he did, settling in with his Russian wife, Aniouchka, to a fourroom apartment designed by his friends, and former swim mates, Mathieu and Ray.

In the Commonwealth of Inde-

In the dining room, *opposite*, a severe black and white palette extends from a canvas by Arsene Savadov and Georgi Senchenko and wall paintings by Mathieu and Ray to a trio of Russian tables picked up at auction and Limoges china picked up in Paris. *Right, from top:* The designers' forged-iron chairs and antler-inspired aluminum curtain hooks outfit the living room where Brochet displays his collection of contemporary Russian art, including two oversize vases by Aidan Salakhova. The corner chair and 19th-century cabinet are local finds.

Mathieu and Ray showed themselves to be masters of the ad hoc they worked with what they found

y orators in question happen to be VCS the Franco-American duo of Mathieu and Ray carries the idea exponentially even further into the realm of the conceptually extraterrestrial.

> As those who keep up with the

aesthetic times know, Paul Mathieu and Michael Ray are two very poetic young men who met in San Francisco, moved to Paris, and now live and

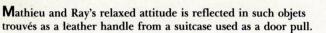






pendent States, flying in two decorators from France to Moscow to do up a four-room rented apartment is, as might be expected, an alien concept. That the two dec-







A cast from Michelangelo's David, a framed postcard, roses, and a French clock form a surreal still life on Brochet's desk.



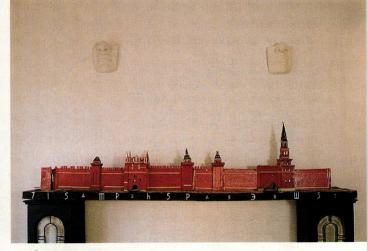
The decorators' painting of a reaching hand adorns the bedroom door, inches from a bronze doorknob modeled after a tulip.

In the apartment's center hall, curtains suspended from linen strings frame a view of a 19th-century Russian mirror.

Mathieu and Ray introduced signature poetic details, such as a bee creeping up the linen curtains in Brochet's office.



The quintessential Russian table, as envisioned by Mathieu and Ray: beluga caviar, bread, candlelight, and vodka.



A cardboard model of the Kremlin, left by the previous tenant, rests on its original painted shelf in the living room.

work in a two-room walk-up with a Dalmatian on an alleylike street in what is possibly the most beautiful town in France, Aix-en-Provence. In the eight years the couple have been together, they have garnered a somewhat rarified reputation for themselves with a series of exceedingly, some might say excessively, stylish apartments that effectively pose the questions: Living space? Stage set? Dream sequence? Perhaps it's the partners' signature wall paintings of satyrs and angels, beasts and birds, eunuchs and other not so readily identifiable creatures that give their work its evocative allure. Or perhaps it's the partners' constant allusions and references-in custom details, furniture, and carpets-to things primal, things erotic, things surreal. But for whatever reason, there's a quasi-Cocteau quality to Mathieu and Ray's rooms-rooms, not incidentally, in which the light seems permanently filtered, gauzy, penumbral, mysterious.

The painstaking process that they go through to create their moody mise-en-scènes is hinted at in the little linen-bound portfolios—page after tied-together-with-ribbon page of wistful drawings, grainy photographs, and baroque gold script they laboriously assemble to chronicle the stylistic progress of their projects. No such precious document exists for Brochet's apartment. Because Brochet's apartment was designed and built in situ, in a blizzardlike ten days last November.

Somewhat surprisingly, Mathieu and Ray both characterize their unlikely mission to Moscow as "blessed freedom." Which is Mathieu and Ray's way of reporting that for the first time in their professional lives there were no (*Continued on page 162*)

Undeterred by the utter absence of bookshelves in Moscow, the designers stacked Brochet's art books on six carved Russian chairs in the office, *above right*, where Philippe Starck's horn-shaped lamp from Flos lights the desk. *Right:* Mathieu and Ray's stylized swimmers float across the office wall above a wainscot of natural linen tacked with coral talismans.





Among the things Mathieu and Ray took to Moscow wererolls of their Lucrece wallpaper for Donghia Textiles and an appliquéd bedspread. Among the things they found in Moscow were Russian icons, suitcases, and portable easels, which they used as bedside tables. *Opposite inset:* Mathieu and Ray at Stalin's industrial exhibition park.

Mathieu and Ray's rooms effectively pose the questions:

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Only a balustrade separates the lawn from the water, *below*, at the country retreat of designer Louis Dell'Olio, *left*. Model Jac Du Belle wears a bustier from the 1992 summer Anne Klein Collection. Details see Resources.

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DRAWN TO THE SEA

THURMON

LOUIS DELL'OLIO OF ANNE KLEIN SKETCHES HIS NEXT LINE ON THE EDGE OF LONG ISLAND SOUND, BY WENDY GOODMAN

Photographs by Oberto Gili





"There's something about the light. It relaxes me. I never get bored" UMOR HAS IT THAT LOUIS Dell'Olio's country house overlooking Long Island Sound was built by a famous press baron for his inamorata back in 1910. The balustrade that divides the velvety lawn from the sea and the marble lion that keeps watch from a patch of yuccas are grand enough—and romantic enough—to suggest that the story may be true.

"I wasn't actively looking for a new house when I first saw this one, although I knew I had to move," Dell' Olio recalls. "I loved the old place in the winter-I bought it in February with the fires going and I was charmed. But I hated it in the summer; in the hot weather I couldn't sit in a backyard and watch the grass grow. I thought the pool would do the trick-it didn't." This Dutchstyle clapboard house on the Sound appealed to him at first sight. "There's something about the expanse of open water, the changing of the tides, and the light," he says. "It relaxes me. I never get bored."

As Anne Klein Collection's vice president of design, Dell'Olio is a fashion superstar; he not only creates the collection but also oversees the Anne Klein image, from fabric development to advertising. Here in the country, too, he took a hands-on approach. Instead of engaging an architect or a decorator, he made all the aesthetic decisions himself, relying on Burt Wayne, head of Anne Klein Studio, for guidance and on a family-run firm called the Copper Lantern for execution. Walls and woodwork were repainted, floors redone, moldings refurbished; gradually the house has regained its original character-and has come to

A profusion of annuals fills the back garden, *above*. "It's a mix chosen by color," Dell'Olio says. *Left*: A brick path is sheltered by a grape arbor. *Opposite above right*: The designer's paintings of two vintage wicker chairs hang in the porch, near their subjects. *Opposite left*: His sketches of the 1992 summer collection. *Opposite below right*: At the far end of the porch, a dining table set with Italian plates overlooks the Sound.





"This house is for collecting and having fun," says Dell'Olio. "Nothing is set"



reflect its owner's easygoing style.

A confessed "antiques show addict," Dell'Olio has created a cozy ever-changing environment with the fruits of his shopping. "This house is for collecting and having fun," he explains. "Nothing is set."

Today, after three years of acquiring and arranging and rearranging, the bedroom has a Victorian air, while dark green velvet wallcovering and portières transform the library into a hidden garden in the summer, a cool escape from the sunny porch beyond. It's the porch, filled with white wicker, cut flowers, and blooming plants, that has become the designer's favorite spot to curl up "like a cat" and draw-he can carry on a conversation and sketch ten ideas for a new collection simultaneously-or watch the antics of resident seagulls. It took him months to

find the old wicker furniture he had his heart set on. Finally he tracked down a dealer who had everything he wanted, but it was all marked "Hold" or "Sold." "I hung around long enough to wear him down," Dell'Olio says with satisfaction. "Now it's always summer in this room, no matter what's going on outside."

Behind the house Dell'Olio has planted herb and cutting gardens with "anything and everything I can order from catalogues. That's another one of my addictions: seed catalogues," he confides. There are masses of marigolds, zinnias, dahlias—"a mix of flowers chosen by color. I'm sure a professional gardener would be appalled."

At certain seasons the grass by the Sound also has some surprising planting: small stakes from which strings flutter in the breeze, disrupting the landing patterns of the geese that used to invade the lawn. Now they have discovered other landing fields and he can watch the seagulls and the sea, undisturbed. ▲



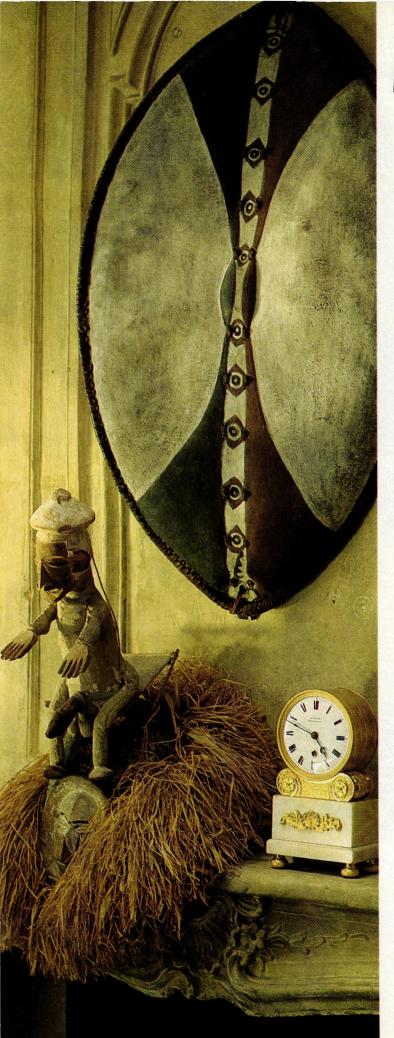


going on outside," Dell'Olio says of his sun-drenched porch

MARIAN

- ALE

For his porch the designer bought a dealer's hoard of old wicker furniture, then added throw pillows in flowery prints, among them a yellow batik from China Seas.



HE ONLY ONE OF Charles Jencks's comic categories for Hollywood architecture—"Topiary Fascist," "Debbie Reynolds Egyp-

toid," and so forth-that comes anywhere near describing this distinctive villa is "Boys Town Neo-Class," with all the panache that this implies. Peter Paanakker, the man of taste who built it with the architect B. R. Offenhauser thirteen years ago to his own design, succeeded in skirting most of the Angeleno solecisms. His structure does justice to its spectacular site (in the Birdland section, home to such stars as Dolly Parton and Madonna as well as old-timers like the Montalbans)-its effect is not so much stylized as stylish. The house looked even more stylish when the late Billy McCarty-Cooper-a Florida-born Philadelphian domiciled in London who bought the house in 1987-filled it with the treasures he had inherited from his adoptive father, Douglas Cooper, and made it, all too briefly, a focal point for anyone with a taste for modern masterpieces. Before memories fade, let us try to recall Billy's pleasure dome in all its quirky glory.

The main part of the house consists of one huge high room, at either end of which is a wing, one consisting of a dining room, kitchen, and pantry, the other of a library and bedroom. (Elsewhere is a guesthouse with its own pool and, if I remember rightly, an orchid house.) The two wings are connected by a swimming pool—one of the rare ones that succeed in being both functional and architecturally decorative. At both ends of the pool steps lead into the house so that Billy and, if need be, his

In the late William McCarty-Cooper's living room, *right*, Cameroon hardwood armchairs in the form of elephants with faux ivory tusks, c. 1930, are grouped near Braque's *Studio VIII*, 1954–55. A Songe fetish stands on the piano. *Left:* An East African painted leather shield is displayed in the entrance hall above a circumcision mask from Zaire, and a Regency marble and ormolu clock.



An Heir's Own Legacy

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With the cubist masterpieces he inherited and the tribal art he collected, Billy McCarty-Cooper made his Los Angeles house a monument to personal taste By John Richardson Photographs by Jeremy Samuelson

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Produced by Peter Haldeman

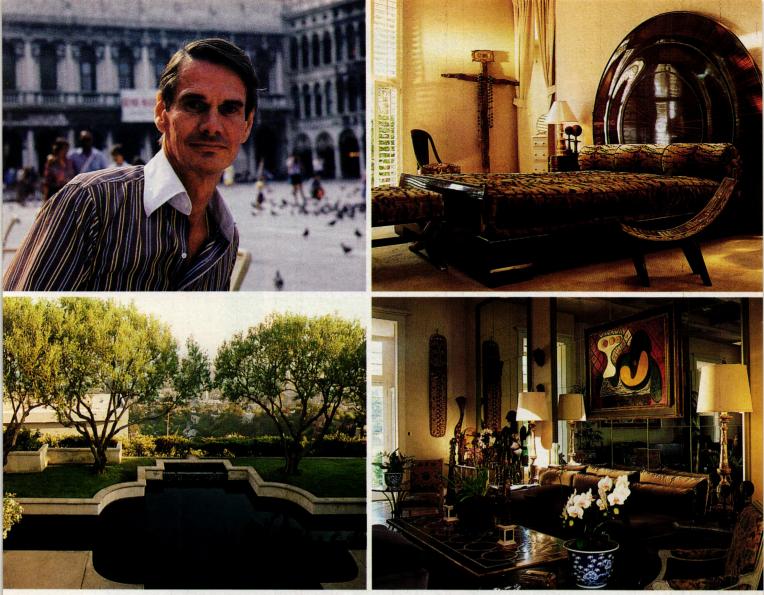


dogs could swim from bedroom to kitchen for breakfast or nocturnal snacks. Beyond the pool is the house's most attractive feature, a screen of olive trees through which you can glimpse the vast spread of Los Angeles, mercifully enveloped in dove-colored smog. I was always reminded of those nineteenthcentury paintings of hazy Naples framed by umbrella pines; in both cases seismic menace lends excitement to the view—so long as you don't live there.

In the hall, you used to be greeted by Graham Sutherland's portrait of Douglas Cooper—El Benefactor, as Billy called him—the truculent Maecenas whose fortune and incomparable art collection had made all this splendor possible. And sure enough, on the walls of the vast living room, above serried ranks of African sculpture, hung three of Cooper's masterThis eclectic setting was Billy's reaction against his clients' ghastly good taste

pieces (due to be sold this month in the last of Christie's three sales of the McCarty-Cooper collection): one of Picasso's greatest anthropomorphic still lifes of 1933; Juan Gris's *Guitar* on a Table of 1916; and Braque's swan song, *Studio VIII*, the most important painting by this artist left in private hands in the United States. These paintings alone were worth a trip to California. They were also a sad reminder, to Douglas's old friends, of all the other treasures that had been sacrificed to support Billy's mandarin lifestyle, his \$250,000 parties with Peter Duchin, the bandleader, flown in from New York, and Lady Ampthill, the caterer, from London. In extenuation, it must be said that the proceeds from these sales also helped support the various philanthropic enterprises that are Billy's memorial.

If ever a collection deserved to be kept intact, it was Douglas's. In its day it had been the most comprehensive and discerningly chosen ensemble of its kind outside a museum. Unfortunately, like many another collector, Douglas was as destructive of his friends and colleagues, not to speak of his numerous foes, as he was of himself. He had fought with the directors of most major modern museums, and he was damned if any of them or their institutions were going to benefit from his perspicacity or his purse. In the 1950s, when he and I shared a house in Provence-the

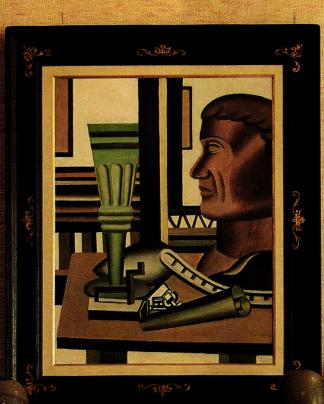


Château de Castille (locally known as the Château des Cubistes)-Douglas used to boast that he would take his collection with him, like Sardanapalus: "I want to be burned on a funeral pyre along with all my cubist paintings." In the end he did the next best thing: he left his collection to someone who could be trusted to liquidate it. To commemorate its treasures and, I would like to think, assuage his conscience, Billy acquired a curator to catalogue the ever-shrinking hoard. But will her work ever be published? If it is not, the record of one of the greatest modern collections of this century will be confined to entries in auction catalogues.

Billy had known what it was to be poor and spent his patrimony with the gusto of a child let loose in a toy store. As he sold and sold, he bought and bought. So bizarre and eclectic were the things he acquired for this house that you forgot he had once been a rather correct Billy Baldwin– style decorator (first apprenticed to David Hicks; later, on his own in London). Billy McCarty-Cooper did not forget: he once told me that his outrageous settings for himself were a reaction against the ghastly good taste of some of his clients. After inheriting Douglas's fortune (\$40 million is a conservative estimate), he determined to decorate, dress, and dabble exactly as he pleased.

As Christie's first sale of his possessions, this past January, revealed, Billy's taste ran to Jensen silver; rare books of botanical, architectural, and topographical interest; blue and white china; tribal art (the magnificent collection that David Crownover helped him form is to be auctioned off in the second of the two sales at Christie's this month); and, above all, the wilder shores of the decorative arts from Directoire to deco. The most popular items in the January sale turned out to be the amazing sunburst bed and other pieces in macassar ebony by Jacques-Émile Ruhlmann; the set of elephant bergères complete with simulatedivory tusks; and the macabre Russian chair carved like a skeleton, a memento mori that Billy tempted fate by keeping in his bedroom. Too bad his finest piece of furniture—the grandiose state bed from a Russian palace which (*Continued on page 162*)

African reliquaries line the living room mantel, opposite, beneath Gris's Guitar on a Table, 1916. Louis XVI bergères signed by Lelarge surround a Baga headdress on an Italian neoclassical table. Clockwise from top left: McCarty-Cooper in Venice, 1987; his Ruhlmann bed with an Africanstyle Legrain taboret; Picasso's Still Life with Fruit Dish and Guitar, 1933, flanked by 18th-century Italian candlestick lamps; view of Los Angeles across the pool.



Ashanti wooden dolls from Ghana, opposite, are clustered on a stripped pine 19thcentury neoclassical capital in the living room. Left: Léger's Still Life with Sculpture, 1924, hangs above 2nd-century Indian stone lingams on the bedroom mantel. Mesozoic ammonites lie on the hearth.



At her gallery, Laura Carpenter, below right, pauses before Joan Mitchell's Two Pianos. Granite tables from Comme des Garçons stand under an arbor, left, in the back of Carpenter's house. The flat-topped mesas of the Southwest, below left, inspired earthhued adobes such as Carpenter's, bottom left. Details see Resources.

~

2

The second

XI

Artful Acobe

In Santa Fe, art dealer Laura Carpenter displays her adventurous style at home and at her gallery By Alison Cook Phorographs by Maeduff Evercon Produced by Anne Foxley



N SANTA FE, LAURA CARpenter goes coolly against type. This Texas-born art dealer moves through the land of prairie skirts and concho belts clad in Yohji Yamamoto; amid a landscape suffused with earthy pastels, she favors a restrained palette of black, whites, and grays. Her traditional adobe house chastely avoids the regional decorating clichés, displaying instead a surprising mix of cutting-edge contemporary art and gently battered early modern furniture. And her new gallery on the wrong side of the Santa Fe tourist tracks-an interesting risk for a dealer who has previously operated out of Dallas and SoHo-is one of the most refreshing spaces in town, its richly sculptural 1883 adobe front ingeniously wedded to a crisp highstyle pueblo addition that is flooded with light and calm.

Seeing the cerebral, challenging art Carpenter shows against the gallery's massive adobe walls—all alluring curves and bulges—provokes a sharp and almost visceral pleasure. It was the prospect of this juxtaposition that first attracted her to the Benjamin Read house, a dilapidated Victorian-style adobe structure distinguished by its pitched roof and tulipmotif stained-glass windows. "I was drawn to the solidity, the finish, the sense of grounding adobe walls pro-



vide," says Carpenter, who engaged architect Harvey Phillips of the Dallas firm Phillips/Ryburn to restore and expand the space.

Out came the gruesome acoustical tile, revealing timbered ceilings unusually high by Santa Fe standards. Together with the opulently thick walls, they give the two small front exhibition rooms an oddly monumental quality. These are spaces equal to the major league conceptual and minimalist work Carpenter loves —pieces by such important contemporary figures as Jenny Holzer, Neil Jenney, and Agnes Martin. In a town where tourist-oriented landscapes and representational kitsch have long reigned supreme, this is heady

A rolling ladder holds photographs by Judy Fiskin in the library at Laura Carpenter Fine Art, *opposite*, where a Jenny Holzer work sits among the stacks. *Above:* Ed Ruscha's *Bedcrumbs*, a painting in blackberry juice on moiré, is the witty focal point of the sitting room, furnished with Le Corbusier chairs from Atelier International. *Below:* A gallery doorway frames an Imi Knoebel painting.





break-the-bank stuff. But here on Read Street, a block-and-a-half-long backwater of Victorian-style bungalows one mile west of trendy Canyon Road, Carpenter is counting on her established clientele—plus affluent vacationing collectors—to make her new project fly. (This summer's visitor will encounter paintings by Joan Mitchell and Ellsworth Kelly, drawings and sculpture by play-



wright-director Robert Wilson, and the crushed-metal monuments of John Chamberlain.)

At her rented house on Palace Avenue, a luxuriantly green arroyo road tracing an early seventeenth century aqueduct, Carpenter's response to Santa Fe was to use finishes and upholstery with a "little more rugged feel" than would suit her loft apartments in Dallas and New York. "This is the first real house I've ever had," says Carpenter of the rambling dwelling which sports the elements of what's known as the territorial style: ornamental brick coping skirting the roof, classical pediments topping the sash windows. Here, as at the gallery, adobe walls make a potent backdrop for the museum-class art Carpenter surrounds herself with—from a mesmerizing wooden totem by Clyde Connell, the underrated Louisiana backwoods sculptor, to Neil Jenney's North America, a horizontal slice of sky so gorgeously painted it seems to suggest infinity. The wit that informs many of Carpenter's choices—for instance, Ed Ruscha's Bedcrumbs, a painting in blackberry juice on moiré—effectively tempers any sense of austerity.

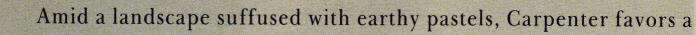
The flea market finds unearthed by Carpenter's housemate, Diane McIngvale, have a softening effect, too: the bunkhouse-style sofa that anchors the living room, the ferociously rusted iron bed in the master bedroom. Carpenter herself admits to a long romance with furniture of clean classic design. "I've always wanted to see this combination of Santa Fe and early modern," explains Carpenter, "and I like the idea of using beat-up pieces so that nothing looks brand spanking new." Ergo the 1930s Bauhaus chrome dining room chairs with their original worn and curled leather, the voluptuous Le Corbusier armchairs that feel like narrow leather nests, and the foursquare French deco chairs with long upholstered seats, which make them comfortable without the bulk that Carpenter abhors. All of them beg to be stroked and sat in, a boon at Carpenter's frequent parties.

With its private wings and guest bungalow, the house gives Carpenter a stage on which to play gatherer and orchestrator of people. Dealers, collectors, artists, and friends stream through her domain, and her plans for the Read Street gallery compound seem bound to increase the traffic. Already there are adjacent living quarters for staff, later to be used by resident artists. Next door, a newly renovated building has just been leased to the Georgia O'Keefe Foundation, which administers work from the artist's estate. It is the sort of project that is second nature to Carpenter, who comes from a powerful Dallas clan of civic visionaries. Her father was the force behind the futuristic satellite city Las Colinas, and Laura was the (Continued on page 163)



David Ireland's Three Attempts to Understand Van Gogh's Ear in Terms of the Map of Africa, above, occupies one end of the sunroom, opposite below. Below: Photographs by Bernd and Hilla Becher in a corner of the living room. Left: At the gallery, Tony Cragg sculpture and a Joan Mitchell diptych. Opposite above: In the living room, a bunkhouse sofa, Fritz Hansen 1946 chairs, a Sigmar Polke painting, and a Clyde Connell sculpture.





2

Lamps from Leucos Lighting with hatshaped beaded shades hover on either side of the master bedroom's c. 1920 rusted iron bed.

restrained palette of black, whites, and grays









NE AFTERNOON DURing World War II a young naval officer from Kokomo, Indiana, stationed in New Orleans, walked into an art gallery and saw a portrait of a local beauty he decided he had to meet. Chester and Claire Kellogg were married six months later. They bought their first piece of classical revival furniture, a Restauration méridienne, the next day. As they followed Chet's jobs in catalogue advertis-

New York, they took their growing collection with them. "We kept all the same props," says Claire. "They were just reincarnated. For me decorating is taking the things you have and shuffling them around until they're where they please you. I wouldn't know how to do an empty room." Pointing to the postnuptial settee, she says, "That's been through six or seven reupholstering jobs. It's been country, formal, Victorian, depending on the

type of house we've lived in.'

ing from Chicago to Milwaukee to

Now looking very Empire, it's found its home of homes, a threestory federal house in Charleston, South Carolina—*Prince of Tides* country, where even the early nineteenth century synagogue is neoclassical, the annual St. Cecilia Ball is so exclusive it can't be mentioned in the newspaper, and the antebellum cityscape drives writers to extremes. Pat Conroy: "The city of Charleston simmers in the cold elixirs of its own incalculable beauty."

In 1799 a wealthy Charleston merchant built the house for his spinster daughter, Miss Mary Smith, in the hope that it would attract suitors. It didn't. It made its way down through the centuries in a variety of occasionally racy guises. The Kelloggs have lived there thirteen years, after five years of restoration, planning, and decoration. "We've concentrated on classical revival styles in our furniture—French, Italian, English, even some Biedermeier," says Chet. "They have a certain order and sim-



plicity; their architectural lines fit well in this house." The Kelloggs also have a weakness for paintings of classical architecture: "Columns are hard to resist."

Known in Charleston as a "single house," the dwelling is just a single room deep to maximize the sultry breezes and to take up a minimum of space on a peninsula where land is at a premium. "It's really not very big," says Chet. "There are two rooms to a floor, so it only has six altogether." The kitchen, with the Kelloggs' re-

sidual folk art collection, is in a modern version of what is delicately called a dependency in the South, an attached outbuilding of the sort that once functioned as cookhouse, laundry room, or slave quarters.

On either side of the Directoire secrétaire in the drawing room, opposite, Regency vitrine tables display miniature portraits and snuff and patch boxes. The Kelloggs have grouped 18th- and 19th-century **English and Continental** pictures. Above: The 1799 house. Right: Antique Chinese wallpaper lines the entrance hall where a bust of Lord Nelson crowns Regency shelves.

Never at a loss for ways to save space, the Kelloggs have their sitting room double as the dining room. A Regency tilt-top breakfast table and chinoiserie chairs sit companionably catty-corner from a mahogany Restauration console table, the ninelives méridienne, a pair of fauteuils en gondole with gilded dolphins for arms, and a mantelpiece lined with amber-colored Anglo-Irish glass. But most of their entertaining is done under the slowly moving fan on the piazza (Charlestonian for porch).





"In Charleston," says Claire, "everyone entertains outside. The bar gets set up on the porch and the buffet inside. It's a formula here, and we just follow it." The view is of Chet's formal garden where the large stone sphinx at one end is rumored to have the face of Madame de Pompadour.

The Kelloggs jokingly insist that, like the sphinx, their things have more stories than signatures. "We don't care about provenance," Claire says. Nor does she mind if something isn't in perfect condition. "There are styles I call flaky château." Nonetheless, some pieces came with stories and bloodlines. The signed Maigret console in the drawing room is said to have belonged to Napoleon's sister Pauline Borghese, who had much of her furniture sent to her when she joined the exiled emperor on Elba. The Kelloggs bought the English girandole over the mantel when they lived in Brooklyn Heights from a man who claimed to have been a Vanderbilt-family retainer. "Ooh, I wonder if it's hot," Claire says wideeyed, several decades after the fact. The unusual double-curve American-made Grecian couch is from the Briars, the Natchez plantation where Jefferson Davis was married.

It contributes to the vague sense that the complexities of southern history come with this house. Flanking the drawing room mantel are portraits of a Creole planter and his wife, who probably emigrated from the Caribbean early in the nineteenth century. On the Regency center table in the "Empire bedroom" upstairs is a small-scale marble replica of a favorite abolitionist symbol, Hiram Powers's *Greek Slave*. The flowering vine on the front wall of the property is known as Confederate jasmine.

The couple have both good luck and a good eye. At a luncheon in Detroit a car mogul's widow told Claire she could have her pick of the late husband's nine-room office suite of French neoclassical furniture at appraisal value-the appraisal having been done in 1923. Claire came away with a Directoire bookcase. Although a Long Island man with an English-looking circa 1800 secretary in his garage wouldn't come down in price, he let the Kelloggs pay for it on the installment plan. It turned out to be a relatively rare American piece. "Let's say it was a nice surprise," says Claire. She suspected that a statuette billed as a (Continued on page 162)

The staircase, *opposite*, climbs past a 19th-century marble bather, an 18thcentury portrait of a French officer, and a French terra-cotta putto of the same period. *Above:* Beyond the Regency tilttop table in the sitting room, Empire fauteuils face a Restauration méridienne. Anglo-Irish glass is arranged on the mantelpiece below an 18th-century Italian architectural painting. The giltwood pier glass is American, c. 1815.

The complexities of southern history seem to come with this house





imperfect condition: "There are styles I call flaky château"

0-5

To the left of the door in the country French bedroom, a painted provincial armoire is topped by 18th-century delft tobacco jars. At right, a French desk, c. 1825, holds Regency candelabra. The lyreback chair is Louis XVI. ()

Once a hay barn, the living room of Liaigre's house in Touraine has a spare beauty that suits his designs, from the pale green armchairs and gray-tinted oak coffee table to the bronze picture hooks. *Opposite:* Oak stools recall Brancusi. Details see Resources.

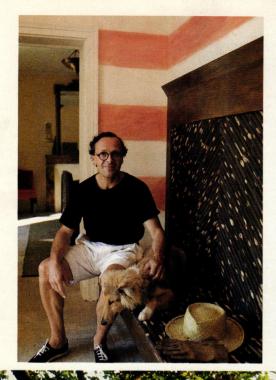


Se Monde

**

Noternism on the Farm

AT HIS SEVENTEENTH-CENTURY COUNTRY HOUSE, FRENCH DESIGNER CHRISTIAN LIAIGRE BLENDS URBANE REFINEMENT WITH RUSTIC SIMPLICITY. BY MARCELLE CLEMENTS Photographs by Jacques Dirand Produced by Françoise Labro



T'S BECAUSE HE LOVES THE elegant eighteenth-century French version of the formal fox hunt, always performed with horns, hounds, and white cravats, that Parisian designer Christian Liaigre chose the Touraine countryside for his weekend retreat. Yet the house itself is a very simple structure, a squat seventeenth-century fortified farmhouse flanked by a small edifice used as guest quarters-not at all grand but rather solid, serene, and exquisitely integrated into its landscape. "I was seduced by the trees," says Liaigre. Inside, two oddly modern, even modernist, bedfellows reign: calm and whimsy. The

noble, the humble, the natural somehow it all goes together. This combination of classicism, quality, sparseness, and fancy has come to be the signature of Paris's hippest proponent of what is in some circles called the new deco.

Christian Liaigre's is an introvert's aesthetic. It would seem arduously austere if it weren't for his quirkiness, his taste for disposing objects and ideas in surprising alliances and juxtapositions. Here a classical Italian bust, there a mirror simply leaning against a wall; here a carefully plotted and distinctly contemporary sequence of doorways that provide a sight line from one end of the building to the other, there an over-

sized old-fashioned barn door. No, Liaigre says, these are not "quotes"—he dislikes the postmodern label, as he does all fashions they are simply gestures that create an "amalgamation."

There is a seemingly magic coherence at the center of this amalgamation, which is the way the distilled modern forms of much of the furniture interact with the classic



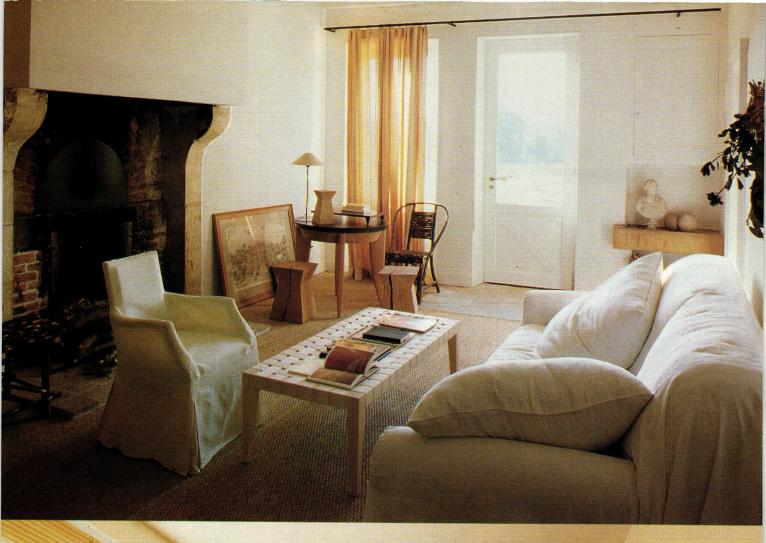
The house is solid, serene, and perfectly integrated into its landscape. "I was seduced by the trees," says Liaigre structure of the house. This year's tables and chairs coexist with the centuries-old beams in uncanny harmony. They don't seem like opposites playing off one another; on the contrary they demonstrate a likeness that transcends time.

Most striking in these groupings are Liaigre's own designs: the fa-

Liaigre, top left, with his collie, Ribaud, grew up in rural western France and returned there for much of the 1970s. "One might as well be breathing pure air," he says. Opposite: For outdoor dining on the ivy-roofed porch, Liaigre topped an antique base with a tinted oak top; the chairs are chestnut. Above left: A pair of Liaigre benches in front of the house. Left: Dried greenery hangs from an antique mahogany key rack.







For the bathroom, Liaigre designed a stone tub and chromed-brass sink. Above: The fireplace in the sitting room includes a bread oven. Opposite above: The old stable has become a spacious kitchen with an antique Japanese cabinet. Opposite below: The gilded mirror over the mantel was in the house when Liaigre bought it. Curtain fabric from Manuel Canovas.

F



mous Brancusi-inspired stools, the sanded limewood daybed, and the benches, seats, and tables made of canelike chestnut. "To define my style for Americans," he says, "you could use the expressions 'Shaker' and 'high tech'—Shaker for the simplicity of the line, high tech for the modern way it's put together."

There is something about the spare poetry of these objects and this house that recalls Liaigre's childhood by the sea. He was born half a century ago in the department of Vendée, on the Bay of Biscay, the son of a veterinarian whom he often accompanied on his rounds. "We went by horse because the roads were so muddy," he recalls. At that time in Vendée impoverished rural people often lived in a single room with their animals. "We went directly from the Middle Ages into the modern," he says. Undoubtedly, it is his somewhat melancholy nostalgia for those days that provides him with his extraordinarily sensitive palette of colors and textures: stone, sand, very soft leather, faint pigments, and, most subtly treated of all, wood-often so delicate and pale that it must remind even the most inland-minded among us of how the years, the sun, the wind, and the sea smooth and buffet and batter and beautify.

Liaigre left for Paris at seventeen to become one of the youngest students at the École des Beaux-Arts, but a few years later, unable to conform to what he deemed to be the gross and excessive values of the 1970s, he settled in the small city of La Rochelle and began raising horses. "Rather than work for mediocre architects, one might as well be breathing pure air," he asserts.

Although he says he always knew he couldn't stick it out eternally in the sleepy (Continued on page 158)

A 1987 oil painting by Marjolaine Degremont and a canopy bed of sanded limewood and untreated waxed steel dominate the master bedroom. Near the window, breakfast is set out on a sanded limewood and stone table; the limewood chair, a 1984 design, has a seat of gold leather and arms inlaid with ebony. Liaigre terms his style "Shaker for the simplicity of line, high tech for the way it's put together"

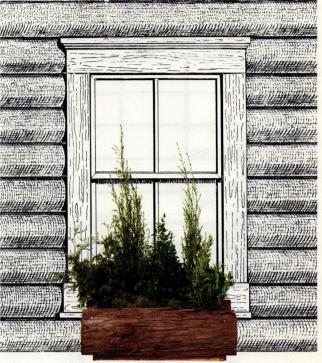




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SPRING BULBS Narcissus, jonquils, grape hyacinths, and hyacinths from Renny burst out of an antique cradle. Details see Resources.

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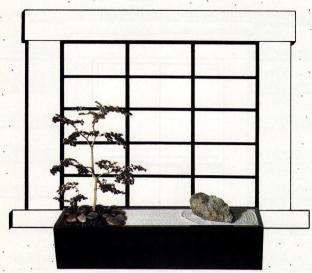


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Scottish Garden

(Continued from page 91) walk between the symmetrical squares of the potager where old trowels set in a line edge the path. Ann's cuttings and seedlings are tucked away in propagating beds behind the potager, to be discovered by the curious visitor. Everything in these beds is clearly labeled.

The last of the arches frames a view of the lawn and the central pond and fountain with its bronze sculpture by Gerald Ogilvie-Laing. Flanking the pond and embracing the lawn on three sides are the south-facing "hot" border and the north-facing "cool" border. Though small, the borders possess the complexity of a planned color scheme, and, no less important, they display remarkable expertise in layered planting. The spring bulbs appear first, then red oriental poppies open, and later orange tiger lilies. There are many hostas, aquilegias, digitalis, and *Viola* 'Irish Molly' (all through spring and summer violas of every color play a major role). Accents of gold come with *Physocarpus* opulifolius 'Luteus', *Lonicera nitida* 'Baggesen's Gold', meadowsweet, and *Anthemis tinctoria* 'E. C. Buxton'. *Arbutus* unedo and *Aralia elata* give height.

Close to a blue-leaved rhododendron set among the cooler-colored plantings, a tall cotoneaster with hebes and euphorbias help to create a background for dicentras, astrantia, Geranium phaeum, a dark purple Campanula glomerata, Parahebe lyallii, more hostas, and Brunnera macrophylla 'Hadspen Cream'. The eye-catcher is a large patch of the orchid Dactylorhiza majalis. Upon leaving the hot and cool borders, you step down once again to the lower level and into the old-fashioned herb garden where a giant boxwood topiary hen sculpted by Charlie roosts beside beds overflowing with fragrant rosemary, lavender, catmint, and white standard 'Iceberg' roses.

The Frasers have lived at Shepherd

House for thirty-five years, but it is only since 1985 that they have become such dedicated gardeners. During that relatively short time they have created a landscape worth seeing in every season-even in winter when there are hosts of hellebores and ferns, bergenias planted for their dramatic leaves, and viburnums for scent. As you walk through the walled domain and talk with Ann and Charlie, you appreciate their gardening relationship: she chooses soft shades and mingles them subtly, while he goes for strong vibrant colors and boldly defined contours. For both of them, what began as an absorbing hobby is turning out to be a collaborative work of art.

Sir Charles and Lady Fraser's garden may be visited by appointment. For information write Shepherd House, Inveresk, Midlothian EH21 7TH, Scotland. Shepherd House and three other private gardens in Inveresk will also be open to the public June 21, 2:00–6:00 P.M., by arrangement with Scotland's Gardens Scheme, 31 Castle Terrace, Edinburgh EH1 2EL; (31) 229-1870.

Haut Couturier

(Continued from page 100) red lacquer vitrine table that he designed contains sand and a touchingly sparse collection of shells and starfish.

How far this is from his grandmother's dictum "Happiness is something you leave to the poor." She would have been surprised to learn that one of her grandson's favorite books, bound in leather but now falling apart from having been read too often, is titled *The Spiritual House: First Lesson in Architecture.*

There beneath the pin-striped suit lies the heart of an idealist. "People have lost the spiritual experience of architecture," says Couturier. "Everything is made to flatter the animal side of the human being. Nothing is exalting. But we should go beyond 'cocooning,' as they say now." He proffers the 1895 book. I read: "Every house is builded by some man but he that built all things is God."

Modernism

(Continued from page 152) provincial port, his exile lasted ten years, "between the moon and the horses." For stimulation he taught a drawing class at the University of Poitiers and leafed through interior design magazines. (He later acknowledged the influence of American designers Billy Baldwin and John Dickinson.)

Eventually he started a small marine-outfitting business. Twelve years ago he was hired by Nobilis, a French design company that specialized in wallpaper and fabric, and he returned to Paris. When Nobilis decided to branch out into furniture, he designed several collections for the store but also worked on other pieces more in tune with his own tastes. In 1987, he went out on his own. It turned out to be a relatively short leap to his present prominence. His work has ranged from a meeting room at the Paris Senate to offices for Kenzo, armchairs for Lloyd's of London, a traveling desk for Louis Vuitton, and the redesign of Paris's Hotel Montalembert. He is about to design a museum in Japan, his first project as an architect.

Despite his success, Liaigre still has the somewhat resentful perspective of the outsider. This informs his work, which he views as "introspective rather than show-off." He draws an analogy with La Rochelle's eighteenth-century buildings: unlike those in Paris, "all the money wasn't put into the façade. In La Rochelle the houses are very simple, but the interior is rich and sometimes even baroque." The values of the provincial haute bourgeoisie, he points out, were not those of Parisian "performers, bankers, nouveaux riches who had to put on a show."

Christian Liaigre smiles somewhat enigmatically. We are finishing tea and it occurs to me that his smile, like his work, seems introspective rather than show-off. It is also slightly ironic. Of the disparity between the intimate origin of his style and his current renown and high prices he says nothing. He is in all things discreet. This house in Touraine appears to be the culmination of many years of discretion, a "sample," he says, of his present aesthetic.

And when his tastes evolve, will he have to get another house? He smiles. "Yes," he says, "but I think I'll go back toward La Rochelle. I miss the sea." ▲



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Resources

CONTENTS

Page 12 Pampas grass planting, by Paul Bott of Twigs, NYC (212) 369-4000; handwoven cornus branches with raffia on cedar window box, by D. K. Vanderbrook, Cleveland Heights (216) 371-0164. **GARDENING**

Pages 62, 66 Butterfly World, Coconut Creek (305) 977-4400. Xerces Society, Portland (503) 222-2788. Cecil B. Day Butterfly Center, Pine Mountain (404) 663-2281. Butterfly Gardening, by Xerces Society (Sierra Club Books), \$18.95; The Butterfly Book, by Donald and Lillian Stokes and Ernest Williams (Little, Brown), \$10.95; The Butterfly Garden, by Jerry Sedenko (Villard Books), \$25.

STRIPPED DOWN AT THE BEACH

Pages 78-85 Architecture, by Arthur Erickson, Francisco Kripacz, and Paul Murdoch of Arthur Erickson Architects, 1672 West First Ave., Vancouver V6J 1G1, B.C.; (604) 737-9801. Decoration, by Barbara Barry with project assistant Kerry Joyce of Barbara Barry, 9526 Pico Blvd., Los Angeles, CA 90035; (310) 276-9977. 80-81 Saratoga Sectional sofas: armless section (#1801), corner section (#1831), to the trade at Donghia Furniture & Textiles, for showrooms (800) 366-4442. Webbing chairs, part of Vicente Wolf Classic Collection for Niedermaier, to the trade at Mirak, Los Angeles; for other Niedermaier dealers (312) 528-8123. Sycamore coffee table, lacquered linen/maple table, by Barbara Barry, to order from Barbara Barry (see above). Masai sisal carpet, to the trade at Decorative Carpets, Los Angeles (310) 657-8840. Cartoccio glass vase on coffee table, by Fontana Arte, at Diva, Los Angeles (310) 278-3191; for other Fontana Arte dealers (212) 477-3188. 82 Model 550 refrigerator, with customized stainless-steel panels. by Sub-Zero, for dealers (800) 222-7820. Selected stainless-steel appliances, by Gaggenau, for dealers (617) 255-1766. Custom stainless-steel cabinets and counters, by Arthur Erickson Architects, to order from Arthur Erickson Architects (see above). Embossed stainless-steel door, by Armstrong Forms & Surfaces, for dealers (805) 969-7721. 83 Custom limestone/steel table, by Arthur Erickson, to order from Arthur Erickson Architects (see above). Toledo aluminum chairs, by Jorge Pensi, to the trade at KnollStudio, division of Knoll Group, for showrooms (800) 223-1354. Quantum patio furniture, by Richard Frinier for Brown Jordan, to order at Berk's, Los Angeles; for other Brown Jordan dealers (501) 523-4336. 84 English cotton bed linens, by Peter Reed, at Golden Goose, Mendocino (707) 937-4655. Sycamore desk chair, by Barbara Barry, to order from Barbara Barry (see above). Sutton easy chair (#4541) and ottoman (#4500), both in Donghia cotton chenille, to the trade at Donghia Furniture (see above). 85 Custom stainless-steel vanity, limestone tub, glass shower, by Arthur Erickson Architects, to order from Arthur Erickson Architects (see above).

HAUT COUTURIER

Pages 94-101 Decoration, by Robert Couturier, 57 East 73 St., New York, NY 10021; (212) 517-7676. Upholstery, by Upholstery Unlimited, NYC (212) 924-1230. Selected antiques, through Alexander di Carcaci, London (71) 351-0931. 94 Charme viscose/silk taffeta (#98217) for curtain, to the trade at Scalamandré, for showrooms (212) 980-3888. 95 Chandelier, by R. W. Russell, similar to order from Stubbs Books & Prints, NYC (212) 772-3120. 96-97 Banquette, club chairs, to order from Robert Couturier (see above). Raphael Damask silk on banquette and pillows, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. 98 Bed and bed pillows, to order from Robert Couturier (see above). Nassau Cotton Velvet for footboard, to the trade at Hinson & Co., for showrooms (212) 475-4100. Bedspread, at Dampierre & Co., NYC (212) 966-5474. Decatur silk taffeta (#99004) for curtains, to the trade at Scalamandré (see above). 99 Sofa, to order from Robert Couturier

(see above). Grimani cotton on sofa, by JAB Collection, to the trade at Stroheim & Romann, for showrooms (718) 706-7000. Mahogany/silk screen, to order from Robert Couturier (see above). Secretary, similar at Niall Smith Antiques, NYC (212) 255-0660. Valenti Stripe silk for curtains, to the trade at Kirk-Brummel, for showrooms (212) 477-8590. Spanish Empire chair, late 1880s English rug, similar at Juan Portela Antiques, NYC (212) 650-0085. Damas Charles X cotton/silk on chair, to the trade at Clarence House, for showrooms (212) 752-2890. 100 Octagonal table with antique mirror top, dining chairs, iron/wood console table, mirrored screen, caned sofa, to order from Robert Couturier (see above). Candelabra, by R. W. Russell, similar to order from Stubbs (see above). Rayon taffeta for curtain, to the trade at Old World Weavers, for showrooms (212) 355-7186. Velours Uni silk velvet on chairs, to the trade at Clarence House (see above). Applause cotton velvet on sofa, to the trade at Gretchen Bellinger, for showrooms (518) 235-2828. Lenore Faille Taffetas acetate on sofa, to the trade at Brunschwig (see above). 1930s Venetian glass/mirror sconces, similar at Juan Portela (see above). Upholstered daybed with bolster and pillows, to order from Robert Couturier (see above). Viscose/silk (#1859) on davbed, to the trade at Christopher Hyland, for showrooms (212) 688-6121. Electrified Indianstyle bedside table with rice paper insets, straw marquetry writing table, mirrored screen, curtains, to order from Robert Couturier (see above). 101 Chairs, Midnight Sky wool carpet, table lamps, to order from Robert Couturier (see above).

FLORIDA FUN HOUSE

Pages 102–07 Design, by William Diamond De-sign, 870 Lafayette St., Suite 1510, New York, NY 10012; (212) 966-8892. Project architect, Robert Tuthill of Tuthill & Vick Architecture, 1330 Southeast Fourth Ave., Suite F, Fort Lauderdale, FL 33316; (305) 527-0007. Contracting, by R. S. Torgerson & Assocs., General Contractors, 10681 Boca Entrada Blvd., Boca Raton, FL 33428; (407) 483-9155. 102-03 One-of-a-kind hand-painted screens, from Tom Slaughter, NYC (212) 226-7036. Martinique cotton (#7800-32) for trim on pillows, sofa, chairs, to the trade at Donghia Textiles, for showrooms (800) 366-4442. Sailcloth (#T7348) (without quilting) on furniture, to the trade at Decorators Walk, for showrooms (516) 249-3100. Tahiti wool (#140/50) (without quilting) on wood chairs, to the trade at Unika Vaev USA, for showrooms (914) 365-2500. Custom handwoven wool carpet, designed by William Diamond Design, to order from Allegro Rug Weaving Co., for dealers (800) 783-1784. Custom lacquered-wood coffee table, designed by William Diamond Design, similar to the trade to order at Ron Seff, for showrooms (212) 935-0970. 104 Yacht, similar at Gargoyles, NYC (212) 255-0135; Philadelphia (215) 629-1700. Ibiza chaise longues by pool (custom cushions not included), from Triconfort, for dealers (212) 685-7035. 105 Custom rattan furniture, designed by William Diamond Design, similar to the trade to order from Bielecky Brothers, for information (212) 753-2355. Martinique cotton (#7800-32, #7800-20) (two colors) on furniture and for trim, to the trade at Donghia Textiles (see above). Custom Woven West wool carpet, to the trade at Stark Carpet, for showrooms (212) 752-9000. Ladder, from Putnam, NYC (212) 226-5147. 106 Antique upholstered bench, similar at French Antique Shop, New Orleans (504) 524-9861. Newport Stripe cotton on bench, from Clifford Stephens, to the trade at lan Crawford, NYC, for other Clifford Stephens showrooms (213) 653-0101. Chesterfield sofa, to custom order at George Smith Sofas & Chairs, NYC (212) 226-4747. Tick Tick cotton (#P36663) on sofa, to the trade at Decorators Walk (see above). Matelassé Croisillon cotton (#3548) on club chair, at Pierre Deux, for information (800) 874-3773. Custom braided wool carpet, designed by William Diamond Design, custom hand-crocheted bed coverlet, fabricated by Lucia Karge for Art Underfoot, to order from Art Underfoot, Dept. 0807-0592, 12 Godfrey Rd., Upper Montclair, NJ 07043; (201) 744-4171. Vase of flowers framed wallpaper cutout from 1829 design, to the trade at Zuber et Cie, for showrooms (212) 486-9226. Framing, by Lowy, NYC (212) 861-8585. Custom swing-arm sconces in bedrooms, to the trade at Ann-Morris Antiques, NYC (212) 755-3308. Matte glazed ceramic 6" tiles in sterling silver and snow mist, from American Olean Tile Co., for dealers (215) 855-1111. Terry cloth heart towels (#5255J), from D. Porthault & Co., for stores (212) 688-1660. 107 Custom-color Malmaison Stripe wallpaper, to the trade at Christopher Hyland, for showrooms (212) 688-6121. Victorian chair, similar at Newel Art Galleries, NYC (212) 758-1970. Terry cloth towels: multicolored (#5685B), clover (#5647C), from Porthault (see above). Wall plaque (#450), to order at Architectural Sculpture, NYC (212) 431-5873.

TEN DAYS IN MOSCOW

Pages 108-15 Decoration, by Mathieu & Ray, 1 rue de Mule Noire, 13100 Aix-en-Provence; (42) 26-58-20, fax (42) 26-86-58. 111 Chairs, antlershaped hooks, Branch forged-iron hanging lamp, Aix Check linen throw, to order from Mathieu & Ray (see above). 112 Vague linen curtains, silver bee, to order from Mathieu & Ray (see above). Glass tumblers at Baccarat for stores (212) 826-4100. 113 Chrome Ara desk lamp, by Philippe Starck for Flos, for stores (516) 549-2745. 114-15 Lucrèce coated wallpaper, by Mathieu & Ray, to the trade at Donghia Textiles, for showrooms (800) 366-4442. Vague linen bedspread with wool appliqué, to order from Mathieu & Ray (see above). Calida parchment/chrome lamps, by Pete Sans, at Espace Lumière, Paris (1) 42-77-47-71.

DRAWN TO THE SEA

Page 116 Polka-dot twill bustier (#6230A), by Louis Dell'Olio for Anne Klein Collection Summer 1992, at Anne Klein Boutique, Manhasset (516) 365-9343. 118–23 Carpentry, by Copper Lantern, Old Greenwich (203) 637-3553. 120 Victorian scallopedged tilt-top table, similar at Challiss House, San Francisco (415) 863-1566. Round tilt-top table, similar at Mill House Antiques, Woodbury (203) 263-3446. Victorian wood/papier-mâché table, similar at Nininger & Co., Woodbury (203) 266-4661. Brittany handmade needlepoint wool rug, at S. Chapell, NYC (212) 744-7872. Giovanna Prima mosaic drawnwork hand-embroidered linen for curtains and chairs, by Paper White, for stores send a SASE to Paper White, Box 956, Fairfax, CA 94978. George III wing chair, tripod table, similar at Hyde Park Antiques, NYC (212) 477-0033. 121 16th- through 18th-century pillows, similar at Kentshire Gallery, NYC (212) 673-6644. Vitrimont Verdure cotton/viscose rayon tapestry on banquette, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. English tortoiseshell/wood tea caddies on shelves, similar at Sallea Antiques, New Canaan (203) 972-1050. Crystal candlesticks, at Baccarat, NYC (212) 826-4100. English silver biscuit tin, c. 1870, similar at S. Wyler, NYC (212) 879-9848. 122-23 Lim Menggala Indonesian cotton batik for sofa pillows, Bahoon Royale cotton (#330-20) for sofa cushions, to the trade at China Seas, for showrooms (212) 752-5555.

ARTFUL ADOBE

Pages 130-37 Laura Carpenter Fine Art, 309 Read St., Santa Fe, NM 87501; (505) 986-9090. Gallery restoration and expansion, by Phillips/Ryburn Assocs., 3800 Main St., Suite B, Dallas, TX 75226; (214) 826-3067. 130 No. 3 granite triangular tables with steel base on casters, by Rei Kawakubo, to order at Comme des Garçons, NYC (212) 219-0660. 132 Le Corbusier lounge chairs (#LC/ 2), to the trade at Atelier International, for showrooms (718) 392-0300. 133 Custom #1 rolling ladder and hardware, to order from Putnam Rolling Ladder Company, NYC (212) 226-5147. 134 Sarasar table lamp with gold glass-beaded shade, from Leucos Lighting, for dealers (800) 832-3360. 136-37 Sarasar floor lamps with opaline glass-beaded shades, from Leucos (see above)

CHARLESTON NEOCLASSICAL

Pages 138-45 Selected antiques, similar at Period

Antiques, 194 King St., Charleston, SC 29401; (803) 723-2724. **138–39** Bentley cotton/rayon moiré stripe (#46954) on couch, side armchairs, armchair backs, to the trade at Stroheim & Romann, for showrooms (718) 706-7000. Custom-color Valeria Urn cotton/silk lampas (#97075) on armchairs, to the trade at Scalamandré, for showrooms (212) 980-3888. **142** Custom-color Valeria Medallion cotton/silk lampas (#97076) on armchairs, to the trade at Scalamandré (see above).

MODERNISM ON THE FARM

Pages 146–53 Decoration, by Christian Liaigre of Christian Liaigre, 122 rue de Grenelle, 75007 Paris; (1) 45-56-16-42. 146 Canvas-slipcovered chairs, coffee table, picture hooks, oak sofa at left, leather ottoman at right, chestnut chairs, oak/ebony desk, artificial wood frames above desk, to order at Christian Liaigre Showroom, 61 rue de Varenne, 75007 Paris; (1) 47-53-78-76. Custom-color round ceramic ashtray, by David Hicks, to order at David Hicks France, Paris (1) 43-26-00-67. 147 Nagato stools, oak table, Nagato stool model, footed pedestal, to order at Christian Liaigre Showroom (see above). Steel/recycled-paper lamp, by Christian Liaigre, at Mirak, for dealers (713) 784-1400. Wood frames, to order from Eric Lagarde, Paris (1) 42-22-44-18. 148 High-back chestnut bench, curvedback iroko benches, to order at Christian Liaigre Showroom (see above). 149 Glass globe lights, by David Hicks, at David Hicks France (see above). 150 Linen-covered sofa and chair, oak/linen coffee table, chestnut side table by fireplace, sycamore/ ebony chair by tub, to order at Christian Liaigre Showroom (see above). 151 Iroko/sycamore table in kitchen, to order at Christian Liaigre Showroom (see above). Custom flax on top of armoire, to order from Christian Tortu, Paris (1) 43-26-02-56. Michelle viscose/cotton stripe for curtains, to the trade at Manuel Canovas, for showrooms (212) 486-9230. Scarborough cotton damask on bed, at Lauer, Paris (1) 42-60-61-16. Upholstered bench, to order at Christian Liaigre Showroom (see above). 152-53 Bed, table, chair, to order at Christian Liaigre Showroom (see above).

GREAT IDEAS

Page 155 Bulb arrangement, by Renny, NYC (212) 288-7000. Evergreen planting, by VSF, NYC (212) 206-7236: cedar window box, \$5-\$10, by Howard Abbott of Abbott's Sawmill, Hammonton (609) 561-0303. Aquarium planting, by Edwina vonGal & Co., Landscape Design, Long Island City (718) 706-6007 by appt. Herb and vegetable planting, by Pure Mädderlake, NYC (212) 941-7770; compressed-plastic window box, \$50, by Chris Peterson of CAUI, Southampton (516) 369-1953. 156 Zen landscape, by Salou, NYC (212) 595-9604. Topiary arrangement, by Dorothy Wako for Beautiful Flowers, NYC (212) 686-5569 by appt. Fern planting, by Larkspur, NYC (212) 727-0587. Cactus arrangement, by Curtis Godwin, NYC (212) 279-6702: weather-resistant cedar window box. \$30. by Mrs. McGregor's Garden Shop, Arlington (703) 528-8773. Miniature rose planting, by Michael George, NYC (212) 751-0689; cast-iron window box, \$600, from Treillage, NYC (212) 535-2288. ALL PRICES APPROXIMATE



Heir's Own Legacy

(Continued from page 127) he had bought a few years back—burned up, shortly before the sale, in a fire at a London warehouse.

Billy's extravagance expressed itself in clothes as well as furniture. I will never forget his arrival at my house in

Ten Days in Moscow

(Continued from page 113) excruciating aesthetic deliberations to be made, no creative flights of fancy to be charted, no exquisite little fetishistic details to be worked out. Ironically, they found it liberating not to labor over styles, finishes, fabrics, patterns, furniture, and carpets in a city where there are no available styles, finishes, fabrics, patterns, furniture, and carpets to be labored over. In Moscow, as Brochet says, "there is no way to buy furniture. Antiques stores do not exist, and the furniture stores that aren't empty offer awful new pieces that you might eventually buy if you queue all night-not recommended in winter."

Life, at least in terms of shopping, is that clear-cut. "There are no 'in the meantime' choices," explains Ray. "There is no waiting until that special piece catches your eye. We couldn't worry if in searching for bookshelves, the country one bitter winter's day, fitted out—all six foot four of him—like a boyar, in a sable-lined overcoat down to the ground and a towering sable hat that dwarfed his companions. Billy even managed to turn the vestiges of his terminal operations to advantage. Instead of hiding his scarred face in shame, he flaunted it like the badge of courage it was by tying his head in pi-

for example, those bookshelves might be well proportioned or well finished. There were no such questions of aesthetic or theoretic desires to be addressed simply because there were no bookshelves to be found in Moscownot new, not antique, certainly not custom-made. Nothing." In such instances, and there were many, Mathieu and Ray showed themselves to be masters of the ad hoc. They worked with what they found, which, in the case of the bookshelves, was a set of chairs with seats that serve quite comfortably for stacked books. Which, in the case of bedside tables, was a pair of artist's easels. Which, in the case of door handles, was leather luggage straps.

Although it's true that the aesthetic foundation of Brochet's apartment came packed in crates Mathieu and Ray sent from France, the contents of those crates—a few rolls of wallpaper, a few bolts of fabric, a few lighting fixtures, a few cast-aluminum curtain hooks, a few steel chairs—constituted ratical bandannas. (A dislike of passing unperceived was yet another legacy from his adoptive father.) Trust Billy to go out in style, planning parties not the least of them a lavish funeral with a full-scale performance of Mozart's *Requiem* in his local church followed by a sumptuous reception—up to the very end of his feckless, reckless, but by no means friendless life. ▲

little more than an armature for the four rooms. Only by scouring the streets and shops and auctions of Moscow with Aniouchka's guidance and a this-will-do-fine open-mindedness did Mathieu and Ray accomplish what they went to Moscow to accomplish. Which was to do in ten days what they would normally do in a year.

And if the results are a little rougher around the edges than admirers of Mathieu and Ray have come to expect, they do not lack in either the imagination or ingenuity that are the hallmarks of their work. Nor, despite the imposed haste, do Brochet's rooms lack the decorators' dreamy figurative wall paintings. One especially evocative frieze adorns the young publisher's office. Mathieu and Ray painted the row of stylized swimmers after an afternoon dip in the Moscow public pool. Or so they say. For my money, the true source of inspiration lies a bit farther from Red Square, under the place Vendôme at the Ritz Hotel.

Charleston House

(Continued from page 142) Victorian garden ornament at New York's 26th Street flea market was an ancient Greek votive figure. It's now part of her small antiquities collection.

The Kelloggs buy wherever they go: the Marché aux Puces, "Egypt, to look at pyramids, Mexico—to look at pyramids." But nothing, when it's that far away, "that we can't take on the plane." They used to haunt the auction houses "back before they got so dressy and started doing research" and when the phrase "Everything has to go" from heirloom-phobic decorators resulted in staggering house sales.

In Charleston they limit themselves

to a 250-mile radius-Asheville, Savannah, Myrtle Beach. "The big event of our month is the flea market across the street at Gaillard Auditorium," says Claire. A flea market Regency chairwhether English or American is still up for grabs-with an uncommon quiverand-bow back stands patiently on the stair landing, waiting for the Kelloggs to decide where to put it. In Claire's "country French" bedroom? On the zebra-pattern rug in the library? Against a salmon-colored wall in the guest room or the eighteenth-century Chinese wallpaper in the entrance hall? Is there room at all? To take care of overflow, the Kelloggs opened an antiques shop five years ago-Period Antiques is also a "good excuse for buying things I like," Claire says.

When the Kelloggs do inventory, though, they can't include the tin roof that came with their house. That, and several feet of brickwork, blew off during Hurricane Hugo. Water poured down through all three floors. They were able to repair most of the damage. "We never did find the roof," says Claire. "Maybe," she says, "we should just move to Santa Fe." Then she looks at her furniture (so wrong for the desert), at camellias floating in the French ormolu bowl on the Regency breakfast table. They'd miss the Spoleto Festival and the latest talk about who's flocking to Charleston for the architecture and the weather. "South Carolina hasn't changed much at all," says The Prince of Tides's Tom Wingo. "It's still the goddamn cultural center of the world."

Florida Fun House

(Continued from page 106) one decorated with a moon, the other with a star; beyond their rustling contents you might well find a lion and a witch. The master bedroom, meanwhile, has an adult quality of carefree romance.

Diamond and Baratta replaced all the windows with sliding glass doors so that you can go outside from any room. They kept the glazing in scale with the house; the rooms have splendid views, but you know when you are inside and when you are outside. Set in a community that was artificial in its conception and realization, the house plays with artifice. Antiques are covered in modern fabrics, while new pieces refer to the past. The designers created furniture for the family room which recalls boat furnishings of the 1920s, but they also installed a brass sink in an enormous cupboard from a Victorian pantry, had it painted white, and filled its shelves with the owner's collection of Fiesta ware. Tall things are short, short things are tall; the house has an air of caprice about it.

The owners are warm, curious, and full of the joy of life. They are also people of substance—there is nothing trivial or foolish about their exuberance. Diamond and Baratta have interpreted them well because the house, for all its whimsy, is full of thought. There is a reason for everything. The house functions for a middle-aged couple watching TV together, for a visit from the grandchildren, for a little party for neighbors, and for a splashy dinner for twenty. It's a good house for the good life that is lived in it.

At one point the designers painted the exterior in the same primary colors they used to such splendid effect inside. When neighbors complained, the owners agreed to return to quieter tones. "You have to understand," the owner said, "I'm living in a very beige community here." And she shrugged in the nonchalant way that a rainbow might shrug off a sky full of clouds.

Artful Adobe

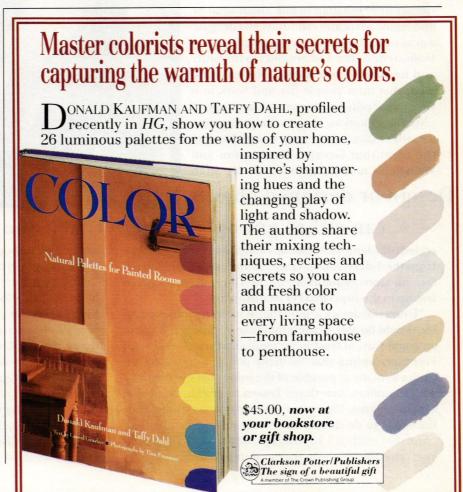
(Continued from page 135) original pioneer who prodded Dallas's underutilized warehouse district, Deep Ellum, into new life as an arts-driven neighborhood of galleries, clubs, restaurants, and lofts.

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POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder, CO 80322. Surveying Carpenter's budding universe on Read Street, it is easy to imagine the Carpenter family imperative at work. The surrounding Guadalupe neighborhood, an offbeat locally oriented place, seems ripe for something to happen. Carpenter may have depressurized in moving to Santa Fe— "I'm not trying to change the world anymore and make everybody see the way I see," says the woman who seems gratified that in her new gallery she can put on shows of two solitary paintings if she chooses. But Guadalupe may never be the same, because Carpenter still sounds like, well, a Carpenter. "I'm happiest," she says, "when I'm building something."



Gandee AT LARGE

Can you program your

VCR? Don't feel bad.

Neither can Dr. Fechtner

Opening a door with a baby in one arm and a bag of groceries in the other is easier if the door handle is a lever rather than a knob. Similarly,

getting your tennis shoes on when you're in a hurry-or when you're a child or when you're a grown-up with arthritis-is easier if your tennis shoes have Velcro closures rather than laces. You might also like to know that you stand a better chance of inserting side one of your tape of Tina Turner's greatest hits in your car cassette player without running off the road if you've taped Tina on a Maxell brand cassette because Maxell brand cassettes feature a kind of braille-for-beginners code: one raised dot on side one, two raised dots on side two. A detail that comes in handy even if you happen not to drive a careven if you happen, say, to be blind and like to listen to Tina Turner's greatest hits at home.

These helpful hints come courtesy of Daniel Fechtner, a thirty-one-year-old physiatrist (as specialists in rehabilitation medicine are called) who invited me up to his office at Columbia Presbyterian Medical Center in Manhattan to talk about what he and fellow advocates call "universal design," a generic term that encompasses everything from architecture and graphics to furniture and household products. "The environment that most people live and work in is very unfriendly to anyone with any type of physical limitation," began the young doctor, who bears an uncanny resemblance to the child that George Washington and Whistler's mother never had. He then

"Design or designed objects

can either put up a barrier or take one down"

reeled off a long list of hostile elements in everyday lifefrom the I-defy-you-to-read-this tiny, no-contrast typeface on stereo equipment to the Cocoa Krispies seven feet up in the supermarket stratosphere.

"Universal design argues that as many people as possible should be able to use a building or product, if not in an equal way, at least in an equivalent way," explained Fechtner, adding that "as many people as possible" includes as many as possible of the somewhere between 37 and 43 million Americans known as PWDs, or people with disabilities. "Someone who can do everything he or she wants to do doesn't have a disability," he clarified. "And that really is a key concept: design or designed objects can either put up a barrier or take one down."

The potential power of design as a democratic tool rather than an elitist exercise in aesthetics explains why, after finishing his residency in 1988, Fechtner enrolled in industrial design classes at Pratt Institute, where he now serves as a consultant and sometime instructor. "What I'm suggesting-and what I try to teach the students at Pratt-is that designers are not just designing for themselves. They are designing for a wide range of end-users. Accessibility should be designed in from the outset because everyone has some type of limited physical ability at some time in their life."

Traditionally, noted Fechtner with a hint of pride, "there has been no dialogue between medicine and industrial design. And much of my job as a physiatrist is devising environments that enable people to do more dayto-day things. It's an ad hoc approach, which isn't very

Daniel Fechtner raises design consciousness.

cost-efficient. It would be more cost-efficient if designers designed with a more realistic view of the end-user. It would be so



much better if you could just go to Sears or Kmart and buy kitchenware that is easy to hold, easy to use. It's not just about wheelchairs," he continued, "it's about furniture. How does a pregnant woman get out of a low deep chair with no arms? How do your grandparents do it? It's about easy-to-turn-on computers; it's about easy-to-open windows; it's about little things that make a big difference." For example? "If you're trying to wash your feet in the shower, you stand a better chance of doing

a better job without falling if there's a bench. This applies if you happen to be thirty-one, like me, or eighty-one."

And then Dr. Fechtner hit upon a subject close to my heart: "Take a look at VCR programming. It's not the fault of millions of Americans that they're unable to record Matlock reruns. It's the fault of the designers and the engineers. They screwed up. Why not design a VCR that a two-year-old can operate? It would be simple and safe." On a more positive note, Fechtner pointed out that Optonica offers a VCR with a voice synthesizer that "talks you through programming." I asked if Fechtner likes talking machines-talking cars, talking automatic tellers, talking appliances. "No, I don't," he said. "But if I couldn't see, I think I would like them a lot." **Charles Gandee**

HG MAY 1992

OPUUM SHEER SENSUALITY



WESSAIN TT/ A

VESSAINT AURENI

MACY'S

From Lancôme, Paris... three irresistible looks, undeniably superb.

ROUGE SUPERBE

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