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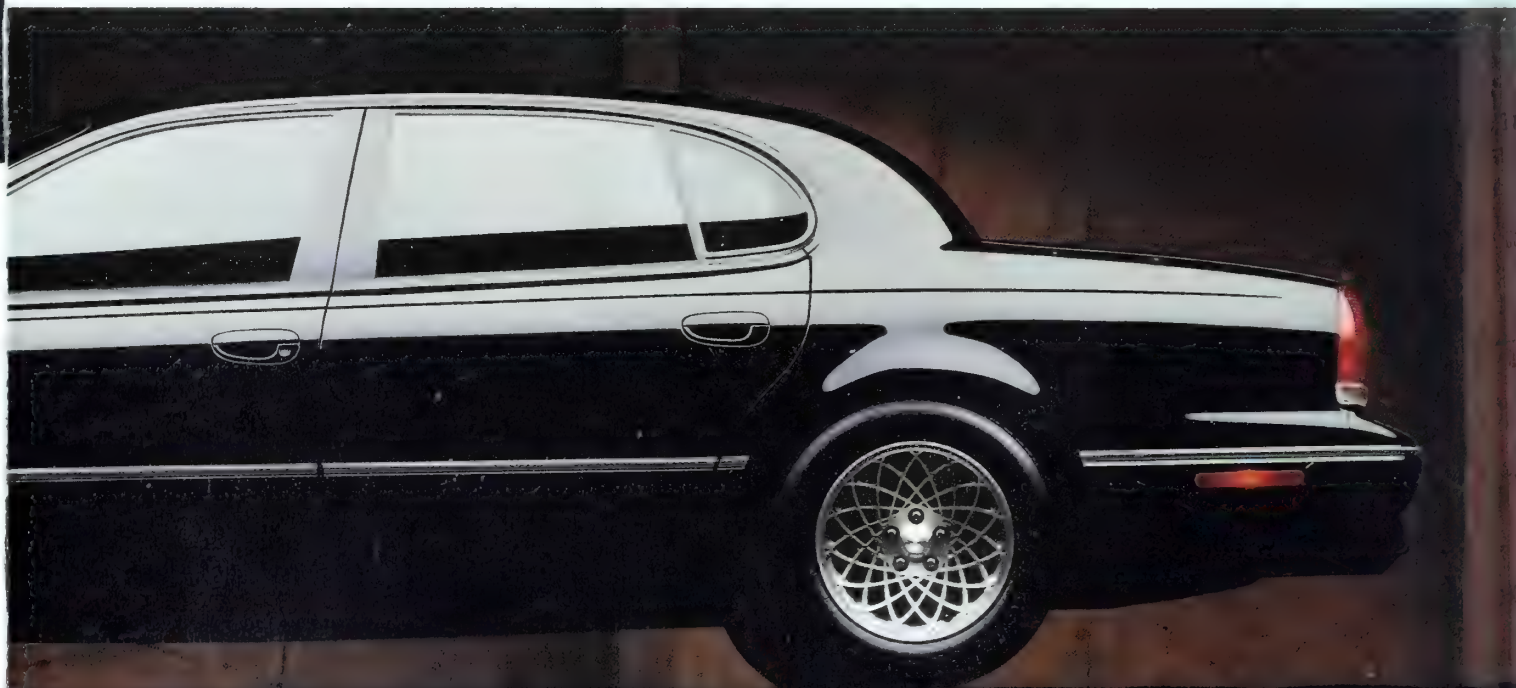
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—Barbara Barry
Quick Change Artists



House & Garden
May 1993 Volume 165, Number 5



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“When you love what you’re doing as much as I do, it doesn’t feel like work.” *Plácido Domingo*

Wherever he travels, Plácido Domingo carries a series of green bound books into which he writes his engagements up to three years in advance. Such are the demands the opera world makes on one of its most sought-after performers.

His ability to thrill an audience is such that a legendary curtain call in Vienna lasted over an hour. “It would have been easier,” Plácido said, “to sing the opera all over again.”

Domingo has committed nearly a hundred operatic roles to memory. He believes this daunting repertoire is necessary to attract the widest possible audience because his ambition is to help more people, all over the world, enjoy the music he loves.

More than a singer, Domingo is also a respected conductor. “The operatic

conductor is like a Roman charioteer,” he says. “He has a hundred horses on stage and a hundred horses in the pit. And he has to control them all.”

Throughout his career, Domingo has held himself to the highest standards of performance. It’s the same measure he uses when selecting a timepiece. “My Rolex is perfect for me,” he states. “You could say it’s one of my favorite instruments.”



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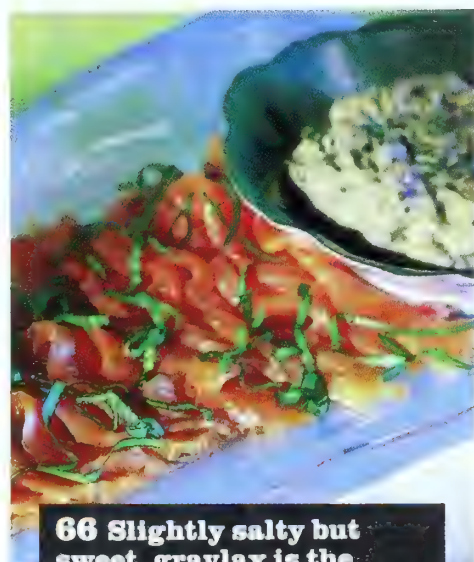
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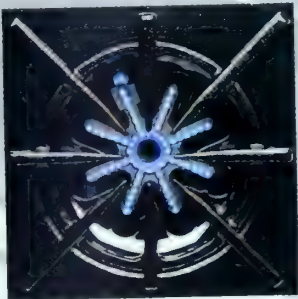
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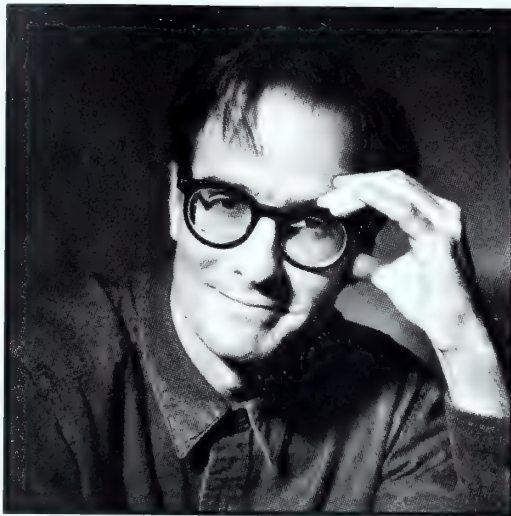
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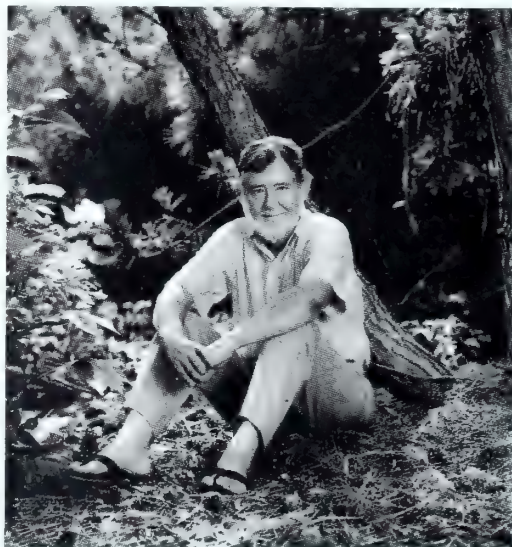


GWENDOLEN GATES

Vance Muse, a Houston native living in Manhattan, returned to Texas to interview Ann Richards at home in the Governor's Mansion. "Richards was as powerful a presence talking quietly in her living room as she is speaking at the national podium," says Muse. The coauthor of *Walking with Garbo*, a portrait based on conversations with the reclusive star, he is at work on *Beat It Out*, tales of a TV show being put together in Los Angeles.

Brooke Hayward and Peter Duchin

air their diverging viewpoints on the Connecticut house and garden which they both grew to love. "From April to Thanksgiving, gardening consumes all our time, we don't even answer the phone," says Hayward, author of the best-selling memoir *Haywire*. She is currently writing an account of life in L.A. in the 1960s. Duchin is a celebrated bandleader and pianist whose orchestra has played at every inauguration since Kennedy's. He is at work on an autobiography.



DONNA CONNOR

Allen Lacy, whose popular gardening columns appeared for thirteen years, first in *The Wall Street Journal* and later in *The New York Times*, has recently begun publishing his own newsletter, *Home-ground*. For HG he explores the aesthetic appeal of alliums, a family of bulbs and rhizomes whose better known members include onions, leeks, and chives. The author of *The Gardener's Eye* and *The Garden in Autumn*, Lacy is writing a new book on ground covers and vines.



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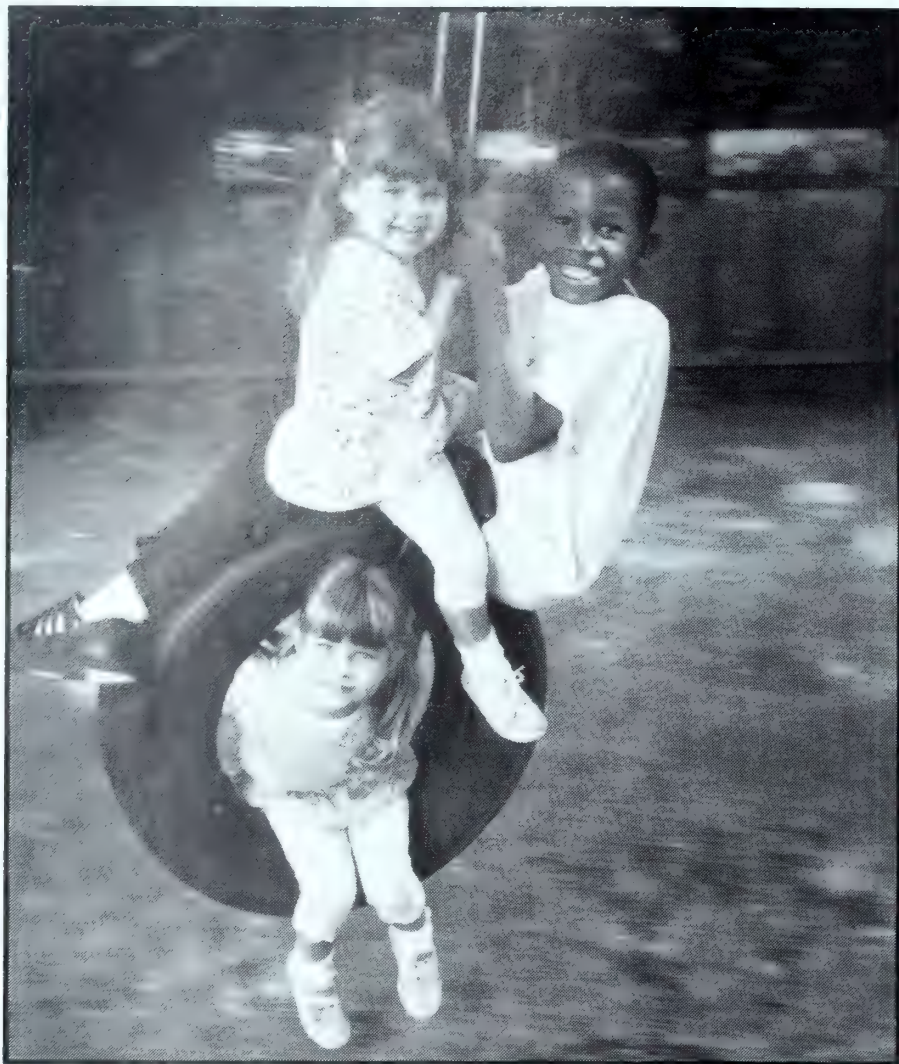
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A little green can make a big difference to a city kid.

Photo by F. N. Kearney, II



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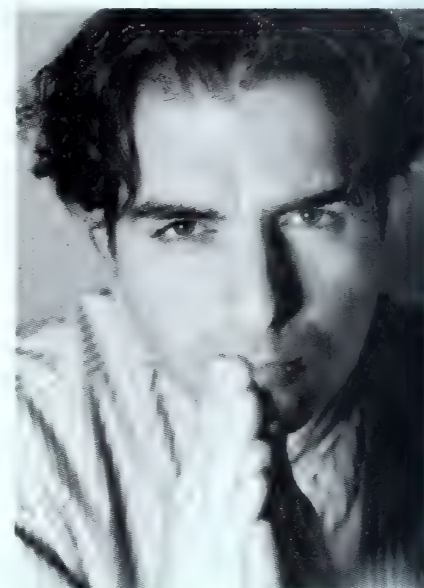
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contributors notes



STEVE LOVI

Judy Brittain, a London-based contributing editor of HG, reports on three Irish castles and a stately home open to paying guests. Her itinerary includes a stop at Ashford Castle, site of her father's "gigantic trout catch" when she first visited as a child. A former decorating editor at *British Vogue*, Brittain is a native of Dublin.



KEVIN HATT

George Moscahlades joins HG as art director following three years as design director of *Mademoiselle*. He says he decided to become a graphic designer after he created a theater poster in high school and "suddenly I saw my work plastered everywhere." Off-hours Moscahlades plays on a hockey team of "lawyers, investment bankers, and photographers—all aspiring Wayne Gretzkys."



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NOTES

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



“Bellport dictates how our furniture looks—easy, gracious, spirited, and fun,” says craftsman Jonathan Kusa, at left, of his Long Island hometown on Great South Bay. **“And Adirondack style suits Bellport because it’s enduring rather than trendy,”** adds his partner, designer Robert DeCarlo. Their three-year-old company, Hand Made Bellport U.S.A., produces witty variations on outdoor classics, from oversize Adirondack-inspired armchairs and porch swings with turned arms to a mailbox complete with flag. (Hand Made Bellport U.S.A., Box 817, Bellport, NY 11713; 516-286-8031 by appt.)

NOTES



1

1 Australian Deborah Léser's batik-inspired hand-painted and hand-dyed silks—among them *Lingua Australis*, *Oz Essence*, and *Cacti Dots*—evoke the land down under in vibrant colors.

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Potter, \$30) and *Antiques for the Table* (Viking, \$30), produced by Sheila Chefetz, owner of Country Dining Room Antiques in Great Barrington, Massachusetts.

3 Lars Bolander's Long Island shop feels like his native Sweden, with white painted furniture by Nicholas Haslam, suitable for indoors or out, set amid paintings and antiques, such as a

Swedish clock and a Danish mirror. Lars Bolander Antiques & Accessories, 5 Toilsome Lane, East Hampton (516) 329-3400.

4 A scone of twisted and knotted gilded-bronze rope plus other French reproduction wall fixtures—as well as hundreds of antique chandeliers, lanterns, and table lamps—fill Marvin Alexander's shop



at 315 East 62nd St., NYC (212) 838-2320, to the trade.

5 New Guinean shields in the Rockefeller Wing at the Metropolitan Museum of Art inspired decorative artist Rachel Volpone's three-panel screen, painted on pine in layers of reds, browns, and ochers with copper accents. For information (212) 478-9976.



6 A replica of the rattan bar aboard President Franklin Delano Roosevelt's yacht, the *USS Potomac*, is among the offerings from Palecek, a California company that produces a wide selection of woven furniture and accessories. For dealers (800) 274-7730.



4

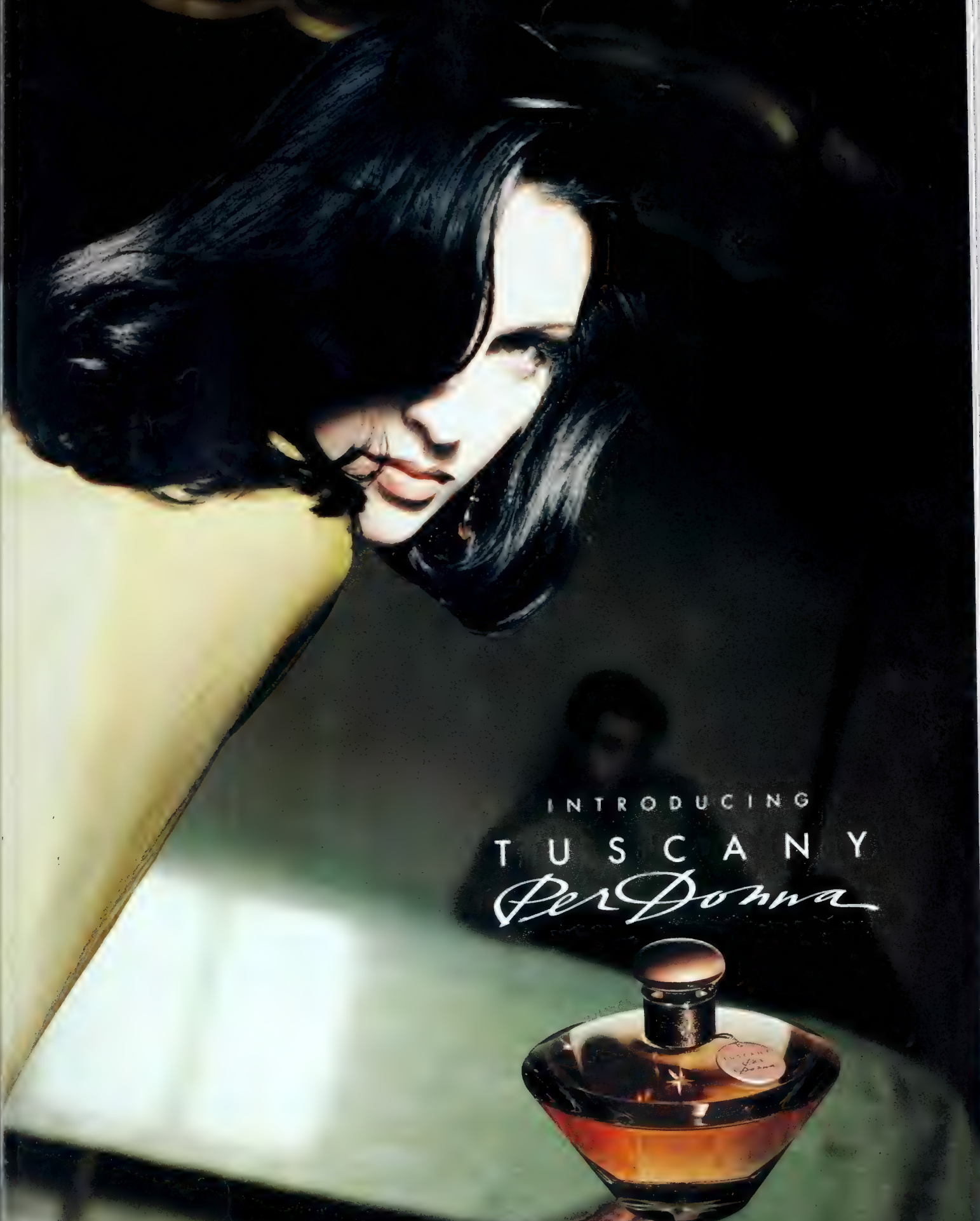


2

2 Plantings in the great border tradition

don't have to look English, and antiques don't have to be locked away. Take a look at Melanie Fleischmann's *American Border Gardens* (Clarkson

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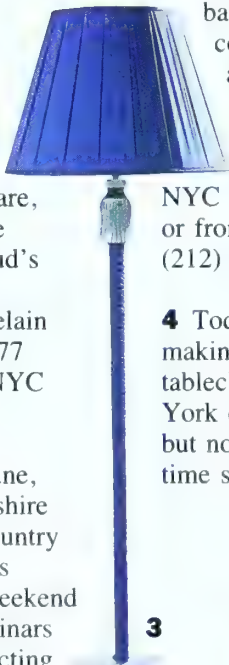
1

1 Ithaque et Lipari cups and saucers by Olivier Gagnère, a celebrated designer of furniture, glassware, and ceramics, are part of Bernardaud's latest collection of Limoges porcelain at Bernardaud, 777 Madison Ave., NYC (212) 737-7775.

2 In May and June, Blantyre, a Berkshire cottage turned country house hotel, hosts decorative arts weekend retreats with seminars on antiques collecting and garden design and visits to museums



2



3

and private collections in the area. For information (413) 298-3806; after May 1, call (413) 637-3556 or write Blantyre, Rte. 20, Lenox, MA 01240.

3 New York decorator Richard Keith Langham wraps his Tassel floor lamp with silk cord, tops it with a plaster tassel, and grounds it in a star-shaped iron base. To order, in cord of any color and several metal finishes, at Katie Ridder Home Furnishings, NYC (212) 861-2345, or from Langham, (212) 744-1110.

4 Todd Gribben began making theme tablecloths for his New York catering clients, but now he spends more time stitching velvet



4



5

and burlap appliqués and grosgrain ribbon onto white cotton piqué than serving dinner. The tomato tablecloth from his garden series,



5 The satin-finish mahogany Renate end table by Paul Mathieu and Michael Ray and a 1935 woven rattan chair designed by Jean-Michel Frank are among the stylish European furniture



6

as well as other table linens, curtains, and bedspreads, can be ordered through Robert Couturier, NYC (212) 463-7177 by appt.

designs produced by Écart International. Available through Pucci International, NYC (212) 633-0452 by appt.

6 Zuber et Cie, the company best known for its elaborate woodblock scenic wallpapers, has a new collection of cotton fabrics block-printed with French document patterns, to the trade. For showrooms (212) 486-9226. Tieback available to the trade from Brunschwig & Fils. For showrooms (212) 838-7878.



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NEWS

HG REPORTS FROM THE HOME FRONT By Denise Martin



4 BEST SELLERS

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4. Cowtan & Tout Sherwood



“If your lawn is on porous sandy soil that drains readily, it’s an insult to groundwater to use rapidly soluble fertilizers.”

—John Todd, director of Center for the Restoration of Waters

Five years ago people living near Aunt Edie’s Pond in Harwich, Massachusetts, noticed algae and gas bubbles in the water. Concerned, they called John Todd at Ocean Arks Foundation in Falmouth. What he found was a pond “in a coma,” with acidic water (pH 4.8) and staggering levels of ammonia, organic nitrogen, and phosphates. Among the likely villains: failed septic tanks and lawn fertilizers. Following Todd’s

prescription, the residents’ Sandy Shores Association applied lime and calcium carbonate to neutralize the acidity and stimulate the growth of water-purifying microbes and launched a campaign to educate their neighbors. “People pitched in for the liming,” says resident Martha Jeffrey. “The last time my husband measured the pH, it was 6.5. Sandy Shores president Howard Bradner says the bass are thriving. I wish I could tell you everyone has stopped fertilizing lawns—still, people *are* becoming more aware.” And Aunt Edie’s has a new lease on life.

Additional research by Marianna Poutasse

Great Ideas

Quilting is making its way out of the bedroom. In Los Angeles, antiques dealers Joel and Margaret Chen cover their dining room table, below, in a Clarence House fabric, Vega Cornaline, custom-padded and quilted for extra body. “Quilted silk reminds me of Hollywood glamour,” says David Speaks, who designed the tablecloth for the Chens. And in a house by New Orleans decorators Holden & Dupuy, hand-quilted cotton velvet curtains hang in the living room. “Quilting creates visual weight,” says Ann Dupuy.



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Gap denim jeans as worn by
STEPHEN DOUBLET, director.
Photographed by Roger Lauder.



GAP



A wicker chair, left, enhanced the message of ennui, the Victorian way, in Frederick Blum's *Two Idlers* of 1887. Below left: Child's pram, c. 1905. Below right: Patriotic chair of 1876 by Wakefield Rattan Co.

the way the armchair moved with the sitter's body.

Since most wicker was thrown away before it went out of fashion, history has treated it as seriously as a paper plate at a picnic. Design historians have avoided it as a subject because no one could decide whether it was a decorative art or a true craft. (It was both and neither.) Now, to clear up a remarkable episode in the history of American taste, curator Jeremy Adamson at the Renwick Gallery in Washington has organized the exhibition "American Wicker: Woven Furniture 1850-1930," which runs through August 1.

The word "wicker" comes from a blend of Swedish words: *wika*, "to bend," and *vikker*, "willow," referring to the tightly

NANCY RICHARDSON

on taste

The charm of **wicker** was that nobody took it seriously, at least not until now

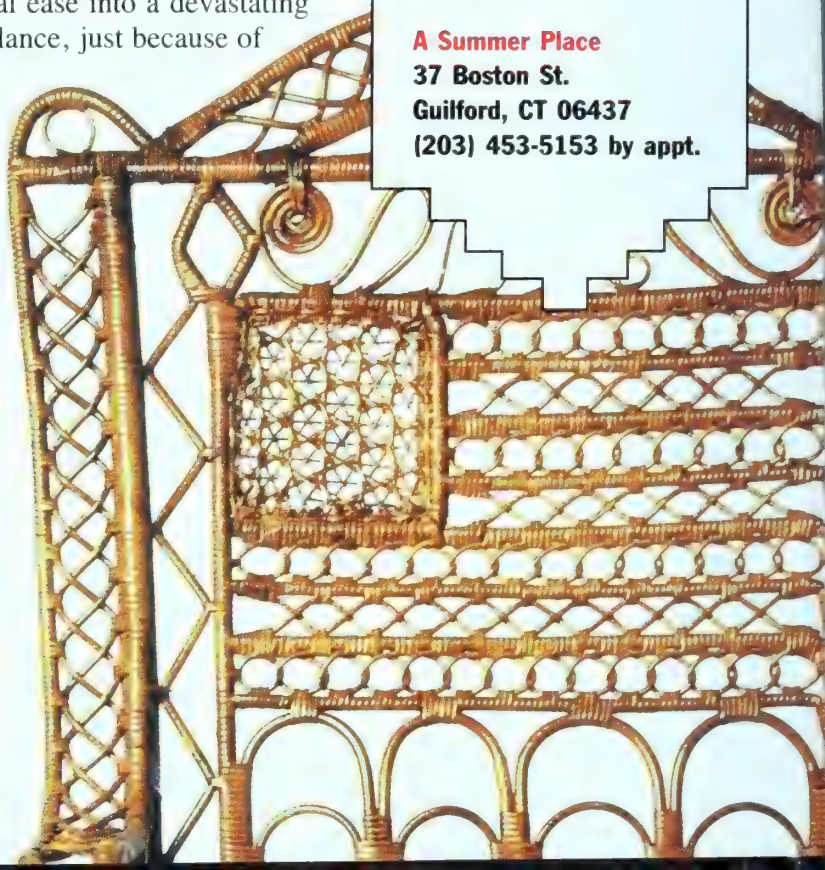
ONE THING THE AMERICAN VICTORIAN era got just right was how to spend a perfect summer afternoon. Another was the wicker furniture that was always part of the scene. Treated by the human furniture of the moment with complete disregard, wicker furnishings were so basic as to be invisible. Just the right idea perhaps. A wicker chair's charm was that it was never the type of seat that overwhelmed anyone, although there were times, if you agree with my reading of Frederick Blum's 1887 painting *Two Idlers*, when certain wicker armchairs seemed to parlay a natural ease into a devastating nonchalance, just because of

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Rare motifs, above, 1885-1895. Right: Afterdeck of the yacht *Cyprus*, 1915. Below: The Kennedys, c. 1934, would not have seemed as care-free seated on molded plastic.

taste

woven baskets and basket-derived furniture made by woodturners in Europe in the early seventeenth century and in New England after 1675. The word



came into widespread use only after 1900, as an umbrella term for woven furniture made from a variety of materials such as rattan, cane, reed, willow, raffia, fiber, rush, and other dried grasses. The most popular nineteenth-century material was the rattan palm, a highly flexible vine which, when heated, could be bent into elaborate shapes. The best species for the purpose, *Calamus rotang*, grows in coastal Southeast Asia and was exported through the Chinese city of Canton and European (chiefly Dutch) ports to the United States until the 1850s, when it was imported directly. For decades beforehand, it had been used as a disposable packing material on board Yankee clipper ships returning

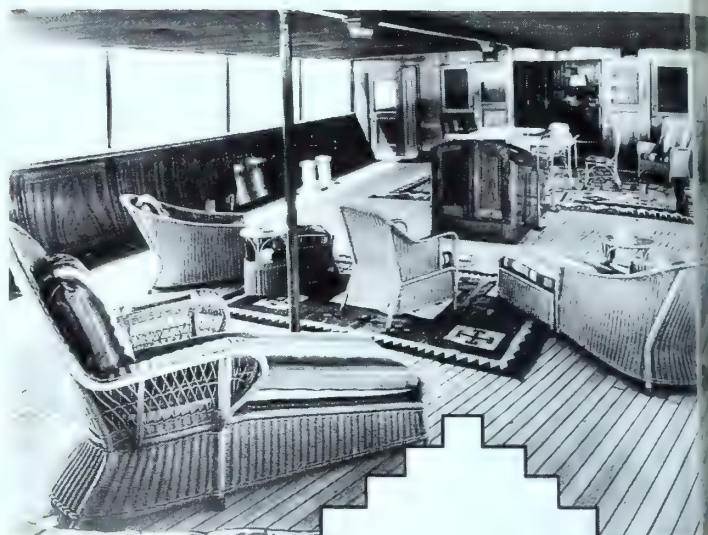
from Far Eastern ports.

The craft part of the wicker story is as old as human history, and still going. In the exhibition catalogue, Adamson traces the earliest known examples of basket furniture to two ancient sources. One is a Mesopotamian votive sculpture, circa 2500 B.C., from the Louvre: a Su-

“There were times when wicker arm-chairs seemed to parlay a natural ease into a devastating nonchalance”

merian official sits on a basket stool that looks like the ones still arriving from China through Pier 1 Imports. (The Sumerian one has a tighter weave.) The other is a stone relief from a Roman tomb of about A.D. 235, found in Germany. The scene involves a Roman matron sitting on a high-backed, finely woven basket-bottomed chair while an attendant does her hair. It is virtually identical to those present-day Asian-made rattan chairs with an hourglass shape found in many bedrooms and bathrooms.

Even in the sixteenth and seventeenth centuries, European basket furniture made from willow branches still followed ancient forms. Wicker cradles and hooded invalid or nursing chairs (like the hooded wicker beach chairs of today) were common in England, France, and Germany, as well as in seventeenth-century Holland, where they were



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Photographer's bench, c. 1898.

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often depicted in paintings. In Jacob Jordaen's *Holy Family*, for instance, the Virgin sits in a wicker nursing chair while the infant Saint John holds up a wicker birdcage to the Christ Child. The nursing chair is work fine enough to have been made by a turner. The birdcage is an openwork fantasy that might have been made in someone's spare time.

Against the ancient craft of tightly woven basket making, nineteenth-century American wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going at full steam by the 1870s and '80s.

Like an after smile—make that a grin—that remains after some fat cat disappears, nineteenth-century wicker is a reminder that rattan, reed, and willow furniture counted for a brief period as high design. In the Renwick exhibition, Adamson traces how every nuance of fashionable city upholstery reappeared as wicker for use in country houses, especially in the 1870s and '80s, first as furniture for the garden and porch, and eventually for use all over the house. To my way of thinking, the funniest, most hot-house forms of upholstered furniture of the period before 1900—the confidantes, vis-à-vis, and indiscrets that populated winter gardens and palm courts in New York, London, and Paris—found their best expression reinvented

for Victorian summer places.

Many of the design influences that worked their way into wicker also came from Europe—from Thonet's bentwood technique and from experiments the French were making with wire furniture for the garden, for example. High-backed wicker sofas carried out Gothic revival motifs in designs that mimicked the stone tracery of a suite of Gothic windows or the pointed arches of fashionable houses by Gervase Wheeler or Andrew Jackson Downing. But sometimes sofa and chair backs resembled nothing more than an American quilt with any idea at hand thrown in: a lyre shape, a peacock tail, an American flag, even a tennis racket. Eventually Victorian gingerbread shapes as well as flowing art nouveau patterns had their turns, and a severe style known as mission wicker came later, prefiguring art deco and angular modernist shapes. The Renwick exhibition ends with the bulky rattan easy chairs that were set pieces of so many sunrooms in the 1930s.

The rest of the story is a question of recent memory. Think of Billy Baldwin's 1960s white wicker sofas and chairs with cushions covered in a tiny black and white print. Or Michael Taylor's oversize two-piece wicker chaise longues, used in California living rooms in the early 1970s. And what seems like only moments ago: Robert Denning and Vincent Fourcade's neo-Victorian wicker groupings painted a muted red or a middle-value bronzed blue-green, a color that the French often use for shutters and railings. Denning and Fourcade covered the cushions in huge-patterned chintzes in which the background color matched the chair.

My own taste in old wicker runs to the exotic. I love the incongruity of the odd piece, an indiscret or side chair, that was gilded and sent off with leopard-patterned cushions bound in red cord—not to a boathouse but to a ballroom. ▲

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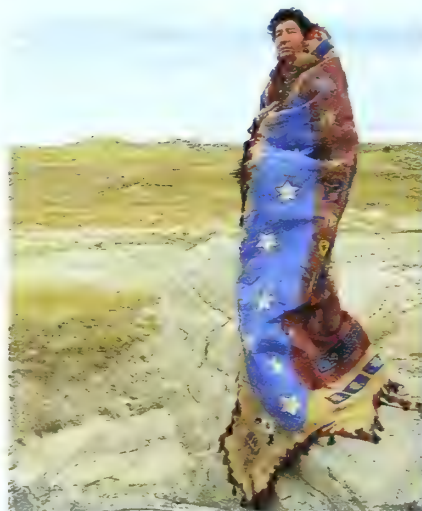
Prairie entrepreneur
Ray Hillenbrand follows the lead
 of Native American tradition

BY WILLIAM BRYANT LOGAN

IN HIS MIDDLE AGE RAY HILLENBRAND made a trade. He gave up a property he owned in Batesville, Indiana, in exchange for a ranch in South Dakota. In the process he traded sixteen-hour days for 25,000 acres, a Fortune 500 company for 1,800 buffalo, and the manufacture of burial caskets and hospital beds for the fine crafting of Sioux bags, bows, buffalo robes, and jewelry.

And he changed his point of view. "When people back east want to mellow out," he says, "they sit down and drink a martini. When I want to relax, I saddle a horse and ride the prairie." On the high plains near Rapid City, the former executive has found new partnerships with the likes of a

Sioux shaman Charles Fast Horse, above, herds buffalo with Ray Hillenbrand and his daughters Heidi and Mimi. Crafts at Ray Hillenbrand's three Prairie Edge galleries include a log drum, left, buffalo robe, below, and porcupine quill appliqué, below right.





WHO IS
GIÒ?

third-generation rancher, a Sioux medicine man, and the wide-open land itself. Looking out from a bluff, Hillenbrand sees a few hundred of the buffalo that have changed his life as well as the lives of his four grown children, who help out with annual roundups. "This is a real honest environment," he reflects. "What you see is what is really there. Money isn't the driving force." Not that it isn't welcome. "You can do something where the driving force is the good of it, and the naturalness of it. Money is the offshoot."

But Hillenbrand is no nouveau wild man. To the tablelands of the West he brings a businessman's passion for order. Acquiring a cattle ranch, he converted it to buffalo (technically bison, but he prefers "buffalo"), not only because they live more naturally in this cold climate—they're comfortable to minus fifty degrees while a cow gets cold at plus thirty—but also because the market for buffalo is controlled by the producers, not middlemen. Seeing that the Sioux

had used every part of the buffalo—revering it as the source of their lives—Hillenbrand decided to follow suit, beginning by creating a market for buffalo skulls and hides. (You can blame the prevalence of buffalo skulls in Santa Fe largely on him.) This meant not only greater respect for the animal but added value for the producer.

Duane Lammers, who owns half the herd, manages the Triple Seven Ranch, assisted by Mimi Hillenbrand, Ray's eldest daughter. "We have three goals here," Lammers says over a lunch of buffalo burgers. "The first is a fulfilling life for the people here, the second is to improve the land and its plants and animals, the third is to be economically viable. It comes down to land, people, and money." Lammers pushes back his chair and looks at his sons, Austin, ten, and Devin, eight. "Go catch the horses, boys," he says. "Can we go flying later?" asks Austin. "If the wind drops," says Lammers. He then explains to a guest, "We keep a little plane to check fence—

25,000 is a lot of acres." For an easterner, to ride over these plains is scarcely less exhilarating than flying. Coming on the buffalo grazing in a hollow, one can't help feeling the shudder of pleasure Native American scouts must have felt when they discovered the first signs of the herds that would keep them alive through the winter. It is all like a scene from *Dances with Wolves*—and indeed, part of the movie was filmed here.

But there is much more to the place than pretty pictures. Lammers is using the buffalo to help restore the shortgrass prairie, long degraded by overgrazing and the planting of exotics like winter wheat. Having separated the ranch into a patchwork of electric-fenced pastures, he regularly shifts parts of the herd, ensuring that they don't remain too long on any stand of grass. Moderate trampling and cropping of the native grasses actually thickens the plants, encouraging them to tiller underground and send up new growth. The broken sod soaks up rain, using scarce water more efficiently and reducing erosion. Even the electric fencing serves environmental goals, since it requires only two strands, leaving gaps wide enough for antelope, coyotes, and other wildlife to circulate freely.

For Hillenbrand and Lammers it isn't a matter of going back to the old days but of finding a new way to do what is right. The same idea guides Prairie Edge, the retail and mail-order business Hillenbrand runs with manager Dan Chapman and a group of Sioux craftsmen, including shaman Charles Fast Horse. The flagship store in Rapid City is one of the few signs of life in a run-down urban core. Lamenting the cynicism of many younger Sioux, Fast Horse sees the downtown as a symbol. "There's too many lights, too much alcohol," he says, shaking his head.

Prairie Edge takes a stand against this degradation. "I like

Even fencing serves environmental goals in restoring the prairie



A wagon used as a prop in *Dances with Wolves* stands beside a corral at the ranch.

THE NEW PERFUME



I.MAGNIN

D O N G H I A



nothing more than when I see Sioux families stopping at the window to look at my work," says Jim Little Wounded, one of the dozen young men and women who are virtual artists-in-residence in the shop. Hillenbrand encourages a high standard of craft, in exchange for which he buys every piece produced. He also supplies the buffalo hides, bones, and other items that are needed for the work. Much of the raw material comes straight from his ranch, but the beads are made by the same Venetian glass companies that supplied them to the American West long ago.

During a round-up on the 25,000-acre range, ranch manager Duane Lammers's son Austin joins Ray, Gretchen, and Mimi Hillenbrand beside the campfire.



“I take what’s good from the Indian and the white man, and I leave the bad”

There is a real effort here to forge a hybrid culture. Charles Fast Horse notes that even his ancestors used whatever materials were the best for the job: abalone shells acquired from coastal tribes, white men’s barrel staves and Green River knives. “I take what’s good from the Indian world and I leave the bad, I take what’s good from the white world and I leave the bad,” he says. “And I make it work together.”

the Sioux equivalent of a chapel, where Charles Fast Horse is his teacher. Fast Horse, on the other hand, buys land and builds his family a house in the hills surrounding Rapid City. “If we live in the past, we decay,” he says. “We have to cherish our traditions today.” The businessman, the cowboy, and the Native American trade the strengths of their own

past to create something fresh in common. Externally, the buffalo is the medium of exchange. Internally, all three men are looking for values. The shaman is most articulate. “There are two types of wealth,” he concludes. “One is material wealth, the other is the wealth of who you are. If you reach your goal, you learn at last that you are part of the human race.” ▲

Fast Horse’s robes, the jewelry of Tim Whirlwind Soldier, the drums and flutes of Jim Little Wounded, and the work of other Prairie Edge artists is sought after far beyond Rapid City. Customers include Japanese museum directors, actor Kevin Costner, and country singer Randy Travis. To make a single piece of a motorcycle bag for the rock group ZZ Top, twenty-nine-year-old Kevin Fast Horse uses 5,000 tiny beads. The work is costly, intentionally so, since Hillenbrand believes the carriers of cultural ideas should be highly valued and highly paid.

A strange thing is happening out there in South Dakota. An ex-corporate executive rides the range, restores the prairie, and spends time in a ceremonial sweat lodge,



A Sioux painted buffalo hide shield.

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A variety of Sioux drums, shields, jewelry, and other Native American crafts is available through Prairie Edge.

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Louisine and H. O. Havemeyer, left, in Paris, 1889. Mrs. Havemeyer is wearing one of the Worth dresses her husband encouraged her to collect along with contemporary French art. Below right: He gave this Tiffany favrile vase to the Metropolitan Museum in 1896. Below left: The couple bought Cézanne's *Still Life with a Ginger Jar and Eggplants* about 1907.

ART

In a legendary collection
the Havemeyers
 displayed their shared
 taste for adventure

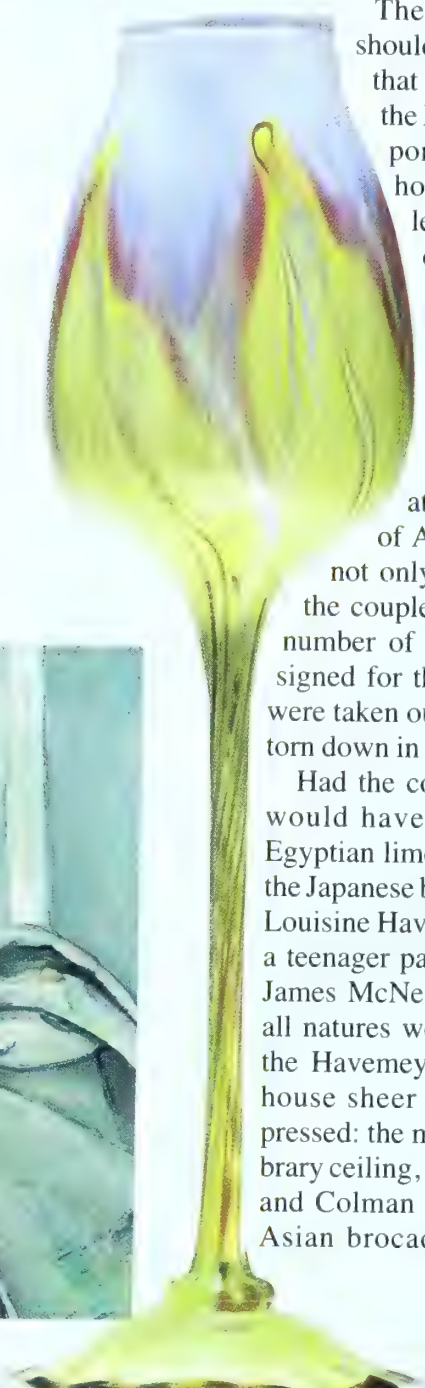
BY ROSAMOND BERNIER



IN THE SPRING OF 1892, AS STRANGE AN ARK AS ever came to rest on Manhattan island was completed at the northeast corner of Fifth Avenue and 66th Street. Though nothing special when seen from the street, the house was in its every interior detail a place of marvel and magic. It belonged to H. O. Havemeyer and his second wife, Louisine Elder, whom he had married in 1883. Even before their marriage, he had gone heavily into the collecting of Japanese decorative art. He had also made wholehearted if erratic forays into European old-master painting. As he commanded virtually the entire United States sugar market, he could afford to indulge his fancies. Later, thanks in large part to Louisine's contacts in Paris (through her lifelong friendship with Mary Cassatt), the Havemeyers were able to buy French nineteenth-century painting and sculpture on a scale, and with a discriminating taste, that has rarely been rivaled.

Theirs could have been—and should have been—a private house that eventually went public, like the Frick Collection and the Pierpont Morgan Library. As the home of the Havemeyer Collection and as the masterpiece of Louis Comfort Tiffany and Samuel Colman in the domain of interior decoration, it could have rivaled either museum. Visitors to “The H. O. Havemeyer Collection,” an exhibition at the Metropolitan Museum of Art through June 20, can see not only the full range of artworks the couple once lived with but also a number of the spectacular objects designed for them by Tiffany & Co. that were taken out of the house before it was torn down in 1930.

Had the collection stayed in place, it would have had everything from an Egyptian limestone head of a pharaoh to the Japanese blue and white hawthorn jars Louisine Havemeyer had first admired as a teenager paying a call at the studio of James McNeill Whistler. All tastes and all natures would have been satisfied at the Havemeyers'. In some parts of the house sheer numbers would have impressed: the music room walls and the library ceiling, for example, which Tiffany and Colman collaged with a wealth of Asian brocades and embroideries. In



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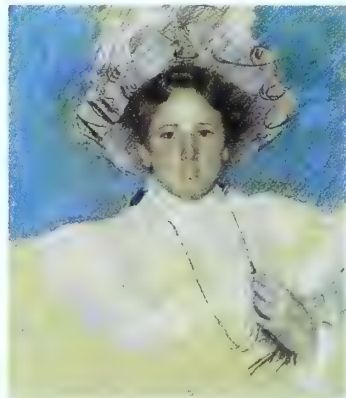
Torn down in 1930, the Havemeyers' house should have become a museum



Pieter de Hooch's *The Visit*, above, El Greco's *Portrait of a Cardinal*, right, Mary Cassatt's portrait of the collectors' daughter, Adaline, far right, and a Zhou wine jar, below.



made in the first century A.D., a Zhou bronze wine vessel. The collection of Tiffany blown glass would in itself have made the name of many a museum. So would the early medieval Islamic pottery. Any curator would covet the European



paintings: among them Bronzino's *Portrait of a Young Man*, El Greco's *View of Toledo*, Ingres's *Portrait of J. A. Moltedo*, Courbet's *Woman with Parrot*, Manet's *Ball at the Opera*, Monet's *Poplars*, Cézanne's *Gulf of Marseilles Seen from L'Estaque*.

The Degas bronzes would be a collection in themselves. In no other American collection of the day was such consistent discernment exerted on works from the early sixteenth century up to the beginning of the twentieth. Unlike J. P. Morgan and Henry Clay Frick, who were most active in earlier art, the Havemeyers moved with serene confidence in areas of recent art that were still regarded as difficult or unproven.

There was, however, a darker side to the Havemeyers' life. Only a few years after their marriage, the attorney general of New York started proceedings to annul the charter of the Havemeyer sugar refining company. Although this matter was resolved in 1891, H. O. Havemeyer fought off other troubles throughout his career. He died in 1907, barely two weeks after a federal agent discovered that company scales had been tampered with. (Charges of fraud were brought and led eventually to a verdict of guilty.) On the

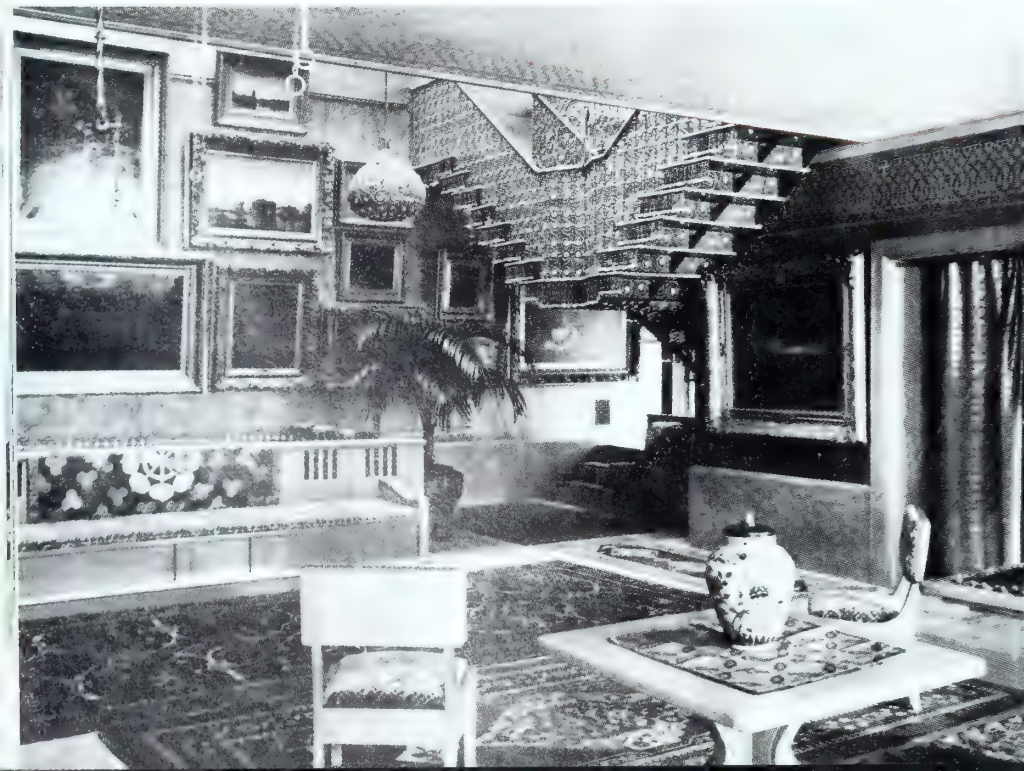
day of the funeral Louisine's mother died; that same month, the Havemeyers' two granddaughters also died. The effect of those misfortunes was such that in 1909 Louisine tried to throw herself off an ocean liner. Rescued at the last moment, she recovered and went on to lead an active life not only as a collector but as a militant suffragette.

Meanwhile the house remained as if nothing had happened to the man who, decades before, had given Tiffany and Colman a free hand and a blank check. Louisine Havemeyer had wanted to get away from dreary conformist interiors—"old moth-eaten Tudor embroidery," as she put it—and go all out for the more adventurous taste of her own

1896, H. O. Havemeyer gave the Metropolitan more than 2,000 fragments of Japanese textiles he had bought from the Parisian dealer Siegfried Bing. Nor was it anything special for Havemeyer to buy 475 Chinese porcelain tea caddies on his morning walk to work and have them carted home that afternoon.

The house also held single objects that would draw connoisseurs from all over: a Greek bronze helmet from the seventh century B.C., a one-handled Roman glass cup

A gold- and crystal-railed staircase, below, spanned the picture gallery Louis Comfort Tiffany and Samuel Colman designed for the Havemeyers' house on Fifth Avenue.



ART

Every inch of the walls was covered in Tiffany mosaics

day. Tiffany and Colman gave her precisely the unpredictable new look she had hoped for. The entrance hall delivered a keynote address that echoed through all the rooms. There was very little furniture in the hall, but the floor was a sea of Hispano-Moresque tiles, and every inch of the walls was covered with Tiffany glass mosaic. There was a polychrome mosaic overmantel on which two peacocks were framed by golden scrolls; the staircase was modeled after one at the Doge's Palace in Venice. A thronelike chair suggested, none too subtly, the prepotent ambitions of H. O. Havemeyer.

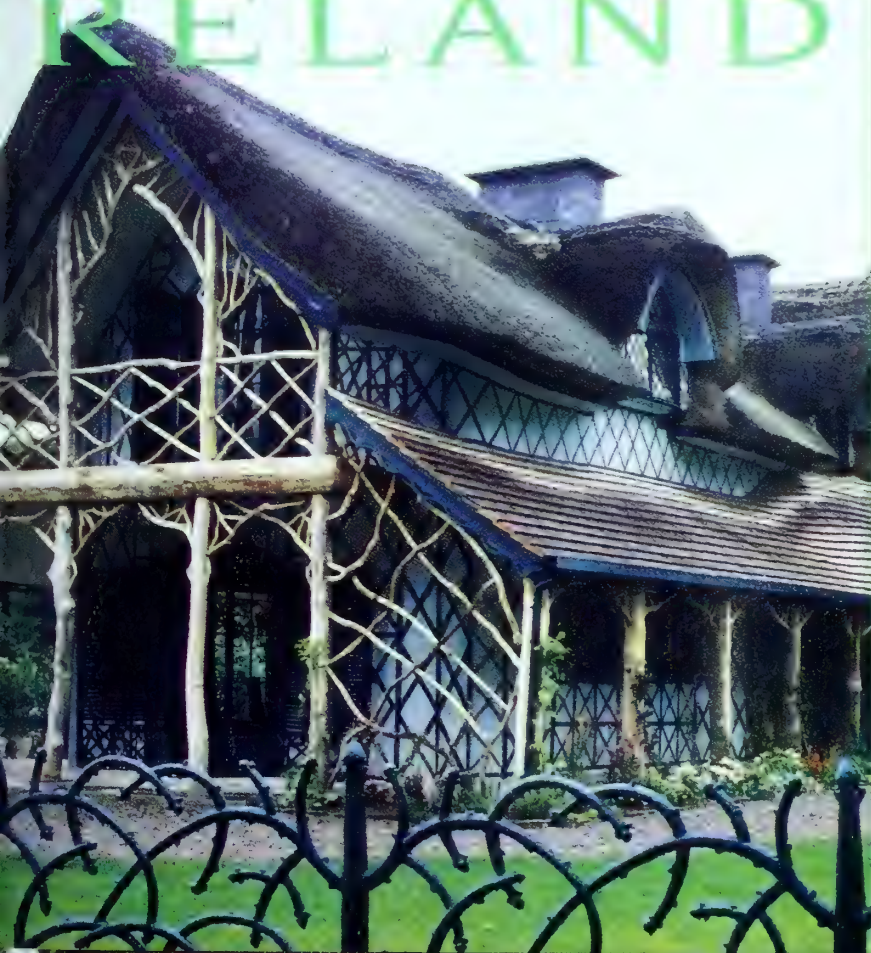
Most other householders would have been weighed down beyond endurance by Tiffany's eclectic mingling of Chinese, Japanese,

Islamic, Byzantine, Celtic, and Viking elements. But the Havemeyers did not feel that their collections were in any way effaced: for years they had bought with this house in mind. Art and decoration were equal partners even when the visitor crossed the two-story picture gallery by way of a suspended staircase that went down and up from one balcony to another without touching the ground. The gold-filigree railings were hung with small crystal balls, and every footstep set off a musical tinkling guests were not likely to forget. Bernard Berenson's wife, Mary, may have scoffed at "that awful Tiffany house," but to most visitors it was filled with surprise and enchantment. Its demolition a year after Louisine Havemeyer's death in 1929 was a great loss to the cultural history of New York.

Although no museum bears the family name, the Havemeyer benefactions—above all to the

Metropolitan (close to two thousand works of art) but also to the National Gallery of Art in Washington, the Philadelphia Museum of Art, and other institutions—are multitudinous. Both singly and together, the Havemeyers were as committed as two collectors can be. Yet it was Louisine who took charge in the area in which by general consent they excelled—that of French nineteenth-century art. It was during her widowhood that many of the finest elements in the collection were assembled. She led a full, active, and courageous life in the cause of women's rights, and yet there was one respect in which she remained the subservient Victorian wife, even when her husband was no longer around. In her memoirs she never referred to him other than as "Mr. Havemeyer," and it was her wish that their joint legacy to the Metropolitan be called simply the H. O. Havemeyer Collection. ♠

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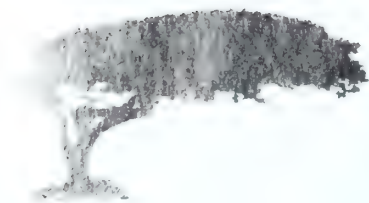
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immense globes of starry purple flowers on fat and rounded stems that can shoot up to anywhere between forty-five and sixty inches. Often seen in nursery catalogue pictures showing a child hunkered down beneath it, this giant makes a bold statement in late May—either in its own massed planting or in an ensemble where it adds a majestic touch to carefully selected companions such as yellow *Iris pseudacorus* and *Centranthus ruber*. The hybrid cultivar 'Globemaster' aspires to no higher than thirty-six inches and veers away from purple toward pink. Its seed heads dry well for winter arrangements.

Some other species that bloom in late spring soar to considerable altitude, without quite matching their gigantic cousin. *A. aflatunense*, with rounded heads of flowers intermediate in color between lilac and lavender, tops off just under thirty-six inches. Among the larger alliums, I have a favorite: *A.*

christophii, or stars-of-Persia. Its starry florets, composed of long, narrow, pointed petals in a metallic shade of amethyst, form a ball-shaped cluster. Since it reaches only twenty inches, stars-of-Persia nestles appealingly against perennials of moderate stature, such as lady's-mantle or sea holly.

The genus *Allium* includes its little charmers as well as its bold performers. The grayish pink flower clusters of *A. karataviense*, about the size and shape of a tennis ball, barely rise in late May above a pair of low, wide, arching blue gray leaves. I am also partial to *A. moly*, an early June bloomer with abundant bright yellow flowers. The bulbs are inexpensive, so they can be planted in the large masses or drifts that are their most effective use. *A. roseum* and *A. oreophilum* bloom at the same time as *A. moly*. The first grows to about a foot or taller, with loose clusters of pale pink flowers; the second, a

dark shade of rose and no higher than six inches, is one of the most diminutive ornamental alliums.

Summer heat does not write finis to the procession of garden alliums. One of the most beautiful, *A. caeruleum*, blooms in my New Jersey garden in late June. Its azure flower heads top fairly wavy stems about eighteen inches tall, making it a fine plant to weave among others in a seasonal tapestry. Another late-June allium, overlapping in bloom with *A. caeruleum*, is *A. scorodoprasum*. It bears moderate-size rounded clusters of lilac purple flowers on thirty-six-inch stems. But this species calls for caution. Like the wild onions that infest lawns, it produces a great many bulbils, making it seriously invasive. The subspecies *A. scorodoprasum rotundum* forms no bulbils and has more intense color. It is wonderful tracing a sinuous curve through a perennial border where its flower heads seem to float above lower plants.

Autumn's alliums include *A. senescens* var. *glaucum* (lavender pink), *A. stellatum* (violet pink), and *A. thunbergii* (deep rose). But for my money the very best allium of the late-season garden is *A. tuberosum*, or garlic chives, a culinary plant that does double duty as an ornamental. Its glossy wide leaves have a flavor somewhere between garlic and chives. It blooms exuberantly, producing a multitude of little white flowers in September and, if deadheaded, again in October. The delicate seed heads dry to a pale parchment, accented with jet black seeds. Picked in November, they add grace notes to fall and winter bouquets. ▲

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- 37. FRANKE, INC.:** *The International Collection* features a variety of stainless-steel and quartz-composite sinks to suit any kitchen. Includes faucets and accessories plus Elements, a line of contemporary undermounts. \$3.00
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- 51. JAB:** A worldwide distributor of contemporary fabrics, wallcoverings and decorative trims. JAB is distributed exclusively through Ströheim & Romann showrooms across the country. Send for free samples
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On the Upper West Side, *New Yorker* fashion columnist **Holly Brubach** composes a room of her own

I AM SITTING IN THE ROOM IN WHICH I SPEND MY days alone, doing battle with myself in a state of despair and agitation quite unlike the ecstatic reverie in which writers are so often depicted in movies. As an only child, I passed the days more or less as I do now—I amused myself, in my own room. The afternoons seemed endless. They still do. A writer's life is one of solitary confinement.

The light is best in the early morning, when it illuminates the floral pattern on the curtains, and at the end of the day, when the white brick wall of the school across the street reflects the sun's last lateral rays. The view is a typical Upper West Side cityscape, of the water towers on top of the buildings on West 79th Street and, if

you crane your neck, of the southwest turret of the American Museum of Natural History. From September until June the background music consists of a chorus of children's voices in the school playground during recess; in summer there is percussion only—a pickup basketball game that goes on, nonstop, late into the night.

Eight years ago, when I renovated the living room—covering over the exposed brick, which had been all the rage in the 1970s, having shelves built and wainscoting installed, turning the sleeping loft into a crawl space for storage—I envisioned a library. But all the examples that came to mind were masculine and clubby, with monolithic bookcases in dark mahogany and walls the color of the felt on billiard tables. Repositories of knowledge and reading rooms



In her Manhattan living room Holly Brubach, inset, writes at her grandmother's mahogany dining table, above right, set on her aunt Margaret's carpet. Left: After years in boxes; her books have been unpacked.

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WRITER IN RESIDENCE

have traditionally been a man's preserve. In Flaubert's letters to Louise Colet, his mistress and a respected poet in her own right, he contended that her intelligence and her literary gifts were functions of the male aspect of her personality, that her femininity was something else, apart. Like so many other women, I have struggled against that impulse to divide our selves, that attempt to alienate our minds from our bodies. In making a room in which I could write, I realized that of all the aspects of my identity it is my mind that seems to me the most feminine.

For years my apartment had served as a kind of waiting room, outfitted with uncomfortable chairs and lots of magazines, where I was biding my time until my real life got under way. My books were in boxes stacked against one wall, as if I were ready to pick up and move on a moment's notice. Past the age of forty, everybody seemed to be complaining about how cluttered their lives had become; they were forever cleaning house and organizing yard sales, jettisoning the contents of their attics and their basements and their bottom drawers. Between their lives and mine, it seemed, there was a chasm that would never be crossed, a chasm full of things like umbrella stands and egg timers. In my life there didn't seem to be *enough* things, and as a result I often found myself substituting a magazine for a coaster or a dime for the right size screwdriver.

And now, without my quite knowing when or how this came about, my apartment is suddenly full of things. There are souvenirs of my travels: carved wooden candlesticks from Lisbon, gold-flecked goblets from Murano, and Burmese sculpture from Bangkok. There are presents from friends, including (among the most prized) a small gold plastic Eiffel Tower, a Christmas gift from my concierge

the first year I lived in Paris. As a child, I ran a kind of orphanage for dolls and stuffed animals, lost souls who had been delivered into my hands. And now I have assembled all around me foundling objects that called out to me in flea markets and junk shops, things that I like to think I have rescued from neglect or even destruction.

As an antidote to the loneliness of writing, I have marshaled all sorts of family mementos. On the floor is my aunt Margaret's carpet, a 1930s oriental, from which I

**Brubach covered hatboxes with
Brunschwig's Bosphore wallpaper
border. Details see Resources.**



chose the room's colors: a dark ox-blood for the woodwork, a sunny yellow for the ceiling, and, for the walls, a bisque that at midday fades to the shade of a makeup base in the medium range. (I taped a Manolo Blahnik shopping bag to the wall and told the painter to match it.) The dining table that is my desk came from my grandmother's house; I used to help my aunt Eileen wrap Christmas presents on it. Carved into its surface is my cousin's name—the scar from an act of childhood vandalism committed with a penknife some forty years ago.

The books have been unpacked, and their authors, from their perches on my shelves, urge me on and

argue with me and reproach me. They are arranged by size or subject or, in some cases, by whim. Mavis Gallant and Chekhov keep each other company. George Orwell, A. J. Liebling, James Thurber, and Joseph Mitchell talk shop. Balanchine and Stravinsky sit side by side, continuing their dialogue about music and time. Edith Wharton entertains Casanova.

When I get stuck, as I regularly do, I pace the route from my desk to the refrigerator and back, with an occasional detour into the bedroom, where I lie down and stare at the ceiling and try to untangle the knot in my brain, or into the shower, where I mostly work on titles. Along the way I pass an engraving of Rossini at his piano, surrounded by his muses, who are hovering in midair, dressed in costume for his operas. On top of the clock on the mantel is Pythagoras, seated—on an Empire chair, of all things—contemplating the square of the hypotenuse. In a frame beside my computer is a postcard, a photograph of Jane Austen's grave under the paving stones of Winchester Cathedral. The inscription says, in part, "The benevolence of her heart/the sweetness of her temper; and/the extraordinary endowments of her mind/obtained the regard of all who knew her, and/the warmest love of her intimate connections." In her century, which was not as secular as ours, immortality was predicated on one's life, not on one's art. But the woman Austen's friends knew and loved is clearly one and the same as the narrator of her novels. I picture her sitting at a table in the parlor or in the kitchen, stealing a few moments between intrusions to set down three or four sentences. And I am grateful for her example, for how much has changed, that a woman engaged in the struggle to record some small aspect of human experience can have a room of her own in which to do it and the expanse of an afternoon, uninterrupted. ▲

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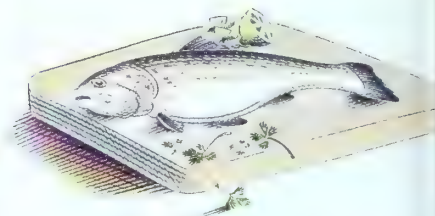


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FOOD

Leslie Land explains the lure of farmed **salmon** and offers three ways to serve the catch of the day

I CAN'T HONESTLY SAY I NEVER met a salmon I didn't like; the canned kind is not my idea of a good time. But give me a simple grilled salmon steak or pan-fried fillet, its skin crisp as bacon, or let me make a light stir-fry with snow peas, a steaming bowl of golden chowder, or a big chunk of gravlax to share with my salmon-loving

friends and I'm a happy woman.

This is one gorgeous hunk of protein—tender, flavorful without being overpowering, unfailingly lovely to look at. It's especially healthful, too; the fat that gives salmon so much of its appeal is rich in omega-3 oils. And unlike most other fine fish, salmon is readily available year-round,

thanks to modern aquaculture.

I'll cheerfully concede that the best wild salmon is better. But what do we mean when we say "best wild salmon," and how likely are we to be able to buy any? Most of the wild fish still being caught off Greenland and in the Alaskan Pacific go to Europe, Japan, or, in cases of glut, the canneries. The Atlantic salmon, *Salmo salar*, is so rare in American fish markets it might as well be commercially extinct. The Pacific salmon—there are five commonly sold species in the genus *Oncorhynchus*—are diminishingly abundant and increasingly expensive in fairly direct proportion to tastiness. And from the exquisite Alaskan Copper River chinook (*O. tshawytscha*) to the rich Atlantic caught by an angler friend in Maine's Lower Penobscot, wild salmon is only as good as it is fresh—freshness being to fish what location is to real estate. That's why line-caught Pacific salmon that has been quick-frozen on board the boats is so much better than "fresh" fish that has been at sea for a week before it reaches the distributor.

Most farm salmon sold here is the Atlantic type, which is more

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amenable to domestication than are Pacific types. Raised in the oceans off North American coasts—Maine, New Brunswick, British Columbia, or Washington State—it typically gets to distribution centers within twenty-four hours of harvest, to retail markets one to three days later. The flavor is less pronounced and the texture less firm than that of wild fish. After all, these salmon have been selected for their ability to get big quickly on a minimum amount of uniform feed, and being caged, they don't get a lot of muscle-building exercise. But unlike catfish, tilapia, and cheap trout, all aquacultural triumphs reminiscent of industrial chicken, farmed salmon actually taste like something other than blotting paper.

World production of farmed salmon nearly doubled between 1988 and 1992, and growth is predicted to continue, although at a decidedly slower rate. Right now, the main barrier to major expansion appears to be a simple lack of demand, but other potential unresolved problems include resistance from coastal landowners who like the views the way they are, pollution from fish wastes, danger to native stocks from diseases—farmed fish are frequently treated with antibiotics—and dilution of the wild gene pool, if not outright displacement of wild fish. Farmed salmon do manage to escape; their descendants now outnumber the natives in some Norwegian waters.

According to Ken Talley of *Seafood Trend*, an industry newsletter, aquaculture is largely responsible for the rise in salmon consumption in the United States: .97 pounds per capita per year, up from .73 pounds in 1990. Until tariff barriers were erected, Norway was our major farmed salmon supplier and "Norwegian salmon" has become fish-marketese for farmed Atlantic salmon no matter where it originates. Since it's very likely to have come from Chile—forget twenty-

four hours from the water—it pays to ask the fishmonger. Increasingly, distributors of the best farmed salmon are labeling them with gill tags, so even when you're only buying a fillet, ask to see a whole fish. If it's a designer model, that's an encouraging sign.

For years smoked salmon stood alone as the designer dish, but lately fashion is turning to gravlax, just as luxurious but easier to make. Salt, sugar, herbs, and time are all it takes, and the fact that different recipes call for widely varying amounts of these ingredients indicates that the process is a forgiving one. The result, regardless, is somewhere between sashimi and smoked salmon: slightly salty, firmer and darker than raw fish, but with a similar delicacy and sweetness.

Although classic Scandinavian recipes call for dill and black pepper and the complement of a mus-

tard-dill vinaigrette, gravlax takes equally well to other herbs and seasonings. In summer, when basil is opulent, I like to make it with basil and orange and accompany it with a basil and green peppercorn guacamole sharpened with citrus. Cilantro and coriander seed, mint and cumin—why not play around? Farmed salmon is most accommodating. Gravlax keeps about ten days. Any not eaten as an appetizer can be lightly sautéed with eggs, made into hash, or creamed, curried, or lightly grilled and served over mixed greens.

Of course, you don't need a big chunk—of fish or time—to get salmon gratification. Try making a saffron-scented chowder, rich with salmon broth and cream, or whip up a light stir-fry of salmon and snow peas. It echoes a classic New England spring pairing and folds farmed salmon neatly back into the wheel of seasons.



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RECIPES

GRAVLAX WITH BASIL AND ORANGE

- 2 thick center cuts of fillet of salmon, about 1½ pounds each, with skin**
- 3 tablespoons kosher salt**
- 2 tablespoons sugar**
- Zest of 1 small orange, removed in long thin strips**
- 1½ cups loosely packed basil leaves, coarsely chopped**

- Be sure no scales remain on the fish. Freeze at 0 degrees for 72 hours and thaw in refrigerator before proceeding. Place a fillet skin-side down in a shallow, nonreactive dish or baking pan.
- Combine salt and sugar. Sprinkle half of mixture evenly on the fillet, then arrange half of orange strips in an even pattern. Place chopped basil on top of fish. Sprinkle with the remaining salt mixture, add the rest

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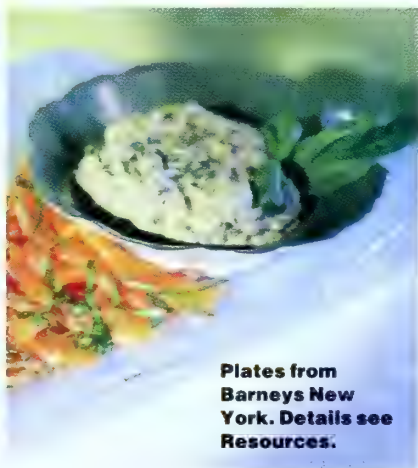
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of the orange strips, and top with flesh side of other fillet, with its thin edge against the thick edge of the bottom piece.

Cover the fish with plastic or foil, top with a roughly 2-pound weight, and refrigerate. Turn the fish every 12 hours or so, basting with juices each time. Remove weight after 2 days. The fish is ready after 3 days and should be drained and wiped after no more than 4 days. It will keep in the refrigerator 10 days to 2 weeks.

To finish preparation, drain fish, remove orange and basil, and wipe clean and dry. Slice thinly on the diagonal as you would smoked salmon. Serve with thinly sliced French bread or warm flour tortillas and citrus-flavored avocado sauce (recipe below). Serves approximately 12.



Plates from Barneys New York. Details see Resources.

AVOCADO SAUCE

- 1 small piece ginger**
- 1 tablespoon green peppercorns packed in brine**
- 1 very ripe avocado, peeled and seeded**
- ¼ cup heavy cream**
- 2 tablespoons orange juice**
- ½–½ cup minced basil leaves**
- Salt**
- Lemon juice (optional)**

Peel ginger and grate enough to make ½ teaspoon paste. Rinse peppercorns and chop coarsely. Combine ginger and peppercorns in a small bowl. Add avocado and mash. Stir in cream, then enough orange juice to make a sauce a little thinner than mayonnaise. Stir in minced basil. Add salt to taste, remembering that the sauce will be served with salty gravlax. Add a touch of lemon juice if orange is very sweet.



STIR-FRIED SALMON WITH SNOW PEAS, ENDIVE, AND AVGOLEMONO

- 1 lemon**
- 2 egg yolks**
- ¾ cup chicken broth, homemade or low salt**
- 1 pound boneless salmon, skinned**
- 3 tablespoons unsalted butter**
- 3 tablespoons olive oil**
- 1 pound snow peas**
- 2 heads Belgian endive**
- ½ teaspoon salt**
- Sugar (optional)**

Shred zest from the lemon, using a grater with ⅛-inch holes. Set aside. Squeeze out lemon juice. Place yolks in a heat-proof bowl and set aside. Bring broth to a simmer and remove from heat. Beat 2 tablespoons of the lemon juice into the yolks. Beating constantly, add the hot but not boiling broth in a thin stream. Set aside.

Slice the salmon lengthwise in ½-inch strips, then cut the strips in 2-inch lengths. Place a large wok over medium-high heat. When hot, add the butter and oil. When butter melts add salmon and cook, turning once, just until the outside is firm and opaque. The center should still be raw. Remove with slotted spoon; set aside, keeping fish warm.

Discard all but about 1½ tablespoons of the fat. Place over medium-high heat until sizzling, then add the lemon zest and cook 10–15 seconds or until lightly toasted. Add snow peas and cook 2 minutes, stirring constantly. Lower heat to medium and add broth mixture. Continue cooking and stirring about 2 minutes more or until sauce has thickened and peas are tender crisp. Do not let boil—remove pan from heat if necessary.

Slice the endive crosswise at ½-inch intervals and separate into leaves; cut base slices in quarters. Stir in endive and reserved salmon. Add salt; taste and adjust, adding

more lemon juice if desired. If the peas are not sweet, add a pinch of sugar. Serve at once with steamed rice. Serves 4–6.



GOLDEN CHOWDER WITH SALMON, YELLOW POTATOES, AND SAFFRON

- Head and rack from a 6½–7 pound salmon**
- 2 medium onions, coarsely chopped**
- ½ cup butter**
- 1 pound yellow boiling potatoes, peeled and cut in ¼-inch slices**
- ½ teaspoon saffron threads, lightly piled**
- 1 cup milk**
- 1 pound skinned boneless salmon, in ½-inch chunks**
- 1 cup heavy cream**
- 1 teaspoon salt**

Place the head and broken-up rack in a kettle, cover with 5 cups water, and simmer gently, uncovered, 30–45 minutes. Strain and reserve broth; discard solids. (Will keep frozen for up to 3 months.)

Cook onions in butter over low to medium heat 15–20 minutes or until golden. Stir in potatoes. Add 4 cups of the broth; add water if needed to equal 4 cups. Continue cooking 20–30 minutes or until the potatoes are very tender. Place saffron in a small dish, pour in 2 tablespoons boiling water, and set aside.

Add milk to chowder. Add salmon and cook only until fish flakes easily, about 4 minutes. Add cream, the saffron in its soaking water, and salt. Do not let boil.

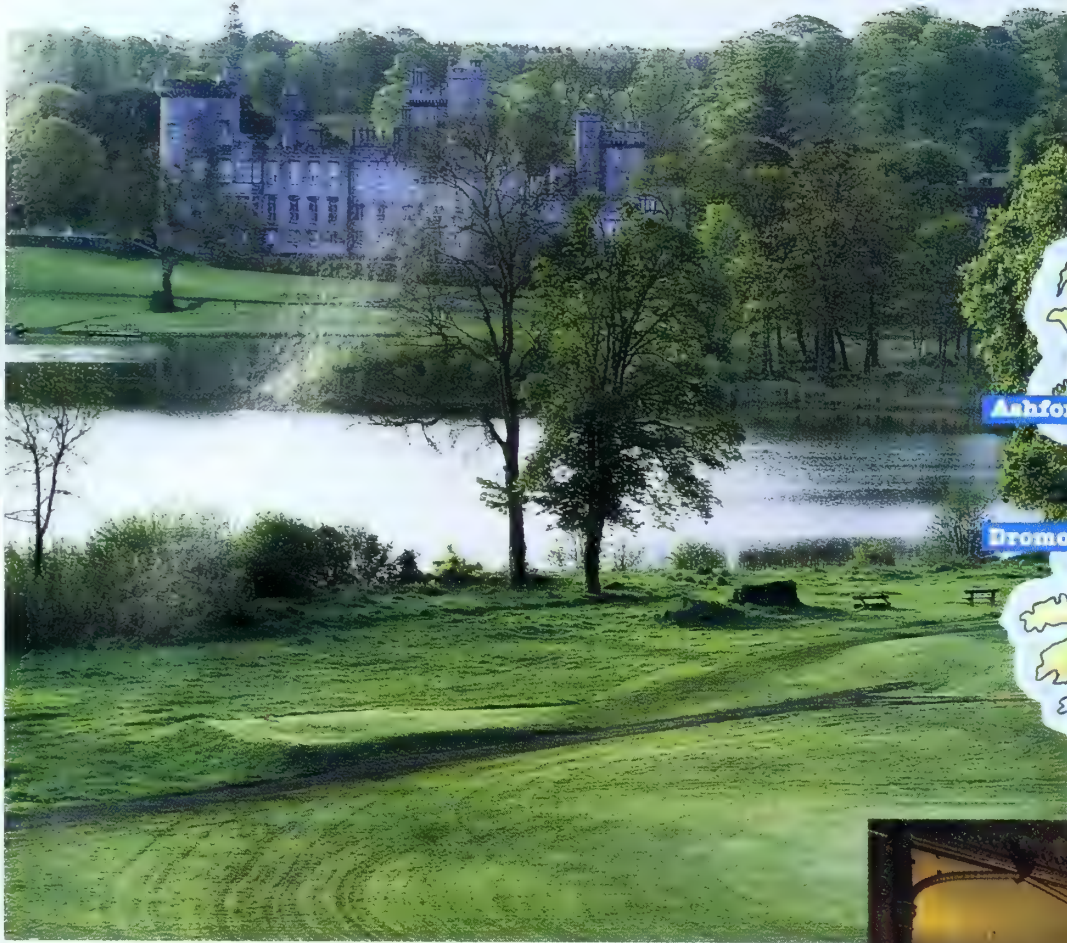
Like all true chowders, the taste improves if made in advance, cooled quickly, then allowed to mellow in the refrigerator for a few hours or overnight. Reheat gently. Serves 4–6. ▲



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TRAVEL

Storming the towers is a pleasure at four **Irish country house hotels**

BY JUDY BRITTAIN



Designed in Gothic style, the brother Pain, the various sections of Dromoland Castle, above left, link the towers. Let The bar retain the character of an elaborate 19th-century country house.

“AH, ’TIS SO PEACEFUL, ISN’T it?” The porter who had carried my bags gazed out the window at the manicured grounds of Dromoland Castle and sighed, then left the comfortable and handsomely appointed room with a “God bless ye now.” Courtesy without obsequiousness, history without cold drafts—the whole scene was almost too perfect. But as I found on a visit to Ireland last summer, there’s something irresistibly seductive about the idealized

version of country life offered by the historic hotels that dot the soft green landscape.

Dromoland Castle

Our first taste of this life began just eight miles from Shannon at Dromoland Castle, the ancestral home of the O’Briens, barons of Inchiquin and descendants of the eleventh-century high king Brian Boru. An imposing Gothic revival structure complete with towers and battlements, Dromoland was built about 1826 by Sir Edward O’Brien to replace a Queen Anne-style

house, which had replaced the original fortified castle. Before the castle became a hotel in 1963, American decorator Carleton Varney took charge of the interiors; he returns now and then to repair and redecorate.

Everything is huge at Dromoland: its corridors, flanked by portraits of the O’Briens, are as wide as avenues, its well-heated bedrooms enormous, with giant beds and vast windows overlooking a lake, woodlands, and walks that may be the remains

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of gardens laid out by Sir Edward himself.

The food here is justly celebrated, thanks to excellent local ingredients and to chef Jean Baptiste Molinari, who trained at the Hôtel de Paris in Monaco. One of the best dishes from his "Taste of Ireland" menu is piosai beaga mairteola, vaineola agus laofheola—Gaelic for medallions of beef, lamb, and veal, each with its own sauce, and vegetable mousse. Every morning the sideboards are loaded with anything that means breakfast in any

The arts and crafts-style tiled bathrooms at Waterford Castle are a legacy of the Fitzgerald clan.



language, all served on Nicholas Mosse's spongeware, which can be bought at the not-too-distant Kilkenny Design Center. To work off all this food, one can fish, ride, and shoot, or take an excursion to the coastal

area known as the Burren where the wildflowers are at their most radiant in June.

Waterford Castle

After a pleasant drive east from Dromoland and a brief trip on a private car ferry, we caught a glimpse of Waterford Castle through a forest of rhododendrons. Its history is bound up with another celebrated Irish clan, the Fitzgeralds. Maurice Fitzgerald, who arrived with the Normans in 1170, was taken prisoner and held on an island in the River Suir. Later he chose to build his stronghold on the island; for eight hundred years it was headquarters to the Fitzgeralds, who became earls of Kildare and Ormonde and knights of Glin and Kerry.

The small stone castle, encircled by lawns dotted with white garden furniture, is far from ancient; only the tower was standing when the wings were added in 1895. I was relieved by the building's relative youth, partly because of the plumbing—most bedrooms boast an arts and crafts-style tiled bathroom with a graceful freestanding tub and flower-sprinkled basin—but mainly because of ghosts: there aren't any here.

The generally undistinguished food is redeemed by the brown bread, and the bedrooms by their coziness—and by the quiet: at night the only sounds are those of badgers, foxes, and owls. A championship golf course by Des Smyth and Declan Brannigan was recently completed.



Local oysters, above, are among the delights of the dining room at Ashford Castle, below, built by the Guinness family.



Mount Juliet in County Kilkenny features fine 18th-century plasterwork inside, above, and fine riding outside, below.



Mount Juliet

In the 1760s the earl of Carrick built a country house above the River Nore, inland from the town of Waterford, and named the house Juliet, after his wife. Our introduction to this beautiful Georgian mansion was less charming: No Parking signs forced us to leave our car fifty yards away and hike with our luggage to the front door. We began to wonder if we had blundered into a private house. Eventually we found our way to the reception desk and were shown to our rooms by a lad who made heavy weather of our light overnight bags. The furniture seemed unsympathetic, and I felt the house was groaning in dismay at its fate.

I decided that a tour of the grounds might sweeten my mood. In no time at all, the clouds were swept away by the beauty of the woods and the



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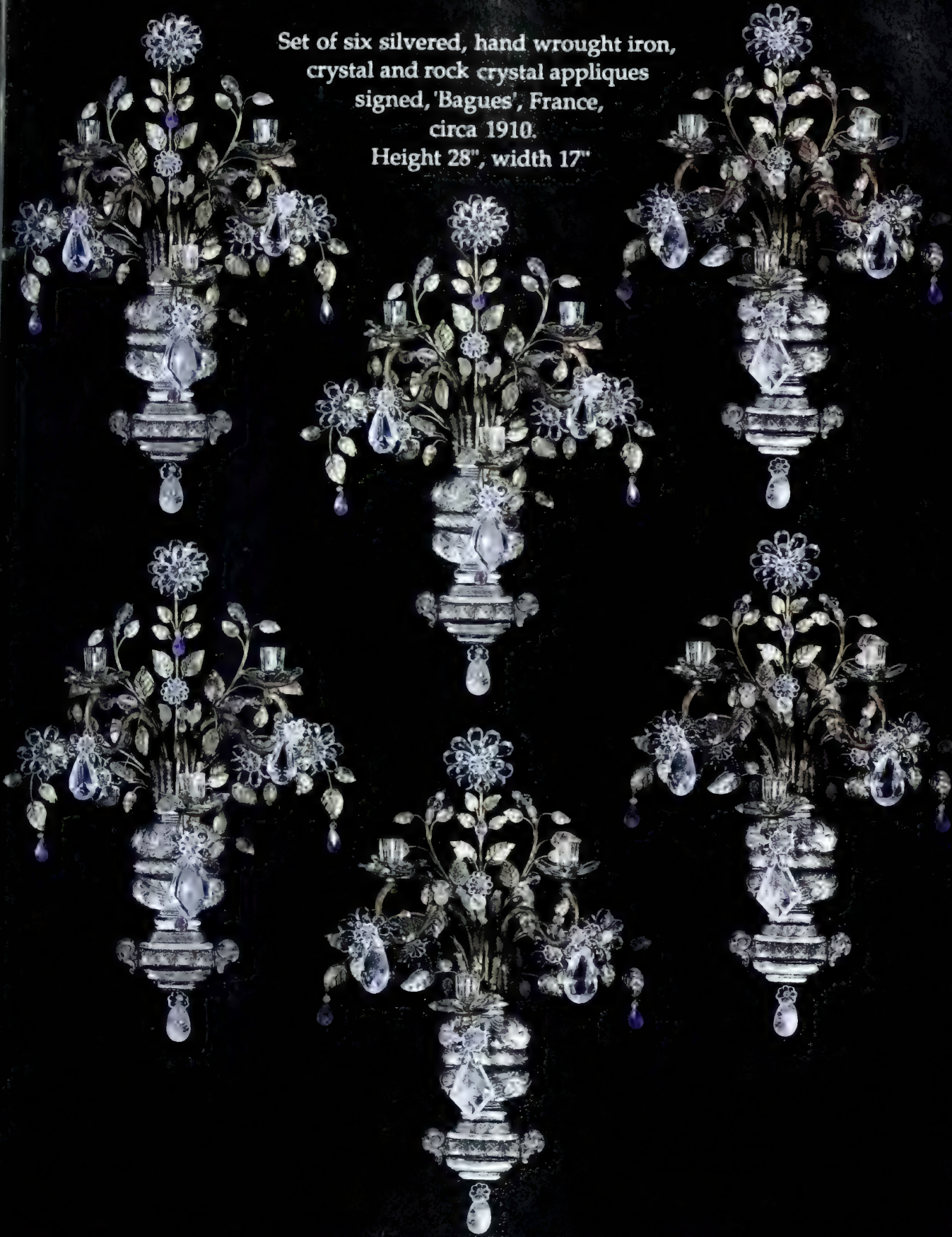
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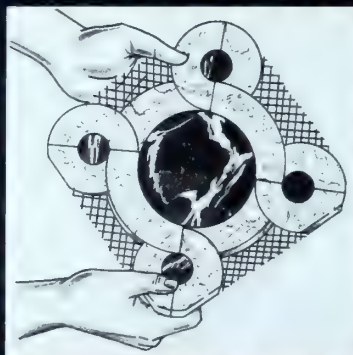


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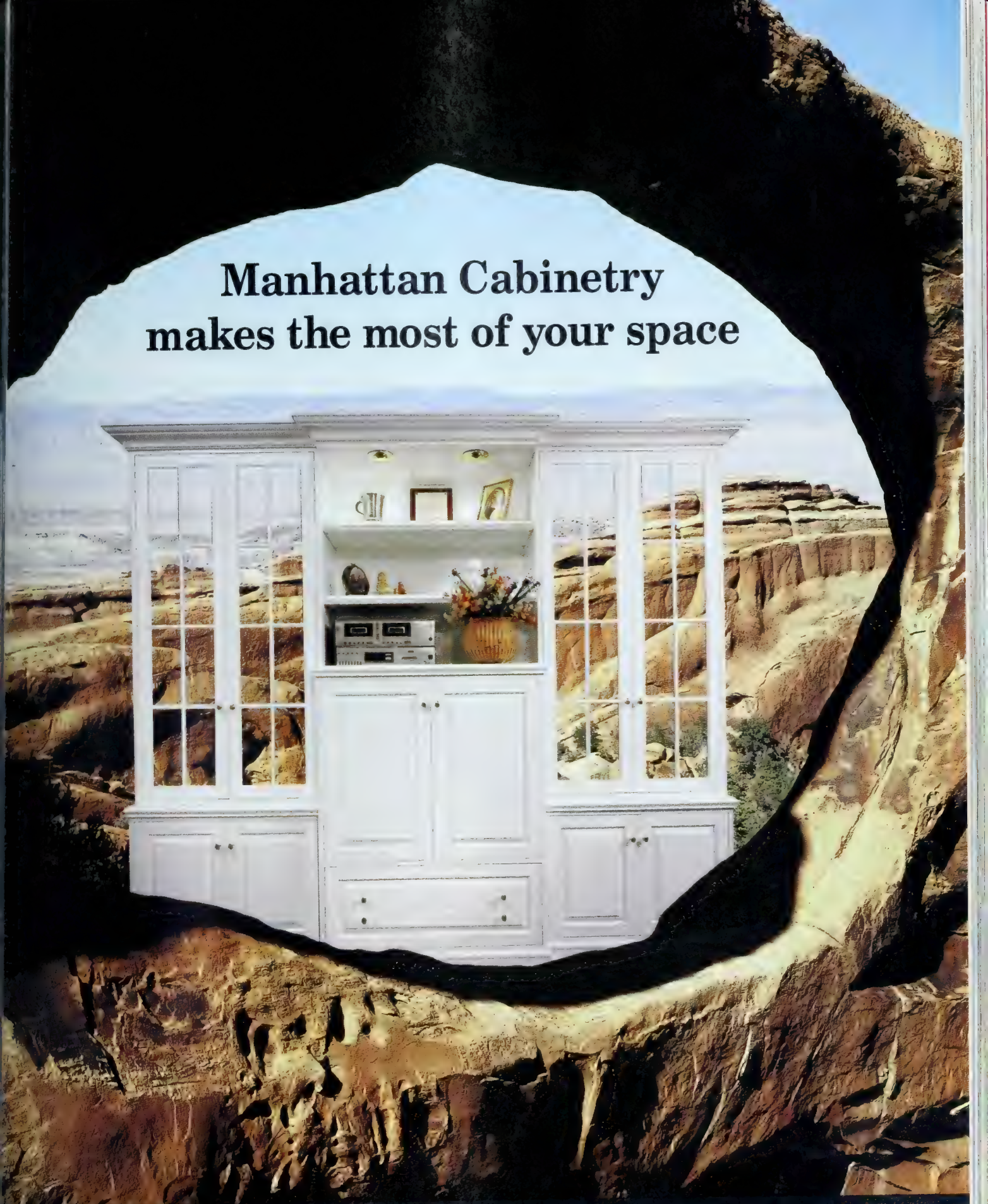
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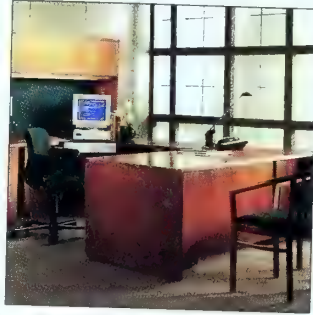
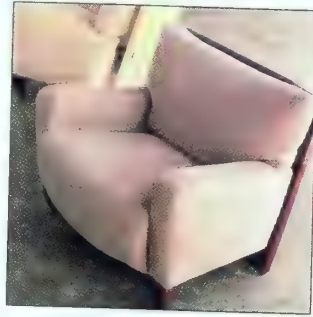
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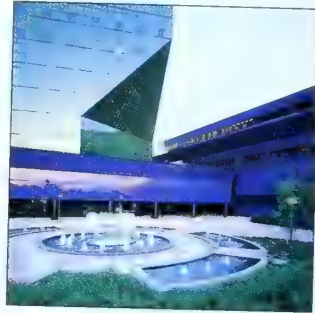
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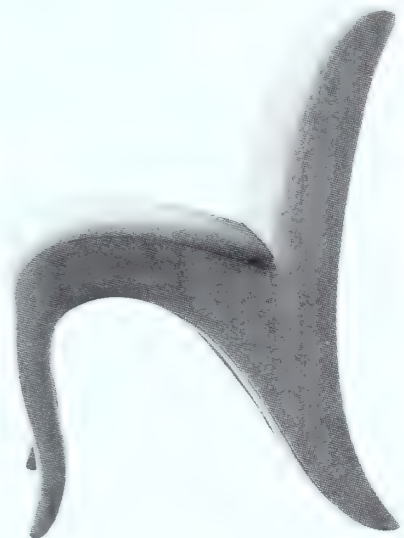


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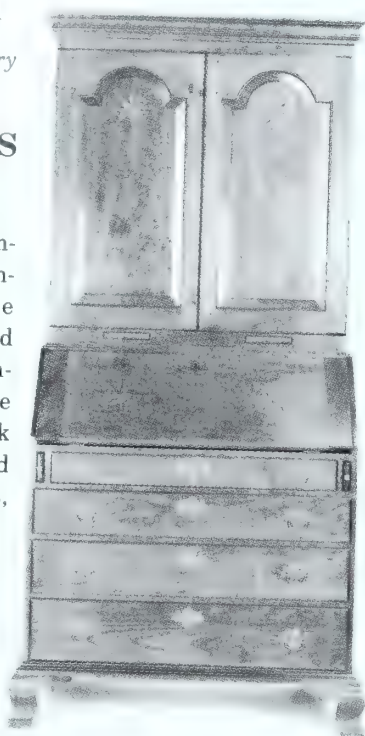
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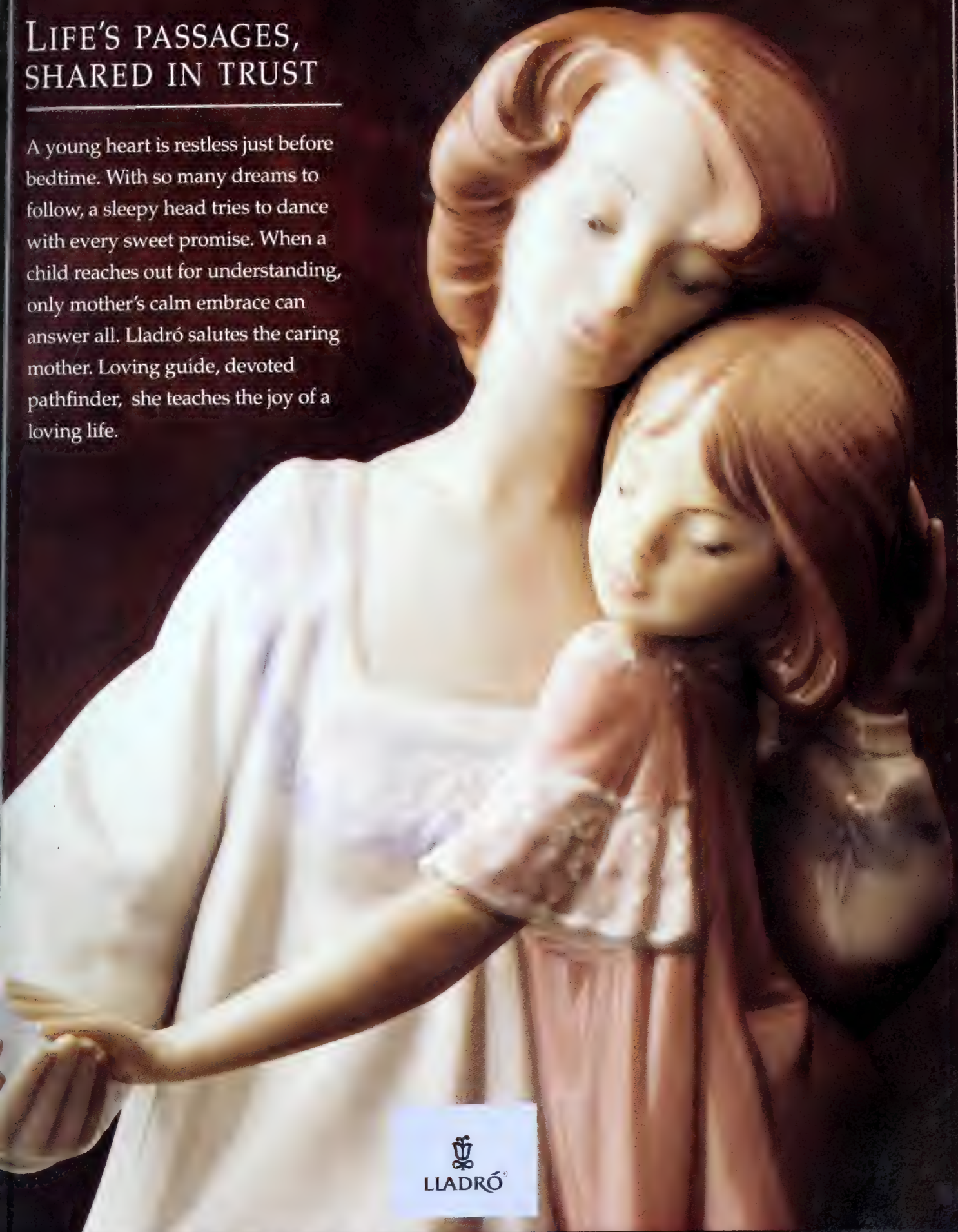
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Carlos Alves



Carlos Betancourt

Alves, far left, in his studio with a mosaic portrait of Jose Marti. Left: Betancourt, in a sunsuit of black, on his Biscayne Bay chaise longue.

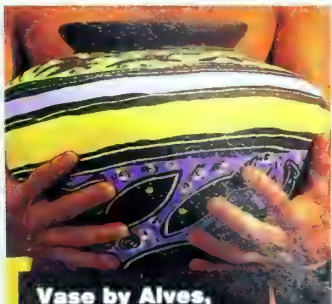
SHOPPING

Miami Beach dotes on **the two Carloses.** One likes things sleek. One likes things smashed

BY GLENN ALBIN

MIAMI BEACH IS ONE BIG BARRIO. Pigeons and parrots. Salsa and hip-hop. Chihuahuas and Great Danes. And let's not forget the two Carloses of Lincoln Road.

Twenty-nine-year-old ceramist Carlos Alves keeps the Catalan-Cuban art of mosaic work alive at Casa Carlos, which is crammed with colorful pots, tabletops, garden furniture, and sculptures, many made of



Vase by Alves, etched with a nail and hand-painted.

ceramic shards. Alves recycles electrical fixtures, soap dishes, bathroom fittings, and he also creates a lot of the ceramics that make up his work, although after Hurricane Andrew last August, shattered traffic lights provided him with an abundance of raw materials.

His earliest memories of ceramics are of his mother's huge collection of Capodimonte objects.

"As a child, I was constantly knocking them off tables," he says. "Now my parents have more of my work than these figurines, though many of the broken ones have been recycled."

In another window on the street once known as the Fifth Avenue of the South is a twelve-foot-high portrait of singer Celia Cruz à la Roy Lichtenstein and various High Miami sofas, chairs, and found-object assemblages. Carlos Betancourt, born twenty-six years ago in Puerto Rico to Cuban parents, works as an artist and furniture designer

here at his shop Imperfect Utopia.

In 1988, Betancourt created his first award-winning chair, inspired by I. M. Pei's newly erected Centrust Tower in Miami, its forty-six ribbed stories illuminated by alternating bursts of bright colors. "I thought," he recalls, "why not make cushions in the same nonstop red, orange, chartreuse, and bright green?" Many more pieces followed. "When people buy my furniture," says Betancourt, "they're really buying a piece of Miami." (Casa Carlos, 1043 Lincoln Rd., Miami Beach, FL 33139; 305-673-3824. Imperfect Utopia, 704 Lincoln Rd., Miami Beach, FL 33139; 305-538-4821) ▲



Willie chairs in velvet and steel, by Betan

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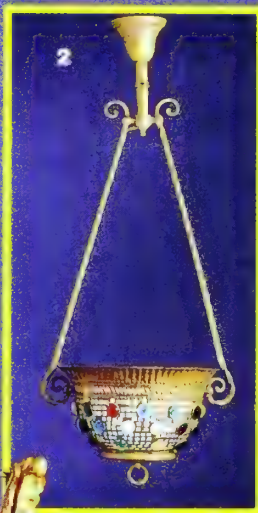
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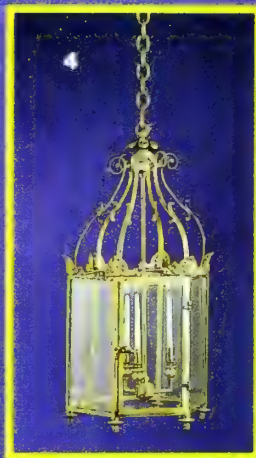
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SELECTS

Ever since the Romans hung bronze oil lamps inside their front doors, lanterns have given visitors a first glimpse of their host's taste in decoration. In the past three centuries, these fixtures, still used in entries, reached new heights of ornamental brilliance. Here are a few shining examples.



The luster of hall lanterns



1. Russian ruby glass and gilt bronze with cut glass pendants, c. 1800, \$19,500, from Therien & Co. 2. American Moorish-style brass with glass cabochons, \$1,250, from Charles Neri. 3. Louis XV style gilt bronze, c. 1840, \$24,000, from Charles J. Winston. 4. Regency gilt brass with glass, \$12,500, from Philip Colleck. 5. French tole with porcelain flowers, c. 1925, \$4,500, from Charles Gaylord. 6. French tole and textured glass, c. 1890, \$1,200, from Malmaison. 7. 19th-century Mexican stained glass, \$2,800, from Don Yarton.

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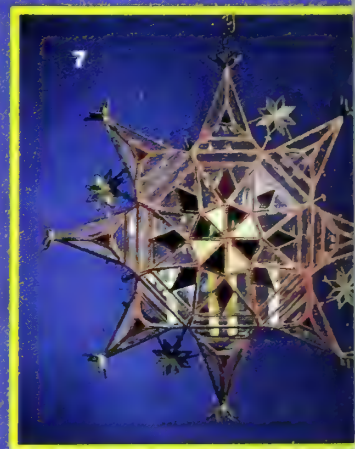
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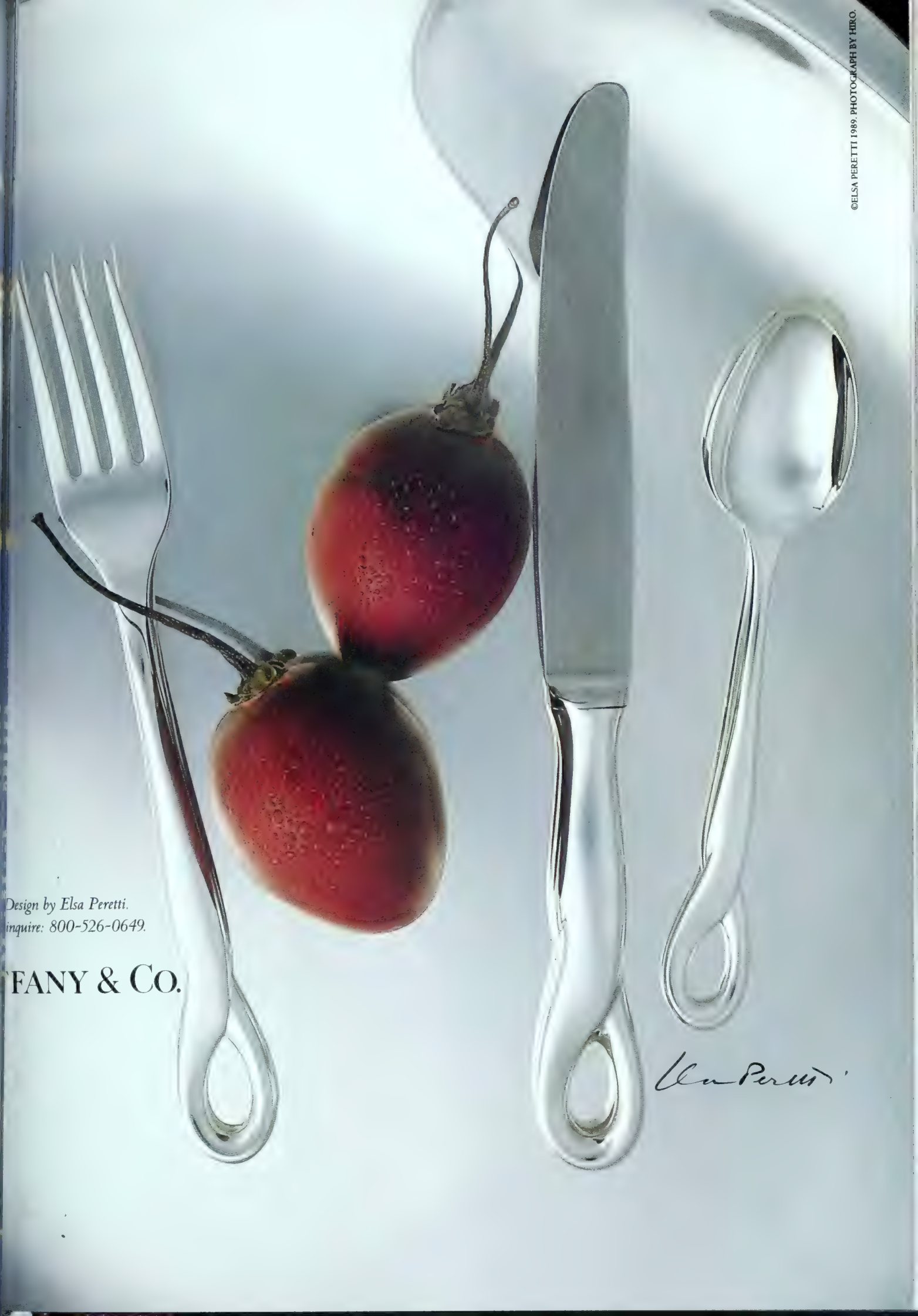
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BY MARGOT GURALNICK




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Cynthia Rowley, right, in her produce-laden blouse and a burlap hat by Deborah Rhodes for Cynthia Rowley. Her circle skirt, above, and bell-bottoms, below right, made of 1940s tablecloths, hit the runway. Below: In Rowley's showroom, a lunch table is draped with another forties cloth. Details see Resources.

Fashion designer **Cynthia Rowley** serves up 1940s tablecloths. More vegetables, please . . .

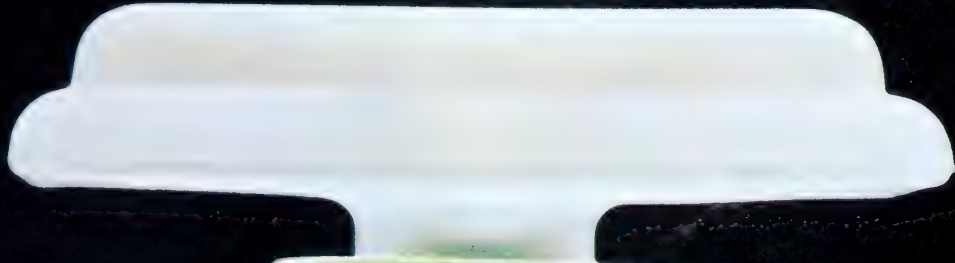


IN THE HEARTLAND OF FASHION New York's Seventh Avenue Cynthia Rowley has a showroom that stays garden fresh. You feel right at home there amid all those potted geraniums and 1940s kitchen tablecloths, the kind your grandmother had, which Rowley has sewn up into bell-bottoms, circle skirts, rompers, and other samples for her spring/summer collection. "I love to take things that aren't really fashion and use them in my designs," says Rowley, who collects the vintage cloths at flea markets. In seasons past she has added jolts of whimsy to the straitlaced 1950s femininity of her look by studding sweater sets and cinch belts with bottle caps (in honor of the 100th anniversary of the bottle cap) and embroidering Peter Pan collars with moccasin beads. But for now she is devoted to fruits and vegetables; one blouse is a patchwork of corn, tomatoes, and carrots. Her knack for reinventing the familiar is winning fans the world over for this thirty-four-year-old Illinois native. Whatever the season, the Rowley point of view is distinctive. ▲



BY WENDY GOODMAN

GUCCI



GUCCI
No 3

PARFUM

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



I must confess that there is an entire realm of decorating pursuits that I have never entered into—let's call it seasonal reincarnation. Make no mistake, I have decorated and redecorated on any number of occasions, but my tendency is toward either seismic alterations, like moving or tearing down walls, or the most minor ones. Although the world of slipcovers and winter/summer looks has always seemed enviable in its rituals, my own solution to the yen for change is buying a new ceramic something (recently, a piece of twentieth century art pottery) or a new engraving and letting it wake up its cohorts on the shelf or wall.

But change is in the air, a byword of the Clinton era, and in this issue we bring it home as we consider a number of houses and apartments that exemplify various levels of rebirth. There is, for instance, the eternal improvement campaign that Brooke Hayward and Peter Duchin oversee in Connecticut, with perpetually expanding interior spaces and increasingly elaborate gardens. Governor Ann Richards of Texas has carved out a comfortable book-filled apartment for herself in the state's formal nineteenth-century mansion, and Joseph Giovannini has "deconstructed" a prewar New York apartment, adding "walls" and furniture at skewed angles while preserving the traditional shell. Viscount Linley, the son of Princess Margaret and Lord Snowdon, has put his own contemporary spin on classicism with the furniture he designs; we peek in on him in his London flat.

Quick changes of the slipcover and rug sort are featured in John Hutton's family apartment and in this month's "Design Analysis." And if you want to freshen up a room with a touch of the cutting edge, you'll find ideas in our story on the neo-baroque style. One of the inspirations for the feature was my visit last September to the extraordinary Château de Bagnols, a historic French castle that has been painstakingly restored as a hotel by Helen and Paul Hamlyn; its seventeenth-century murals and rich antique textiles are among the decorative pleasures.

After preparing this issue, I feel certain I could learn to love slipcovers and maybe even pull up the rugs for summer, but then it would be more like me to move on to some place new—like the stone house in Connecticut restored from top to bottom and decorated by Stephen Sills.

Uany Novograd

Beyond the Pale

With a fresh palette, Stephen Sills
brightens an old stone house
in Connecticut. By Susanna Moore

Photographs by Thibault Jeanson Produced by Carolyn Sollis





In a space that may date back to the 18th century, Stephen Sills and his associate, James Huniford, have created a setting for contemporary life for a family whose tastes range from the African mask and Beaux-Arts molds on the mantel to the Jean-Michel Frank lamp and the 19th-century corner cabinet. Details see Resources.



The oldest part of the house, *above*, was built of granite and brick at a time when most of the construction in the area was wood frame. *Below*: Rich yellow walls, the result of paint topped with shoe polish and wax, and a honey-colored stained floor produce a sunny aura in the music room. Beyond two walnut Chippendale chairs a pair of custom armchairs, slip-covered in Verbena from Manuel Canovas, sit by the windows.



THE HANDSOME STONE BUILDING KNOWN AS THE Block House is one of the oldest houses on this stretch of country road in Connecticut. Built by a member of the pioneering Ingersoll family—local records place John Ingersoll on the property in January 1720—it is an anomaly in a part of New England where wood-frame construction is the rule. The original two and a half story structure has granite walls almost two feet thick, yet its shape and proportions and elegant recessed doorway give it a visual lightness; it does not sit heavily on the earth. The nineteenth century wing and the 1970 additions at the rear of the house have done nothing to diminish its grace.

All of this is by way of saying that the house itself, its interiors and its residents aside, is possessed of great charm. It promises to be cool in summer and snug during the fiercest of winter storms. The house also has historic significance: local legends tell of a band of rebels hiding here from British soldiers during the American Revolution, and stone walls at the back of the wooded property indicate the site of a workshop where an inventive mid nineteenth century Ingersoll devised an early steam-driven car.

These qualities appealed to the current owners of the house, an international advertising executive and his wife, when they first saw it eight years ago. They had admired the old stone houses they saw during their years in England, and liked the idea of living in one. They wanted space to entertain and to raise their family, which now includes two lively young sons. They wanted a view—foreground, middle ground, background. They wanted privacy. They wanted wildlife. They wanted comfort. What they did not want was a grand house or a period piece.

“I don’t think dragging the house back to the 1700s is the way to appreciate it,” explains the woman of the family. “Stephen and Ford helped us envision the house differently. What we’ve done is bring new life to it.”

Stephen Sills and his associate, James Huniford, are old friends of the owners: the husband has known Sills since their childhood years in Texas. The couple was confident that Sills and Huniford understood their needs and tastes and would be able to adapt the historic Block House for contemporary life.

“I don’t like signature looks,” says Sills. “I think that is passé. There is a thread running through everything that we do. The house is a charmingly provincial farmhouse. No crystal chandeliers. My intention is that my work be recognizable only to someone with a keen and subtle



eye. If the decoration is about me, rather than the owner, then I've not done it right."

Sills's primary objective was to suffuse the relatively small low-ceilinged rooms with light. The dark floors were stripped and stained the color of honey. The old windows, deliberately uncurtained, were reglazed. The walls were painted in varying shades of gold, yellow, and white. Those in the music room—an egg yolk yellow—were softened by dozens of layers of old-fashioned nurse's shoe polish mixed with wax to give a luminous, resinous glow. White furniture and textiles were chosen to reflect and refract the light.

Throughout the house the new moldings conform to the slanting roofline and crooked floorboards, and the unevenly hung doors have eighteenth- and nineteenth-century brass hardware. A craftsman made all the trim, moldings, and cabinetry by hand, following the original erratic lines of the house, allowing for the bumps and jolts of time, both geological and familial. In one interior stairway the line where the two earliest sections of the house come together is still vis-

ible; there has been no attempt to conceal history.

Which is not to say that Sills and Huniford made no bold changes. "In the dining room we stuccoed over the fireplace wall, covering a beautiful old Dutch oven," recalls the owner. "At first I was horrified, but Stephen was right. The smooth surface works much better with the recessed windows." The interior of the library was entirely redone, with custom latticework on the cabinets and at the windows.

Knowing the owners' sophisticated tastes, Sills and Huniford did not make them a typical American farmhouse. The floor of the dining room, which is in the nineteenth-century wing, is stenciled in a pattern inspired by the painted floor of a palace in Stockholm. There are French provincial settees and comfortable armchairs of

The whites of the 18th-century French provincial settee, the Russian Gothic revival tables, and the fabrics from Manuel Canovas and Decorators Walk reflect light from the uncurtained windows. On the wall, French estate maps from Ann Morris Antiques, NYC.

"I don't like very serious furniture," says the owner





In the dining room the rusticity of the exposed beams is balanced by the simple elegance of the painted floor. An 18th-century northern Italian screen from Malmaison Antiques, NYC, stands along one wall, while two 1920s Louis XIII revival chairs in a Brunswick check flank the fireplace. The table is set with a 19th-century striped cloth, Wedgwood drabware, and American pewter goblets.



Armchairs of Sills's design are grouped around the fireplace in the library; the upholstery is Bennison's Bird and Basket, the pillow fabric Brunschwig's Terpsichore Check. New latticework hides radiators, a television set, and a tin-lined box for firewood.

Sills's design, Renaissance bas-reliefs and American folk art, an Aubusson carpet and North African textiles. Tables hold lamps by Jean-Michel Frank and glass balls—blue and green and, rarest of all, red—from the Hawaiian Islands. For the library Sills created lighting fixtures influenced by those in a room in Paris done in the 1940s by Carlos de Beistegui.

"We've always been interested in mixing styles," says the owner. "We've never looked at furniture from the standpoint of period. I think that's because we came from different parts of the country and found different things attractive. Over the years we melded those tastes, and then we lived overseas. We always chose what we liked. And I don't like very serious furniture."

For his part, Sills is quick to say, "My work has nothing to do with chairs, sofas, and lamps. I wanted to bring a conscious naïveté to the house, a placement of objects that was indigenous and in harmony with the façade of the house. The bricks, the arches, the old stone walls in the fields, these were my guides." The turned wood plates and

Beaux-Arts molds on the music room mantel are arranged in pleasing architectural order.

It was Huniford's idea to extend the flagged patio in the back of the house to the edge of the great field, filled with wildflowers. The garden is visited by pheasants and red fox, and the occasional black bear has been sighted. A brook, running in true American style from east to west, laces gracefully through the grounds. Pileated woodpeckers hammer so loudly that the family thought a house was being built nearby. In the spring blue birds with a fashionable sense of color sit in the pink-blossomed apple trees to preen above the tiny bluets growing on the lawn.

Having spent her own childhood in only one house, the owner has always hoped that her son would have the same experience. Conscious of the importance of tradition, she and her husband asked Sills and Huniford to help them create a house that would be the center of their lives. "It is about the nourishment that comes from the ritual of family," she says. "The comfort of stability. That is what we have here." ▲

‘It’s a charmingly provincial farmhouse,’ says Sills. ‘No crystal chandeliers’



An old staircase, *above*, leads to the children’s bedrooms. A dinosaur model, *above right*, surveys one boy’s antique bed, which is lit by a 19th-century French tole student’s lamp. Linens from Anichini. *Right*: A striped Moroccan rug and vivid Fieldcrest towels enliven an old-fashioned bathroom.



A painted frieze of leaves and vines and an antique Aubusson carpet transform the master bedroom into a bower. The 18th-century settee, in a Clarence House fabric, the side chair by the bed, the armoire, the plaster reliefs depicting day and night, and the gilt grape-leaf sconces are French, as is the columnar plaster table lamp from the 1930s. The Syrie Maugham-style sleigh bed, which was designed by Sills, is upholstered in a print from Bennison Fabrics and dressed in antique French linens.





David Linley, *opposite*, outside his three-room apartment, gets around London on mountain bike and BMW motorcycle. *Below*: Fronts adorn a Victorian table in the living room, glimpsed through a dining room doorway hung with an arch of dried hops, a decoration from one of Linley's more imaginative dinner parties. Details see Resources.





THE ROYAL TREATMENT

Tradition reigns in the London apartment of Viscount Linley

by Charles Maclean Photographs by Christopher Simon Sykes Produced by Judy Brittain



THE SATISFYING HEFT of the front door to David Linley's London flat owes as much to good craftsmanship as it does to its provenance from a mighty bur oak that once flourished at Windsor Castle. But while he takes an artisan's pride in having made the door in his workshop, Vis-

count Linley, the thirty-one-year-old son of Princess Margaret and Lord Snowdon and a bankable name in the world of furniture design, is prouder still of having rescued the tree from an ignominious fate. Considered not stable enough for fencing timber, the fallen oak would have ended up as royal firewood if Linley hadn't rescued it from his aunt Queen Elizabeth's backyard.

The bur oak door opens onto a turn-of-the-century artist's studio, three lofty rooms enfilade, reached from a communal courtyard by an exterior iron staircase. The fanfare of light from dado to ceiling windows makes it hard to believe one isn't still outdoors. Sheaves of dried hops festoon the arched opening between the dining room and a garden terrace, sustaining an impression of having climbed into a luxurious tree house in the heart of Fulham. Another hops-hung doorway is framed with engravings of trees and flanked by elegant glass-fronted oak bookcases that Linley designed, creating a stylish marriage of city and country, order and improvisation.

"It's really a stage set, this whole flat," says Linley, a kinetic figure in jeans and purple suede loafers. "The walls change color quite frequently. The bedroom was blue a month ago. Ideas are tried out here." He looks around with his photographer father's f-stop eyes and focuses on the bookcases. "If they work, they find their way into the shop."

Other smaller Linley originals—a twelve-inch easel, a sycamore fruit stand, a Venetian-style mirror—can be found among the artfully organized clutter that

reflects his eclectic taste and inventiveness. In the tiny hall I stumbled over a mountain bike made to his specifications. He designed the "baroque-Gothick" dining table himself and much of the china on the kitchen shelves. And the uses he makes of antiques he has collected reveal a flair for the offbeat: a Victorian child's bed has been turned into a sofa, a green canvas World War I medicine chest serves as a low table, toy soldiers passed down through his father's family march around the base of a garden urn, a cascade of white peonies flows from a tin bread bin. Despite an air of staged serendipity, there's little danger of the flat becoming a showcase for his business; the very idea goes against the grain of Linley's design philosophy. "My main concern is that nothing sticks out as being 'ta da, the Linley' or ruins the whole room because it screams *new*."

Unmistakably English, classical in its emphasis on relating scale to the human form—though with a subtly subversive sense of theater—the Linley look owes much to the influence of his late great-uncle Oliver Messel, an inspired stage designer and decorator from the 1930s through the '60s who left Linley several pieces of furniture from his house in Barbados. The "Messels," which include a well-worn chaise, don't appear the least bit out of place in the studio, perhaps because, as Linley remarks, "he used to make everything himself. Everything was faked more or less. It's difficult to tell even now what was real."

A passion for making things, for "fiddling around in the workshop," has motivated David Linley since childhood. At thirteen, he finished his first desk and carried on building furniture in his teens, encouraged by both of his parents, though it was his father's example and influence ("we were always making things together") that fired his ambition to be a designer. After studying at Dorset's John Makepeace School for Craftsmen in Wood, Linley joined a four-man furniture-making cooperative and moved to Surrey, where he lived above a fish-and-chip shop in Dorking. "Friday nights were particularly unpleasant," he remembers. "I had a room roughly seven by seven feet, which meant having to" (Continued on page 169)



Linley, *above*, in his workshop in 1984. *Left*: A sycamore console table inlaid with madrona bur and Macassar ebony from his latest line, Linley Classics. *Right*: With his parents, Lord Snowdon and Princess Margaret, and his sister, Sarah Armstrong-Jones, at Kensington Palace in 1969.





In the living room, *above*, oxblood walls and curtains of claret-colored velvet set off a graphic depiction of a boar hunt by Frans Snyders. Sofas are draped in paisley shawls. *Below left*: Linley's upholstered dining chair of oak with sycamore and Macassar ebony inlay. *Below right*: A dining room corner is devoted to cartoons about Linley, his family, and woodworking.

“My main concern is that nothing sticks out as being ‘ta da, the Linley’ ”





A Rubens museum poster, architectural prints, and Linley's own furniture drawings line the walls of his dining room, *above*, where the door to the terrace is framed with hops. The "baroque-Gothick" table by Linley is surrounded by "hand-me-down Chippendale chairs" and an armchair of woven willow. *Below left*: The family pictures on the piano include a photo of Linley driving his grandmother in his Morris Minor. The portrait of his mother is by Princess Marina, Duchess of Kent.



Linley's collection of lead soldiers parade around the base of a stone urn in his bedroom.

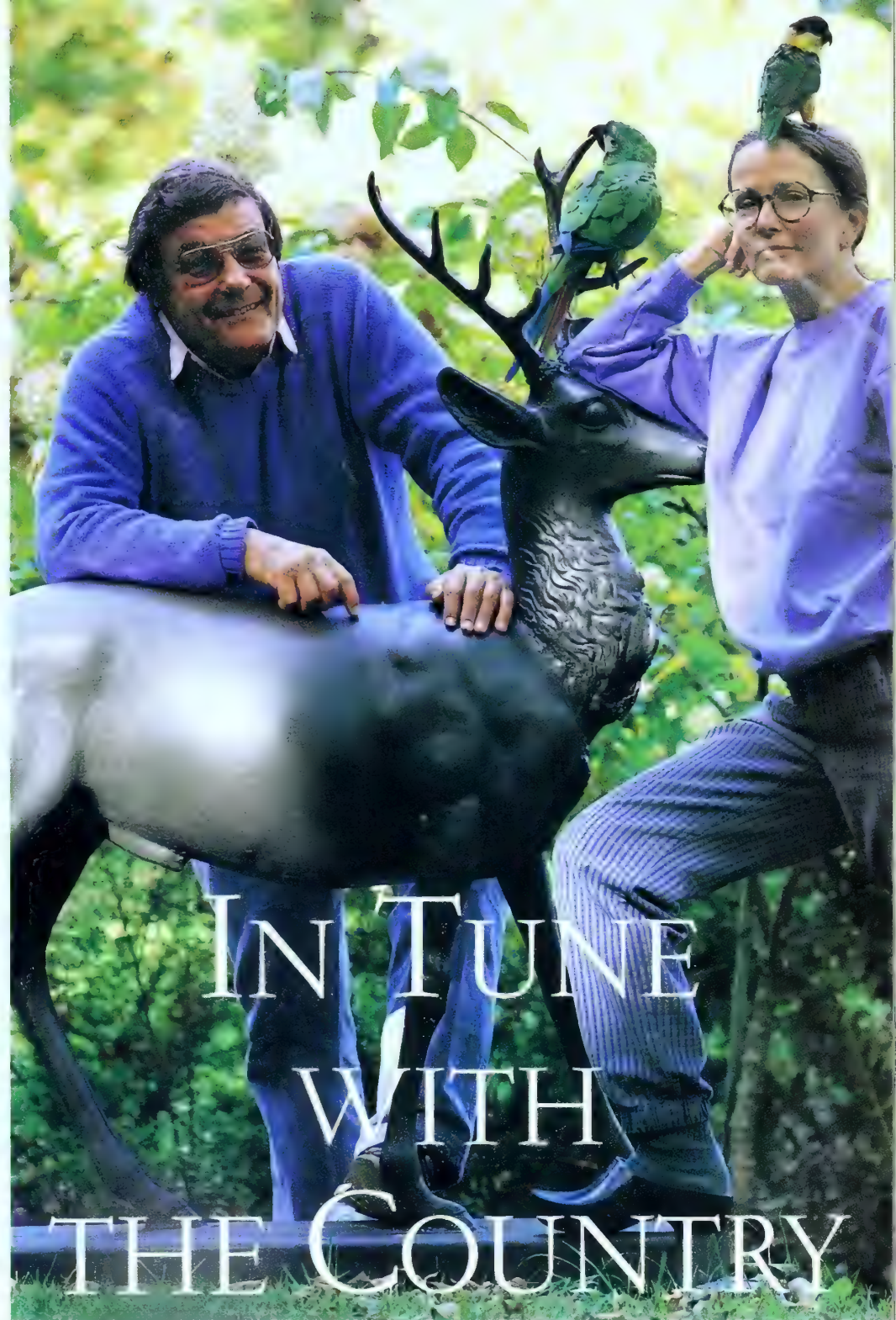
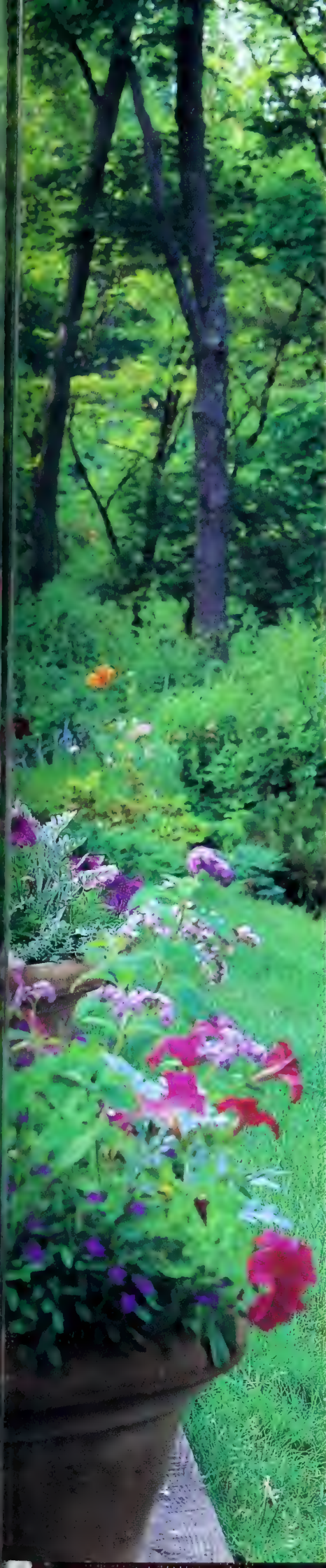
At the chill of
waters, Linley
and his bed-
room "icy blue to
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and draped the
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e longue was
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er Messel.

Linley's quarters present
a stylish marriage of
city and country, order
and improvisation





Peter Duchin, Brooke Hayward, and their parrots, Pedro and Igor, perch around a cast-iron Victorian stag, opposite. Above: Terra-cotta pots of petunias, lobelia, dusty miller, and geraniums add a profusion of color to the stepped terrace that they built along the back of their house. A pair of tiered metal tables from the 1940s are crowned with curry plants. Details see Resources.



Bandleader Peter Duchin
and writer Brooke Hayward discuss
rural life in a domestic key with
all its sharps and flats

Photographs by Richard Felber Produced by Senga Mortimer

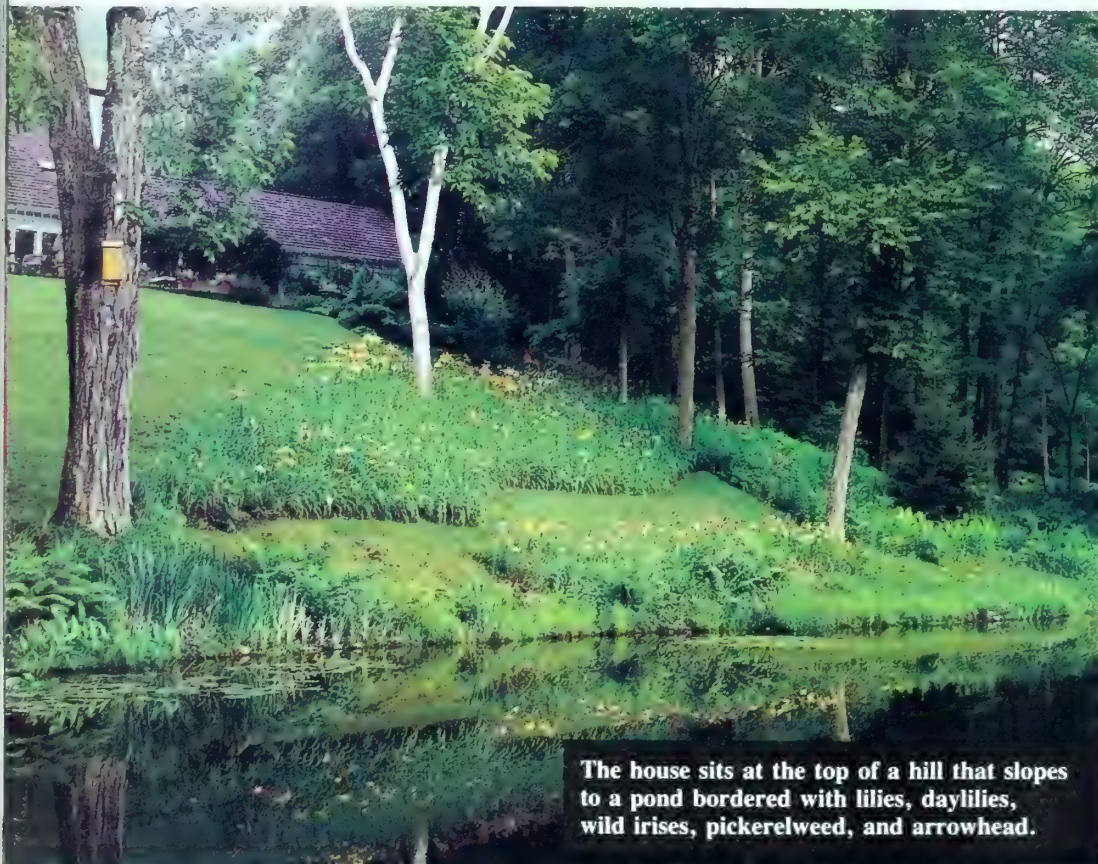
PETER: Six years ago I went on a January fishing trip to New Zealand with a friend. When I returned, in a perfect state of Zen tranquillity, Brooke met me at the airport with the news that she was driving to Connecticut to inspect real estate. Although I had thought we were living perfectly happily in our Manhattan loft, Brooke had other ideas. I had no choice but to go along for the ride. What we saw first was a monstrous mansion, totally decrepit, with countless run-down outbuildings and swimming pools. It would have cost half a million just to clean up the kitchen. Brooke, no-

BROOKE: Little did either of us know. Low maintenance does not seem to exist in the country, at least not if there is a garden.

PETER: But there was no sign of a garden. When the snows melted, we were confronted with a most distressing tableau. Virtually no landscaping had ever been done on the property. A so-called pond was really a fetid mud hole in need of immediate dredging; the driveway had to be rerouted; the poison ivy, barberry, and other ancient undergrowth cheerfully creeping up to the front door had to be uprooted. And that was just

for starters. To alleviate our anxiety, I heard myself saying, "It'll be okay, sweetie, think of this place as a blank canvas." Unfortunately, I said those words out loud.

BROOKE: Although concealed by neglect, one of the few positive aspects of our property was the landscape: twenty-six acres of woodland that had grown up in the past four decades where pastures once had flourished. I am a big devotee of open space, Peter of forests. We clashed. We compromised, a tiresome business. Over the next few years, arguing the whole time, we strategically cleared enough saplings and undergrowth to satisfy my hunger for the odd vista. "Piercing the gloom," I called it. "More!" I insisted. We ended up with acres of parkland painstakingly executed to achieve the illusion of



The house sits at the top of a hill that slopes to a pond bordered with lilies, daylilies, wild irises, pickerelweed, and arrowhead.

ting I was suddenly drenched with sweat, murmured, "Just wanted to give you an idea of the lay of the land. Now, let me show you a wee cottage that just needs a bit of paint." My vacation was indeed over.

BROOKE: What happened next was the last thing on earth I expected.

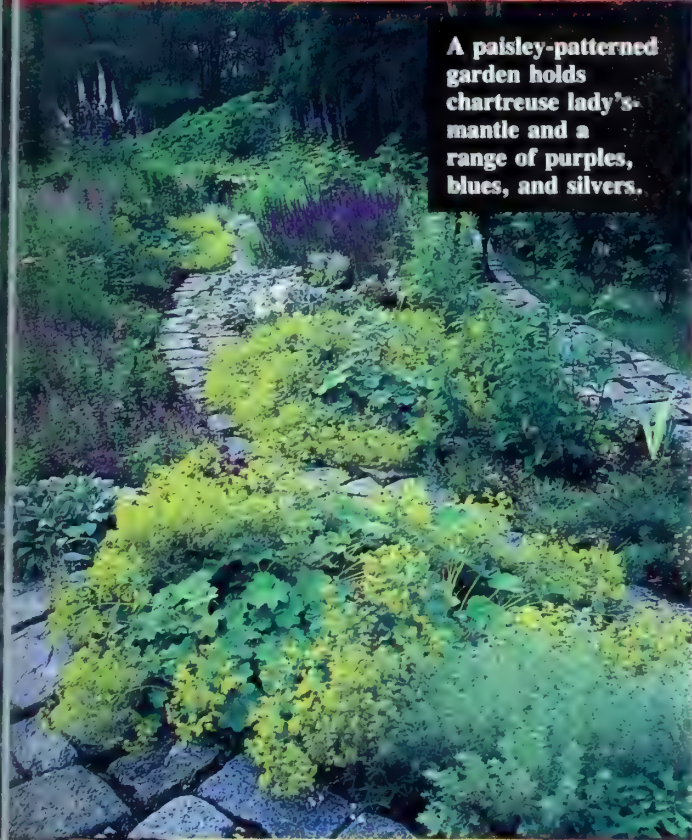
PETER: I blame my behavior on jet lag, for although the next house was banal in every way—badly designed, low-ceilinged, and barely large enough for two people—I bought it on the spot. No one was more shocked than Brooke and the real estate agent, who had, no doubt, planned to torture me with many more expensive sightings. But truthfully I was filled with secret relief. The house was basically a hut in the woods. It was so low maintenance, I believed I could keep my beloved loft and satisfy Brooke's unshakable craving for country life—assuming I could afford both. Little did I know what it would take.

utmost naturalness—a look that requires a lot of maintenance. To keep our park from reverting to wilderness, we call in a crew every year to help slice back the growth. Three steps forward, two back.

PETER: Gardening has always been one of my great passions. I love to root around in the dirt like a pig, digging, planting, watching vegetables grow—and gobbling them. So I threw myself into this hostile landscape with great enthusiasm. Over the past six years I've had ample opportunities to indulge this passion thanks to Brooke and our landscape designer, Bruce Bennett, whose main job, as far as I can see, is to enhance and expand the scope of her most outrageous ideas. Truckloads of topsoil rolled in to create a meadow where there was skunk cabbage, stone retaining walls were built on hillsides that would daunt a mountain goat, good backs were broken in digging perennial gardens where only rocks grew, hundreds



...d in Hayward's
...ays photographs
...ft, her father,
...Leland Hayward;
...Scavullo; and
...other, Slim Keith.



A paisley-patterned
garden
holds
chartreuse lady's-
mantle and a
range of purples,
blues, and silvers.



A Victorian
born mirror
hangs against
a landscape
by James
Griffith. The
wicker chair
is from Newel
Art Galleries,
NYC; fabric
from Boussac.

A Black Forest carved-wood stag presides over a table
set with Mexican plates and cotton scarves as napkins.



...turned the garage
...neled mudroom with
... painted on the floor.



A giant bird-
cage in the bed-
room, right,
faces a garden
view. Left:
An English
primitive and
a New Mexican
chest in the
dining room.

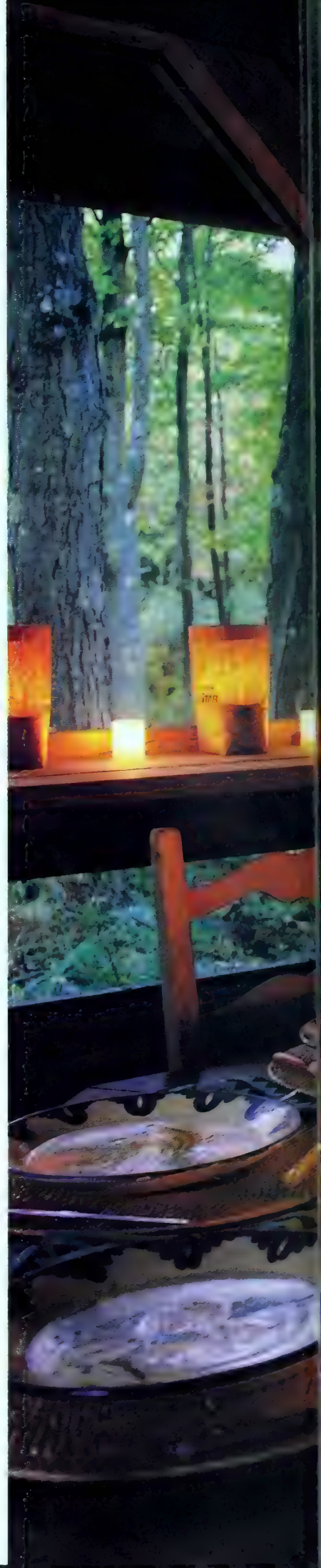




Under a tooled copper and lead frieze, a new bay of sliding doors opens the living room to the terrace. Taos pine sofas from Zona, NYC, piled with pillows, face a vintage New Mexican ranch bed put to use as a coffee table. A Victorian papier-mâché horse stands before an 18th-century French hand-painted wallpaper panel. The walls are lined with canvas tinted a pale terra-cotta. The Tibetan rug is from Stark.



“Brooke only allows in paintings and objects depicting plants, animals, or landscapes”



Hayward's hexagonal gazebo and deck, *above*, is surrounded by Duchin's perennial garden and a sea of ferns. *Opposite*: On warm nights the couple transform the gazebo into a luminous dining pavilion with votives in and out of paper bags. Candles and flowers float in the majolica centerpiece, from Lexington Gardens, NYC. Plates and chairs from the Tulip Tree Collection, Washington Depot, Conn.

of specimen trees were planted on the only site with enough sun for my projected vegetable garden.

BROOKE: The greatest reward, really, was watching Peter take possession of the land. Slowly, inch by inch, it became his. One of my first projects was to design and build a gazebo. Peter was adamantly opposed. I proceeded anyway. It took four months for our carpenter to clear the land and complete construction, during which time Peter stubbornly refused to go near the vicinity. One morning, when the deed was done and curiosity had finally gotten the better of him, he appeared and with studied nonchalance announced his plan for landscaping the spot. Now it's almost exclusively his. I'm not even allowed to weed the garden. He does, however, let me sweep the gazebo, where we entertain on summer evenings. At sunset Peter can always be found down there in his rocking chair with our two parrots, Igor and Pedro, perched on his head, all three watching the river go by.

PETER: We have distinctly different likes and dislikes. Brooke likes broad vistas, I like tomatoes and cucumbers. She detests Canadian geese because they mess up her pond and water lilies, I surreptitiously feed them. She spends the winter immersed in horticulture catalogues, which *(Continued on page 167)*

I am a devotee of open space, Peter of forests.
We clashed. We compromised.
And I got my gazebo”



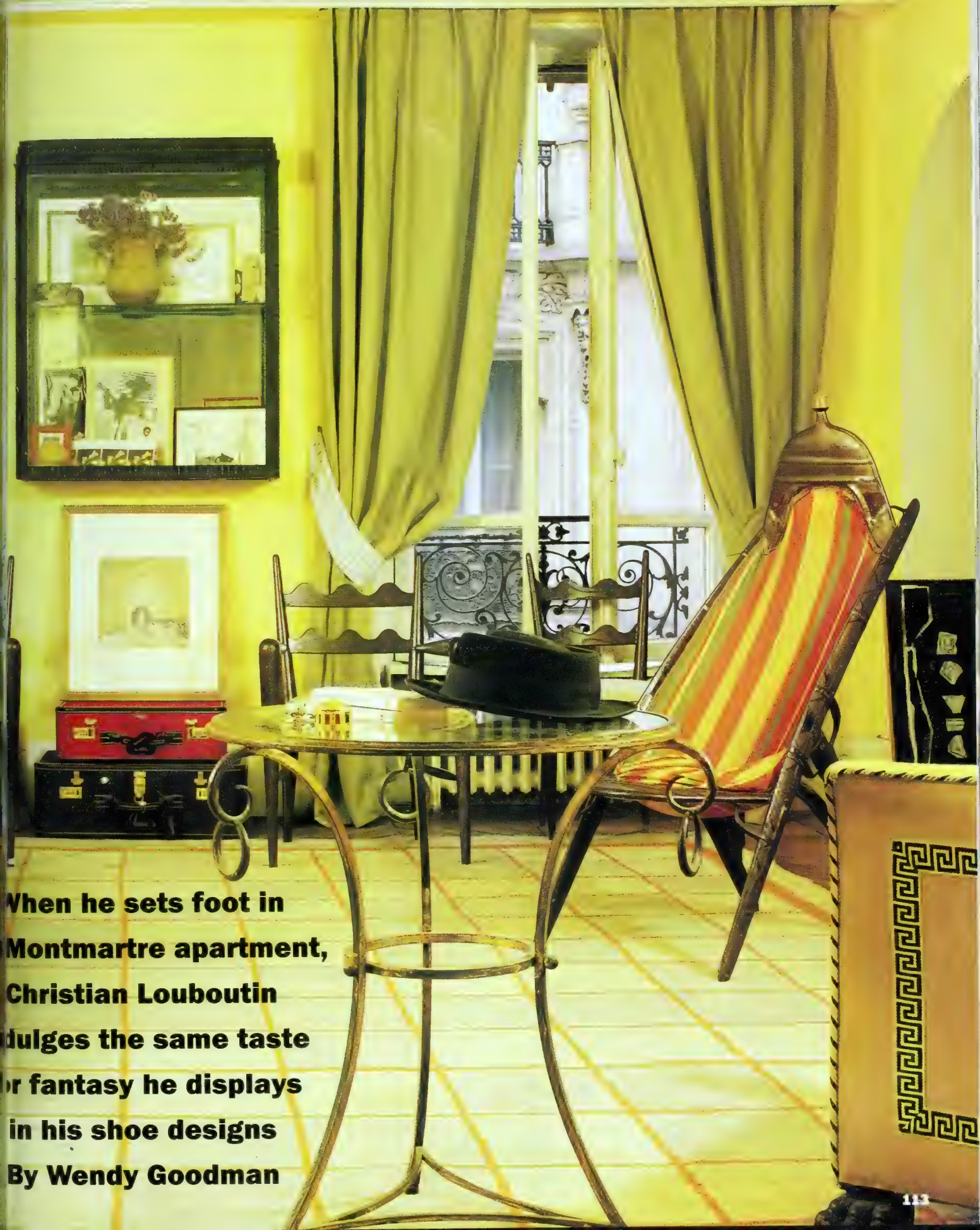
A WELL



Louboutin, above, weds playfulness with precision in his famous "love shoes," inset, and in his living room, far right, where he punctuates the geometry of the Jourdain carpet, c. 1940, and the boxy French sofa with the curves of Jean Royère armchairs from Galerie du Passage, Paris, an iron and glass table attributed to André Arbus, and a coffee table by Robsjohn-Gibbings. Details see Resources.



HEELED FLAT



**When he sets foot in
Montmartre apartment,
Christian Louboutin
indulges the same taste
for fantasy he displays
in his shoe designs
By Wendy Goodman**



“WHEN THINGS ARE FORBIDDEN they are more exciting, no?” Christian Louboutin is recalling his first glimpse of stiletto heels. As a child growing up in Paris, he says he used to visit the Museum of African and Oceanic Art.

To protect its beautiful mosaic floor the staff had posted a sign he has never forgotten: a stiletto-heeled shoe with a red line slash across it. Perhaps if the fateful sign had pictured a chair, he might have become obsessed with furniture. Instead he began drawing fantastic shoes. Eventually a friend gave him a book about the legendary shoe designer Roger Vivier, and from that moment, says Louboutin, “I knew I could answer the hated question, ‘And what are you going to do when you grow up?’ I knew it was possible to design shoes as a profession.”

His first plan was to work for the musical theater, but production managers who saw the eighteen-year-old’s sketches quickly let him know that their budgets could not accommodate pea-strewn pumps. Resigned to learning his craft, he approached the house of Dior, which sent him to the Charles Jourdan studios in the south of France. He stayed two seasons, learning shoe design and construction, then moved on to Marc Frizon and Chanel. In the mid 1980s he became close to Roger Vivier. “Vivier was incredible—you can see an enormous freedom in his work. It is impossible to work for anyone else after him,” Louboutin says.

Late in 1991, after an interlude devoted to landscape design, he launched his own shoe business. He promptly made fashion headlines—and won orders from Bergdorf Goodman, Barneys New York, I. Magnin, Ultimo, and Neiman Marcus among others—with his first “love birds,” shoes that form a complete image or word when the feet are put together.

The designer’s Montmartre apartment possesses the same blend of whimsy and elegance. The living room is formal in arrangement but playful in substance—sunny yellow walls “that make me happy and make people laugh,” lined curtains with a striped lining like those in his mer-vests, and a curiously angled chair that is one of only six made from the saddles the generals



By the fireplace, *above left*, sits a very rare chair created from a Napoleonic general’s camel saddle and a pair of sword sheaths. The painted ceramic sconces are the work of artist Vincent Darré. *Left*: Arches frame a parchment and plaster cabinet. *Above*: A bag from Louboutin’s shop in the galerie Véro-Dodat.

y hand-carved
prototype that
in calls Olivia
a design inspired
m tree. "Women
ee technique when
k at a shoe," he
they see fantasy.
unique should be
ed, not shown."



ment to the late King (

ÉLO

15, Fg St Honoré

PARIS



"I draw things
that are
impossible"



A stiletto heel was the start of the obsession



Napoleon's Egyptian campaign used atop their camels. Louboutin mixes periods with a sure hand, illuminating an Elizabeth Garouste cabinet and Barcelona chairs by Mies van der Rohe with an André Arbus lamp from the forties. In the living room the plaster and parchment cabinet and gold sofa also date back to the forties. "It was an important period in France for furniture design," says Louboutin. "Now, for young people, it's a great era to collect because, unlike the 1920s and '30s, it is still available and affordable."

Surrounded by pieces of fabric, lasts, and hand-carved heels in what was once the dining room of the apartment, Louboutin continues to sketch the shoes born in his imagination. "I draw things that are impossible," he explains, "then see if they are possible." In his world, fantasy is the mother of invention. ▲

Louboutin conceives many of his designs at a table in the former dining room, *opposite*. *Saladiva*, the green shoes with the hand-carved gold heel, at left, is his favorite. *Above*: Elizabeth Garouste's terra-cotta and wrought iron cabinet from Néotou. *Two original Barcelona chairs, an Arbus light fixture, and an African-style table from the 1930s find common ground in sitting area.* *Left*: On a 19th-century chair, a palm-bark boot made for a show in Pigalle—"my district," says Louboutin.



Quick Change Artists

Giving a familiar room a new face doesn't have to involve drastic surgery. HG asked three decorators to perform a weekend makeover without calling in a carpenter or upholsterer. Their results show that a change of identity doesn't have to be expensive or labor intensive either—and there *is* turning back.

By Margot Guralnick



THE SETTING

A gracious old-fashioned living room in Atlanta with a fireplace, twin niches, high ceiling, and classical moldings

SCENE 1: Summer

“The idea was to make the space feel breezy and open and light for summer,” says John Oetgen. Leaving the floorboards bare, Oetgen and his client created a pleasingly temperate zone with a palette of cool blues that extends from the color-washed walls to the faille on the Louis XVI-style daybed and the borders of Vieux Paris plates in the niches. Plants—“ideal for creating strong vertical accents”—are limited to a statuesque orchid and towering greenery, such as the umbrella plant that spreads over a terra-cotta bust from the decorator’s own antiques shop. “When it’s lush outside, why make it lush inside?” Details see Resources.

blue wash over white walls

books as an instant pedestal

santos massed for effect

Warhol among the flowers

taffeta slipcover with contrasting piping

contemporary Chinese needlepoint

SCENE 2: Winter

warmth and light
 s goals, Oetgen
 oped furniture, objects,
 art with an adjacent
 en room for an
 ion of color and
 ern. A japanned table
 lamp act as anchors:
 ight color needs to
 ounded with simple
 k lines." Over the
 tel, a silvery Venetian
 or was replaced
 a rococo design that
 onizes with the
 d tones of the client's
 os collection. And
 nderscore the vivid
 des of the fabrics,
 gen filled the niches
 forced hydrangeas,
 erwhites, and hyacinths.





DESIGN ANALYSIS

screen covered in parchmentlike wallpaper

shiny white "super cheap" paper shade

chinoiserie screen

gold lamp extra

20th-century remnant

19th-century Aubusson

off and on slipcover for two-toned effect

THE SETTING A small boxy living room in a new apartment building in Los Angeles

SCENE 1: Day

Barbara Barry envisioned a room "as crisp and easy as a white T-shirt," a look she achieved by focusing on curvaceous upholstered furniture of her own design and simple fabrics such as linen, muslin, and cotton, all in variations on white and beige. Dark accents—a mahogany band at the top of a tall screen, a bold calligraphic pattern on a pillow, the onyx ground on a Moroccan mother-of-pearl table—act as "punctuation points that lead the eye around the room and lend the composition coherence."



A sisal carpet allows the furniture legs to stand out as a design element. "I avoid deep carpeting; it looks like a sweater on the floor."

SCENE 2: Night

For a richly textured setting—"more evening than morning and more cashmere than cotton"—Barry introduced several prominent accessories in shades of brown and gold: a chinoiserie screen, a gilded lamp, and a 1930s neoclassical table. The latter serves as a leggy counterpart to the low sofa. It's also practical. "There's nothing nicer," says Barry, "than to be able to pull a table right up to where you need it." To allow flexibility, she kept the walls and sofa neutral and applied pattern to pillows and a footstool. "If you confine pattern to the smaller things, then you don't



have to feel married to it." A persimmon-colored ginger jar on an end table energizes the ensemble: "As in a painting, one dot of bold color can make everything come alive."

SCENE 1: Plain

By balancing the antique with the modern, the plump with the linear, and the gilded with the unadorned, Michael Moore designed a living room for himself and his partner, Mike Thakar, which is, above all, tailored and comfortable. "As a modernist who's still getting used to the idea of living with antiques," he says, "I opted for sisal, white walls, and black and white art to maintain an uncluttered approach." To give the mohair sofa



from his shop, Mike Furniture, a "clubby look, without resorting to needlepoint," Moore wrapped two Hermès silk scarves around throw pillows.

SCENE 2: Fancy

"Like everyone who lives with white walls," says Moore, "I started to dream about jazzing things up a bit but I didn't want to commit to color or wallpaper." Inspired by a photograph of a room Jean-Michel Frank designed in the late 1930s for Guerlain, Moore teamed up with decorative painter Kathy Dennison and in a matter of hours they had brushed on "cartoon-style" 2-D paneling, first sketching the lines in chalk. These "moldings" switch from gray green to charcoal brown to grayed purple for a subtle close-up surprise. A leopard-spotted carpet and vivid portraits of Moore and Thakar "take the edge off the room and make it clear that two thirty-two-year-olds live here."



surprise. A leopard-spotted carpet and vivid portraits of Moore and Thakar "take the edge off the room and make it clear that two thirty-two-year-olds live here."

THE SETTING

A living room/library, free of architectural detail, in a 1930s apartment house in San Francisco

traditional 2½-inch wooden blinds

flea market prints

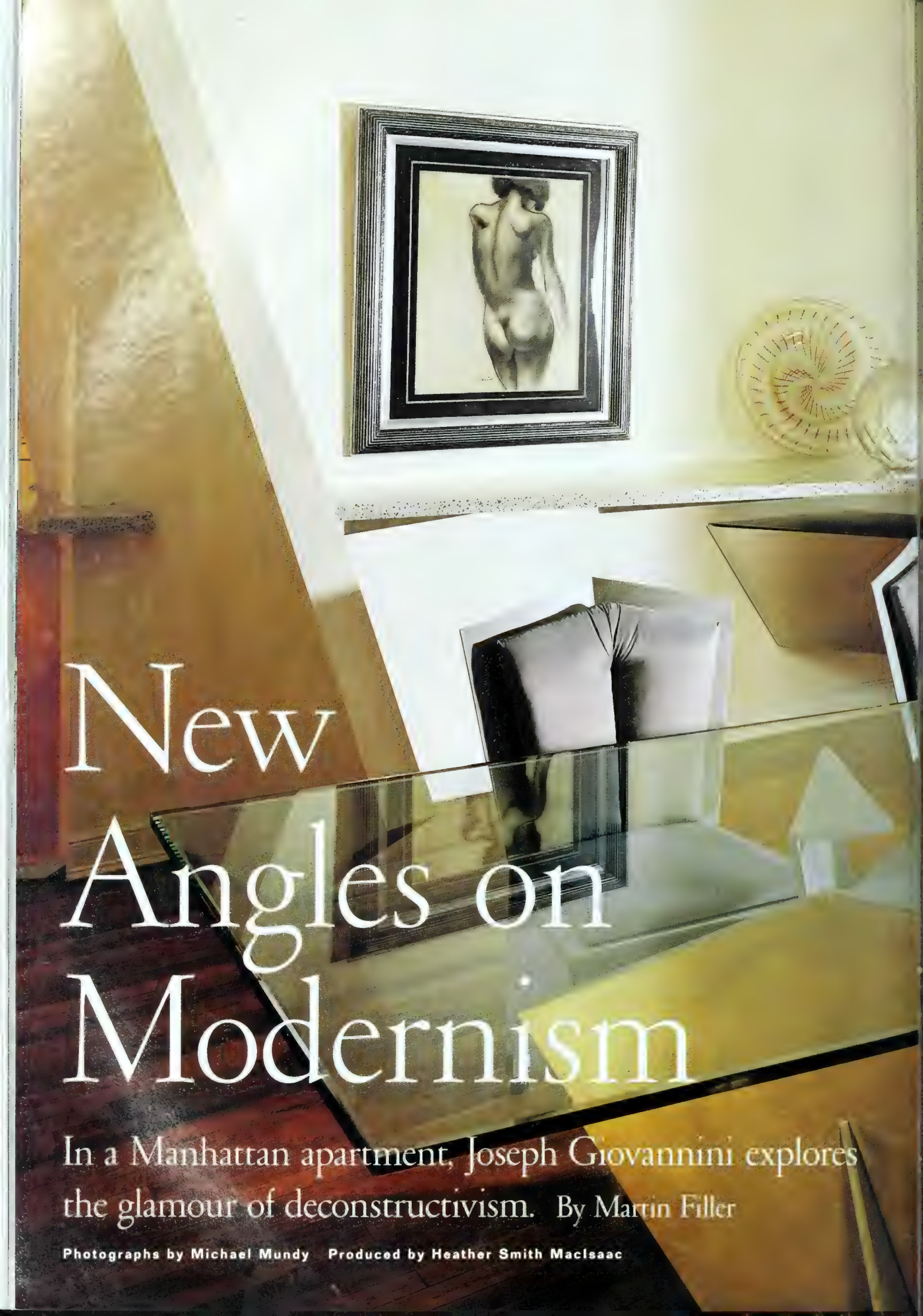
trompe l'oeil molding à la Jean-Michel Frank

contemporary portraits

Frank-inspired sofa in mohair

no-nonsense sisal

high camp, low pile faux leopard



New Angles on Modernism

In a Manhattan apartment, Joseph Giovannini explores the glamour of deconstructivism. By Martin Filler

Photographs by Michael Mundy Produced by Heather Smith MacIsaac

ANDRÉ RENAUD

Surrounding a glass-topped table designed by Joseph Giovanni, chairs by Coda Design Studio with seats and backs in a Clarence House taffeta. Above a granite shelf and a deconstructivist sideboard, also by the architect, a c. 1930 drawing and a 1929 poster by the French art deco artist Paul Colin.

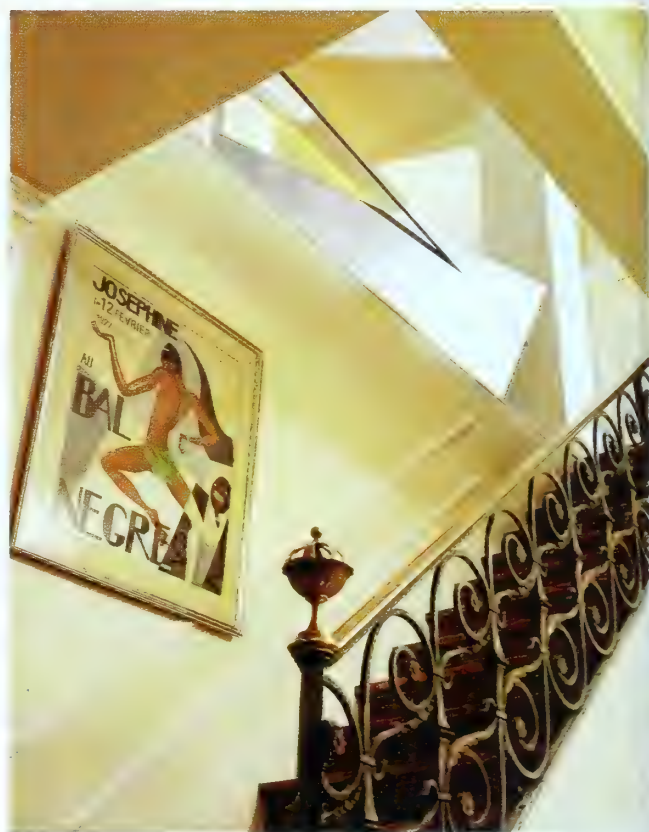




Beyond the bold architectural transition into the living room, Italian art deco club chairs covered in a Jack Lenor Larsen cotton and Dakota Jackson sofas in a damask from Clarence House.

"I HAVE ALWAYS THOUGHT OF NEW YORK AND ART deco as synonymous," says the owner of an East 10th Street antiques shop in describing the urbane angular style that captured the frenetic energy of city life in the Jazz Age. "I love the strength of deco, its pace, movement, and change—which is the future. It seems so appropriate for our time, and it's very New York." So is the dynamic, highly original Gramercy Park duplex she and her husband, a business executive, commissioned from the New York-based architect Joseph Giovannini, who is also an architectural critic and a chronicler of its most recent movement, deconstructivism. (His long-awaited book on the subject is scheduled to be published next year by Knopf.)

"I wanted someone who would know everything about the history of architecture," Giovannini's client explains, "but who would do something very much of the world today—and even into tomorrow." The architect more than fulfilled those wishes, producing a skillful blend of past, present, and future by drawing on one of the more offbeat but persistent strains in twentieth-century design: the acutely angled architecture first envisioned by the Russian constructivists and German expressionists after World War I,



Constructivist forms
a surprisingly
at kitchen layout.
ite below: A
ine Baker poster
between an old
ht-iron stair rail
new aluminum and
l-glass balustrade.



The kitchen is a
gravity-defying
walk-in "sculpture"

An aluminum night table and "flashed" frosted-glass panel in the master bedroom echo the headboard of limewood. *O* In the stall shows of the master bathroom the architect mimics the room's original wood moldings in



popularized through art deco adaptations in the 1920s, and lately rediscovered by a new generation of architects who have been labeled deconstructivists.

Shunning the repetitive right angles and parallel lines of traditional construction, the most successful exponents of that unconventional approach on occasion have been able to create spaces of exceptional power and excitement, contradicting the notion that architecture is the most static of mediums. But there are dangers inherent in breaking away from rectangular forms. Faceted and fragmented interiors can quickly feel claustrophobic and menacing. Like the sets for the 1919 German expressionist film *The Cabinet of Doctor Caligari*, rooms with too many jutting corners and jagged bends become a horror show.

The first clue that this is not an ordinary apartment is given by the trapezoidal panel wedged into the portal leading from the deco-filled entrance hall into the huge L-shaped living-dining room. That rakishly angled partition—finished in bright white paint embedded with tiny pearlescent beads to reflect light at night like highway strips—sets up the expectation of further surprises, not least among them the architect's strengthening of the existing classical elements.

The propulsive nature of Giovannini's plan—which uses the sleek surfaces and sliding planes of his new elements almost like traffic arrows to direct the smooth flow of space—makes a transit through the entire apartment a virtual requirement of one's first visit. His scheme possesses a lightness, airiness, and fluidity not often found in high-style architecture of such determined individuality. Aware, as all strong-minded architects are, of the role furniture plays in defining interior volume, Giovannini designed a number of pieces that become integral components in his spatial compositions. In the dining room his glass-topped aluminum-based table, built-in aluminum-laminate sideboard, and granite shelf introduce the limited range of materials and colors he employed to avoid competing with his assertive forms.

The adjacent kitchen is a brilliant gravity-defying walk-in "sculpture" of cantilevered limewood cabinets and fanning granite countertops anchored by those two handsome and weighty substances. Remarkably efficient given its unusual layout, the kitchen is perfectly crafted, an absolute requirement of avant-garde design intended to be taken seriously. The virtuoso cabinetry of Stefan Rohner and the sensuous metalwork of Peter Versteeg are faultlessly executed but discreet enough for the architect's ideas to remain predominant.

The upper floor is approached from a stairway that juxtaposes an old wrought-iron railing and a deconstructivist abstraction of a balustrade: a sweeping, tapering sheet of frosted glass intersecting with another in aluminum. That dramatic form points toward the

master bedroom suite—a luxurious loftlike continuum of interconnecting areas for working, dressing, bathing, lounging, and sleeping. Here, as elsewhere in this apartment, are tantalizing reminders of original elements peeking out from under Giovannini's suave but challenging overlays. The underlying message is that a departure from the expected can be most satisfying when one remembers where it all began. ▲



Spaces of exceptional power contradict the notion that architecture is a static medium

The Heart



Ann Richards stands tall on the portico outside private quarters on the second floor of Governor's Mansion. Her view of the capitol dome is framed by a porch erected in 1850.

Photograph by William Wall

Produced by Chris King and Carolyn Sol

A photograph of a white balcony with a Texas state flag and a view of the Texas State Capitol building in the background. The balcony has a white railing and a potted plant with red flowers. A black lantern hangs from the ceiling. The text 'of Texas' is overlaid on the image.

of Texas

Governor
Ann Richards
bucks formality
upstairs at her
official residence

By Vance Muse

The Large Parlor is a private room for floral entertaining. Sofas attributed to Duncan Phyfe and Samuel McIntyre are grouped with other early 19th century pieces. Portraits of Governor and Mrs. Richard Coke, c. 1885, flank the mantelpiece mirror.



“One evening it hit me—I needed a governor’s w



With Mexican president Carlos Salinas and president-elect Bill Clinton.



Richards’s granddaughter, Lily, entertains family and guests.

SHE IS SO FAMOUSLY DOWN-TO-EARTH THAT IT'S hard to picture Ann Richards in something called a mansion, even if it is the Texas Governor's Mansion. Mightn't she have followed the lead of that California hair shirt Jerry Brown, who shunned the executive residence perk and opted for a bachelor flat in Sacramento? The surprise in Austin is that the Governor's Mansion works for Richards, and she is putting the old place to splendid use—privately, in her modern quarters upstairs and, publicly, lowering the velvet ropes in the museumlike rooms downstairs.

"Feels like home to me," says a beaming Richards, as obviously delighted to make the statement as she is with her view of the pink dome of the state capitol. She grants that strange moments happen when you live at a celebrated address that's open for tours—"You have to get used to the idea of folks passing through"—but to a good populist, such are the almost-welcome distractions and demands that come with elected office. "This house belongs to the taxpayers," Richards declares. "I'm here only by their good grace and my good fortune."

Sipping one of many black decafs of the afternoon, she talks about the importance of creating a refuge within the mansion, a task she faced immediately after emerging from the bloody gunfight that was the 1990 Texas gubernatorial campaign: "I had a long day that began with a meeting at the capitol with the outgoing governor, Bill Clements, and ended with a tour of the mansion with Mrs. Clements. I hadn't even thought about life at the mansion. Late that evening I had the daunting realization that I couldn't do both jobs—I couldn't be governor *and* first lady. Then it hit me—what I needed was a governor's wife."

Richards made the proposal to her friend Robert F. Smith, a Houston-based architect who has worked extensively in Mexico. "Robert manages to make rooms that are clean and uncluttered but still interesting," says Richards. "I've always liked the easy way he pulls in things from different cultures and different places. I didn't consider anyone else for the job." Smith, who had spent months working telephones and stuffing envelopes for the campaign, was glad to go to his drawing table on Richards's behalf. Redesigning the apartment upstairs was not, as he politely puts it, a small task, since the outgoing governor and his family hadn't dwelled much there, choosing instead to live in Dallas. "It was gloomy and dark," says Smith. "Like a series of country club game rooms. Only there were TV sets on folding tables."

The hard part, as it often is with design projects, was getting a rather contrary space to respond to different aspects of the client. "People initially describe the governor as down-home," says Smith. "That's true, but she's also sophisticated, well traveled, and she's got a good eye. Aesthetic subtleties don't escape



In the conservatory, *above*, used for informal dining, a Duncan Phyfe table stands on a carpet with the seals of France, Spain, the Confederacy, the United States, Mexico, and Texas.



Campaigning in East Texas, 1990.



Richards shares her Texas birthday cake with author Liz Carpenter and Lily Tomlin.



A barbecue for young Texans.



With Robert Redford at an environmental fund-raiser.



Welcoming Queen Elizabeth II.

Richards fulfills a campaign promise by hosting a slumber party.



The pale palette of paint and fabrics selected by architect Robert F. Smith and designer Bill McDugald brightens the upstairs living room, *below*. Details see Resources.



her." Nor do issues of comfort and practicality. "When I enter a room or consider a chair," says Richards, "my first thoughts always are, 'Can I get comfortable there? Will I be able to put my feet up and get to work? Is this a good place to relax and read?'" To her, old often is preferable to new.

While bookcases were being built, closets expanded, and shutters installed, Smith called in Houston designer Bill McDugald to create the neutral palette Richards wanted throughout the apartment. ("I wear the bright colors around here," she says, not joking—she's in hot pink today; tomorrow it'll be canary yellow or royal blue.) A half dozen variations on white now lighten the walls. Against that background a number of paintings jump out, including a Frida Kahlo still life and Diego Rivera's *Una Niña con Muñeca*, on loan from University of Texas art collections. Fabrics run from bone to beige. Because of McDugald's ancestral ties to the mansion—his great-uncle, James Hogg, was governor in the 1890s—he took a proprietary interest in the job. "We wanted to relax things a bit," he says, "to make it truer to what Texas really is." And that would be? "Hard to say, exactly. *Not* stuffy, anyway." He and Smith regard the Richards apartment as a good counterpoint to the "rich Republican restoration" that prevails throughout the rest of the house.

Richards likens her upstairs digs to a New York apartment, citing the tall windows, pale walls, floor-to-ceiling books. "And I'm right in the middle of town," she adds. "I can walk to work." For a single working person, as she describes herself, it is urban perfection—just the refuge she required. A welcome interruption is the sound of her granddaughter, Lily, bounding up the stairs. But many come to call. It was here that Bill Clinton privately met with Mexico's Carlos Salinas, and as Richards later wrote to Smith, "The two presidents enjoyed your beautiful work."

Her inauguration marked a new day for the Governor's Mansion, with Richards all but hanging out a welcome sign. Much in evidence are the loyal band of writers and artists who have followed her throughout her career—and who must now be a bit amused by the opulence of their new salon. But one of the governor's first parties was off-limits to adults other than herself. The guest of honor was Kori Clark, a young admirer from Comanche, Texas, who had written a letter during the campaign telling Richards that she, too, hoped to run for governor one day. The candidate encouraged the girl's aspiration and added a campaign promise: if Ann Richards won the race, Kori Clark could celebrate her next birthday with a slumber party at the mansion. Sure enough, on Kori's eleventh, she and twelve of her friends took over the place. The governor chaperoned.

Her antebellum domain, (*Continued on page 168*)



Evi and Randy Quaid

Montecito, California

The Quaid's have put a new spin (it's a little dizzying) on the *American Gothic* farmer and his wife. Randy confesses that he's actually gardened only once, "at gunpoint—and that was raking leaves." His commitment to yard work is "filling up a bowl with shredded wheat and going out to the garden to pick some raspberries." That and "harvesting limes for margaritas." Evi, on the other hand, exults in the Edenic excesses only southern California can provide. "Include, include!" is the only law in her nature: ancient orange and lemon trees, avocado and peach trees, rows of tomatoes and hot peppers (the Quaid's house salsa is legendary), and roses everywhere. "We've gone wild planting roses. Every conceivable variety: old-fashioned, tea, climbing, you name it—you'd better, because I always forget their names." But her real passion? Their bamboo entwined with morning glories? The cactus tucked in the nasturtium beds? "Whatever the nursery's got lots and lots of in full bloom. Randy and I just don't have time for auditioning every new thing in the garden."

BAROQUE

in a new light



**The centuries-old
style leaves the weight
of history behind**
By Stephen Calloway

Taking his cue from the romantic 1930s baroque of Chris Bérard, decorator Frédéric Méchali painted a trompe l'oeil headboard the fanciful bed he recently designed for French pop singer Karen Cherrier. Details see Reso

Produced by
Jacqueline Gor



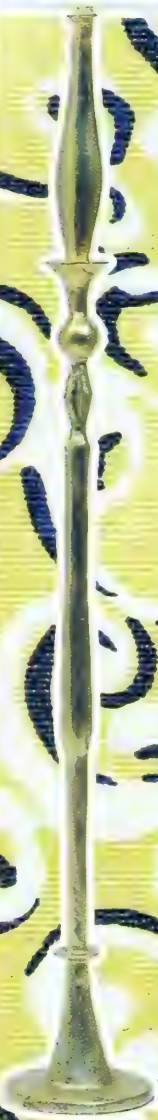
Scrolls on a baroque table, left, are reflected in other flourishes Syrie Maugham added to Stephen Tennant's study in the 1930s. Photograph by Cecil Beaton.

BACK IN THE DAYS WHEN FASHION LAID DOWN RULES FOR DECORATION THAT JUST ABOUT EVERYONE FOLLOWED, CERTAIN HISTORIC STYLES WERE SEEN AS "GOOD TASTE" AND OTHERS MOST DECIDEDLY WERE NOT. TODAY IT SOMETIMES SEEMS AS IF WE HAVE REVIVED EVERY STYLE IN HISTORY, IN THE BELIEF THAT ANY ECHO OF THE PAST MAY HELP MAKE SENSE OF THE FAST-FORWARD PRESENT. PERHAPS IT WAS INEVITABLE THAT THE ERA THAT NOW INTRIGUES SOME OF OUR MORE

A lindenwood frame carved by New York craftsman Bill Sullivan recalls 17th-century ornament. **Background:** Neobaroque spirit in a Marimekko cotton print.



Jean Cocteau's 1946 film *La Belle et la Bête* cast a surreal light, top, on 17th-century opulence. Above: Turned legs support a Portuguese baroque carved rosewood center table from Foster-Gwin, San Francisco. Left: Baroque contours are attenuated in an Alberto Giacometti-inspired lamp from Christopher Norman, NYC. Below: Spirals adorn a wall, sunburst clock, and armchair by Dutch designer Maroeska Metz. Background: Fabric from Christopher Hyland.



directional designers is that most obscure and long derided of centuries, the seventeenth. It was a time of strong contrasts, unlimited opulence, and a delight in rare and precious materials. The characteristic forms and motifs of the seventeenth century are less familiar to us than those of the two centuries that followed, and yet no other period offers more abundant inspiration—from the somber splendor of Jacobean carving to the unparalleled richness of Louis XIV tapestries and the exuberance of Italian baroque plasterwork.

Until relatively recently the very word "baroque" was a slur implying coarseness and vulgarity, and the style it came to designate interested few scholars before the 1920s. It was only then that a handful of aesthetes began to discover a strange and fascinating beauty in the art and architecture of the period. Saverio Sitwell's pioneering *Southern Baroque Art*, published in 1924, electrified a whole generation and with his brother, Osbert, and sister, Edith, he helped create an entirely new taste. Championing the arcane and the bizarre, the Sitwells were said to have "put the 'cult' in 'culture.'" In their rooms they mingled extraordinary baroque pieces, such as silvered grotto chairs and Venetian mirrors, with Poiré lamp shades and scintillating modern fabrics; gloomy religious pictures by little-known seventeenth-century Neapolitan painters hung side by side with works by the most talked-about young artists. The Sitwells' most celebrated protégé was the photographer Cecil Beaton. He quickly made the new style his own and went on to produce many of the most memorable portraits of his day. His quintessential neobaroque set piece shows Edith Sitwell—hawk-nosed and turbaned every inch a grande dame of the 1690s—as she sits in a four-poster bed taking her morning chocolate.

By the late twenties and on through the thirties, baroque was popular on both sides of the Atlantic. In France, architect Emilio Terry helped the collector Carlos de Beistegui arrange extravagant gilded furniture within the sleek geometric volumes of a Paris apartment designed by Le Corbusier. In England, decorator Syrie Maugham created ethereal rooms where pale finishes and matte surfaces gave baroque pieces a cool modern aura that only heightened their dream-palace theatricality—though no matter how modish the style became it never quite shook off a certain raciness that placed it just beyond the canon of polite and timid good taste.

In Latin America, allusions to the baroque imported under Spanish and Portuguese rule never really went out of style; one of the more curious flashbacks is the vast long-vacant Quitandinha Hotel near Rio de Janeiro with operatic interiors done in the 1940s by the New York decorator Dorothy Draper. In North America, baroque devotees drew a line between the old-fashioned—and acceptable—Italophile taste of collectors such as Henry

Tongue-in-chic grandeur mirrors the mood of the 1990s

Way Frick and Isabella Stewart Gardner and the vogue for houses and decoration in a Spanish colonial or quasi-Mediterranean style. Many a Hollywood mogul built a ham seventeenth-century hacienda or palazzo, but the newspaper baron William Randolph Hearst went one better with the flamboyantly baroque gesture of his California castle, San Simeon. Cecil Beaton was an early visitor, in 1929, and left a vivid account in his diary of Hearst's Louis XIV-style movie theater and rooms crammed with the plunder of princely Italy and grandee Spain.

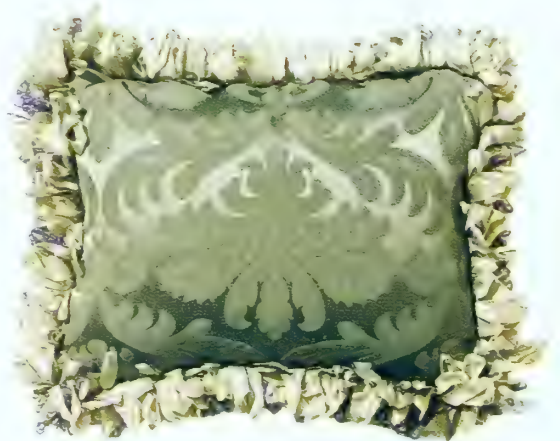
Many years later Beaton was traveling in Spain and reflected on the true legacy of seventeenth-century decoration. He saw its purest essence in one room, the bedroom of the duchess of Lerma in her palace at Toledo. The duchess was, according to Beaton, "a remarkable woman who, accustomed to every luxury riches can provide, [had] eliminated everything that is superfluous from her life." What remained was whitewashed walls, high-backed chairs and ebony cabinets, a four-poster hung with the deepest green Genoa velvet, and "possibly a Greco to be admired upon an easel." It was a look, Beaton suggested, that would make the perfect starting point for an exciting style of decoration in which old and new are mixed, avoiding "the Scylla of antiques and the Charybdis of an operating-room sterility."

Visiting the Lerma palace not long ago, I was delighted to find that this enchanted room retains its power to spark the imagination. And as Beaton rightly noted, it seems to foreshadow an array of latter baroque flights of fancy: the romantic shimmer of Rose Cumming's silvery bedroom in New York in the 1930s, the stark clarity of the flame-red baldachino bed David Hicks installed in his London apartment in the 1970s, as well as the fantastic drama of a long line of film sets, beginning with Christian Bérard's surrealist seventeenth-century settings for Jean Cocteau's *La Belle et la Bête* of 1946.

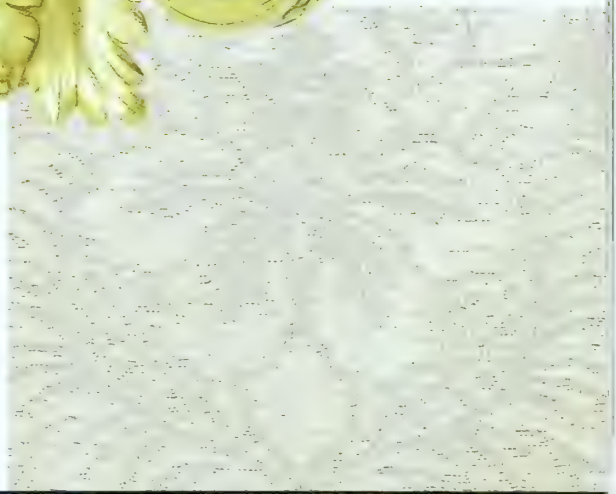
Many classic horror films transformed baroque into high camp, an approach that has reappeared in the *Batman* movies and *The Addams Family*. Several British directors have conjured more specific images of seventeenth-century style: witness Derek Jarman's *Caravaggio* and Peter Greenaway's *The Draughtsman's Contract*. Another historical fantasy, Sally

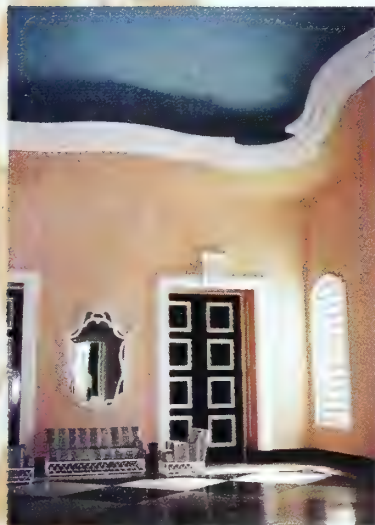


A Summer Hill print, top, echoes motifs used on 17th-century textiles. Above: Sinuous lines animate a bench by Rosanne Somerson in cherry and maple, from the Peter Joseph Gallery, NYC. Right: Shades of Spanish baroque: a damask pillow from Kirk Brummel.



Gold-plated bronze sconce, above, from Marvin Alexander, NYC. Right: A Quadrille chenille.





Potter's new version of Virginia Woolf's *Orlando*, has sets dressed by art director Michael Howells, who has a sure eye for quirky magnificence. In *Orlando*, he made use of pieces by the ceramic artist Oriel Harwood, my wife and fellow baroque aficionado, whose pewter-glazed goblets and massive chandeliers play with what she and I have dubbed the "ruined palazzo style."

Now that modernism's less-is-more myth has lost its appeal for many designers, baroque triumphantly offers *more*. It is about amplitude of form and swirling movement; it is an affirmation of delight in richness and grandeur. There can be no doubt that a neobaroque palazzo style is one of the keynotes of the end of the century. In the mainstream of decoration, everyone from Renzo Mongiardino in Milan to Jacques Garcia in Paris, Nicholas Haslam in London, and David Roos in New York has adapted the palatial manner to contemporary taste. Equally of the moment is a revival of the lighter, more whimsical manner Syrie Maugham pioneered. A similar mood pervades the elegantly witty 1990s interiors Frédéric Méchiche has done for French pop singer Karen Cheryl, and there is more than a hint of thirties baroque in curvaceous plaster lamps designed by Garouste and Bonetti and metalwork by Mario Villa and André Dubreuil.

Pale finishes give modern baroque a cool theatricality

In all its varieties, today's neobaroque almost uncannily mirrors our fin de siècle sensibility with its uneasy mix of doubt and confidence, its tension between reticence and love of display. Indeed, whether one is searching out the subtle charms of romantic decay, yearning to realize a fantasy, or simply eager to play the game of giving an old style a new twist, this tongue-in-chic manner is just right. I, for one, can't wait to come to grips with that perfect little town palace. ▲



Plaster-coated curtains, above, lend drama to a salon by Frédéric Méchiche.

The baroque sculpture of a Garouste and Bonetti lamp, right, pays homage to Jean-Michel Frank's lamps of the 1930s. Background: Damask from Clarence House.

berant moldings
orned floors, below
posite above right,
Draper evoked Latin
baroque at the
nha Hotel near Rio
ro in the 1940s.
le above left: Baroque
odernism in Carlos
egui's Le Corbusier
at in Paris, c. 1935.



All Along the

Walking through a garden designed by Thomas Reinhardt reveals the many moods of a Long Island landscape. By Paula Deitz

In the iris garden near the edge of the woods, a meandering walk creates an illusion of path through low ground. Opposite In the plan, the link a series of gardens framed by trees. Design see Resource

Garden Path

A GARDEN IS A MAZE OF EXPERIENCES that grows out of the past and builds on the present, according to Thomas A. Reinhardt, principal designer for Creative Landscaping, a Wainscott, New York, firm that has carried out scores of projects during the past twelve years. One of the strongest experiences Reinhardt re-creates, evoking his boyhood in Bavaria, is the sense of walking through a meadow and being in direct touch with plants and butterflies. Other gardens may be appreciated as compositions from afar, but a key element in his designs is the path through the landscape, a kind of narrative thread woven through the seasons, space, and time. Reinhardt has never charted a more subtly alluring sequence of spaces than this garden for a client in Wainscott, and none of his designs seems more intimately attuned to its surroundings.

Early in his career, while living in Israel, Reinhardt created a memorable garden path in an Arab village on the Mount of Olives. In that semiarid climate, he depended on desert materials for form, building earthenworks and coping the low walls beside the dirt path with hand-picked jagged stones that reflected the brilliant sunlight. "I was touched by the way Thomas integrated sculptural shapes and indigenous plantings into the landscape," says Mark Moskowitz, another of Creative Landscaping's three partners, who was a philosophy graduate student at Hebrew University when he first met Reinhardt in Jerusalem.

Reinhardt returned to Germany to study landscape architecture at the prestigious Fachhochschule Weihenstephan near Munich where he met Martina Kofoth, the horticulture student who became



Photographs by Mick Hales Produced by Babs Simpson

Against a backdrop of Russian olives, ornamental grasses interplanted with perennials give year-round structure to broad borders along the entrance drive.



SELECTED PLANT LIST

Ornamental Grasses Barrier

- Chrysanthemum
- Coreopsis
- *Ligularia dentata*
‘Desdemona’
- Ornamental grasses:
Grama grass
Hair grass
Helictotrichon
sempervirens
Miscanthus sinensis
‘Morning Light’

Witch Garden

- Arisaema
- Bleeding heart
- Dogwood
- Japanese fern
- Rhododendron
- Shield fern
- Solomon’s seal
- Trillium
- Viburnum
- Witch hazel

Cutting Garden

- Galtonia
- Helenium
- Lily
- *Monarda didyma*
‘Gardenview’
- *Phlox paniculata*
‘Bright Eyes’
- *Rosa* ‘The Fairy’

Rock Garden

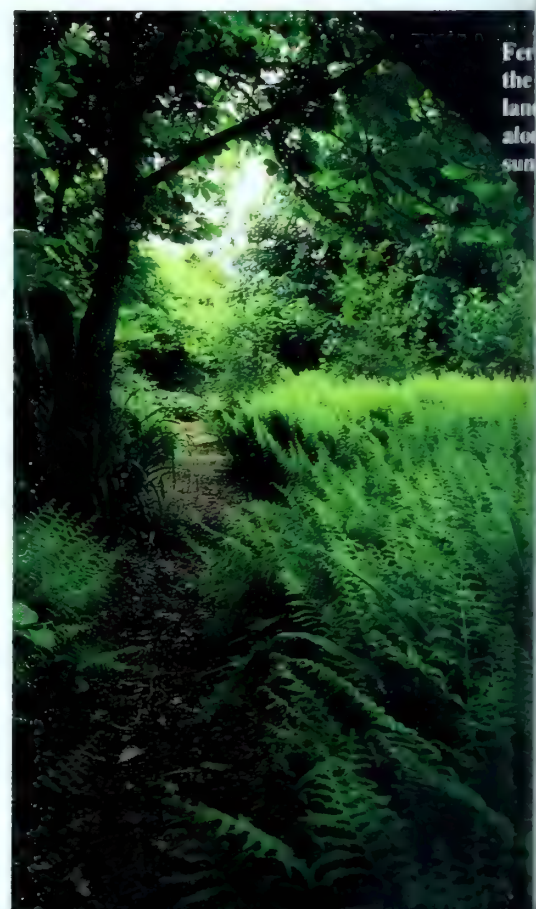
- Astilbe
- *Crococsmia* ‘Lucifer’
- Dwarf daylily
- Dwarf evergreens
- Dwarf miscanthus
- *Mazus reptans* ‘Alba’
- Red-hot poker
- Rock rose
- Sedum
- Sempervivum
- Velvet grass

Cottage Garden

- Lamb’s ears
- Lavender
- *Miscanthus sinensis*
‘Gracillimus’
- *Nepeta faassenii*
‘Blue Wonder’
- Oriental poppy
- Perovskia
- Salvia
- *Sedum atlanticum*
‘Autumn Joy’
- *Veronica spicata*
‘Red Fox’

Iris Garden

- Bush honeysuckle
- Dwarf basket willow
- Evening primrose
- German iris
- Mock orange
- Oxeye daisy
- Siberian iris
- Sweet pepperbush
- Yellow iris

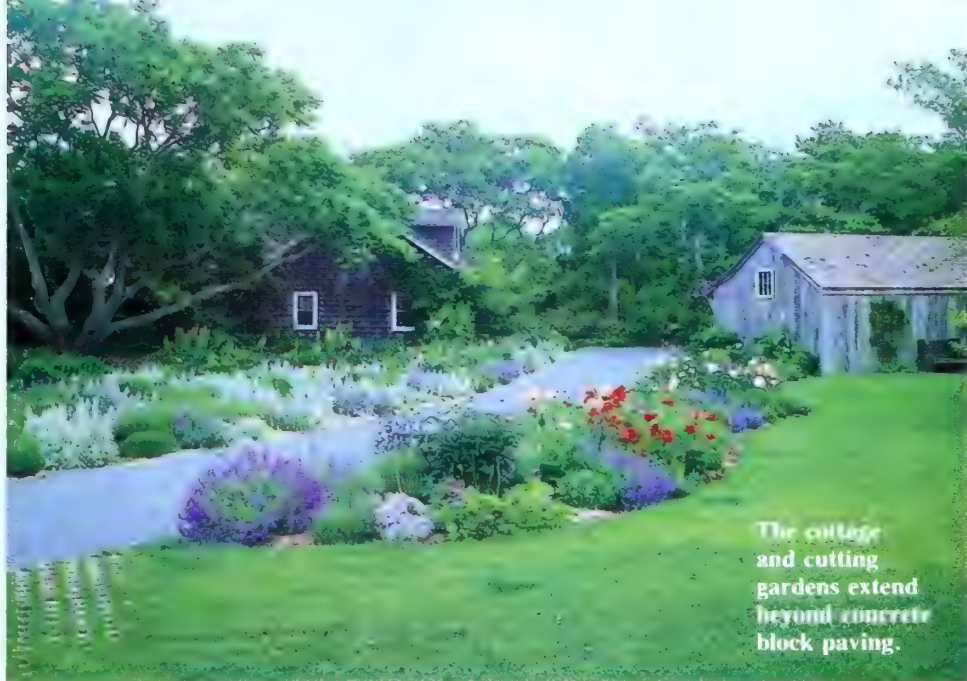


For
the
lane
also
sun

his wife and partner. (Martina Reinhardt is descended from a line of Stadtgärtnermeisters, or municipal head gardeners, in Menden, a city near Cologne with handsome parks and well-stocked tropical greenhouses.) The three partners began their practice in eastern Long Island with a landscape for a client Thomas Reinhardt had met in Germany, and they still shuttle to Europe to collaborate on a variety of projects there. No matter where they garden, exquisite restraint is a hallmark of their style.

In viewing any art form, many a connoisseur discovers a kind of truth in austerity. To visit a garden for the first time when it has been trampled over by the rigors of winter—and survived—offers the same insight. Such is the case with this garden in Wainscott where even in the bitter cold the sweet fragrance of witch hazel is a harbinger of seasons to come. Located a third of a mile from the ocean, the property has retained the simple style of an American farm, with a cluster of weathered barns and sheds that functions as a windscreen to a series of gardens on four and a half acres of flatland. Along the perimeter, trees and shrubs entwined with rosebushes ensure privacy.

Like the fabled reed that survives the storm when the oak gives way, ornamental grasses in borders flanking the bluestone entrance drive provide windswept drama and lasting shape—even without the coreopsis and roses that flower there in summer. Some time ago, Thomas Reinhardt and his partners discovered the advantages of mixing grasses with herbaceous perennials as a way of sustaining the structure of a garden year-round. In 1989 they codified their ideas and favorite varieties of grasses in a book—*Ornamental Grass Gardening: Design Ideas, Functions, and Effects* published by HP Books—stressing the range of choices for “delicacy with fullness” and the different ways a



The cottage and cutting gardens extend beyond concrete block paving.



Reinhardt placed boulders and dwarf evergreens in the rock garden to suggest the serpentine contours of a rocky shoreline.

clump of high grass can capture even the palest daylight. These horticultural principles are backed up by ingenuity in Creative Landscaping's designs. Maintenance techniques applied at the Wainscott garden, for example, include a drip irrigation system (invented in Israel) in summer and year-round mulching. A parking area off the drive consists of wafflelike concrete blocks whose grooves are filled with soil and seeded with grass. Viewed from an angle, this green grid discreetly keeps the appearance of uninterrupted lawn.

Just beyond the parking area one begins the garden circuit on foot, passing through a gateway of Russian olive trees that branch out above variegated grasses. The original map for this journey—the ground plan drawn in advance—was conceptual rather than detailed, with tree canopies articulated in the three-dimensional bird's-eye perspective favored in Germany. "The real design," says Thomas Reinhardt, "always develops in the subconscious while we are working on the land. It emerges as a composition that may appear to others as a natural landscape." The first composition a visitor encounters at the Wainscott property is the cottage garden, a dense cloud of lavender and nepeta scattered with poppies that stretches toward a shingled guest cottage like one of the flower fields of Provence. A network of serpentine paths cut through this meadow gradually comes into view, inviting a promenade to savor individual plantings as Thomas Reinhardt did as a boy. In summer there is the warm scent of herbs among the flowers as well as fragrance from the (Continued on page 167)

Next to a shingled guest cottage, a field of lavender, poppies, and nepeta interspersed with salvia, lamb's ears, sedum, and ornamental grasses shows the designer's eclectic palette. A network of paths leads back to the woodland garden, which the house partially shields from coastal wind.

A cloud of flowers and herbs stretches toward the Long Island cottage like a meadow in Provence





After finding
ways to make his own
family comfortable,
Donghia design director
John Hutton brings
his ideas into the office

By Dana Cowin



"YOU DON'T LOOK VERY COM-
fortable there," John Hutton said
to me as we sat in his New York
living room. I was perched on the
edge of a deeply cushioned sofa he
created for Donghia Furniture,
where he is design director, and I
was trying to balance a notebook
on my knees, write, listen, and
drink tea all at the same time. It
was just slightly awkward. "May-
be there's another chair you'd be
more comfortable in?" he asked. I
looked over at Hutton in his tub
chair, sitting cross-legged in blue
jeans, arms lolling over the edges,
head resting back. He looked re-
laxed but earnest as he tried to con-
vince me that there was a suitable
alternative to perching. "This
chair here is more upright," he
said. "You could pull it over and
put your pad on the table." I pro-
tested and he insisted: "I'm just
trying to make you comfortable."

Such thoughtfulness isn't the re-
sult of overbred social training;
rather, it's the basis of Hutton's
philosophy, which considers peo-
ple the most important part of de-
sign. This notion first hit home in
1974, when Hutton and his wife,
Brenda, were living in a furniture-
filled San Francisco apartment.
Brenda was pregnant and upset;
none of the chairs or sofas felt
agreeable to a tiny woman who'd
put on fifty extra pounds. "I be-
came obsessed with making Bren-
da comfortable during her
pregnancy," confides Hutton. He
immediately set to work on a club
chair, which was a success with
Brenda and Randolph & Hein, the
California manufacturer who
picked up the design. A close rela-
tion to the original, the 71st Street
club chair, is still produced by

Custom Comfort

Brenda and John Hutton and their sons, John and Doug, *opposite*, gather in their living room, *below*, where a Louis XVI-style chair in Donghia mohair nuzzles up to an antique drum transformed into a table. Curtains of mosquito netting are paired with a sawtooth gauze blind. The two-tone window seat of Donghia taffeta is used as an extra bed. Details see Resources.

Photographs by Michael Mundy

Produced by Anne Foxley





For formal occasions the Huttons throw off the slipcovers on furniture Hutton designed for Donghia to reveal jewel-toned upholstery. Donghia pillows of mohair and taffeta remain a constant. The Turkish rug from ABC Carpet & Home, NYC, laid on top of sisal, unifies the rich palette.

Donghia—a tribute to the classic quality of Hutton's work.

In his family's two bedroom New York apartment, Hutton continues to address human concerns—parental urges, teenage tendencies, and personal passions. For example, the Huttons encourage their sons, Doug, age fifteen, and John, age seventeen, to have friends over, but the living room is open to the dining alcove and hallway “and it's kind of nerdy to have parents hanging around,” says John Sr. So he rigged up three mosquito netting “walls,” hung on iron poles, that allow the boys some privacy, African camp style. The mosquito netting also hides the messy bookshelves, on either side of the window—Brenda and son John are avid readers unfazed by sloppy stacks. For guilt-free roughhousing, the furniture is slipcovered in washable pale Donghia fabrics which set off sculptural silhouettes. For occasional formal nighttime gatherings the slipcovers are removed, revealing jewel-toned upholstery and a perfectly tailored look.

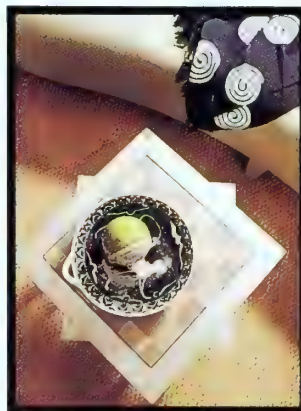
Communal life in the Hutton



For everyday use the living room furniture wears a mix of graphic patterns of Hutton's own design for Donghia Textiles. Hutton also designed the brass floor lamps. Chairs are often pulled up to the glass tea table with an urn base. Curtains on three sides of the room extend from wall to wall.



To soften the edges of the master bedroom, Hutton ran brush fringe, *below left*, around the door and ceiling. On a chair at left, a detail of the Donghia X-seam. *Below center*: A print of Tamara de Lempicka's *Rafaella the Beautiful* in the living room inspired Hutton's best-selling Donghia lamp, *Rafaella*. *Below right*: In the bedroom, maple checkerboard occasional tables with birch and walnut inlay.



At Donghia and at home Hutton's motto is, "If it's not comfortable, it's in the way"



Many Donghia prototypes have had a trial run in the Huttons' bedroom. The checked TV cabinet and two-tone brush fringe are now in product development. The diaphanous diamond curtains are Donghia wool. The urns on the window-sill remind Hutton of planters he admires on balustrades in Florence.

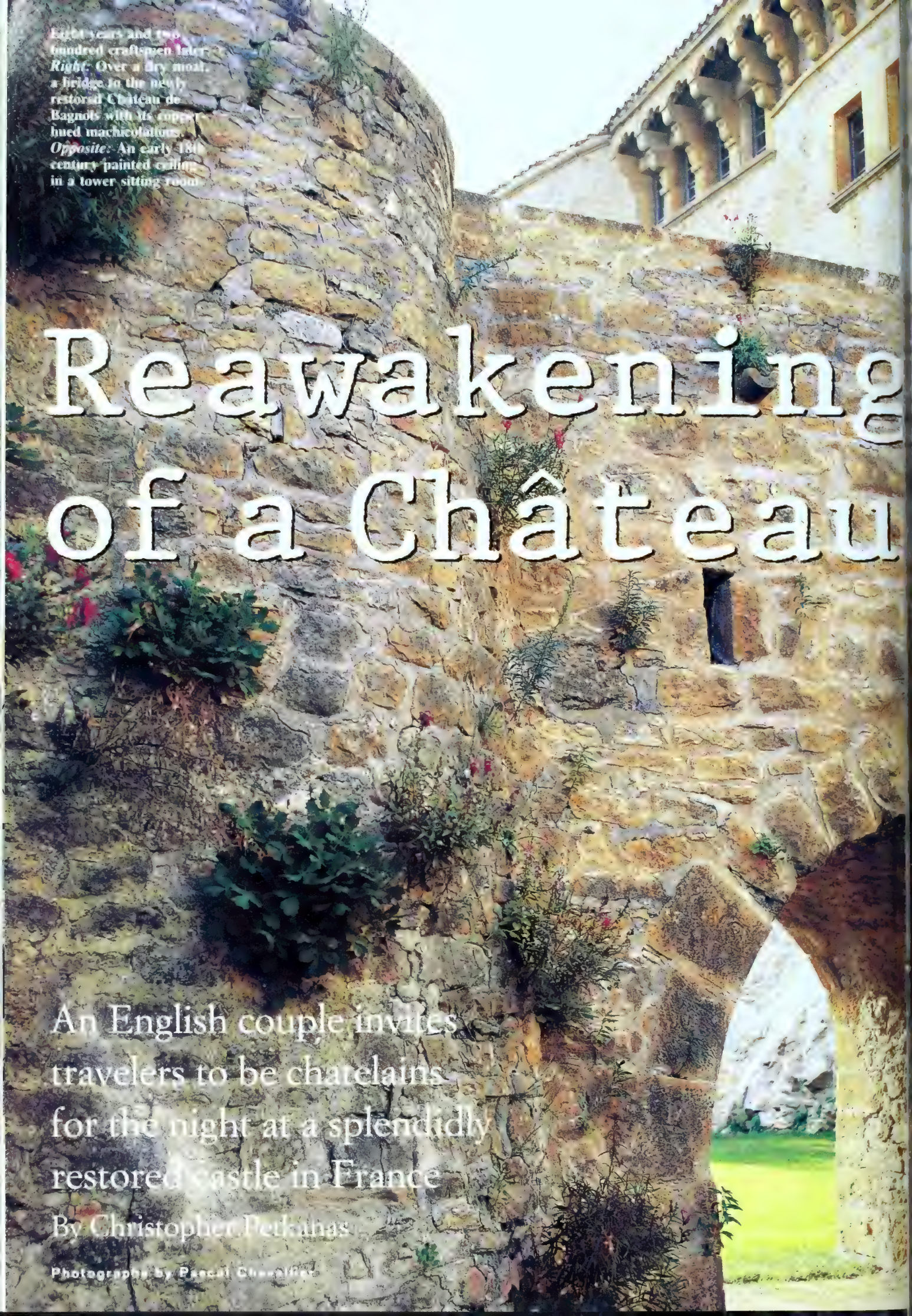
household, which includes two ferrets and two cats, seems to revolve around the living room's tall glass-topped tea table, which is large enough to gather round. And when the gathering grows, more chairs are simply dragged across the inexpensive sisal carpet. (Hutton maligns coffee tables: "I don't understand how they evolved. You have to do deep knee bends to pick up something, or you have to bend over, which can be so embarrassing.") This particular tea table is of special importance to Hutton because its Greek urn base was a gift from his esteemed boss, the late Angelo Donghia.

When Donghia courted Hutton in 1978, Hutton had his own showroom in San Francisco that offered Egyptian-inspired furniture. Says Hutton, "He made me an offer I couldn't refuse. Plus, he was Angelo Donghia!" Donghia, a tailor's son, taught Hutton to think about furniture in terms of fashion—fit, fabric, and quality. These are still top priorities for Hutton and Sherri Donghia, Angelo's cousin, who is now vice president of the company (a burgeoning international conglomerate that includes Donghia Furniture, Donghia Textiles, and Donghia Showrooms), but the two also design by another, decidedly nineties motto: "If it isn't comfortable, it's in the way."

For Hutton, thoughts about comfort mingle with anatomical considerations and mathematical theory before emerging as new shapely pieces of furniture. To understand the mechanics of sitting, he had X rays taken of himself in ergonomically correct and incorrect chairs and interviewed orthopedists and chiropractors on "how the body sits." About five years ago, Hutton also arrived at his own formula for adapting classical proportions, a method that has resulted in gracefully attenuated forms. Hutton often talks through his ideas (Continued on page 168)

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Eight years and two hundred craftsmen later.
Right: Over a dry moat, a bridge to the newly restored Chateau de Bagnols with its copper-hued machicolations.
Opposite: An early 18th-century painted ceiling in a tower sitting room.

Reawakening of a Chateau

An English couple invites travelers to be chatelains for the night at a splendidly restored castle in France

By Christopher Perkins

Photographs by Pascal Chevillon



FRANCOPHILES, IN GREAT EMOTIONAL and irrational accidents of fate, always seem to be falling across derelict châteaux and deciding that they simply cannot live without them.

“The first time I saw Bagnols, in 1985, rain was coursing through the roof over wall paintings dating from the fifteenth to the eighteenth centuries,” says Helen Hamlyn, Bagnols’s English rescuer and its current chatelaine. “But that’s just what I wanted, you see, something to restore that was really big and ambitious.”

Eight years, two hundred craftsmen, and a kilometer of scaffolding later, Château de Bagnols has distinguished itself among historic houses for the sensitivity, quality, and thoroughness of its restoration. At the same time this thirteenth-century fortified castle, seventeen miles northwest of Lyons in the core of Beaujolais wine country, has become a magnet for travelers with a high-pitched appreciation for comfort and luxury, for Bagnols is a country house hotel, and here it is possible to spend the night in a room where Madame de Sévigné once slept.



Hamlyn and her husband, Paul, the publishing baron and philanthropist, had in fact long been looking for a historic property “worthy of a major rehabilitation.” And when they found Château de Bagnols, there were three choices facing them, she explains: “One possibility was to

keep it for ourselves, which I think we can all agree would have been selfish. The second was to turn it into a museum, which would not have made it live. The last and most attractive option was to open a hotel that, for the price of a cup of tea in the grand salon, would allow anyone to savor its history.”

Hamlyn, a designer, had been a restoration consultant before, on the interiors of her husband’s building, Michelin House in London, where his imprint, Reed Elsevier, is headquartered. For Bagnols, working with English architect Tom Wilson, she envisioned rooms filled with “a wide base of museum-quality seventeenth-century Italian and French furniture, plus contemporary versions of antique pieces—things like bedside tables, which are in daily use and which wouldn’t survive in a hotel even if I could have found



nough authentic examples to fill the wenty guest rooms and apartments.”

Since the idea was to suggest a period atmosphere, the new furnishings had to be sympathetic to much that is old and edigreed. “The point was not only to revive the château but to create everything in it that was not an antique,” she explains. “I designed or adapted over four hundred items, from the brass shell lamps and Swiss linen bedsheets with our de Venise embroidery to the nickel-finish faucets and Charles II–style silver-plated tumblers. To give you an idea of the level on which we were determined to do things, ten microns of plating is what you find everywhere; ours is thirty.”

But before microns could be counted, Hamlyn had to oversee the repairs of handsome machicolations original to the château, which was built between 1217 and 1221 by a powerful feudal lord, Guichard l’Oingt, and acquired by the treasurer of France, Gaspar Dugué, in 1621. The parapet and its openings are constructed of local pierre dorée, a luminous stone that derives its golden sand color from copper. Stoneworkers also successfully retrieved the voluptuous whorls on the Renaissance-baroque fireplace in the grand salon, and, in the dining room, the lacy carvings on the severe Gothic fireplace, whose coat of arms celebrates the visit of Charles VIII in 1490.

A great portion of the budget, which Hamlyn will not discuss but which observers put at about \$6 million, was devoted to restoring the wall paintings, executed on dry plaster. Many are thought to have been done by Italian artisans who came to Lyons to work in its textile industry. The paintings were particularly problematic because Hamlyn and Monuments Historiques, the French body that governs landmark buildings like Bagnols, rarely agreed on how they should be handled. For example, in the Sévigné room, paintings done about 1625, which depict silk fabric designs and the rather Persian motif of a pair of birds drinking out of an urn, were hidden behind paneling that had been put up about 1740. In the authorities’ view, this was the state of the room when the château was placed under their direction in the 1920s, and this was how it should remain. Hamlyn and Wilson thought their reasoning was mad.

“I’m quite a driven and resilient person, but Monuments Historiques



Some four hundred items were created, from Swiss linen bedsheets to Charles II–style tumblers



The grand salon, opposite below, with a Renaissance-baroque fireplace. Opposite above: Its floor being rebuilt. Top left: Whimsical wall painting in the grand salon. Top right: Empire tub and walls painted as arcades. Above: The Sévigné room with Louis XIV silver-gilt and marbled bedposts.

brought me to tears time and again with their sheer lack of vision,” she says. “I got so tired of hearing the word no that in the end I just did what I wanted. My rapport with Culture Minister Jack Lang is very good, but my rapport with his minions is terrible.”

Hamlyn says she never put her own interests ahead of the château’s; indeed, she says, there is no hope that she and her husband will ever recoup their investment, given the vigilance of the restoration. For example, to mend floors that literally swung as you walked across them, every load-bearing beam in the building was consolidated. This entailed lifting off the terra-cotta tiles, clearing away the debris underneath, carving out the rotten center of each support, inserting steel reinforcement, and spooning in con-



crete. Instead of relaying the eighteenth-century tiles irregularly following their different sizes and shapes, however, the workmen laid them straight.

“Ham-fisted,” Hamlyn condemned the result, and up they came. “I showed the men how it was done two hundred years ago. They laid the floor again.”

After finishing the difficult backgrounds, decorating came as a reward. The most extravagant bathrooms, many situated (Continued on page 168)

Helen Hamlyn, above, at Château de Bagnols. Top row, from left: The ramparts. Hunting scenes on the walls and a ceiling painted with a feather motif. Snowy linen damask tablecloths from Northern Ireland are hung, never folded. Bottom row, from left: Wall paintings in the Sévigné room. Limoges from an 18th-century paste formula. Louis XVI lit à la polonoise with 19th-century silk hangings.



“To have kept it for ourse





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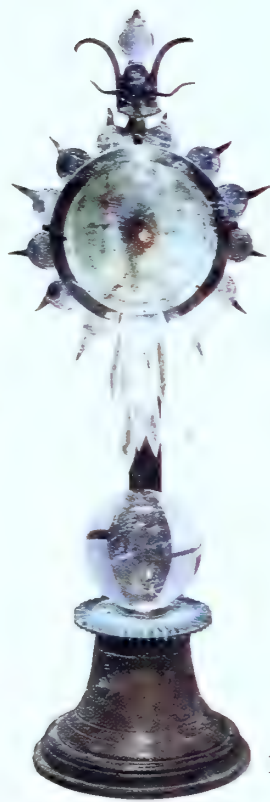




Lunch under the lime trees: the tablecloth's feather motif was borrowed from the former hunt room's painted ceiling, and the traditional French garden furniture was scaled up by Hamlyn.



11



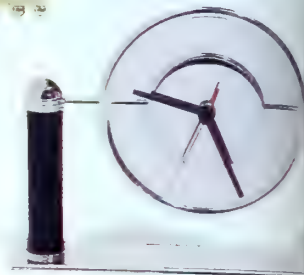
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SAMPLES

The hands of contemporary designers are changing the face of time. BY ELAINE HUNT



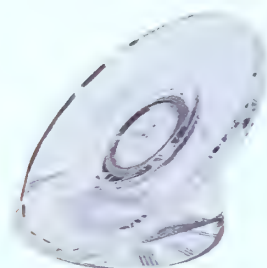
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1. Marble and brass, \$5,000, from Quintillion, (414) 648-3370. 2. Silver plate and black lacqu, \$770, from Christofle, (800) 677-7458. 3. 24-kt gold leaf, \$9,152, from Hour Lavigne, (212) 758-6830. 4. Pearwood, \$380, by Michael Graves for Alessi, (617) 932-9444. 5. Crystal, \$550, by Borek Sipek for Swarovski, (800) 556-6478. 6. Maple and glass, \$250, by Lord Snowdon for Metamec, at Asprey, NYC (212) 688-1811. 7. Cast bronze, \$3,850, by D. Capogna for Neotu, NYC (212) 982-0210. 8. Upholstered teardrop, \$415, by James DeMuth, at Archetype, NYC (212) 334-0100. 9. Pinecone and twig diorama, \$1,500, by Bruce Gundersen, (518) 576-2015. 10. Cast stone and gold leaf, \$125, from Fauxx Classics, (212) 757-2470. 11. Brass and porcelain, \$3,200, from Tiffany & Co., (800) 526-0649. 12. Bronze, steel, and crystal, \$15,000, by Mark Brazier-Jones, at Grand Design, NYC (212) 586-1246 by appt.



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COVER

1920s French Louis XIII -style painted walnut **armchair**, similar at Alexandre Biaggi, Paris (1) 42-86-08-40 Bristol Check (#69882.01) rayon/cotton **fabric on armchair**, to the trade at Brunshwig & Fils, for showrooms (212) 838-7878 Marble **bas-relief**, c. 1700, similar at Ted Wolter, Middleburg (703) 687-6783

WRITER IN RESIDENCE

Page 64 Bosphore wallpaper **border**, to the trade at Brunshwig, for showrooms (212) 838-7878

FOOD

Page 72 Annie Glass glass **platter**, \$185, Laure Japy **bowl**, \$63, Moustiers **white plate**, \$70, at Barneys New York, NYC (212) 929-9000

STYLE

Page 84 Cotton halter **dress with tablecloth-like circle skirt**, \$170, tablecloth-like cotton **bell-bottoms**, \$170, **linen top** with embroidered bell sleeves, \$170, cotton/rayon **patchwork blouse** with rawhide lacing (to order), \$90, at Macy's Herald Square, NYC. Cotton/rayon **patchwork blouse** with rawhide lacing, \$90, at Yaso, NYC, Virpi International at the Breakers, Palm Beach Burlap **hat with fringe**, \$120, to special order from Deborah Rhodes, NYC (212) 564-7440

BEYOND THE PALES

Pages 88-97 **Decoration**, by Stephen Sills Assocs., 30 East 67 St., New York, NY 10021, (212) 289-8180 **88-89** Beaux-Arts tin **molds on mantel**, similar at Floris Houwink, Saint Ouen (1)



A Well-Heeled Flat

40-11-79-79 Jean-Michel Frank plaster **floor lamp**, similar at Alexandre Biaggi, Paris (1) 42-86-08-40 Verbena (#4343/98) **cotton piqué on armchairs**, to the trade at Manuel Canovas, for showrooms (212) 752-9588 **90** Verbena (#4343/98) **cotton piqué on armchairs**, to the trade at Manuel Canovas (see above) Hawaiian **glass floats in foreground**, similar at Sutter-Noonan, Hudson (518) 822-0729 **91** Grimaud (#4238/95) acrylic **piqué on settee**, Mascara (#4034/990) viscose/cotton **fabric on pillows**, Verbena

(#4343/98) **cotton piqué on table**, to the trade at Manuel Canovas (see above) **Cotton on screen**, to the trade at Decorators Walk, for showrooms (516) 249-3100 **Maps**, c. 1800, similar to the trade at Ann-Morris Antiques, NYC (212) 755-3308 Jean-Michel Frank plaster **lamp**, similar at Alexandre Biaggi (see above) **92-93** **Screen**, similar at Malmaison Antiques, NYC (212) 288-7569 Louis XIII-style walnut **armchairs**, similar at Alexandre Biaggi (see above) Bristol Check (#69882.01) rayon/cotton **fabric on chairs**, to the trade at Brunshwig & Fils, for showrooms (212) 838-7878 19th-century French silk **striped cloth on table**, similar at Galerie du Passage, Paris (1) 42-36-01-13. 19th-century French toile **ornaments on mantel**, similar at Maroun Salloum, Paris (1) 40-15-95-01 **Floor stenciling**, by Joe Raymond, through Stephen Sills (see above) **94** Custom-color Bird and Basket linen/cotton **print on armchairs**, at Bennison Fabrics, NYC (212) 941-1212. Terpsichore Check (#141325.00) **silk taffeta on armchair pillows**, to the trade at Brunshwig (see above) La Grande Renaissance (#66064) cotton **toile on sofa pillows**, to the trade at Decorators Walk (see above) **95** Cotton **sheets and shams**, from Anichini, for stores (802) 889-9430. Royal Velvet cotton **towels**, from Fieldcrest, at selected stores nationwide **96-97** **Decorative painting**, by Mark Giglio and Alison Bottom, through Stephen Sills (see above) Gloriana (#32163/6) **silk on settee**, to the trade at Clarence House, for showrooms (212) 752-2890. Jean-Michel Frank plaster **lamp**, similar at Anthony DeLorenzo, NYC (212) 249-7575 Ribbon linen/cotton **print on bed**, at Bennison (see above)

THE ROYAL TREATMENT

Pages 98-103 **Selected furniture**, to order from David Linley Furniture, 60 Pimlico Rd., London SW1W 8LP, (71) 730-7300 **101** Paisley wool/silk **shawls**, c. 1860, similar at Judy Greenwood Antiques, London (71) 736-6037.

IN TUNE WITH THE COUNTRY

Pages 104-11 **Landscape design**, by Bruce Bennett of Kent Greenhouse, Route 7, Kent, CT 06757, (203) 927-4436 **104-05** 1940s **metal tables**, similar at Timothy Mawson Antiques, New Preston (203) 868-0732 by appt. Wicker **rocking chair**, similar at the Tulip Tree Collection, Washington Depot (203) 868-2802 **105** Cast-iron **deer** from Maine, c. 1890, similar at Nancy Fierberg Antiques, Woodbury (203) 263-4957 **107** 19th-century French-Canadian **painted cupboard**, similar at the Tulip Tree (see above). Horn **mirror**, c. 1850, similar at Charles Gill, Los Angeles (213) 653-3434. Custom gouache on paper **wall-mounted landscape**, by James Griffith, Clarendon Springs (802) 438-5394. Brooklyn (718) 383-5951 French **wicker armchair**, similar at Newel Art Galleries, NYC (212) 758-1970 Montrose (#5793/01) cotton spun-rayon/linen **print on armchair**, to the trade

at Boussac of France, for showrooms (212) 42-0534. 19th-century Italian **plant stand**, similar at Timothy Mawson (see above). **Stag's head**, similar to the trade at J. Garvin Mecking, NYC (212) 677-4316. Irish **pine table**, c. 1880, similar at Linsley Antiques, Litchfield (203) 567-4245. Turn-of-the-century French-Canadian **dining chairs**, Mexican **plates**, similar at the Tulip Tree (see above) Île de France (#32621/2) cotton **tapestry on chairs**, to the trade at Clarence House, for showrooms (212) 752-2890 **Fruit painting**, by William Jones of Bath, similar at Wilkins & Wilkins, London (71) 935-9613. Victorian **whippet**, similar at Nancy Fierberg (see above) **Birdcage**, to order at 33rd & Bird, NY (212) 447-0021. 19th-century **English primitive painting**, similar at Guy Nevill Fine Paintings, London (71) 351-4292 by appt. **Paneling in mudroom**, by M. R. Hostetter, Watertown (203) 274-7898 1940s **wrought-iron chairs**, similar at Timothy Mawson (see above). American copper **lion's head**, c. 1880, on wall, similar at Nancy Fierberg (see above) French pine/wrought-iron **café table**, c. 1840, similar at Charles Gill (see above). Garden **stonework**, by M. R. Hostetter (see above) **108-09** Custom **frieze and sliding doors**, by M. R. Hostetter (see above). Taos ponderosa pine **sofas** (or beds), from Taos Furniture, at Zona, NYC, Aspen; for other stores and \$10 catalogue (800) 443-3448 **Horse**, Anglo-Indian **hurricane shades**, similar at C. Leonard Antiques, NYC (212) 861-6821. Directoire **wallpaper panel**, similar at Quatrain Los Angeles (310) 652-0243. Custom-color painted cotton **canvas on walls**, by Color Washed Canvas, to the trade to order at Crost McNeill, NYC (212) 355-5587. Tibetan **rug**, to trade at Stark Carpet, for showrooms (212) 759-9000 19th-century Black Forest wood **stag's head**, 19th-century English ceramic **tree-trunk shaped planter**, similar to the trade at J. Garvin Mecking (see above). American 1920s **straight-backed armchair**, similar at the Tulip Tree (see above) **110-11** Gazebo **carpentry, table**, by M. R. Hostetter (see above) **Centerpiece**, similar at Lexington Gardens, NYC (212) 861-4390. Mexican ceramic **plates** (similar available), reproduction 19th-century French-Canadian **chairs**, at the Tulip Tree (see above).

A WELL-HEELED FLAT

Page 112 **Love shoes**, by Christian Louboutin Christian Louboutin, Paris (1) 42-36-05-31; other shoes available at Barneys New York, NYC; Bergdorf Goodman, NYC; Neiman Marcus, Atlanta, Beverly Hills, Ultimo, Chicago. **112-13** Scotch Club **tinted oak armchairs**, by Jean Royère, similar at Galerie du Passage, Paris (1) 42-36-01-13 Pullman canvas **suitcases**, at T. Anthony, NYC, Washington D.C. **114** Iron/bronze **andirons**, by Garouste & Bonetti, at Neotu, NY (212) 982-0210; Néotu, Paris (1) 42-78-96-97. **116** Music **cabinet**, by Elizabeth Garouste, at Neotu (see above). Barcelona leather/steel **chair** by Mies van der Rohe, available from KnollStudio, a division of the Knoll Group, for showrooms (800) 445-5045 **117** Saladiva **shoe**, similar at Bergdorf Goodman, NYC; Ultimo, Chicago.

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QUICK CHANGE ARTISTS

Pages 118–19 Decoration, by John Oetgen of John D. Oetgen Fine Antiques & Design, 2300 Peachtree Road N.W., Atlanta, GA 30309. (404) 352-1112 Bedford cotton **taffeta for outer curtain fabric**, to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981. **118** 19th-century French Louis XVI-style **daybed**, 19th-century French **bust**, 19th-century English papier-mâché **tray table**, 19th-century French egg-shaped **majolica vase**, 19th-century **Boucher print**, 18th-century French gilded **column**, similar at John D. Oetgen Fine Antiques (see above). Audubon Strié (#18174) viscose rayon/acrylic **faillie on daybed and smaller pillows**, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Ashbury (#5225) silk/cotton **taffeta on large pillows**, to the trade at Cowtan & Tout, for showrooms (212) 753-4488 Venetian **glass urn on column**, to the trade at Wicker Works, for showrooms (415) 626-6730 Turn-of-the-century **Venetian mirror**, similar to the trade at Ainsworth-Noah, Atlanta (404) 231-8787 **119** English japanned **papier-mâché table**, c. 1860, 19th-century French rococo-style **wood mirror**, Vieux Paris **cachepot on mantel**, English **needlepoint pillow**, c. 1880, similar at John D. Oetgen Antiques (see above) 19th-century English japanned **floor lamp**, similar to the trade at Toby West, Atlanta (404) 233-7425 Custom tufted camelback **banquette and small slipper chair**, to order from Oetgen Design (see above) Mellon Tapestry (#63690) viscose/cotton **fabric on small slipper chair**, to the trade at Brunschwig (see above) Windsor Chinese hand-stitched **needlepoint rug**, at Rugs by Robinson, Atlanta (404) 364-9042 **120 Decoration**, by Barbara Barry, 9526 Pico Blvd., Los Angeles, CA 90035; (310) 276-9977 **Flowers**, by Flourish & Garlande, Beverly Hills (310) 271-5030. Custom Pasadena **sofa** with alderwood legs and Pasadena **chair with maple legs**, to order from Barbara Barry (see above) **Sisal carpet**, to order at S. & J. Biren Floor Coverings, Los Angeles (310) 553-0971 Brittany mahogany **end tables**, to the trade to order from Initials, Los Angeles (213) 653-6300. Torino II (#W150-03) hand-painted **wallpaper on screen**, Figures (#5302-09) **cotton on large pillow**, to the trade at Donghia Textiles, for showrooms (800) 366-4442 Wallpapered mahogany **screen**, for information, Barbara Barry (see above). Classic white matte resin **lamps**, to the trade at Sirmos, for showrooms (212) 371-0910 Rafaela (#A9812) **gilt lamp** (custom finish by decorator), to the trade at Donghia Furniture, for showrooms (800) 366-4442 **Aubusson tapestry pillow**, c. 1830, similar at Y & B Bolour, Los Angeles (310) 274-6719 Tiber (#32817/1) **cotton tapestry on pillow**, to the trade at Clarence House, for showrooms (212) 752-2890 **121 Decoration**, by Michael Moore Design, 2100 Jackson St., San Francisco, CA 94115; (415) 567-7955 **Decorative painting**, by Kathy Dennison of One of a Kind Design, Berkeley (510) 528-0628 Jean-Michel Frank inspired **mohair sofa and club chair**, Pompeii iron/glass **tables**, silver-plated **candlesticks on chest**, camel-weave **sisal rug**,

leopard print rug, from Mike Furniture, 2142 Fillmore St., San Francisco, CA 94115; (415) 567-2700. Russian Empire mahogany/parcel gilt **armchairs**, Swedish **armillary sphere**, c. 1820, similar at Therien & Co. Antique Galleries, San Francisco (415) 956-8850. Empire Stripe **silk on Empire armchairs**, to the trade at Randolph & Hein, for showrooms (415) 864-3550 Reproduction **gondola bench** with leather upholstery. \$1,700 COL, reproduction bronze doré bouillotte lamp with tole shade, \$2,800, to order from Therien Studio Workshops, San Francisco (415) 956-8850. Velvet/linen **pillow with X-detail and medallion**, to the trade at Donghia Furniture (see above) Granada (#5036) **cotton on front pillow**, at Fortuny, NYC, for showrooms (212) 753-7153.

NEW ANGLES ON MODERNISM

Pages 122–27 Architectural design, by Joseph



Giovannini & Assocs., 140 East 40 St., 4th fl., New York, NY 10016, (212) 297-0980

Deconstructivist cabinetry and fabrication of selected furniture, by Stefan Rohner, Brooklyn (718) 599-0024 **Metalwork and fabrication of selected furniture**, by Peter Versteeg of New Haven Art Fabricators, New Haven (203) 393-1855 **122–23** Custom **dining table**, \$8,000, **sideboard**, similar to order from Joseph Giovannini (see above). René aluminum **dining chairs** (with finish by Giovannini), by Michael Bernstein, to the trade at Coda Design Studio, for showrooms (612) 375-9009. Taffetas (#12917) rayon **fabric on chairs**, to the trade at Clarence House, for showrooms (212) 752-2890 Sterling **candlesticks**, similar at Victoria Ekrich Antiques, NYC (212) 475-4101 1960s Italian **platter**, similar at Dualities Gallery, Larchmont (914) 834-2773 Art deco **vase**, similar at Elaine Dillof, Greenwich (203) 629-2294 **124 Overhang, concealed bookcases by fireplace**, fabricated by John Furness, Long Island City (718) 932-2590 **Club chairs**, similar at Fred Silberman, NYC (212) 925-9470 Sylvan (#8541-08) **cotton on club chairs**, to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993 'CuB-a **loveseats** with custom backs, to the trade at Dakota Jackson, for showrooms (212) 838-9444 Pavlova (#32872/3) viscose/cotton **damask on loveseats**, to the trade at Clarence House (see above) **125** Stelton stainless-steel **bowl**, by Arne Jacobsen, at Royal Copenhagen/Georg Jensen, NYC (212) 759-6457. 500 Series **refrigerator**, from Sub-Zero, for

dealers (800) 222-7820. **126** Berenice halogen **wall lamp**, from Luce Plan, through Artemide, dealers (516) 694-9292

THE HEART OF TEXAS

Pages 128–33 Flowers, by Mieko Cooper of Flower Bucket, Austin (512) 453-6692 **132–33 Architecture**, by Robert K. Smith, Houston (713) 552-0611 **Interior design**, by Bill McDugald/McDugald/Design, Houston (713) 861-7802 **1 Pine table**, c. 1860, similar at Jessica Stringer Accents, San Antonio (210) 824-0191 Soumak **kilim**, c. 1920, similar at the Magic Carpet, Austin (516) 458-1625. Opal **chandelier**, to the trade at Sirmos, for showrooms (212) 371-0910. **133** Tv Stripe (#774091) cotton/linen **fabric on armchair and ottoman**, to the trade at Lee Jofa, for showrooms (201) 438-8444. Cotton matelasse **coverlet**, similar at Feather Your Nest, Austin (512) 476-0187. Konya **kilim**, c. 1900, similar at the Magic Carpet (see above)

BAROQUE IN A NEW LIGHT

Page 136 Custom **furniture and decoration**, by Frédéric Méchiche, Paris (1) 42-78-78-28 **137** Custom **frame**, by Bill Sullivan, Brooklyn (718) 387-0367. Fandango (#2144) **cotton print**, from Marimekko, for stores (212) 838-3842. **138** 18th-century Portuguese **table**, similar at Foster-Gwyr Period Antiques, San Francisco (415) 397-498 Balustrade (#H-105-G) cast-resin **floor lamp**, to the trade to order at Christopher Norman, for showrooms (212) 879-6559 Custom **furniture and decoration**, by Maroeska Metz, Amsterdam (20) 620-0628, to order at Modern Living, Los Angeles (213) 655-3898 Cornelli (#BS0071.5) linen/cotton **fabric**, to the trade at Christopher Hyland, for showrooms (212) 688-6121. **139** Como **cotton print**, to the trade at Summer Hill for showrooms (415) 363-2600. Earthly Delight cherry/tinted-maple **bench** (or table), by Rosal Somerson, similar at the Peter Joseph Gallery NYC (212) 751-5500. Granada Spanish Moss cotton/rayon damask **pillow** with Risque Ribbi and chenille, by Cenci for Kirk Brummel, to the trade at Kirk Brummel, for showrooms (212) 485-8590 **Sconce**, to the trade at Marvin Alexander NYC (212) 838-2320 Ducale (#002410T) cotton/rayon **chenille**, to the trade at Quadrille, for showrooms (212) 753-2995 **140** Aladin (#OBG921) resin **lamp**, by Garouste & Bonetti Neotu, NYC (212) 982-0210. Damasco Primavera (#33035) linen/cotton **damask**, to the trade at Clarence House, for showrooms (212) 752-2890 Custom **furniture and decoration**, by Frédéric Méchiche (see above).

ALL ALONG THE GARDEN PATH

Pages 142–47 Landscape design, by Creative Landscaping, Box 605, Wainscott, NY 11975 (516) 324-4041

CUSTOM COMFORT

Pages 149–52 Square pillows (#7024) with X detail and medallion, to the trade at Donghia Furniture, for showrooms (800) 366-4442. Mohair (#7400) and Palazzo (#4910) viscose/bemberg taffeta **fabrics on square pillows** (shown in several colorways), to the trade at Donghia Textiles, for showrooms (800) 366-4442. **149** Mohair (#7400-14) **fabric on Louis XVI-style armchair**, Palazzo (#4910-09, #4910-06)

berberg **taffeta on banquette and long** to the trade at Donghia Textiles (see above). Linen (#1206) **gauze for blinds**, to the trade at Henry Calvin Fabrics, for showrooms 1965-1981. Custom **banquette (or window and long pillow)**, by John Hutton for Donghia Furniture, to the trade to order at Donghia Furniture (see above). **150** Regatta (#3-07) **wool on Ghost tub chairs**, by John Hutton for Donghia Textiles, Carnavale (#5500-10) **cotton on Saint James ottoman**, Sequoia (#3-12, #6610-04, #6610-07) cotton/viscose/polyester **fabric on Saint James sofa**, to the trade at Donghia Textiles (see above). **Handmade rug**, similar at ABC Carpet & NYC (212) 473-3000 **150-51** Ghost (#1) **tub chairs**, Saint James (#4001/4000) **chair and ottoman**, Saint James (#4003) Hyperion (#A9708) brass **floor lamps**, (#8609) lacquered-maple **tray tables** with Looking Glass (#8508) gold-leafed

maple **mirror**, all by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above). Regatta (#6503-09) **wool for slipcovers on Ghost tub chairs**, Palio (#6504-09) **wool for slipcovers on Saint James club chair and ottoman**, Mercury's Cape (#7700-30) **cotton for slipcover on Saint James sofa**, Como (#6507-10) **cotton for slipcover on banquette**, all by John Hutton for Donghia Textiles, Palazzo (#4910-07, #4910-44, #4910-33) viscose/berberg **taffeta for lampshades**, to the trade at Donghia Textiles (see above). Custom **lampshades**, to the trade to order at Donghia Furniture (see above). Aztec **sisal carpet**, to the trade at Carpet Innovations, for showrooms (800) 457-4457 **152** Lodz (#8601-08) linen and Toulon (#6330-10) rayon/linen **fabrics on X-seam chair**, to the trade at Donghia Textiles (see above). Madrid (#8811, #8801) platinum-finished maple **occasional tables** with birch/walnut-veneer inlay, by John Hutton for Donghia Furniture, to the trade

at Donghia Furniture (see above). Palio (#6504-14) **wool for curtains**, by John Hutton for Donghia Textiles, Windsor (#0400-10) handwoven striped Indian cotton and Toulon (#6330-10, #6330-04) rayon/linen **fabrics for bedspread**, to the trade at Donghia Textiles (see above). Diana **silk taffeta on Klismos chairs**, to the trade at Henry Calvin (see above). **153** Rafaela (#A9815) platinum-leafed **lamp**, Verona Stripe (#A9805) hand-painted paper **lampshade**, Paris (#8644) greige-finished maple **end table** with platinum-leafed birch-veneer inset, both by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above). Torino Stripe (#W155-04) hand-painted **wallpaper**, Mercury's Cape (#7700-28) **cotton on headboard**, both by John Hutton for Donghia Textiles, to the trade at Donghia Textiles (see above). Essix hemstitched Belgian linen **shams**, at Ad Hoc Softwares, NYC (212) 925-2652 ALL PRICES APPROXIMATE

Country Tune

(continued from page 110) I consider sci-fi. No matter. Invariably, in springtime, UPS is in our driveway unloading huge cartons filled with eled flora that *must be planted imately*. Guess who does it?

DOKE: When it comes to hands-on gardening, Peter has the most amazing stamina. His hands are like steel drivers, probably from forty years of playing the piano. I point and say, "Put it there." He plants it before the words are out of my mouth.

PETER: If you get the impression that the house plays second fiddle to the garden, it's true. The only way to re-arrange the house would be to gut it totally. As a good friend once suggested,

making it into one enormous room. **BROOKE:** I was all for that course of action, but Peter balked. Another friend, who, like me, comes from California, laughed when she first saw our place, accurately likening it to those fifties ranch houses in the San Fernando Valley. We tried to perceive it as another of life's redemptive challenges, but really all we've done is sweep the entire house under the rug, so to speak: lots of jazzy paint on the walls and well-placed stuff to distract the eye, new roof, central air conditioning, that kind of thing. By degrees we have convinced ourselves that we love all its shortcomings, much as one loves a hopelessly wayward pet.

PETER: Brooke's basic rule of thumb has been to capitalize on the structure's

so-called rusticity. Only paintings and objects depicting plants, animals, or country landscapes are allowed in. She also insisted on making our prosaic two-car garage into a glamorous mudroom, a project that entailed paneling the entire interior in cedar planks.

BROOKE: And I found a scenic artist who could paint realistic tide pools on the crummy concrete floor.

PETER: After all this, I have to admit I'm really nuts about the place. Maybe it's sheer fatigue, but nothing on heaven or earth will ever dislodge me, not even Brooke's dreaded gypsy ways.

BROOKE: Still, from time to time I can't help dreaming about Provence. Or the Dordogne. Or Charleston, South Carolina. Or the coast of Maine. . . ♣

Garden Path

(continued from page 146) generous rock garden that borders the field along a split rail fence.

As the path turns the corner under a hickory tree beside the cottage, the garden is led into dense woods with a canopy overhead, like the enchanted forests in countless fairy tales. "A 'wild' garden was a priority for my client, who fondly recalls walking through the rhododendrons in his grandfather's wooded park. In his own cultivated forest the path diverges between plantings of rhododendron, dogwood, and at least sixteen varieties

of viburnum. Long after the shrubs and trees have dropped their blossoms, the cool moistness of spring seems to linger among ferns and low bushes. This segment of the path has been dug into the ground to deepen the sense of traveling into a shady retreat.

Thomas Reinhardt captured the appearance of local marshes by planting an iris garden near the edge of the woods. The path through the clusters of iris is mounded as if it were a causeway crossing wetlands. On the surrounding dunelike berms, artfully casual groupings of red maple, dogwood, oak, highbush blueberry, and other trees and shrubs provide a spec-

tacular range of colorful fall foliage.

Around the next bend in the path is a rock garden that mingles alpinas and other perennials. Thomas Reinhardt has adapted his sculptured terrain to Wainscott by treating the undulating garden edge as a shoreline and the ground cover *Mazus reptans* 'Alba' as the sea. The contours of this thematic coast with its strategically positioned boulders ultimately draw the eye back to the home ground of open lawn and the cottage garden. In a way the circuit is complete, and yet, like any garden path worth following, this one withholds its richest rewards for the wanderer who retraces his steps. ♣

Heart of Texas

(Continued from page 132) so generously scaled and exuberantly detailed, is nothing if not a great party house. Built in 1856, it is probably the finest Greek revival design by architect Abner Cook, whose work can be found from the Carolinas to central Texas. Though the façade is imposing, with six Ionic columns soaring thirty feet high, the overall impression is somehow friendly, even sweet. Is this the only executive residence in the U.S. with a porch swing? And, in the driveway around back, a Harley?

The joys of living here do not diminish any of the reverence Richards holds for the house. Of the mansion's public rooms, so resonant with history, she is most drawn to the library, where in

1861 Sam Houston gathered his associates to inform them of a message he'd just received from Abraham Lincoln. Richards loves telling the story: "The president wrote that he would send a militia to help keep Texas in the Union—only if Sam Houston would agree to head it up. But there are two endings to the story. One holds that Houston refused, saying that he could never pit one Texan against another. What I think he really said was, 'If I were ten years younger, I'd do it.'" Whatever the truth, Houston ended the agonizing moment by burning the letter in the fireplace.

Richards definitely feels the presence of long-ago others in the house. "Without getting spooky about it," she says, "I do think that buildings take on the aura of those who have lived in

them before. It makes my burden much lighter to remember that everyone who has occupied the Governor's Mansion since 1856 has faced difficulties and problems as grave as those I face today. And Texas is still here. This house is still here. And they will survive too." And what if there are any evil spirits about? "I don't think they'll turn up while I'm around."

It is easy to believe that the ebullient spirit of Ann Richards will linger forever within these walls. Texan or not, all should be grateful for the luster and warmth she's brought to this beloved landmark. When you drive by the Governor's Mansion nowadays, the impulse is to honk and wave, hoping to catch a glimpse of the woman who has given many hope will be in residence a good long time. ▲

Custom Comfort

(Continued from page 152) with Sherri Donghia and tests them on his family.

The apartment has seen three schemes in four years as ideas come and go and prototypes move in and out. One of Hutton's best-selling Donghia creations, the sinuous platinum-finished lamp on his bedside table, was inspired by the way the light falls on the curvaceous subject of Tamara de Lempicka's *Rafaela the Beautiful*, a print of

which hangs in the living room. When Hutton was interested in producing a wide-striped wallpaper for Donghia, he sliced up green and white paper and slapped it on the master bedroom walls. Brenda mentioned that the edges of the room struck her as harsh, and Hutton brought home the first sample of a fuzzy green and white brush fringe that he ran around the doors and ceiling. No sooner is a room finished than Hutton starts imagining new possibilities: switching the celadon duvet cover to a

black and white chrysanthemum pattern from Indonesia; re-covering the upholstered headboard to match; grouping his collection of classical and quirky busts, which he likes because "you can talk to them."

What remains consistent is his understated, trend-free approach. "I don't have the kind of ego that makes me design for myself," says Hutton. "I'm designing for people. Why should I put my personality in somebody else's room?" ▲

Reawakening

(Continued from page 158) in huge en suite towers, are fitted with freshly enameled turn-of-the-century pedestal sinks, old-fashioned thunderboxes, and dolphin-head spouts cast in bronze after the one at the Bagnols village fountain. Deep marble Empire tubs are positioned to take advantage of views across vineyards through arrow slits.

In the dining room, Hamlyn took an almost obsessive interest in developing the château's own "art de la table," one whose refinement has become a great draw. Sheffield knives are based on Georgian pistol-handled examples she uses at home in Gloucestershire. Handblown cup-footed wineglasses, made by Hartzviller in Alsace, have the opacity of old glass. In Limoges, Reynaud put an eighteenth-century porce-

lain paste formula back into production especially for Bagnols's armorial china. Snowy linen damask tablecloths by Liddell in Northern Ireland, which also supplies Buckingham Palace, are hung on wooden poles after pressing, so there is never any question of creasing. Judging the queen's napkins too small, Hamlyn ordered the château's to measure thirty-one inches square. A new village shop will make many of these items available this spring.

For summer lunch under the lime trees, Bernard Neville, an old friend from her Royal College of Art years, designed tablecloths with an early seventeenth century wind-tossed feather motif borrowed from the vaulted ceiling in the former hunt room. With two Michelin stars from the restaurant Greuze in Tournus on his scorecard, chef Philippe Lechat was tapped to man

Bagnols's wood-fired rotisserie and glassed-in theater of a kitchen where Bresse poultry, milk-fed baby pig, and spring lamb are spit-roasted for the entertainment of guests.

Having reanimated the rotisserie and placed the last bay topiary in its cactus pot, a tall vintage copper casserole, Hamlyn is being encouraged by friends to write a book. It would not only be an inventory of what she has brought to the château, she says, but a retelling of her bringing it to life.

"The first time I saw Bagnols I thought, 'This is too much even for me,'" she recalls. "And then in the next instant, of course, I realized it had to be saved and that I would be the savior. I am powerless before broken down buildings of great merit." ▲

For visitors information: Château de Bagnols, 69620 Bagnols, France; (74) 71-40

Royal Treatment

Continued from page 100) be tidy, but it's perfect because it was one's own world."

Linley doesn't miss the smell of deep cod, but his more spacious quarters in Fulham still have the air of a self-contained cosmos. On returning to London in 1985, he set up David Linley Furniture and opened a shop on the King's Road, which he abandons a month for vast new premises on Ebury Road. The success of his company, built on its reputation for high-quality commissioned furniture—whether small pieces for private houses or a fifty-foot whale of a table he made for the Metropolitan Museum of Art in New York—forced Linley to hang up his carpenter's tools some years ago. Leaving the production side of the business to others, he now concerns himself with the design and "feel" of the furniture. Often working with British decorators like Nina Campbell and David Charles—both in this country, where nearly half the commissions originate, Parhadley is particularly supportive—

he spends much of his time cultivating and looking after clients.

The fact that Elton John, Mick Jagger, and Blaine Trump all have bought his furniture or that Margaret Thatcher used to make presents of it when visiting heads of state (the king of Thailand got a Venetian mirror) hasn't done the business any harm. Nor does it hurt that the cabinetmaker to the stars is something of a star himself, though Linley has found being a member of the royal family means constantly having to prove his commitment to what he does for a living. "People get put off. They think that somehow you're not serious because they imagine the royal family sitting on this ton of gold and assume that you're aloof not only from business but from life in general. What I've tried to do is *not* trade on my name, but to make the furniture stand on its own by designing it beautifully, making it beautiful, and hoping the product itself will be its own best advertisement."

Although he thrives on hard work, Linley, who inherited his mother's sense of fun, loves to entertain and frequently hosts "small but imaginative"

dinner parties at the flat. He enjoys dressing things up for the night, which means "going completely mad with flowers and candles and heavy on atmosphere." The dried hops, I now discover, were put up for the last party, an ephemeral touch that Oliver Messel would have appreciated.

Whether or not it seems frivolous, Linley's insistence on design being "something you have the inspiration to do, something that's fun" is central to his work and the way he lives. Anyone who wears purple suede shoes and describes himself as "basically a country bumpkin at heart," who can gracefully combine the responsibilities of being twelfth in line to the throne with the achievement of having helped revive the art of creating classical furniture, surely deserves to be taken seriously.

On a windowsill in the hall lies an emblematic display of the tools of his trade—David Linley's first Stanley plane and a pair of handsaws made by Spear & Jackson. The saws look sharp and identical, though, as their owner explains, one is for going down the grain, the other for cutting across it. ▲

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TIMELESS ROOMS



ONE DOESN'T WORK
IN CENTIMETERS
IN MILLIMETERS.

—JEAN-MICHEL FRANK

DATE 1938 **PLACE** Fifth Avenue, New York City
CLIENT Nelson Rockefeller
DECORATOR Jean-Michel Frank
BIO Guru to current designers who favor modernist forms and sumptuous finishes, Frank set the standard for a new brand of luxury based on understatement. In the twenties and thirties, in a series of rooms for clients such as Elsa Schiaparelli, he celebrated uncluttered space, simple statuesque furniture, and textures juxtaposed for dramatic effect.
SETTING A living room, designed by distant Rockefeller relation and architect Wallace K. Harrison (Rockefeller Center, UN Headquarters, Lincoln Center), with oak paneling, a fireplace surrounded by a Matisse mural, and Picassos on the walls. Harrison gave the space an ornamental twist by adding

scrollwork to the doorway, mural frame, and valance.
ELEMENTS Envisioning an updated French salon, Frank designed pared-down versions of Louis XV and XVI upholstered furniture, applying gilding with utmost subtlety. His signature occasional tables in marble, ivory, and bronze anchor seating groups. Diego Giacometti, a frequent collaborator, executed the gilt console table and bronze lamps and andirons. Painter Christian Bérard supplied the custom Aubusson.
FLOOR PLAN Frank stationed the furniture against the walls, mimicking eighteenth-century arrangements and creating a gallery-like setting for viewing art.
DECORATOR'S LAMENT A perfectionist, Frank ended projects saying, "That's it, my job is over! You can start wrecking it." Rockefeller was that rare client who preserved a Frank ensemble to the last detail.