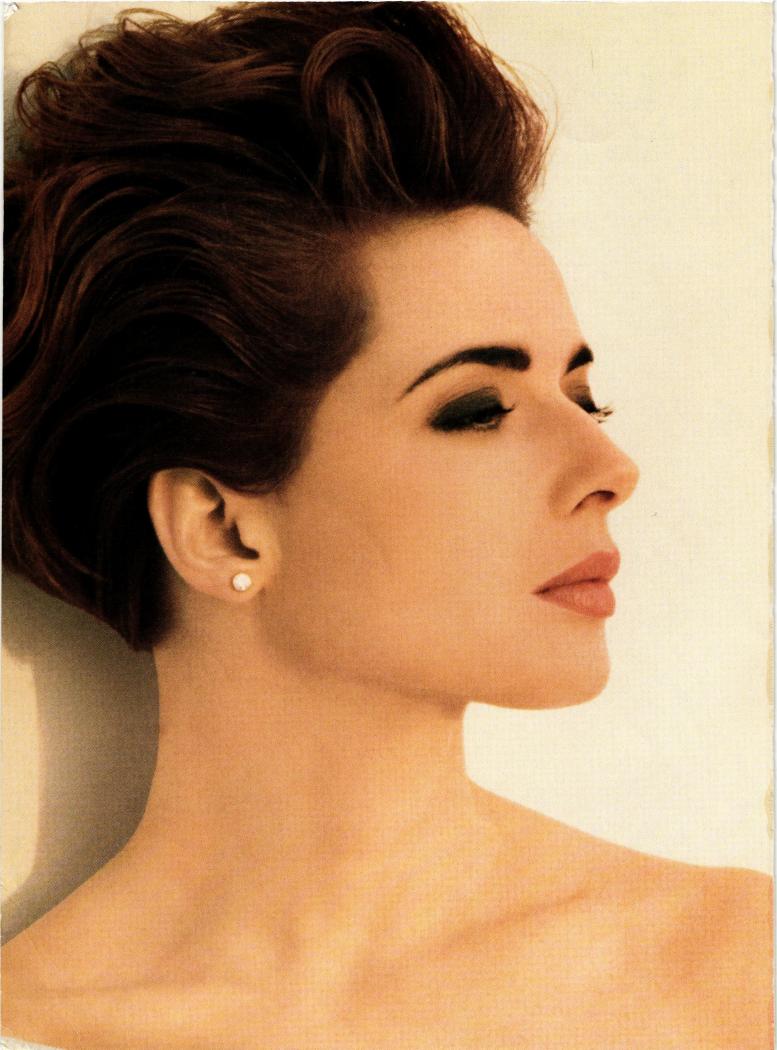
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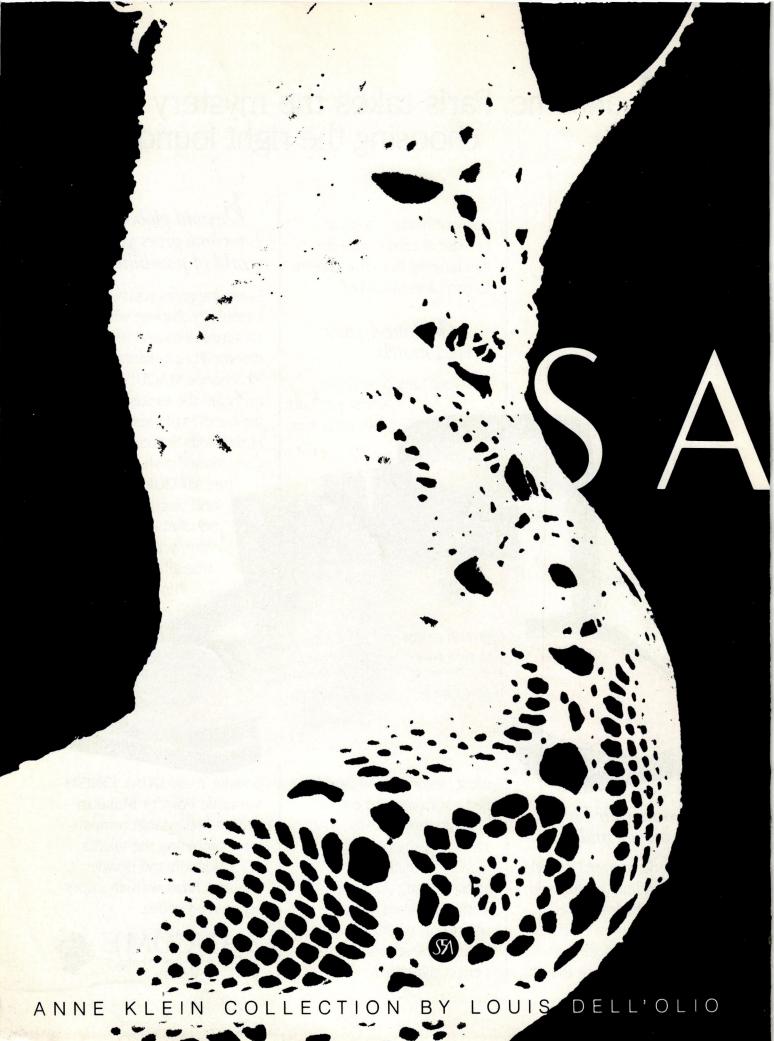
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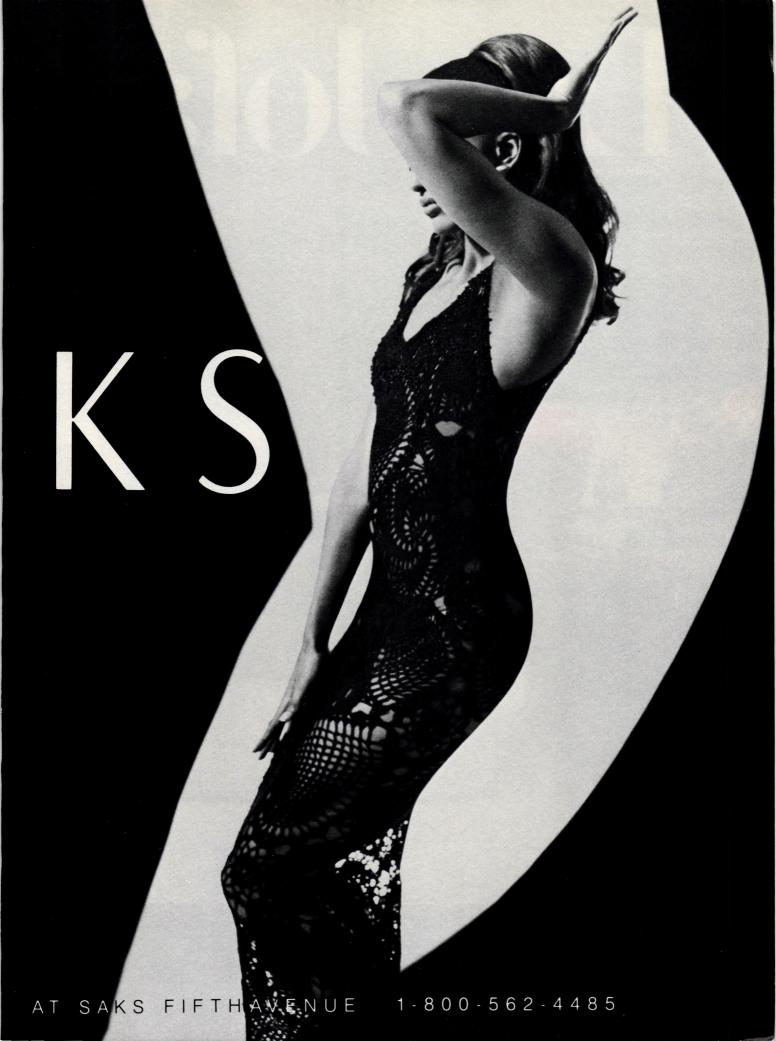
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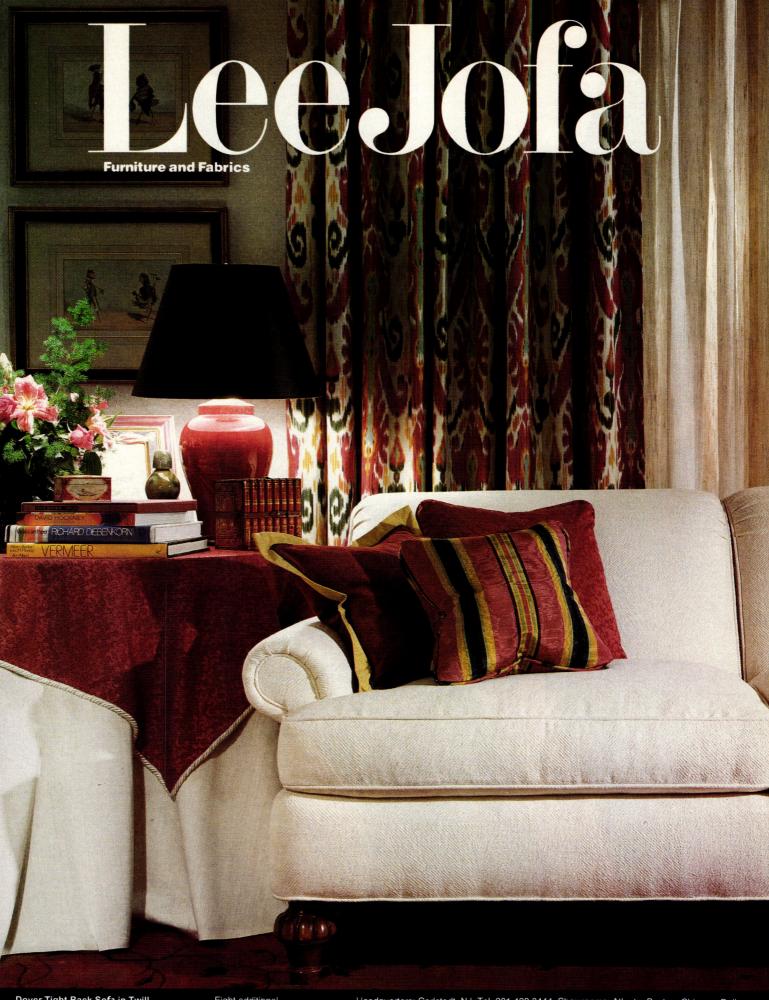
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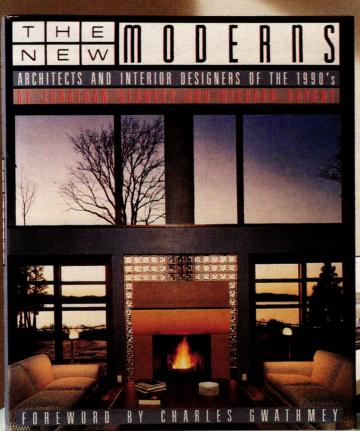
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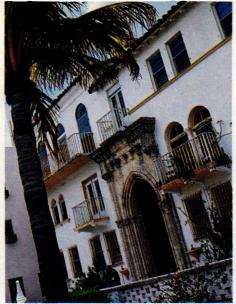
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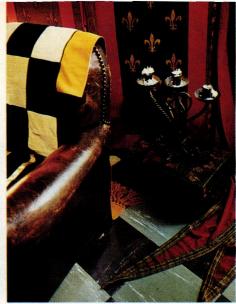




Fashion designer Linda Allard revels in her Connecticut garden. Page 108.



Mediterranean Spanish is among the varied mix that defines the Miami mode. Page 124.



Designer Eric Bergère conjures up medieval magic in his Paris living room. Page 140.

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MARCH TTCT



COVER

Designers Elaine Grant and Matthew Larkin found old floral wallpaper, mellowed with time, in a bedroom of their house in the Berkshires; they completed the romantic mood with delicate white bed linens and an antique table topped with a tea cloth. Other bedrooms, other visions, see page 163. Details see Resources. Photograph by David Frazier.

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WESSAINTAURENT rive gauche







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BEDROOMS YOU WANT TO LIVE IN

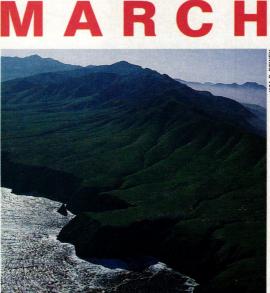
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Mario Buatta transformed a dim but gracious living room into a vibrant setting for conversation





With her husband, Greg, Nina Ramsey shows off her monogrammed pillows, above left. Page 42. Above center: The dramatic coastline of California's Santa Cruz Island. Page 56. Right: Pressed-glass dolphin candleholder, c. 1850, from the Stradlings, NYC. Page 64.

SAFARI



Mayb

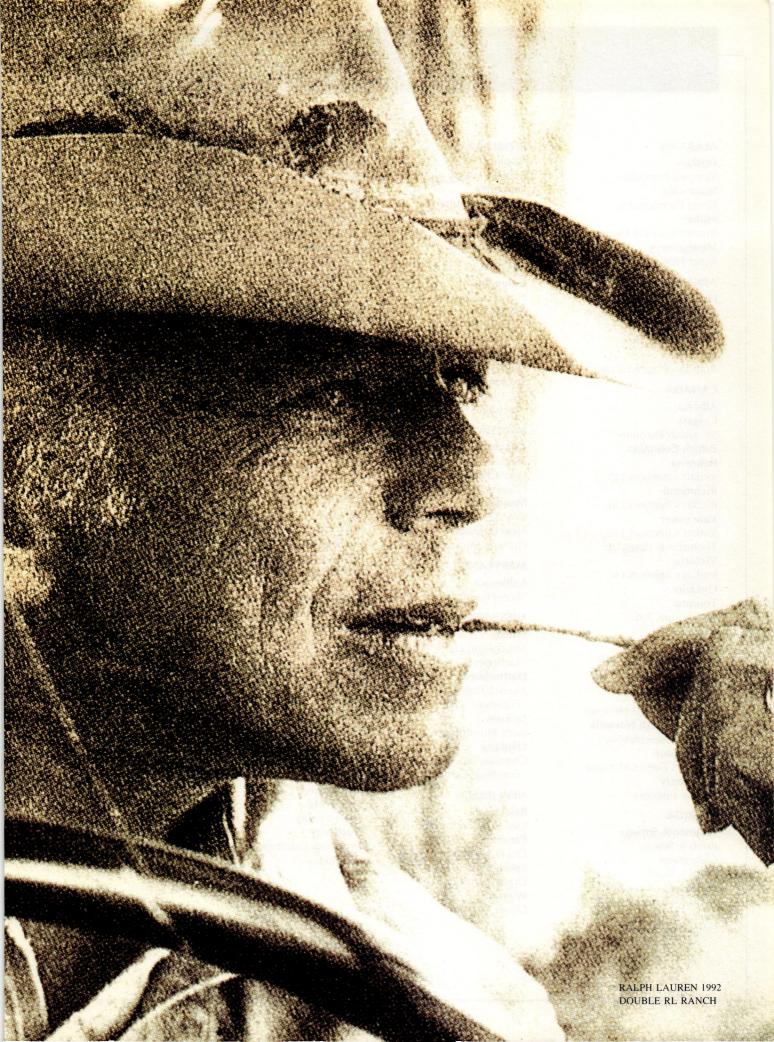
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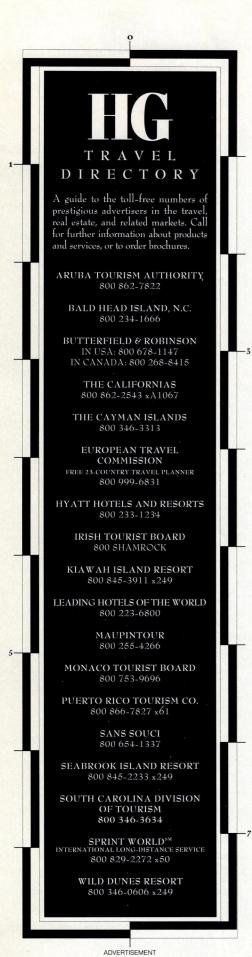


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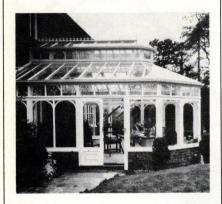
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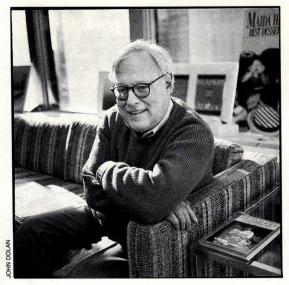
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Contributors Notes



Jason Epstein is a founder of The New York Review of Books and editorial director and vice president of Random House. For HG he writes about two superb restaurants in Miami Beach, a city he finds himself visiting frequently these days. One of his cookbook authors, "a food insider who can always get a table," introduced him to both the venerable Joe's Stone Crab and the new A Mano. Epstein says he discovered South Beach history at the former and "a genius of a chef" at the latter.



Anne Rosenzweig began her restaurateur's career more than a decade ago as an unpaid cook's apprentice in several New York restaurants. In 1985 she opened Arcadia, where she is a co-owner and the chef behind what she calls "innovative American" cuisine. In this issue Rosenzweig, the author of *The Arcadia Seasonal Mural and Cookbook*, shares favorite hors d'oeuvre recipes from Arcadia. Rosenzweig also serves as vice chairman of Manhattan's landmark "21" Club.



Stephen Drucker joins HG this month as features director, reporting news and trends on the American home front. A Condé Nast veteran of Vogue and Self, his most recent stint was at The New York Times, where he launched "Styles of the Times" and edited the paper's "Home" section. "People's houses tell you who they are; you can always tell the species by the nest," says Drucker, who lives in Manhattan and Bridgehampton.

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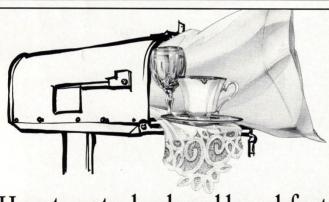
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Deborah Webster is a contributing editor who returned to the States three years ago following ten years in Paris, two of them as HG's European editor. In this issue she explores the history of fringe and other upholsterer's trims, which she calls "the icing on the cake." Webster lives in an 1865 guest cottage in Connecticut.



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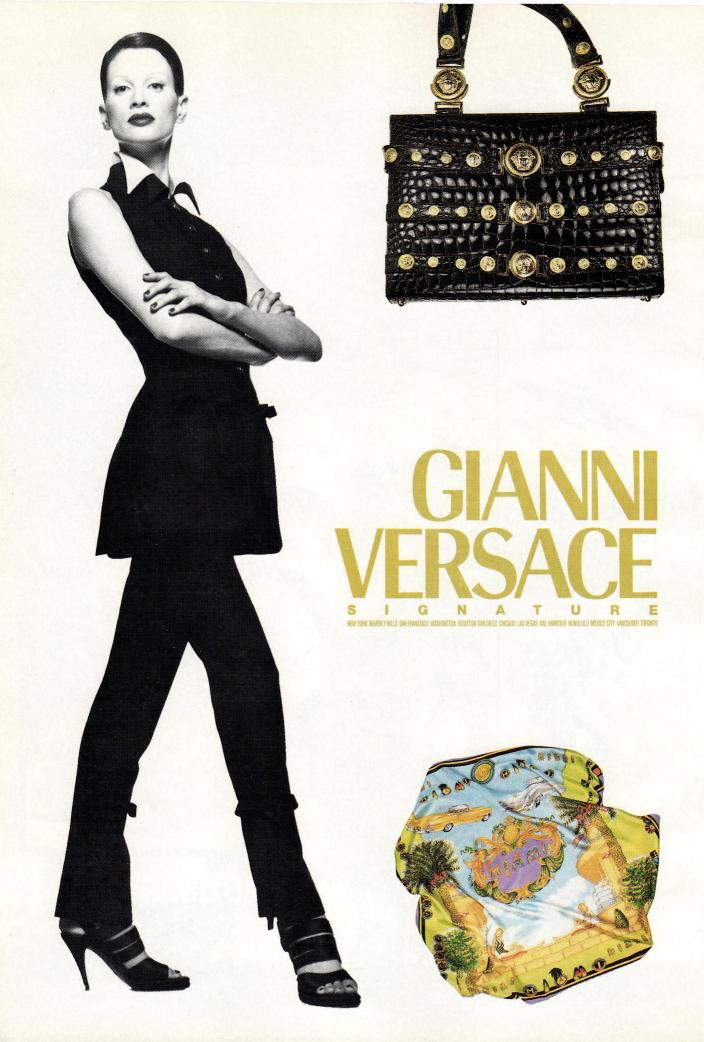


Glenn Albin, the editor of *South Florida* magazine, surveys the cast of characters in the revival of Miami Beach. Albin, a former managing editor of *Interview* magazine and a New Yorker for ten years, recently moved back to Miami Beach, his birthplace and an area he describes as "wildly inspiring." Albin lives in a Morris Lapidus building facing the Miami skyline on Biscayne Bay and is at work on a biography of the legendary architect, also the designer of the Fontainebleau Hotel.

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HG REPORTS ON THE NEW

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By Eric Berthold







For Chris Bundy (above right), thin is definitely in. "Because I play with long thin strips of steel, my furniture takes on a somewhat gestural quality, like a drawing or sculpture," says Bundy, who began his career in metalwork as a welder, then joined up with artist Kenny Scharf to create chairs, lamps, beds, and a sofa. Nevertheless, now that he has ventured out on his own, Bundy considers his hand-forged pieces—among them the raw wrought-iron chair (above left) and the blued-finish steel wing chair (top left)—"more furniture than art." He feels function is paramount—and he never wants anyone to ask, "What is that thing in the living room?" (Toxic Arts, 718-599-3443 by appt.)

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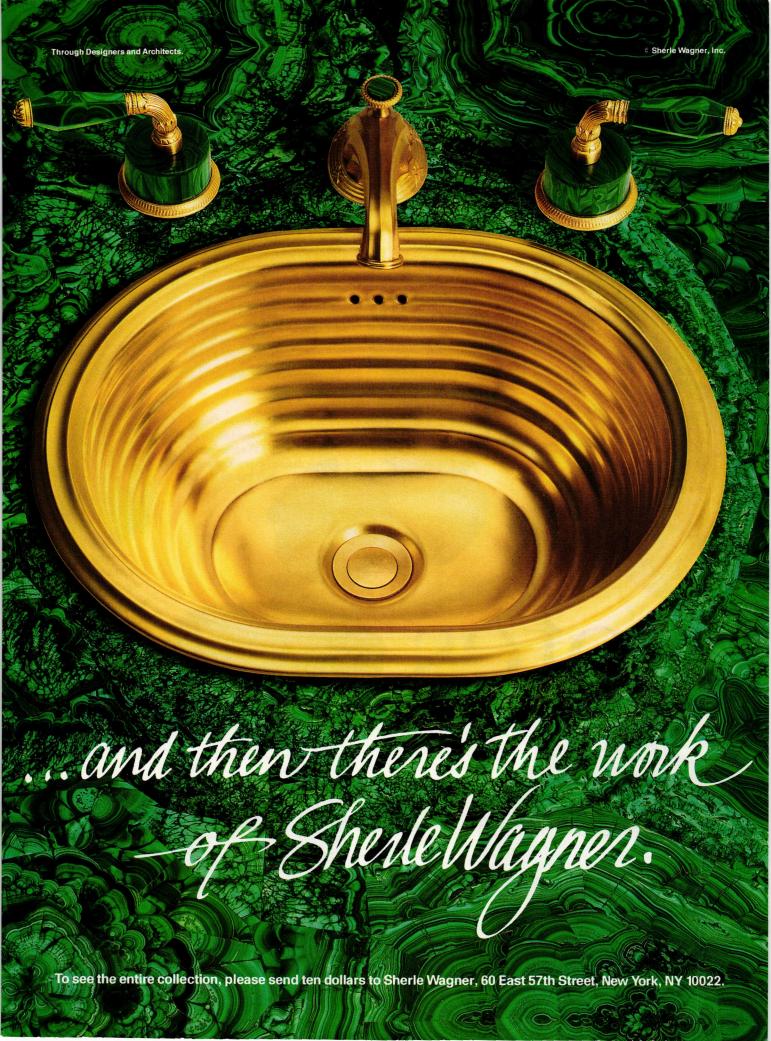
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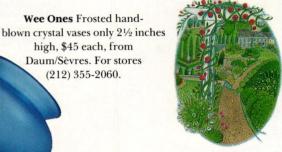






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Notes



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Blue Velvet

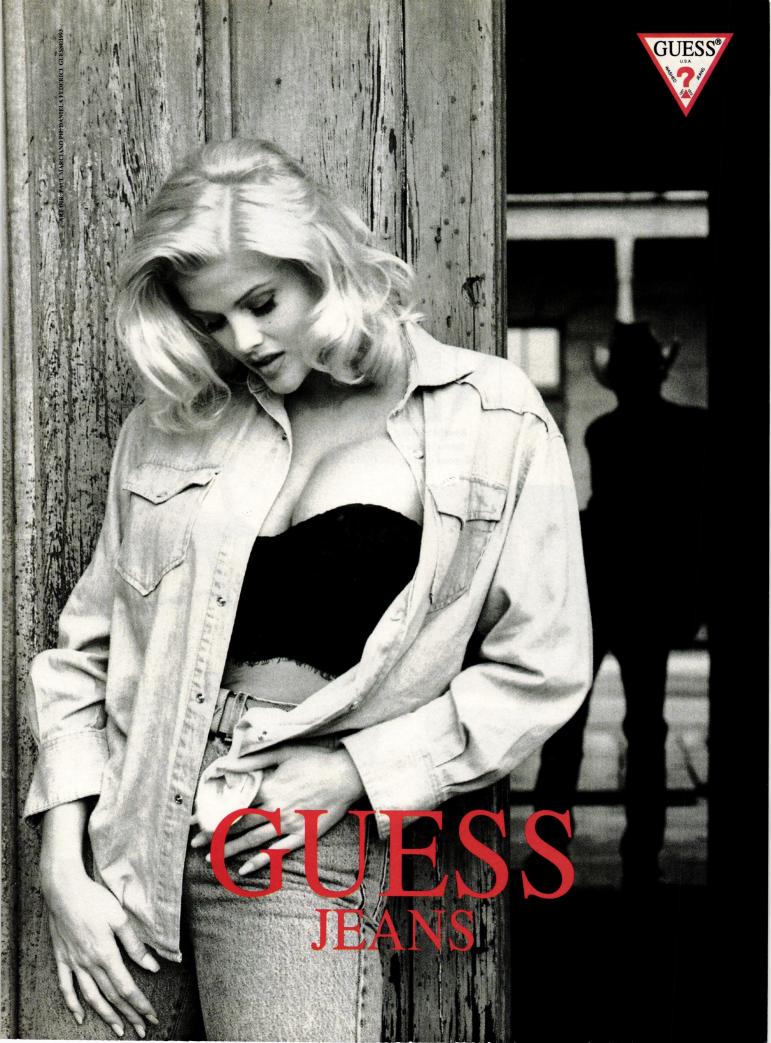
Illusion bench

(above) to the trade at Donghia. For showrooms (800) 366-4442.

Grapevine Hand-tufted New Zealand wool Golden Grapes carpet (right) made to order by Cynthia Gibson for New River Artisans. For dealers (919) 359-2216.

Through the









Cast of Thousands Among the works at the European Fine Art Fair, Mar. 13-21, Maastricht, The Netherlands, is a Teniers the Elder painting (above). Call (73) 14-51-65.



Everblooming Sunflower tile (above) from Concept Studio, Corona del Mar (714) 759-0606.







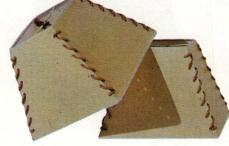




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New from London's Mulberry at Home, campaign chair (right) in paisley chenille, to the trade at Lee Jofa, (201) 438-8444, and retail at ABC Carpet & Home, NYC (212) 473-3000.



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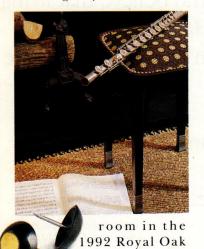


HG REPORTS FROM THE HOME FRONT

By Denise Martin

Inside Story Upholstery tacks are becoming a design element in themselves, not only on furniture but also on walls and floors. Case in point: the oversize nailheads edging the sea grass carpet in Craig Raywood's music

Parsons Revival "I've done a lot of marine and aeronautical work," says interior designer Joseph Braswell, "and a room is a room if it floats or flies. All interior design is about space relationships." That conviction helped to win Braswell the honor of leading Parsons School of Design's once celebrated interior design department out of mothballs. The program, the oldest in the country, had been swallowed up by the department of architecture and environmental design in 1970, a victim, says associate dean Timothy Gunn, of "the revolution of the 1960s." Not that counterrevolution is what Braswell, a Parsons alumnus, has in mind. After polishing their drawing skills this year—"The whole point is to see with your hands," he says—the first class of thirty students will move on to such traditional areas of study as color theory and historic rooms, but they'll also tackle computers, business management, and environmental issues, including recycled and hypoallergenic materials. Says Braswell, "We can't dismiss the fact that we're approaching the millennium."



Showhouse. "They're

not really holding the car-

pet in place," says the New

York-based designer. "They're purely decora-

tive. It's framing with a new twist. And it's not expen-

sive. The nailheads for the 14-by-16-foot room cost

\$350; to add a border to the rug would have cost three

times that." Wiener Werkstätte stool, in Clarence

House horsehair, from Macklowe Gallery, NYC.

Sea grass and antique Au-

busson from Stark.

Costs of Living For a color wash—a decorative painting technique in which a layer of glaze is applied by hand over a base coat—for a newly prepared wall, 10 by 15 feet, including materials (all fees approximate, depending on size of total job and configuration of room): \$150 Carole Lansdown & Family, San Francisco (415) 824-9553 \$225 Los Altos Painting & Decorating, San Francisco (415) 967-6310

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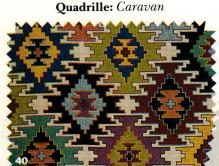
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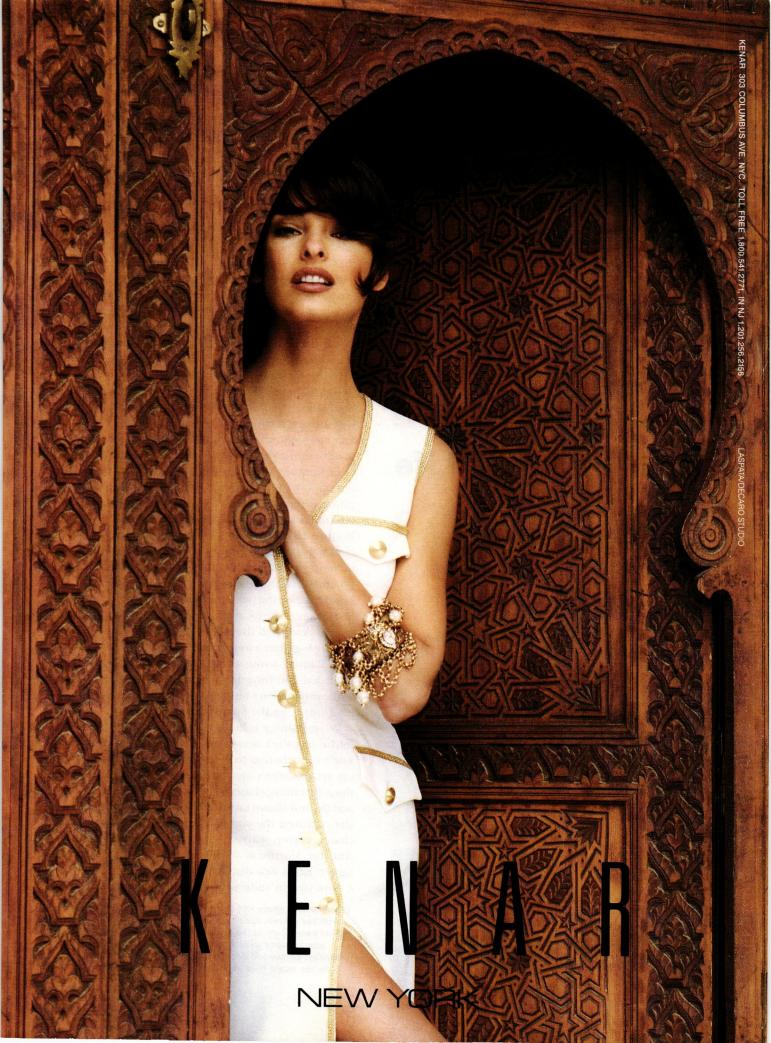
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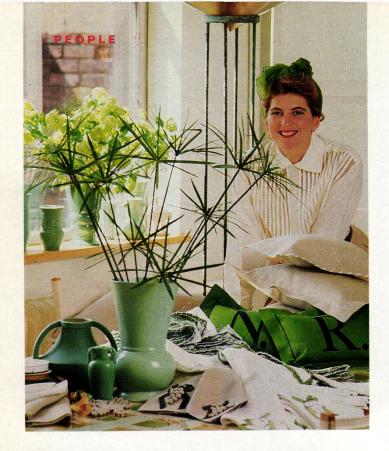
SOURCES: NATURAL RESOURCES DEFENSE COUNCIL; THE WALL STREET JOURNAL

BEST SELLERS Three fabric companies tell HG which patterns are currently most popular.









Set for Everyday Life

After making a hit decorating rooms for movies, Nina Ramsey is designing props for real people

By Margot Guralnick



o Nina Ramsey one of the major differences between designing objects for real life and creating movie sets is the fear that your work will be noticed on-screen. "If the audience is thinking about the decor too much, there's something wrong," she says. "The role of the set is to support the story." And God forbid your work should look too new. "In decorating for film you have to factor in the appropriate layers of time. Nothing can be too pristine or clean or off-the-rack perfect. When a desk drawer is opened, it has to be filled with old rolls of Scotch tape and pencil stubs and a piece of a teacup that broke ten years ago."

At thirty-four, Ramsey has devised so many character-building desk drawers that she long ago lost count. Her portfolio is also jammed with snapshots of entire interiors—from a fully stocked racehorse veterinarian's office to a ratty motel room—that she helped invent in a matter of days out of whole but tattered cloth.

Offered a job assisting celebrated New York theater designer John Lee Beatty when she was just out of high school, the Manhattan native decided to skip college and get a running start on her career. From theater she went on to work for a television commercial production company (where she met her husband, Greg Ramsey, a director-cameraman then just starting out) and managed to leap from gofering to set decorating within a month. The years that followed are a blur of backdrops for Ivory soap, Polaroid, Michelob, Bounce fabric softener, Oldsmobile, and Coca-Cola commercials. Of course, certain assignments are memorable, such as the time she had to dye the grass green, the swimming pool water blue, and rearrange a stand of towering palm trees for a camera film ad: "We had palms at the location, they just weren't in the right place." And then there was the long stint in Jamaica, pulling together a tourist board commercial. On rainy days Ramsey wrote a reggae song in the local patois, recorded it in Kingston (thanks to a deejay employed as the production's mural painter), and watched "Gummy Duppy" hit the Jamaican music charts.

What Ramsey is best known for, however, are the movie sets she's decorated. *Life Lessons*, Martin Scorsese's contribution to *New York Stories*, included a fatcat art collector's apartment Ramsey furnished with flora-sprouting chairs that evoked the four seasons—and the full-blown taste of the eighties. For *Parenthood*, she captured the comforts of suburbia—chintz club chairs, crayon-scarred banisters, ant farms, and all. And for *Married to the Mob*, she and production designer Kristi Zea distilled Miami-style high camp in a honeymoon suite with waves crashing around the

Nina Ramsey, above left, designs on a dining room table layered with her pillows, napkins, and an all-green collection of flea market vases. Left: In the living area a McDermott and McGough cross-shaped painting towers over a pile of Ramsey's Alphabet pillows and a rose-covered chair she made as a prop for the movie New York Stories. Details see Resources.

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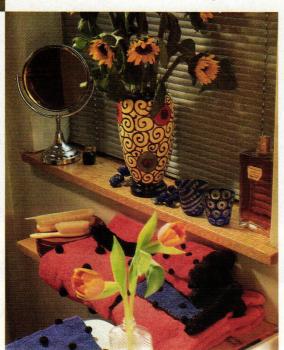
"Those who know us, love us."



Though Ramsey envisions "settings for linens to live in," her products are too versatile to be typecast

Ramsey stitched all of the linens in the master bedroom, top, and even silk-screened the monogram on the pillow.

Above: She lined her glasstopped dining table with Chinese ritual paper that glows against her linen napkins. Right: Ramsey's pom-pom-dotted towels rest on a bathroom shelf under a Czechoslovakian vase that put in an appearance in New York Stories.



PEOPLE

fireplace, leaping dolphin lamps, and a turquoise pom-pom-dotted, mariboufringed, cut-velvet bedspread.

For all of these jobs Ramsey searched the stores, flea markets, and streets for props. But when she couldn't find rosefestooned chairs, dotty bedspreads, or even "simple pillows and sheets with personality," she fabricated them herself-which is what led to her now yearold company, Archipelago, and her latest career as a housewares designer out to reinvigorate the napkin, place mat, guest towel, and pillow for starters. "It's amazing how many ways you can interpret a twenty-four-inch square," she says, sitting in her living room/dining room/at-home factory in New York's East Village surrounded by piles of napkins: navy linen edged with a white running stitch à la children's cowboy hats; natural linen appliquéd with prim green bows and covered buttons bunched as

grapes; crisp ivory cotton and satin bordered with ecru wedding-dress looping.

Ramsey initially did all of the stitching, pressing, silk-screening, and shipping herself on a dining table with Greg pinch-hitting when necessary. Now she has stables of needleworkers—"close by so I can keep an eye on the details"—but she still assembles every prototype and packs every order at home, shipping pillows bearing giant monograms and guest towels edged with bridal satin to hundreds of stores around the country and to followings in London, Tokyo, and Hong Kong. Though she still relies on some of the tricks of her old trade—"As I design, I like to envision settings for my linens to live in"—her products are far too versatile to be typecast. So is Ramsey herself: she plans eventually to tackle bath towels, bed linens, dish-

es, flatware, furniture, and "everything else for the house I dream about."

Scattered throughout the apartment are reveries in progress: sawtoothtrimmed sheets, vibrant bath towels faced with her trademark pom-poms, a lamp made out of a half-scale dress form, a hanging lampshade with crawling cherubs hot-glued all over it. There's also a pair of green velour-covered chairs, a screen with corrugated-glass panes, a steel throne, and many other things that began life as props. "We've never gone out and bought an actual piece of furniture," says Ramsey, rolling her eyes. "This place is a real set decorator's special"-except that there's not a trace of wear and tear in sight.

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I.MAGNIN

time, each pin is, in effect, an individual work of art. In fact, you could line up 101 of these lovable dalmations, and no two would be exactly the same.

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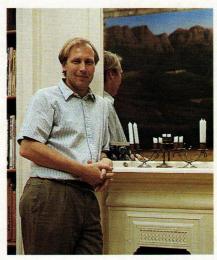
Sorcerer at the **Drafting Table**

Architectural artist Carl Laubin transforms the subject of blueprints into the stuff of dreams

BY GAVIN STAMP

riting of "that kind of architectural draughtsmanship which I hold to be most important to the welfare of architecture, the draughtsmanship that shows the public what to expect in what is not yet built, and what to look for in it when it comes into being," the British architect and historian H. S. Goodhart-Rendel asserted that "when architecture again becomes pleasant to draw, many happy draughtsmen will arise to celebrate its restoration." That was in 1951, when the pictorial perspec-







above, painted a perspective of Jeremy Dixon and **Edward Jones's** design for Compass Point on the Isle of Dogs, top, showing brickwork as it would look after years of weathering. Left: Unlike many architectural artists, Laubin is adept at rendering people His dexterity animates a view of a Covent Garden interior proposal by Dixon and Jones. tive-the watercolor rendering that depicts a design in three dimensions, sitting in context on the groundseemed a thing of the past. The modern movement was in the ascendant, and anything so subjective and pretty was eschewed as potentially misleading. Buildings had to be represented in purely objective geometrical drawings-plans, elevations, and sections-which many nonarchitects, including clients, had difficulty understanding. The result was an architecture that, whatever its merits, was often arrogant, alien, and utterly unloved by the public.

But what Goodhart-Rendel prophesied has come to pass. The revival of a more traditional architecture, a new classicism, has gone hand in hand with the revival of fine draftsmanship. Architects are again rendering their designs in perspective, using color and pictorial techniques. Above all, there has been the emergence, in Britain, of the extraordinary talent of Carl Laubin. No other architectural artist today is producing such evocative and sophisticated work, images that not only convey a convincing impression of a design in three dimensions but show it in use, inhabited, its surfaces weathered, taking its place alongside the buildings of earlier ages.

Carl Laubin suddenly emerged in

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In a series of paintings such as Atlantis at Sunrise, above, Laubin helped the architect Leon Krier conceive a visionary city of classical buildings. Right: Commissioned by the Centre Georges Pompidou for an exhibition of contemporary designs for châteaus in Bordeaux. Le Rêve d' architecte à Bordeaux depicts a fanciful interior stocked with references to the region's architecture and vineyards.



1986. I well remember the shock of seeing his paintings of Jeremy Dixon's designs for enlarging the Royal Opera House in Covent Garden which showed the piazza under an evening sky and the new colonnades bustling with life. It was a shock of unalloyed pleasure and of recognition: here was an accomplished artist of a kind we had not seen for decades. I inquired and was told that Laubin was an architectural assistant in Dixon's London office who painted in his spare time and had been persuaded, reluctantly, to produce a perspective of the controversial project for the opera house.

The real story is a little more complicated—and interesting. Laubin is an American, born in New York City in 1947. He studied architecture at Cornell University, where the influential architectural historian and critic Colin Rowe opened his eyes to the past, especially the Renaissance, and impressed him with the idea of a modern "collage city" full of the same sort of happy collisions and coincidences that now occur in Laubin's own urban scenes.

After graduating from Cornell, he moved to London and worked for ten years with a firm of orthodox modernist architects before joining

Dixon, a designer who is at home in various styles. Intrigued by his brilliant draftsman who worked a fourday week to leave time for painting, Dixon asked Laubin to execute a perspective of the firm's housing scheme for Compass Point on the Isle of Dogs, then under construction. The result was a view of the gabled row houses as they might look after a few years, with their brickwork mellowed and puddles on the riverside terrace reflecting the cloudy London sky. Dixon was evidently impressed, for the opera house perspectives soon followed. Then came commissions from architects Leon Krier, John Outram, and John Simpson to render their classical designs, and Laubin's career took

off. He now paints architecture full-time.

In some ways Laubin's perspectives are quite different from those of the past. For a start, he paints in oils, rather than in gouache or watercolor, giving his images rich coloring and depth (this technique also permits overpainting as a design evolves in response to Laubin's three-dimensional exploration of its form). If his work has any link with the British school of draftsmanship that flourished in the first four decades of this cen-

tury, it is closer to the fastidiously detailed watercolors of the prolific Cyril Farey than it is to the dramatic impressionism of William Walcot, Edwin Lutyens's favorite renderer. Rather Laubin must be compared with architect-artists of the neoclassical period who painted visions of antique splendor with luminous clarity, such as Leo von Klenze and Karl Friedrich Schinkel in Germany or J. M. Gandy in England.

Laubin's work is also reminiscent of early twentieth century British landscape painters like Algernon Newton, who portrayed London streets with almost surrealist preci-

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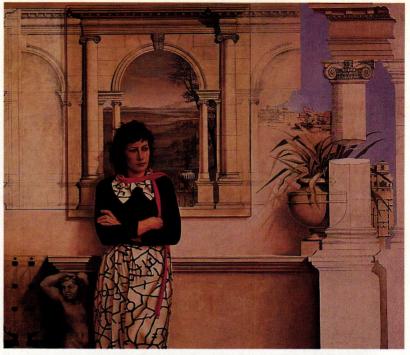
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Classical details embellish Laubin's portrait of an architectural print dealer.

sion. Newton's spaces tend to be empty and eerily melancholy, however, whereas Laubin's teem with life. Here he scores over almost all other perspectivists, past and present, for, unlike them, he can draw people and does not need another hand to introduce figures in front of the accurate "setting-up" of a building. (The son of a musician who painted, Laubin took life classes at school as part of his training.) And his figures are memorable, tantalizing: a solitary girl on Dudgeon's Wharf, modeled on the artist's wife; circus acrobats in the Covent Garden piazza; surpliced choirboys crossing a redesigned Paternoster Square near Saint Paul's Cathedral.

But Laubin's greatest strength is that he gives an air of time's passage to architects' conceptions, for patina is crucial to the beauty of architecture. It is all too easy to imagine how steel and concrete will look after a few years in the London atmosphere—which is why Laubin generally prefers depicting classical buildings with their masonry that takes on a subtle layering of textures with age. Nevertheless, unwilling to be stylistically typecast, he has done commissioned perspectives of the

arid modernist interior of Colin St. John Wilson's new British Library and, off his own bat, painted Cesar Pelli's slick Canary Wharf Tower, although these are far from his most compelling works. His romantic realism veered close to sentimental cliché in depicting the rather twee Englishness of a villagelike development at Poundbury commissioned by the prince of Wales.

Laubin is at his best representing the schemes of architects who interpret the monumental classical past with imagination and vigor. Paintings of Leon Krier's ideal city of Atlantis, set in a landscape reminiscent of the Canary Islands, are particularly captivating and belong in the great tradition of architectural fantasies. Although Laubin is a master at glamorizing the often rather pedestrian designs of our new classicists, the original fantasies to which he occasionally turns his hand (Le Rêve d'architecte à Bordeaux, exhibited at the Centre Georges Pompidou, comes to mind) lead me to suspect he has more imagination than some of his architect-clients. I long to see new realizations of his own architectural visions, for he is indeed a happy draftsman in a noble tradition.

KRAVET

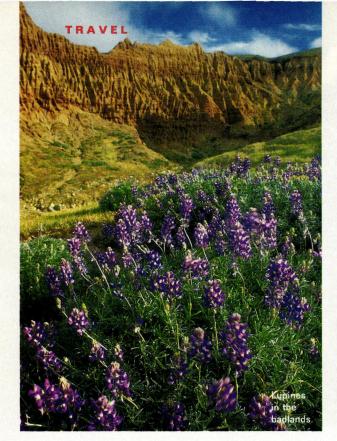
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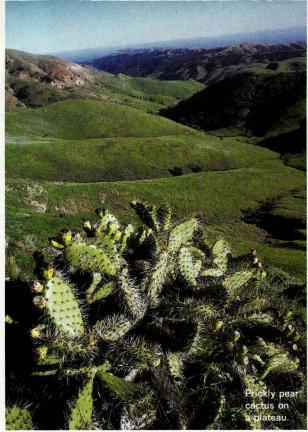


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he pilot banks the twin-**Odyssey to** engine plane and cuts back on the throttle. California's The little nine-seater bounces and shimmies on the **Past** Natural and human history survive on

Santa Cruz Island

BY WILLIAM BRYANT LOGAN

eddy currents of a stiff east wind, descending over the white caps past the streaming hair of the kelp beds toward a wall of striated rock. For a moment it seems that he intends to land the way a fly lands on a windowpane, but in the distance I can begin to make out a notch in the headlands. On the right arm of the V, there is something long, thin, and black.

This, he laconically informs us, is the landing strip. A few minutes later we have bumped to a stop on the north shore of Santa Cruz Island. We are only twentythree miles off the coast of California near Santa Bar-

bara, but when the pilot cuts the engines, the loudest sounds are the wind in the grass and feet on dirt and stones. We might as well be on some small Greek island

in the days before the fall of Troy.

Santa Cruz Island is a kingdom to itself, a little continent assembled of floating fragments. The V marks the fault between the island's disparate halves: one of volcanic rock that probably floated down from around Mendocino and the other of a reddish schist from somewhere near La Jolla. Coming together in the Santa Barbara Channel millions of years ago, geologists surmise, the two halves became sutured together. On the rough grass-covered slopes, dotted with volcanic

outcroppings, there developed a unique ecological province. The island jay, larger and bluer than his mainland fellows, is found nowhere else, and the native species of ironwood, a primitive low tree with lobed leaves and bark almost like a wolf's fur, only here and on two neighboring islands.

For more than a century, two families, first the Caires and then the Stantons, built their own private kingdoms in Santa Cruz's central valley. The Caires turned the island to vineyards and sheep. The Stantons, calling it the ranch

in the sea, made it into California's last baronial cattle spread. Until 1987 nine tenths of the island belonged to Carey Stanton, while descendants of the Caires kept control of the remaining one tenth.

Largest of the eight Channel Islands, Santa Cruz always beckoned to dwellers on the coast, but it was inaccessible to all but friends of the owners and the scientists who came to study its unique geology and ecology. Then in 1987, fearing that at his death the island would fall under the developer's bulldozers, Carey Stanton deeded all that he owned to the Nature Conservancy. At a stroke, the conservancy gained 54,500 acres, by far its largest property and its most complicated task of stewardship.

The conservancy's island manager, David Welborn, picks me up at the landing strip for the three-mile drive to the Main Ranch, where Carey Stanton lived



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surrounded by books and American antiques. As we bump along, Welborn notes that the conservancy eradicated more than 30,000 wild sheep, whose grazing promoted erosion. He gestures with disgust at the acres of wild fennel growing along the hillsides and the alluvial flats; it, too, will have to go. But the conservancy stewards are not fanatical. Driving through a grove of eucalyptus, Welborn wonders aloud whether it should be removed. Though the trees are not native, he says, they are welcome on a sparsely vegetated island and they are a part of California history.

He waves across an open field, beyond which are grassy red-brown hills, bare on top but thick with oak groves in the folds and hollows. "Hi, Fred!" he calls to an ancient Hereford steer with four-foot horns. Stanton's Herefords were polled—that is, hornless—but somehow Fred had not got polled. When the conservancy removed most of the cattle, his horns were too broad to let him down the chute onto the boat, so he and about a dozen companions are living out their lives here. And in a way, Fred seems the genius of the place: a creature that you thought did not exist anymore, whose very eccentricity helps him cling to life.

But not even Fred can prepare you for the surprise of the Main Ranch. Rounding a bend, the Jeep emerges onto a flat flanked with a brick warehouse, once a winery, to one side and a French provincial chapel of brick with stone quoins to the other. Beyond is a group of buildings that mix simple California adobe with the square farmhouse style of Provence and a garden awash in Seville and Castille roses with canes thicker than a man's forearm. (A ranch hands' house is now a museum that deals with the indigenous Chumash Indians.) It is strange enough to find a house at all in this wilderness, much less this improbable and beautiful cache of nineteenth-century structures. Stranger still is that the Nature Conservancy—whose members are more familiar with trackless swamps and wooded hillsides—has taken charge, along with the Santa Cruz Island Foundation, of maintaining it.

Shortly after Stanton deeded his property to the conservancy, all the Channel Islands were brought into the National Park system, but with a Byzantine mix of private and public holdings. One consequence is that the rules for visiting Santa Cruz are confusing.

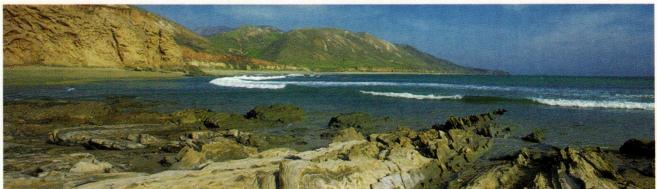
The simplest option is to take one of Island Packers' scheduled day-trips to various locations throughout the island. For a more thorough experience of the nine tenths of the island that once was Stanton's, visitors must apply to the conservancy. According to the conservancy's Debra Terrell, volunteers take the navy's weekly boat to the pier at Prisoner's Harbor on the north side of the island; they sleep in bunkhouses. cook their own food, and help with chores. Those able to part with about \$1,800 for a four-day Wild California program study the island's ecology, botany, and geology with the scientists who know it best. These visitors stay in the ranch's guest rooms, which are furnished with antiques from Stanton's collection. Terrell, a former caterer, cooks meals and packs picnics for excursions to seldom-seen nooks of the rugged shore.

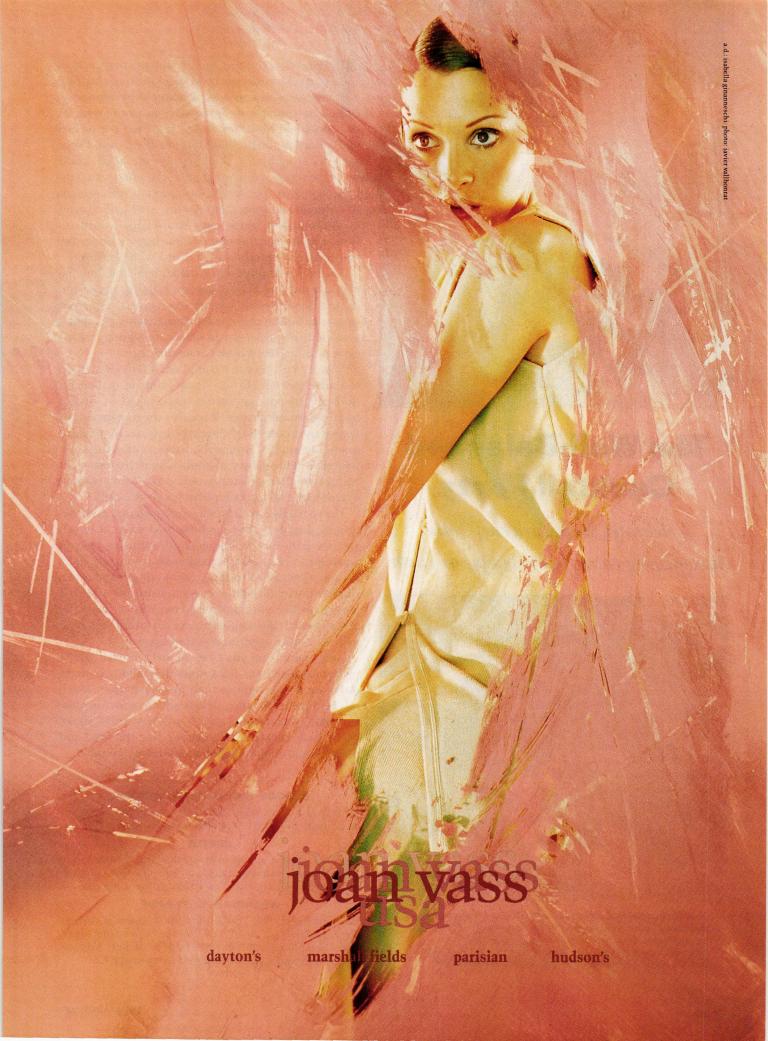
Another alternative is a weekend on the eastern-most tenth of the island, with boat transportation through Island Packers and accommodations at Scorpion Ranch through Island Adventures. Unlike the Nature Conservancy, the owners of this area have not sought to erase human depredations. The result is a landscape far less neat but equally dramatic. Rusted remains of 1930s threshers are scattered about Scorpion Ranch. Up on the plateau fields once planted in barley look across to Anacapa Island, where the sun rises. If you look carefully, you can find the derrick of an antique oil rig. But if you walk four miles across this roof of the world to the opposite shore, you suddenly descend into a vale like that of Odysseus's Ithaca.

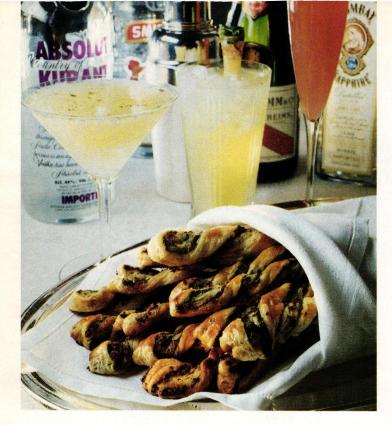
There, in a small notch above a broad beach, is a grove of olive trees, planted by Justinian Caire one hundred years ago to remind his Genoese wife of her home. I sat down to picnic in the shade of a eucalyptus grove. Hearing a noise behind me, I turned to see a peacock and three turkeys creeping toward my loaf of bread. I have no idea where they came from, but I am sure I did not dream them, any more than I'd dreamed Fred the unpolled Hereford or this hybrid island itself. It was a delight to recognize that, beneath the roar of the waves, the loudest sounds were breaking bread and the rustle of the birds.

Call for visitors information: The Nature Conservancy, Santa Barbara (805) 962-9111. Island Packers, Ventura (805) 642-1393 or (805) 642-7688. Island Adventures, Ojai (805) 646-2513.

Until 1987 only the owners, their friends and employees, and the occasional scientist were welcome on the island's rugged coast.







The Well-Balanced Cocktail Party

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Cocktails that mix fruit juices with vodka, gin, and champagne, plus savory hors d'oeuvres like wild mushroom pastry straws, top, and caponata on herb biscotti, above, are Rosenzweig's recipe for a party that satisfies the palate and the spirit. Shaker from Christofle, crystal from Baccarat. Details see Resources.

FOOD

remember slumbering through my first cocktail party. I was five and had spent the day watching the preparations and pleading to be allowed at least a glimpse of the mysterious main event. At the appointed hour, my father lifted me out of bed and carried me on his shoulders into the crowd. I kept my eyes at half-mast, thinking that the adult world would be revealed if its inhabitants thought I wasn't totally conscious. The house was redolent with aromas of wild rice pancakes, smoky tones of grilled wild mushrooms with garlic, and Eau de Joy—smells so lush and complex that they became impossible for my young nose to decipher. I felt drunk with pleasure.

The next morning I sifted through the remains. To my pure unprejudiced palate, everything tasted wondrous. These flavors seemed so eccentric compared with what I was accustomed to eating. And tiny nibbles seemed an exquisite way to satisfy one's hunger. I became a cocktail food junkie at an early age.

Now, as a professional chef, I am often called upon to create cocktail parties—from intimate gatherings for a few special customers to extravaganzas for five hundred varied palates. Whatever the dimensions of the party, cocktail food should be easy to eat and have grand amounts of aromatics, herbs, and savory bits. Like all wonderful food it should have rich contrasts of textures and temperatures and be nurturing without overdoing it. It's an assignment for an alchemist.

The cocktails themselves seem a much more self-determined matter. Devotees of bottled water or scotch rarely switch. But for the more adventurous I like to serve one or two cocktails made with fresh fruit juices because they are refreshing, easy to quaff, and add a spark to the food and the occasion. I also like to serve a sweet gem, like a nut cookie or lemon biscuit, after the savory food. It gives a polite sense of closure to the festivities—and lets guests know the party's over.

Since there is no poetry to an arduous struggle to make hors d'oeuvres, the recipes that follow are more elaborate in appearance than in preparation. Much can be done in advance, which will increase the pleasure of hosts and guests alike. And pleasure is the goal of the basic cocktail party maxim: that the food and drink should delight both the mouth and the spirit.

BLOODY CHAMPAGNE COCKTAIL

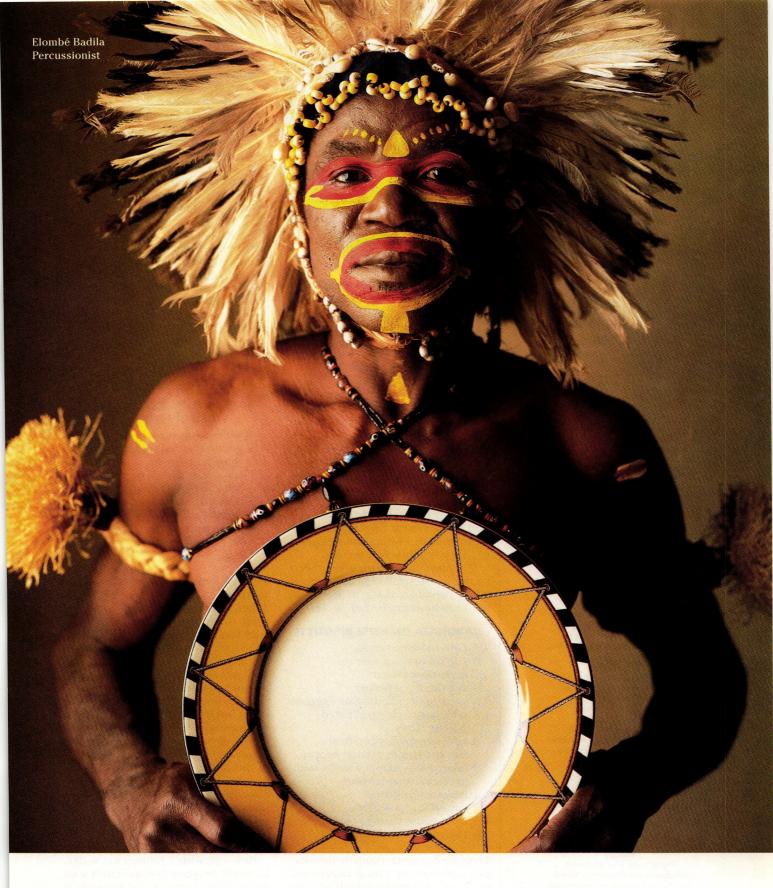
Pour into a champagne flute ½-inch chilled blood orange juice. Fill with icy cold brut champagne.

ZENITH

Pour 3 tablespoons pineapple juice and 3 ounces gin over ice cubes in a highball glass. Fill with sparkling water; garnish with a "stick" cut from a pineapple core.

ARCADIAN SOUTHSIDE

Put 3 ounces vodka, 1 tablespoon each lemon juice, lime juice, and orange juice, 1 tablespoon super-fine sugar, and 1 teaspoon finely chopped mint in shaker. Add ice, shake well, and strain into chilled martini glass.



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GRILLED VEGETABLES WITH NIÇOISE OLIVE MAYONNAISE

Assorted vegetables, 1–2 each of zucchini, small eggplant, carrot, fennel, potato, radicchio, endive

1 cup olive oil

1 small bunch mixed herbs, chopped Salt and freshly ground pepper

1 cup homemade mayonnaise

3/4 cup pitted Niçoise olives, puréed

Slice vegetables into different shapes (fans, coins, strips, etc.). Mix olive oil with herbs and brush on vegetables. Grill or broil at moderately high heat. Season with salt and pepper.

Arrange vegetables on a platter. They are best warm or at room temperature; if prepared in advance and refrigerated, warm briefly before serving.

Mix mayonnaise with olives. Serve on the side in small ramekins or in an edible container made by hollowing out a zucchini or radicchio. Serves 6.

CAPONATA ON HERB BISCOTTI

11/3 cups red wine vinegar

3/3 cup balsamic vinegar

2 tablespoons sugar

2/3 cup diced red pepper
 11/3 cups diced grilled Italian eggplant

4 tablespoons chopped pitted Niçoise olives

4 tablespoons chopped basil Salt and freshly ground pepper

3 tablespoons chopped herbs, such as rosemary and thyme

1 tablespoon olive oil

21/4 cups all-purpose flour

11/2 tablespoons baking powder

1/2 cup grated Parmesan cheese

To make caponata, combine the vinegars and sugar in a small nonreactive pot. Cook over medium-high heat until the mixture is dark and syrupy. Add the red pepper and eggplant and simmer 10 minutes. Remove from heat and let cool 10 minutes. Add olives, basil, salt, and pepper. Chill. (This can be made 2–3 days ahead and kept, tightly covered, in the refrigerator.)

To make biscotti, preheat oven to 325 degrees. Sauté herbs in olive oil over moderate heat until fragrant, approximately 20–30 seconds. Cool.

In a mixing bowl combine flour, baking powder, and 1 teaspoon salt. Stir in herbs, cheese, and enough water to form dough, then mix 2–3 minutes. Divide into 2 equal parts. Roll out each part on a lightly floured board into a 12-by-2-inch rectangle. Place on a buttered baking sheet and brush with water. Bake 15 minutes. Remove from oven and lower heat to 300 degrees. Slice dough on a bias into ½-inch slices and bake an additional 15 minutes or until golden brown. Cool. (Biscotti can be made up to a week ahead and kept tightly covered.)

Just before serving, let caponata return to room temperature and top each biscotto with a rounded teaspoonful of the eggplant mixture. Serves 6.

WILD MUSHROOM PUFF PASTRY STRAWS

4 tablespoons sweet butter

3/4 pound assorted wild mushrooms, roughly chopped

1 cup sweet Marsala or port Salt and freshly ground pepper

3 tablespoons chopped herbs (parsley, chives, basil, thyme)

4 sheets puff pastry, 8 by 10 inches each

1 egg

Preheat oven to 450 degrees. In a large sauté pan melt butter over high heat. When sizzling, add mushrooms and sauté 4 minutes, stirring frequently. Add Marsala and let flame up. Continue to cook over moderate heat until all liquid is absorbed and mushrooms are golden brown. Season with salt and ground pepper. Remove from heat and dice finely in food processor, using short bursts. Fold in chopped fresh herbs and check seasoning.

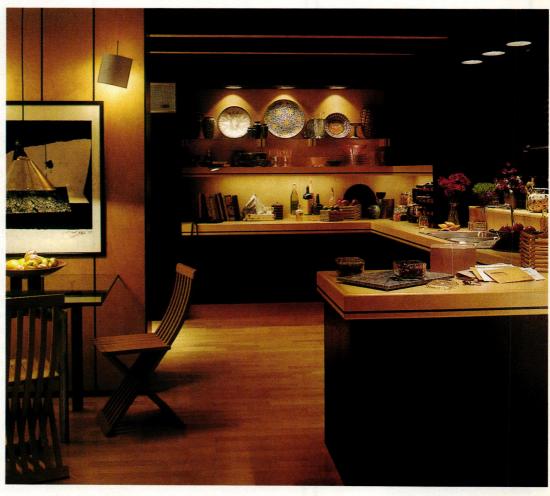
Roll out dough as thin as possible. Cover 2 of the sheets with a thin layer of mushroom mixture. Top with remaining layers, pressing down so layers adhere. Using a sharp knife or pizza cutter, slice dough into ½-inch strips. Twist each strip 5 or 6 times and place on a baking sheet, pressing ends onto sheet so pastry won't shrink.

Beat egg with I tablespoon water. Carefully brush each straw lightly with the mixture, being careful not to let it drip onto sheet. Bake 5 minutes. Reduce heat to 350 degrees and continue to bake until golden. Remove from oven. Puff pastry straws can be made several hours in advance. Serve at room temperature. Serves 6.

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Pressed Glass Everyman's version

of crystal comes of age By Margot Guralnick









1. Lacy cobalt creamer, c. 1835, from the Stradlings. 2. Lion butter dish, c. 1875, from Gothic Victorian's Antiques. 3. Uncle Sam mustard jar, c. 1910, from Megura/Cortina. 4. Whale oil lamp, c. 1830, from Vito Giallo. 5. Acanthus candlestick, c. 1845, from the Stradlings.

> An innovation of price-minded New Englanders out to steal the thunder of European cut-glass makers, pressed glass was produced fast and cheap. Prices today stretch from a low of \$35 for an 1880s daisy-and-button goblet of clear soda glass to a high of \$20,000 for an 1840s rare amethyst-colored ribbon-edged compote. New York dealer Diane Stradling warns that condition is a crucial factor in pricing: "disfiguring flakes" or even an internal crack can shatter value.

Sources

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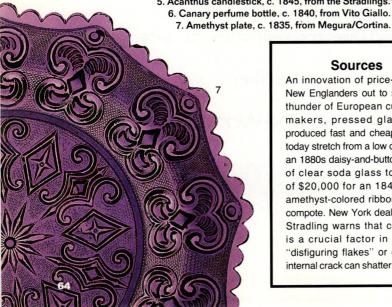
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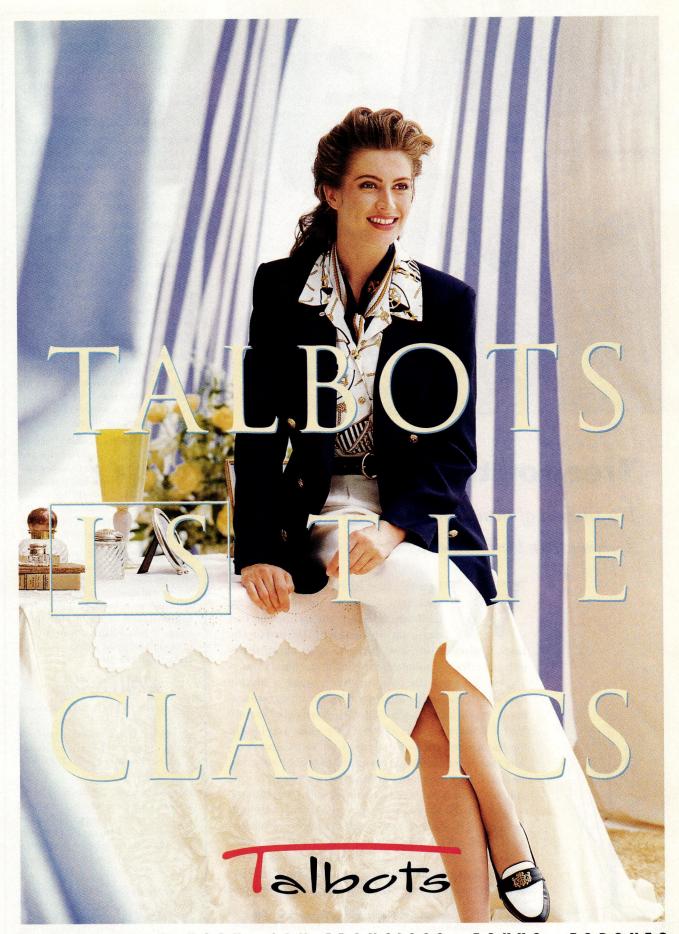
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GARDENING

Trees on the Move

The fine art of transplanting leaves its mark on the American landscape By Melanie Fleischmann

hen the late Russell Page needed a specimen American yellowwood tree, Cladrastis lutea, for the garden he had designed in the early 1970s for the Frick Collection in New York, he went about thirty miles north of Manhattan to visit a man called Powers Taylor. This was the man to whom, nearly a decade later, he would give a copy of his autobiographical book, The Education of a Gardener, inscribed "For my friend Powers Taylor, who over the years has taught me the ins and outs of making gardens in America." The two walked together around Rosedale Nurseries, Taylor's establishment, looking something of a mismatch—the famed landscape designer extraordinarily tall and the nurseryman an elfin five foot eight. Appearances aside, however, the two were a perfect pair, sharing a seemingly boundless passion for trees.

If then, some twenty years ago, Rosedale was anachronistic for specializing in trees and shrubs when garden centers across the country seemed to be swamped

Powers Taylor, above, transplants birches. <u>Left:</u>
A balled tree in a planting hole waits for soil to be filled in.

A NURSERYMAN'S TOP TREES

Powers Taylor offers a list of favorites with multiseasonal appeal and a range of sizes.

LARGE-SCALE TREES

Sugar maple, Acer saccharum: One of the greatest natives, with full branching and rich fall color. Good cultivars for a broad round shape are 'Green Mountain' and 'Bonfire'; both mature to 60–80 feet.

Pin oak, Quercus palustris: Conical form; at its best as a mature tree when droopy low branches are pruned off, leaving a high canopy.

Thornless honey locust, Gleditsia triacanthos: An open branching character and tiny leaves give light, airy shade. I like 'Imperial' and 'Skyline' cultivars; 50–70 feet.

European beech, Fagus sylvatica: Some are purple, some coppery in new leaf—I lean toward the greenleaved varieties. The fern-leaf beech makes a wonderful broad low-branched specimen.

Japanese zelkova, Zelkova serrata: Zelkovas are related to elm, and they are similar in form, especially 'Green Vase', which has a graceful vaselike shape; 40–60 feet. The bark exfoliates some, giving it a camouflage pattern. Green summer foliage goes orange in the fall.

Katsura tree, Cercidiphyllum japonicum: A young katsura tree may be shaped like a Lombardy poplar, but an old specimen can be almost as broad as it is high. The leaf is heart-shaped with a slightly pink stem. It has a bluish tone in the summer and in the fall turns yellow and yellow orange.

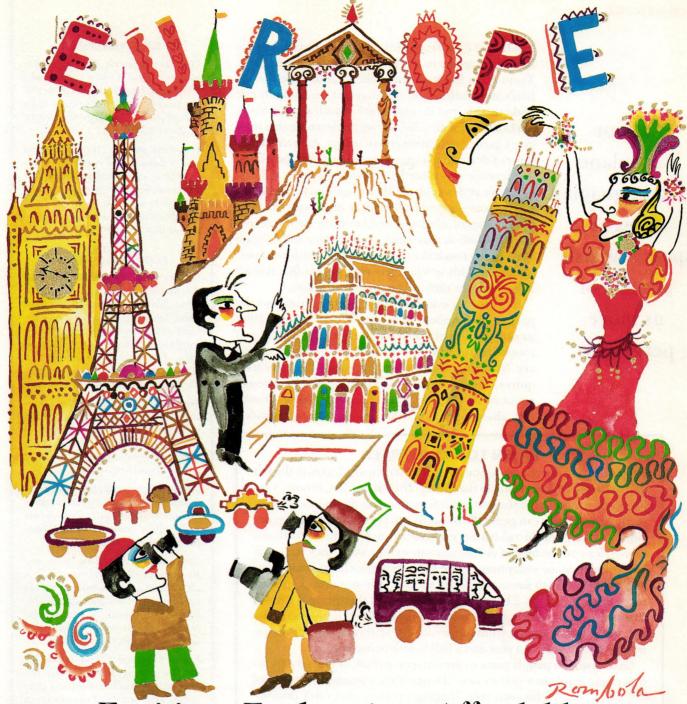
LARGE-SCALE FLOWERING TREES

American yellowwood, Cladrastis lutea: White flowers appear as it gets older. It has smooth gray bark and a compound leaf that turns butter yellow in the fall. Often low-branched and chunky.

Horse chestnut, Aesculus hippocastanum: There are white-, red-, and pink-flowered forms. The large palmate leaves turn yellow in the fall, when the tree bears pretty mahogany-colored horse chestnuts with prickly hulls.

Japanese pagoda tree, Sophora japonica: White flowers in frothy clusters in July, when few other trees are in bloom. Tolerates city conditions. 'Regent' is reliable.





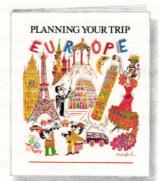
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Taylor
transplants
Brobdingnagian
trees as
spontaneously
as most of
us move
perennials

by a tide of flowering annuals and perennials, now the nursery is mecca to a growing number of gardeners. Trees are a hot item everywhere, and while the nation's horticultural psyche may not be ready to cast aside flowers and shrubs to make way for great sylvan parks à la Capability Brown, we are learning that trees give a garden definition and structure. As architecture serves a decorator, a tree serves a gardener, providing a reference point for both scale and style. A large gnarled oak demands a different garden from the sort a prim cone-shaped Callery pear might call for. And the vagaries of wind and weather carve each tree into an individual so that while one pale blue delphinium looks pretty much like the next, trees have distinct personalities. This is what gets tree buyers like Russell Page into a car rather than on the telephone.

In Powers Taylor anybody seeking a tree has the perfect accomplice—someone whose first toddling steps were probably taken from one burlap-wrapped root ball to the next, in what was then his father's nursery. No matter what the landscape architect's vision requires, Taylor can supply encyclopedic knowledge about form, size, leaf color, branching habit, growth rate, disease resistance, and so on. Having provided

WHEN TO MOVE TREES

Optimally, you move a deciduous tree after it drops its leaves in the fall and before it leafs out again in the spring. For larger trees, Powers Taylor notes, waiting until the ground is frozen on top minimizes damage to turf. Evergreens can generally be moved on the same schedule as deciduous trees, and broad-leaved evergreens such as rhododendrons and azaleas can be moved almost anytime except when they have soft new growth. Some exceptions to the rule are birch, cherry, magnolia, and dogwood (both *kousa* and *florida* species), whose summer growth tends to mature later. These are better moved in the spring. In Rosedale Nurseries' growing fields, trees are root-pruned fairly regularly, but a tree being moved from a nonnursery setting would ideally be root-pruned a year or a year and a half before being dug up.

Of course, few people come to the nursery and say, "I'll need a fortyfoot sugar maple in a year or two." Hence Taylor sometimes stretches

his own rule, digging up trees that can't possibly have ever been root-pruned and casting a slightly blind eye on the calendar. But the largest cause of failure is overwatering—due either to enthusiasm with a soaker hose or to poor drainage. Both can be checked for with a soil-sampling tube that Taylor readily hands out. These little devices pull up a core of soil eighteen inches deep, enough to tell whether what's on the surface of the soil belies what is beneath. If drainage is the problem, Taylor can, and often does, install drains, from very simple pipes to elaborate subterranean reservoirs with electric pumping systems. Worth it, he says, when you consider the investment you could be rescuing.



Himalayan birch, Betula jacquemontii: Brightest white bark, bright green leaf, neat oval form. It develops papery bark much earlier than other birches. Will grow to a height of about 25–30 feet.

Japanese maple, Acer japonicum and A. palmatum: People think immediately of the purple ones, but I'm more fond of the green-leaved varieties, which have more brilliant fall color. Especially attractive grown in a clump or grove.

SMALLER FLOWERING TREES

Callery pear, Pyrus calleryana: Little troubled by soot and city conditions, this pear can handle less than ideal drainage, which means it's used a lot, maybe overused. 'Bradford' tends to have weak crotch angles. Preferable cultivars are 'Cleveland Select', 'Aristocrat', and 'Redspire'. Delicate white flowers.

Serviceberry, Amelanchier laevis and A. × grandiflora: Also called sarviceberry, shad, or shadbush, it has flowers in airy clusters early in spring. Tolerates some shade, so it is a good understory tree.

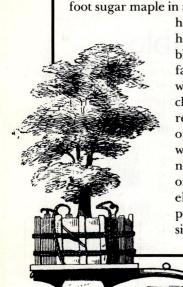
Japanese stewartia, Stewartia pseudocamellia: The showy midsummer flowers look like camellias—white with yellow orange centers. Wonderful red orange fall foliage.

Sourwood, Oxydendrum arboreum: In summer the sorrel tree, as it is also known, has white panicles reminiscent of andromeda. Fall foliage is red, red yellow, orange, and purple—all at once. Decorative seed capsules stay on all winter.

Kousa dogwood, Cornus kousa: Judicious pruning helps you see the attractive branches, mottled gray green and brown. Flowers from June until mid July, followed by red fruits, the size of a sweet cherry. Fall foliage is red or orange.

Washington Hawthorn, Crataegus phaenopyrum: Single or multistemmed, with long stiff spines: if you make a hedge of it, nothing will get through. The tree can be 25–30 feet tall and just as wide. Greenish gray bark, small white flowers in late spring, brick-red berries in early autumn, and red fall foliage.

Yulan magnolia, Magnolia heptapeta: A white saucer magnolia with a creamy flower and a large leaf. Light gray bark, a strong branching habit, and fuzzy buds all give the tree interest in winter.





Americans are learning that trees give a garden definition

the knowledge, Taylor can then, nine times out of ten, supply the tree—not just a tree of the right variety but the right individual specimen for the site. "Some people look down their noses at trees that aren't exotic enough," he says, "but I think you have to see each tree as an individual. A handsome specimen of an ordinary variety may grow more readily than something rare, and so serve a certain landscape exceedingly well." For a designer such as Page, who wrote, "To plant trees is to give body and life to one's dreams of a better world," Taylor was the quintessential resource.

As the two men finished their tour of Rosedale's growing fields, it became obvious that the yellowwood Page really needed at the Frick was the one growing in Taylor's own garden. And so, one December day, that tree plus a twenty-five-foot dawn redwood and a Japanese pagoda tree of nearly equal stature found themselves on flatbed trucks headed for Fifth Avenue. If denuding his own backyard saddened Taylor, he keeps it to himself. "The yellowwood was overpowering the spot where I had it," he recalls, and adds, "My family is pretty used to things disappearing." This has to be true, for Taylor moves Brobdingnagian trees from place to place with the same sort of spontaneity most of us apply to clumps of perennials. Recently, he was preparing to transplant a thirty-five-foot-tall, twofoot-diameter purple beech; to disinter a thirty-foottall catalpa in upstate New York and cart it down the highway to its new home in Connecticut; and to relocate part of a mature citrus grove for a client in the Dominican Republic.

Taylor once toyed with the idea of becoming an engineer, and the thought of moving trees into and out of seemingly impossible spots is sure to put a smile on his face. I had imagined that the formula would be mathematical: the taller the tree, the taller the crane, the bigger the backhoe, and the longer the flatbed truck. Hardly. The day I watched one of his crews move a twenty-five-foot-tall pin oak weighing five tons, the most muscular piece of machinery to be seen was a flatbed truck equipped with a capstan winch. Apart from that there were six men with shovels. The tree was lashed to a wooden platform and slid off the truck down to its new home along wooden ramps, gliding atop steel pipes that served as rollers. The winch, tailed by a single man, served merely as a brake.

With precise positioning of winches, ramps, and rollers, Taylor can nurse his leviathan charges up

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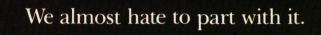
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slopes, over walls, and around corners. Astonishingly, the tree is plucked from its original site, loaded onto a truck, and finally slipped into its new home, neat as a pin, without once being lifted. The entire operation follows a calm, preindustrial rhythm: as rollers are fanned out beneath the tree to coax it into a turn, you see that here haste will very definitely make waste. After all, should the crew happen to have dug too deep a hole, they can't easily lift up several tons of tree and kick in a little more dirt.

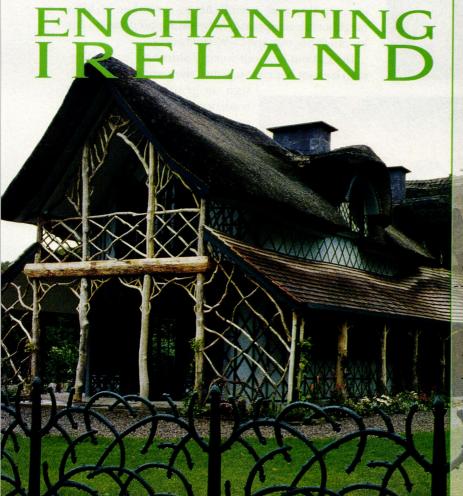
By amending the work force with a leased truck designed for transporting bulldozers, Rosedale Nurseries can move a tree with a root ball twenty feet or more in diameter—the maximum being the result not so much of staff or equipment limitations as those of the highway authorities. At twenty feet, Taylor points out, you are taking up the width of a two-lane road. You need special permits and a police escort, and because you force everyone in your path off onto the shoulder, "you'd better be done before rush hour."

As this particular day's tree was being positioned for its final slide, a rope snapped, with a pop that would have been alarming even had I not known it might signify five tons of dirt, lumber, and steel pipe out of control. Taylor vanished wordlessly from the hillside where we were watching and reappeared, spritelike, next to his foreman, in the only rapid move I saw him make all day. He helped rig a stouter rope, and the

tree went into the hole prepared for it without further incident. Total time elapsed: two days.

That number raises the question: couldn't bigger trucks, cranes, and mechanical diggers do this much more quickly? The thought causes Taylor visible dismay—urgency comes to haunt him from time to time, but it is a demon he would be pleased to vanquish. Though mechanical diggers excavate swiftly and deeply, he explains, their cut is rarely broad enough to gather a large tree's useful roots, which spread about as far as the branch tips. When his crews hand-dig, they leave a wide span of roots intact, dropping them down over the lower root ball like a skirt and lacing it all up in burlap as tidily as a baby's bunting.

Other failings aside, huge machines can only rarely get where Taylor needs them to go. Worse still, they leave unmistakable scars. As he speaks, the postplanting cleanup nears completion behind him. There is scarcely a molecule of raw earth to be seen. The tree towers splendidly not twenty feet from the house, neatly mulched. The single truck that was used never left the driveway—of it there will be no trace. The ramp that carried the tree over some 150 feet of lawn has left what resembles a broad footpath, a vaguely depressed swath of crumpled grass. It looks, all told, as though the owners had just hosted a large garden party. (Rosedale Nurseries, Saw Mill River Rd., Hawthorne, NY 10532; 914-769-1300) •



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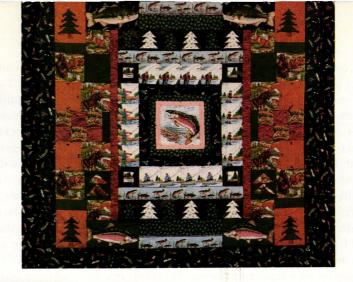
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Material Girl

Fabric patterns provide
the big picture for
Pam Wegman's quilts
By Amy Katzenberg





When Pam Wegman, right, spreads

uilt designer Pam Wegman is a fabric junkie. Always on the prowl for a fanciful pattern, she hunts down the most talkative of textiles. Then with the keen eye she shares with her big brother, photographer William Wegman, she brings it all together, taking her cue from the stories in the weave.

A late bloomer, Wegman discovered at forty-one that she had a knack for making quilts. She left the stability of a nine-to-five job in a dentist's office and traded in her dining room table for a cutting board. Two years later, with more than a dozen quilts under her belt, she has settled into a routine. Tucked away in western Maine, she immerses herself in work and solitude during the long winters. She gives herself a two-hour lunch break—long enough for a brisk cross-country ski—and moonlights as caretaker of Bill's neighboring compound, baby-sitting on occasion for his much photographed Weimaraners.

Decked out in a well-worn T-shirt and jeans, Wegman lays out her cotton prints, then works out her de-

sign on graph paper. Unlike traditional quilters, Wegman structures her quilts around the imagery of her fabric: fishing flies frame an array of flora and fauna, Indian motifs offset bucking broncos. "I really don't know what will happen until I look at all of the pieces," she explains, "and then it's as if the fabric takes control of the quilt." After some eighty hours of snipping and cutting, pinning and repinning, each quilt, filled with cotton batting, is machine sewn and handtied-definitely a labor of love. The result is an intricate work of art. "And the bonus," says Wegman, "is that they just might keep you warm, too." (Pam Wegman, Box 655, Rangeley, ME

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FLOWERS

Living Arrangements At home or in her restaurants,

Nicola Kotsoni creates gardens of earthly delight By Dana Cowin

take any opportunity I can get to go to Il Cantinori in the Village. It is one of those rare New York restaurants that was hot when it opened in 1983 and still is. Locals like Richard Gere and Cindy Crawford frequently drift in, along with other bold print names such as Paloma Picasso and Fran Lebowitz, all of whom take seats in the see-and-beseen front room. But I don't go to Il Cantinori for the people particularly. I go there for the ungimmicky Tuscan food. So I don't mind when I am ushered to the nearly celebrity-free exposed-brick back room and offered a table tucked behind the desserts and an enormous arrangement of amaryllis, French tulips, and quince branches. As it turns out, sitting near an arrangement at Il Cantinori is like sitting near a movie star. Fellow diners stop and stare.

The attention-getting bouquets, one of Il Cantinori's trademarks, are the handiwork of the welldressed woman surveying the scene, thirty-eight-yearold Nicola Kotsoni, who is a part owner of the place. Kotsoni's arrangements are like gardens in a vase. Big barely-budding branches often loom at the back like shrubs, lush blooms burst from the middle, and dripping ivy or tiny berries burble around the lip of the vase like ground cover. Her unexpected combinations

also mix outdoor plants such as rhododendrons and crab apples with delicate off-season flowers like hothouse Dutch lilacs and white roses.

Born in England to Greek parents, Kotsoni pursued a career as a ballet dancer in the early 1970s before making her first foray into the restaurant business. Her instincts dictated real food for real people—a combination that has paid off. In addition to Il Cantinori, Kotsoni and her partner Steve Tzolis own two other wildly successful places: Periyali, which some consider the only good Greek restaurant in New York, and Aureole, which the Zagat restaurant guide reports "inspires paroxysms of praise...heaven should be this good." Kotsoni visits all three restaurants at lunch and

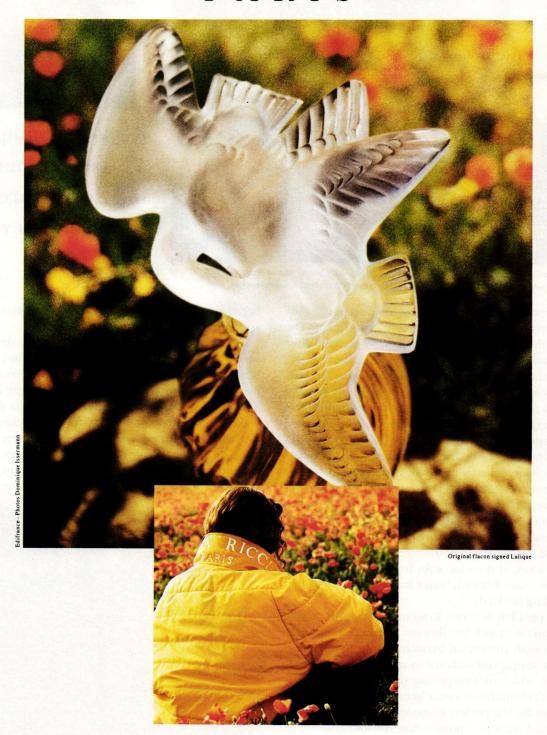
dinner, concerning herself with everything from the staff to the menu, the presentation, and, of course, the flowers. I didn't realize how much

Restaurateur Nicola Kotsoni at home, above right, in a 1920s Fortuny gown. Above left: One of Kotsoni's famed floral arrangements fills the window in her tiny lace-draped bedroom. Left: A silver trumpet vase overflows with tulips, roses, and viburnum.



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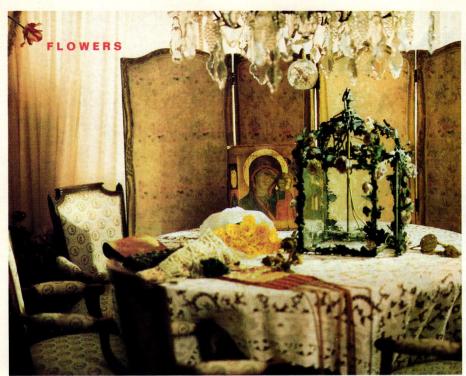
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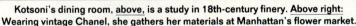


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Kotsoni's bouquets of branches, berries, and flowers are like gardens in a vase

these restaurants reflected Kotsoni's own personality until I visited her small Fifth Avenue apartment. The famed floral arrangements, which prompted the offer of a book contract, are even more dramatic at home where the space is smaller, the palette deeper, and the scent stronger. (At the dimly lit restaurants Kotsoni prefers soft colors and makes sure nothing interferes with the aroma of the food.) In her tiny lace-draped bedroom the window is completely filled with a monumental bouquet of hydrangeas, roses, and rhododendron foliage. The living room is dominated by two arrangements. One rests in front of an expansive window overlooking her white brick terrace, the other surrounds a seventeenth-century tapestry fragment. After years of looking for the perfect frame, she gave up and wired dried hydrangeas, wheat, peonies, mushrooms, and cockscombs to a wooden stretcher. "Finally," says Kotsoni, "after five months, the colors are fading perfectly."

The parallels between Kotsoni's public and private lives don't stop with her flowers. The eighteenth-century French provincial furniture in her apartment bears a strong resemblance to many of the pieces at Periyali, which isn't surprising since much of the restaurant's furniture was once her own. In 1987 the perfect spot for the perfect home-style Greek restaurant presented itself at a point when Kotsoni and Tzolis had already committed their resources to transforming a dingy brownstone into Aureole. Not ones to pass up an opportunity, they took the space for Periyali and Kotsoni did a bit of creative recycling. Her dressing table became the maître d's desk, her dining table became the dessert buffet, her winepress became a plant stand, her collection of antique Greek cooking utensils

A 17th-century tapestry fragment in her living room is framed with her dried flowers.

became wall decoration, and she sewed the curtains and blue and white cushions herself.

Kotsoni's impeccable work clothes by hip designers such as Jean-Paul Gaultier, Romeo Gigli, and Bagley Mishka declare her passion for fashion. She came into her own, style-wise, when she was a teenager in London wearing Chanel and Fortuny creations that she picked out at flea markets. She still collects classic couture as well as Japanese kimonos, which, from time to time, she tosses over daybeds as an easy alternative to reupholstering. Kotsoni's inventiveness distinguishes her from head to toe, and from work to home.



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Less is Moorish



rom lengths of iron and hemp, from slabs of pale lemon tree wood and agate as translucent as jewels, Med Hajlani fashions furniture that is distinctly, magically Moroccan in flavor. "But not primitive," the designer cautions, adding with a toss of his head, "Anyway, I don't like labels."

Indeed he won't let you pin one on him. Born in Casablanca and a resident of France since 1976, thirtyfive-year-old Hajlani likes to think of himself as "international." He holds degrees in medical engineering and political science; his earliest career ambition was to work at NASA. One day eight years ago, after four years as an engineer in a nuclear physics laboratory, Hajlani bought a box of paints at a Paris flea market and began dabbling with boldly drawn profiles whose pouting lips and long necks looked vaguely African. By year's end he had had three art shows and had moved on to molding small quirky figures from wood paste embellished with glossy primary colors. When Paris fashion figures like Claude Montana and Alain Mikli bought Hajlani's objets fétiches, the artist began to think that there was life beyond the lab.

Four years ago Hajlani turned his hand to furniture design. At first his aim was to do "something natural" with metal. Wrought-iron tables and chairs that he soldered in his Paris atelier emerged as a cross between Arab calligraphy and cartoon: table legs and chairbacks were ink-black squiggles, with the occasional full-lipped profile "drawn" in wrought iron.

For his second collection, cow horn, volcanic stone,





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Cedar armoire with lemon wood and bone.

moth-eaten walnut, and bleached animal skulls were turned over to fifteen Marrakesh workmen, who labored for up to two months on a single piece and in whose hands these "rough things became luxurious." The collection, called "Curves and Materials," includes a handwoven chrome-yellow wool rug decorated with rows of stylized Arab calligraphy and a gazelle horn formed from slivers of painted and silver-plated iron studded with slices of fossil stone, which bears a candle aloft in the most poetic of candleholders. The backs of a group of wrought-iron chairs, no two alike, are made of the same hemp rope dyed teal, yellow, and berry red-as baskets found in the souk of Marrakesh. And one wrought-iron lamp, in a nod to North Africa, has a shieldlike shade fashioned from the taut yellowed skin of a goat's bladder.

Hajlani's exquisitely crafted furniture treads that narrow line between art and function. Essentially one of a kind and made to order, it is shown

Hajlani set out to work for NASA; now he prefers blacksmithing

in galleries in Paris and London; his latest collection, which he calls "Forms and Air," was unveiled in December in Marrakesh in the royal Palais Baya, also a Moroccan state museum. But Hajlani, ever the scientist, insists that his art is functional, too. He urges visitors to try out his hemp-backed chairs, and there are piles of neatly folded sweaters on the cedar shelves of his Father and Son armoire. Giving a sturdy tap to the Chest of Drawers for Rare Objects (which, it must be said, looks disconcertingly like a missile, though it could also be construed as a minaret), he concludes in his soft Arabicaccented French: "It's great to be creative, but you have to think of the practical side, too." .

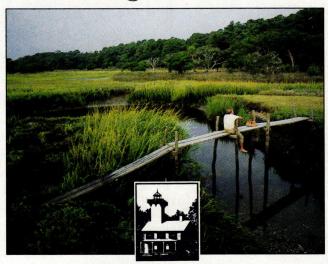
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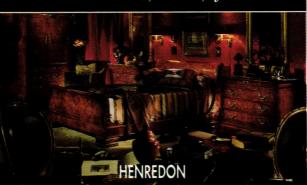


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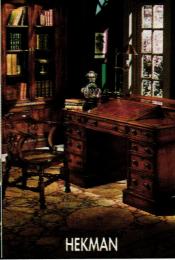
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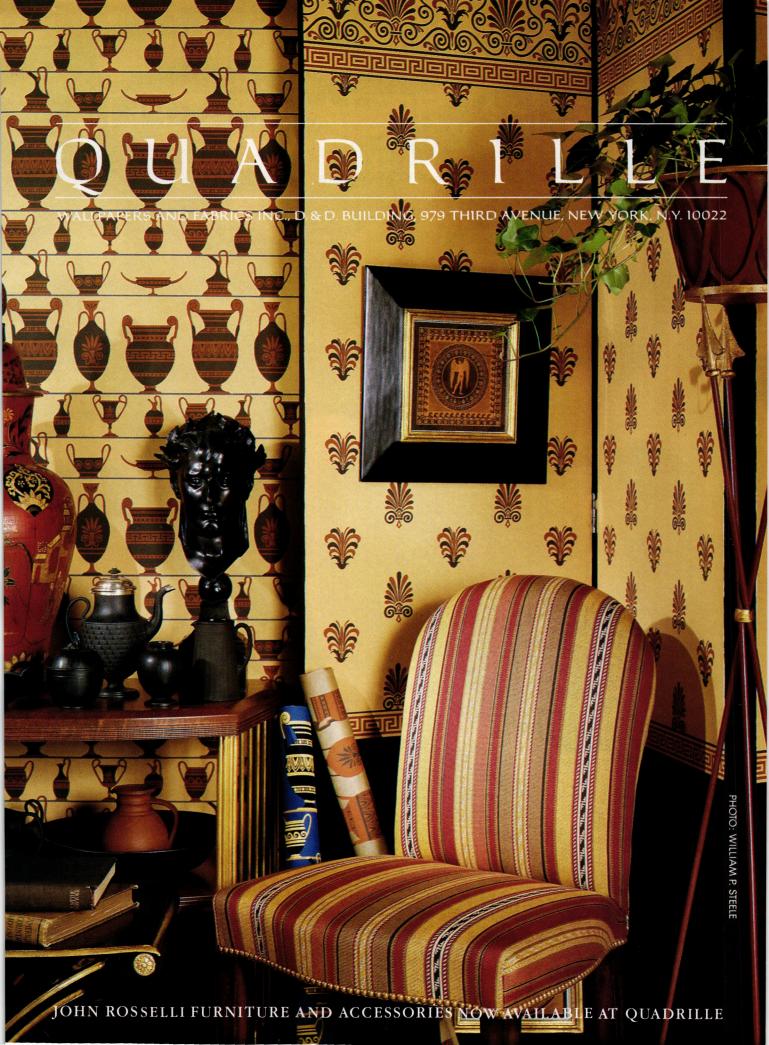
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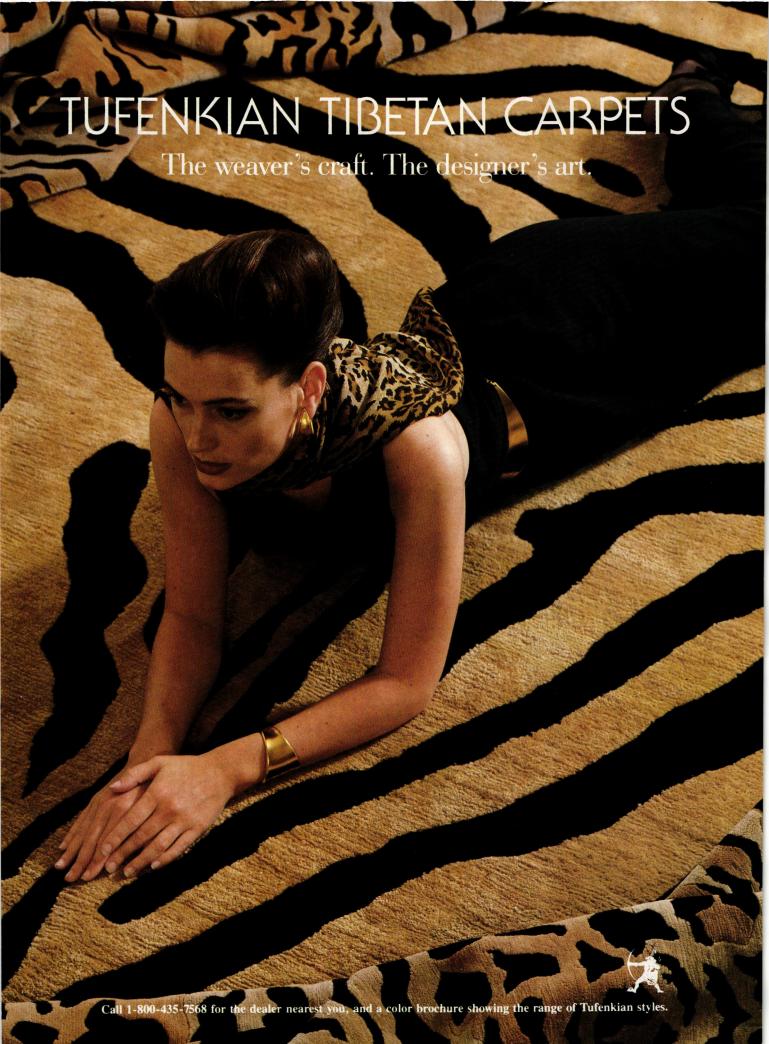
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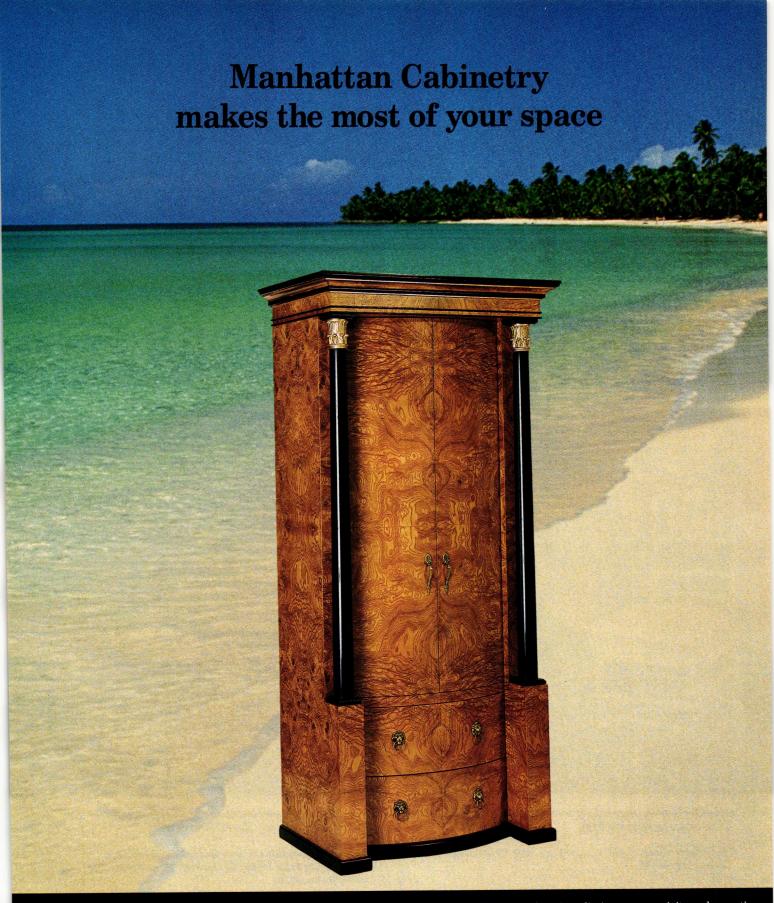












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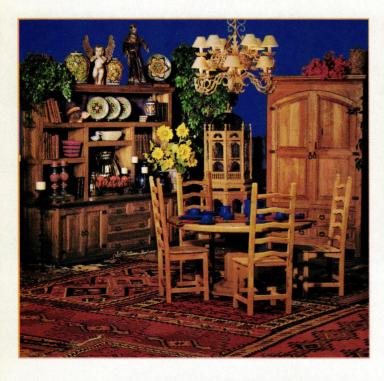
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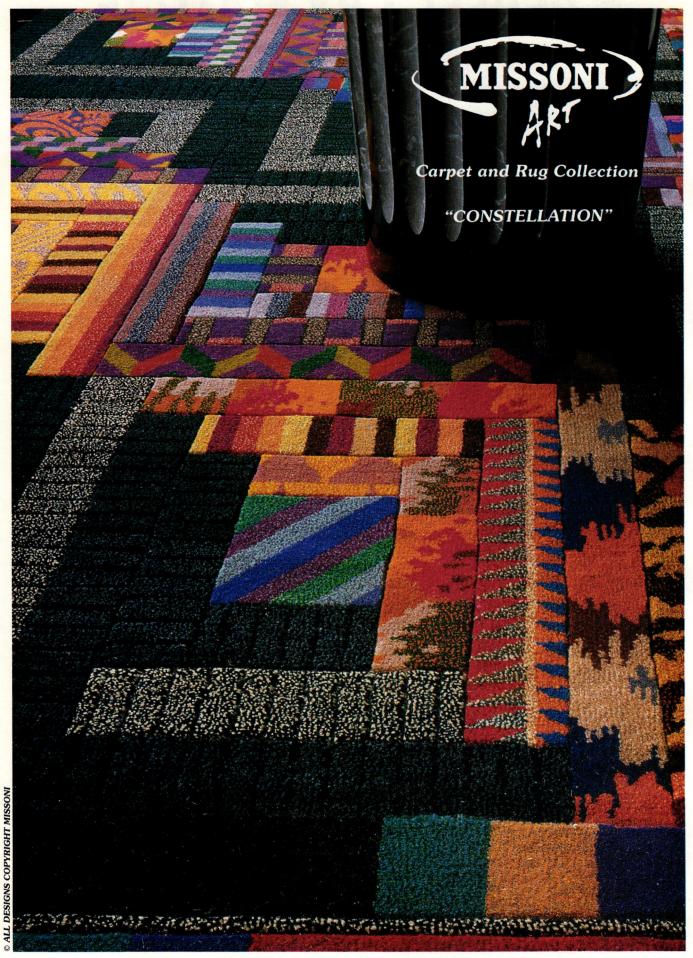


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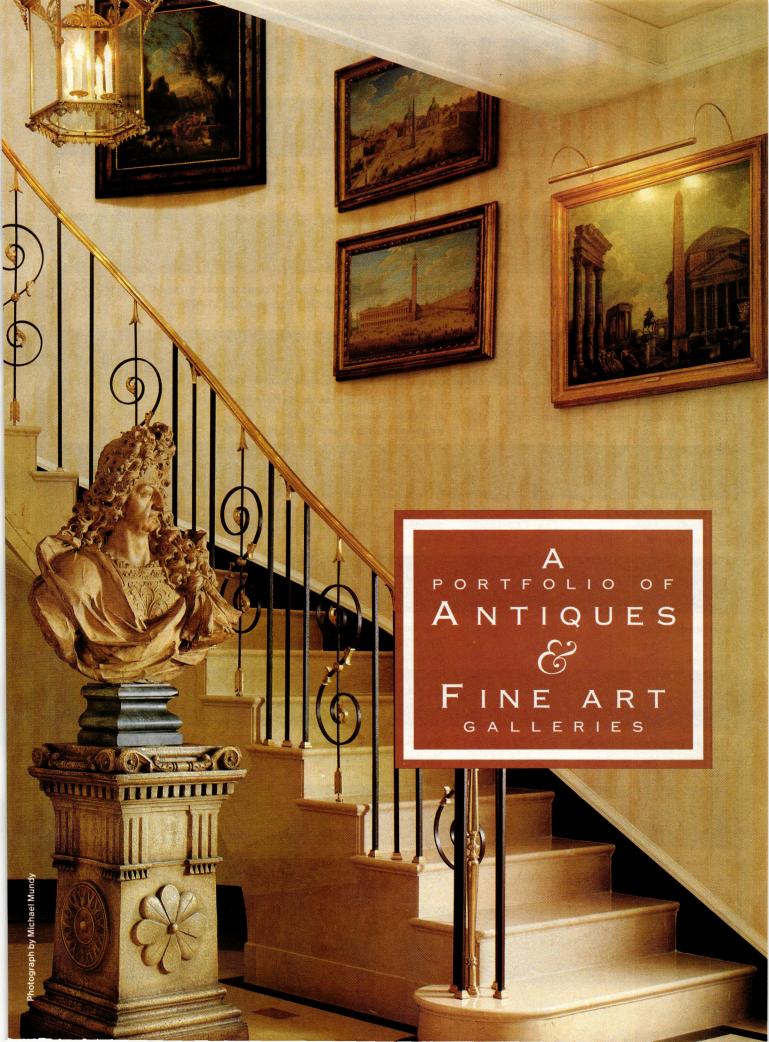
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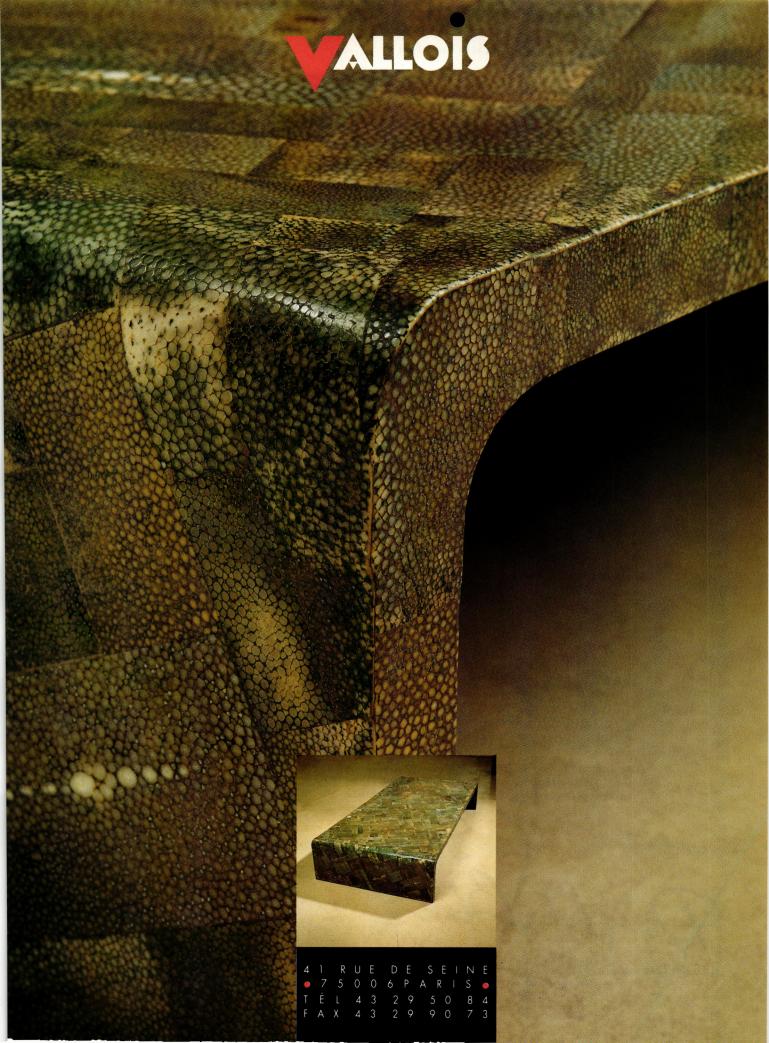


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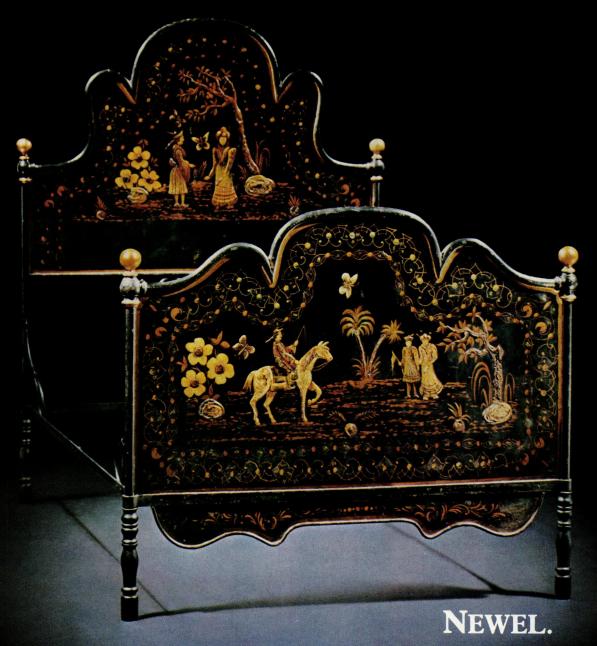
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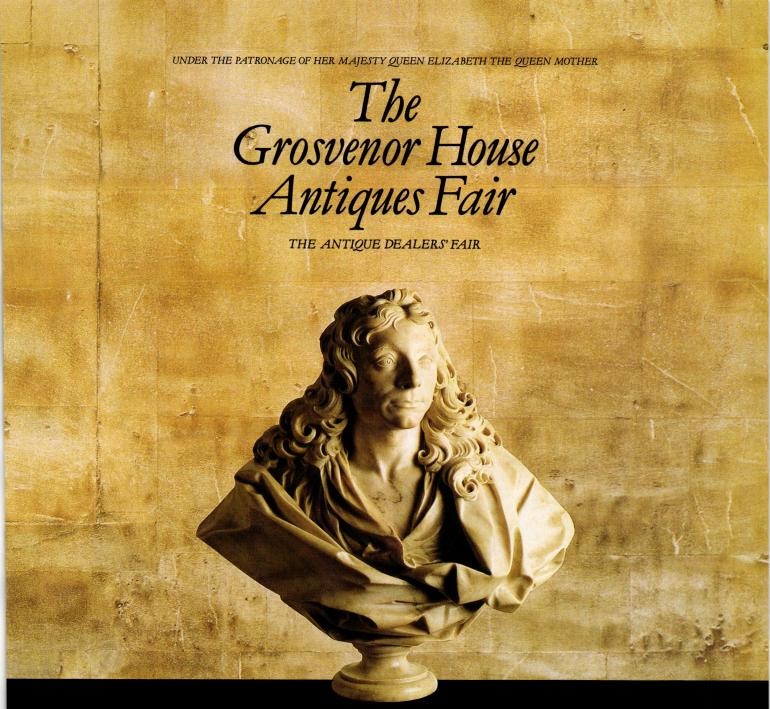


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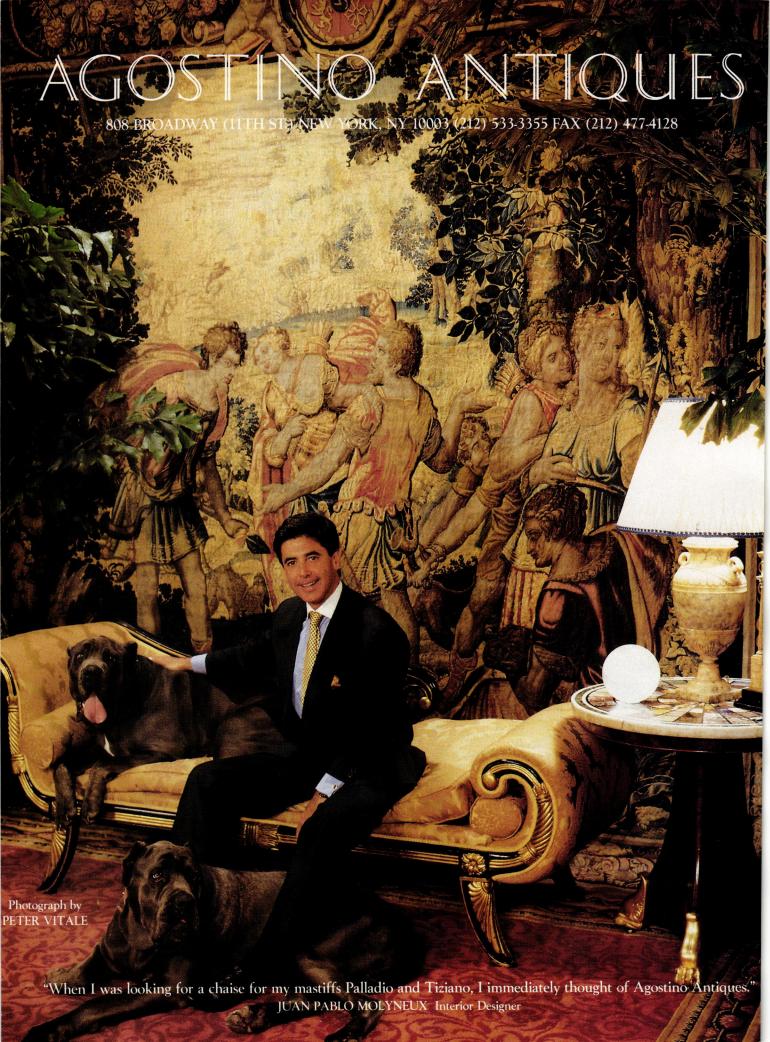
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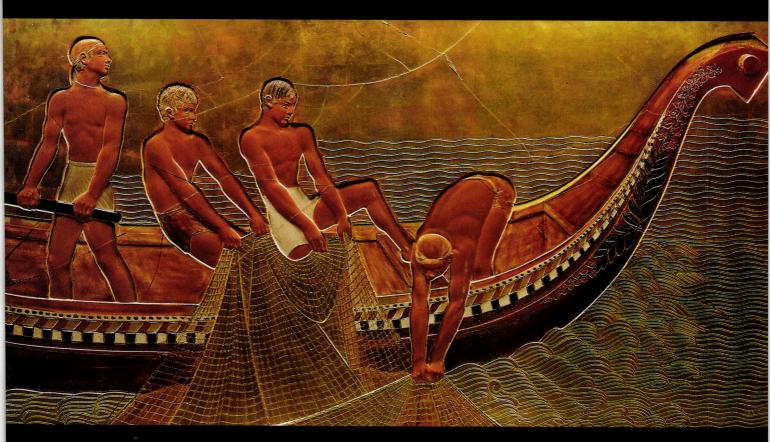
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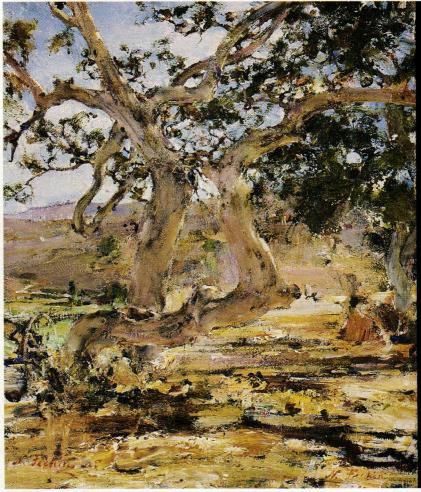
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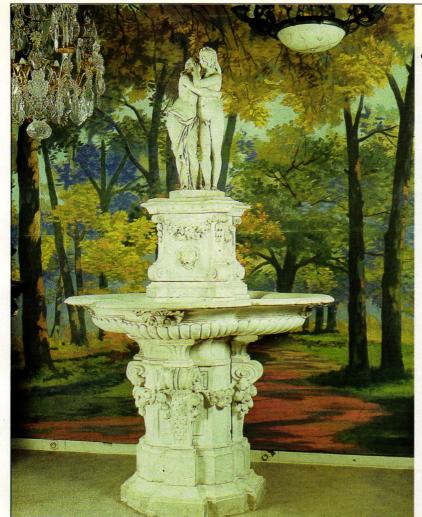
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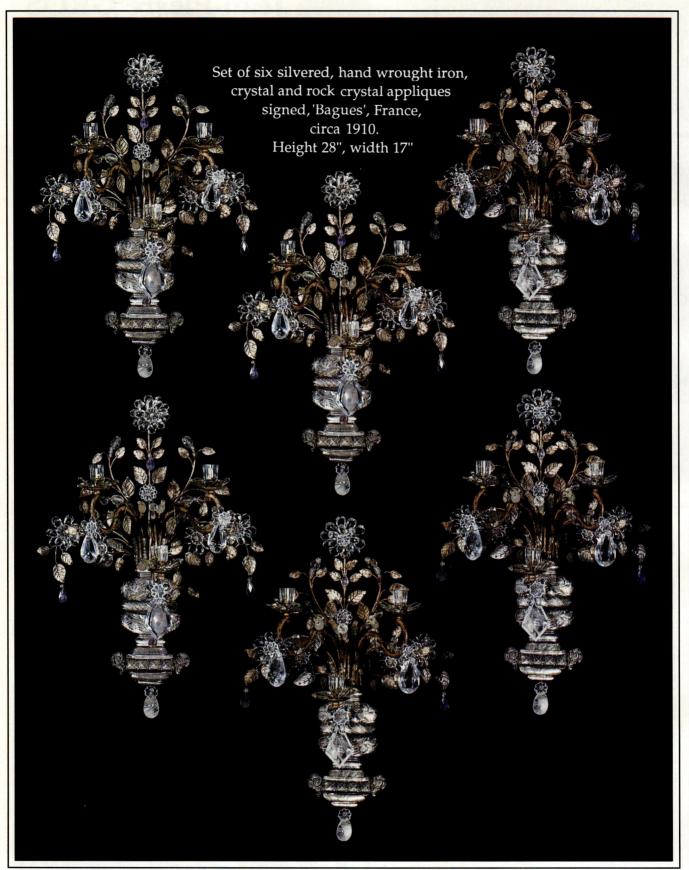
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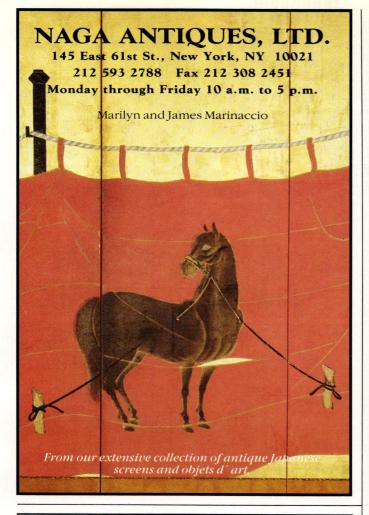
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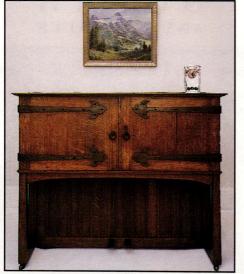
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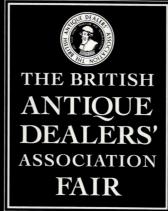


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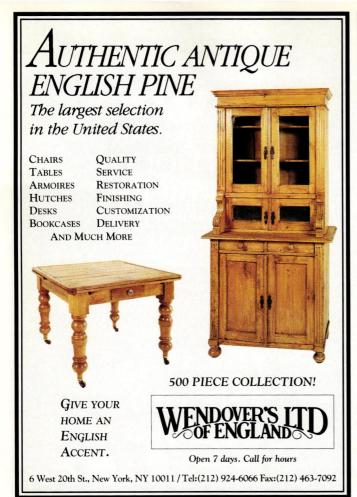
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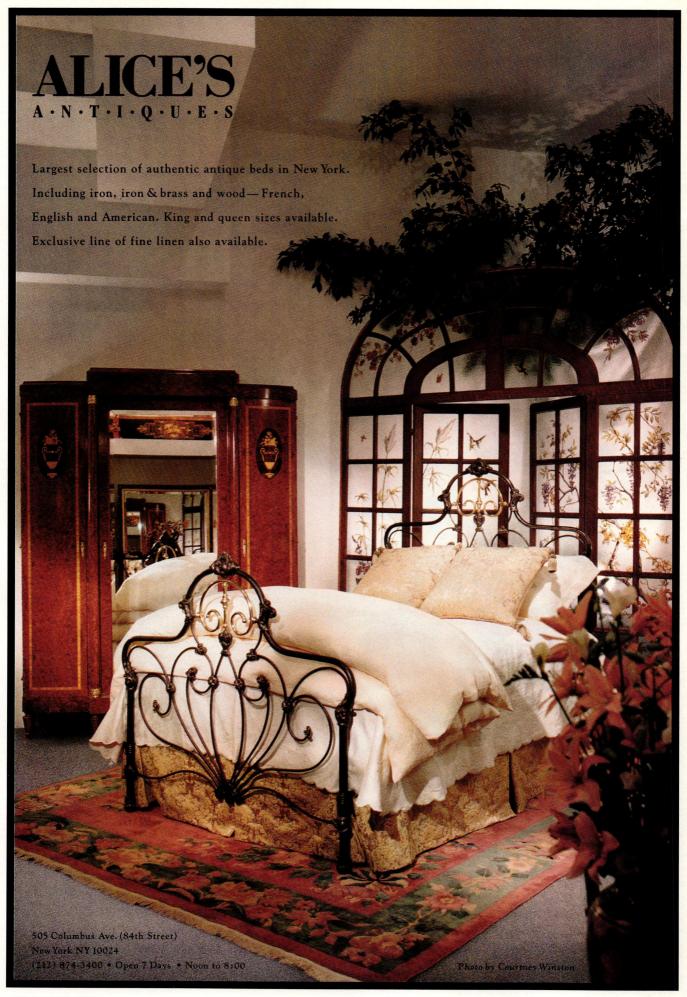
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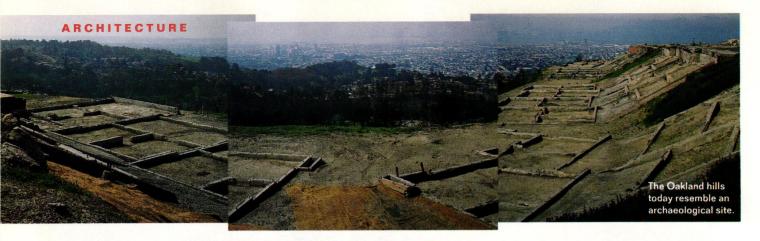


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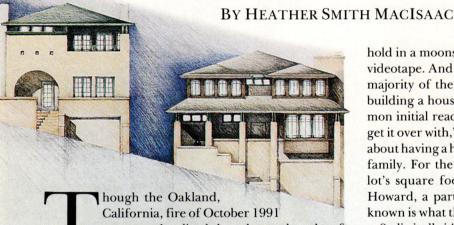
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Ashes to Architecture

A year after the fire, Oakland rebuilds and the design world takes note



hough the Oakland,
California, fire of October 1991
was more localized than the earthquake of
October 1989, everyone in the Bay Area has
a distinct memory of it. Meredith Tromble, curator of
"Twelve Architects/Twelve Clients—New Architecture in Oakland," on view through March in San Francisco at the furniture gallery Limn, first realized
something was awry when a burnt page of a book drifted down on her as she was leaving Candlestick Park,
more than ten miles across the bay from Oakland. David Baker, one of the architects in the exhibition, left
his house when trees began "exploding like bombs"
and returned to find everything melted down to an
inch-high foundation. Architectural conservator and
former professor Randolph Langenbach—whose new
house, designed with Timothy Gray, is also on view—

lost thirty years' worth of slides when the 2000-degree heat turned his file cabinets into incinerators.

What sets the Limn exhibition apart from the usual fancy drawing-and-model architecture show, aside from its new ideas about building and plant materials designed to take

hold in a moonscape, is the inclusion of the clients on videotape. And what sets these clients apart is that the majority of them had never given much thought to building a house. Architect Robert Swatt cites a common initial reaction as, "Let's build what we had and get it over with," but has also seen clients grow excited about having a house that meets the needs of a modern family. For the most part, that means maximizing a lot's square footage—and losing views. Says Lucia Howard, a partner in Ace Architects, "The big unknown is what the downhill people will be doing."

Stylistically it's every house for itself. Howard has already witnessed a mix of "shlocky tract house kind of stuff and a lot of residences based on architecture from the twenties to the forties," sprinkled with strikingly modern buildings, including a house by Franklin Israel, who likened the design process to "going inside a grim Anselm Kiefer and transforming it into a romantic Frederic Edwin Church."

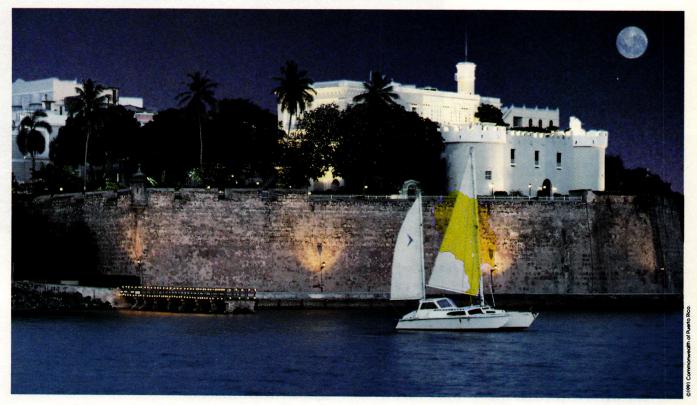
With the old eucalyptus and Monterey pines gone and a third of the homeowners choosing not to rebuild, Oakland will never be quite the same again. What will rise from the ashes, though, is a portrait of domestic architecture, good and bad, at the turn of the century. The twenty-first, that is. (Limn, 290 Townsend St., San Francisco, CA 94107; 415-543-5466) ▲





New projects include adjacent houses by Swatt Architects, center, and residences by David Baker, above left, and Franklin Israel, above right.

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f you're one of those BMW fans who has wondered why they don't make a station wagon, wonder no more. Just don't call it a station wagon, please. The German auto giant would prefer to think of the BMW 525i Touring car as a sports sedan with a lot of cargo space—fifty-one cubic feet, to be exact, with the rear seat folded down.

Actually, this is not the first sta—uh, Touring—built by BMW. Two previous models—a hatchback version of the 02-Series in the 1970s and a five-door sports wagon that has been a best-seller in the 3-Series since its introduction in 1987—were designed for the European market. When BMW decided to bring the Touring here, they felt Americans wanted a bigger car, so they designed this model to be part of the intermediate class 5-Series. In another nod to American tastes, it is available only with an automatic transmission.

From the front, except for a slightly higher roofline, the 525i Touring is nearly identical to its sedan counterpart; the two cars also have the same 2.5-liter sixcylinder engine. However, the Touring incorporates a number of distinctive features that make it, as Yogi Bear might say, smarter than the average wagon. (There! I said it.) One is its innovative dual sunroof, which consists of two panels. The one in front slides back or tilts up, for ventilation only, while the rear one slides forward; they can be operated together or separately. And the Touring's roof is equipped with matteblack rails that conceal fasteners for its various optional rack attachments.

Another design plus is the Touring's multifunction tailgate; the rear window opens independently of the tailgate for loading smaller objects. And, of course, the car's suspension has been designed to accommodate heavier loads with BMW's customary élan.

The Touring is loaded with exactly the sorts of amenities that you would expect from BMW-or, for that matter, from any vehicle with a sticker price of nearly \$40,000. There are ten-way power seats in the front, a ten-speaker sound system, a climate-control system with individual driver- and passenger-side controls, and a microfiltered ventilation system to keep the air

inside the car pollution-free even when the air outside is not. The heights of the front shoulder belts adjust automatically as the seats move forward or back, and in the event of an accident an impact sensor releases

The BMW 525i Touring, above, boasts a twoway tailgate, left, and a unique dual-panel power sunroof, below left, that lets the sun shine on the front seat, the rear seat, or both.

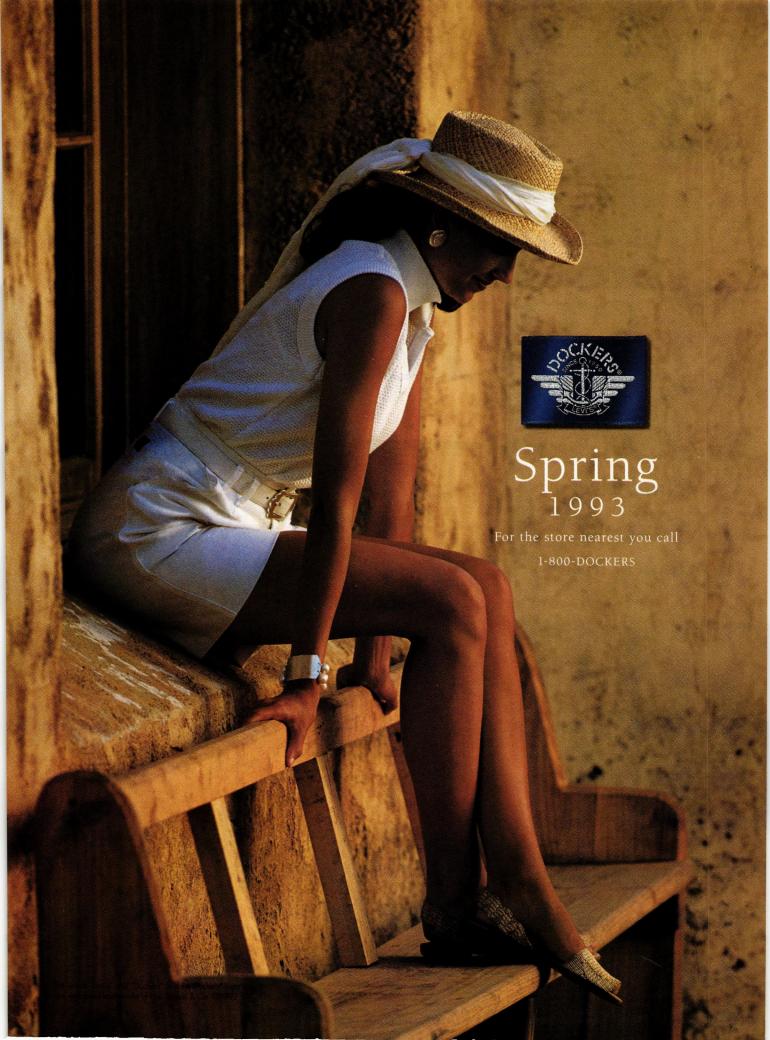


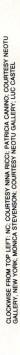


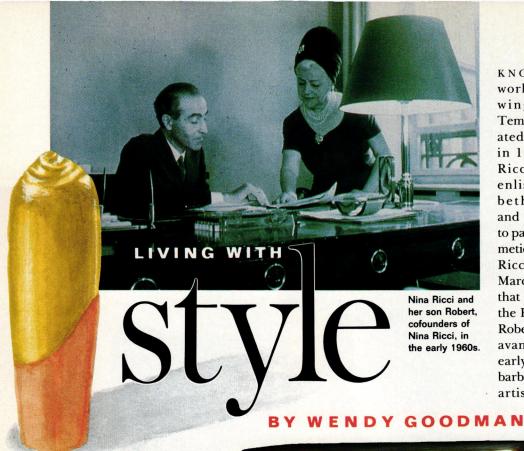
the door locks and turns on the interior lights.

Surrounded by such luxury, this driver had only one quibble: BMW needs to work on the front seat storage space. We who spend hours a day in our cars and many of us do-need places to store maps, tapes, and other necessities of life on the road. Otherwise, this is one wagon that allows you to be stylish and practical at the same time. And we love that.









Garouste and Bonetti's sketch of a lipstick case, <u>above left</u>, and their powder compact, <u>below right</u>, both for Le Teint Ricci. Their new Venetianinspired lacquered and gilded furniture

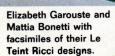
includes the Palermo commode, <u>above</u>, and the Ragusa table, <u>below</u> Details see Resources. world over for its winged L'Air du Temps bottle, created by Lalique in 1948, Nina Ricci recently enlisted Elizabeth Garouste and Mattia Bonetti to package its first cosmetics and skin-care l

metics and skin-care line, Le Teint Ricci, which will be available in March. It should come as no surprise that the house of Ricci, founded by the Parisian couturière and her son Robert, would collaborate with this avant-garde French team, whose early designs were declared "neobarbaric"; Ricci has always turned to artists—Christian Bérard, Andy

Warhol, Sol LeWitt—to convey its image of timeless elegance. "I selected Garouste and Bonetti for the happiness and spontaneity that radiates from their work," says Gilles Fuchs, chairman of Nina Ricci and Robert's son-in-law. "Luminous pebbles fashioned by the ocean's waves" were the erstwhile barbarians' inspiration for their Le Teint containers—organic

molded-plastic forms in sensual pastels with swirls of burnished gold. The pieces evoke the same luxurious simplicity inherent in their new Venetian-style furniture at New York's

Neotu, March 18– April 20.

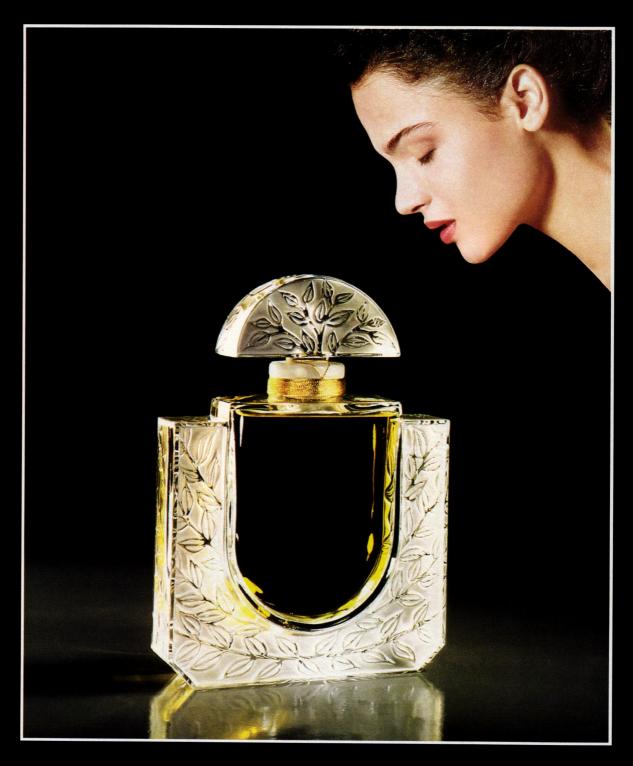


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WHAT IS PERCEIVED as a refuge in our day may have little in common with the tropical island sanctuaries imagined by generations past. For many people today, the house one retreats to offers activities of the most intensely absorbing sort. Indeed the whole notion of escape has evolved with the times, so vacations may involve exchanging one kind of hard work for another. This month we present a variety of refuges which, in their own ways, deliver their inhabitants from everyday pressures.

Between highly aerobic sorties of mountain-biking, hiking, skiing, and a variety of four-season pursuits, sportswoman Patsy Tisch and her children take comfort in a restored Victorian in Colorado.

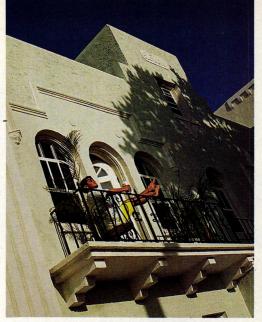
Gardening and cooking are the pursuits in fashion designer Linda Allard's New England retreat—a neoclassical villa in the hills of Connecticut.

Rising from the finely crafted ruins of an industrial building in downtown Manhattan is a studio cum Roman villa, complete with an atrium and reflecting pool, where architect and painter Steve Mensch finds sanctuary.

Party- and restaurant-hopping may well be this century's single greatest contribution to leisure-time activities. Right now the prime playing field is South Beach, a.k.a. the Art Deco District of Miami, which has become a high-energy urban refuge for members of the art, film, and fashion worlds as well as for other international types.

Finally, there is that abiding source of refuge within the home, the bedroom. We present a portfolio of gracious rooms that offer solutions to decorating problems and succeed as sanctuaries of the most sybaritic and personal sort. The bedroom may be the sole surviving spot where late twentieth century Americans can, at last, relax.

Many Vorograd



Getting away: to an art deco fantasy, above, in Miami Beach; to Bettine Reisky de Dubnic's sleeping porch, below, on Tybee Island, Georgia; to Patsy Tisch's snug house in the Rocky Mountains, bottom.







Off the slopes,
Patsy Tisch
catches her breath
in a cozy
Victorian house
By Margy Rochlin

Produced by Carolyn Sollis



English piano bench, c. 1840, from Richard Gould Antiques, Los Angeles, a 1920s Persian carpet, and an Edward Curtis portrait give the hall a cozy elegance. Details see Resources.



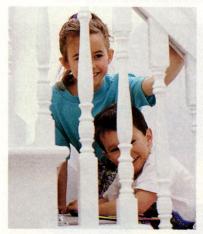




WHEN SHE DESCRIBES THE SHINGLED HOUSE IN Los Angeles where she lives most of the year, Patsy Tisch uses words like "spacious" and "exact" and "clean-lined." So it makes sense that when she purchased a three-story landmark Victorian in Aspen, she saw it as a chance "to be romantic, to have throw pillows and pretty curtains, to make it look like a perfect bed-and-breakfast."

This cozy picture should not mislead anyone into thinking of Patsy Tisch as the kind of person who spends her leisure time curled up by the fire. A glute-straining jock who has vacationed in Aspen since the late sixties, she will snowshoe up a mountain just so she can schuss back down. And she thinks nothing of hiking up one of Colorado's many 14,000-foot peaks or biking to Independence Pass—a twenty-mile trip that includes an elevation gain of 4,000 feet. "I get into this whole mountain girl kind of mode," she says.

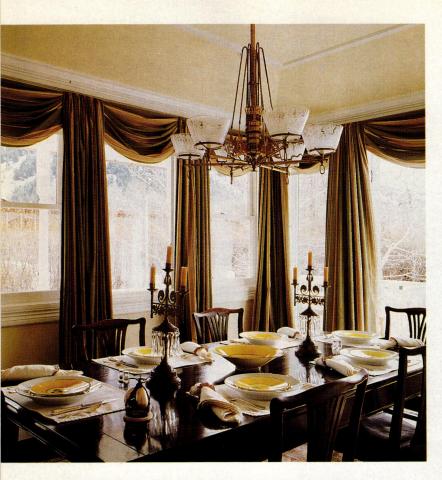
Now stripped of the white paint applied by previous owners, the curves of the original living room mantel, above, are echoed by the meandering river in William P. Silva's triptych, the sleek lines of a model canoe from Nonesuch Gallery, Santa Monica, and custom chairs in a linen and cotton jacquard. Right, clockwise from top left: Hilary and Willy; Hilary on the slopes; Patsy in her four-wheel drive; Patsy with gear.











Chippendale chairs, above, c. 1780, surround a mahogany dining table made for Tisch by John Hall Designs and illuminated by a late 19th century brass chandelier and candelabra. Below: Tisch grouped three Curtis photographs of Native Americans in the dining room.



Perhaps that's why she set herself a renovation and decorating schedule as demanding as a triathlon: after buying the seven-bedroom house in September 1988, she gave herself only until December 16—roughly three months—to render the house user-friendly. If that were not enough pressure, she started inviting friends and relatives to join her and her children, Hilary, then five, and Willy, then one, for Christmas.

To hear Tisch recount it, she instantly embarked on a "shopping mission," which meant that her purchasing excursions evolved beyond daily trips to Los Angeles dealers. A three-town flight path soon emerged, carrying her off to San Francisco, New York, and Aspen, often with her designer, Susan Grayson, in tow.

Tisch once worked in sales at Knoll International and read scripts for various producers, including her ex-husband, Steve Tisch. But whatever design credentials she lacks, she makes up for with unflinching decisiveness. "She knows exactly what she wants," says her architect Don Umemoto. "Once you get her started, it's very easy for her to conceptualize."

Convinced that all good things are built from the ground up, she chose the carpets first, then the upholstery fabrics and curtains. After that, she aimed for an effect that capitalized on the house's Victorian origin and details, but without what she calls "that heavy-handed ornate feeling." She had definite ideas of how everything should look, from the antique French linen tablecloths, bedspreads, and hand towels she gathered on early morning trips to local swap meets to the vintage canoe model that has come to rest on the living room mantel and the array of picture frames and vases and candlesticks on the tabletops. "There is no competing with Patsy when it comes to accessorizing," Umemoto says. "She could make a closet feel palatial."

Part of her success is knowing when to call off the hunt. When she could not track down the ideal antique dining table to go with her mahogany Chippendale chairs with leather-covered seats, she had a double-leaved straight-legged one custom-made. When, despite her relentless cityhopping, the wallpaper pattern of her dreams never materialized—"I probably would have found it in London or something," she says a bit wistfully-she decided to have pale wide stripes painted on the walls of the guest and master bedrooms. To keep in scale with her own smallish sleeping quarters, Tisch had Umemoto design what he calls a "pseudo-semirepresentational version of a Victorian bed," which turned out to be a sleek lacquer frame with an elegant oval carved into the headboard.



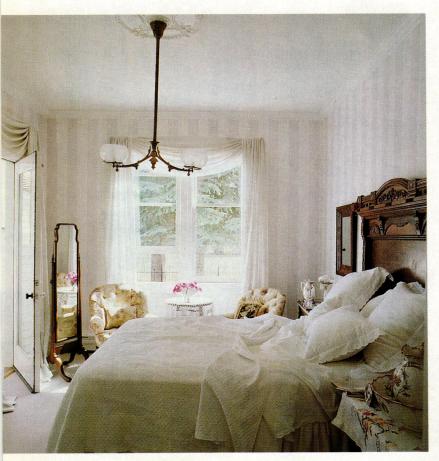








The house, says Tisch,
was her chance
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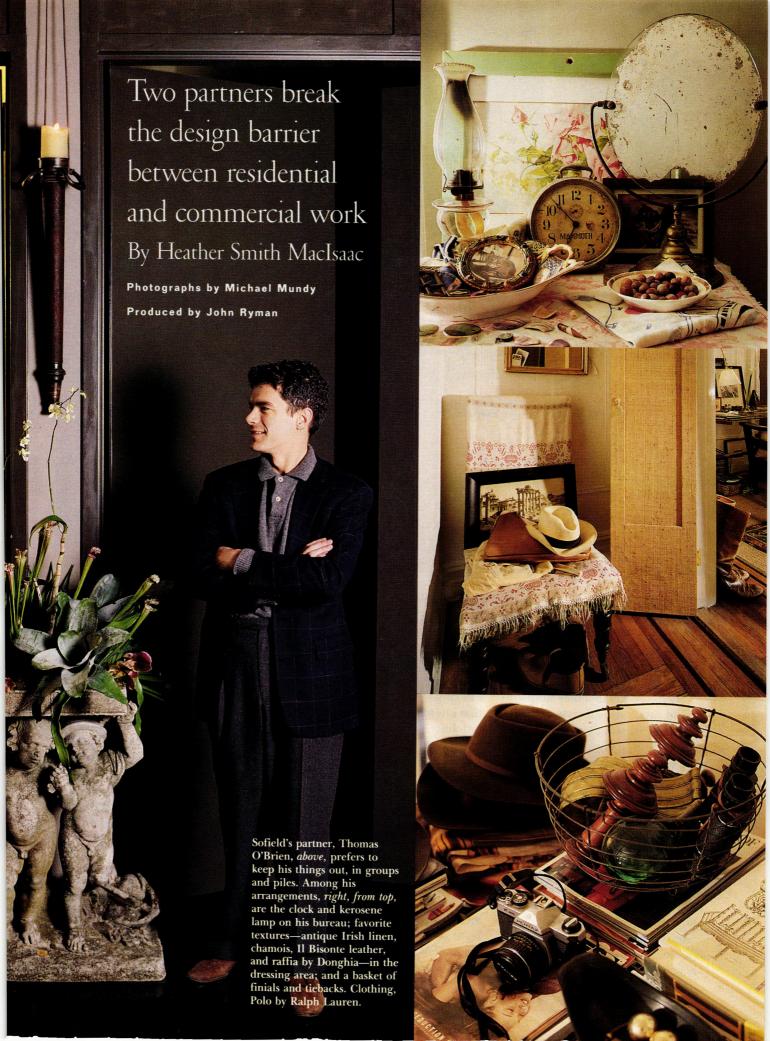
Once the furniture was shakily under control, Tisch turned to the contemporary trappings that the former owners had favored. The blond maple floors were stained repeatedly until they took on a warmer, more old-fashioned sheen, a tone designer Grayson refers to as "ebonized mahogany." Relegated to the trash pile were the granite countertops in the kitchen, which she replaced with white Carrara marble and butcher block. A bustling platoon of housepainters were brought in to coat the clapboard exterior in white and the interior walls in pale tones of mauve, rose, yellow, celery, olive, and white, an undertaking that, given the intricacy of the wooden detailing and the constraints of Tisch's holiday deadline, might have been impossible had not Aspen Painting been accustomed to such unusual requests. "Things are so seasonal here," says Tisch. "They're used to it."

Tisch and Grayson began the two-week installation, on schedule, on an improbably stormless winter day. The only discard from ninety-six days of whirlwind acquisitions was a chandelier—"I'd found a better one since," Tisch explains. All the rest—the Victorian piano bench, the nineteenth-century Agra carpet, the castiron mantel, the photographs of Native Americans by Edward Curtis, the sofa from Rose Tarlow—Melrose House—they shifted around until everything fit. Finally, they found storage space for the accumulation of clutter that comes with Tisch's mastery of so many hobbies which could have made the house resemble a highly personalized sporting goods store.

When the holidays rolled around, Tisch's Yuletide headquarters were complete down to the salt and pepper shakers. From the hand-carved wooden candlesticks to the papier-mâché end table in the living room, every object seemed to have been predestined for the spot where it stood. "We got what we were going for, which was the feeling that things have been there for a long period of time," says Grayson. "You walk in and you never want to walk out."









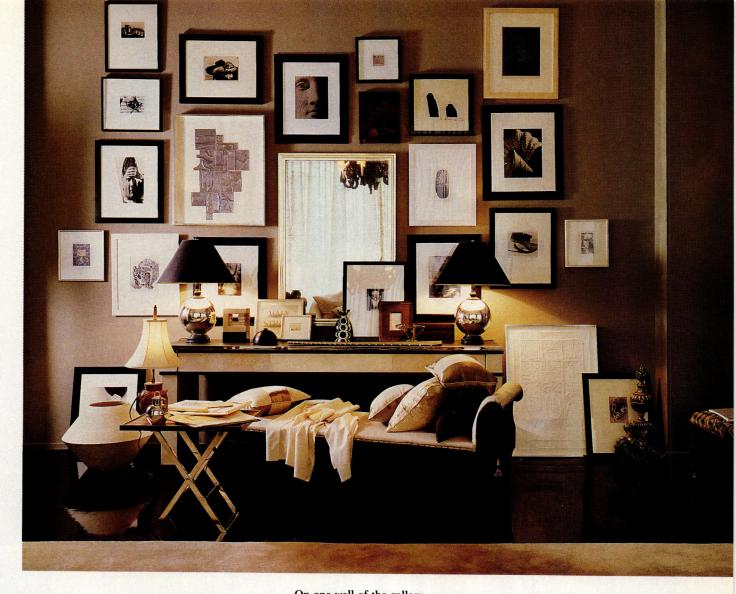
WHEN IT COMES TO interiors, designer Thomas O'Brien and architect William Sofield are among the most stylish acts going. Not that they simply, as Sofield says, "spread style around." No matter what they are putting together, be it a silver-leafed vitrine, their own New York apartments and Long Island country houses, or their back-to-back SoHo gallery and office, Aero and Aero Studios Limited, they do it step by step, piece by piece, yarn by yarn. "We're trying to make decorating as unabstract and approachable as possible," says Sofield. Adds O'Brien, "This is not about doing something without the clients' knowing what they are getting."

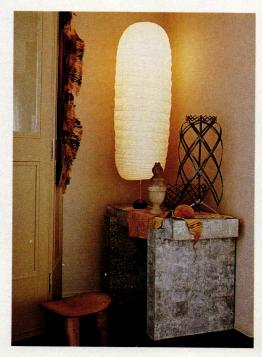
Aero, which opened its doors last fall, does for decorating what a test kitchen does for recipes. "We wanted a place where we can try out a spark of an idea," explains Sofield, "and our clients can try out a sofa-you know, do the whole Goldilocks thing. Is it too hard or too soft? Does this chair work with that desk? Besides, a drawing of a Parsons table is not all that interesting; you have to see and touch it." To that end, the gallery space is set up as reception, dining, and drawing rooms, defined by carpets of the same wool in different weaves-if you look around Aero closely enough, you find a decorating lesson in everything—set off by gleaming ebonized floors. Like any real residence, the space is continually evolving. "When the phones are quiet," says Sofield, "we get a Bud and an Evian from across the street and start recombining." When they want to arrange a specific vignette for a client, they can close off the far end of the gallery by pulling together

a pair of folding screens that stop just short of the fourteen-foot ceiling.

Four hundred yards of Japanese habutai silk at the windows and matte putty-colored walls with the simplest baseboard and no crown molding provide a neutral backdrop for artwork, lighting, objets and objects, and furniture that, save for choice period pieces, is made to O'Brien and Sofield's specifications. And these two do know how to detail. For the private label upholstered furniture that Ronald Jonas Interiors is producing for Aero, O'Brien sees each piece a dozen times before

In the Aero gallery, above, niches and beams and wool carpets in different weaves suggest various living spaces. Sofield and O'Brien mix antiques, such as the English coffee table and French cabinet, with furniture custom-made by Aero. Above left: Polished-aluminum and cobalt glass lamp with a paper shade.





On one wall of the gallery, above, works by Nevelson, Warhol, Serra, and Ruscha mix with photographs by Brodovitch, Platt Lynes, and Edward Quigley above a slate-topped Aero buffet. Left: An African stool, an American hoopskirt form on a zinc table, and a 19thcentury dance skirt from Zaire draped over a folding screen. Below: Aero's Cooper club chair in linen denim. Right: Sofield's office looks out to the conference area where a Noguchi lamp hovers over a model of a house he recently completed.















country, above, O'Brien added a tooled-leather inset to a cherry dropleaf table, while in the dining room, left, antique Hitchcock chairs are pulled up to a table O'Brien once used as a desk in his city apartment. He put together the sconces with 1930s American glass candlesticks, Victorian brackets, and French oval mirrors. Hanging lamp from Price Glover, NYC. Sisal carpet from Patterson, Flynn & Martin. Right: Sanderson wallpaper lines the back of a kitchen cupboard that holds part of O'Brien's collection of china and glass.



completion because "so much of a design is in the finessing—easing an edge, altering a profile." The designers pay daily visits to Jonas and to favorite woodworkers, gilders, metalsmiths, and French polishers. The pair know everyone involved with making a curtain, from the fabric house's trucker to the hand-finisher. "When you're having something made, the best surprise is no surprise, so we keep our eyes on things," states Sofield. "We're so involved, they end up thinking ours is their only job," says O'Brien.

Such "kindred obsessiveness," as O'Brien terms it, and remarkably similar tastes brought the two together in 1987 and saw them through their retail and showroom projects for Polo/Ralph Lauren Creative Services. As a member of the creative services team, O'Brien worked directly with Lauren and traveled to London and Paris to source and buy. Sofield, who works for the company on contract, is still involved in the seasonal changeovers at the Madison Avenue flagship store. But while the years at Lauren may have sharpened their vision-and laid a solid foundation for their own business-it was from their families that each of them first learned to look with a discriminating eye.

Although O'Brien has seen only the outside of his grandmother's childhood home in upstate New York, he can draw a plan of it from her descriptions. When he was a boy, she guided him through the materials—"This is rosewood, this is mercury glass"—and the stories of every object in her collection, which represents not always the best of things, he says, but an example of everything. In his own (Continued on page 184)

In a guest room, above right, an Amish quilt covers a brass and iron bedstead O'Brien bought at auction when he was eight. Books are stacked on a child's chair. Right: An old chromolithograph of a girl taking a photograph of her dog hangs over an antique trunk, from Robert Altman, NYC, covered in French wallpaper, a pillow in Bennison fabric, and a ball of string from the 1930s.







AFITTING RETREAT

Fashion designer Linda Allard tailored her Connecticut house to suit the way she lives

By Wendy Goodman Photographs by Oberto Gilli



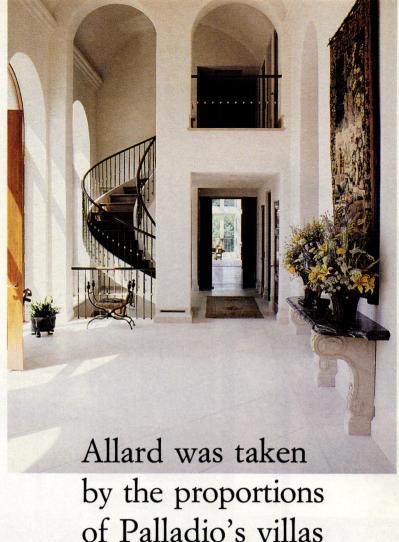


LINDA ALLARD, THE DESIGN DIRECTOR FOR ELLEN Tracy, insists that her new country house in Connecticut is not a grand house. "But it did turn out to be a big house," she admits, with nine handsomely proportioned rooms on the 5,500-square-foot main level, plus guest rooms and a studio above and family, service, and storage rooms below, all set on sixty acres of rolling hills. Still, the Palladian-inspired villa that she designed with her architect brother, David Allard (and decorated with the New York—based designer Stephen Mallory), has a sense of warmth and intimacy and a lack of pretension that belie its size—and suit a woman who has built a remarkable career on her own refreshingly modern style.

When Allard makes her escape from Seventh Avenue, in some ways she is going back to her roots. "Smalltown, USA" is the way she describes the Doylestown, Ohio, of her youth where she grew up with her five brothers and sisters in a hundred-year-old house. Self-reliance was a way of life. "We had to garden and pick the produce and can it," she recalls. "We bought very little—milk and meat." Her father, who was raised on his family's farm, was "an environmentalist before it was fashionable," she says, "and the compulsive gardener that I am I'm sure came from him."

Not that full-time rural life was ever her goal. Allard settled on a fashion career at ten, when her mother taught her to sew and she began making wardrobes for her dolls—"and even before I could sew, I was always designing clothes for my paper dolls." After studying art at Kent State University, she moved to New York in 1962 and landed a job as a design assistant at Ellen Tracy. Two years later she was the designer. As the com-

A collaboration between Allard and her brother David, the house has a Palladian façade, above, and central entrance hall, above right, in which a Flemish tapestry, c. 1720, hangs above a 19th-century console table. Right: A George II giltwood chandelier from A. Smith Antiques, NYC, a Danish mirror with chinoiserie, and Regency armchairs lend a touch of formality to the dining room. Horsehair from Clarence House.

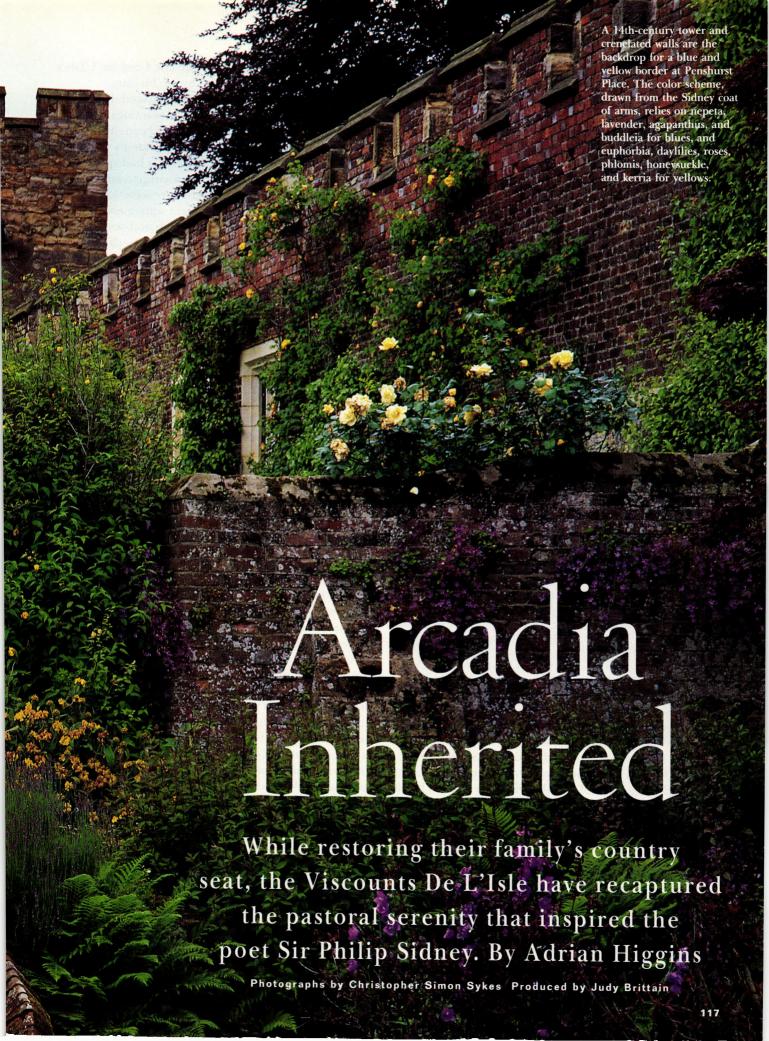












THE FIRST VISCOUNT DE L'ISLE could never be accused of indecision. When the enemy threatened to wipe out his battalion at Anzio, he fought them back single-handed with a tommy gun. When Winston Churchill urged him to stand for Parliament in 1944, he answered the call, as he did seventeen years later when the queen picked him as Australia's last British governor-general. But of all the profound choices he faced in life, none was more difficult than the one confronting him at the end of World War II.

Penshurst Place in Kent, the ancestral home of his family, the Sidneys, which he inherited in 1945, was like England itself: battered, scarred, and spent. Although the imposing crenelated house was relatively unscathed, nearly every windowpane had been blown out by flying bombs, grime coated works of art, and the gardens lay in rank neglect. A comfortable family estate in Yorkshire offered a tempting escape from the emotional and financial demands of restoring Penshurst, but in the end Lord De L'Isle made the only choice he could and pressed on with his mission until his death at eighty-one, two years ago. Today thousands of admirers stroll through a great English garden thanks to a nobleman who refused to break his family's 393-year link to the domain Ben Jonson praised for "thy Orchard Fruit, thy Garden Flowers,/ Fresh as the Air, and new as are the Hours."



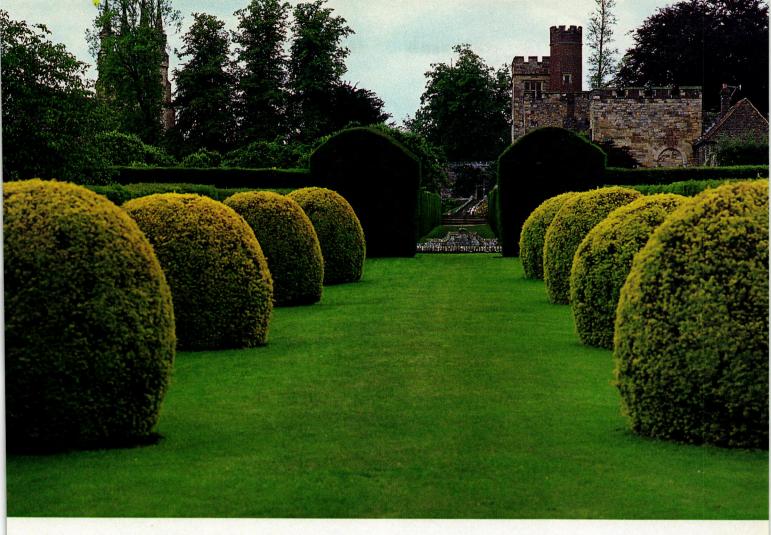
The house was given by Edward VI to Sir William Sidney in 1552. A soldier and courtier who made a name for himself in the battle of Flodden Field, Sir William heads a family pantheon that also includes Robert Dudley, earl of Leicester, the paramour of Elizabeth I, and the warrior-poet Sir Philip Sidney, who was born at Penshurst and wrote many of his works there. The garden in his pastoral romance *The Countess of Pembroke's Arcadia* was inspired by the one at his feet, and he made the estate a magnet for the literary elite. Another poet with ties to Penshurst is Percy Bysshe Shelley, whose uncle through marriage inherited the place and began a major nineteenth-century renovation. Two driving forces propelled the arduous restoration of the

property in our own century: the late Lord De L'Isle's inbred energy and his sense of duty to his clan.

Even though the garden had gone to seed during the war, the yew hedges-a full mile of plantings that take one gardener two months to trim—had been clipped and maintained. The hedges date to Penshurst's Victorian recovery after a century of decline that had spared the estate from transformation into a Georgian landscaped park. The sprawling house, whose core is the 1340 Great Hall, still commands an eleven-acre square enclosed by high brick walls built in the sixteenth and seventeenth centuries. The hedges presented a superb gridlike framework for Lord De L'Isle's landscape artistry. Among his many roles, he was an astute businessman and saw the need to start with the eye-catching Italian Garden—an expansive terrace parterre of box-enclosed rosebeds-in order to lure the paying public. Only then did Lord De L'Isle and his first wife, Jacqueline, build the Rose Garden as the next in a series of projects that lasted until the start of the couple's Australian sojourn in 1961. The viscountess died the following year, and Lord De L'Isle's second wife, Margaret, Lady Glanusk, has aided in later stages of the landscape restoration.

Despite a passion for gardens and a clear vision of what he wanted, the master of Penshurst was no horticulturist. Execution of his plans was left to the head gardener. "My father was more strategy than tactics," says Philip, the second Viscount De L'Isle, who followed his father into the elite Grenadier Guards and has helped to run the estate and its farms since his return to civilian life in 1980. Most of the garden one sees today was finished during the name years that from Neulans, a transplanted Scot, was head gardener. He retired last March. Neillans counts the late Lord De L'Isle as "a gentleman, a friend, and the finest employer anyone could wish for."

The success of this partnership is immediately evident in the double border at the public entrance gates. In the best English style, the borders march on for seventy yards, awash in yellows, oranges, purples, and blues. "Lord De L'Isle liked bright colors," says Neillans, "but he was never keen on reds." His partiality for complementary tones of blue and gold—the Sidney heraldic colors—comes to the fore at the end of the double border. These beds at the foot of a high retaining wall combine the blues and purples of agapanthus, buddleia, and nepeta; and golds and yellows in daylilies, euphorbia, and Jerusalem sage. The most overt demonstration of the Sidney style and patriotism is the Union Flag Garden, a Union Jack drawn with 1,000 rosebushes and 2,000 lavender plants. The flag's spring incarnation depends on red and white tulips. The glaucous foliage of the lavender suggests the blue field, but it is not until midsummer, when the lavender and roses are in full flower, that Lord De L'Isle's ensign really unfurls. It can be seen from jetliners landing at Gatwick Airport, and just to make sure no one misses it on the ground, Lord De L'Isle and Neillans devised a wooden viewing mount, wreathed



A full mile of Victorian yew hedges presented a superb framework for Lord De L'Isle's

in delicate pink shrub roses.

After Neillans supervised the Union Flag Garden's

construction, he waited nervously for the roses to bloom true to color. The floribunda 'Lilli Marlene' opened to a proper deep red, but the white margins, represented by 'Snowline', budded distinctly pink. Would Lord De L'Isle, the holder of the Victoria Cross and a Knight of the Order of the Garter, look a fool? Would Tom Neillans, plantsman and estate gardener, look for another job? "I was sweating for two or three days," he recalls. Happily 'Snowline' emerged creamy white.

Closer to the manor house, the visitor finds the secret Diana's Bath, a late Victorian garden room dominated by a rectangular lily pool scented with water hyacinths. Diana's Bath leads to the adjoining White and Gray Garden, designed in the 1970s by the soldier, artist, and landscaper John Codrington, and then to an intimate open-air amphitheater. Lord De L'Isle had already called in the expatriate American garden designer Lanning Roper, who carved his own image of a classic double border between the Spring Garden and the Rose Garden. Primarily

landscape artistry

shrubs, it conveys a sophisticated and subtle tableau of plant forms, textures, and col-

or associations in purple, pink, and lime green.

A devastating storm that ripped across southern England in 1987 felled large stands of centuries-old trees. For Lord De L'Isle, the destruction was an opportunity to reaffirm the continuity of Penshurst, the Sidneys, and, by extension, England itself. Neillans remembers, "He turned to me and said, 'We have to clean up and start again. If previous generations hadn't done that, there would be nothing for us now.'"

The late Lord De L'Isle is revered as a man who took charge, got things done, and spoke his mind. But he did not see the world only through the eyes of a soldier. One of the most highly decorated (Continued on page 184)

Balls of golden yew, above, lead the eye toward the garden room known as Diana's Bath and on to the house. The view was a favorite of the estate's 19th-century restorers and their 20th-century counterpart, the first Viscount De L'Isle. Opposite: Herbaceous borders and apple trees flank the approach to a gateway in the brick outwork that once protected the house.









Climbing roses and Clematis montana, above left, drape the Tudor arched gateway to the gardeners' work sheds and greenhouses. Above right: Box-edged rose beds fan out from a central fountain in the parterre of the 19th-century Italian Garden, the first major landscape restoration at Penshurst after World War II. Beyond lies the Great Hall, one of the best surviving examples of English medieval domestic architecture. Built in 1340, it was the setting for feasts attended by Edward IV and Henry VIII. Below: On parade in the one-acre Union Flag Garden, 2,000 lavender plants and 1,000 roses proclaim the patriotism of Viscount De L'Isle and his forebears. The Union Jack can be seen from planes arriving at Gatwick Airport.



Restoring the garden reaffirmed the continuity





Irises, above left, fill the pond in front of an antique sundial. The spendthrift habits of an 18th-century Sidney squandered funds that might have been spent tearing down then-unfashionable Tudor garden walls and transforming the estate into a Georgian landscape park in the manner of Capability Brown. Above right: The Coronation Walk guides visitors through an allée of apple trees between the flag garden and the kitchen gardens. Below: In the Rose Garden, created by the late viscount and his first wife, Jacqueline, dwarf purple barberry and rue hedge beds of floribundas, including 'King Arthur' and 'Elizabeth of Glamis'. Rose standards are underplanted with Stachys lanata.



of Penshurst, the Sidneys—and England itself

Dateline: MIAMI

Last year Miami Beach was merely hot—this year it defines a new style

BY GLENN ALBIN

You have to wonder: what if Leonard Horo-witz hadn't painted all those art deco buildings pink, lavender, and turquoise?

Today, thanks to the Miami Design Preservation League, founded in 1977 by Horowitz and Barbara Capitman, South Beach on a weekend is one big Times Square, circa 1946, with night troops flooding the streets. By day it is Hollywood in the 1920s; instead of actors and sets, there are models and location crews.

Though still naive by the standards of international types, who have made it their newest playground, South Beach made no excuses this season: this place is not a fad. Two years ago, no one could have made this statement with absolute certainty. But short of a strong wind, South

Beach, and a life some compare to the wildest nights of pre-Castro Havana, has another twenty years left in its sails. That wind almost arrived last August, when Andrew, like the hurricane

in Bertolt Brecht's Mahagonny, headed dead for Miami Beach, only to swing south at the last minute. The day after, power lines down, streets blocked with enormous fallen royal palms, unbelievable excuses were dreamed up to explain why the 7:00 P.M. countywide curfew couldn't possibly apply to people here.

Rules do not readily apply to people here. "It's the same kind of feeling Gauguin had-that whole Tahiti syndrome whereby the tropics are a place to slip your cable," says media attorney Dan Paul, "In Chestnut Hill the secret desire is to have a red bedroom. Somehow, when they arrive in Miami, that changes to red and orange, and there's nothing to hold them back."

Paul has lived on islands in Biscayne Bay since 1949, when the big Miami Beach hotels and nightclubs, like Lou

> Walter's Latin Quarter and the Park Avenue on 22nd Street, were flourishing. He watched the 1950s unfold in all their extravagance, perhaps best illustrated



Bellhops in blue jeans at the Raleigh Hotel on Collins Avenue.

by a joke about Milton Berle's wife being insulted by the manager of the Fontainebleau Hotel. As she strode through the lobby in her full-length mink coat, the manager issued a warning: "Sorry, lady, no beach clothes in the lobby." Paul recalls, "This was very typical. People would be sitting around in eighty-degree weather in their big mink coats in this refrigerated environment."

Now they sit around in eighty-degree weather in Versace leather.

Since her arrival in 1987, Tara Solomon, the unofficial greeter of the South Beach demimonde, has cultivated a look that borrows heavily from other Miami Beach epochs. It does not always travel well beyond the nearest causeway, but it absolutely embodies the spirit of the new Miami

Beach: mile-high wigs and mad accessories.

She lives in a glitzy circa 1968 apartment building long on marble and mirrors. "Every night I have a ritual," she says. "I go to my balcony and look across the bay. The view is surreal, with a skyline of candy-colored buildings. The palms really do sway. The water really is aquamarine. And the people really do look like supermodels. It has that quality of never-never land, a place to forget who you are and start living life."

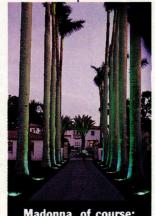
Miami Beach, she says, is a source of constant inspiration for her. "This morning on Washington Avenue I passed an elder-



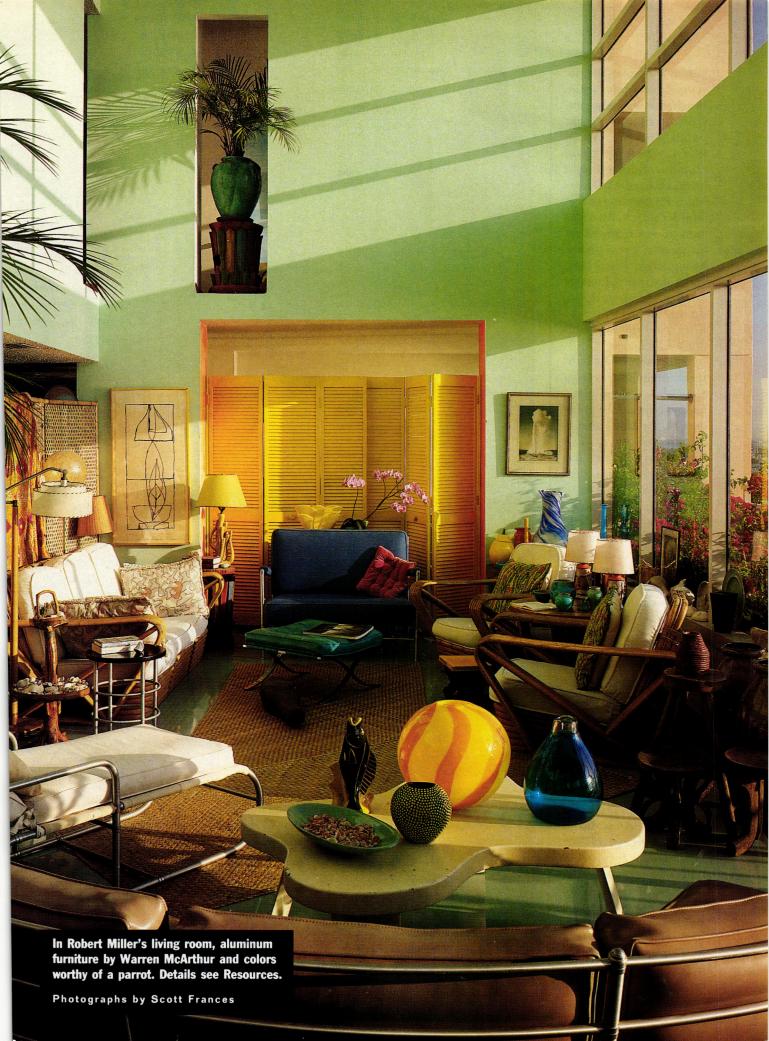
ly couple, and the wife was carrying a flamingred freshly coiffed wig on a Styrofoam stand. It was the most natural thing in the world to her."

Mar apartments.

This is not what Carl



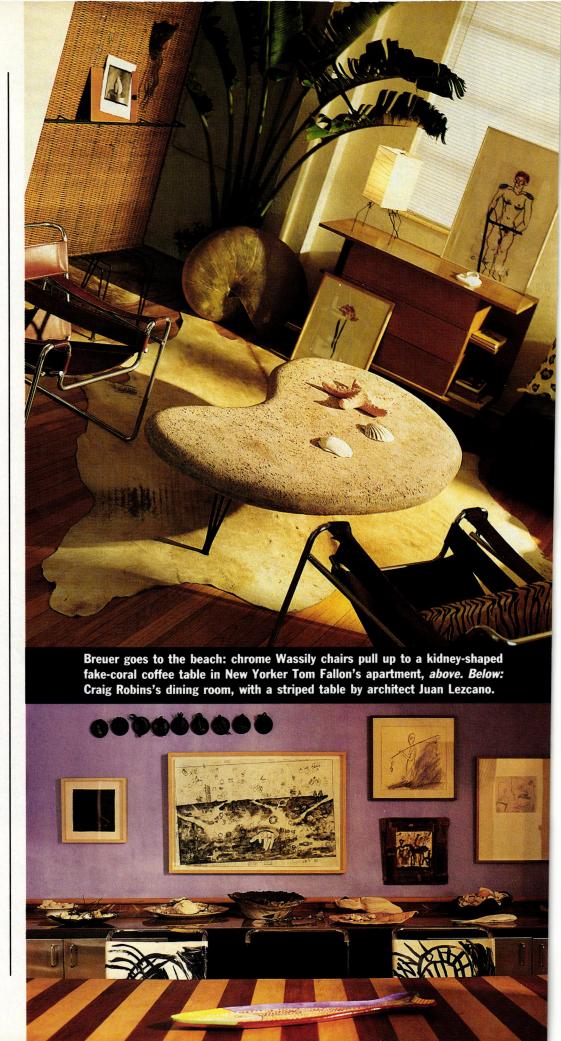
Madonna, of course: an avenue of palms to her front door.



Fisher, the real estate developer who put Miami Beach into high gear, envisioned in a brochure, published after World War I, which described "subtle refinement and homelike restfulness where high-strung nerves could relax." By 1923 even he was ready to eat his words: "I was on the wrong track. I had been going after the old folks. I saw that what I needed to do was go after the live wires. And the live wires don't want to rest."

Today some of the livest are commuters from New York. Ashton Hawkins, executive vice president of the Metropolitan Museum of Art in New York, who paid his first visit five years ago, now owns an apartment in partnership with some friends in an art deco building facing Flamingo Park. He comes down about once a month. "South Beach doesn't exclude outsiders," Hawkins says. "It actually includes you, for all the right reasons. In my experience, this is as exotic as it gets in America."

New York gallery owner Robert Miller spends his Florida getaways with his wife, Betsy, in a South Beach high-rise apartment. Sunlight pours into the two-story living room through walls of windows. "I'm not afraid of things changing," Miller says. "I look forward to walls and fabrics changing color. The screen lost its color so I slapped on another coat of puce. It's something you do quickly. The whole idea is not to be precious."



Only in Miami: Ashton Hawkins's 1959 Black Orpheus poster, above, and, below, Debbie Ohanian's thrift shop lamp and fiberglass fireplace, with a bit of Fornasetti.

MR. FABULOUS

"Look, my job was to get the customer in, and that's what I did."

Morris Lapidus had never designed a building before the Fontainebleau Hotel, and when it opened in 1954, so did the era of Fabulous Miami Beach. While critics called him the "pornographer of American architecture," the Fontainebleau was forced to offer tours, at \$10 per person, to maintain order

in the lobby. Today, at age ninety, Lapidus is vindicated: he is studied by architects and architecture students, and Philip Johnson credits him with "warming up modernism."

In the Eden Roc, Deauville, Shelbourne, Lucerne, Americana (now Sheraton Bal Harbour), and other hotels, Lapidus drew from his years as a

store designer to catch his customer's eye—as he says, "Pull her into the store and sell her a pair of sixty-nine-cent stockings." When Ben Novack asked him to design the Fontainebleau, he sketched a curved building. The contractors balked, but Lapidus made it happen.

"I imagined I was designing the Fontainebleau for Busby Berkeley," says Lapidus. Furniture was overscaled. A stairway under pink lights was constructed so people would not "just walk into the dining room"-they would make an entrance. "Or my stairway to nowhere. People love to walk up stairways, down stairways, to display their gowns. So I gave them a stairway to a cardroom. It was straight theater. The Fontainebleau was my opportunity to do the greatest flimflam architecture of nonsense, of joy."

"People were overcome," he recalls. "People thought, 'My God, where am I?' "



Morris Lapidus, the Busby Berkeley of Miami Beach.

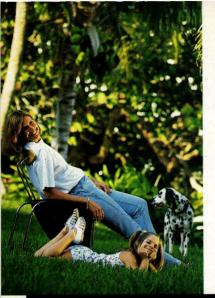


Lapidus's Americana Hotel, 1957.



The Lapidus apartment on Island Avenue: the bedroom, above; the sunroom, below.





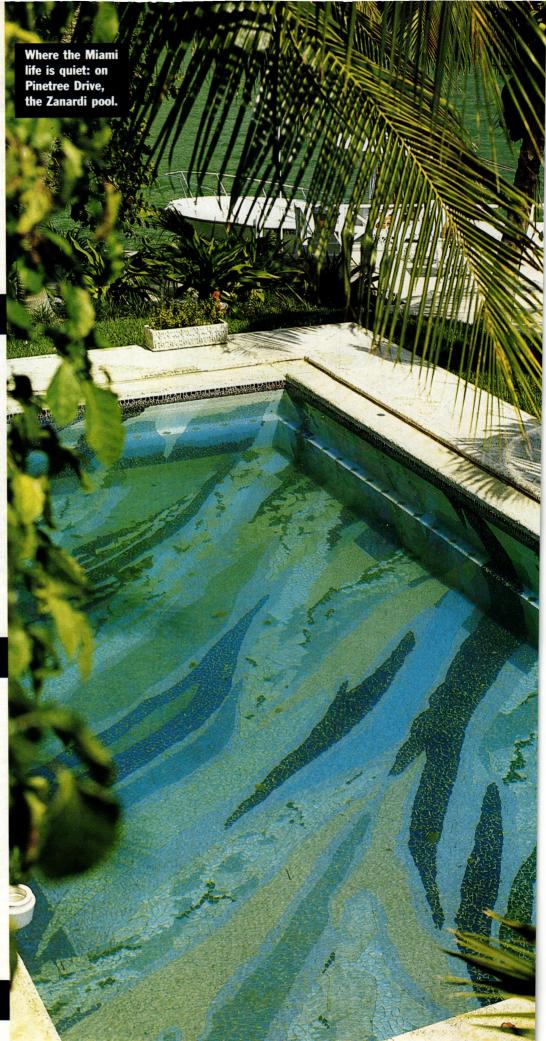
Lily Zanardi and her daughter, Giannina.



In Zanardi's living room, Newtone sofa by Massimo Iosa-Ghini.



The iron gate is original to Zanardi's 1933 living room.







exotic as it gets in America."



No pedigrees, but great style, in the Hawkins living room.



and David Hockney are the mix.

"I'll go out on my bicycle and always find something to bring home," he says. Painting a room is also different here: "If one wall is bright orange and yellow, then it's hard to resist painting the other one turquoise green."

Representing perhaps the rarest breed in town, Craig Robins was actually born in Miami Beach three decades ago. With his brother, Scott, he invested in run-down blocks, notably Espanola Way, where he converted

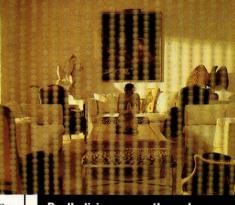
a hotel into artists' lofts. Affordable rents attracted creative people, and gentrification ultimately followed. With Chris Blackwell, founder of Island Records, the Robins brothers renovated the Marlin Hotel, which includes a recording

studio, a modeling agency, a Jamaican restaurant, a bar, and a gift shop. Barbara Hulanicki created the Marlin's look of bright island colors in an aquarium fantasy theme. South Beach style, Craig Robins explains, "has a lot to do with the secondhand furniture shops and vintage clothing stores that sprouted there in the early eighties."

The Art Deco District may get the most attention right now, but the power base of Miami Beach still resides north of Arthur Godfrey Road on the many man-made islands of Biscayne Bay. Here a new group of artists and intellectuals have created simple quiet lives in (Continued on page 180)



Since the 1940s, Dan Paul has seen Miami's fortunes rise, fall, and rise again.



Paul's living room, through a curtain of chromed beads. The house was designed in 1970 by David Hicks and Mark Hampton with architect Mott B. Schmidt.



and 17th-century pieces.

T A S T E S

Two quintessential restaurants tell the story of South Beach, then and now

BY IASON EPSTEIN

The smell of gasoline under a hot sun, blue cornflowers at the sandy edges of blacktop roads, ice cream melting in rivers along one's hand, and endless summer days these faded memories of childhood beaches vividly returned as I walked one winter morning along the mile or so of oceanfront at the southern end of

Stone crab claws with mustard sauce. (Recipes on page 180.)

Miami Beach, recently restored from its wreckage to a yet more pastel version of itself half a century ago. This rush of memory was not unusual. South Beach, friends later told me, often turns

visitors into performers in a revival of their own lives. It is the ultimate beach of childhood memory, whether one happened to have been a child there or not. To sit in the morning sun outside the News Café, gazing emptily across Ocean Drive toward the beach. its three disheveled palms tilted this way and that, framing the glittering waves, is to see oneself in a fifty-year-old picture postcard beneath Fun in the Sun in dancing letters, with a message from some forgotten Max and Norma scrawled on the back under a canceled two-cent stamp.

South Beach seems to have come back to life effortlessly, of its own

volition, the way memory, unasked, fills a temporary vacancy in the mind. Only the sad amenities behind the pink and lavender deco façadesthe narrow bathrooms with ruststained sinks and worn tubs, the bare and splintered floors, the shallow closets with their wire hangers-declare that Miami in the forties may

itself have been a disappointment to its former occupants, pursuing their own beach dreams. Perhaps like the castle builders of Disney World, the people who have restored South Beach wanted only to summon the imagined pleasures of a fictitious past. But if they were fishing for plastic mermaids, they came up with a living coelacanth, a vivid creature from the actual past, with its bite and texture intact, and had the sense to let it live and breathe.

Two restaurants, one older than Miami Beach itself, the other as new as the South Beach revival, share this instinctive respect for the real thing. A waiter named Joe Weiss opened Joe's Stone Crab

Before there was a Miami Beach,

there was Joe's, opened in 1913. Now 2,000 people line up daily. (305-673-0365) at the southern tip of the beach in 1913, two years before the City of Miami Beach was incorporated. His granddaughter, Jo Ann Bass, runs Joe's now, with absolute loyalty to the founder's instincts.



There is not a false note in the place, and though 2,000 people or more may line up on a given day for Joe's 400 seats, it would be a terrible mistake not to join them. Joe's is no mere relic of Miami's various golden ages, though it would be no surprise to see Runyon and Winchell, bronzed from an afternoon of gin rummy at their Roney Plaza cabanas, ready for dinner in Joe's main dining room, surrounded by waiters as smooth in their black tuxedos as a family of acrobats. When Jo Ann Bass recently moved into

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a new apartment, a tenant asked the manager who she was and was told that she owns Joe's. "Impossible," the tenant said, "no one owns Joe's," as if Joe's were the Atlantic Ocean or a redwood forest.

Stone crabs don't travel well. They should be eaten within twenty-four hours. Thus the best place is in south Florida, and only in season (from October to May), preferably at Ioe's with its muchimitated mustard sauce. Joe's crab claws are cooked as soon as they are brought ashore to Joe's own fisheries at Everglades City on the Gulf or Marathon on the east coast, then shipped to the restaurant, where they are usually served within twenty-four hours, while they are still sweet and firm. A day or two later they will be watery, flavorless, and inedible.

Joe's menu, with its stone crabs and grilled pompano, its fried shrimp and nine kinds of potatoes, its sweet-and-sour coleslaw topped with mayonnaise and pickle relish, seems to belong to a vanished world. But new dishes are added from time to time, including first-rate crab cakes, a dish that does travel.

Norman Van Aken, who opened A Mano (305-531-6266) in the Betsy Ross Hotel at the northern end of South Beach two years ago, is a



Norman Van Aken, the Braque of the kitchen, at A Mano in Miami.

genius. His work is as impossible to replicate as a painting by Braque, and as likely to seem epochal in retrospect. Like any genius, the boyish thirtyfive-year-old Van Aken has his ups and downs, and in the case of some of his creations, some diners might not at first get the point of what he's doing. Once they find their way, however, they will know what it must have been like to encounter cubism when it was new.

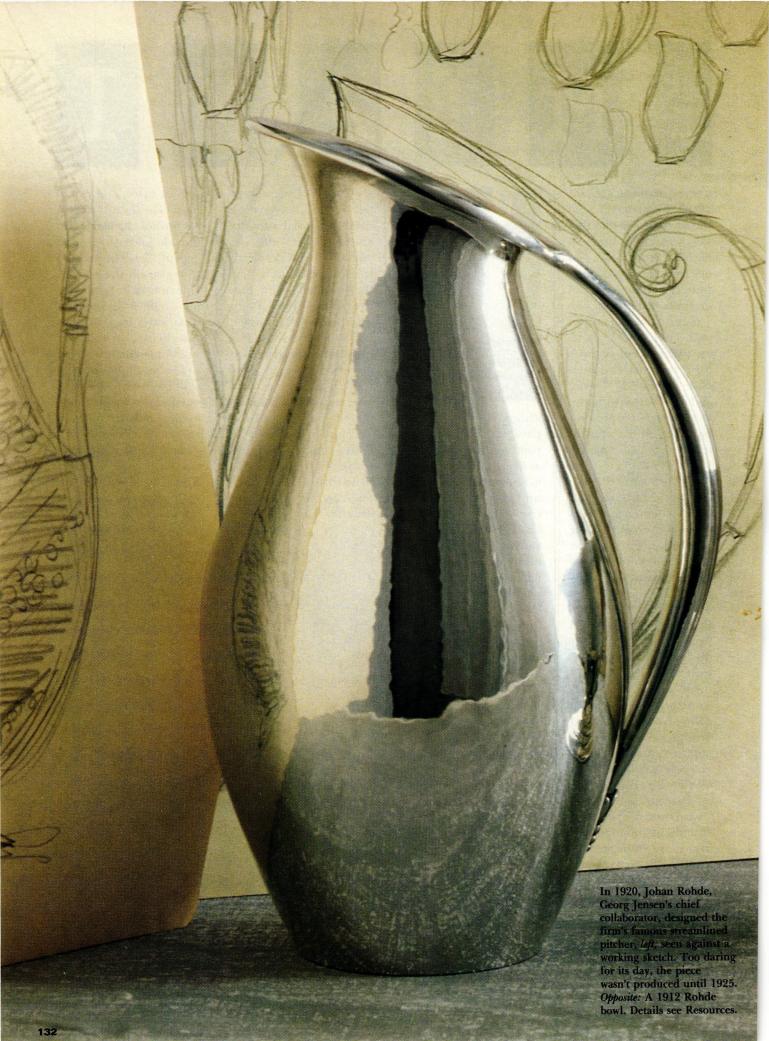
The cubists imagined shapes, textures, and colors as they must have appeared to the infantile or primitive or otherwise untaught eye, before that eye knew that this shape was a door or that texture a window or that accumulation of color and line a guitar. Van Aken does something like this with his cooking. He creates tastes and textures as if one were encountering them for the first time, like one's first ripe peach or vanilla ice cream cone or fall apple, but he presents these elemental experiences in complex dishes of great subtlety and sophistication. His menu is a cascade of adjectives and exotic nouns: flash-grilled Pacific bigeye tuna with an Asian vegetable stir-fry, wasabi, honshimejis, soba and ginger-lemongrass-tamari vinaigrette. But the result is an arrangement of textures and tastes as harmonious as a sunrise.

Consider his Down Island French Toast. He marinates fresh foie gras in vanilla, Cointreau, mace, and cinnamon; and brioche triangles in eggs,

vanilla, mace, and cinnamon. He then makes a caramel of chicken stock, pumelo juice, sugar, and cream, lays the seared foie gras on the cooked golden brioche, and adds the caramel—a dish that terrified a local restaurant critic, as it surely would a dietitian.

The result, however, is sublime, the more so if one has the forbearance to leave most of it uneaten and go on to one of Van Aken's simpler preparations as a main course: his Vietnamese soft spring rolls and spice-seared (Continued on page 180)





SILVET standard

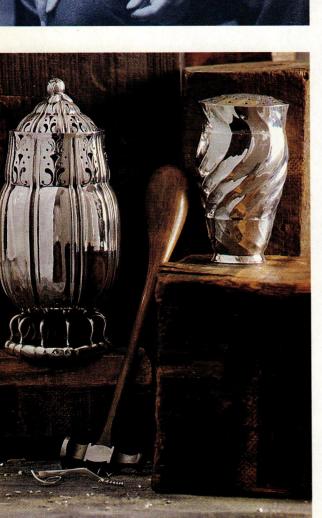
Georg Jensen's
designs remain the
hallmark of
twentieth-century
excellence

By Margot Guralnick

Photographs by Jacques Dirand







A MAN WITH ROSY CHEEKS AND POPEYE FOREARMS POUNDS, POUNDS, pounds a tube of silver to form a spout he'll attach to a tall sloping coffeepot. He works freehand, hammering the silver against a steel cylinder, occasionally consulting a brass template and a faded drawing to see that his piece has the right width, the precise curve. After thirty years he's practiced and he's versatile: next week he might be starting on a sauceboat. Across the table an apprentice with a Walkman clamped to his head devotes a morning to smoothing out the nearly invisible dents in a wide-mouthed bowl that he raised from a sheet of silver. Next he has to tackle making the domed lid. Meanwhile, in the chaser's corner of the smithy a woman hovers over a twisted silver carp, using a hammer and steel punch to shape tiny fish scales that will glisten when the creature is the handle on the cover of a fish platter. "It takes a certain temperament to work here," she says. "You have to be able to concentrate, you have to be a perfectionist, and you have to have a certain feeling in your fingers." Downstairs, where the flatware specialists hold sway, one man puffs on his pipe as he saws out the tines of a fork; another painstakingly solders together the two halves of a knife handle. "Use too much solder," he cautions, "and it leaks out like mayonnaise."

At the Georg Jensen workrooms in Copenhagen, everything is done to the exacting standards of the moody mustachioed sculptor who founded the firm in 1904. There are no seconds; whatever doesn't pass inspection is "immediately snipped, melted, and reused," explains production manager Soren Nielsen. And since the mid 1980s, when the porcelain and glass giant Royal Copenhagen acquired the company, there has been no waste: the cleaning crew's sweepings are thoroughly searched for shiny remnants; even the sinks in the smithy have screens to catch silver dust.

"To work here," says a silversmith, "you have to be a perfectionist; you have a certain feeling in your fingers"

Extravagant attention to craftsmanship combined with an understated Nordic aesthetic, neither historicist nor aggressively experimental, are what distinguished Jensen's designs from the start. Responding to William Morris's arts and crafts rallying call—and to his own growing family's financial burdens (Jensen was to outlive three wives and father at least eight children)—the Dane opened his workshop at the age of thirty-eight. His earliest hits were silver hat pins and belt buckles adorned with dragonflies and semiprecious cabochons that show a familiarity with art nouveau but stop short of its fashionable tangle of whiplashes. Intent on exploring the sculptural potential of his material rather than burying surfaces under ornament, Jensen used hammer marks and burnishing techniques to draw out what he called silver's "moonshine glow."

Although he had trained at Copenhagen's Royal Academy of Art,



Georg Jensen, opposite above, sat for his portrait in 1891, when he was a struggling sculptor in Copenhagen. Opposite below: His pod-shaped sugar caster of 1908 contrasts with Rohde's 1918 spiraling version of the same vessel. Above: A Georg Jensen sculpture from his student days at the Danish Royal Academy of Art, The Harvester, stands outside the smithy.







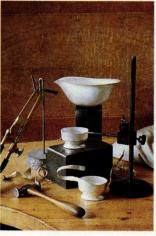




An apprentice, *left*, evens out a tureen lid, a 1905 design by Jensen. *Above:* Tray handles, candle arms, and other parts to be chased are anchored on beds of pitch.



A silversmith, above, forms the rim of a tray, one of the most demanding shapes to hammer by hand. Left: Serving spoons by Georg Jensen rest against steel dies.



Elements of a sauceboat, above, designed by Jensen in 1918, await the soldering iron. Below: Harald Nielsen's sugar caster of 1932, at left, and Henning Koppel's of 1975 speak different languages.





Jensen's organic style jump-started Danish modernism

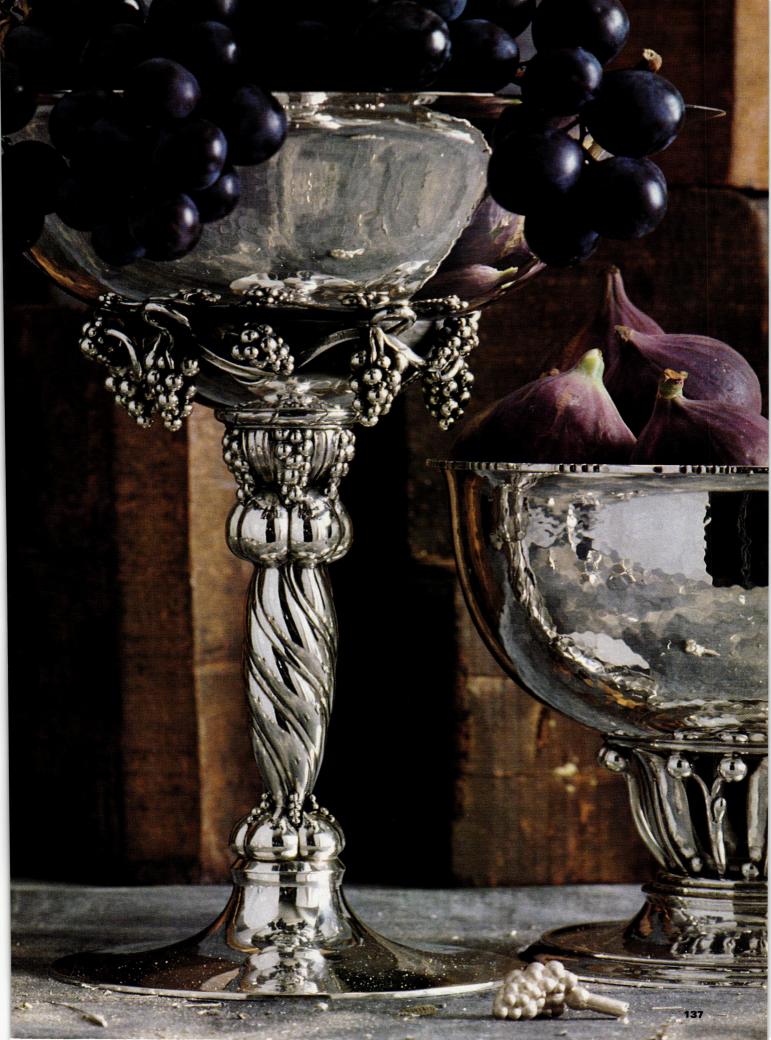
for the operations of his expanding studio Jensen relied on skills picked up as a teenager when his father, a knife grinder, ambitiously apprenticed him to a goldsmith. For design ideas he combed the beech forests and the marshes of Rådvad, his hometown north of Copenhagen, applying frog feet to a squat swelling teapot, building a base of leaves and berries for a fruit bowl that was purchased by the Louvre in 1914—and ultimately devising a minimalist organic style that jump-started the entire Danish modern movement.

Introduced to this country at the 1915 Panama-Pacific International Exposition in San Francisco, Jensen's work won a Grand Prix, and William Randolph Hearst scooped up nearly a dozen pieces. Ten years later there were Georg Jensen shops in New York, London, Berlin, and Paris. Of all the progressive silver studios founded early in this century, from the Wiener Werkstätte to Chicago's Kalo Shop,

Jensen's is the only firm still operating today. Michael von Essen, curator of the small Georg Jensen Museum, owned by Royal Copenhagen, attributes much of the company's success to the fact that the master himself allowed others to leave their own mark. (Continued on page 185)



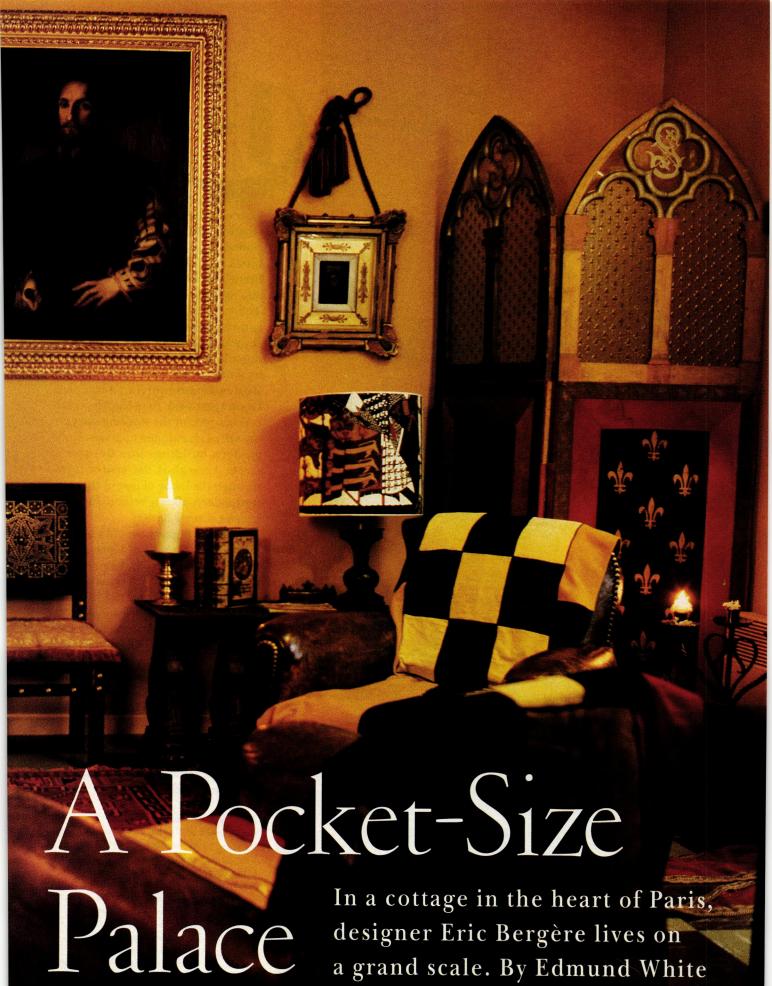
Bunches of grapes dangle from Jensen's compote of 1918, opposite. His 1912 bowl rests on a base of stylized leaves and berries. Above: The production of a 1919 cake server by Jensen involves the folding of a flat flower into a bud applied to the handle. Left: Henning Koppel's 1954 dolphinlike fish platter (shown with Koppel's plaster model) takes 800 hours to make, weighs 5,900 grams, and costs as much as a Mercedes.











Photographs by Mario Testino Produced by Susan Goldberger



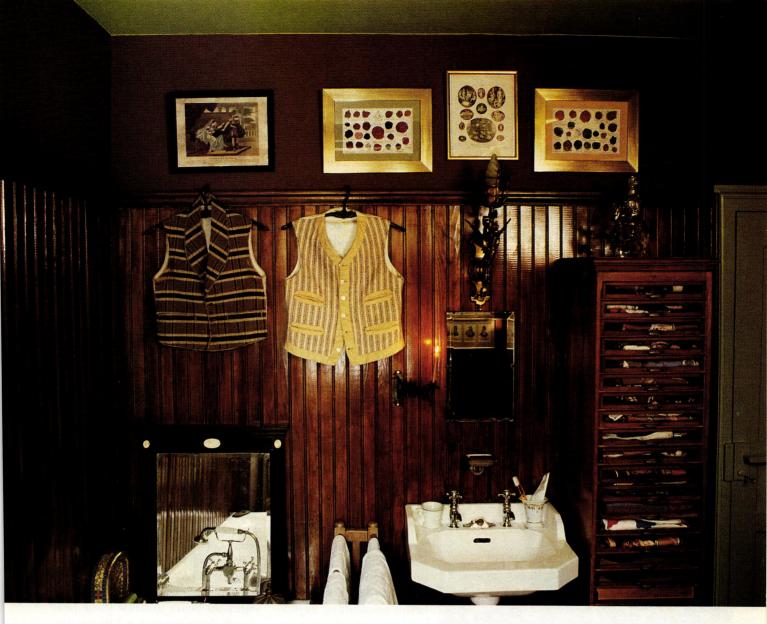


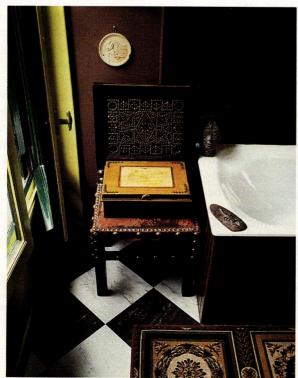
RIC BERGÈRE IS A DEtermined young French designer who at age thirtytwo has already revolutionized the venerable house of Hermès and is now working with ex-

Chanel model Inès de la Fressange to create accessories and ready-to-wear clothes for her Paris boutiques, the most talked about new success on the French fashion scene. His client list also includes designers in Milan and Tokyo. The same love of fantasy and consciousness of cost that Bergère reveals at work he brings to his minuscule house in a calm out-of-theway corner of Paris just off the Buttes-Chaumont, an immense landscaped park that Napoleon III constructed for the working class on the site of abandoned quarries. Ugly modern buildings line Bergère's street, though if the visitor goes through the lobby of one of them to the hidden walkway behind, he finds a series of small houses.

Bergère's house is an old worker's cottage with a tiny enclosed garden-beyond the front door, however, it's as though the fisherman's wife had magically wished the interior into a palace. Everything breathes of the medieval or the baroque, the royal or the religious, and yet almost nothing is rare or costly. Bergère made a trip to Peru not long ago and came back with paintings in the baroque style which he picked up for a song-Joseph cuddling Jesus, the Virgin Mary ascending in glory, an angel making music-all in elaborate frames of mirror shards and gilt. A scalloped tablecloth from Portugal is

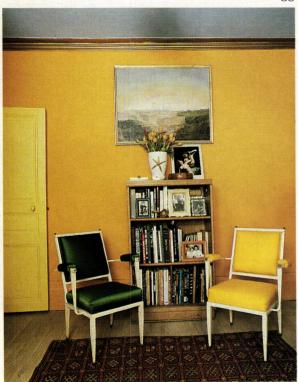
An empty neo-medieval picture frame in the manner of Viollet-le-Duc adorns the staircase to the second-story study, left. The largest shield once held billiard cues. Opposite above: Vintage vests—a 19th-century Provençal plaid and a 1920s English stripe—hang against the dressing room wainscot beneath prints and wax seals. Opposite below, from left: Casts of Egyptian sculptures rest on the tub beside a faux antique studded chair. Eric Bergère takes the air in his garden.







The French find Bergère and his house "amusing," their highest accolade



tossed over the living room sofa, regal shawls he designed for Lanvin drape flea market leather armchairs, an old iron boot-scraper serves as an end table. Musical scores on parchment function as lampshades, and religious banners have become curtains—held back by copies of medieval ball-and-chain weapons.

Bergère's medieval madness has gone so far that a friend has painted a portrait of him as a knight, in profile, looking terribly pious and courageous. His dining room may be the apotheosis of this caprice: it looks like a set for *Beauty and the Beast*, the one by Jean Cocteau and Christian Bérard. This room is in the base-

ment, the sort of damp vaulted cellar destined for storing wine bottles, but Bergère has turned it into the beast's very lair. A bearskin with scary claws shares a sofa with a sequinned Moroccan throw. Each of the embroidered dining room chairs tells a different fairy tale by Perrault. A marble coat of arms bought in Italy graces one wall. On another are two painted wooden shields—decorative billiard room racks for storing cues. The stone ceiling is painted with rust spots and half-effaced fleurs-de-lis to suggest a ruined chapel.

At the very top of the cottage Bergère has consecrated the garret as his bedroom-and designed it as a stylized attic. Under the eaves are the bric-abrac one might find in a well-appointed junk room: empty picture frames leaning against a wall, a folding screen concealing nothing, worn leather luggage. A Tibetan quilt covers the bed along with giant pillows made out of old Florentine fabrics. Framed above the stairs is a scarf, designed by Oliver Messel in 1953 for Queen Elizabeth's coronation, depicting a royal coach right out of Cinderella.

Below the bedroom is the study where Bergère

does most of his freelance designing. It's the one room in the house that evokes not the Middle Ages but 1931, the year of the French Colonial Exhibition held in Paris to celebrate an empire France was about to lose. The office Jacques-Émile Ruhlmann designed for the former colonial ruler of Morocco is still preserved in the Musée National des Arts Africains et Océaniens, and this sumptuous room, with its sleek combination of orientalism and art deco, inspired Bergère to create his own modest version: a globe, a painting of a Tunisian oasis, a chair found in the street but upholstered with ostrich skin (a princely gift from his days of working for Hermès), a jeweled Moroccan star as a lamp, fake antique statues of Osiris from Egypt, string curtains—all very "anthropological," as Bergère says laughingly. The walls are painted a warm terra-cotta, the ceiling summer-sky blue. When he is forced to grind away for hours at his desk, he still has the feeling of being a globetrotter.

His work, though, isn't divorced from his house. For Lanvin, for instance, where he worked for two years, he designed dresses and hoods that resemble medieval chain mail, just as his scarves are sometimes inspired by heraldic banners and some of the clothes he created for Hermès were made of exotic skins. Ecologists would lynch him, modernists would label him a young fogy, but the French find him and his house "amusing," their highest accolade.

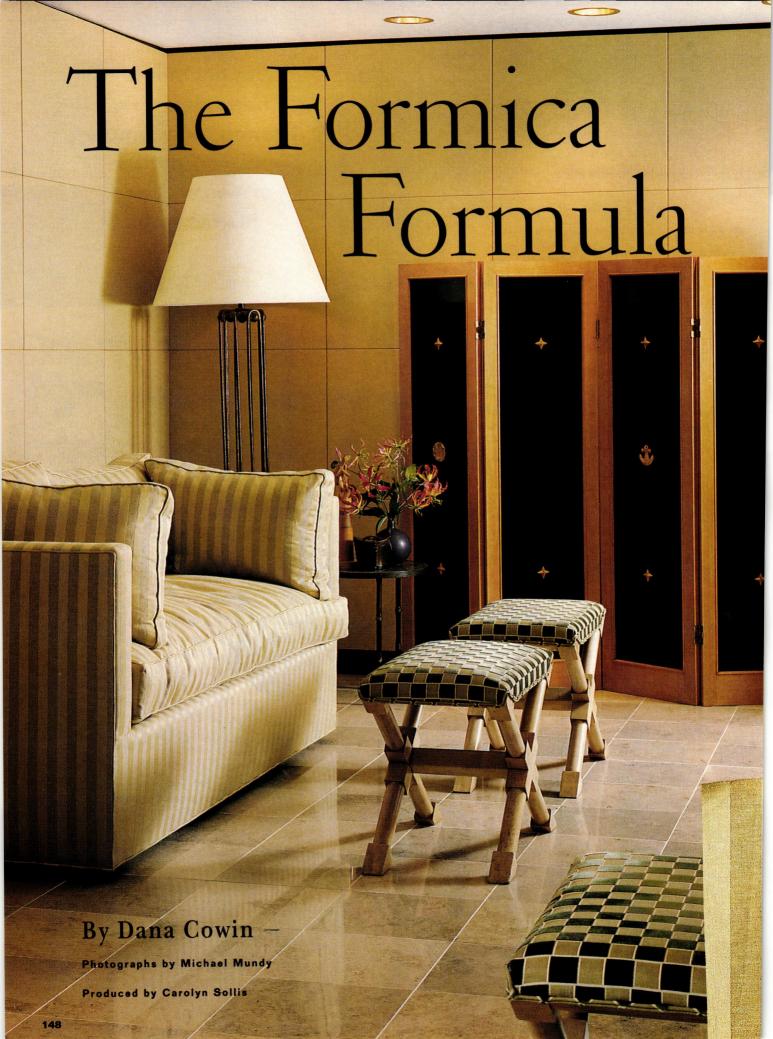
Even if he doesn't decorate with a big budget, Bergère does have a sure eye, a developed taste, and tireless curiosity. He started designing fashion when he was just six years old. When he entered Esmod, a leading French design school, he soon rose to be first in his class because he already had so much work behind him. As he puts it: "When I went to art school, everybody around me had waited eighteen years to draw their first sketch. It's natural that I had something more because I had been designing for years before." Those years have given him the confidence to snoop through junk shops and flea markets the world over, swoop down on a neglected treasure, and find a perfect setting for it. If the fisherman's wife had had Bergère's ingenuity, as well as his modesty, she might have averted disaster and ended up cozily in just such a palatial hut.

Candlelight and old kilims warm the basement dining room, opposite, where Bergère has painted rust stains on the vaulted ceiling to deepen its patina. Flea market chairs with embroidered seats depicting Perrault fairy tales line the refectory table. Above left: The Middle Ages are banished from the study, where metal armchairs made for a hairdresser's salon in the 1950s flank the bookcase below an orientalist view of Tunisia.









Michael Formica decorates by subtraction. Forgoing bright colors, bold patterns, massed collections, paintings, gilded antiques—the essentials, in other words, according to most of his colleagues—he arrives at his own brand of voluptuous minimalism. In a Manhattan pied-à-terre belonging to a couple who are devotees of twentieth-century design, Formica limited the palette to neutrals of every shade, stuck to top-of-the-line 1930s, '40s, and '50s furniture, introduced a variety of textures, and tied it all together by repeating his favorite pared-down motifs.

The Jean-Michel Frankinspired apartment celebrates the soothing quality of simple geometry. Everything in the foyer, opposite, was chosen for clean lines, including the striped and checked fabrics and angular furniture. "I used a grid motif over and over because repetition provides structure," says Michael Formica. "With a grid as a backdrop, you can add things that are swoopy or romantic, like the Jean Royère lamp in the corner. The play of contrasting materials is also important to make the space feel alive and inviting." A hard limestone floor is offset by supple leather-paneled walls. In the living room, the polished-wood grid on the walls is balanced by a subtly undulating all-wool khaki carpet.





"The brainstorming for this apartment started with 150 fabric samples in the brown to gold range"

DESIGN Analysis

"Texture is more important to me than color because you experience texture not only with your eyes but also with your hands. Materials that reflect light don't look as rich as those that absorb light, and in every room you need a balance of the two. Here we had to factor in a cruel northern light." In the living room, left, the Gretchen Bellinger linen velvet on the Michael Taylor sofa and the Diego Giacometti plaster lamp both absorb light. The walls paneled with a waxed limba wood veneer, the Jacques Adnet leather chairs, the T. H. Robsjohn-Gibbings magazine table, and the paille coffee table reflect light. The combined effect feels like a massage of sensuous surfaces.



The linchpin of the entire apartment is the custom V'Soske carpet, one seamless piece which took two men eight months to tuft. The carpet's textured surface anchors the delicate dining table and Jacques Quinet chairs and the Jean Royère plant stand, right. Conversely, its rich color makes weightier forms, such as the marquetry music cabinet by Eduard Ulreich and Andrew Szoeke, appear to float. The 1930s scroll border (behind the blue wing chair) beckons visitors to windows that offer a spectacular view of Central Park. A welcome flourish in a spare, low-maintenance space, the border serves as a connecting line between the two ends of the apartment.





The 1940s Italian wing chair is an oasis of color in an otherwise neutral landscape.



A Jean Royère 1950s coiling candleholder, below, adorns a prime Central Park view.



DESIGN ANALYSIS

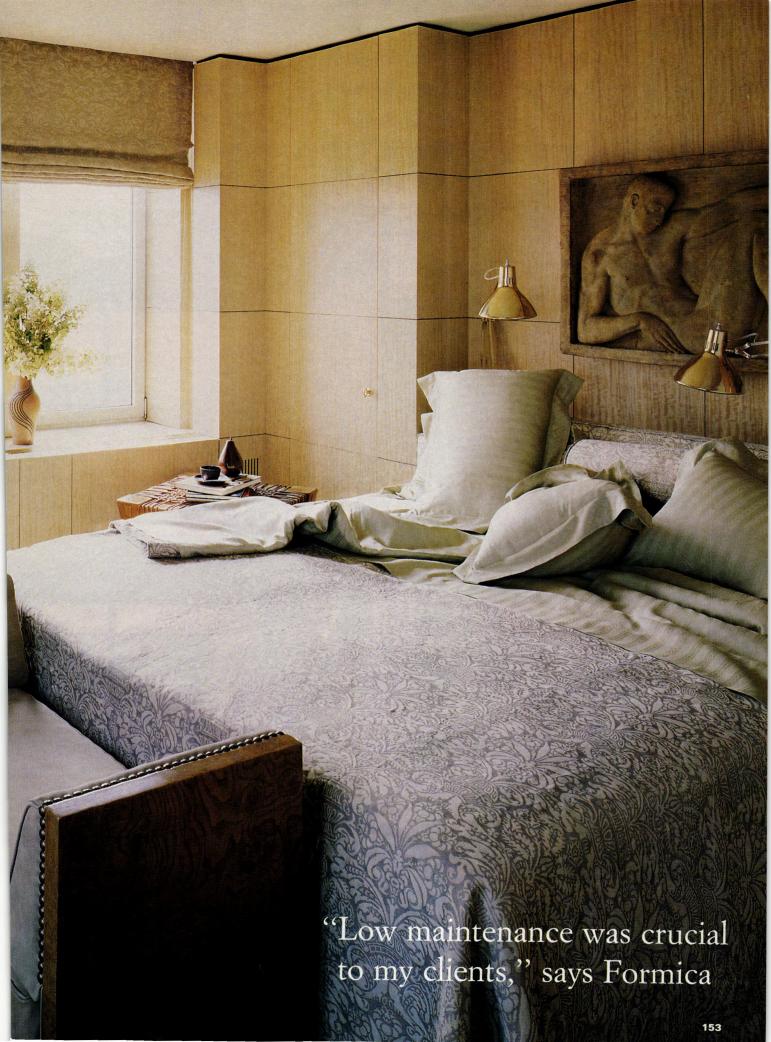
"If you like something, stick with it," says Formica. In the bedroom, "I used the same carpet, the same Fortuny on the Roman shades that disappear into the ceiling, and the same limba wood paneled walls as I did in the living room." Even the built-in table in the dressing room, left, is veneered in limba-in this case, employed in smaller squares and daintily shifted on point. Other materials, such as the suede on the bench and the spread of Fortuny cotton, opposite, offer the slightest variations on the established palette. Uniformity induces peacefulness. So does a lack of distractions: everything from clothes to books to TV and VCR equipment is concealed behind paneled doors. "My clients say they're happiest when they're here," reports Formica. "This apartment is their haven, their port in a storm."

New Impressions

Edelman on bench.

suede from







For his own artist's retreat, architect and painter Steve Mensch fit an ode to modernism inside an eccentric Manhattan building. By Pilar Viladas

Photographs by Michael Mundy



N A QUIET STREET IN ONE OF Manhattan's more picturesque neighborhoods—one that hasn't yet been invaded by skyscrapers or branches of national store chains—stands a rather mysterious building. On the ground floor it looks normal enough, although a significant portion of its nineteenth-century Romanesque brick façade has been "restored" with bricks of a different size and color than the originals. This deliberate play

has been "restored" with bricks of a different size and color than the originals. This deliberate play on history makes the blank window openings on the building's two upper floors even more intriguing. Behind them appears to be nothing more than a blank brick wall. Does some kind of postmodern fantasy await inside?

Not on your life. What awaits the visitor at the end of a long flight of stairs is an ode to modern-



When Mensch says, "I like to keep things as minimal as possible," you believe him

The artist's cross section of his house, above, shows the double-height studio on the street side of the building, with the living room and bedroom across the courtyard.

ism—international style. Steel, brick, and glass are orchestrated with elegant proportions and zero-tolerance details into an airy serene pavilion that seems miles away from the hurly-burly of the big city. It is a perfect spot for quiet contemplation—just what its owner, architect and painter Steve Mensch, designed it to be. "My chief motive in designing this building was serenity," he explains. Mensch, who commutes to New York each week from the Bucks County, Pennsylvania, farm he shares with his wife and children, turned this former warehouse and scenery-painting school into an artist's retreat with an austere aes-

thetic. When Mensch says, "I like to keep things as minimal as possible," you believe him.

Indeed, this place feels like a rather grand one-room house, since the sliding glass walls of the living room, bedroom, and studio all open onto a two-story courtyard some forty feet long and twenty feet wide. A pool with a glass block bottom—the glass block acts as a skylight for the ground-floor tenant's space—is fed by water-spouting bronze frogs cast from an eighteenth-century French mold. Ivy covers the courtyard walls, and zelkova trees, planted on the upper level, will one day form a leafy canopy overhead.

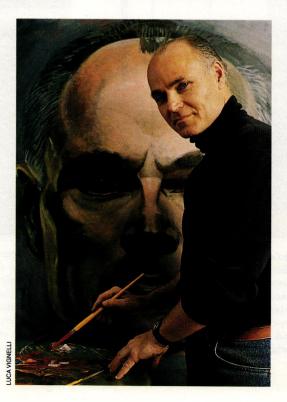
Throughout the house, furnishings are minimal—and minimalist—while materials and finishes are subtle and rich. The floors, inside and out, are of Appalachian black granite with a flamed finish, and the countertops are of a polished black absolute granite. Air conditioning vents are concealed in a grid of nearly invisible channels in the ceiling. (Mensch managed to make the heating system disappear entirely by installing radiant heating in the floors.) Even the window shutters, which are motorized, disappear on tracks into the balcony walls outside the living room and bedroom. Says Mensch with a smile, "As you can see, I'm a geometry freak, and the purer the geometry, the more I like it."

All this perfection, however, did not come easily. As Mensch recalls, "We had to fit this very precise building into a very old and irregular shell. There wasn't a right angle in the original building." Mensch acted as his own contractor-he served on the design faculty at Cornell University for more than a decade and ran a design and construction business—with the help of the "absolutely terrific" Mike Craig, a contractor who functioned as job foreman, and a team of topnotch carpenters. "The building required an enormous number of drawings, and construction took a year and a half," notes Mensch. "When we were building it, people would come in and say how simple it looked, and the carpenters would just smile. It took a lot of planning to achieve this simplicity."

Mensch's latter-day modernist outlook owes a great debt to the work of Mies van der Rohe—like Le Corbusier and Frank Lloyd Wright, an object of Mensch's admiration since his student days at Cornell where he earned degrees in both fine arts and architecture. But if Mensch's design philosophy tends toward the minimalist, his paintings do not. His larger-than-life athletes, all gleaming flesh and muscle, leap out at the viewer from their pared-down backdrop. Although he had always painted sports figures, the earlier works, inspired by photographs, featured ath-

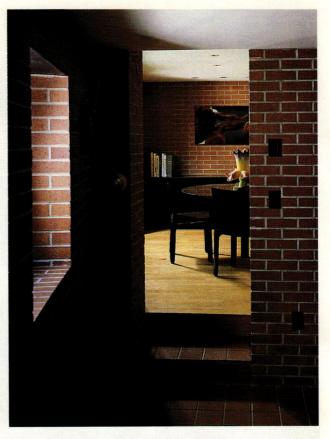


An architect and former contractor, Mensch, right, now spends much of his time painting. Above: His canvas of a sumo wrestler dominates one wall of the living room, over a chaise from B & B Italia in Clarence House cotton. An arts and crafts ceramic vase sits on the dining table, and a model of the building is on one corner of the desk. Far right: On the exterior of the house the original 19th-century façade was "restored" with modern bricks, while the blank window openings on the upper floors screen the windowless wall of the studio.

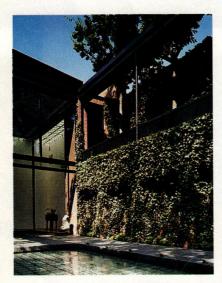


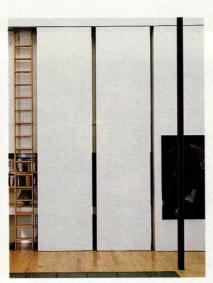






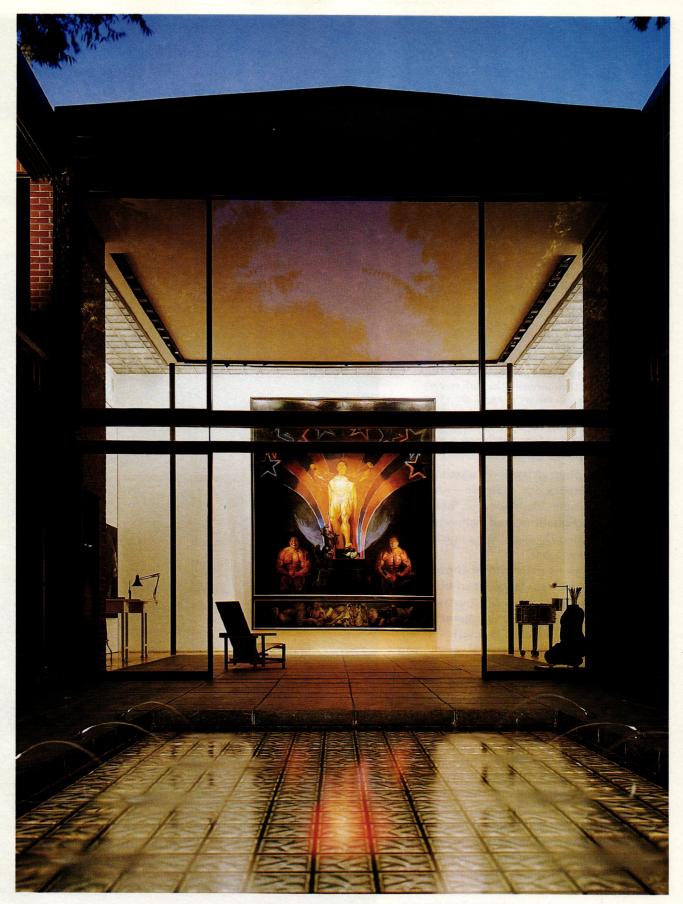
"As you can see, I'm a geometry freak,"
Mensch says with a smile. "And the purer
the geometry, the more I like it"



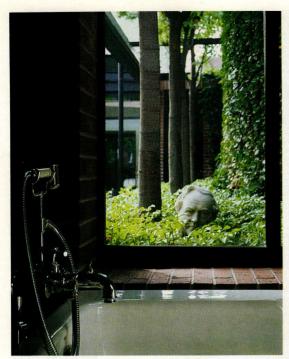




In the studio, top left, an old dentist's tool cart now contains art supplies, while an 11th-century Burmese sandstone sculpture of a kneeling Vishnu stands guard at the entrance to the room. Oversize canvases can be brought into or out of the room through a slot in the floor at the base of the wall. Top right: The dining area is seen from a passage that is tucked into the north wall of the courtyard. Mario Bellini chairs from Atelier International. Above left: On sunny days the courtyard is completely open; in inclement weather a motorized roof and sliding windows above the ivy-covered walls protect it from the elements. Above center: Movable panels in the studio conceal an office and storage area. Above right: A long stair leads from the ground-floor entrance to the living and working areas above. The windows at right open onto the courtyard.



At night a sophisticated lighting system, designed by the New York firm of Johnson Schwinghammer, illuminates the pool. The studio is brightened both by natural light, through the glass block skylight around the perimeter, and by electrical fixtures in the ceiling channels, since Mensch often paints in the evening. Placed within viewing range of Mensch's painting *Bodybuilders* is an early 20th century chair by the Dutch architect Gerrit Thomas Rietveld.

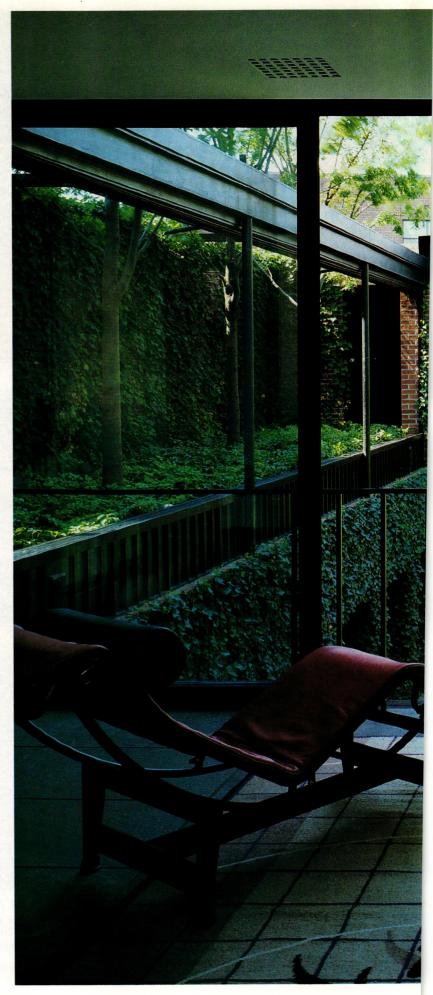


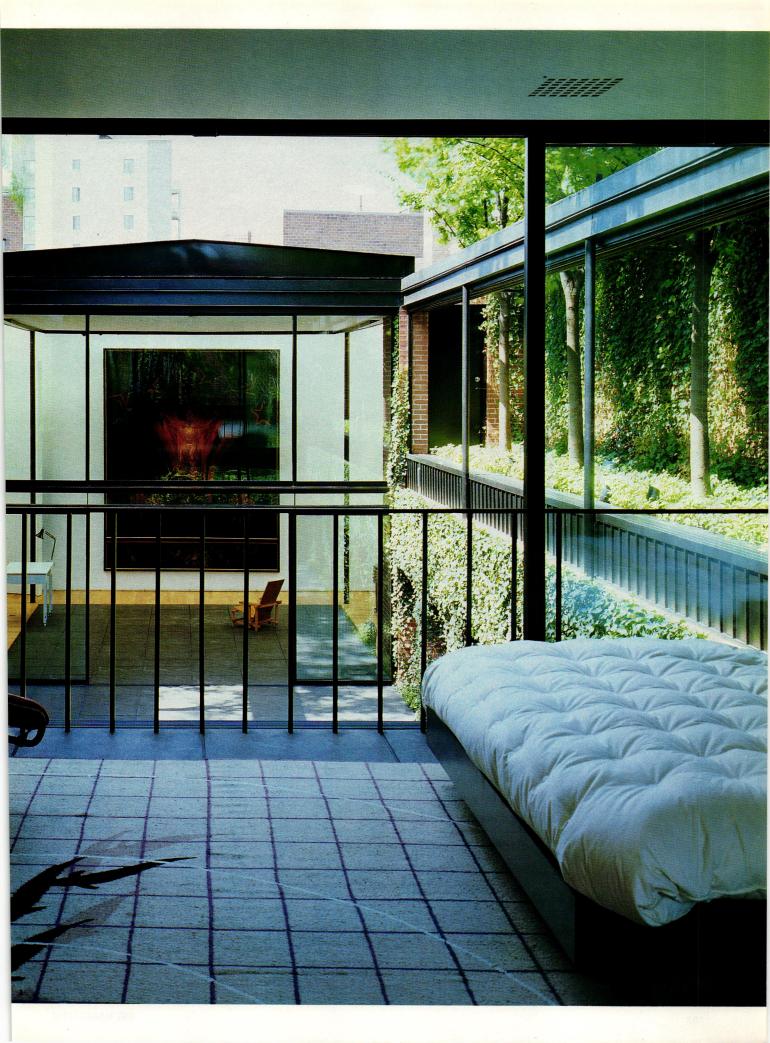
The bathroom, above, looks onto trees planted on the upper level of the courtyard; the 19th-century marble head nestled in the ivy is a junk shop find. Right: In the bedroom a Le Corbusier chaise sits on a rug designed by Mensch and woven in Mexico by a woman who worked from a sketch on a napkin.

letes who were often airborne—basketball players or high jumpers, for example—while his recent work has come "down to earth," as he says, in the form of weight lifters and sumo wrestlers. Of the latter, Mensch asks, "How much more earthbound can you get?"

But even as he is earthbound these days, Mensch can still look out from any of his rooms and see the sun shining into his courtyard. Although a motorized roof and windows at the second-story level can be closed in severe weather, he prefers to keep the courtyard open, even when the sun doesn't shine. "It was meant to be rained on," he asserts, "and when you have a real rainstorm, it's beautiful. I've even let it snow in here a few times." Moreover, the courtyard acts as a giant passive solar heater on cold days.

Mensch realizes that having himself for a client puts him among a fortunate few: "For an architect to do a building only for himself, to suit every idiosyncrasy, is great." And while he seldom ventures out during his weeks in town, when he does he finds that his project has acquired a certain celebrity status. "I've come home twice to find fashion shoots going on in front of the building," he says. "And one day I found fifteen architecture students outside sketching. I invited them in, gave them a tour, and showed them how the roof over the courtyard operates. They oohed and aahed, and then one student asked, 'Where do you keep the Batmobile?'"





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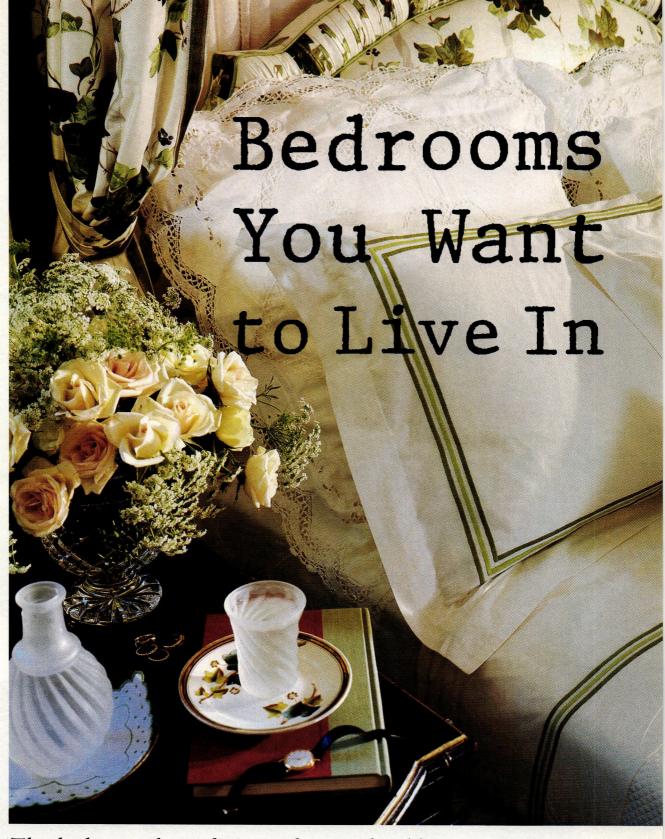
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The bedroom door closes and your shoulders instinctively relax. Bedrooms are built on comfort; through design, they restore you. On these pages HG presents eleven glorious bedrooms, romantic rooms in every sense of the word, all meant to renew the soul. By Terry Trucco



Decorator David Kleinberg of Parish-Hadley built a bed/sitting room around English Ivy chintz from Rose Cumming—"timeless and pretty," he says—for a new house in Tampa. As a wallcovering, it makes the 18-foot-square room "look complete" since there are not yet many paintings; apple-green curtains and oatmeal tweed carpeting keep the print from overpowering the room. The 12-foot ceiling inspired Kleinberg to design the deep window valance and the 9½-foot-high queen-size bed with gold ivy hand-painted on the posts. *Preceding page:* Antique pillow shams add a touch of romance to bed linens from Schweitzer Linens, NYC. "My hope," says Kleinberg, "is that this room is going to be just as appealing in twenty years." Details see Resources.



THE GOAL A cocoon for the nineties that Elsie de Wolfe would have loved

THE GIVENS "A big blank box," a wall with three windows

"The nineties bedroom is a reaction to the eighties bedroom," says Randy Ridless, vice president of corporate store design for R. H. Macy Co. "It's cleaner and subtler without sacrificing comfort." To create an airy updated "Elsie de Wolfe mood" for his 20-foot-square studio apartment in Manhattan, Ridless paired sisal carpeting from Stark and painted yellow walls with the "traditional elements," including a queen-size bed, above, upholstered in striped cotton from Clarence House. The English Regency glass screen, which hides a closet, strikes a strong architectural note in this pastel atmosphere. Ridless added a plaster ceiling rondel to set off the beaded hanging fixture, right, found at a flea market and illuminated with a candle. "I don't like electric overhead lighting in a bedroom," Ridless says.

There's pattern on everything, but it's clean and subtle. -RANDY RIDLESS





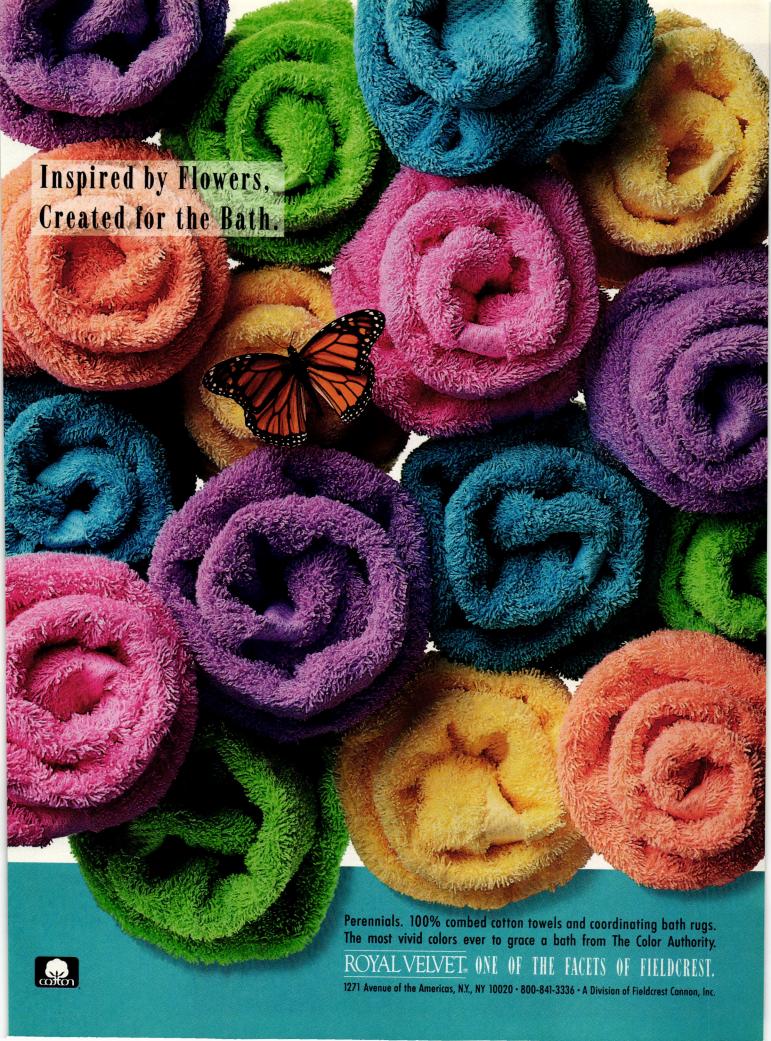


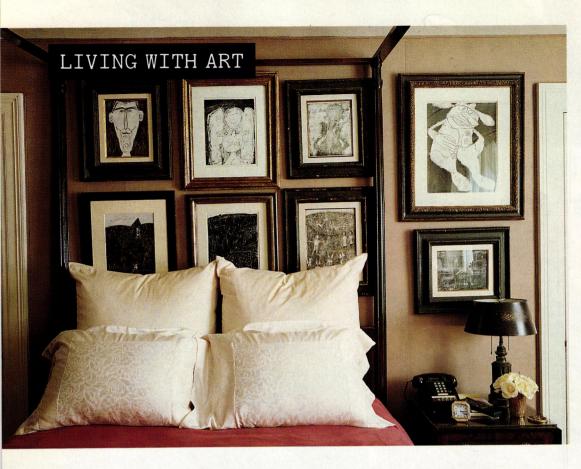
The thread is whiteness; it holds everything together.

-VICENTE WOLF

THE GOAL A warm personal hideaway in a cool industrial building THE GIVENS Quirky furnishings and a concrete floor

Designer Vicente Wolf used his signature white-on-white color scheme to pull together a disparate collection of "favorite things" in his 18-by-23-foot loft bedroom in Manhattan. "Very yin-yang" is how he describes the contrast between the purity of white and the loft's industrial bones. The queen-size bed, above, stands on a diagonal, away from the walls. "I wanted the sense that everything is surrounded by air," says Wolf, who constantly rearranges his objects, among them a humble French dining table and an elegant Jean-Michel Frank table by the bed, all selected to "mix well with white." Because Wolf "hates antiques restored to look brandnew," he left fraying Fortuny fabric on an 18th-century French armchair purchased at Sotheby's. Bed linens from Pratesi, left, add a luxurious note. "This room," says Wolf, "is all about comfort."





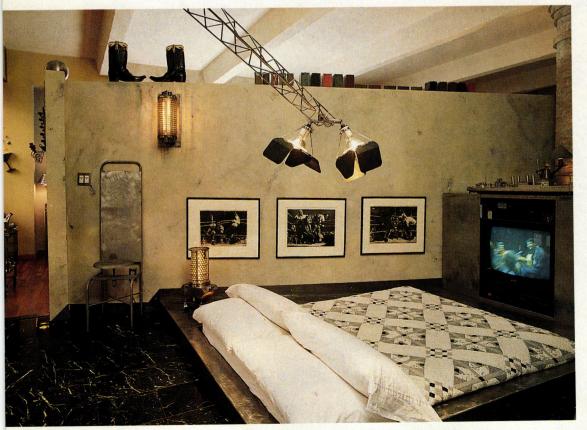
THE GOAL To wake up surrounded by art

THE GIVENS A collection thirty-five years in the making

A carved rosewood campaign bed, which George Washington is said to have owned, neatly frames a suite of gouaches by Jean Dubuffet in art dealer Richard Feigen's 17by-18-foot Manhattan bedroom. Dove-gray fabric, dyed in France, provides a neutral backdrop for his collection, which also includes old-master paintings hanging opposite the bed. "This is art I like to look at," says Feigen. "I spend a lot of time in here."

I kept the prints low, at eye level with the bed.

-CORY MARGOLIS



THE GOAL High-tech minimalism

THE GIVENS An awkwardly shaped room in a loft

"I wanted it simple, masculine, and utilitarian," says decorative arts dealer Cory Margolis of his steel, marble, and faux stone loft bedroom in Manhattan. The television, framed in a steel cabinet, and boxing lithographs by Robert Riggs hang at eye level with the sunken queen-size bed. A patchwork quilt brightens the Italian marble floor-"and softens the room," says Margolis.



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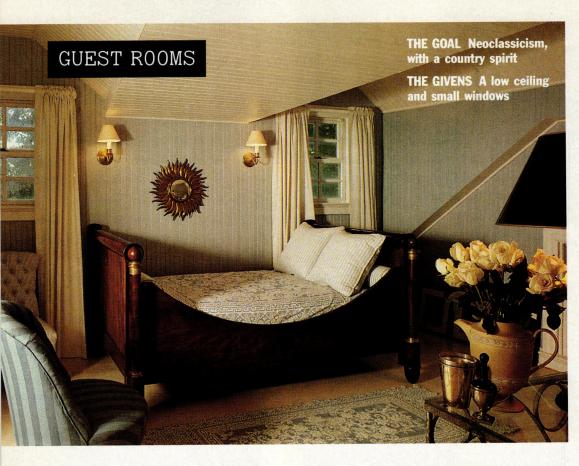
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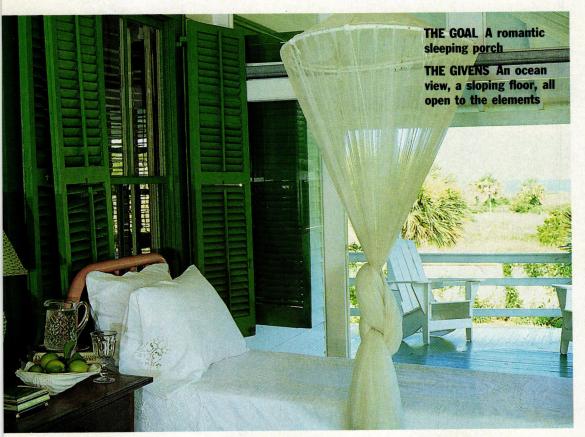
THROUGH INTERIOR DESIGNERS AND ARCHITECTS

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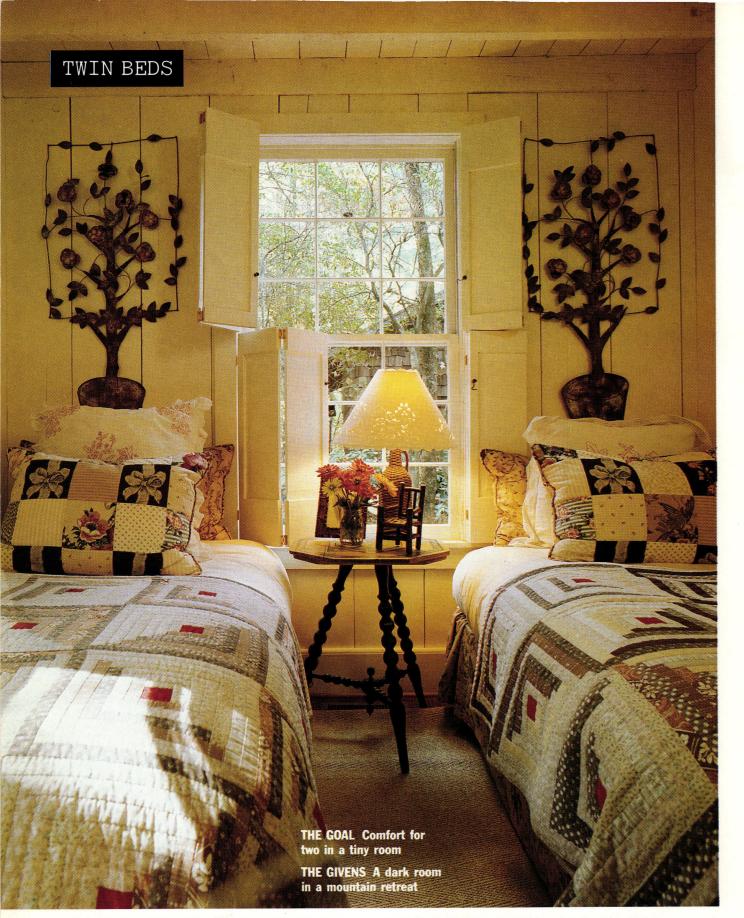
A dramatic gabled roof gives shape and character to a new 12-by-14-foot top-floor bedroom in a 1920s cottage in Southampton, New York, designed for architect Lee Mindel by his firm Shelton, Mindel & Associates. "You can hear the rain as it comes down the gables," Mindel says. "It's like being in a tree house." Painting the beaded oak walls and ceiling to evoke sky and clouds made the room seem taller. If you let your imagination roam, the slanted ceiling also acts as a canopy for the French Empire alcove bed, which "historically had a large canopy to keep heat in,' Mindel says. As for the small windows, he boldly dropped the curtains to the floor.

Good design evolves from solving the architectural problem. —LEE MINDEL



"I wanted guests to hear the sea," says Bettine Reisky de Dubnic, who restored an upstairs porch into an open-air bedroom for her century-old beach house on Tybee Island, Georgia. Birds and bugs can fly in, although they are not a problem: mosquito netting is suspended over twin hospital beds, purchased from the Salvation Army and painted bright coral, "just because it's pretty." They are dressed with bedspreads made from old tablecloths. When it rains, glass doors slide shut; for privacy, white painter's drop cloths flop down from the ceiling. And that slanted floor is washed with a hose-"very easy, very nineties," says Reisky de Dubnic.

To evoke summer all year round, decorator Michael Stanley outfitted his guest cottage bedroom in rural Connecticut with large-scale mismatched furniture painted a unifying white. "I had a picture in my mind of the country cottages I saw as a little kid," he says. The 1880s bed almost reaches the ceiling and nearly fills the room. "It had an awful Tyrolean scene painted on it but good cutouts," he recalls; a friend lent the 19th-century painting that hangs on it. For bedcovers there are Portuguese cotton matelassé pillow shams and a spread, both from the Lands' End Coming Home catalogue. Although the room looks vibrant, the only real jolt of color is on the walls, covered with Lattice Rose wallpaper from Rose Cumming. A hooked rug, c. 1880, brightens the sisal carpeting. "I was interested in comfort and simplicity," Stanley says. And he has it.



Tom Hayes and Toby West, Atlanta antiques dealers, wanted privacy and charm on a budget for the 9-by-12-foot guest room of their 1932 shingled cabin in Highlands, North Carolina. The room took shape after Hayes and West hung a pair of 3½-foot tole signs for a florist over the twin beds. "We left them in their distressed state," West says. Patchwork pillow shams, which rest on antique Log Cabin quilts, were dyed in tea to appear old. To add light and dimension, the windows were enlarged, but handmade shutters block morning sun. Sisal carpeting covers the floor—"inexpensive and neutral," says Hayes—and a folk art table with flowers painted on top separates the beds. Guests gaze up at a crude yet romantic beamed ceiling. "This room's an escape to a simpler time," says West.

Inspired by Russia's romantic dachas, decorator Mica Ertegün of MAC II created a sybaritic guest suite for her own new dacha in Southampton, New York, and stocked it with some of her sensuous treasures. Regency mirrors from London hang over the beds; white bedcovers, purchased in Brazil, and massed floral prints by Robert Thornton give the striped wallpaper from Clarence House a summery feeling. Fringed pelmets top simple Italian linen curtains by Louis Perez, which extend from ceiling to floor and emphasize the room's height. "I hate fussy things," says Ertegün.



For the nineties, something a bit purer, with less clutter.—STEPHEN SILLS

"All rooms should be restful, especially the bedroom," says decorator Stephen Sills. In the room he created for a house in Southampton, New York, twin iron beds stand a foot away from the wall so guests can open the closets. Curtains of a Scalamandré sheerwool challis—"Cotton would be like paper," Sills says—float over the window next to a Stickley curio cabinet. Bedroom color is a make-orbreak decision, Sills believes. To "lull you to sleep," he recommends blues, greens, whites, or the pale mauve gray paint used here. But not yellow, at least not for him. "It's the color of the sun," he explains. "Too energizing."







LBL. 16. Bronze faceted lamp with 23-kt gilding from Mrs. MacDougall. 17. Hanging Man by Jerry Van Deelen for Jerrystyle. 18. Brioche by Brent Markee for Resolute. 19. Tex from Lights Up.

HEADBOARDS

20. Pine, bird's-eye maple, and bamboo headboard from Baker Furniture; Regiment Piqué linens from Ralph Lauren Home Collection. 21. Painted poplar picket headboard by Charles Gandy for Garden Source; Palace linens from Palais Royal. 22. Rattan headboard by Cynthia Gibson for Whitecraft: Sienne linens from Palais Royal. 23. Salvador D. headboard by Monique and Sergio Savarese for Dialogica; Organdie linens from Palais Royal. 24. Chambourg tole headboard from Niermann Weeks; Leonardo shams from Frette: boudoir sham from Anichini.

Details see Resources.



BEDSIDE TABLES

1. Tudor by Brunati and Carollo at Palazzetti. 2. Halcyon by Richard Lavenstein for Dennis Miller Associates. 3. Scatter from Drexel Heritage. 4. Biedermeier from Van Der Pool & McCoy. 5. Hatbox by Susan Frank and David Frisch for Palazzetti. 6. Island bedside cabinet from Maine Cottage Furniture. 7. Iena by Matthew Smyth for Ventry at John Boone, NYC. 8. Elgin from Brunschwig & Fils. 9. Paris from Donghia. 10. Pennsylvania washstand from Thomasville.

TABLE LAMPS

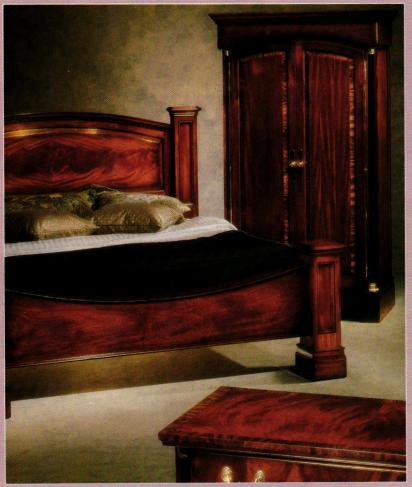
11. Casbah at Light/Inc., NYC. 12. Melbourne by Mario Buatta for Frederick Cooper. 13. Fire & Water Calla Lily by David Bergman. 14. Wave from Nick Berman/Gennaro Rosetti Furniture. 15. Cirrus from





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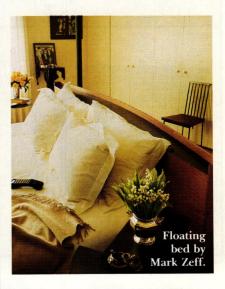
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Your questions

about decorating your

bedroom answered



Is there a right or wrong place for a bed in a room?

Los Angeles decorator **Jarrett Hedborg:** It's good to have a nice view of the bed, from the foot to the head, as you enter the room. Otherwise, it's a bit disorienting.

Atlanta decorator Nancy
Braithwaite: I like to consider the architectural assets and deficits of a room when I place a bed. If a room lacks architectural interest, the bed is important; it can be a sleigh bed or a four-poster or be draped creatively for height. If the architecture is strong, the bed needn't be imposing.

When is it wise to "float" a bed in the middle of a room?

New York designer **Mark Zeff:** I don't like putting a bed against a wall; it makes a room very formal. If you have a large room and if the style of your bed allows, floating a bed is the thing to do. Or if you have lots of closets—the closets can be behind you. Wires and televisions can sometimes be a

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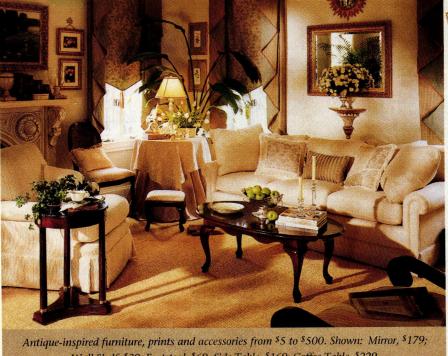
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HG SURVEY

problem. But it all has to do with style-style gives us excuses to do things like this.

Which colors work best in a bedroom? Are some colors better suited to women than to men? New York designer Glenn Gissler: For couples the bedroom is one room that can be more feminine than the rest of the house. I often use golden-hued ivory for my clients. But my own bedroom is dark olive, which provides a dramatic backdrop for artwork.

Jarrett Hedborg: Bedrooms should look like something out of a Bertolucci or Visconti film-lots of light and French doors. I like colors that are flattering to the skin: ivories, corals, pinks. I stay away from ice blue in bedrooms. The exception is a room that gets a lot of natural light. Then you can get away with anything-pale yellow, pale celadon, pale blue. The fascinating thing I've found with couples is that men love feminine colors in a bedroom; they find them romantic.

Nancy Braithwaite: My favorite palettes are neutral. But color in a bedroom depends on exposure since you're there in the morning. A room with eastern exposure that gets lots of light can take heavier colors. With northern exposure and minimal light, you need colors that warm things up a bit.

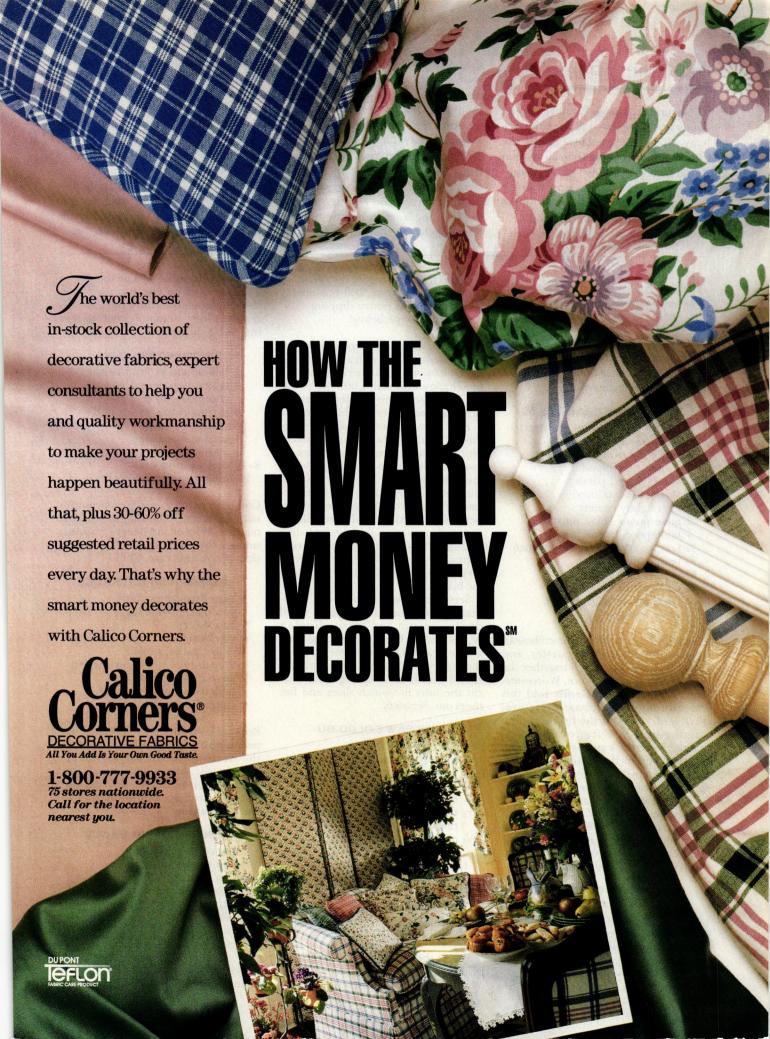
What are the latest options for bedroom floors, particularly wall-to-wall carpeting? Boston decorator William

Hodgins: In cold climates it's nice to use wall-to-wall carpeting in the bedroom—psychologically as well as to run your toes through. It also helps pull (Continued on page 181)

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Dateline: Miami

(Continued from page 129) beautifully landscaped houses—where parking is easy. One of them is Lily Zanardi, the owner of the furniture shop Stilnovo in Coral Gables, who lives in a Spanish-Mediterranean house on Pinetree Drive, a neighborhood settled by the first generation of Miami Beach elite.

"It is so much about façade here,"

she says. "The challenge is to surround yourself with real people and communicate. We're not as demanding as we should be. There are a lot of hidden treasures behind the hedges."

Ignacio Zavalia left New York in 1979 and found refuge in Miami Beach, where he opened Objects of Desire, a home furnishings shop on Washington Avenue. He was considering heading north when he noticed New York was heading in his direction.

A pass through his shop full of weldediron concoctions is a reminder of the area's profound Spanish-Mediterranean influence. "There are an amazing number of fantasy interiors here, but most speak their own language," says Zavalia. "In some ways Miami is free of styles because there are so many."

"People come here to be uplifted, to recover," he adds. "Anything that gets in the way of that is considered an obstacle not worth bothering with."

Tastes of Miami

(Continued from page 131) tuna with peanut and ponzu dipping sauces, for example, whose components are not difficult to make at home and can, of course, be served separately.

JOE'S STONE CRAB CAKES

- 1 pound jumbo lump crabmeat
- 1/2 red pepper, chopped
- 1/4 cup chopped onion
- 4 scallions, chopped
- 1/4 cup chopped parsley
- 1 clove garlic, minced
- 1 egg, lightly beaten
- 2 tablespoons Dijon mustard
- 1 tablespoon lemon juice
- ½ teaspoon Worcestershire sauce
- 1/4 teaspoon Tabasco
- 3/4 cup breadcrumbs
- 2 tablespoons butter
- 2 tablespoons vegetable oil Lime wedges

In a large bowl, combine the crabmeat, pepper, onion, scallion, parsley, and garlic. In a small bowl, stir together the egg, mustard, lemon juice, Worcestershire, and Tabasco. Gently fold this mixture into the crabmeat mixture, then add ¼ cup of the breadcrumbs, mixing lightly. Form oval patties, about ½ inch thick and 3½ inches long, using ½ cup of the mixture for each. Coat with remaining breadcrumbs and put on a wax paper—lined baking sheet in refrigerator till set, at least 1 hour.

Heat butter and oil in a large nonstick skillet over medium flame. Add crab cakes and cook until golden, about 5 minutes on each side. Serve hot, garnished with lime wedges. Serves 3.

VIETNAMESE SOFT SPRING ROLLS A MANO

- 1 cup cooked somen noodles
- 1 tablespoon sesame oil
- 6 8½-inch banh trang (round rice wrappers)
- 2 tablespoons peanut oil
- 1 cup mixed shredded vegetables

(such as asparagus, carrots, daikon, cabbage, bell peppers) 2–3 tablespoons ponzu dipping sauce (recipe below)

As soon as noodles are cooked, cool in cold water and toss with a little sesame oil. One by one, soak the rice wrappers in a shallow dish with a little warm water. Turn each one over a few times until pliant; keep moist in a damp towel.

Heat peanut oil and stir-fry the vegetables. Add 2–3 tablespoons ponzu dipping sauce when vegetables are almost cooked. Drain them slightly and mix with noodles. Fill each wrapper with noodle-vegetable mixture: arrange filling across the middle of wrapper, fold one edge firmly over filling, then roll to make a tight cylinder (while rolling, gently fold in sides to prevent filling from squeezing out). Before serving, cut each roll into 4 pieces, on the bias.

Serve with paw paw goi du-du, spiceseared tuna, and, in separate small dishes, peanut and ponzu dipping sauces (recipes below). To arrange, put a little drained paw paw goi du-du in the center of a chilled plate and surround with bias-cut spring rolls, then cut the tuna in ½-inch slices and fan them out. Serves 6.

PAW PAW GOI DU-DU

Papaya Slaw

- 2 tablespoons sugar Juice of 1 lime
- 2 cloves garlic, minced
- 1/4 bunch cilantro, minced
- 1/3 tablespoon salsa sriracha (an Asian chili sauce)
- 1/4 cup nam pla (an Asian fish sauce)
- 1 large carrot, julienned
- 1/4 jicama, peeled and julienned
- 1 green papaya, peeled, seeded, and julienned
- 1 green apple, peeled, cored, and julienned

To make the dressing, dissolve the sugar by mixing it with the lime juice and ½ cup water. Mix in the remaining in-

gredients. Set aside. Mix all the slaw ingredients, then combine with the dressing in a bowl. Allow the flavors to marry at least 20 minutes before serving. Serve chilled.

SPICE-SEARED TUNA

- 1 tablespoon ground pepper
- 1 tablespoon peeled and chopped ginger
- 1 teaspoon freshly ground coriander seeds
- 1 teaspoon sea salt
- 1 teaspoon sugar
- 8-10 ounces tuna steak
- 1½ tablespoons peanut oil

Combine pepper, ginger, coriander, salt, and sugar. Coat the fish with the mixture. Heat oil in a heavy pan until it smokes, then add fish and char on both sides. Cook until rare. Chill.

PEANUT DIPPING SAUCE

- 3 cups Spanish peanuts
- 1 cup dark brown sugar
- 3/4 cup sherry
- 1/4 cup mirin
- 4 cloves garlic, peeled
- 1 2-inch piece of ginger, peeled
- 2 jalapeños, seeded
- 1 tablespoon salsa sriracha
- 1 cup light soy sauce

Preheat oven to 350 degrees. Toast peanuts 10 minutes in a dry skillet in the oven. Combine sugar, sherry, mirin, garlic, ginger, and jalapeños in a food processor. Pulse. Add peanuts and salsa sriracha and pulse. Add soy and pulse again.

PONZU DIPPING SAUCE

- 2 bunches scallions
- ½ cup ponzu sauce
- ½ cup light soy sauce
- ½ cup lemon juice
- 11/2 cups orange juice
- 4 tablespoons minced ginger
- 1/4 cup toasted sesame oil
- 1/4 cup mirin

Mince scallions. Combine with the remaining ingredients. ▲

HG SURVEY

(Continued from page 178) together irregularly shaped rooms. I like thin flat carpets, sometimes with a small pattern—I just don't believe that the carpeting should take over the room.

Glenn Gissler: I like wall-to-wall carpeting in a bedroom. It feels good on bare feet. Real sisal looks great, but it's scratchy. It doesn't seam well like broadloom, and it's hard to clean stains. What's great are wool sisals, like Karastan's, and even nylon sisals. With wool you get practicality, and it feels great.

New York decorator Kitty Hawks: If I can't have wall-to-wall in a bedroom, I'm most comfortable with an area rug that almost fills the room.

New York decorator Greg Jordan: Even in the country we're using tartan wall-to-wall in a boy's room. It's childproof. I go for cut-pile wool; you can always put small rugs on top of it.

What's new in sheet patterns and colors this season?

Think Matisse. Brightly colored

hand-painted prints—huge abstracts, bold geometrics, and lush florals-will be new in stores this spring. The latest colors hail from the Caribbean, according to Dana Tucker, who tracks bed linen fashions for Cotton Incorporated. But also look for earth tones and environmentally correct unbleached cotton sheets, easily wrinkled but extremely soft. Some of the prettiest new bed linens have satin or lace borders and cording in contrasting colors.

What do thread counts mean—can you really tell the difference?

Good-quality sheets start with a count of 200 threads an inch, says Dana Tucker. Sheets in the 300 range, like Fieldcrest's Charisma and Crown Crafts' Royal Sateen, are noticeably silkier. But a thread count of 230 will not feel much different from a count of 200.

How do you select a mattress? For proper body support the mattress must be firm and soft-a

heavy-gauge steel coil covered by padding, according to Barry Panson, a vice president of ABC Carpet & Home in New York City. Ideally your hips should sink when you lie on your side. Padding made of latex, a natural foam, is more absorbent and long-lasting than padding made of polyurethane foam, a synthetic. Best of all is natural fiber padding like cotton, wool, and the classic horsehair, noted for comfort, springiness, and absorbency. Cotton and rayon blends, known for durability, are typically used for ticking. Flip a mattress once a month to prolong its life.

What advantages do custom mattresses offer and at what price?

Custom mattresses, necessary if your bed is an unusual size, generally offer natural padding and ticking and details like handsewn edges, says Barry Panson. They cost twenty-five to thirty percent more than top-quality **Terry Trucco** mattresses.

We want to hear from you SURVEY On Outdoor Entertaining We are planning a special section on outdoor entertaining. To help us answer your questions, won't you please answer ours? What qualities do you look for in outdoor furniture? ☐ Comfort ☐ Durability ☐ Style ■ Mobility Other _____ What kind of furniture and accessories would you like to know more about? ☐ Tables ☐ Tableware and linens ☐ Cooking equipment ☐ Seating Other _____ What aspects of outdoor design pose the biggest problems? ☐ Lighting ☐ Fabric and finishes ☐ Plantings ☐ Weather protection Other ____ Tell us more about yourself Name . Telephone (daytime) _ _ Zip _ How long have you been reading HG? Please send responses to Carolyn Sollis, HG, 350 Madison Avenue, New York, NY 10017, or fax them, anytime, to (212) 880-6905

Where to find it

Decoration, lamp, by Grant Larkin, West Stockbridge (413) 232-7077. Grape Trapunto quilt, by Judi Boisson American Country, embroidered shams, at Mary Stuart, Lenox (413) 637-0340; for other Judi Boisson stores (516) 283-5466. Diamond matelassé square sham, from Anichini, for stores (800) 553-5309.

PEOPLE

Pages 42, 44 Alphabet pillows, at Barneys New York, NYC, Chicago; Street Smart, Nashville; Toadflax, Pittsburgh; Sue Fisher King, San Francisco; Room with a View, Santa Monica; Dolly Kay, Washington, D.C. Whip Stitch and Grapes napkins, at Gumps, San Francisco. Running Stitch and Whip Stitch pillows and napkins, at Ad Hoc, NYC; to special order at Barneys New York, NYC, Chicago. Running Stitch pillows, at Zona, Aspen.

Page 60 Cocktail shaker, \$280, from Christofle. for stores (800) 677-7458. Martini glass, \$80, Triade highball glass, \$72, Dom Perignon flute, \$71, from Baccarat, for stores (800) 777-0100. 62

Filigraani platter, \$175, from littala Crystal, for stores (800) 448-8252; in NY (914) 628-1616.

DESIGN

FOOD

Pages 80, 82 Furniture shown, Fr5,000-Fr15,000, at Cour Intérieur, Paris (1) 42-77-33-10; for further information (1) 42-60-46-67.

Page 88 Le Teint Ricci, at selected dept. stores Mar. 1; for further information (800) 525-6462.

A REFUGE IN THE ROCKIES

Pages 92-99 Architecture, by Umemoto Assocs., Los Angeles (213) 852-1624. Decoration, by Grayson Interiors, Venice (310) 450-4977. Painting, by Aspen Painting, Aspen (303) 925-2248. 92 Bench, similar at Richard Gould, Los Angeles (310) 395-0724. 94 Damask Caserta fabric for curtains, to the trade at Clarence House, for showrooms (212) 752-2890. Malibran stripe on window seat and chair, to the trade at Manuel Canovas, for showrooms (212) 752-9588. Akebia paisley on sofa, to the trade at Fonthill, for showrooms (212) 755-6700. Lennox sofa, to the trade at Rose Tarlow-Melrose House, for showrooms (213) 653-2122. Custom table, from John Hall Designs, Santa Monica (310) 396-0179. Fabric on sofa pillows, similar at Antiques by Claude Hubert, Santa Monica (310) 395-5607. Pillows on floor, similar to the trade at Minton-Spidell, Los Angeles (310) 657-0160. Carpet, similar at Aga John Oriental Rugs, Los Angeles (310) 659-4444. 95 Long canoe, similar at Nonesuch Gallery, Santa Monica (310) 458-3773. Bookcase, similar at Indigo Seas, Los Angeles (310) 550-8758. 96 Custom table, from John Hall (see above). Rigata Veronese fabric for curtains, to the trade at Clarence House (see above). 97 Chairs, similar to the trade at Rose Tarlow (see above). 99 Piqué fabric on armchair, to the trade at Old World Weavers, for showrooms (212) 355-7186.

Pages 100-07 Design, by Aero Studios Limited, NYC (212) 966-4700. 101 Raffia on door, to the trade at Donghia, for showrooms (800) 366-4442. 102 Tusk tables, \$9,600 lg, \$1,650 ea sm, Verge chair in foreground, \$5,950 COM, Camel hair club chair, \$6,200 COM, Brooke sofa in middle room, \$11,880 COM, custom carpets, \$24.50-\$45.50 sq ft, Japanese silk for curtains, \$55 yd, Cobalt lamp, \$1,495, at Aero, 132 Spring St., NYC (212) 966-1500. 103 Walker buffet, \$8,500, Perisphere lamps, Cooper club chair, \$9,200 COM, at Aero (see above). 104 Cashmere for curtains, \$350 vd. at Aero (see above). Barcelona table, by Mies van der Rohe, from KnollStudio, a division of the Knoll Group, for dealers (800) 445-5045. Chandeliers, similar at Richard Kazarian Antiques, Boston (617) 720-2758. 105 Chanel sofa, \$13,860 COM, Tuxedo desk chair, \$3,600, round table, Saddle club chair, \$5,700 COM, at Aero (see above). Leopard Velvet and Tiger Velvet prints on pillows, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Afrique ribbed velvet on chair, to the trade at Clarence House, for showrooms (212) 752-2890. Coffee linen on sofa, from the Ralph Lauren Home Collection, for stores (212) 642-8700. 106 Hanging lamp, similar at Price Glover, NYC (212) 772-1740. Sisal (#122-26A), to the trade at Patterson, Flynn & Martin, for showrooms (212) 688-7700. Mandarin wallpaper, to the trade at Sanderson, for showrooms (212) 319-7220. 107 Trunk, similar to the trade at Robert Altman, NYC (212) 832-3490. Treeflower Stripe fabric on trunk pillow, at Bennison, NYC (212) 941-1212. A FITTING RETREAT

Pages 108-15 Architecture, by David Preston Allard, Nashville (615) 322-2715. Decoration, by Stephen Mallory Assocs., NYC (212) 879-9500. Landscaping, by Zion & Breen Assocs., Imlaystown (609) 259-9555. Upholstery, to the trade at A. Schneller Sons, NYC (212) 695-9440. 110 Custom pillows, painted by Ann Harris, similar to order from Juan Pablo Molyneux, NYC (212) 628-0097. Custom Broccatello Gordigiana fabric on furniture, by Florence de Dampierre, NYC (212) 874-4619. 111 Console table, similar at Philippe Farley, NYC (212) 472-1622.

Chandelier, similar at A. Smith Antiques, NYC (212) 888-6337. Alezan horsehair on chairs, to the trade at Clarence House, for showrooms (212) 752-2890. 112-13 Louis XIII armchairs, similar at Metro Antiques, NYC (212) 678-3510. Vezelay Woven fabric on armchairs, to the trade at Hinson & Co., for showrooms (212) 475-4100. Table, similar at Pierre Deux Antiques, NYC (212) 243-7740. Chairs, similar to the trade at Ann Morris Antiques, NYC (212) 755-3308. Chandelier, similar to the trade at Marvin Alexander, NYC (212) 838-2320. 114-15 Carpet, similar to order from Sam Kasten, Stockbridge (413) 298-5502. Summerhouse Piqué cotton on furniture, Ophelia Sheer linen for canopy, Shelly linen for bedcover, to the trade at Nancy Koltes Assocs., for showrooms (212) 995-9050. Armchair, similar at Kentshire Galleries, NYC (212) 673-6644. Table, similar at Evergreen Antiques, NYC (212) 744-5664.

DATELINE: MIAMI

Page 125 McArthur furniture, similar from Stuart Parr, NYC (212) 431-0732 by appt. Roberto Juarez drawing and glass sphere on coffee table, similar at Robert Miller, NYC (212) 980-5454. 126 Vintage Wassily chairs, coffee table, similar at the Shape of Things to Come, Miami Beach (305) 534-1374. Table, by Juan Lezcano, Miami (305) 856-5239. 128 Newtone sofas, by losa-Ghini, tables, at Stilnovo, Coral Gables (305) 441-9007. Tile pool, by Byzantium Mosaic Workshop, Miami (305) 669-1670 by appt. 129 Tiger velvet on chaise, to the trade at Brunschwig, for showrooms (212) 838-7878.

THE SILVER STANDARD

Pages 132-37 Georg Jensen silver, at Royal Copenhagen/Georg Jensen, NYC (212) 759-6457; Georg Jensen, Chicago (312) 642-9160; Georg Jensen, Costa Mesa (714) 662-2644.

FRINGE BENEFITS

Page 138 1. Cotton/wood mold fringe (#ST1124-1), to the trade at Scalamandré, for showrooms (212) 980-3888. 2. Cotton fringe (#1016-1), to the trade at Passementerie, for showrooms (212) 355-7600. 3. Travata Large rayon/wool fringe noisette, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. 4. Edwardian Fan Top cotton/polyester fringe, to the trade at Clarence House, for showrooms (212) 752-2890. 5. Silk/crystal fringe (#4013C-1), to the trade at Passementerie (see above). 6. Katrina beaded silk/glass fringe, to the trade at Brunschwig (see above). 7. Renata Cotton Marabout fringe, to the trade at Brunschwig (see above). 8. Yardley



Linen Giselle fringe, to the trade at Brunschwig (see above). 9. Ainsoev Moss silk fringe, to the trade at Brunschwig (see above). 10. Constable Bullion cotton fringe, to the trade at Brunschwig (see above). 11. Les Sables jute fringe, to the trade at Houlès, for showrooms (212) 935-3900. 12. Yardley linen fringe, to the trade at Brunschwig (see above). 13. Frange Louis XIII cotton fringe (#184a), at Le Décor Français, NYC (212) 734-0032. 14. Ainsoey Moss silk fringe, to the trade at Brunschwig (see above). 15. Moss cotton/man-made fiber fringe doubler (#599), to the trade at J. Robert Scott Textiles, for showrooms (310) 659-4910. 16. Tourner wood mold fringe, to the trade at Brunschwig (see above). 17. Carn viscose fringe, to the trade at Clarence House (see above). 18. Constable Fan Edge cotton fringe, to the trade at Brunschwig (see above). Page 139 19. Silk fringe (#1008-5), to the trade at Passementerie (see above). 20. Frange Mèche Double cotton fringe (#23a), at Le Décor Français (see above). 21. Silk/wood fringe (#4014), to the trade at Passementerie (see above). 22. English embroidered cotton fringe, to the trade at Clarence House (see above). 23. Frange á Jasmins cotton/rayon fringe (#24a), at Le Décor Français (see above). 24. Silk fringe (#1002-6), to the trade at Passementerie (see above). 25. Cotton fringe (#2007-11), to the trade at Passementerie (see above). 26. Silk fringe (#2010-3), to the trade at Passementerie (see above). 27. Silk/wood fringe (#4004), to the trade at Passementerie (see above). 28. Custom silk handwrapped wood mold fringe (#FX4146), to the trade at Scalamandré (see above). 29. Fringe Milady viscose fringe, to the trade at Clarence House (see above). 30. Silk fringe (#1003-3), to the trade at Passementerie (see above). 31. Cut silk fringe (#3007-2), to the trade at Passementerie (see above). 32. Frange Napoleon III cotton/wool fringe (#70b), at Le Décor Français (see above). 33. Aulne Tassel wool/cotton fringe, to the trade at Brunschwig (see above). 34. Yardley Linen Double Giselle fringe, to the trade at Brunschwig (see above). 35. Joeclin Tassel spun rayon fringe, to the trade at Brunschwig (see above). 36. Custom silk handwrapped wood mold fringe, to the trade at Scalamandré (see above). 37. Clementine Small spun rayon fringe, to the trade at Brunschwig (see above). 38. Bordage wood mold fringe, to the trade at Brunschwig (see above). 39. Marabout Rastignac wool/cotton fringe, to the trade at Brunschwig (see above). Other retail fringe suppliers: Forsyths Fabric, Atlanta (404) 351-6050; Decorating Resources, Chicago (708) 234-4710; Design Design, Houston (713) 529-9555; G Street Fabrics, Rockville (301) 231-8998; Britex Fabrics, San Francisco (415) 392-2910.

A POCKET-SIZE PALACE

Pages 140–41 Étendards et Bannières silk scarf, \$225, at Hermès, Palm Beach, or call (800) 441-4488 ext 1068.

SURREALIST AT WORK

Page 146 Newsprint jacket, \$1,540, at Bergdorf Goodman, NYC (212) 753-7300; Neiman Marcus, for selected stores (800) 634-8146. Folly Coronata wallpaper, to the trade at Osborne & Little, for showrooms (203) 359-1500.

THE FORMICA FORMULA

Pages 148-49 Torry Stripes fabric on sofa, to the trade at HBF Textiles, for showrooms (704) 328-2064. Carre Royale velvet on stools, to the trade at Clarence House, for showrooms (212) 752-2890. Custom-color Royal Hide cowhide on walls, to the trade at Teddy & Arthur Edelman, for showrooms (212) 751-3339. Jura Beige and Gray limestone tiles on floor, to the trade at Shelly Tile, NYC (212) 832-2255. Royère lamp, similar at DeLorenzo 1950, NYC (212) 535-8511. André Arbus stools, similar at Barry Friedman, NYC (212) 794-8950. André Arbus screen, similar at Patrick Fourtin, Paris (1) 40-10-17-87. 150 Pasha linen velvet on sofa, to the trade at Gretchen Bellinger, for showrooms (518) 235-2828 Schiaparelli sofa, to the trade at Michael Taylor Designs, for showrooms (415) 558-9940. Lamp. similar at DeLorenzo Gallery, NYC (212) 249-7575. Custom limba veneer, to the trade at Sieling & Jones, for information (800) 833-1308. Adnet chairs, Robsjohn-Gibbings table, similar at Jet Age, San Francisco (415) 864-1950. 151 Custom carpet, to the trade at V'Soske, for showrooms (212) 688-1150. Dining table, similar at Neo Senso 1940, Paris (1) 42-61-57-41. Quinet chairs, similar at the Calderwood Gallery, Philadelphia (215) 732-9444. Raffia on chairs, to the trade at Donghia, for showrooms (800) 366-4442. Royère plant stand, sconce, and candleholders, similar at DeLorenzo 1950 (see above). Cabinet, similar at Reymer-Jourdan Antiques. NYC (212) 674-4470. Cascade fabric on wing chair, to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993. Wing chair, similar at Alan Moss, NYC (212) 219-1663. 152-53 Sevigne cotton for shades, Campanelle cotton for bedspread, at Fortuny, NYC, for showrooms (212) 753-7153. New Impressions suede on bench, to the trade at Edelman (see above) Bench, similar at Barry Friedman (see above).

ADVANCED GEOMETRY

Pages 154–61 Architecture, by Steve Mensch, NYC (212) 645-7410. Landscape architecture, by Kevin Gerard, Brooklyn (718) 399-6998.

Contracting, by Craig & Forde Construction, NYC (212) 688-0017. Lighting design, by Johnson Schwinghammer Lighting Consultants, NYC (212) 643-1552. 154–55, 157 Sity sofa and chaise, by Antonio Citterio, from B&B Italia, for dealers (800) 872-1697. Orient Express cotton on sofa and chaise, to the trade at Clarence House, for showrooms (212) 752-2890. 158 Cab chairs, by Mario Bellini, to the trade at Atelier International, for showrooms (800) 645-7254.

BEDROOMS YOU WANT TO LIVE IN

Pages 163–64 Decoration, by David Kleinberg of Parish-Hadley, NYC (212) 888-7979. 3-Line embroidered sham and sheet, to order at Schweitzer Linens, NYC (212) 249-8361. English lvy chintz for bed and walls, to the trade at Rose Cumming, for showrooms (212) 758-0844. Kerala Check cotton on chair back, to the trade at Fonthill, for showrooms (212) 755-6700. Two-tiered table, similar at Florian Papp, NYC (212) 288-6770. 165 Decoration, by Randy Ridless, NYC (212) 560-4187. Flowers, by Oppizzi & Co., NYC (212) 633-2248. Postum Natural sisal, to the trade at Stark Carpet, for showrooms (212) 752-

9000. Karthika Stripe cotton for bed and shades, to the trade at Clarence House, for showrooms (212) 752-2890. 166 Design, by Vicente Wolf Assocs., NYC (212) 465-0590. Boiserie mirror, by Vicente Wolf for Henredon, for dealers (800) 444-3682. Zebra wood/steel lamp (#W2773-626), by Vicente Wolf, to the trade at Paul Hanson, for showrooms (201) 933-4873. Impero cotton neckroll, Appliqué cotton shams and sheet, Raso satin stripe cotton shams and blanket cover, cashmere throw, from Pratesi, for stores (212) 288-2315. 168 Custom Art Deco Rose silk/cotton standard shams on fourposter, from Anichini, for stores (800) 553-5309. Decorative items, similar from Cory Margolis of Machine Age, NYC (212) 529-8869. Faux stone wall, by Rebecca Lee Spivack of Superior Finish, NYC (212) 989-1816. 170 Design, by Shelton, Mindel & Assocs. Architects, NYC (212) 243-3939. 171 Decoration, by Michael C. Stanley, NYC (212) 316-1949. Painting, similar at William S. Grayer Antiques, NYC (212) 288-9691 by appt. Portuguese Paisley cotton matelassé shams and spread, to order from the Coming Home with Lands' End catalogue, (800) 345-3696. Lattice Rose wallpaper, to the trade at Rose Cumming (see above). Gardenhurst chintz on pillow, to the trade at Bailey & Griffin, for showrooms (215) 836-4350. 172 Antiques, similar to the trade at Tom Hayes & Assocs. & Toby West, Atlanta (404) 233-7425. 173 Decoration, by MAC II, NYC (212) 249-4466. Three-Over Stripe wallpaper, to the trade at Clarence House (see above). Decoration, by Stephen Sills & Assocs., NYC (212) 289-8180. Wool (#98094-1) challis for curtains, to the trade at Scalamandré, for showrooms (212) 980-3888. Wall finish, by Mark Giglio, NYC (212) 431-8926.

BEDROOM ELEMENTS

Pages 174-75 Bedside tables: 1. Tudor cherry/ metal table, by Brunati and Carollo, \$541, at Palazzetti, for stores (212) 832-1199. 2. Halcyon bedside table in walnut/maple finish, by Richard Lavenstein, to the trade at Dennis Miller Assocs., for showrooms (212) 355-4550. 3. Scatter table, from the European Themes Collection, \$679, from Drexel Heritage, for stores (800) 447-4700. 4. Biedermeier faux veneer table, \$495, by Jim and Joanna Grace for Van Der Pool & McCoy, to order (212) 807-6179. 5. Hatbox maple/metal table, \$684, by Susan Frank and David Frisch for Palazzetti (see above). 6. Island bedside cabinet, \$390, by Carol Bass for Maine Cottage Furniture, for stores or catalogue (207) 846-1430. 7. lena steel/brass table, by Matthew Smith for Ventry, \$3,960, to the trade at John Boone, NYC; for other showrooms (212) 861-4372. 8. Elgin table, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. 9. Paris maple end table in black cherry finish, to the trade at Donghia, for showrooms (800) 366-4442. 10. Pennsylvania washstand in Antique Lace finish, from the Country Inns and Back Roads Collection, \$585. from Thomasville, for stores (800) 225-0265 Table lamps: 11. Casbah lamp with steel mesh, \$381, at Light/Inc., NYC (212) 838-1130. 12. Melbourne porcelain lamp with pink-lined shade, \$315, by Mario Buatta for Frederick Cooper, for dealers (312) 384-0800. 13. Fire & Water Calla

Lily copper lamp, by David Bergman, \$400, at Lightforms, NYC; for other dealers (212) 475-3106. 14. Wave koa veneer lamp with parchment shade, \$600 plus shipping, from Nick Berman/ Gennaro Rosetti Furniture, for showrooms (310) 392-6788. 15. Cirrus lamp with recycled paper shade, by Stephen Blackman, \$99.95, from LBL, for dealers (800) 323-3226. 16. Gilded-bronze table lamp, \$21,000, to the trade at Mrs MacDougall, for showrooms (212) 688-7754. 17. Hanging Man lamp, \$450, by Jerry Van Deelan for Jerrystyle, NYC, for other dealers (212) 353-9480. 18. Brioche cherry/brass lamp with aramid shade, \$175, by Brent Markee for Resolute, for stores (206) 343-9323. 19. Tex lamp with Mokuba paper shade, \$165, from Lights Up, at Light/Inc., NYC; for other dealers (718) 802-1690.

Headboards: 20. Regency Pine Collection headboard (#2424-05), \$1,289 queen, from Baker Furniture, for dealers (616) 361-7321.

Regiment Piqué cotton shams, \$120 ea European sq. \$100 ea standard, from the Ralph Lauren Home Collection, for stores (212) 642-8700. 21. Picket Collection headboard \$515 gueen, by Charles Gandy for Garden Source Furnishings, for dealers (404) 351-6446. Palace cotton shams, \$85 ea European sq, from Palais Royal, for stores (800) 322-3911. 22. Hill Club Collection headboard in honey finish, \$460 king, by Cynthia Gibson for Whitecraft Rattan, for dealers in FL (800) 432-0427; outside FL (800) 334-4764. Sienne linen/cotton shams, \$180 pr king, \$110 pr boudoir, from Palais Royal (see above). 23. Salvador D. headboard with metallic finish, limited edition, by Monique and Sergio Savarese for Dialogica, NYC, Los Angeles. Organdie cotton shams, \$70 ea European sq. from Palais Royal (see above). 24. Chambourg headboard (#3290), from Niermann Weeks, to the trade at Ainsworth-Noah, Atlanta; Kirk Brummel, Chicago;

Bill Nessen, Dania; John Rosselli, NYC; Shears & Window, San Francisco. Leonardo embroidered cotton shams, \$150 ea European sq, from Frette, for stores (212) 988-5221. Ovalini sham, from Anichini, for stores (800) 553-5309.

TIMELESS ROOMS

Page 186 Chinese Leopard toile on ottoman, LeLac chintz on foreground sofa pillows, to the trade at Brunschwig, for showrooms (212) 838-7878. Jubillee chintz on solid sofa pillows, to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Carpet, similar to the trade at Stark Carpet, for showrooms (212) 752-9000. ALL PRICES APPROXIMATE

EDITOR'S NOTE: For the February issue, the cover photograph of Hollywood producers Dawn Steel and Charles Roven's house was taken by Jeremy Samuelson.

Arcadia Inherited

(Continued from page 119) noblemen in England, he often stopped to talk, incognito, to the public in his garden. He leased Penshurst's cricket pitch, reputedly the second oldest in England, to the village team for a peppercorn rent. He had a keen sense of design, and left his mark not just on the gardens but on

the richly decorated interiors of the house. He loved literature, and the literary traditions of Penshurst became a part of him. Most of all, he loved Penshurst.

The same sense of stewardship is imbued in his son. He has computerized the estate and intends to raise operating funds by selling plants to visitors. But there is no grand scheme to alter the first viscount's Penshurst or to di-

minish his lingering presence indoors and out. Says the present lord of the manor, "If you're the heir, you are really the understudy until the principal actor steps offstage, and then you have to come on and play his part as best you can." He is among the first to concede that it is a hard act to follow.

For visitors information: Penshurst Place, Penshurst, Tonbridge, Kent TN11 8DG; (892) 870307.

Aero Spaces

(Continued from page 107) collecting he is particularly fond of fabrics and photographs and "things that seem deceptively simple but, on closer inspection, reveal another layer"-a dish with an interesting crackle to the glaze, a photograph whose emulsion is peeling away, an old velvet turned silvery from use. Beginning at the age of seven, he went to auctions with his father and picked up an encyclopedic knowledge of American furniture and objects, especially pieces from New York. "Seeing things come out of the attic and barns all day long was like watching the generations unfold," he recalls.

Amazingly enough, while O'Brien and his father were searching out the sites of fallen houses from survey maps and conducting their own archaeological digs in upstate New York, Sofield and his family were rummaging through the ruins of abandoned mansions on Long Island's Gold Coast. Aesthetically, Sofield landed somewhere

between the two preceding generations. His grandparents' Old Westbury house was a rather claustrophobic mix of the grand, the ordinary, and the exotic run by an atypical matriarch—"a woman who experienced everything and broke all social norms," he says of his grandmother. She instructed young William, over lemon ice and sour balls at four o'clock tea, "to do, above all else, what you feel is right."

Sofield's parents raised him in a vaguely Japanese house of simple planes, spare interiors, and "such beautiful raw plaster walls that we never hung anything, which probably accounts for my tendency to lean, rather than hang, artwork." If there was a downside to this clean approach, it was his mother's doling out to the garbageman, over months, pieces of a cast-iron building façade that Sofield had waylaid en route to a salvage yard. The upside included walks with his mother through the adjacent bird sanctuary. "We kept a daily log of our observations of nature as the seasons changed," he recalls. "Winter was at first much harder because the differences were so subtle." Small wonder that today Sofield's passion is gardening, his prized collection is made up of five species of snowdrops, and his favorite objects at Aero are the teak and glass Hedges table he and O'Brien designed and a holly wood bowl, exquisitely crafted by Bert Marsh.

For all their perfectionism, O'Brien and Sofield are practical and impressively capable. When they hear the contractor's mantra, "It can't be done," they do it themselves. At home Sofield restored the eighteen-foot-high plaster ceiling in his living room, tackling the complex curves while straddling two ladders. At the office he labored over door and window frames, rubbing white oil paint into stained oak: "In my attempt to simplify things, I ended up in a fifteen-step process." He stops by the flower market two or three times a week and has developed a reputation for his unconventional arrangements—a generous bunch of green bananas on a rare Japanese chest at Aero, broccoli and English roses as a centerpiece for a last-minute dinner party.

The partners are masters of improvisation. Sofield will find a use for anything—"even if inappropriate," he says, "like boxing gloves for curtain rod finials"—and recycles materials in unconventional ways: bronze firehose nozzles become wall sconces. O'Brien

can tell at a glance who in the office plumped the pillows on the sofa, but he can also "lift and haul with the best of them," he says. When the glass rail for the entrance stair at Aero struck the partners as all wrong, he not only unearthed a scrap of Fortuny fabric for graphic inspiration but also labored with Skilsaw and plaster, after Sofield sketched the pattern onto plywood. What emerged was a balustrade wholly appropriate to the contemporary-yet-thirties feel of Aero—and emblematic of the elegance and sophistication that O'Brien and Sofield achieve by being both sharp-eyed and hands-on.

Silver Standard

(Continued from page 136) Furniture designer and painter Johan Rohde, Jensen's chief collaborator from 1906 until 1935, the year both men died, was, says Essen, "a worldly, contemplative, precise person—Jensen's opposite in almost every way, and his great friend. Jensen moved Rohde to be softer, less architectural, and Rohde encouraged him to use fewer grapes and petals." It was Rohde who devised the futurist pitcher of 1920 which dips and soars like Brancusi's Bird in Space.

Harald Nielsen, one of Jensen's brothers-in-law and his longtime sidekick at the workshop, originated art

deco designs such as Pyramid, a bestselling flatware pattern with stepped handles that commemorates the 1923 opening of Tutankhamen's tomb. Nielsen's unadorned yet curvaceous tea sets and bread trays-Essen says they bear a striking resemblance to the shape of their designer's bald headpaved the way for Henning Koppel, a painter and sculptor who, in the fifties, foreshadowed the George Jetson freeform style at Georg Jensen. Sketching his designs in broad slashes of charcoal and blue paint, Koppel, like Jensen, imbued his work with a spirited biomorphism. His long-necked bottomheavy jug of 1952 is nicknamed the Pregnant Duck. A Danish critic once wrote that a Koppel butter dish "gasps

for air like a catfish" and remarked that his forks have "prongs pointed like shark's teeth."

The Jensen look in all its incarnations has been knocked off over the years by American and Mexican silver factories, many of which imported Danish crews to show them the way. But back at the Copenhagen smithy, where an artisan is at hour 750 of the 800 hours it takes to complete a Koppel stylized dolphin platter, Allan Scharff, the company's current leading designer, laughs off the competition. "The Jensen philosophy," he says, holding one of his own swooping-bird butter knives, "is to create designs that have a Scandinavian restraint—designs that don't give their secrets away." \(\textbf{\textit{A}}\)

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TIMELESS ROOMS

It's amazing what a shot of color will do. —MARIO BUATTA



DATE 1969 **PLACE** Hunt country New Jersey **DECORATOR** Mario Buatta

CONCEPT Use paint and fabrics to transform a dim but gracious room furnished with antiques into a vibrant background for conversation.

SETTING A 25-by-36-foot space with a low ceiling, knotty pine paneling, a brick hearth, arched doorways, and minimal daylight.

COLOR Decorator and client zeroed in on fall foliage hues—"a bold palette," notes Buatta, "that would be glaring in a sunny place but looks mellow and romantic here." The paneling painted and glazed a tomatobisque red exudes a unifying radiance.

furniture was reupholstered in classic designs, ranging from a Brunschwig leopard toile—in production since 1959—to a raspberry-dotted chinoiserie chintz.

Prints are evenly distributed: "If you put all the chintz at one end of the room, it looks unbalanced."

FLOOR PLAN A traditional rolled-arm sofa facing the fireplace neatly divides the long space into two areas scaled for coziness. Two additional seating groups center on sofas with side chairs, stools, and slipper chairs as satellites that break the symmetrical formality. "The easiest way to figure out how to arrange a room," says Buatta, "is to give a party and then see where your guests have placed everything. Basic as it sounds, that's how your room works best."

FLOORING The continuous floral pattern of the Bessarabian-style needlepoint carpet provides a foil to contrasting patterns and colors. So does the painted herringbone parquet, which provides an ideal alternative for summer.

DECORATOR'S ASSESSMENT "This room holds up because there's nothing faddish about it. Every object, from the tufted footstool to the Staffordshire dogs, is tried and true—but, thanks to the choice of color, there's still an unexpected drama."

Details see Resources