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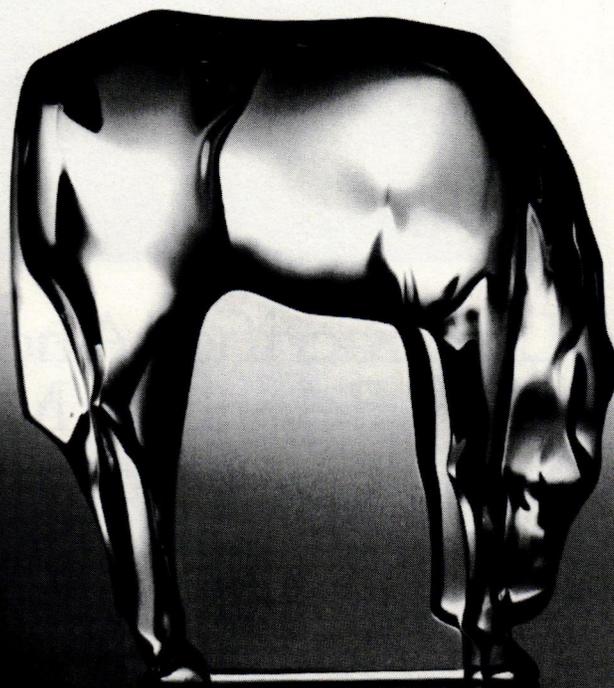
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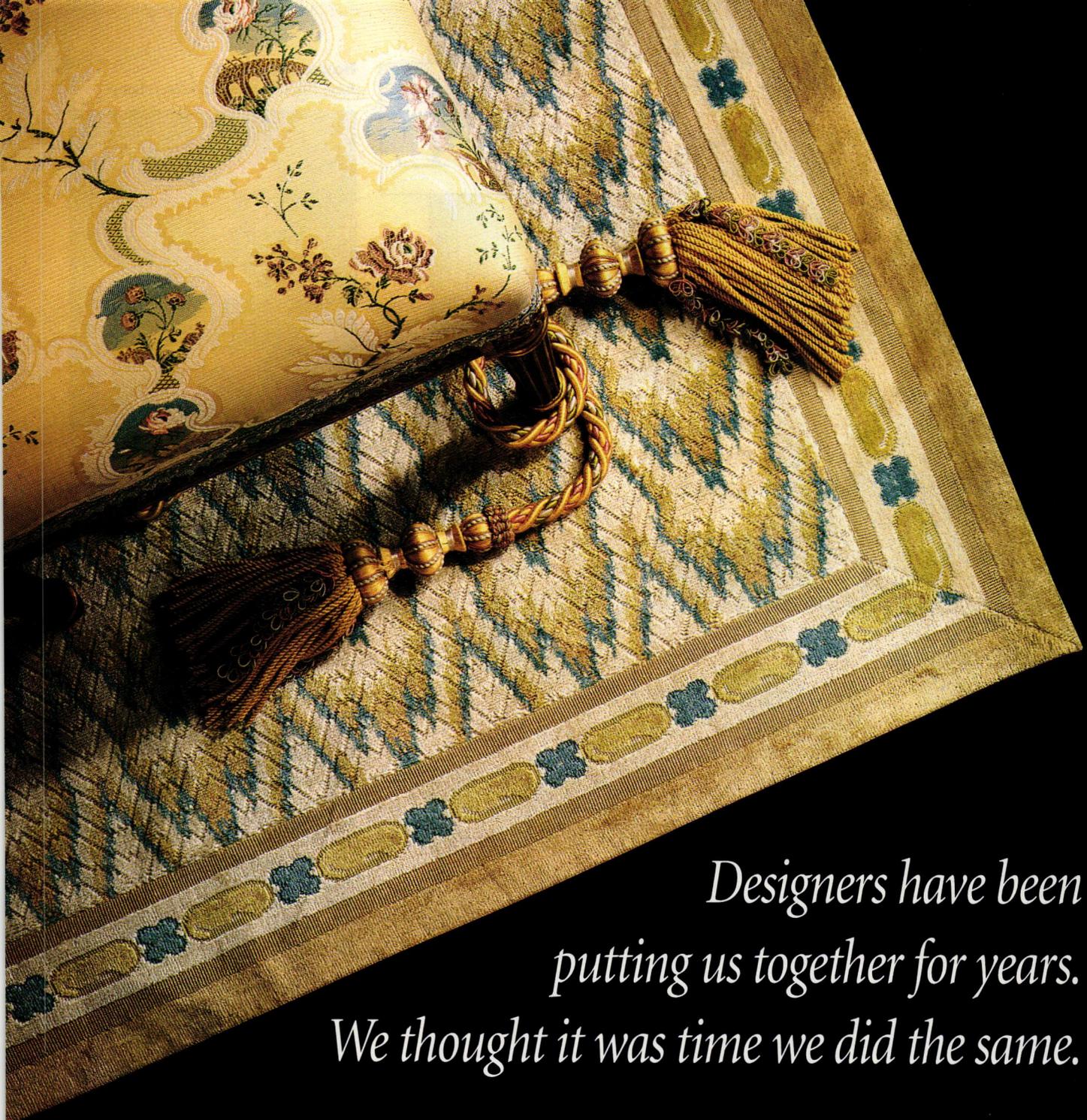
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HG JUNE

House & Garden
June 1993 Volume 165, Number 6

158 "The world is a noisy noisy place. How can you come home to riotous pattern?" —Barbara Barry
The Everyday Perfectionist



ON THE COVER

Plum trees add color and shade to Ron Hefler's Los Angeles garden, which is set for lunch. Photograph by Tim Street-Porter. Page 165.

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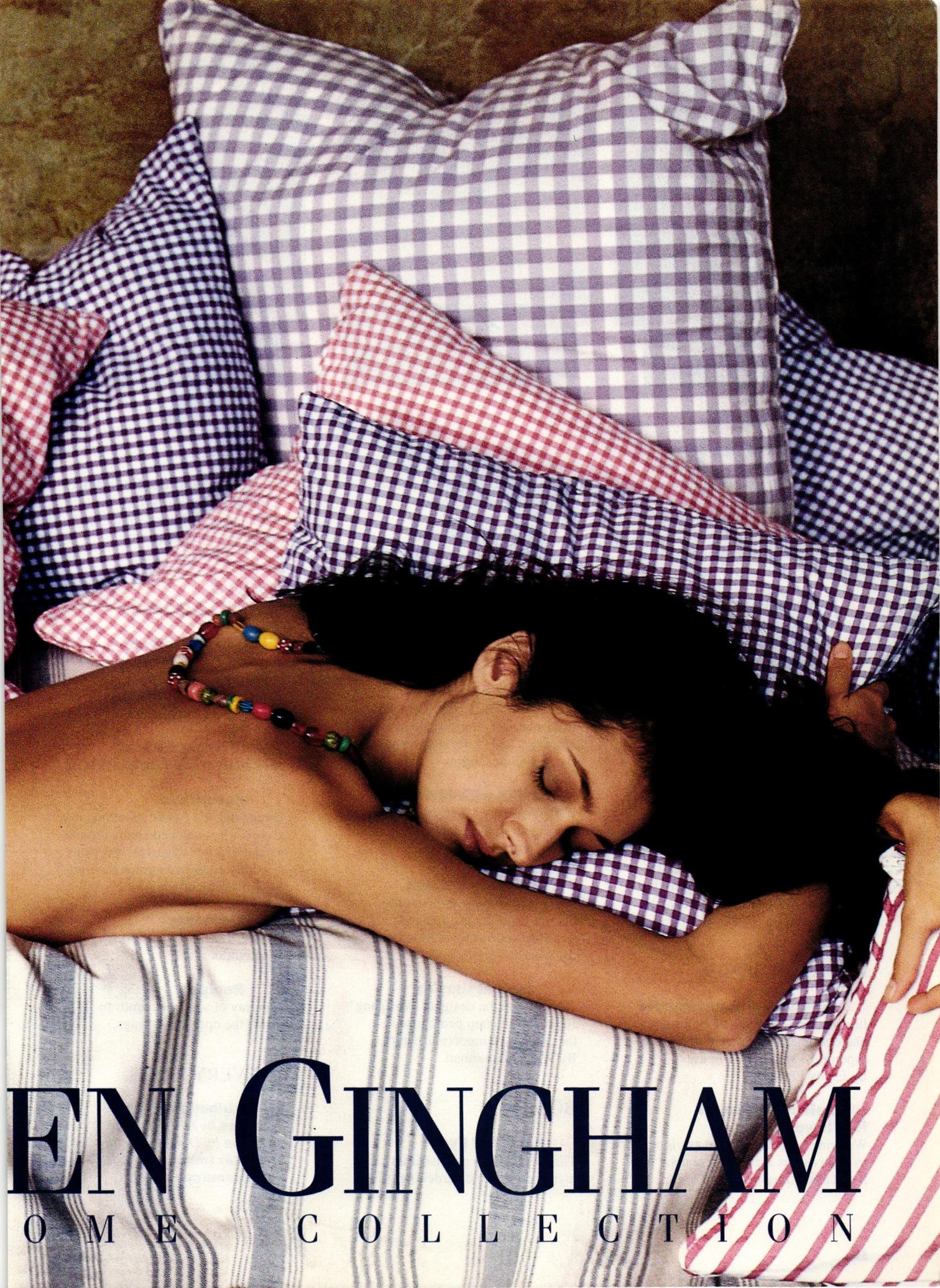
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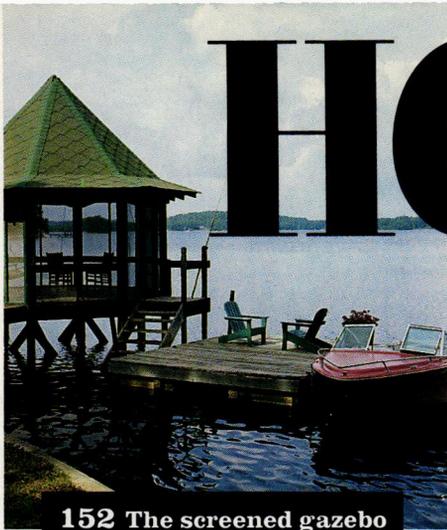


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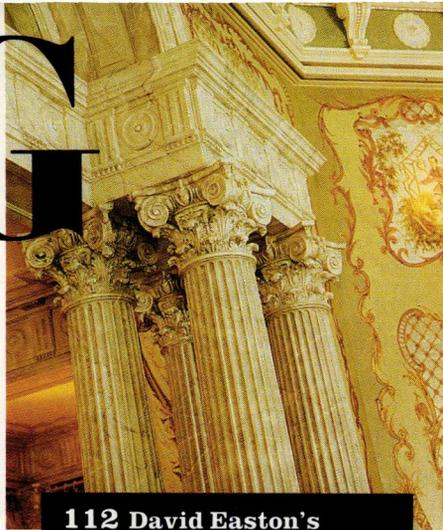
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A woman with dark hair is sleeping peacefully on a bed. She is wearing a colorful beaded necklace. The bed is covered with a white and blue striped blanket and several pillows with different checkered patterns in shades of purple, red, and white. The background is a textured, brownish wall.

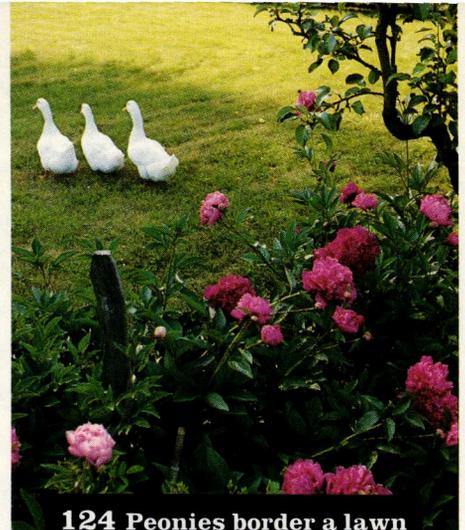
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O M E C O L L E C T I O N



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Marie Louise Vase, ca. 1821
Neptune Vase, 1987

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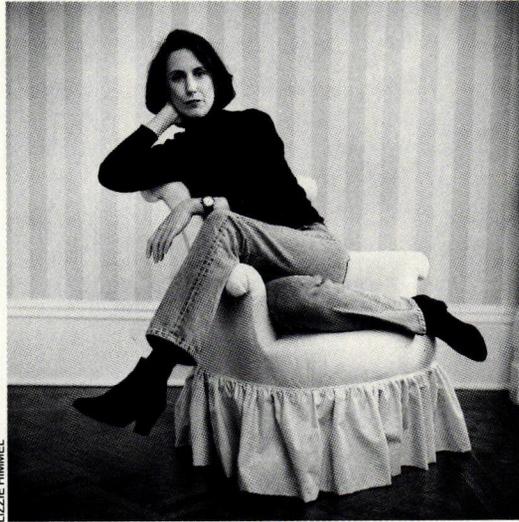
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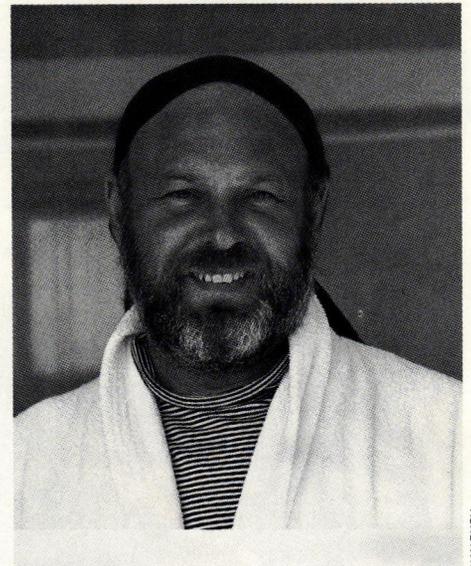
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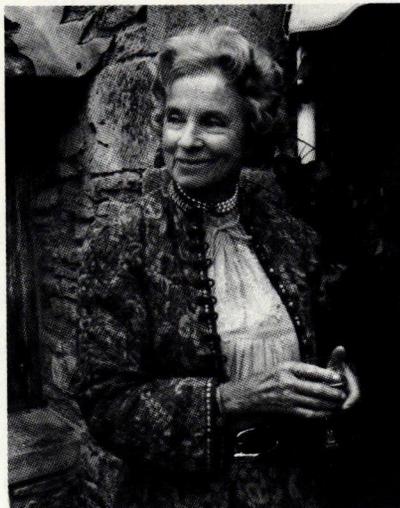
LIZZIE HIMMEL

Carol Vogel profiles decorator and master builder David Easton whose work she followed during her eight years as the design editor of *The New York Times Magazine*. "In the interest of publication," she says, "I urged David to finish his own upstate New York country house which he calls Château Debt." Vogel now writes a weekly column on the art market for *The New York Times*.

Bruce Weber photographs artist Francesco Clemente and his family at home in Greenwich Village. "Thanks to the Clemente kids—their drawings, conversations, and secrets—I was able to see the house as an eight-year-old," says Weber. In addition to his well-known work for Ralph Lauren and Banana Republic, Weber has directed music videos and films, including *Let's Get Lost*, an award-winning documentary about jazz musician Chet Baker. He is at work on a "cinematic portrait" of actor Robert Mitchum.



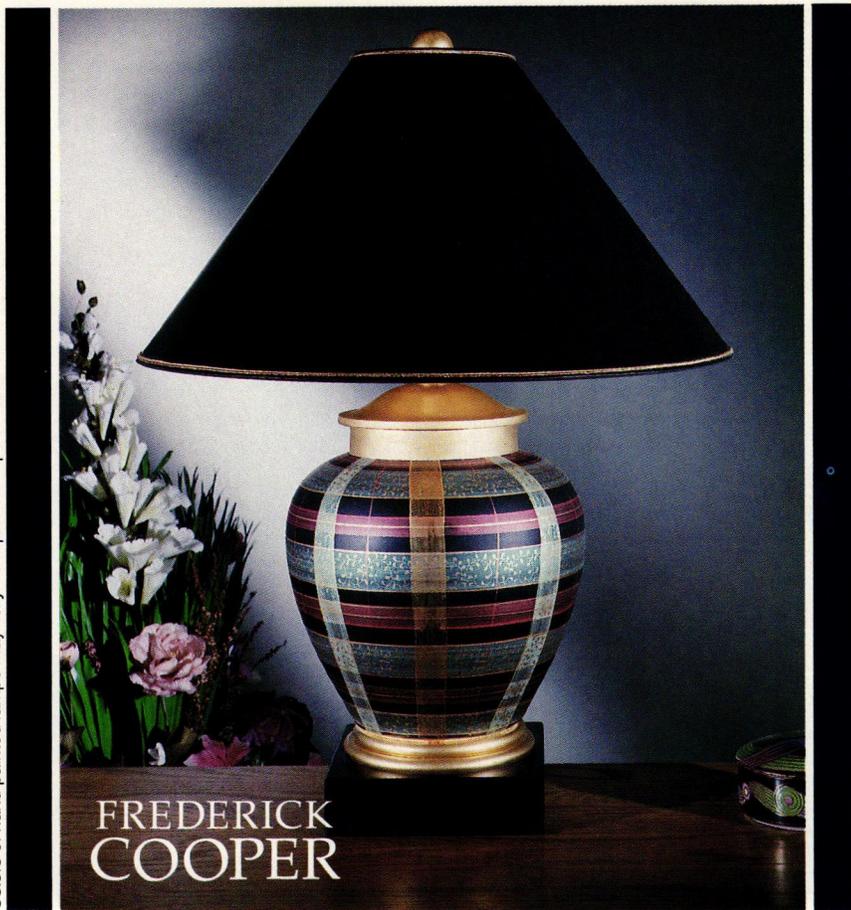
NAN BUSH



Alvide Lees-Milne describes her creation of a country garden for Mick Jagger and Jerry Hall at La Fourchette, their Loire Valley château. Lees-Milne, who shares a garden in Badminton, England, with her husband, architectural historian James Lees-Milne, has designed landscapes for Queen Noor of Jordan, near Ascot, and Madame Giscard d'Estaing, in the Loire Valley. She also left her mark on Jagger and Hall's London garden.



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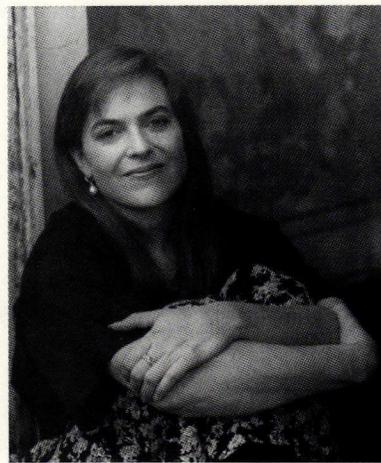


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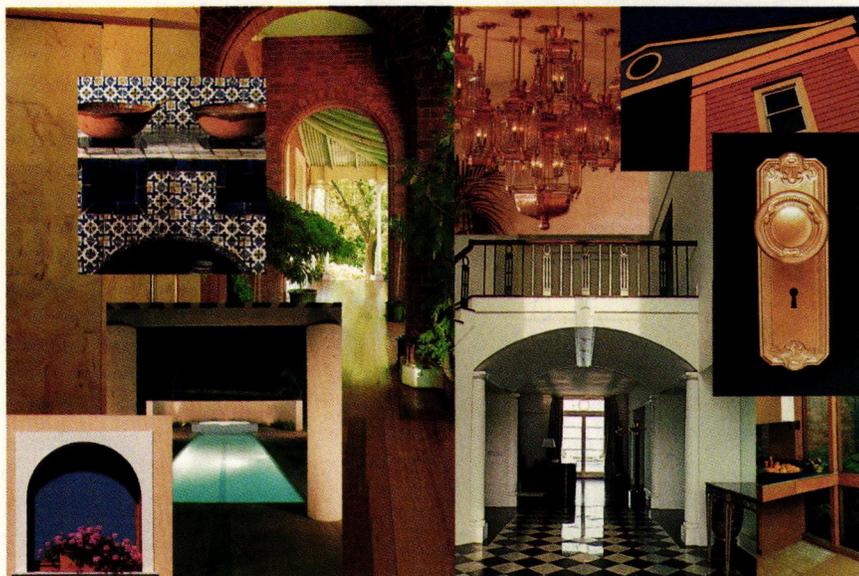
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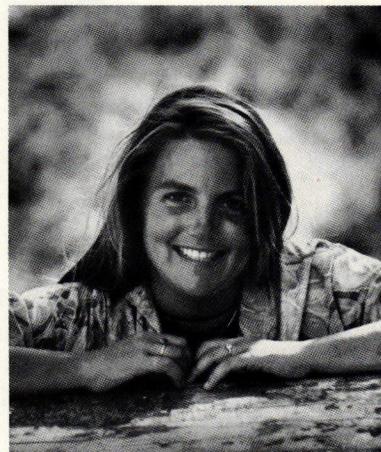
MATT ANDERSON

Mimi Read, a frequent contributor to HG, visits Alabama architect Robert McAlpine at his "modest, rustic, sweet-natured" cabin on Lake Martin outside Montgomery. Read, a native of New Orleans, says that though she's done her share of moving around, she always winds up back in her hometown. "New Orleans is like quicksand; once you're here it's almost impossible to extricate yourself."

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MIKE ELKINGTON

Pam Houston grew up in New Jersey, rode her bike toward California after college, and attributes the fact that she stayed out West to "running out of money in Colorado." Now living in Park City, Utah, Houston is the author of *Cowboys Are My Weakness*, a collection of short stories, and a part-time river guide. For HG she reviews three Idaho guest ranches, one of which she arrived at by raft.

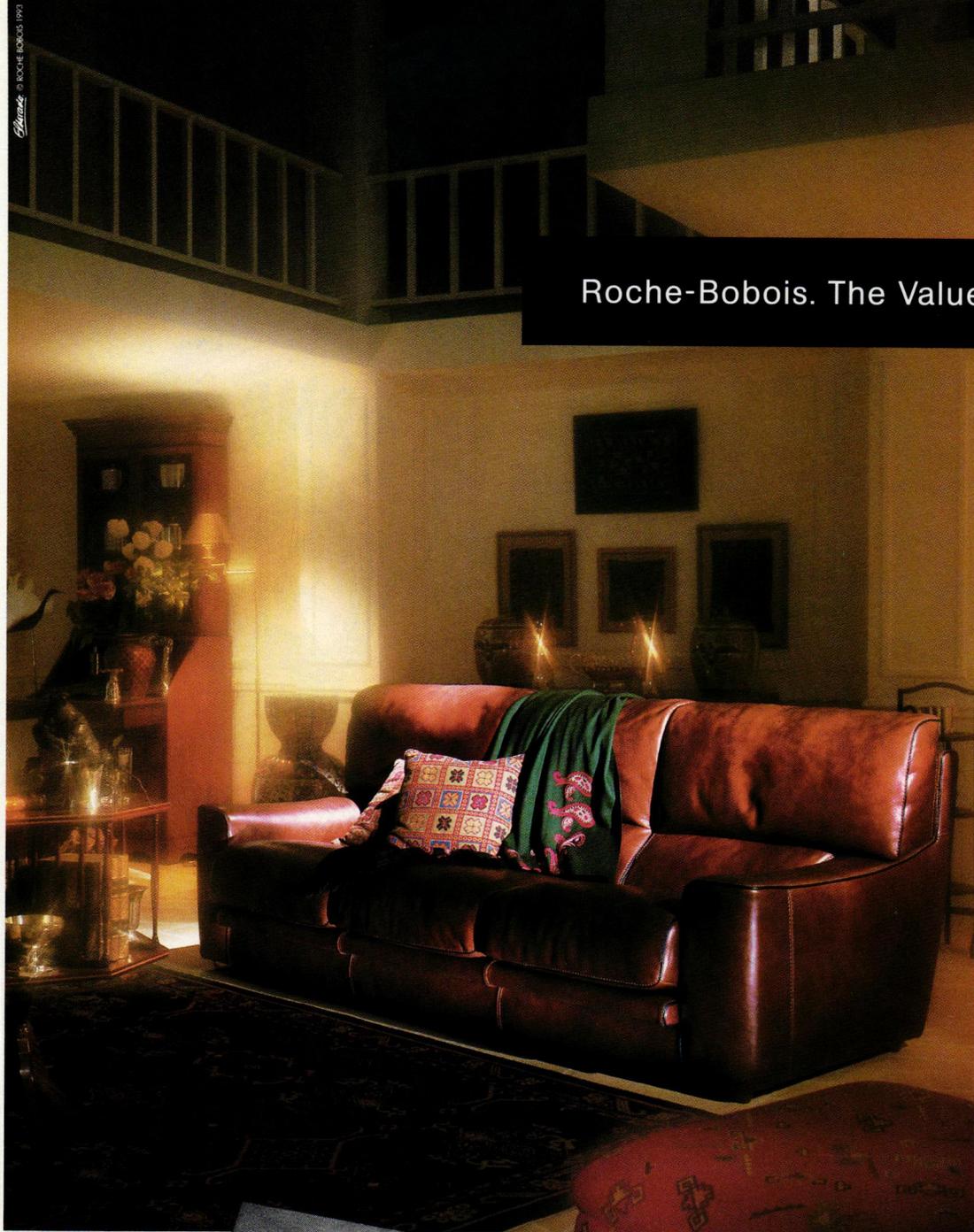
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THE BOMBAY SAPHIRE MARTINI. AS CELEBRATED BY MILTON GLASER.

POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof). 100% neutral spirits. ©1992 Carillon Importers, LTD., Teaneck, N.J. ©1992 Milton Glaser.

NOTES

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



“My dogs take over everything meant for people, so why couldn’t it be the reverse?” asks fashion designer Todd Oldham, shown here with George, the terrier muse of a San Francisco-based company catering to canines. Oldham and his partner, Tom Bonauro, have created a line of pillows, leads, frames, and charms which should appeal to people and pets alike. Some of the proceeds from their collection for George will benefit PAWS and POWARS, organizations that help people with HIV keep their animal companions. (MAC, San Francisco 415-775-2515; Bergdorf Goodman, 7th floor, NYC)

The first driver's car that understands
you're also a passenger.



The Infiniti Q45.



In an era where almost anything is possible, it seems archaic that automotive thinking is still bound by the notion of separate cars for performance and comfort. A notion rebuked by the new Infiniti Q45®. Take the driver's seat.

Beneath the obvious luxury of hand-selected leathers and an orthopedic design, the potential of current technology unfolds.

Like the suspension for the car itself, we gave the driver's seat its own specially devised suspension, then had the engineers work together to tune them in tandem. We then dampened the motion, so you get road information instantly, yet gently. The result is luxury car comfort with a sense of control and exhilaration you thought was reserved for roadsters.

The fact is, we can't begin to explain the concept of Infiniti here. Why not visit your Infiniti showroom for a Guest Drive®? You'll discover what's possible in a luxury car today. Which is just what we've been doing.

It's everything that's possible.™



INFINITI®

NOTES



1 Lamps that shelter burning wicks from the wind combine romance and reliability on breezy summer nights. From Mexico, three clear-glass lamps with mercury glass bases, at Arte de Mexico in North Hollywood. To order (818) 508-

0993. From New York, a lantern with antiqued finish and a painted-glass shade to place over a candlestick, from Raphael Serrano & Co., NYC (212) 754-3342.



2 In the best English families, parlor maids once used trolleys to port afternoon tea to the drawing room. Today these mahogany carts with brass wheels can serve as bookshelves, hold TVs and VCRs, or display treasures of almost any sort.



To order at Diane Solomon's shop, Lenox Court Antiques, 980 Lexington Ave., NYC (212) 772-2460.

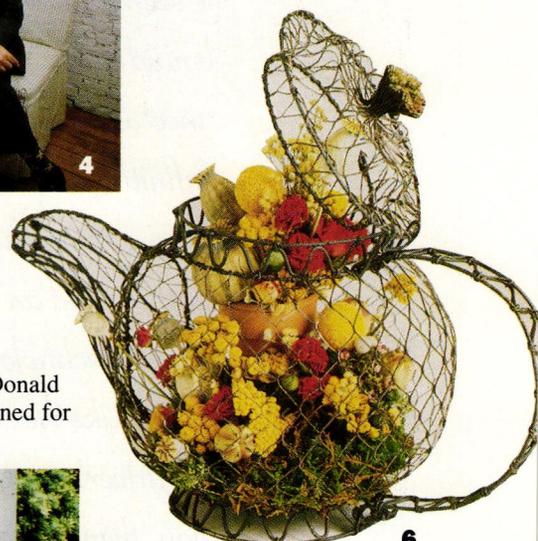
3 Gardener and syndicated columnist C. Z. Guest has designed a line of outdoor furniture with deep seats and backs that recall picket fences. First made for her Long Island estate, the entire line of armchairs, sofas, tables, and serving carts is now



available, to the trade to order, through Karl Springer, NYC (212) 752-1695.

4 Color expert Donald Kaufman, renowned for

5 Ann Wolf's diminutive club chairs give the children's room a vintage air. At the new Portico Kids, 1167 Madison Ave.,



NYC (212) 717-1963. For other stores call the Little Wolf Furniture Co., (713) 960-1141.

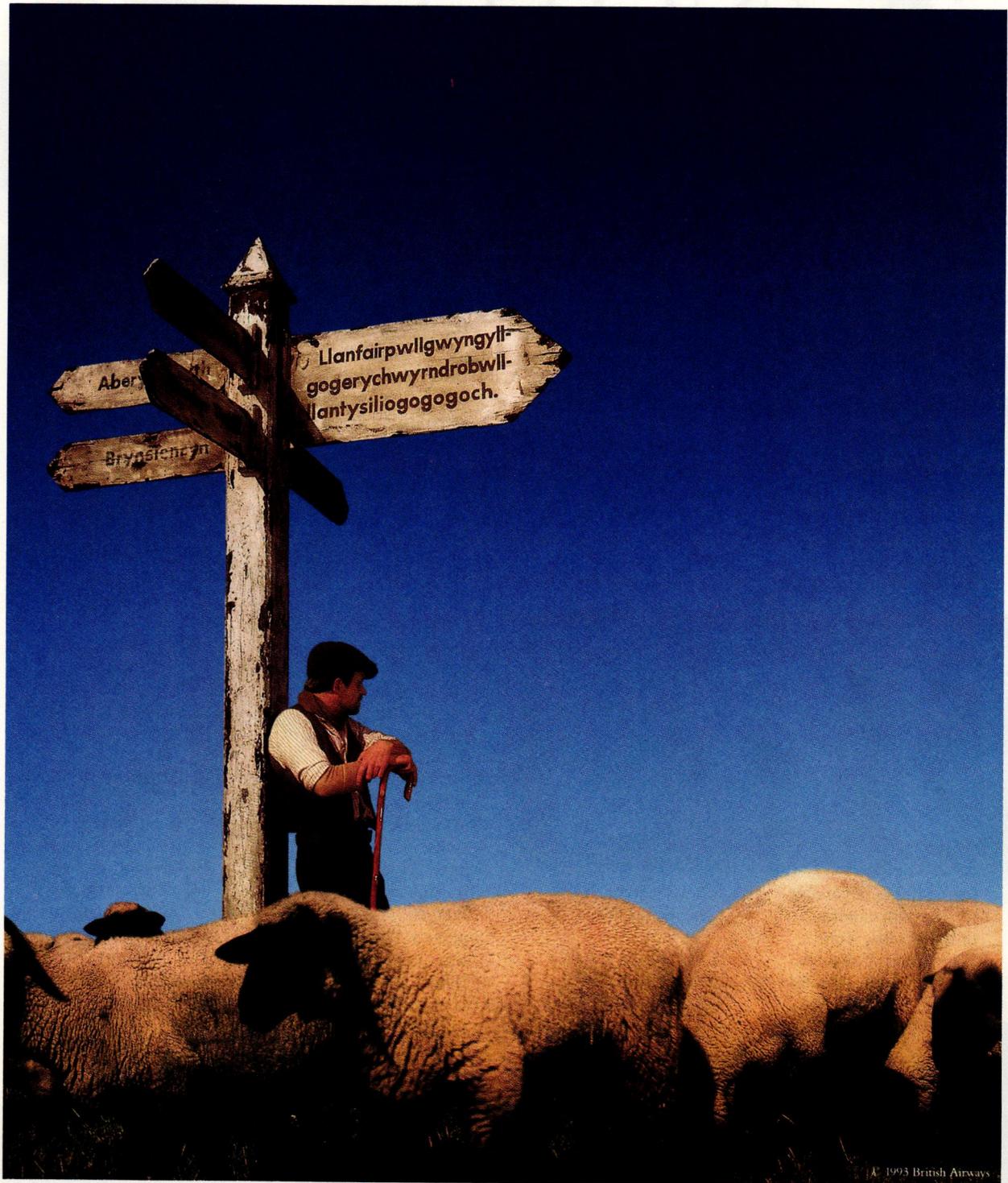
6 Always thinking of new ways to work with dried flowers, New York's Deborah Shapiro has cultivated a miniature garden inside a wire teapot using moss, a tiny flowerpot,



shades, such as garnet red, chamois gold, and apple green. For samples or to order, call (201) 568-2226.

and ten kinds of flowers, among them roses, poppies, tansy, and yarrow. To order (212) 532-2420.

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with someone who speaks the language.



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BRITISH AIRWAYS

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NOTES



1

1 San Francisco's Eric Cogswell, best known for garden furniture and ornaments, has created the Adam sconce for indoors or out, depending

2 Nestled among the goodies in the gift shop next to Eli Zabar's sandwich heaven is a quartet of four-inch-high Portuguese glasses hand-painted white on the inside with blue and gold decorations on the outside, \$38 ea. E.A.T. Gifts, 1062



2

on the finish. Available for use with candles or light bulbs, from Brambles in Calistoga, Calif., by appt. For other stores (707) 942-0686.

Madison Ave., NYC (212) 861-2544.

3 Tiny urns, just 5½ inches tall, \$50 ea., imitate their late 19th century counterparts. These are among the many finds, new and old, at Bunny Williams and John Rosselli's stylish garden shop, Treillage, 418 East 75th St., NYC (212) 535-2288.



3

4 Broccoli takes on its own majesty in a large-scale pen and ink drawing by Francesca



4

Anderson. The Brooklyn artist's botanicals are on view June 3–Oct. 3 at Wave Hill in the Bronx where the gardens are always worth a visit. Closed Mondays. For information (718) 549-3200.

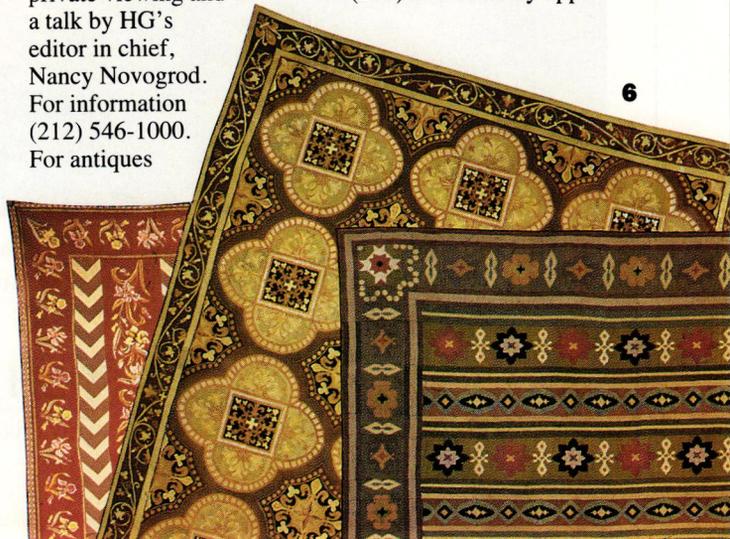
5 Christie's East in New York holds its annual Summer Garden Sale of furniture, ornaments, and related items—including a bronze fountain, twenty-three inches tall, of two putti and an unlikely sea monster—on June 28. A June 24 preview benefiting the New York Botanical Garden features a private viewing and a talk by HG's editor in chief, Nancy Novogrod. For information (212) 546-1000. For antiques



5

buffs headed across the Atlantic, the Grosvenor House Antiques Fair runs June 9–19 in London. For information call the Antiques Fair office (71) 499-6363; advance bookings (71) 413-1419.

6 European needlepoint carpets from Louis XIII to art deco, 1630–1930, are at F. J. Hakimian June 8–25. Among them, from left, are a chevron-striped French art deco carpet, a Gothic revival piece, c. 1850, and an English arts and crafts example. F. J. Hakimian, 136 East 57th St., NYC (212) 371-6900 by appt.



6



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eau de toilette

Parfums
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BLOOMINGDALE'S

NEWS

HG REPORTS FROM THE HOME FRONT By Denise Martin

BEST SELLERS

Six silver manufacturers set out their most popular sterling patterns of the past year.



Tiffany Audubon



Reed & Barton Ashmont



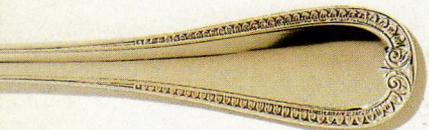
Lunt Bel Château



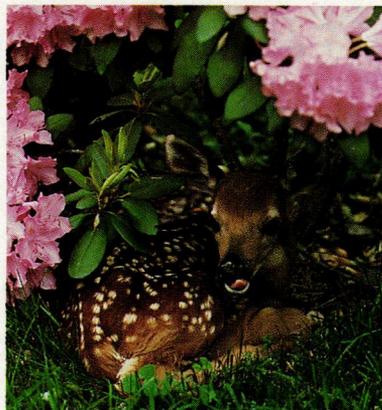
Georg Jensen Pyramid



Wallace Grande Baroque



Christofle Malmaison



For deer-shy gardeners who have been dangling cakes of soap from their shrubs, the Caramoor Garden Guild has a more attractive way to supply the scent that keeps Bambi at bay—green soap-filled pouches to hang from stakes or branches at browsing height every six feet throughout the garden. Made by homeless women from donated materials, Deer Not Here costs \$3.50 per pouch plus \$3 shipping and handling per order; the guild's proceeds are used to restore the gardens at Caramoor (Box R, Katonah, NY 10536; 914-233-1253). Painter Ed Baynard brews his own deer deterrent. Put one quart of water, one egg, and one teaspoon Szechuan hot oil in blender, blend until very well mixed, and pour into sprayer with a sturdy hand pump. Beginning early in the season, mist plants once a week and after every rain. The odor dissipates quickly—for human noses. "The deer can't stand the smell of the egg rotting," Baynard explains. "Raccoons love it, but they hate the hot oil. I swear by all that's decent that it really works."

Costs of Living For framing a botanical print, approximately 10 by 13 inches, in a stained cherrywood frame with an unembellished solid-color acid-free mat and regular foam-board backing, including labor and materials. Antique prints may require additional conservation measures.

\$50 Artists Frame Services, Chicago (312) 248-7713

\$68 Margaret Burke Custom Framing,



Cherry frame from Goldfeder/Kahan.

Houston (713) 461-7534
\$75 Jefferies, Newport Beach (714) 642-4154
\$90 Guido Frame Studio & Art Gallery, Boston (617) 267-0569
\$122 Louvre, San Francisco (415) 777-2977
\$125 Allart Framing Gallery, Houston (713) 526-3631
\$132 Goldfeder/Kahan Framing Group, NYC (212) 242-5310

The Geopolitics of Chocolate It was enough to make a chocoholic pale: during a chocolate tasting at the March conference of the American Institute of Wine and Food one candy industry executive predicted that the price of cocoa beans would double in the next five years. Mark Haley of Brown & Haley, makers of Almond Roca buttercrunch, explained that bean prices have dropped enough to discourage growers in Africa and South America. Meanwhile, demand has surged in Asia—especially in China, where first-class machinery, air-conditioned warehouses and supermarkets, and an enthusiasm for Western tastes are feeding a booming chocolate industry. "Last year Russian purchases were down by 100,000 metric tons," Haley told HG. "Even so, we are using up previous surpluses." As prices rise, farmers will plant, but the trees will not produce for five years—by which time chocolate will have become a luxury. Senior trader Robert W. Paulson cautioned about forecasting far into the future but agreed with the basis of Haley's argument. Although production is up in Indonesia, Paulson said, it is leveling off or declining in Malaysia and Ivory Coast: "Consumption is running at a higher rate than production, and I think it will continue."

Great Ideas

The perfect hanging plant for a sunny kitchen window is a basket of curly parsley: clippings go straight from the plant to the plate. At Longwood Gardens in Kennett Square, Pennsylvania, horticulturist John Testorf lined a twelve-inch wire basket with sphagnum moss, added soil, tucked a five-inch black plastic pot in the center (to disperse water evenly), and planted twenty-four seedlings. He advises adding cow manure to the soil or feeding with nitrogen-rich fertilizer. Spray regularly; do not let the plant go to seed. Under the right conditions the basket will last a year.

For deer-shy gardeners who have been dangling cakes of soap from their shrubs, the Caramoor Garden Guild has a more attractive way to supply the scent that keeps Bambi at bay—green soap-filled pouches to hang from stakes or branches at browsing height every six feet



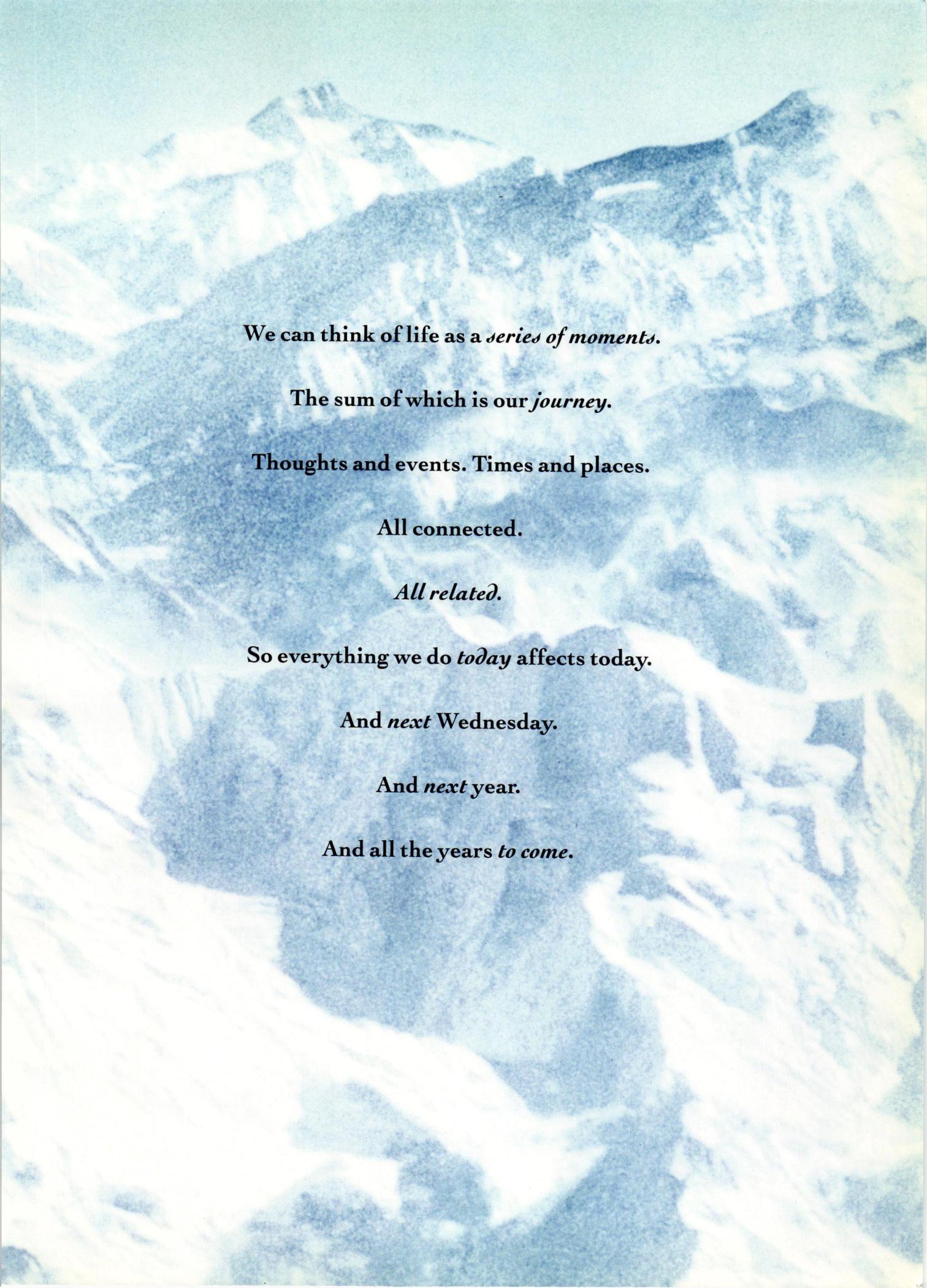
Everything in this home is authentic. Including what was replaced.

Restoring a unique home is a painstaking labor of love. With the wrong insurance, trying to replace damage can simply be painful. Extended replacement cost coverage from Chubb however, means that replacements will be as authentic as possible. And that's made possible because Chubb appraisers carefully note architectural and construction details, establishing an estimate of your true insurance needs. If your insurance company doesn't value authenticity, maybe there's something else you should replace. Ask your agent or broker about Chubb, or call 1-800-CHUBB 08.

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We can think of life as a *series of moments*.

The sum of which is our *journey*.

Thoughts and events. Times and places.

All connected.

All related.

So everything we do *today* affects today.

And *next* Wednesday.

And *next* year.

And all the years *to come*.

In the beginning.



We become who we are going to be
very early on.

Characteristics appear. Patterns
emerge. Habits form, *good and bad.*

Given that the adult body is 55 to
65% water, one of the most important
habits we ever *learn* is to practice proper
hydration — drinking enough water to
sustain life.

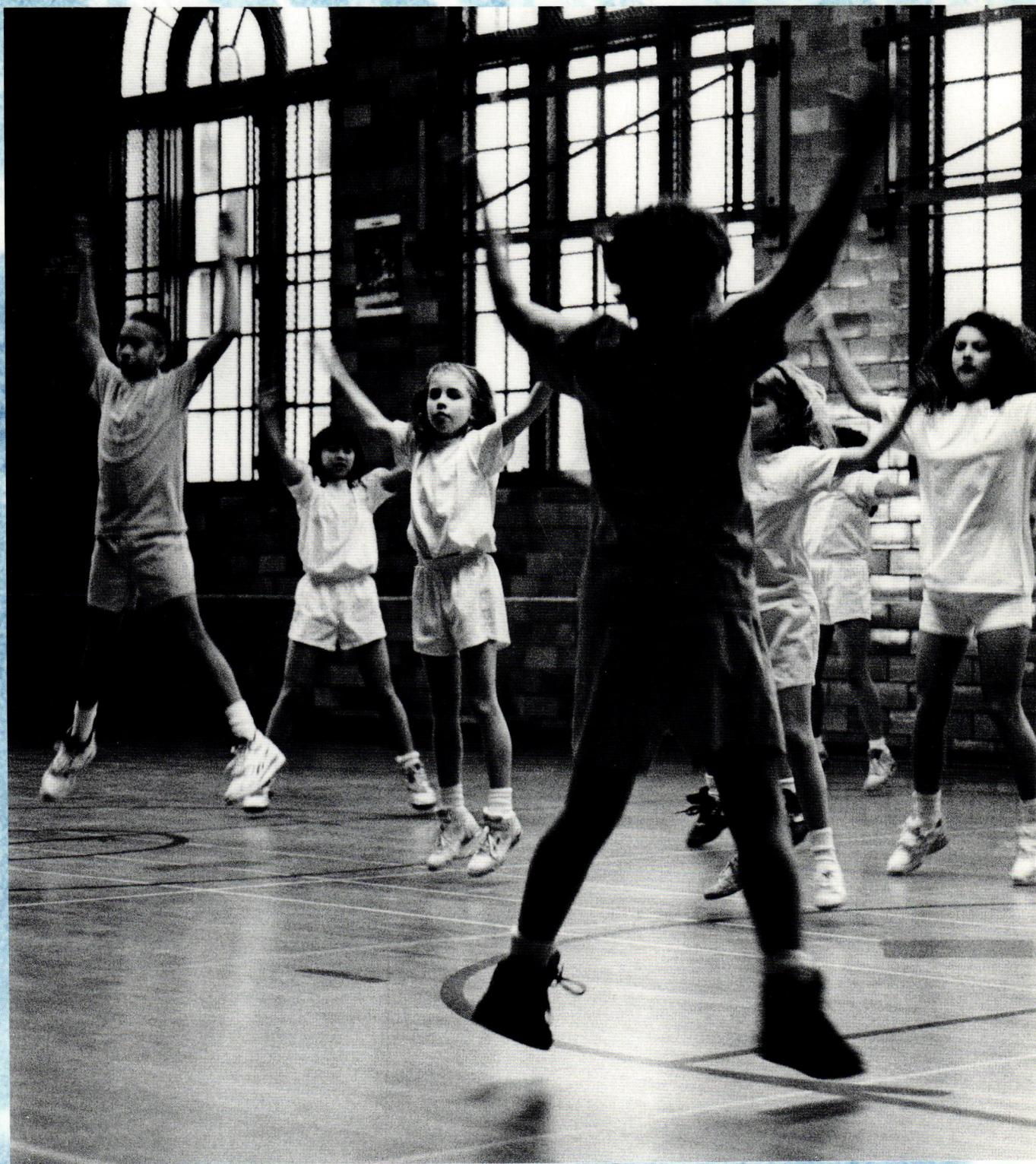


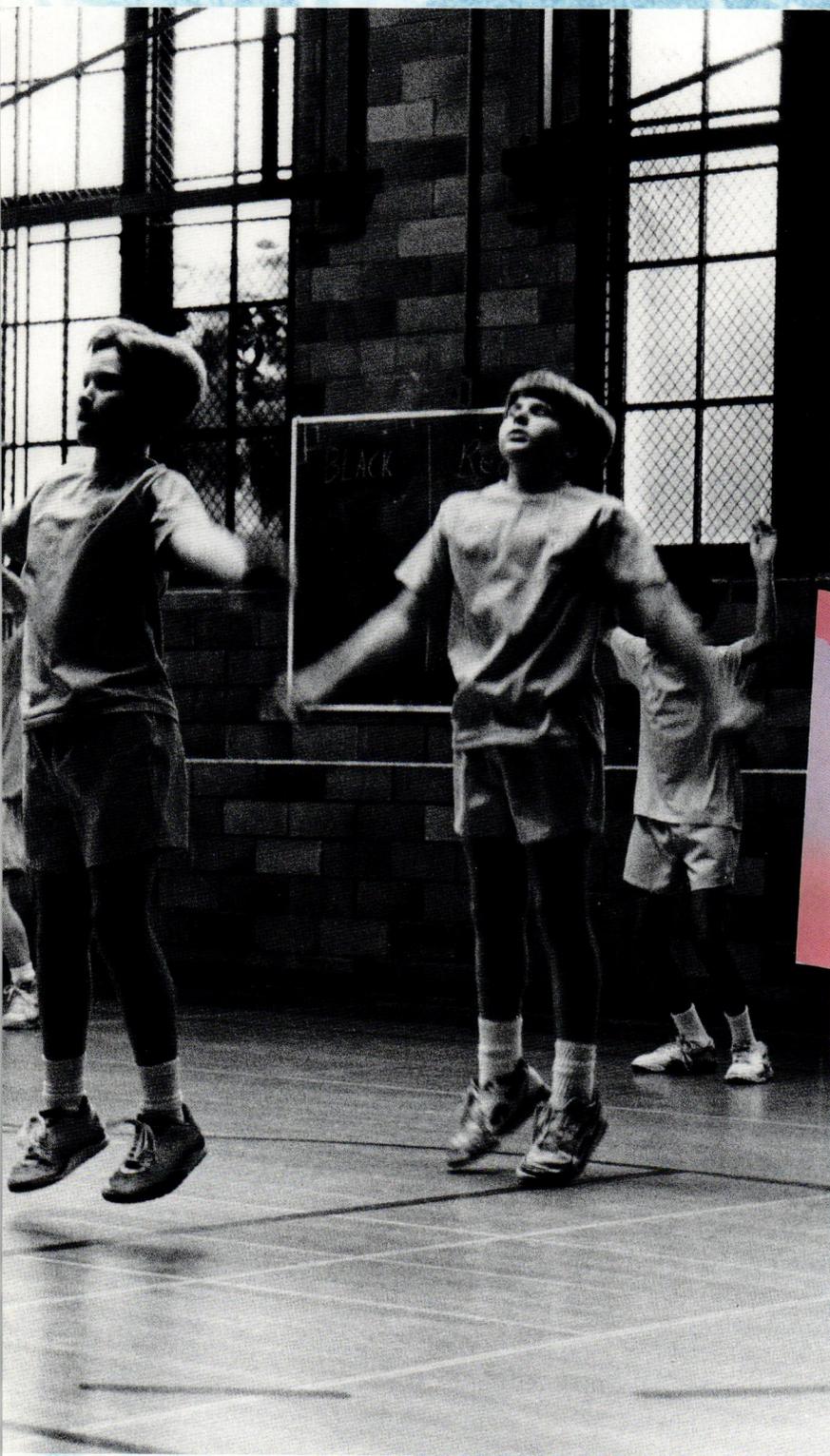
But which water?

Evian® emerges from its source in
the Alps, made pure *by the mountains,*
not by man. To help replenish what your
body uses and loses day after day.

Every day.

The growing season.





"He grew 6 *inches* in 6 months."

"She's already taller *than all the boys* in the class."

"His voice changed *overnight*."

Growing up is *hard work*. So it's even more important now to give a body what it needs to get the job done.

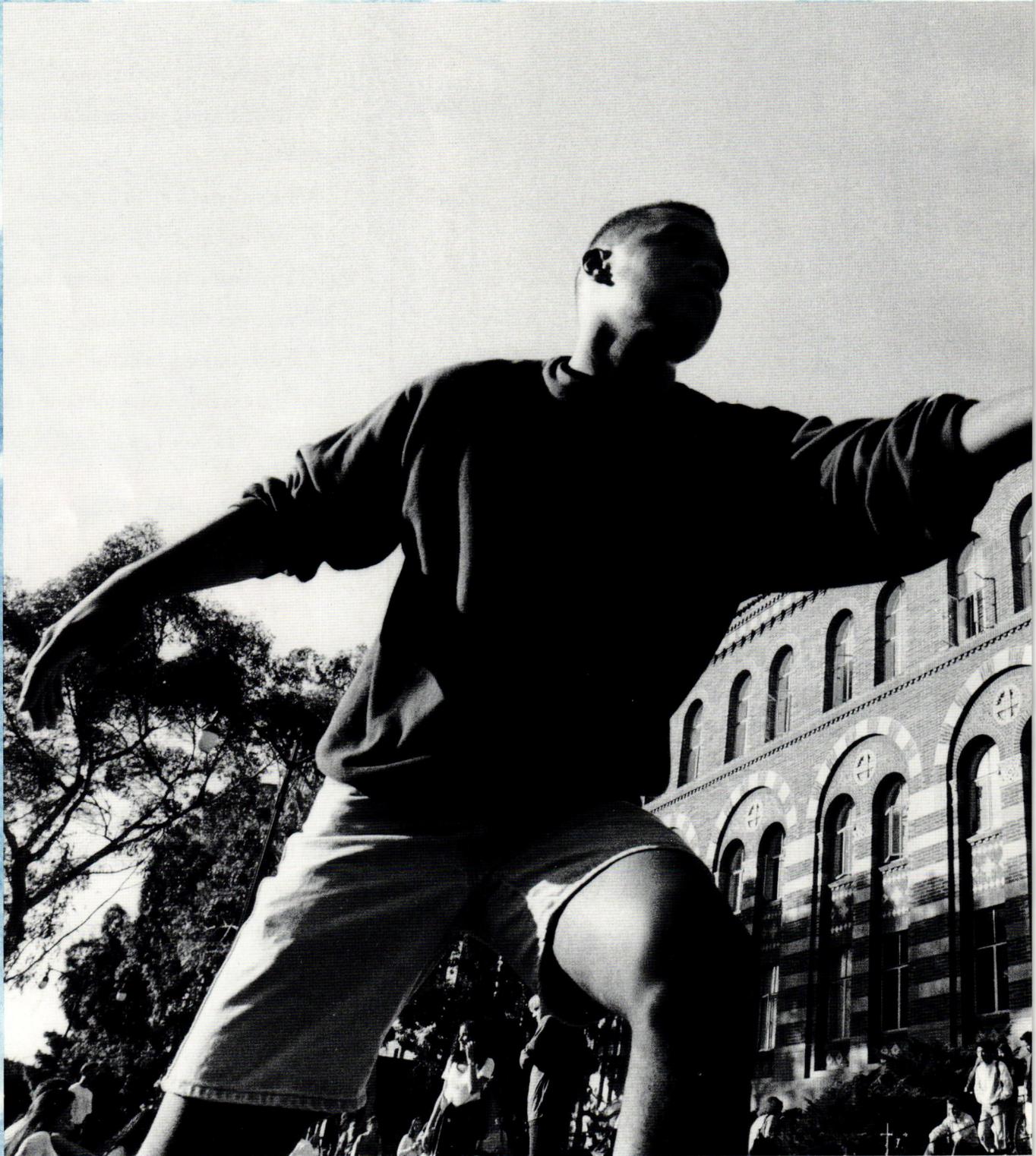
Like the air we breathe, water is one of the essential elements our bodies use *to make the journey to adulthood*.

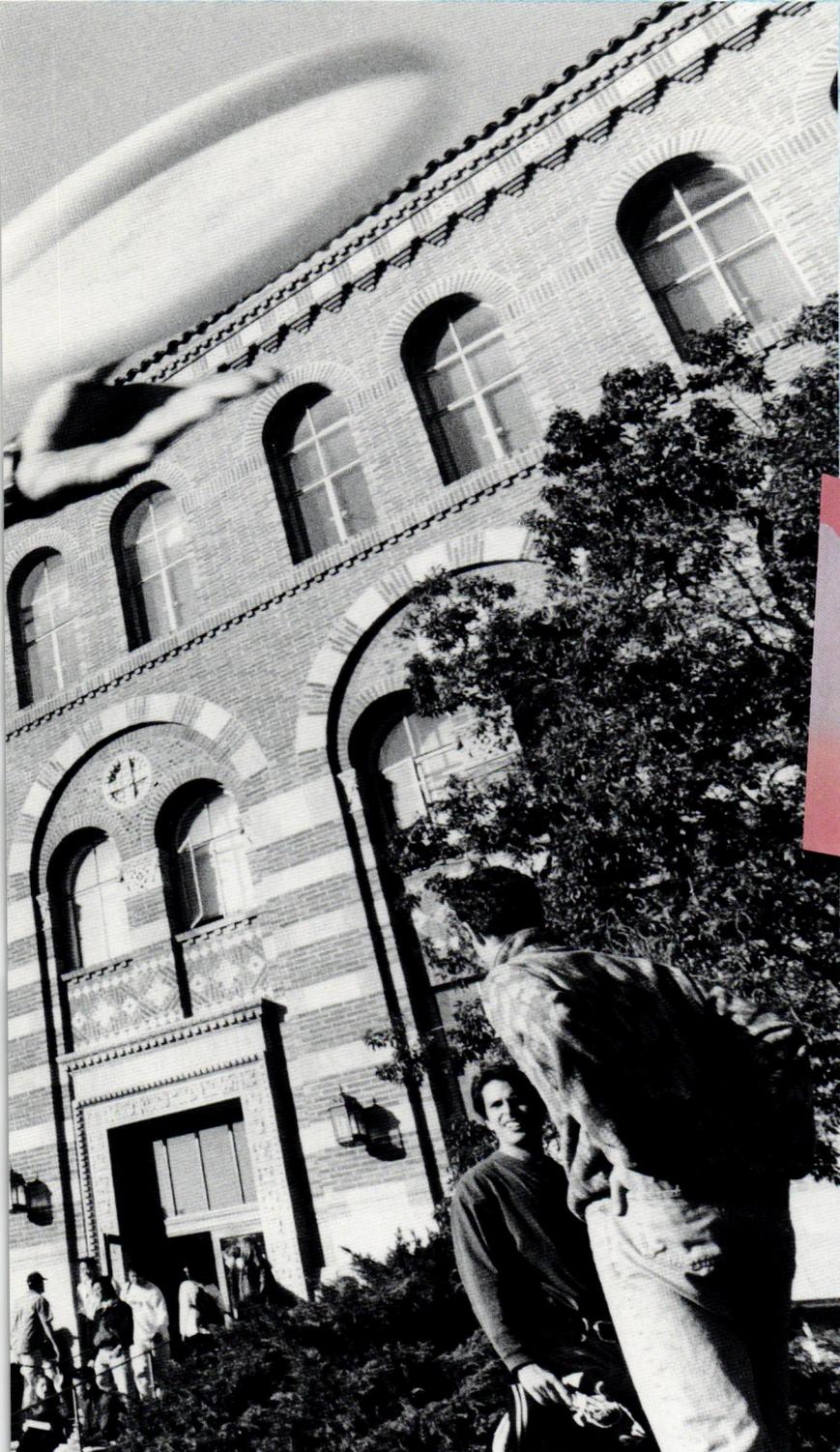


Another journey, deep within the French Alps, gives Evian its *unique* balance of minerals.

A journey that, *coincidentally*, also takes around 15 years.

Welcome to the next phase of your life.
Here are the prerequisites.





It may be the best time of your life, but it's also a time when life starts making *big-time* demands on you.

Not to sound like *a voice of reason* or anything, but keep in mind: it may be getting *harder* and *harder* to make sure you eat right. Or to make sure you get to bed on time. *Or to bed at all.*



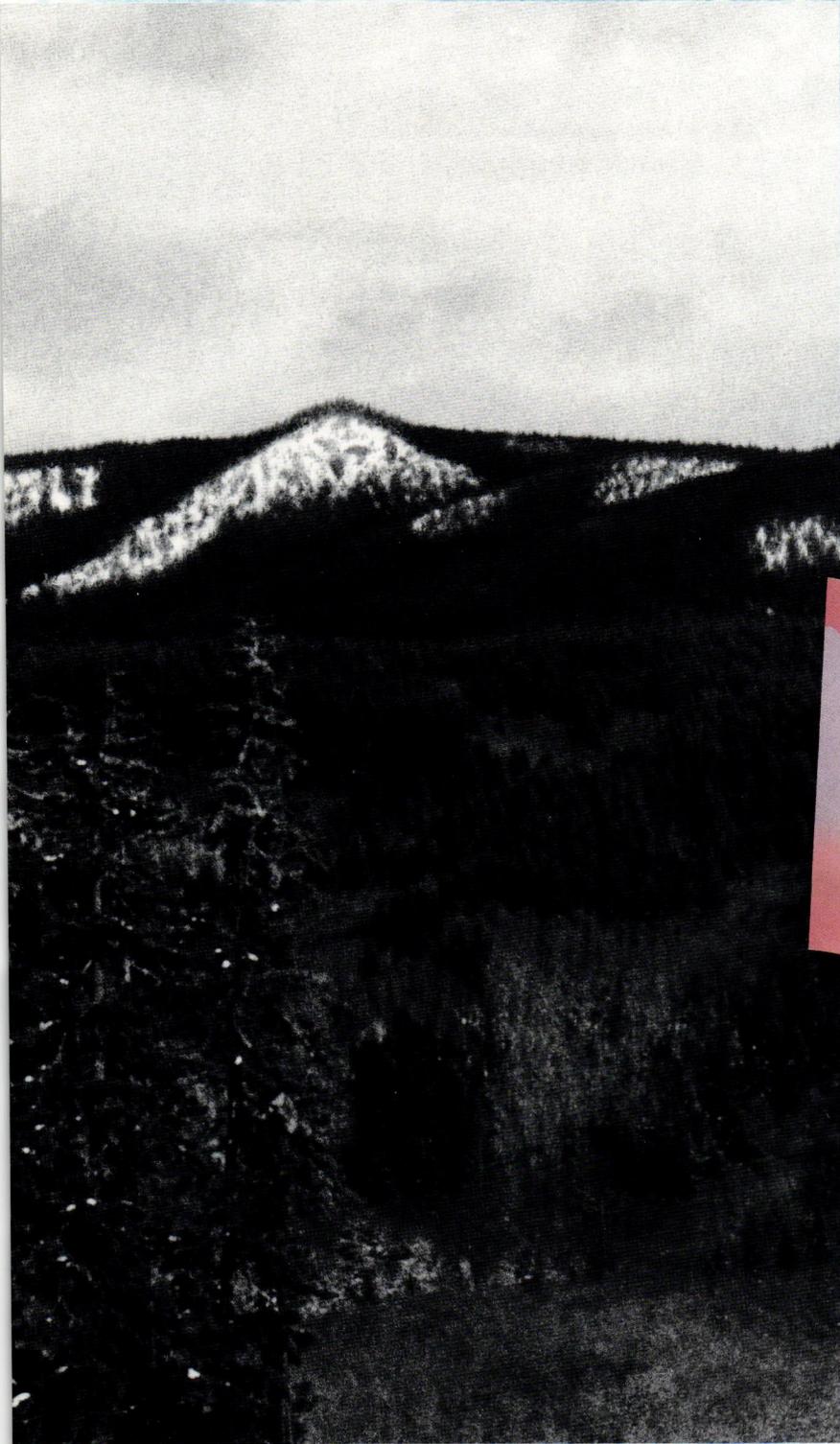
Drinking *eight 8-ounce glasses* of Evian every day is an easy way to treat your body right. And your mind.

Fun Fact: three-quarters of the brain itself is water. And the *mere onset* of dehydration can result in diminished mental capacity.

Drink your Evian. Finals are only *weeks away.*

Revival of the fittest.





Proper hydration is *essential* for peak performance.

But if you wait for your body's *thirst mechanism* to tell you when and how much extra water you should drink, *you risk dehydration.*

A fairly reliable solution?

First, drink an 8-ounce glass of water 30 minutes before exercising. And once *again* 15 minutes before exercising.



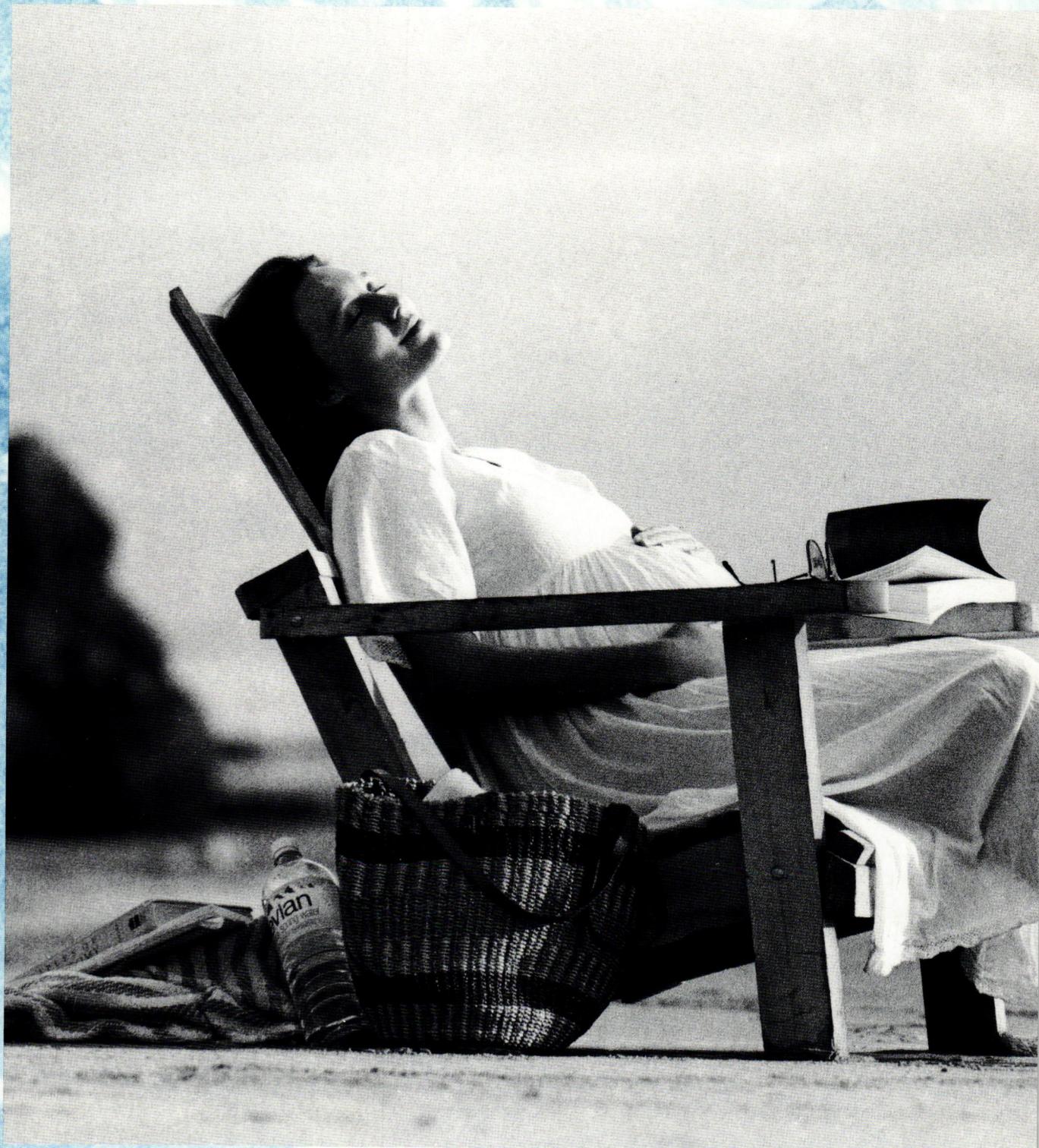
And once *again* for every 20 minutes of exercise.

And (*this is important*) keep drinking even after you stop exercising.

While you're at it, you'll also be helping to *replenish* some of the calcium and magnesium you lose.

If those glasses are filled with Evian.

Mommy, can I have a drink of water?





You're not just *eating* for two, now.

Never are the 64 ounces of water you need *every day* more important.

To *maintain* your blood pressure. To *regulate* your body temperature. To *cleanse* your system. To *lubricate* your joints. To *process* the food you eat.

To *give life*.



But it doesn't end at nine months.

If you plan to breast feed, experts say you should drink *up to 30% more water* every day.

And the same purity and natural mineral balance that make Evian good for you *before* you give birth also make it good for you *after* you give birth.

**Work takes a lot out of you.
You just don't know how much.**





Beyond the obvious realities of life in the nineties (*e.g., stress, global competition, downsizing, the cost of health care, etc.*) work may be sacking your system more than you think.

Just *being* at work. Sitting down. Breathing. Thinking. You're losing water. *Quarts and quarts of it.*

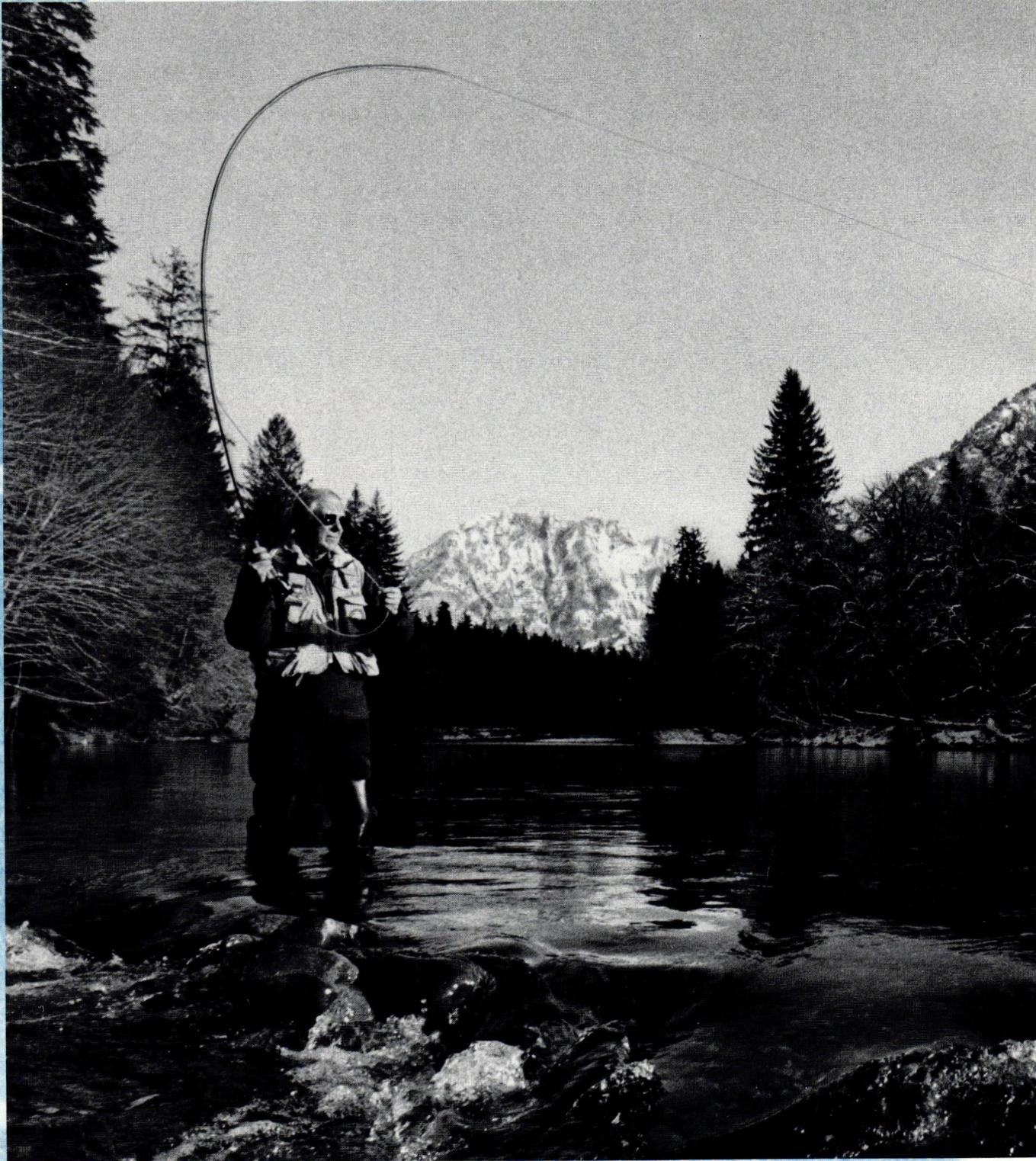


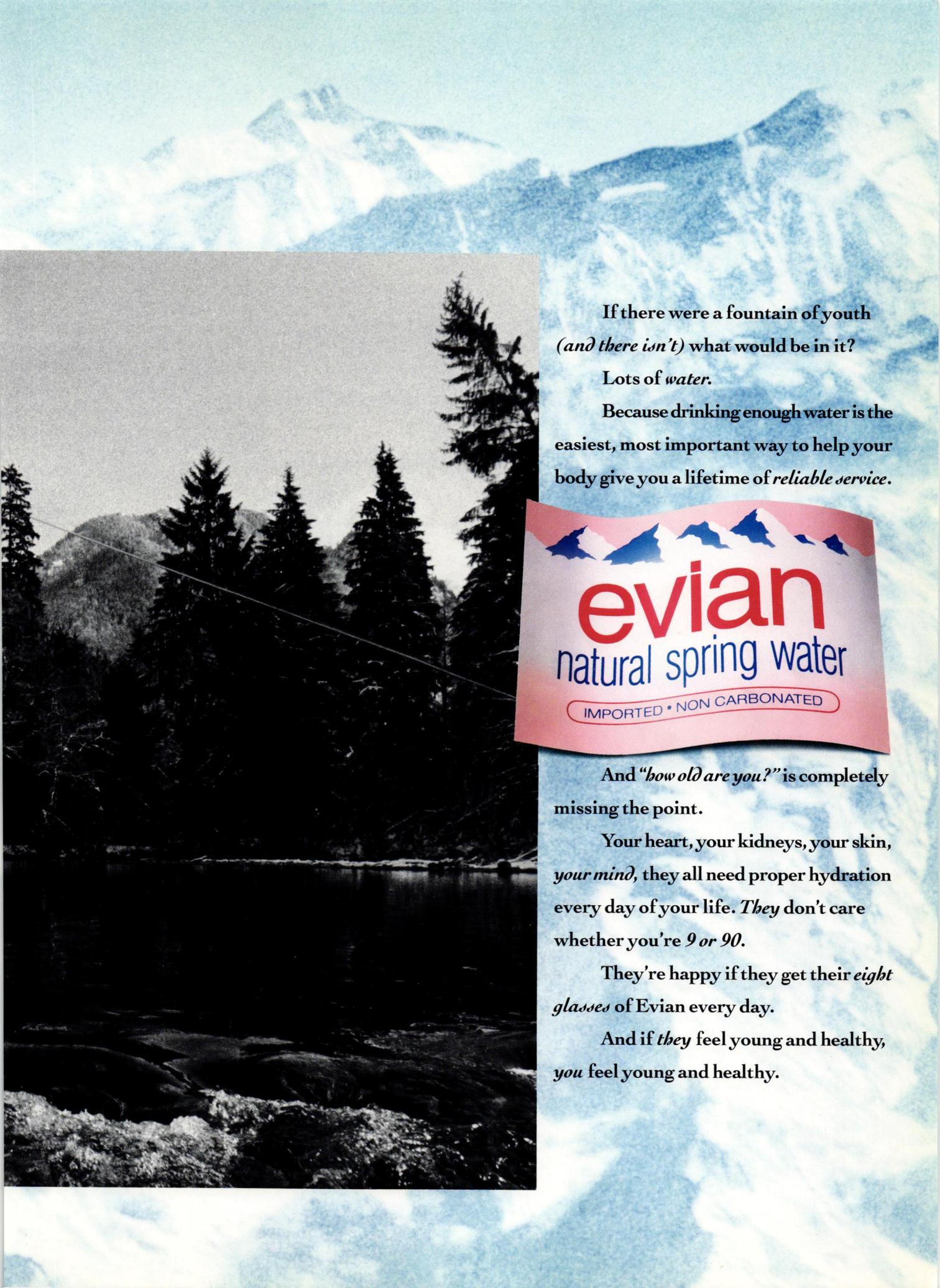
To stay healthy now and *in the future*, replacing that water has to become as *inevitable* as losing it.

Taking a bottle of Evian to work with you *every day* can help *undo* what work does to your body Monday through Friday.

And sometimes on *weekends*.

Why should anything change now?





If there were a fountain of youth
(*and there isn't*) what would be in it?

Lots of *water*.

Because drinking enough water is the
easiest, most important way to help your
body give you a lifetime of *reliable service*.



evian
natural spring water

IMPORTED • NON CARBONATED

And "*how old are you?*" is completely
missing the point.

Your heart, your kidneys, your skin,
your mind, they all need proper hydration
every day of your life. *They* don't care
whether you're *9 or 90*.

They're happy if they get their *eight*
glasses of Evian every day.

And if *they* feel young and healthy,
you feel young and healthy.

It begins as a drop of rain or snow
making its own *journey* deep within the French Alps.

After 15 years, enriched *by the mountains*,
it emerges as it has for centuries.

Pure and balanced. A drop of Evian. A gift.

A chance to do something healthy.

To feel good *today*. To feel better *tomorrow*.

And all the tomorrows *to come*.



(Continued from page 32) movie shots of the thirties and forties more than they referred back to friezes on Greek jars. Even the austere classical geometry of a modernist beach house—a white cube or a glass box with no curtains, rugs, or furniture to speak of—couldn't have been more harshly true to Greek ideals.

Anyone over forty has a very different idea of what the good and bad episodes were in the history of the classical ideal. Certainly ideas of good taste during the 1950s and '60s reflected European neoclassicism of the period from 1760 to 1830. But one man in particular burned his concept of neoclassicism into my mind with his 1940 book of the same name. Mario Praz was besotted with the idea of Russian neoclassicism. For him, late eighteenth century Saint Petersburg summed up the Russia of white nights and icy mists. Brilliantly colored stucco palaces shone with windows of liquid glass and white colonnades. Inside, there was more vivid color and white plasterwork, white and gold trim, and, in paintings done by French artists, a lady dressed in white with bare feet on the sofa. Like an ancient statue.

Current taste dictates that grandiosity and literal copies don't work; slightly ironic interpretations of ancient Greece do. It is not advisable to put up an exact replica of the Maison Carrée at Nîmes as a garage, or even as a house, but it has become respectable to summon up the ghost of a triumphal arch as inspiration for a garden gateway or to settle on a friendly version of a Greek temple for a pool house. The postmodern approach has been viewed as an excuse to try set design, not unlike Piranesi's architectural capriccios of the 1750s or the imaginary views of a classical city in ruins done by Hubert Robert in the 1770s and '80s or John Nash's early nineteenth century crescent-shaped colonnaded terraces,

famous for their papier-mâché quality, on Regent's Park in London.

Although at times whole classical rooms—architectural shell, sets of furniture, lighting fixtures, curtains, and upholstery—were the prevailing fashion, like the French Empire style, today historical decoration confined to a single style really belongs in a museum. For the most part, the success of contemporary neoclassical decorative taste is judged by the deftness of our mixtures.

We may want to combine in one room late eighteenth and early nineteenth century neoclassical furniture and objects of a similar mood and quality—equally column-prone, from a variety of countries. Swedish neoclassical furniture is often painted; what looked right in the country in Sweden in the late eighteenth century still looks right in the country anywhere. French gilded columnar tables or Russian pieces mounted with malachite columns belong in a serious room. A straight-lined mahogany settee with white marble columns as arm supports goes equally well in a city apartment or a country house.

I can imagine a dining room with new but plain moldings (ornamented ones in the city), Victorian-looking curtains, an English Regency sideboard, Biedermeier or Biedermeier-inspired dining chairs, and a modern dining table. Next door: a sitting room with comfortable upholstered reading chairs made last week, a French Empire guéridon on which to pile

books, English neoclassical urns in white biscuit porcelain flanking a Directoire clock on a Directoire-style mantel made in the 1920s. For light: big contemporary hurricane lamps with candles, mahogany floor

lamps like those found in English men's clubs circa 1910, and tall brass torchères to take the shadows off the ceiling.

Neoclassicism, as a literal style and as a minimalist spirit, remains very tempting to those of us who care too much how things look. Success seems to lie with those who break the rules best or who give them a contemporary spin. ♣

The Styles

Louis XVI French high style, straight and symmetrical. Motifs: Greek keys, waves, garlands, scrolls, lyres.

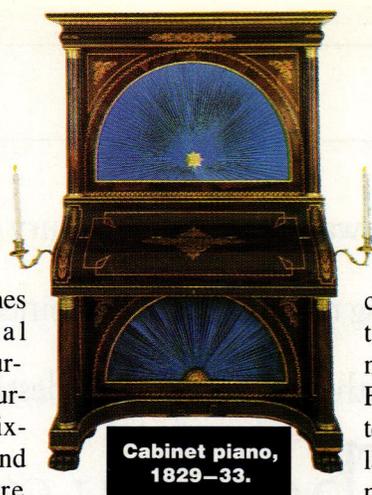
Directoire & Consulat Two short periods of politically correct style between the French Revolution and Napoleon. Look for dragon feet, swan armrests, light woods, campaign furniture.

French Empire Nightmare people like Napoleon are often major movers of taste. Motifs: swords, spears, bees, stars, rosettes, sphinxes. Tented rooms and tripod bases also become popular.

Regency Archaeologically precise. Exotic woods prevail; monumental, theatrical. A glib taste.

Biedermeier Popular in Berlin, Munich, Vienna. Emphasis on light woods with black trim. Friendly.

Federal American neoclassicism. Ten years behind European fashions.



Cabinet piano, 1829–33.



Grecian couch, c. 1820.

There was a time when luxury car owners wanted to encapsulate themselves in a living room on wheels, point themselves down the highway, and be awakened when they arrived at their destination. Fortunately, these days, more and more

The new generation of luxury old one didn't



luxury car buyers consider driving a participatory sport. They insist on a car with a quiet, comfortable interior, of course. But they don't want to be anesthetized. They're out to experience and enjoy the act of driving. The new Chrysler LHS was designed from the ground up with that in mind. Its unique

“cab forward” design provides immense interior room. While giving the car a wide track for tight, stable handling. Four-wheel independent suspension allows you to straighten tight hairpins with authority. And a 24-valve,

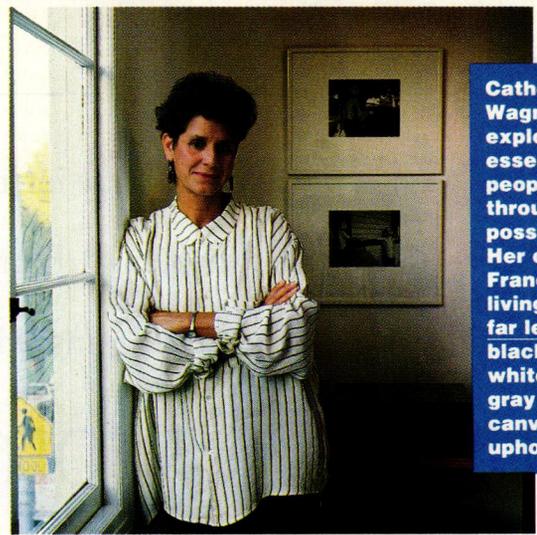
car buyer does something the
They drive.

Introducing the Chrysler LHS.



214-horsepower engine satisfies your craving for power. In short, this luxury car will put you back in touch with one of the chief joys of owning a car. In case you've forgotten, it's called driving. For more information, call 1-800-4A-CHRYSLER.

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Catherine Wagner, left, explores the essence of people through their possessions. Her own San Francisco living room, far left, is all black and white, with gray awning canvas upholstery.

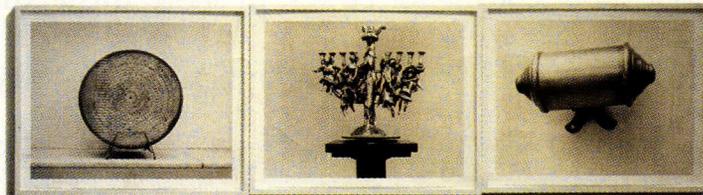
PHOTOGRAPHY

In mysterious triptychs, **Catherine Wagner** can capture the soul of any house

BY CINDY EHRLICH

WHEN PHOTOGRAPHER CATHERINE WAGNER WAS searching for a house to buy in San Francisco, she looked at well over a hundred possibilities. In the course of her search she found herself "amazed by everyone's different idea of home."

For the past four years she has pursued this investigation with her camera, photographing more than three hundred houses, sometimes rooms, sometimes objects, in a jumble or deliberately arranged. Clocks. Closets. Calendars. The insides of refrigerators. The individual pictures are then assembled into five-foot-long triptychs, which, Wagner says, "form a cine-



Mimi and Mel K., Brookline, Massachusetts, 1991, includes an early sound-recording disk, a menorah, and a metal bank.

matic narrative." Currently thirty-four of Wagner's triptychs are on view in "Home and Other Stories," a one-person show at the Los Angeles County Museum of Art (May 27-Aug. 8). Her work has also appeared at the Turner/Krull Gallery in Los Angeles and at the Fraenkel Gallery in San Francisco.

Wagner considers her triptychs "portraits without people," which define the essence of a person through his surroundings, both consciously and unconsciously. This essence is mostly a fiction, though, based on Wagner's impressions. "I don't know many of the people whose places I've shot," she says, "so I have complete freedom to make up stories." Although the photographs may give an impression of anthropological objectivity, her own choices and arrangements are as highly selective—and sometimes as eccentric—as her subjects'. They must often leave the people who admit her to their houses greatly puzzled as to why she would choose to do that.

While her working hours were spent photographing other people's houses, Wagner and her partner, Loretta Gargan, bought and renovated their own building in the Bernal Heights area of San Francisco. With its fake-stone façade, it is "the most innocuous house on the block," in a style she describes fondly as Fred and Wilma Flintstone. The new interior belies the façade. Upstairs, in the living area, the original wood floor inlay still traces the old floor plan, but the space was gutted, and windows and skylights were added. The first floor, which was once a barbershop, is now Wagner's studio. Like Wagner's photographs, the interior is black and white.

In her own house, Wagner knows the story behind every object; there's no mystery in them, she says. "Except," she adds, "sometimes I look at my house and think, 'Do I live here?'" ▲

As I See It #9 in a series
David Jonason, Ryszard Horowitz
'Shaping The Flow'
Air Brush Illustration/Photography

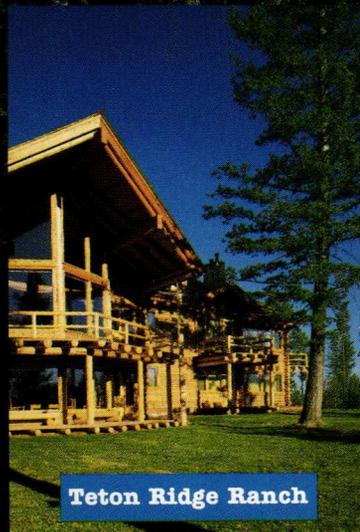


THE BOLD LOOK
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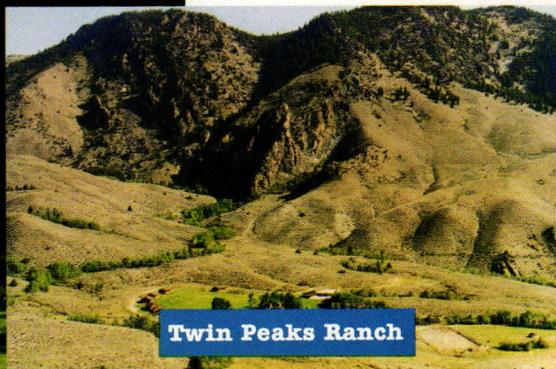
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Three **Idaho ranches** are the last word in river rafting, fishing, and riding. BY PAM HOUSTON



Teton Ridge Ranch



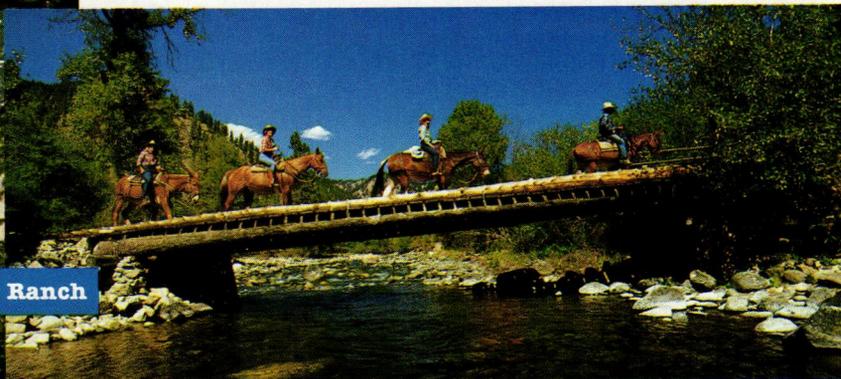
Twin Peaks Ranch

There's little roughing it at Teton Ridge, above left, which boasts a 10,000-square-foot main lodge. Above: A bird's-eye view of Twin Peaks, an ideal family spot at the foot of the Lemhi Mountains. Left and below: The Salmon River runs by isolated Shepp Ranch, where guests can spend days in the saddle.

WHEN MY HUSBAND AND I SET off for a vacation at a series of guest ranches in Idaho's wilderness, we were pretty sure we knew what to expect: *City Slickers*-style cowboys in Wranglers and chaps, a tiny circle of hand-hewn log cabins with bare floors and not much water pressure, biscuits and gravy and meat and gravy and Texas toast and gravy, jackalope trophies around the

lodge, sixteen-inch rainbows in the river, and a big sky full of stars. Our Idaho vacation would be rustic, we said—even if not compared with the hundred-odd nights a year we spend as outdoor guides in Utah, bedless and showerless in our tent—so we packed our jeans and T-shirts, our own fluffy towels and pillows, and pointed the pickup toward Idaho. Boy, were we surprised when we arrived at our first stop.

Located on the gentler but still magnificent western side of the Tetons, **Teton Ridge Ranch** is really not like Idaho at all—more like what a couple of guys from Yale would come up with if they imagined Idaho. This is exactly what manager Albert Tilt and principal owner Peter Bancroft did, and their vision included two “sporting clay” shooting courses, imported Icelandic ponies, as well as a Jacuzzi for two and steam bath in each of the seven rooms. At Teton Ridge there is no schedule; Albert just settles into an easy chair after dinner and casually asks what you think you might like to do the next day: guided fly-fishing on the Teton River, a ride around the ranch, a glider ride above the valley, gallery-hopping in nearby Jackson, Wyoming, rafting on the Snake River?



Shepp Ranch

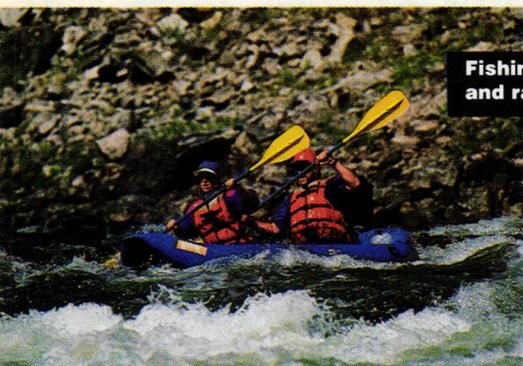


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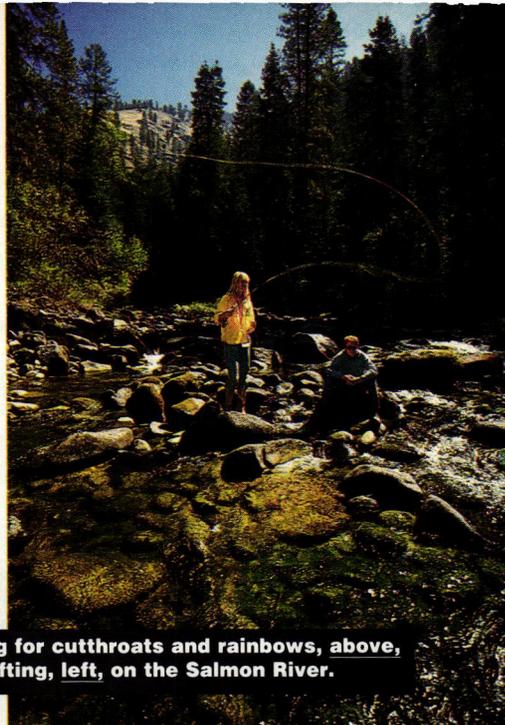
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C L A S S I C D E S I G N

Visitors arrive at Shepp Ranch by plane, boat, or raft



Fishing for cutthroats and rainbows, above, and rafting, left, on the Salmon River.



By the time you stumble out of bed for a breakfast of trout and eggs, everything you mentioned has, as if by magic, been arranged.

We spent our morning fishing with a fresh-faced teenager who ties his own flies and knows more about catching cutthroats and rainbows on the Teton than his years ought to allow. In the afternoon we rode horses through woods and meadows and explored wildflower-dotted hiking trails. At Teton Ridge you need give up nothing to enjoy the wilderness (the ranch towels are far fluffier than ours). And Albert and his wife, Chris, the finest of hosts, keep the place, in all its splendor, from becoming too much like your father's country club. Still, this is not the spot to bring young children, unruly cousins, or sons-in-law with tattoos. Etiquette is alive and well in Idaho and living at Teton Ridge—if you can't be on time for dinner, Peter Bancroft will tell you, don't come at all.

Equally intimate, less luxurious, and more authentic is **Shepp Ranch**, located on the banks of the Salmon (also known as the River of No Return) in the lush middle of the state. What makes Shepp a truly wonderful experience is its isolation—the nearest road is fifteen miles away—and its self-sufficiency. Visitors arrive by small plane or jet boat or, as in our case, inflatable raft. The memory of rugged, brave people—Nez Perce Indians, turn-of-the-century miners, farmers, and homesteaders—leading hard and half-wild lives on a piece of barely tamable land pervades the place, making it feel like sacred ground. The food is almost exclusively ranch-produced: vegetables from the garden, jam from the raspberry bushes, pork

from... wasn't that a pig you made friends with just before dinner? Even the butter is made on-site by ranch managers Lynn and Michael Demerse and crew. Shepp is small enough—sixteen at capacity—to cater to all of its guests personally. As the river runs by, it may lure you out for a swim, some of Idaho's best trout fishing, or a few hours of white-water fun. Alternatively, a soak in the riverside hot tub or a horseback ride up to the canyon rim can be the hardest thing you do all day.

We went to **Twin Peaks Ranch** as an afterthought because a friend at the Idaho Outfitters and Guides Association said we shouldn't miss it, and he was right. This is the guest ranch of my imagination, right down to the semicircle of cabins, the dusty horse barn, and Janet and Steve Antonini, bighearted mountain folks whose job it is to make sure everybody, at every moment, is having a good time. Riding is the main thing at Twin Peaks—although white-water rafting and excellent fly-fishing on the Salmon are also attractions—and the Antoninis offer not only every level of trail and horse but more than enough patience to get everybody in the saddle.

We arrived on rodeo night, at the end of what had been a week's visit for three families. It was hard to tell who belonged to whom, the groups had become so intertwined, but each member of each family, without prompting, took me aside to tell me another reason why their stay at Twin Peaks was the best vacation they'd ever had. This is a place to take children over seven—the Antoninis guarantee they'll wear them out—and while the ranch and the landscape itself are peaceful, the energy level is always high and contagious. Among the many things I liked about Twin Peaks are the simple, comfortable cabins (the ranch accommodates thirty-five), the truly Idahoan setting—green hills and canyons as far as the eye can see—and my chestnut quarter horse, Mr. Peabody, who took me around the barrels in twenty-three seconds. ♠

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Roasted red snapper with sliced potatoes and fennel. Details see Resources.

FOOD

Thoughts of **Mediterranean fare** propel swimmers through the cool waters of San Francisco Bay

BY PEGGY KNICKERBOCKER

I BELONG TO A WONDERFUL OLD-fashioned club on San Francisco Bay not far from Fisherman's Wharf. For those of us who can't get out of town in the summer, the Dolphin Swimming and Boating Club is an awfully good substitute for a lakeside cabin in the Sierra or a house at Stinson Beach. There is even a hint of the Mediterranean in the club's salty urban air—tomato plants climb the lattice windbreaks and rosemary and basil tumble over the edges of planters made from oyster crates.

The club is a bustling place. People start swimming at four in the morning, and some take late-night dips. I have to admit that after fifteen years the 50–60 degree wa-

ter still takes my breath away, but many of us have found an incentive for splashing into the frigid Pacific day after day: we talk about food. We talk about food in the weight room where we warm up for the plunge. We talk about food as we wade into the water. We talk about food while we dodge the gentle wakes of old rowboats and the tentative tack of the Sea Scouts.

Whenever one of us is planning a party, we all dive into the role of catering consultants, stopping to strategize at buoys and anchored boats. Early this summer, when a couple who had met at the club enlisted us to help plan their anniversary party, we decided to discuss drinks and hors d'oeuvres at the first buoy. "There are usually blood oranges at the produce market. Why not blend them with champagne for blood orange Bellinis?" one thirsty swimmer suggested. Taking up the Italian theme, the owner of a small farm in the Napa Valley offered to supply some of his ripe red and yellow tomatoes for appetizer bruschettas with garlic and thin ribbons of basil. A swimmer who loves to bake got us all excited about tiny polenta muffins stuffed with sun-dried tomato pesto and ricotta. "What about roasted red snapper with a Tuscan breadcrumb and sage salsa?" another swimmer yelled over her shoulder.

RECIPES

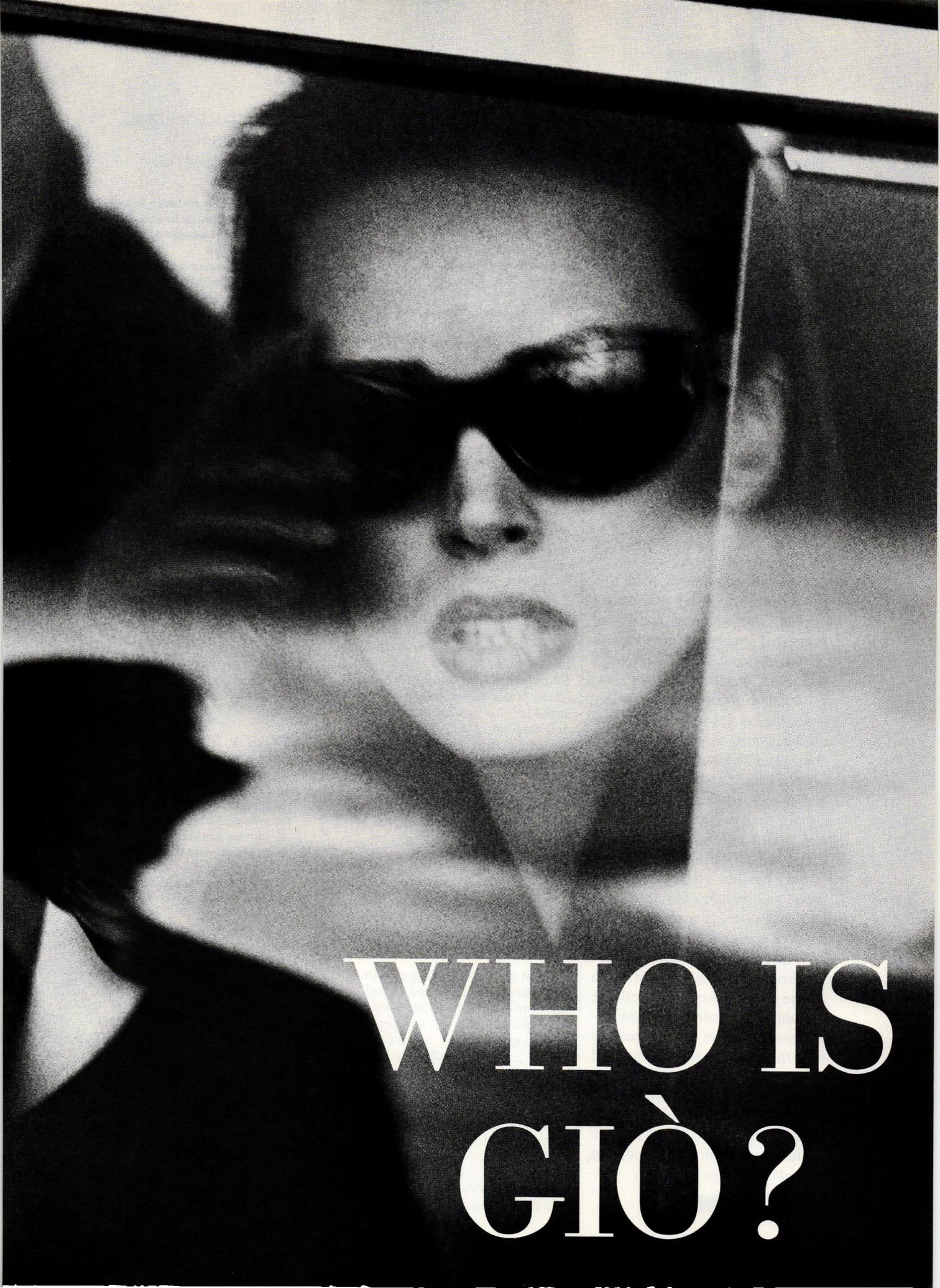
ROASTED RED SNAPPER WITH BAKED SLICED POTATOES AND FENNEL

TUSCAN BREADCRUMB AND SAGE SALSA

ARUGULA, FRISÉE, AND WATERCRESS SALAD



Menu planning keeps swimmers afloat at the Dolphin Club.



WHO IS
GIÒ?

At the moored blue sailboat, where we'd agreed to discuss the starchy portion of the meal, the chef at a North Beach restaurant won everyone's approval for baked sliced potatoes and fennel. By now we were cold and hungry, so we swam quickly to the designated salad buoy. Marinated eggplant? Radicchio with shaved Parmigiano Reggiano? "No," the Napa farmer said. "An arugula, frisée, and watercress salad with grilled corn and red wine vinaigrette is just the touch this dinner needs." The fastest swimmer coaxed us to the next stop by describing a lively red bell pepper sauté with anchovies, capers, and olives and "a good dense bread to sop up the juices."

We tackled dessert as we headed for the beach. Tiramisù was vetoed as too 1980s and too heavy for this menu. Just as we left the water, dripping and shivering, somebody suggested a nectarine granita with raspberry sauce—but I was not quite ready to sign off on the menu. I wanted blackberry ice cream because the berries were taking over my backyard. Since we were too cold to stand around arguing, I proposed a dessert tasting a week or so before the party. I'd found a very simple recipe in Alice Waters's *Fanny at Chez Panisse* and was desperate to try it.

As I headed up to the locker room, one of the old-timers who had never gotten used to having women around the club said, "When you get dressed, why don't you bring your bathing suit down to me." I looked puzzled; he grumbled, "Just do it." When I reappeared, warm and refreshed from the sauna, he took the suit and sewed a little rip with a needle and thread used for mending sails. I was so touched I invited him to the dessert tasting and told him he could cast the deciding vote. We picked blackberry ice cream.



ROASTED RED SNAPPER

- 1 red snapper, about 6 pounds**
- 6 cloves garlic, halved**
- 1 onion, thinly sliced**
- 1 bay leaf**
- 1 lemon, thinly sliced**
- 4 tablespoons olive oil**
- 2 ounces white wine**
- Salt and freshly ground pepper**
- 4 tablespoons mixed chopped parsley, chopped sage, lemon zest, and fennel seeds**
- Fennel greens**

Preheat oven to 425 degrees. Clean cavity of fish, leaving head and tail intact. In cavity put garlic, onion, bay leaf, lemon slices (reserving 2–3 slices for garnish), 2 tablespoons olive oil, white wine, salt, pepper, and the herb mixture. Rub outside of fish with remaining oil and wrap in aluminum foil with seam at top so foil can be opened to test for doneness. Place on baking sheet and bake 10 minutes for each inch of thickness or until an instant-reading thermometer registers 140 degrees. Remove foil. Serve on bed of baked sliced potatoes and fennel and sprinkle with Tuscan breadcrumb and sage salsa (recipes below). Garnish with fennel greens and remaining lemon slices. Serves 4–6.

BAKED SLICED POTATOES AND FENNEL

- 2 medium bulbs fennel, cored and thinly sliced**
- 1 yellow onion, thinly sliced**
- 4 tablespoons olive oil**
- Salt and freshly ground pepper**
- 4 unpeeled potatoes, scrubbed and thinly sliced**

Preheat oven to 400 degrees. In a nonstick pan sauté sliced fennel and onion in 1 tablespoon olive oil until soft. Season with salt and pepper. Toss potato slices in remaining olive oil. In a well-oiled shallow baking dish large enough to accommodate the fish, arrange the potato slices and the fennel mixture in loose overlapping layers, with about 1 tablespoon of fennel mixture separating the potato slices from one another. Bake until the potatoes are tender and golden brown, about 30 minutes. Serves 4–6.

TUSCAN BREADCRUMB AND SAGE SALSA

(Adapted from Zuni Café, San Francisco)

- 4 cups fresh crumbs from Tuscan white bread**
- 8–10 tablespoons olive oil**
- 2 anchovies**
- 2 tablespoons capers**
- 2 large shallots, chopped**
- 4 tablespoons sage, chopped**
- 3 tablespoons sherry vinegar**
- Salt and cracked pepper**

Preheat oven to 375 degrees. Toss breadcrumbs with 4 tablespoons olive oil and spread on a cookie sheet. Bake 30 minutes or until golden brown and crisp. Let cool. In a food processor mix anchovies, capers, shallots, sage, vinegar, salt, and pepper. Mix with crumbs and 4–6 tablespoons oil. Serves 4–6.



ARUGULA, FRISÉE, AND WATERCRESS SALAD

- ½ cup red wine vinegar**
- 1 large shallot, chopped**
- 12 sun-dried tomatoes, chopped**
- 2 cloves garlic**
- 3 tablespoons balsamic vinegar**
- 8 basil leaves, minced**
- ⅓–½ cup olive oil**
- 2 ears corn**
- 1 bunch arugula**
- 1 bunch frisée**
- 2 bunches watercress**

To make vinaigrette, bring wine vinegar, shallot, and ⅓ cup water to a boil in a small pot. Simmer until liquid is reduced slightly. Pour into a food processor with tomatoes, garlic, balsamic vinegar, and basil. Pulse. Add oil slowly. (Vinaigrette is best made a day in advance.)

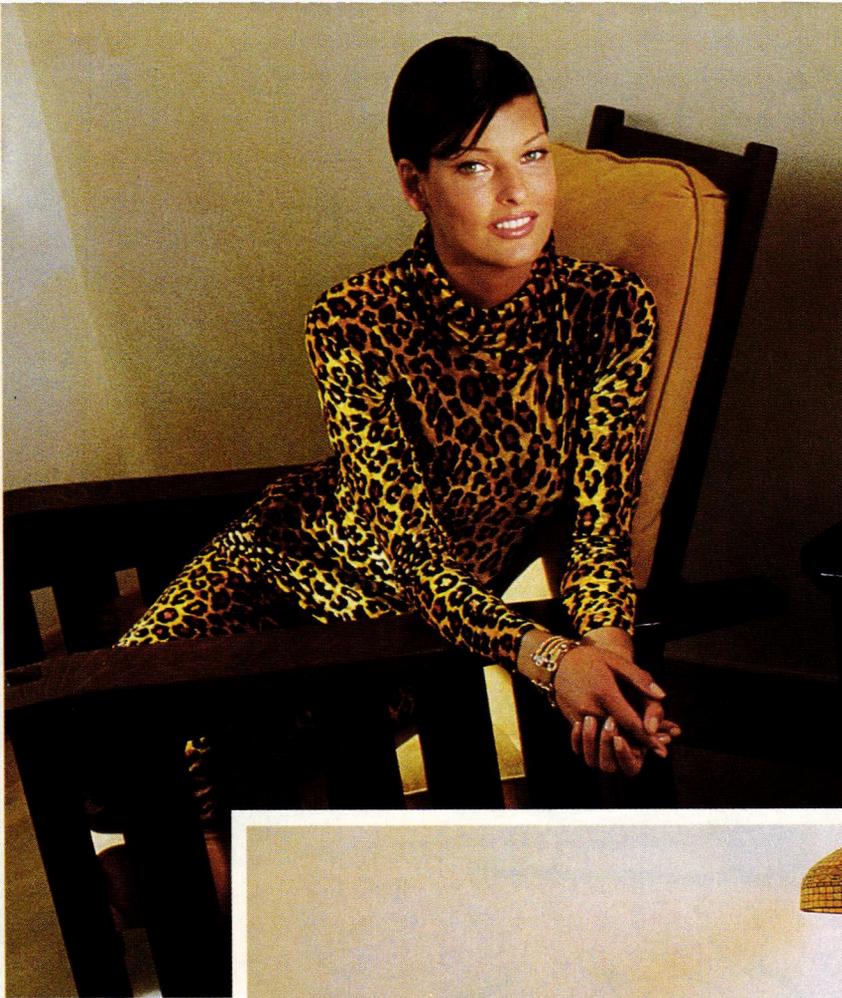
Before serving, grill corn and remove kernels. Separate leaves and remove big stems from the greens. Chop frisée. Toss greens with the vinaigrette. Sprinkle with corn kernels. Serves 4–6. ▲

THE NEW PERFUME



Saks Fifth Avenue

Off the runway, **Linda Evangelista** makes herself comfortable in a spare arts and crafts apartment
 BY AMY FINE COLLINS



Model with a mission. Evangelista, top, wearing a cat suit by Genius Dilettante, curls up in a Gustav Stickley armchair in her living room, left, where a Tiffany lamp and a Charles Limbert stool, c. 1908, surround a Stickley settle, all from Peter-Roberts, NYC. Far left: A Rookwood vase and Hermès scarf on a Limbert table in the entrance hall. Details see Resources.



THE SELF-TRANSFORMING SUPER-model, whose face has launched a thousand trends, in private prefers immutable, neutral, nearly invisible surroundings. “Since I’m constantly traveling, it’s so nice to come home to a soothing apartment,” says Linda Evangelista about the downtown duplex where she unpacks her bags in New York.

More than a home base, Evangelista’s apartment is for her a

cherished memorial to Justin Quinn, her friend, decorator, and taste mentor who was killed in a car accident just months after she moved in two years ago. “Everything has remained exactly how he wanted it,” she says. “I haven’t let one object come in except an espresso machine. This was Justin’s first major project, and it turned out to be his last.”

Evangelista first “bumped

into” Quinn when he was working at Peter-Roberts, a SoHo furniture gallery specializing in American arts and crafts designs. “We clicked instantly. When he said, ‘If you ever buy an apartment, I’d love to do it,’ that made me think, ‘I *should* get one.’ And so I did.” Until then Evangelista had lived in a series of undistinguished rentals. “The last one was decorated in American country style—lots of



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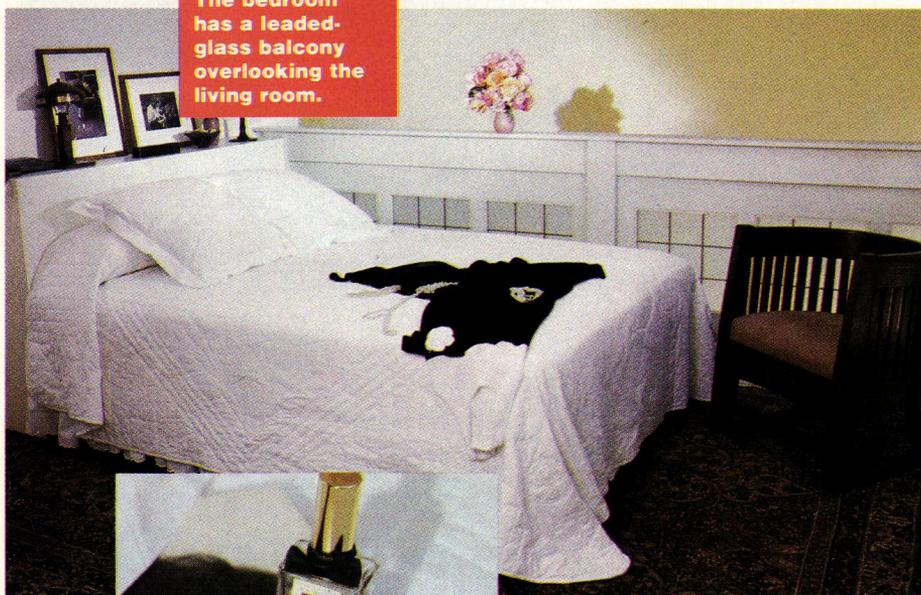
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“I asked Justin to create something grown-up, something clean and chic”

Evangelista, right, lounges on a quilt made by Helen Quinn, her decorator's mother. Above: Souvenirs from the Chanel and Karl Lagerfeld runways. Below: The bedroom has a leaded-glass balcony overlooking the living room.



A still life of false eyelashes and Evangelista's favorite perfume, Heliotrope from Etro.

teddy bears, very feminine. For the new apartment I asked Justin to create something grown-up, something clean and chic.”

The pair shared a passion for mission furniture, vintage black and white photography, “warm, muted” colors, and an understated perfectionism. “He educated me,” Evangelista acknowledges gratefully. As a result she now speaks with relaxed authority about her bedroom’s Van Briggle vase, Roycroft lamp, and Helen

Levitt photos, as well as her living room’s drop-arm Morris chair and Gustav Stickley 208 settle—“one of the most gracefully proportioned sofas Stickley ever made.”

Despite the almost impersonal simplicity of the apartment’s furniture, palette, and materials—the cabinetwork by Andy Wattel and

Debbie Dallas, a husband and wife team, is all executed in quartersawn maple and oak “to create a nondescript texture,” Dallas says—it is carefully designed to accommodate its owner’s idiosyncrasies. Evangelista, for example, “hates curtains

and blinds,” so Quinn instead installed wavy-textured leaded-glass panes that admit “plenty of light but kill the view, which is fortunate since it’s of a parking lot.” And he converted a downstairs bathroom into a dressing room to house the fashion plate’s substantial wardrobe. “I never knew which of my things were in which of my apartments,” says Evangelista, who until recently kept places in Paris and Ibiza as well. “I don’t like having duplicates, so I tend to travel with my favorites—which change less often than you would think.”

The dressing room’s André Arbus stool—as well as the Jean-Michel Frank–inspired checkerboard of copper squares lining the entry hall—marks a small but hardly dissonant departure from the ruling arts and crafts aesthetic. “We weren’t quite finished,” Evangelista explains. “We didn’t want to do just mission. Maybe one day I’ll feel it’s OK to bring in new things. But this is the only place besides my parents’ house in Saint Catharines, Ontario, that I call home. It’s already not big enough, but I’ll always keep this apartment.” ▲



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In the foreground of a sunny border, lamb's ears, geum, dwarf *Iris pumila*, and lady's-mantle compose a palette ranging from gray green to chartreuse and gold. Evergreen warty barberry turns the corner.

GARDENING

The challenge of life on the edge makes the front of the **border** fertile ground for creativity

BY PAGE DICKEY

LAST SUMMER I VISITED THE GARDEN OF A FRIEND who seemed dismayed by a temporary lack of color in her borders, a lull, she explained apologetically, between the daylilies of July and the phlox of August. (What gardener doesn't struggle with lulls when attempting a succession of blooms from March to October?) But my friend was wrong to make excuses for her garden; its structure was so shapely and appealing that flower color was merely an added incident, enjoyable but

not essential to its success. Rather, what made this garden so attractive was the use of foliage in pleasing combinations, particularly along the very front of the border.

Just as a frame defines the painting it surrounds, so edging plants can define and enhance the garden bed, setting it off. And if this frame is pleasing to the eye throughout the growing season, those less-than-perfect elements in the interior of the bed—the lulls, the leggy perennials, the weeping heads of unstaked flowers, the overlooked weeds—will be masked or, even better, made presentable.

No matter how much you are tempted to think about flower color when planning the front of the border, a temptation we all succumb to, it is wiser in the long run to think more of foliage—more of leaf shape and texture and habit of growth—and whether it will hold up through summer and fall. It is easy to have a lush border in June, not so easy in August. Of course, the problem can be solved simply by edging your garden bed with a prim hedge—boxwood or germander or dwarf rosy barberry. But if you want a variety of colors and textures and shapes, a number of suitable perennials can be combined to create a comely frame.

In a dry sunny border I rely primarily on plants that tend to be associated with herb gardens: sage, germander, cottage pinks, catmint, artemisia,

Geum

Catmint

Lamb's ears

Curly chives



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The contrasting foliage of *Hosta sieboldiana elegans*, *Geranium macrorrhizum*, and Siberian iris spills over the edge of a shady border.

DEFINING A SOLID EDGE

While plotting a front border, you might want to think about a solid stationary edging to divide the bed from the lawn or a path or terrace. Keep in mind the character of the site and the style of both house and garden. Traditional local building materials can be a helpful guide to harmonious colors and textures.



Fieldstone Appropriate in a country or farmlike setting. Large round stones are congenial for spilling plants. Narrow flat ones can be dug into the earth on end. Granite setts and Belgian blocks are more formal in appearance.



Flagstone Good choice for a contemporary setting. Can be useful as a mowing strip laid level with lawn: mower blades can overlap the stones to trim a neat edge without snipping front-of-the-border plants.



Wood Painted or weathered two-by-fours are charming in a vegetable or herb garden. Rustic logs suit a woodland garden.



Tile Old roof tiles or terra-cotta tiles with molded crowns are attractive alongside beds in a potager or a patio garden.



Metal Dark painted metal strips form an inconspicuous barrier between lawn or gravel and flowerbed. Long lasting. Creates a precise clean edge. Sensible for island beds, where a paved strip might look silly or overbearing.



Brick The most versatile edger, at home in any setting. Equally suitable in a cottage garden or a formal scheme. Can be used flat as a mowing strip, either lengthwise or on end as a divider beside a path, or sunk at an angle to make a jagged line (tricky for mowing). Used bricks look best but can crumble after some years. More weatherproof bricks are now made to look old, though not so mellow as the real thing.

curly chives, lavender, and santolina. Gray foliage is a crucial ingredient in the sunny flower border, adding a richness and contrast more lasting than flower color. I use the palest silver-leaved plants in a symmetrical way—marking the entrance of a garden or clothing its corners—for their almost-white foliage leaps out at you and needs repetition to balance the garden picture. There is a gentle impact, for instance, in coral-like mounds of gray santolina or ghostly trailing stems of licorice plant, *Helichrysum petiolare*, or feathery clumps of *Artemisia* 'Powis Castle'.

Lamb's ears, *Stachys byzantina*, of course, is valued by us all for its luminous mats of felty gray green foliage. But *Salvia argentea* is an admirable alternative, with huge furry ovate leaves of the same silvery hue.

Many of the vast family of salvias are excellent choices for the front of the border. *Salvia × superba*, in cultivars like 'May Night' and 'East Friesland', is wonderfully effective because of its long-lasting spiky flowers of intense violet purple. *S. jurisicii* is a charming gray-leaved sprawler with paler purple spikes. But for first-rate foliage, nothing beats culinary sage, *S. officinalis*, in its dwarf form, with gray green pebbly surfaced leaves, or in one of its variegated cultivars softly streaked with gold or purple. The foliage of the golden variegated sage takes on chartreuse overtones in the garden, subtly heightening the mauve of alliums and the magenta of cranesbills.

For more chartreuse (a color which I find complements all others) at the border's edge, you might choose the much-loved lady's-mantle with its froth of tiny flowers. Or try the cushion spurge, *Euphorbia epithymoides*, with yellow green bracts in the spring and whorls of narrow dark green leaves that turn red in the fall. Golden oregano is another telling foliage plant with humps of tiny pungent green gold leaves to spill over and break the severity of the front edge.

The best of the catmints, *Nepeta × faassenii*, has billowing sprays of silvery leaves and lavender flowers and can be depended on to hold its own all season in the hot dry border it prefers. A similar, if even more delicate, perennial is *Calamintha nepeta nepeta*. Above scented foliage, cymes of lilac flowers appear in summer, lending the plant an airy charm.

One of the most common cranesbills in American gardens, *Geranium himalayense* 'Johnson's Blue', is a bit too sprawly to be successful in the very front of the border. But several forms of hardy geraniums are ideal candidates in a garden bed

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GARDENING

It is tempting to think about front-border flowers but wiser to think about foliage

that is not too parched. *G. macrorrhizum* is the boldest, with rounded, lobed, and notched leaves and a luxurious mounding habit. This stellar cranesbill looks stunning in a sweep beneath the reedy leaves of daylilies or Siberian iris. In June, clusters of pink (or white in the cultivar 'Album') five-petaled flowers rise above the hummocks of leaves. *G. sanguineum* var. *striatum* forms lush clumps covered for much of spring and summer with pale pink flowers daintily striped with crimson.

For the shaded border, no plant is more striking than hosta in its infinite variety of leaf pattern and size. The dramatic bouquets of foliage are especially useful for turning a front corner. Bergenis are valuable, too, as sculptural accents with shiny, leathery paddle-shaped leaves that often redden handsomely in fall. Lungwort, *Pulmonaria saccharata*, is another favorite of mine for the shaded edge. It is always the first perennial to bloom in my garden north of New York City, offering sheets of lavender blue bells for the month of April. But the large spotted dark green leaves that develop after blooming are of equal importance. The old varieties of lungwort rarely stand up to our hot summers, getting ratty and mildewed by August, but a splendid new cultivar, 'Roy Davidson', has foliage that stays dapper until frost.

To contrast with these boldly shaped leaves, you cannot go wrong choosing one of the numerous varieties of astilbe with fern-like foliage and plumes of delicious color. I have yet to come across a bad astilbe. Try the grace-

ful white 'Avalanche' or the low-growing *Astilbe chinensis* 'Pumila', which sports raspberry pink spires at the end of the summer. A similar plant (often mistaken for astilbe), with dark ferny leaves and soft-white plumes in June, is double dropwort, *Filipendula vulgaris* 'Flore Pleno'. Another good choice for the front of a shady border is the fringed bleeding heart, *Dicentra eximia*, with arching stalks of finely cut leaves peppered with masses of small heart-shaped flowers in rose or white ('Snow-drift' is an excellent cultivar) throughout the summer.

In every aspect of gardening the rules set down are only a guideline and can be—indeed, benefit from being—broken occasionally. All short plants need not be placed up front and all tall plants in back. Low-growing spring bloomers are surprisingly useful at the back of a garden bed, underplanting shrubs and late-developing perennials. And a statuesque specimen brought to the foreground relieves any monotony caused by a planting of uniform height. A mullein or Scotch thistle allowed to remain where it seeds at the front of the border has a startling appeal. Tall vertical foliage at the front edge can be equally bracing. You might plant a clump of swordlike yucca, favored by Gertrude Jekyll to dress the corner of a border, or the elegant *Crocsmia masoniorum* 'Lucifer', with its fresh iris foliage and exquisitely poised scarlet flowers, or one of the taller-growing daylilies, like 'Autumn Prince', 'Corky', or 'Hyperion', and allow its gracefully arching leaves to lap over onto your path. ▲



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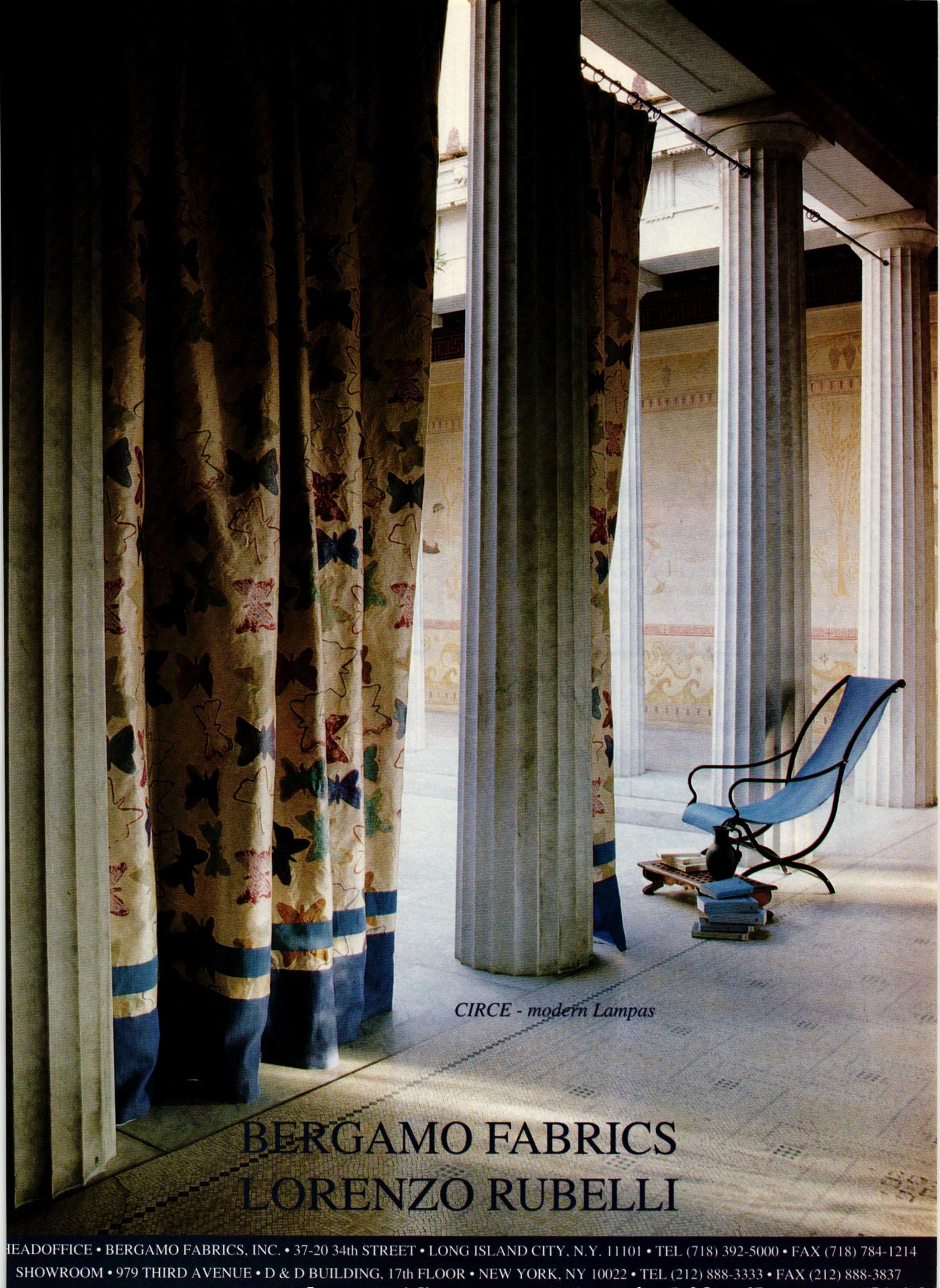
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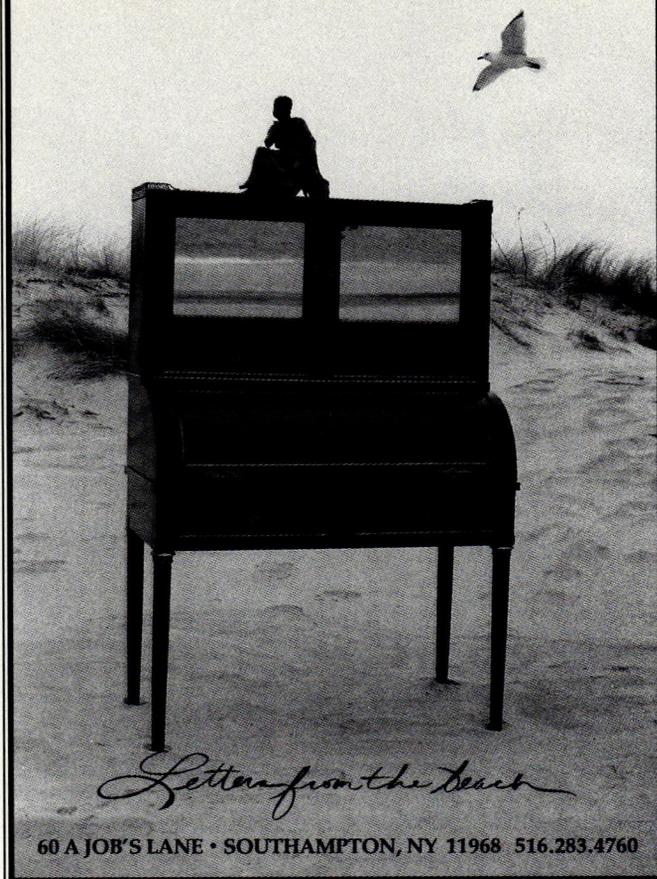
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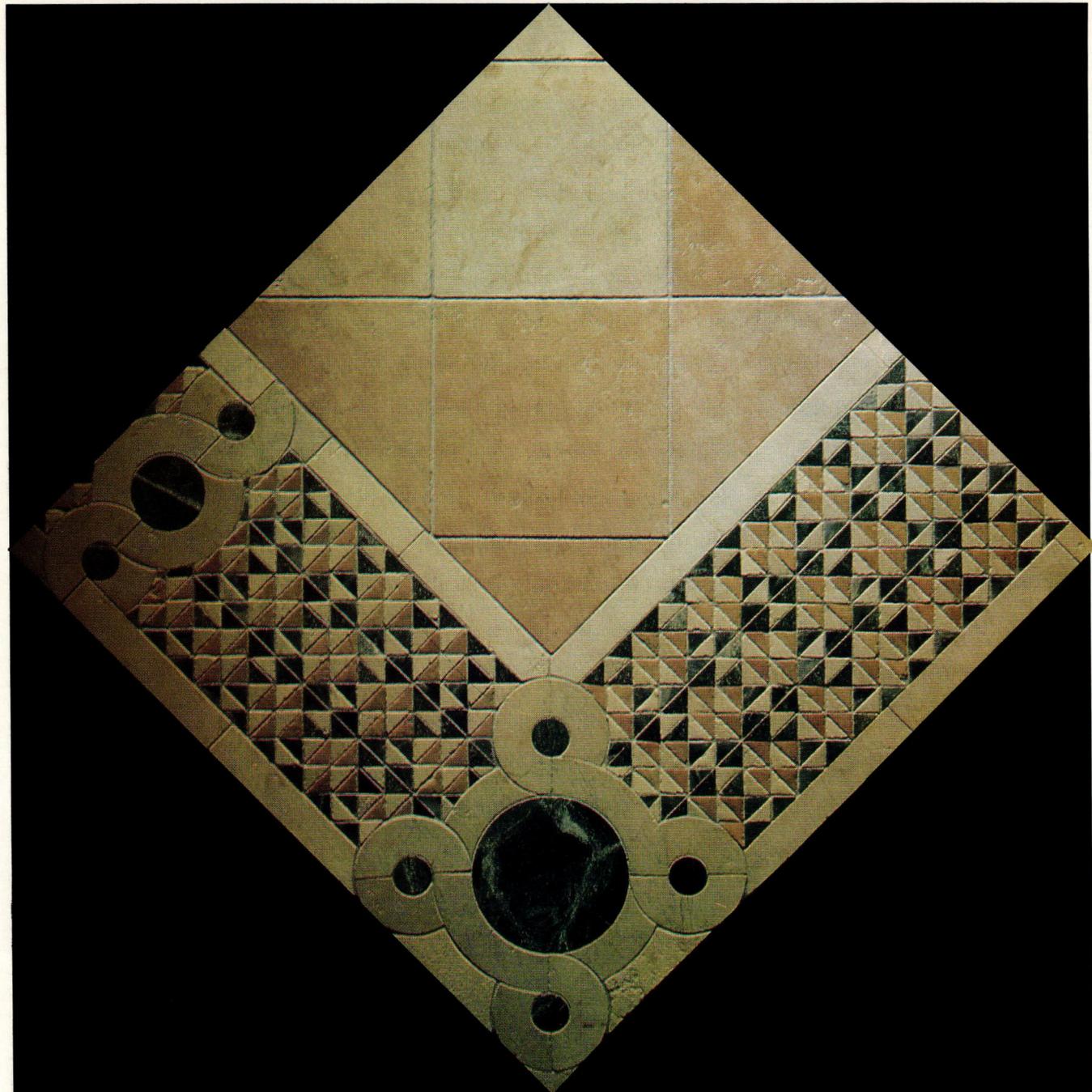
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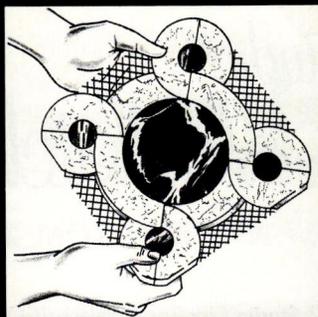


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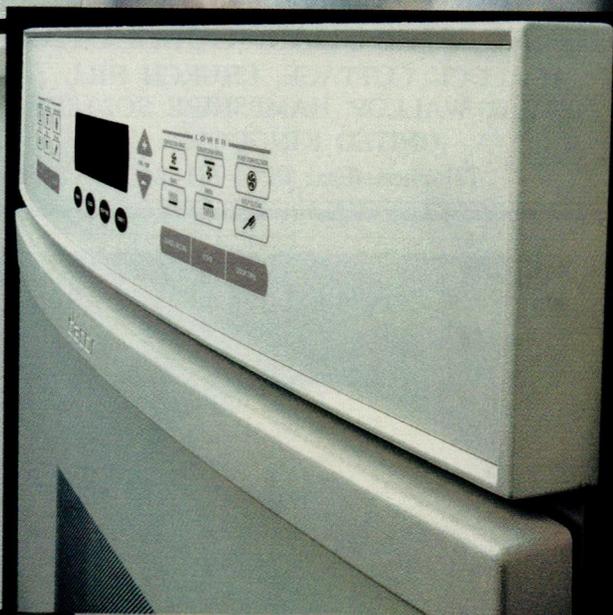


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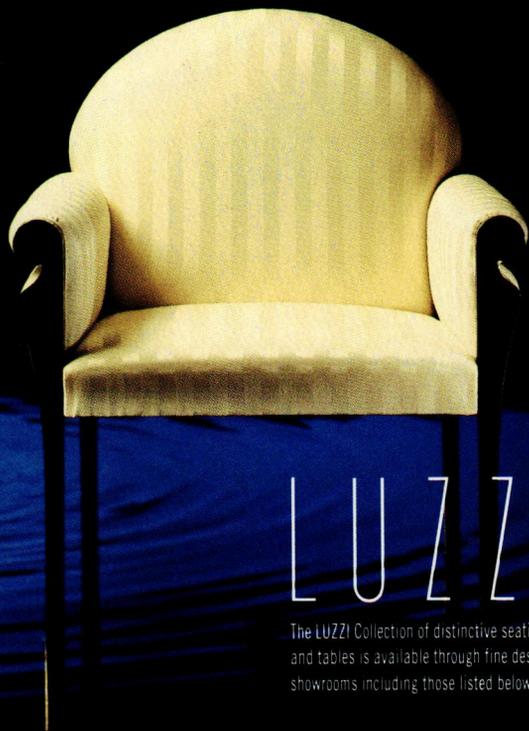
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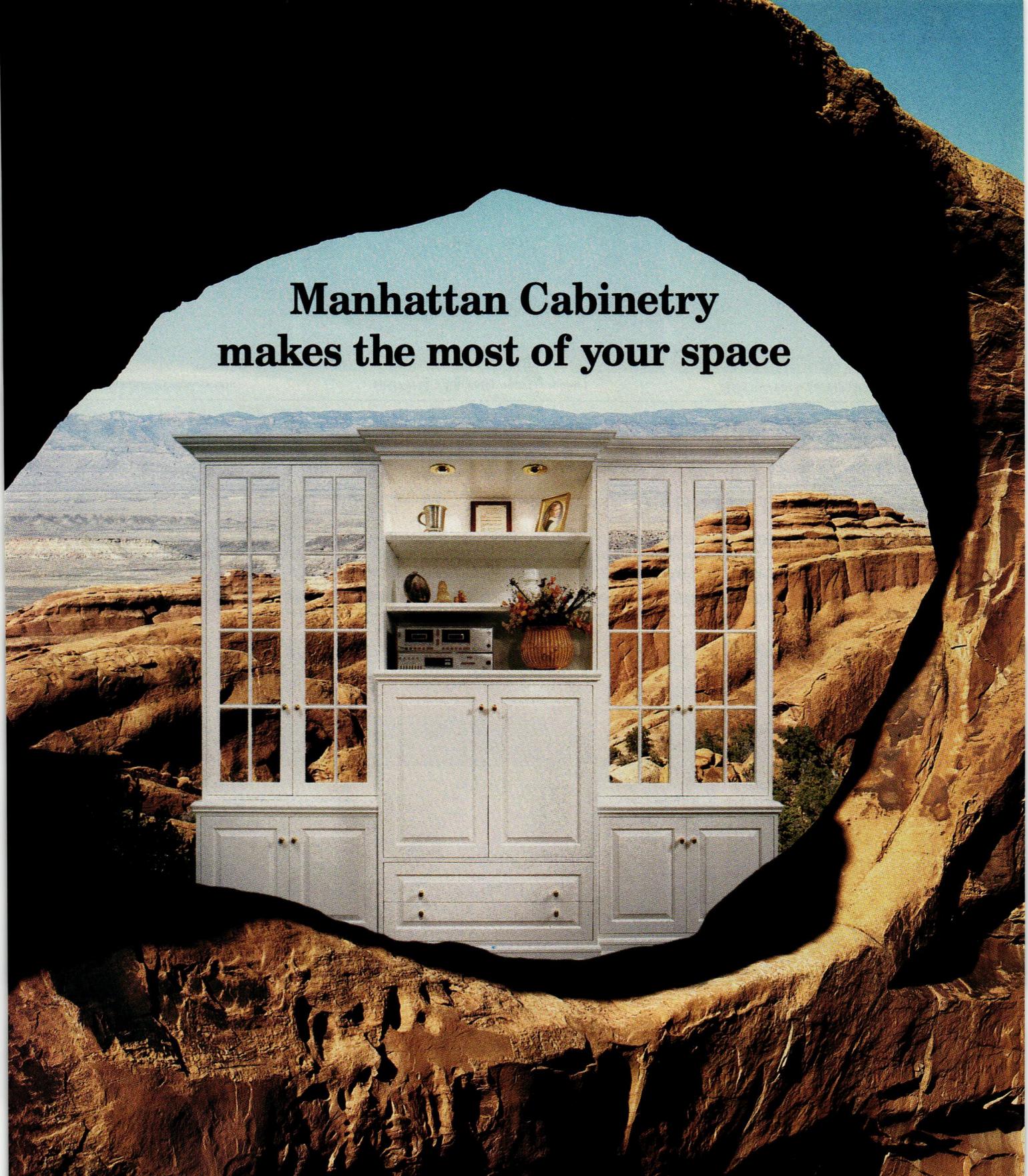
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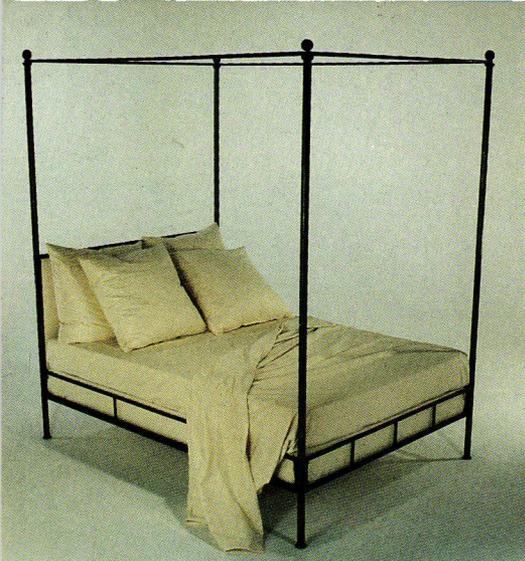
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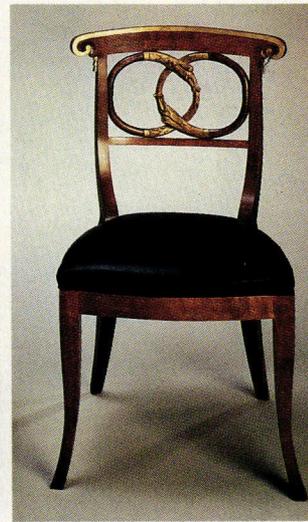
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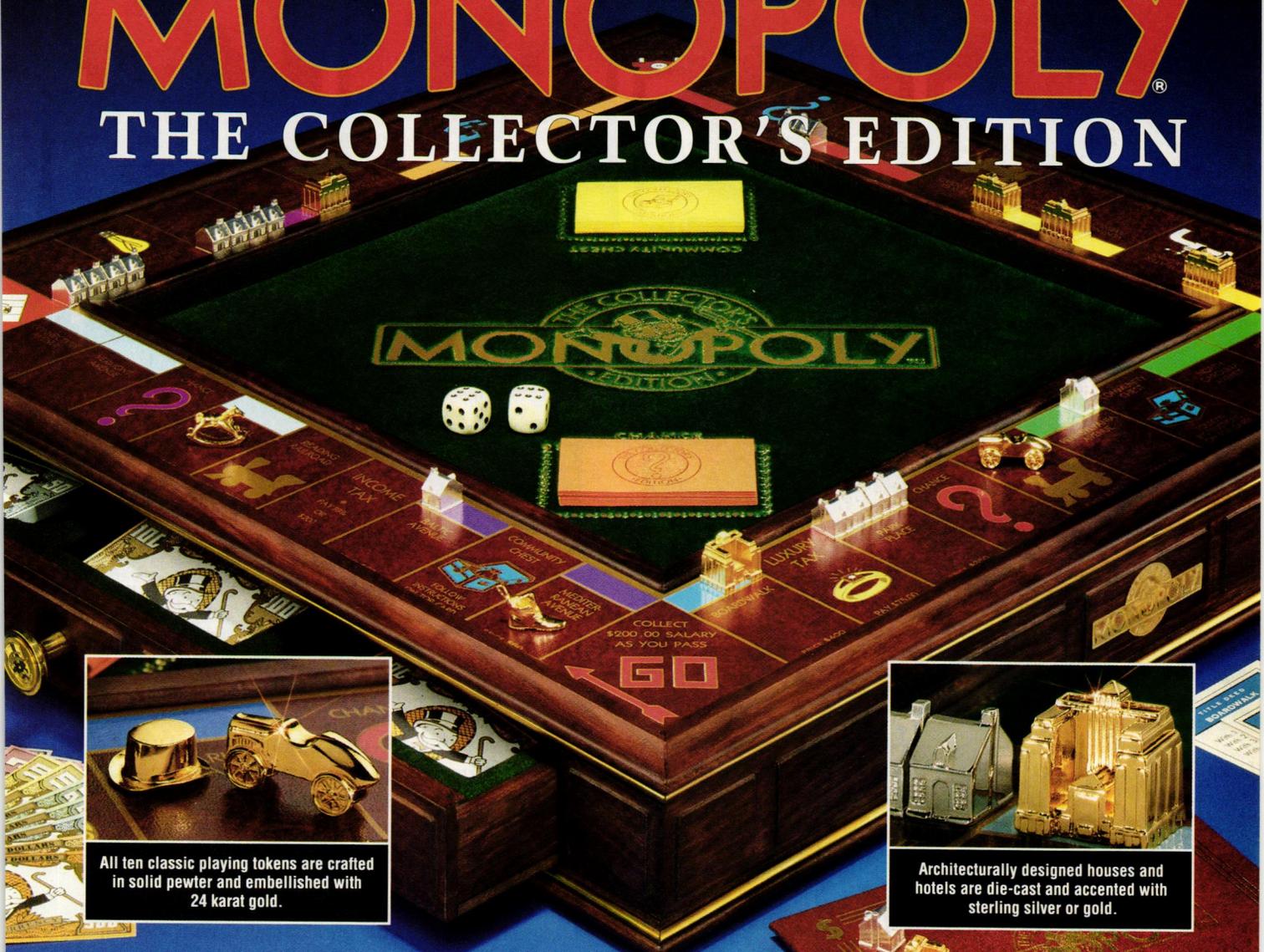


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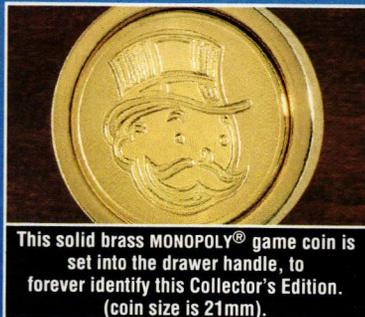
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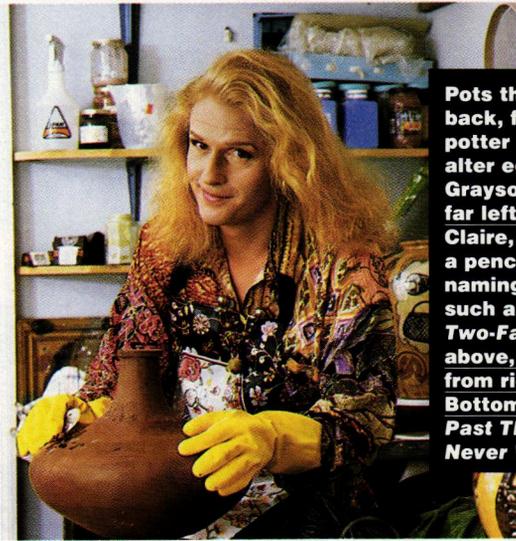
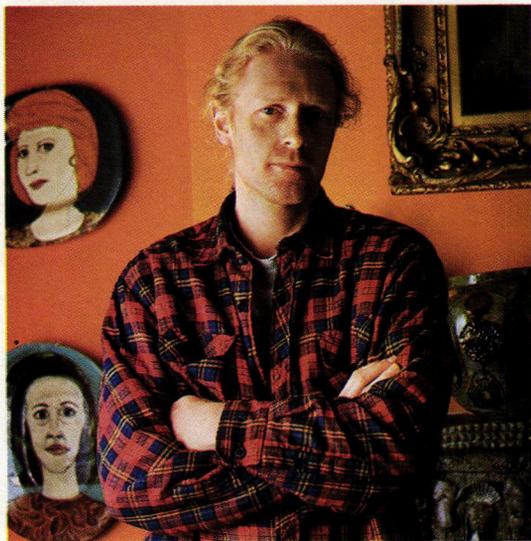
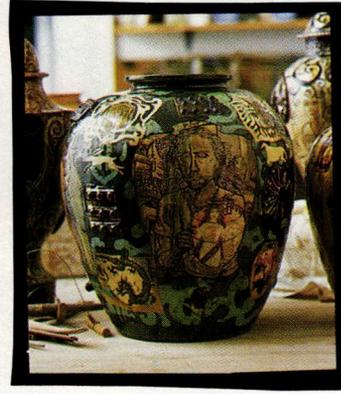
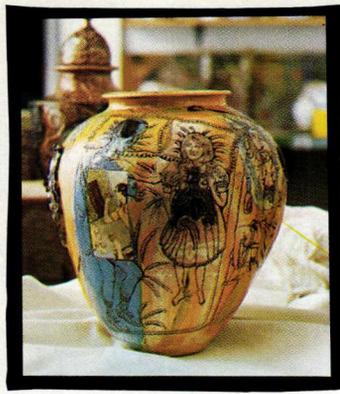
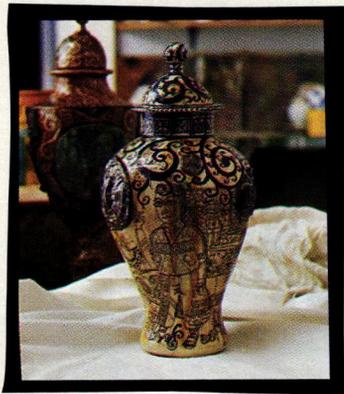
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Pots that talk back, from a potter with an alter ego. Grayson Perry, far left, a.k.a. Claire, left, has a penchant for naming his work, such as *I Am Two-Faced*, above, second from right. Bottom left: *The Past That Never Was*.

WORKROOM

The two sides of Grayson Perry find their way onto his **provocative pots**

BY RHODA KOENIG



"YOU DO NOT EXPECT A LECTURE FROM A POT," SAYS Grayson Perry. "Pots are regarded as contemplative." No one would say this of Perry's decorated ceramic pots, which open up fresh mouths to harangue the viewer. "Everything else in this room is rubbish," says one pot, while another announces that it looks best in a roomful of bad paintings. In addition to rude messages, the pots are decorated with women sprouting male sex organs, men throwing up, and victims of random terror, although Perry has cut back on the violence since the recent birth of his daughter, Florence Boudicca (named after a first-century British warrior queen).

Although his "pot people" recall characters in sixties underground comics, Perry says they hark back to the work of eighteenth-century artisans, who turned out wordy commemorative pieces and puzzle jugs that dared a drinker to enjoy the liquid inside without getting drenched from a concealed spout. He is also inspired by the popular art of that violent and outspoken century—Gillray caricatures form the basis for the figures on some pieces—and by oriental pottery manufactured for the export market. One piece, strewn with disconnected motifs, looks like a Chinese vase having a nervous breakdown.

"I'm not mocking their style," Perry says, "but using it as something to twist. The trouble with a lot of

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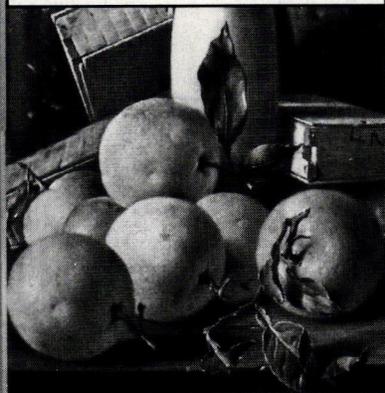
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RANDOM HOUSE

WORKROOM

pottery is it's *too* well made. There's no irony about it."

Perfection of form certainly doesn't concern Perry, who says he likes making "wonky" pottery. "I can't throw pots on a wheel—I thought it would take me too long to learn. So my vases are coil-built, like a kiddie would build an ashtray for his mom."

Perry, who is thirty-three years old, comes from Essex, and he still maintains a studio there, drawing inspiration from the squalor around him. "I had to get away from home, for the usual reasons. I was quite good at drawing, and my art teacher thought, 'This bloke is weird enough to go to art college.'" He studied sculpture at Portsmouth Polytechnic, then moved to London, "where the streets are paved with..." He doesn't finish the sentence.

While Perry was struggling, working as a life model and a tea boy, a friend suggested he come along to evening classes in pottery. While he was living with a painter girlfriend, her gallery owner came by, saw Perry's pots on their mantel, and offered him an exhibition; his first show was in 1984. Now his work is represented by the David Gill Gallery in London and is purchased by serious collectors. Baron Hans Heinrich Thyssen-Bornemisza's daughter bought a vase for her father as a birthday present, and novelist Kathy Acker bought one as a wedding gift for Marianne Wiggins and Salman Rushdie.

Another Perry wedding pot also met with an unhappy fate. He gave a friend a vase inscribed, "To be thrown during an argument which ends in divorce." That marriage lasted a year.

Perry's own wife, Philippa, is a painter and sculptor. The centerpiece of their bright orange sitting room, with a red sofa and electric-blue carpet, is her fireplace surround, which looks as if it has

oozed out of the wall—a mad combination of a Gothic reredos and an Indian temple frieze. It lies under the cool gaze of a blonde, wearing a draped top and pearl earrings, in a huge color photograph adorning an adjacent wall. The blonde is Perry himself, his long hair fluffed out from its customary ponytail.

"I'm a tranny, that's it," he says cheerfully and talks about his alter ego, Claire. "She has been with me since puberty, but she's ahead of me. She's in her early forties right now. I had been keeping her in the background, but she's so much in my work that I thought people should know about her. Most trannies are very straight, and when they dress up as women, they find freedom, but Claire's a lot straighter than I am." He has ventured outside in Claire's costumes but hasn't tried speaking to anyone in her persona. "Most trannies don't develop full female characters, because as soon as they open their mouths, they give themselves away."

Perry's split personality doesn't discourage thoroughly macho types from enjoying his pots. "A lot of people who buy my work are into the shockingness of things. They're the kind of people who watch *Reservoir Dogs*." For people with a foot in the rough and the genteel worlds, Perry makes two-faced pots: one side can safely be turned to face the room when aged relatives visit; the other will amuse friends with earthier appetites.

Perry doesn't get much chance to venture from his studio or his Georgian terrace house in London. "Television is where I get most of my information about the world. It's a major influence."

Is that where he gets the sex and violence?

"Oh, no," says Philippa. "That's our daily life." (Grayson Perry is represented by David Gill Gallery, 60 Fulham Rd., London SW3 6HH; 71-589-5946.) ▲

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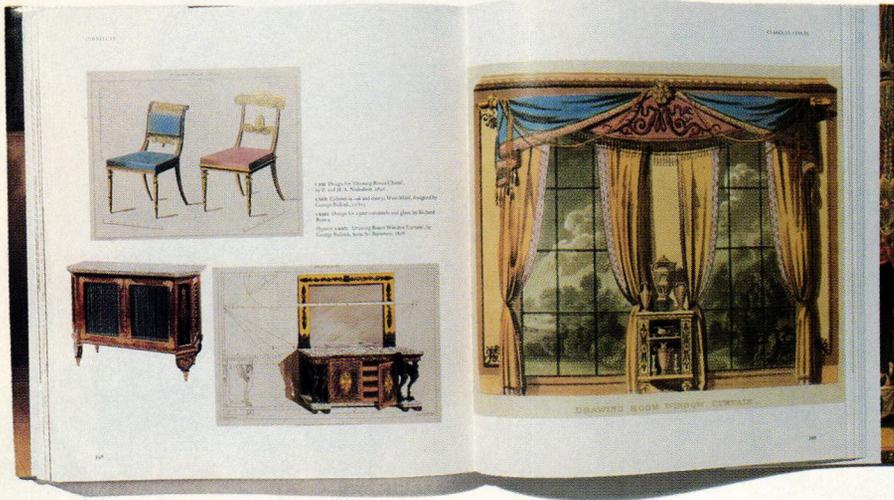
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Pictured: The "Downing" mahogany triple chime mantel clock.

Books

Three experts take a critical look at new design and gardening titles



Regency Design, 1790–1840: Gardens, Buildings, Interiors, Furniture
by John Morley
Abrams, \$150

Many people still think of the Regency style in terms of its dainty reincarnation in 1930s and '40s decorating. All airs and graces, that revival was a genteel formula of delicate scale, restrained color, discreet pattern, and cautious proportion. Decorous neo-Regency—with its lyre-backed chairs, urn-shaped lamps, concave mirrors, striped wallpapers, and Greek-key borders—aimed for a safe middle ground between the traditional and the contemporary. But as John Morley demonstrates in his authoritative and eye-filling book, the real thing embraced everything but tepid good taste. Regency was assertive, robust, and unapologetic: more Becky Sharp than Amelia Sedley.

Grandiose, complex, and rich, always vivid, often showy, sometimes garish, Regency design directly reflected its namesake, the prince regent (later King George IV), a man given to indulging his gargantuan appetites and florid

fantasies. Social and artistic arbiter of early nineteenth century England, he compulsively decorated and redecored his palaces—including the most famous, the Royal Pavilion at Brighton—in a succession of increasingly lush and exotic schemes. The author, who supervised the restoration of the Brighton Pavilion in the 1970s when he was its director, explores the dizzying variety of styles subsumed under the rubric of Regency and surveys a bewildering half century with unhurried aplomb and keen insight into the origins, applications, and meanings of design.

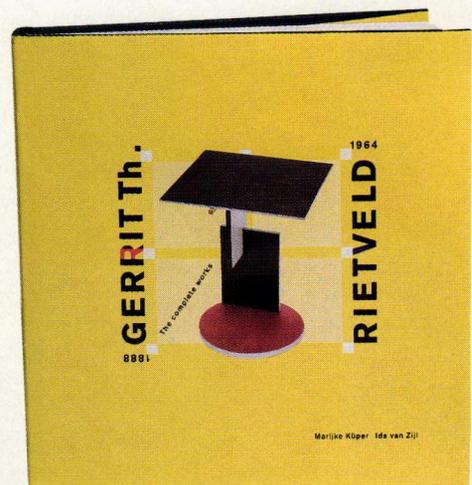
Morley emphasizes that Regency went far beyond the vigorous classicism we now associate with the antiquarian interiors of Thomas Hope and the inventive architecture of Sir John Soane. The period was also obsessed with picturesque effects, from the romantic landscapes of Humphry Repton to the intelligent urban planning of John Nash. And then there

were such curiosities as London's Egyptian Hall, built for the greatest Regency furniture maker, George Bullock; the willow "cathedral," a Gothic garden folly cunningly crafted from bent branches that then took root and sprouted leaves; and Royal Lodge, a thatch-roofed Gothic-Tudor cottage orné at Windsor where, Morley notes, "George IV spent many sybaritic hours with his cherry brandy and elderly houris."

Solidly researched, engagingly written, sumptuously illustrated, and enormously entertaining, *Regency Design* is the most important decorative arts book of the season, indeed of recent years. John Morley's tour de force of lucid, sustained scholarship is a model of what needs to be done for every other major epoch in the history of design.—Martin Filler

Gerrit Th. Rietveld: The Complete Works
by Marijke Küper and Ida van Zijl
Princeton Architectural Press, \$75

After the Red Blue armchair of 1918 and the Rietveld Schröder House of 1924, Gerrit Thomas Rietveld entered the design pantheon of heroic modernists where he seemed to be entombed in fame forever. But for those who think that Holland's most celebrated architect had only one great chair and house in him, this book (also the catalogue for a recent show at the Centraal Museum in Utrecht) is an illumination. Blessed with the gift of form, the carpenter turned designer-architect was long-lived





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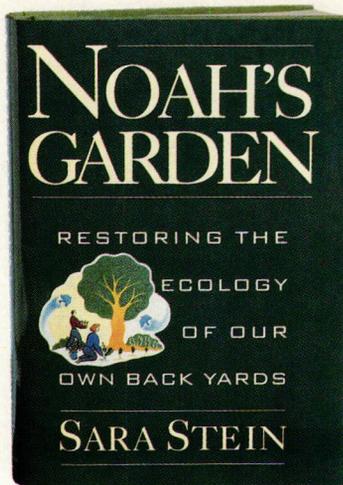
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Books

and prolific, and by the time the De Stijl pioneer died in 1964, he had completed nearly 700 designs in several disciplines. In fact, it was a brilliantly bookended career, the last years as remarkable as the first, with surprising episodes in between. For the first time a single volume offers the raw evidence of Rietveld's design life before and after his early success.

The book takes us from the sturdy elemental oak table and chairs of 1906, worthy of Donald Judd, through the last masterly villas, academic buildings, and exhibition halls of the 1950s and '60s. Meanwhile, we see cradles, high chairs, and prams—many made for Rietveld's children—and the results of his long investigations into the industrialization of furniture and buildings. He designed do-it-yourself crate furniture in the 1930s (to be assembled straight out of a box), ventured into graphics, and dabbled in stereoscopic cinema. For his generation the great architectural subject of the twentieth century was space, and from an early date, he opened up—or avoided—closed Euclidean forms to activate space three-dimensionally.

Many designs don't conform to the De Stijl preconception of Rietveld. It was not until the 1950s, really, that Holland let Rietveld be a no-holds-barred modernist. Before then the architect had frequent run-ins with thick-skulled design review boards that liked to impose sloping roofs, instead of flat. But because he often reinvented the Dutch vernacular, the book allows an unexpected interpretation of his work outside modernism. The project descriptions are brief and don't tell whether these works are really aberrations or evidence of a second career. The neutral descriptions also don't reveal what Rietveld's relationship was to De Stijl and vice versa. The authors promise a second biographical volume that will put this great collection of material, much of it unexpectedly nonconformist, in perspective.—*Joseph Giovannini*



Noah's Garden: Restoring the Ecology of Our Own Back Yards by Sara Stein
Houghton Mifflin, \$21.95

At last, a wonderfully discomfiting garden book! *Noah's Garden* should raise the anxiety level of American gardeners, though not by stirring up the usual Anglophile insecurities. Now that pollsters rank gardening as America's number one leisure activity and the National Gardening Association finds that 80 percent of U.S. households garden, it's been easy to congratulate ourselves on becoming a nation of backyard environmentalists. But after a decade of cultivating her own six acres in Westchester County, New York (the subject of her riveting 1988 botanical confessional, *My Weeds*), Sara Stein has come to see the print of our collective green thumb in a shockingly impoverished landscape. In *Noah's Garden*, Stein tells how she, like countless others, unintentionally brought Rachel Carson's *Silent Spring* to her home turf: conventional gardening had made boring and beeless her lawn, poisoned her pond, and evicted plant and animal natives from border and grove.

Distressed by the barren Eden her "stylish gardening" had wrought, Stein undertook an examination of garden conscience. This book chronicles the consequent evolution of her horticultural thinking and planting philosophy. Eloquently, often wittily, fusing ecology and gardening, she explains why and how she turned her back on British models, banished pesticides and

sterile hybrids ("gorgeous misfits"), and began to redesign, replant, and reconnect her garden to an earlier, indigenous American landscape. By restocking native plants on her own ark, Stein invites the fireflies and bluebirds, efts and newts back on board as garden crew.

This is not to say Stein scraps perennial borders, but she "uncorsets" them for the sake of biological diversity, for "a humor and richness of meaning... missed by the narrow views of horticulture." She is a rare visionary, both lyrical and earthy. Her insight into the service economy of plants and animals, their self-regulated recycling and predator-prey relationships, is elegantly clear. A simple diagram of an eight-lot suburban tract development illustrates how gardeners everywhere can put together "the mosaic ecosystem of future suburbia" in a visually pleasing "pattern of small woodlots edged with thickets, connected by hedgerows, and dotted with flowering meadows." Harking back to Native American tradition, Stein proposes "valuing land by the life it harbors"; up-to-date applications include tax incentives for planting autochthonous species, such as fruiting shrubs that feed the birds. Detailed appendixes evaluate reference books and list nectar plants for adult butterflies, host plants for larvae, and berrying plants for hedgerows, grouped by fruiting season.

Stein hopes that as Americans learn to understand how gardening can be more than alfresco decoration, they may also start to value each private garden as a habitat shared by a potentially rich mix of flora and fauna—one small plot in a continuous national garden. Over the past few years there have been numerous proclamations of the "new American garden"—even one planted by that name at the National Arboretum. Those were intimations. *Noah's Garden* gives us our most convincing view of the promised land.—*Patti Hagan*

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BY MARGOT GURALNICK

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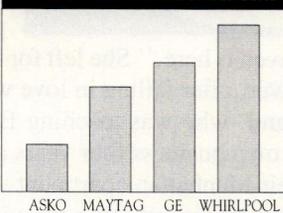
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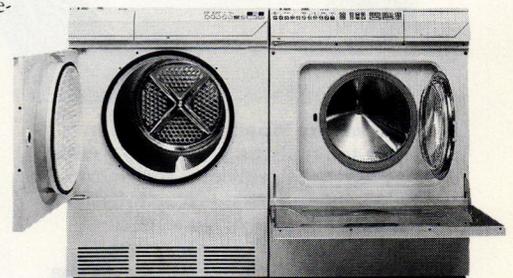
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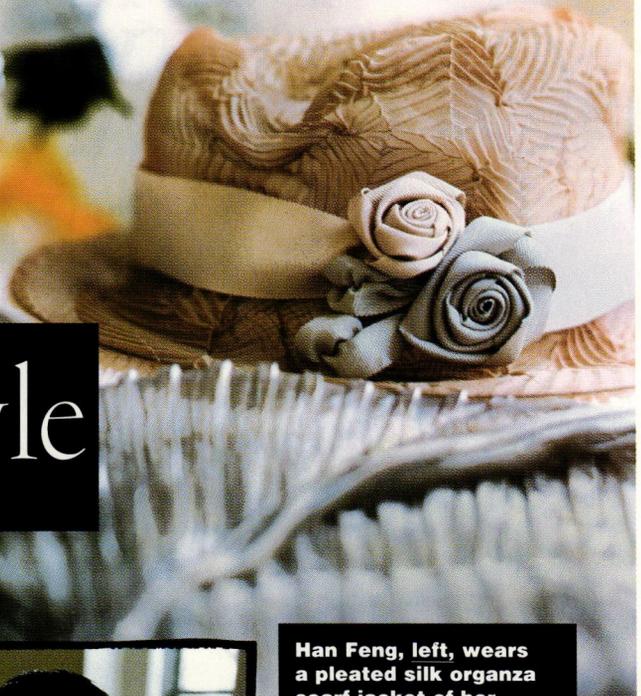
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Han Feng, left, wears a pleated silk organza scarf jacket of her design. Above: Her pleated silk organza hat.

East meets West, top left, in a Feng table setting, complete with her washable raw-silk tablecloth, reversible place mats artfully arranged, and napkin with a removable silk tassel. Above: Pleated silk organza pillow shams on a bed of colorful scarves. Right: A diaphanous coat of pleated silk organza. Details see Resources.

HAN FENG SPINS MAGIC out of silk, elevating its age-old elegance into ethereal drama. Her signature hand pleating distinguishes everything from small chiffon scarves to organza wraps and “smoke rings” that envelop the body like a cloud. The thirty-year-old designer grew up in the picturesque Chinese city of Hangzhou, where silk is the major export and the people say, “Heaven is here.” She left for New York eight years ago, however, after falling in love with an American, now her husband, who was teaching English there. Feng started her own business four years ago; today, working out of their Manhattan apartment with a circular living room that offers sweeping city views, Feng is poised to take on her rising stardom. She has expanded from scarves into clothing and accessories as well as home design. Indeed her washable raw-silk table linens and hand-pleated silk organza pillow shams give new meaning to the phrase “Heaven is here.”

BY WENDY GOODMAN



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letter from the editor

HG
J U N E



As soon as the weather turns warm, you can practically feel the walls of your house stretching out to encompass a few feet, a few yards, or even acres of open space. The choices begin to multiply—where you sit, where you eat, where your children play are no longer determined by the harsh realities of floor plans and square footage. But for those of us eternally in the thrall of decorating, migrating outdoors hardly means escaping to the wilds of nature, at least not until you've chosen the porch and garden furniture.

This month HG considers a particular rite of summer, alfresco entertaining, in deliciously romantic settings, from the Southampton cottage of Mark and Duane Hampton to a Los Angeles garden pavilion by designer Craig Wright. For pastimes of a less ambitious sort, we amble up a country road to the Cooperstown, New York, retreat that art dealers Jason McCoy and his wife, Diana Burroughs, share with their three children, an homage to old-fashioned American summers. A modest wood cabin overlooking a lake provides a weekend refuge for Alabama architect Robert McAlpine, who celebrates sunset from a screened-in gazebo on his dock.

The formal gardens of a Loire Valley château, hardly a carefree escape, have been designed expressly for the offstage pleasures of Rolling Stone Mick Jagger and his wife, Jerry Hall. We profile David Easton, the designer of dream houses for American magnates, who for his own domain chose a more modest but no less dreamlike property in upstate New York, complete with a cathedral-ceilinged master bedroom and a vine-covered porch. Because God is in the decorating details, we also look in on perfection-conscious Barbara Barry, a Los Angeles designer, and consider a dazzling high-style assortment of lampshades.

And for a note of the eternal, there is our appreciation of Chinese blue and white porcelain, treasures that transcend the centuries and the seasons, to be savored within your own four walls.

Uany Novograd



Coming Home

A federal farmhouse lures a New York family to

The upstate New York countryside where Sanford, Samantha Clare, and Jackson McCoy enjoy a break from city life, *opposite*, has changed remarkably little since James Fenimore Cooper set his *Leatherstocking Tales* in the area. The family's country house, *right*, was badly run-down when it was purchased by the children's parents, Jason McCoy and Diana Burroughs. Details see Resources.

Photographs by
Thibault Jeanson

Produced by
Deborah Webster



to the Country

the land of the *Leatherstocking Tales*. By Lin Vincent

IN THE 1868 ATLAS OF OTSEGO COUNTY, MOSQUITO Road zigzags through forested hills down to a spring-fed lake that fills a narrow glacial valley. It was here that the path's engineers, the Iroquois, met and hunted; it was here as well that James Fenimore Cooper set his stories of their history and lore and wrote passionately of Otsego Lake, his "Glimmer-glass."

Mosquito Road has long since disappeared from the maps, but its skeleton remains etched into the terrain, which is unchanged since Cooper's day. Although many of the Greek revival and Italianate farmhouses and their outbuildings are in varying states of disrepair, the quiet rural landscape, where stone walls, fences, and woodlands attest to the once-prosperous hops fields and dairy pastures of a not-too-distant agricultural heyday, still fits Cooper's vivid descriptions.

Here, near Cooperstown, New York, where the ghost of Mosquito Road emerges from the woods to overlook another glacial valley, lies Goodspeed Farm. Built in 1815 on the Hyde Clarke estate, the simple hill farm barely predates the great neoclassical Hyde Clarke family seat, Hyde Hall, which commands the north end of Otsego Lake. Hyde Hall is being restored; Goodspeed Farm was sold to help pay the bills.

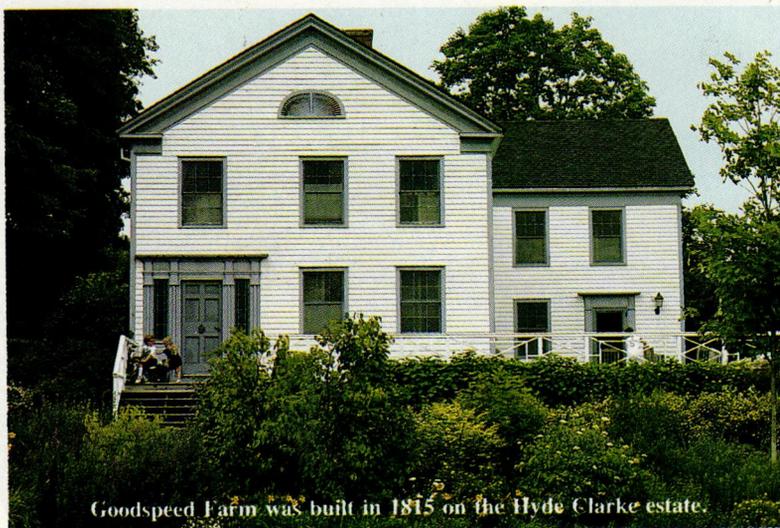
At the time the farm went on the market in the mid 1980s, it had been maintained—more or less—by tenant farmers as a dairy operation. The barns and outbuildings were threatening to collapse, the white house and its hodgepodge of attached sheds was a near wreck, and the cultivated landscape had lost a bitter battle against briars and locusts and the home army of deer, skunks, and raccoons. Nevertheless, when contemporary art dealers Jason McCoy and his wife, Diana Burroughs, saw Goodspeed Farm in the fall of 1986, they knew their search for a retreat from the tumultuous New York art world was over.

"The farm itself was very beautiful, as desolate as it was," recalls Jason McCoy, "but it was completely uninhabitable—just short of having chickens in the living room." The McCoy's responded to the beauty of the site, the simplicity of the buildings, and the fact that the house had not been significantly altered. The old architraves were in place around the doors. There were pieces of moldings and chair rails and floors. And although various details had been added or torn away over the years, enough traces remained to serve

as clues for the restoration. Above all, the proportions—the very stuff of old houses—were there to lead the way through the maze of renovation.

The McCoy's turned to their friend Alain Mertens, a Belgian architectural designer who lived nearby, and to John Branson, a local contractor experienced with old houses. When Mertens was called away on another project, British architect Christopher Smallwood, who later designed the McCoy's new gallery on 57th Street, was invited to share the job.

Carefully leaving the federal proportions of the house intact, the McCoy's and their crew attacked the inside. "Renovating the house was as much taking



away as it was adding on," recalls Jason. Then they rebuilt the house in its original style, adding a guest room and more play space upstairs for their growing brood—two rambunctious sons, Sanford and Jackson, and a daughter, Samantha Clare, on the way.

"What we looked for was a clarity in the house—to clarify the spaces," says Jason. "We took as much as possible of what we were given. What didn't quite work was a question of balance: we would add or build to match, for example, a window or a door. We took out sheds and put back shedlike stuff." They copied the chair rail fragment they found in the dining room for the entire room and duplicated the architraves around new windows and doors. They repeated paint colors they discovered inside the dining room cupboards. They kept the partition and arch that once framed a bed alcove, a rare surviving example of Dutch architectural influence in upstate New York. One exterior window became an interior one, providing a view into the hallway, once a dirt-floor shed.

In the library a wall (Continued on page 184)

The McCoy's kept the "footprint of the house"

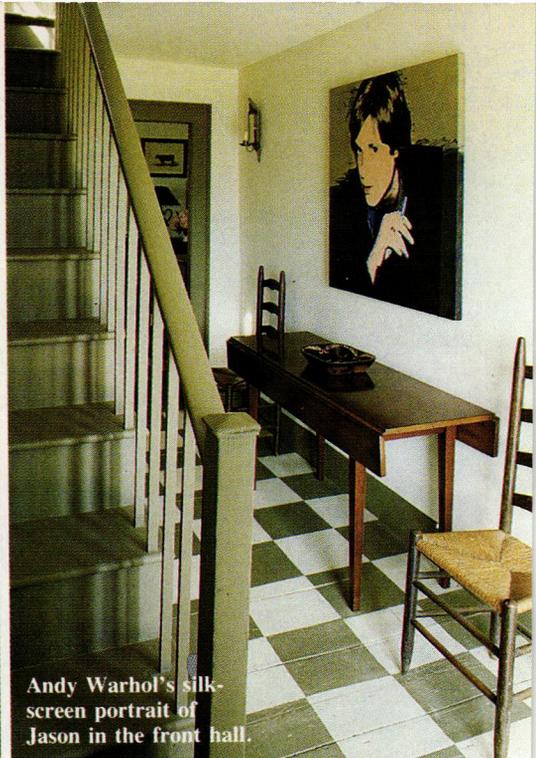


In the living room, *above*, a George Smith sofa, a Boston wing chair, c. 1780, from Joel Mathieson, NYC, and an American Chippendale chair are grouped around the fireplace. The McCoys found the pewter plate on the hunt table at a local auction. Sisal from Stark Carpet. *Below*: A 19th-century Spanish colonial table from Kelter-Malcé, NYC, occupies the center of the back hall, under a chandelier Diana saved from her grandmother's apartment.





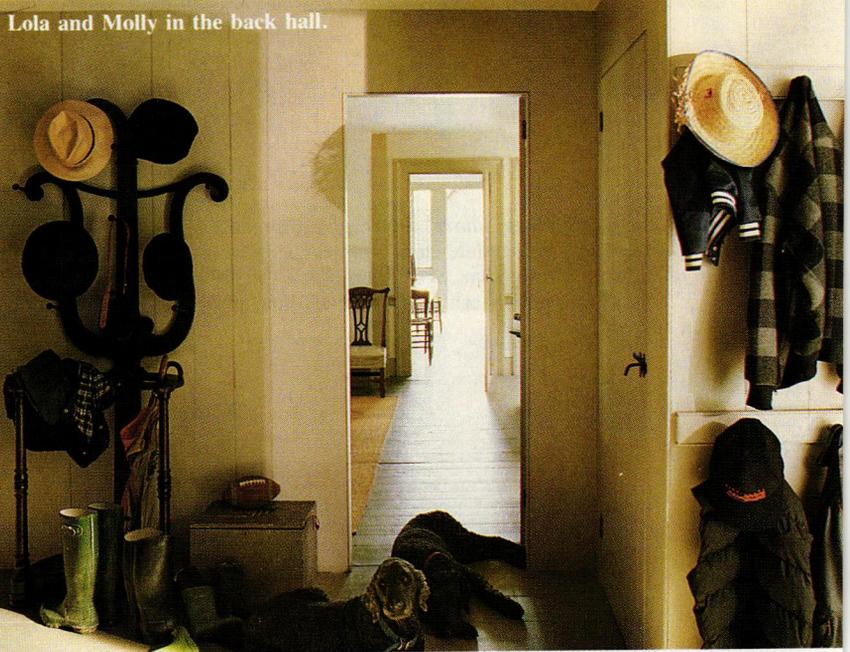
New stone walls help define gardens laid out by Edwina vonGal.



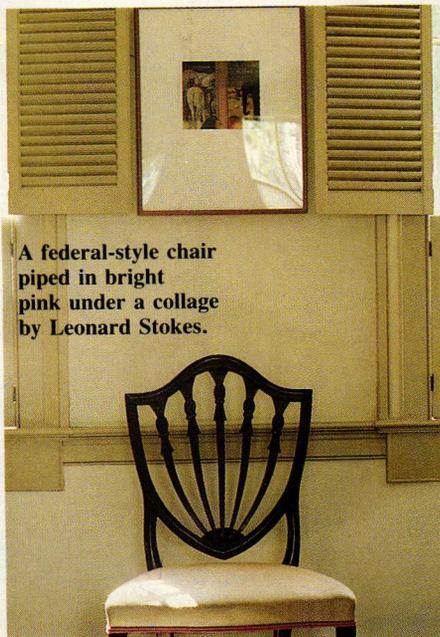
Andy Warhol's silk-screen portrait of Jason in the front hall.

“Things are sterile when they become too pure,” says Diana Burroughs

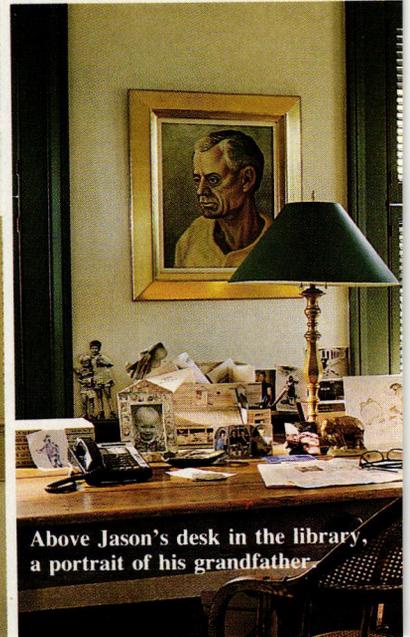
Diana Burroughs and Jason McCoy.



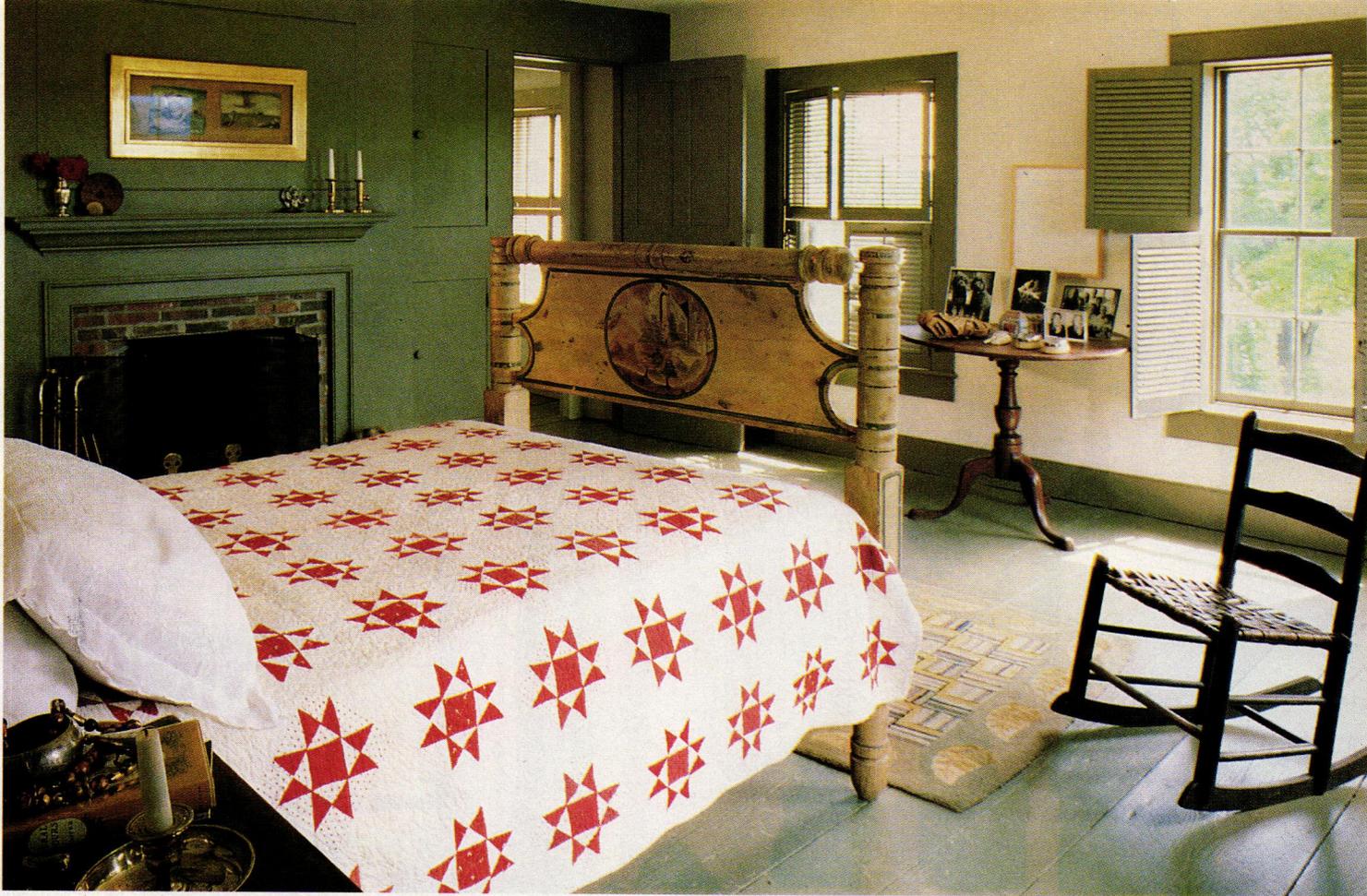
Lola and Molly in the back hall.



A federal-style chair piped in bright pink under a collage by Leonard Stokes.



Above Jason's desk in the library, a portrait of his grandfather.



The furniture in the master bedroom, *above*, is mostly 19th century, including an American bed from Bertha Black, NYC, and a painted table, but the art is 20th century—notably an oil on linoleum by Jackson Pollock, Jason’s uncle, over the mantel. Antique hooked rug from Cynthia Beneduce, NYC. *Below*: A pair of 18th-century French faience cows keep watch on the American dining table, c. 1830, while Sheffield silver candlesticks await use on a 19th-century Pennsylvania painted sideboard.





The eleven-light chandelier the McCoys found in a shop on Martha's Vineyard was too tall for the more formal dining room, so they hung it in the garden room, where the family often eats at an antique drop-leaf table from Joel Mathieson. The painted chairs and the wood stove come from Wood Bull near Cooperstown. The 19th-century French chaise was purchased in Newport.





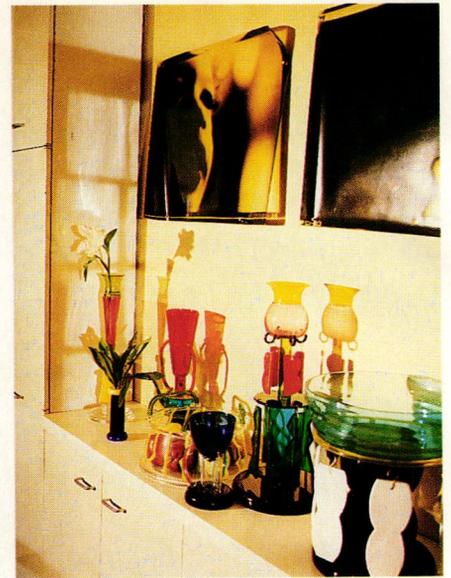
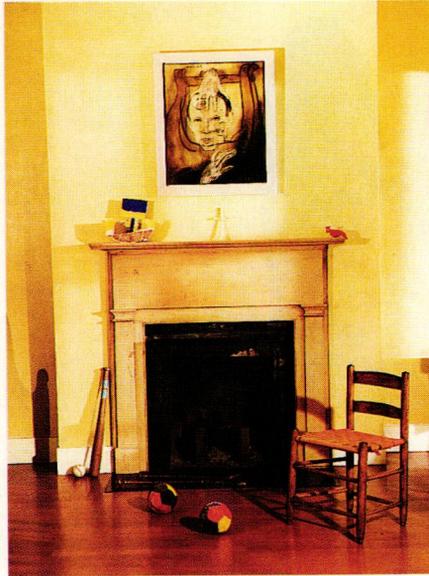
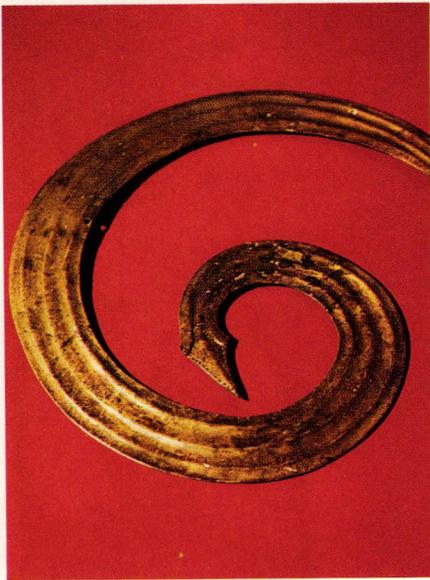
A Personal Palette

Colors from Francesco Clemente's studio suffuse his family's house in Greenwich Village. By Gregor von Rezzori

Photographs by Bruce Weber Produced by Beatrice Monti della Corte



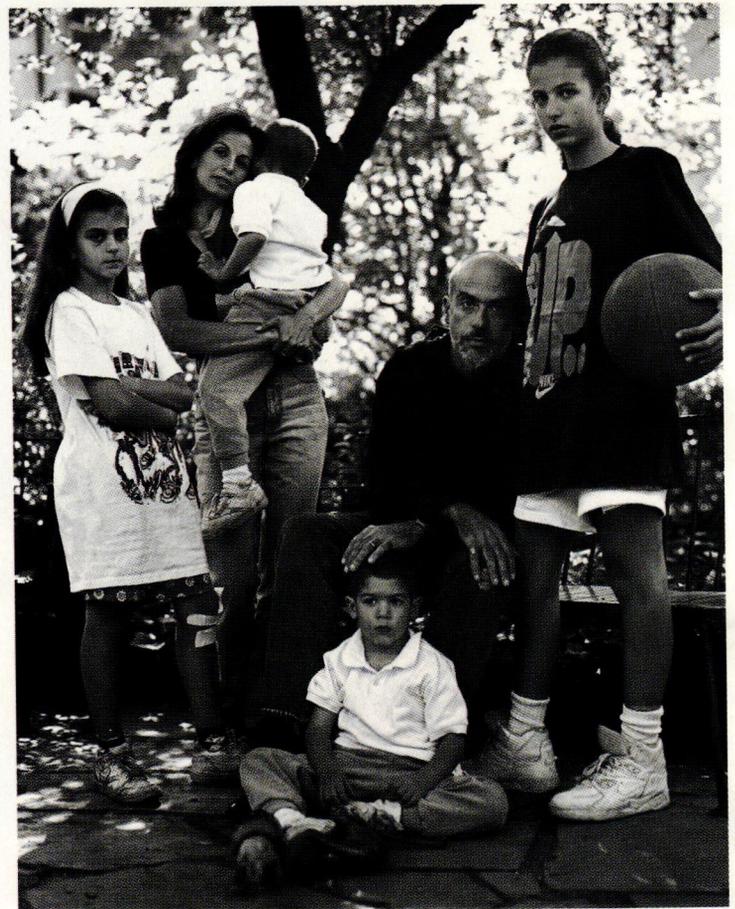
A South Pacific totem stands sentinel in the living room, where Henry Fuseli's *Head of Satan*, c. 1780, presides above the mantel. Alba Clemente combined nesting cardboard chairs by Frank Gehry with pebblelike Juan Hamilton sculptures and a table and lamp by Frank Lloyd Wright. *Opposite: Francesco Clemente's Hope*, 1990.



ALTHOUGH ALBA AND FRANCESCO CLEMENTE both insist that Francesco had little to do with putting together their house in New York, the rooms they live in reflect his artistic sensibility as faithfully as they mirror her Mediterranean beauty and vitality. Moving into this house in 1989 was important for both of them: it was the first place they had ever owned since they met in Rome thirteen years before—he a young painter, she a rising actress—and got married in Amalfi, Alba's birthplace. During their early years together they led a nomadic life, with sojourns everywhere from Amsterdam and Madras to New York and Saint Moritz. Along the way, their first two children, Chiara and Nina, "slept in cupboards," as Francesco puts it. Only after the twin boys, Andrea and Pietro, were born in 1987 did the Clementes feel they should give their offspring a more conventional upbringing. So here they settled, in Greenwich Village, in a roomy four-story house. The couple drew a line under the restless past and opened a new epoch in their lives, but they have never disavowed their merry vagrancy.

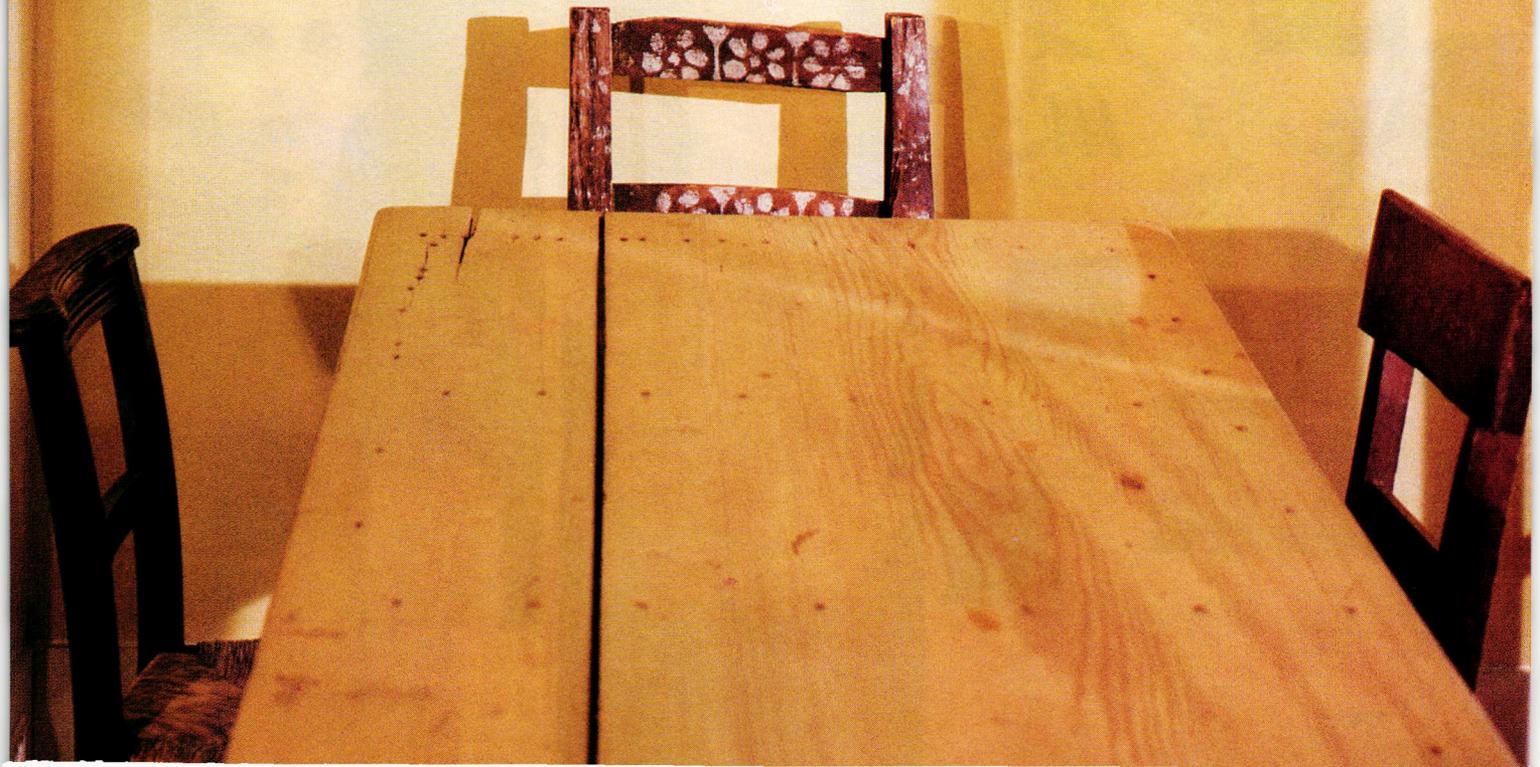
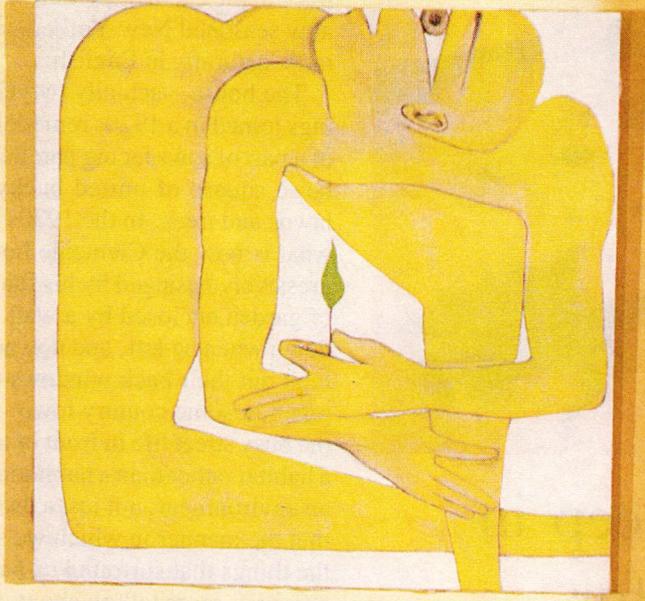
Their house is full of echoes from those wanderings, though it holds no accumulation of objects dragged along. Alba and Francesco are not souvenir collectors: whatever has marked and enriched their lives they carry within themselves. Scarcely anything hints at the years spent in India—except, of course, Francesco's paintings, which ooze Eastern philosophy. The fact that he and his wife remain Italian to the core may have counted in their decision to live on a street where the freshest mozzarella and the greenest arugula are to be had and cafés redolent of espresso are only a short walk away. But inside the house, were it not for Alba's smoky Anna Magnani voice and the walls and floors painted rich colors one associates with Italy, there wouldn't be even a

In the garden, below, the Clemente family, Nina, Alba, Andrea, Pietro, Francesco, and Chiara. Top, from left: An Indonesian turban ornament recalls travels in the East. Francis Picabia's *Hélias*, 1929, hangs above the dining room mantel. Sottsass vases line a shelf below portraits of the twins, Pietro and Andrea, by the Starn twins, Mike and Doug.



Echoes of sojourns abroad fill the Clementes' rooms

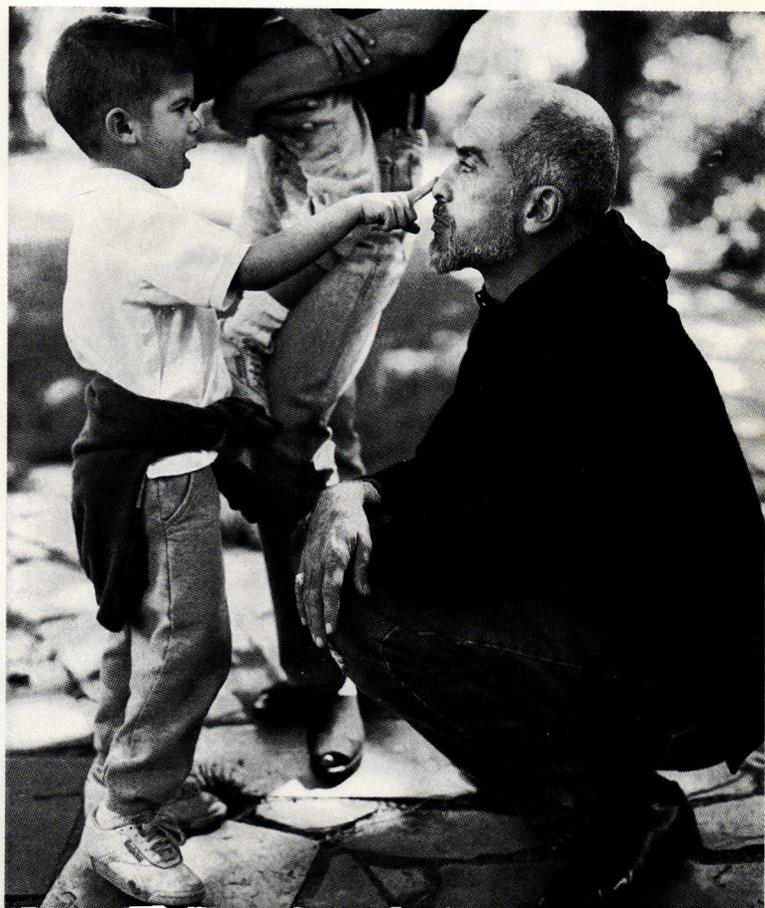
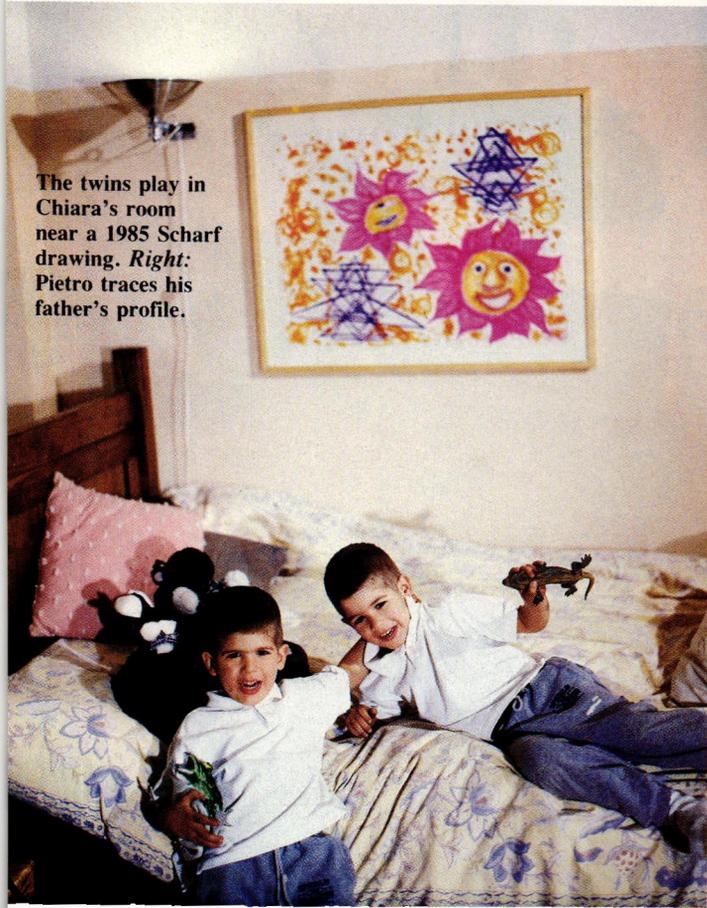
Mexican folk chairs surround a Scottish refectory table. Wall finishes were a collaborative effort between Alba Clemente and architect Richard Gluckman. Details see Resources.

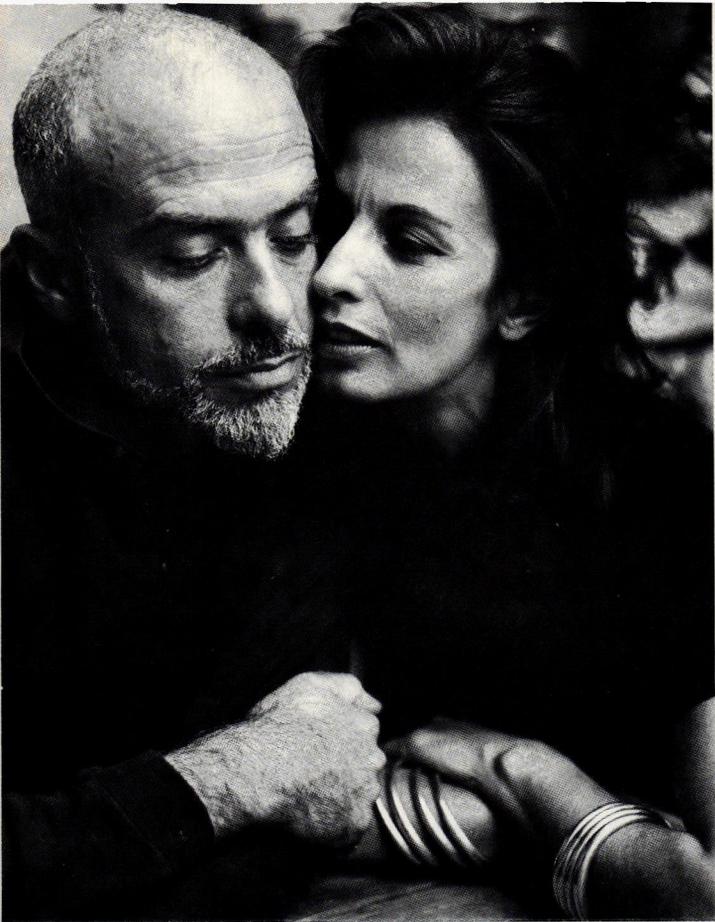


Tantric drawings are clustered above iron beds Scharf designed for Pietro and Andrea. The floor is "blu mare," a favorite color from the paternal studio.

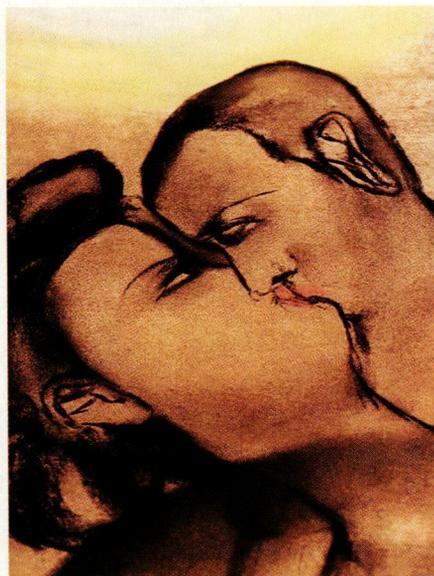


The twins play in Chiara's room near a 1985 Scharf drawing. *Right:* Pietro traces his father's profile.





In every room, art
is not an asset
to show off but a
personal matter
woven into daily life

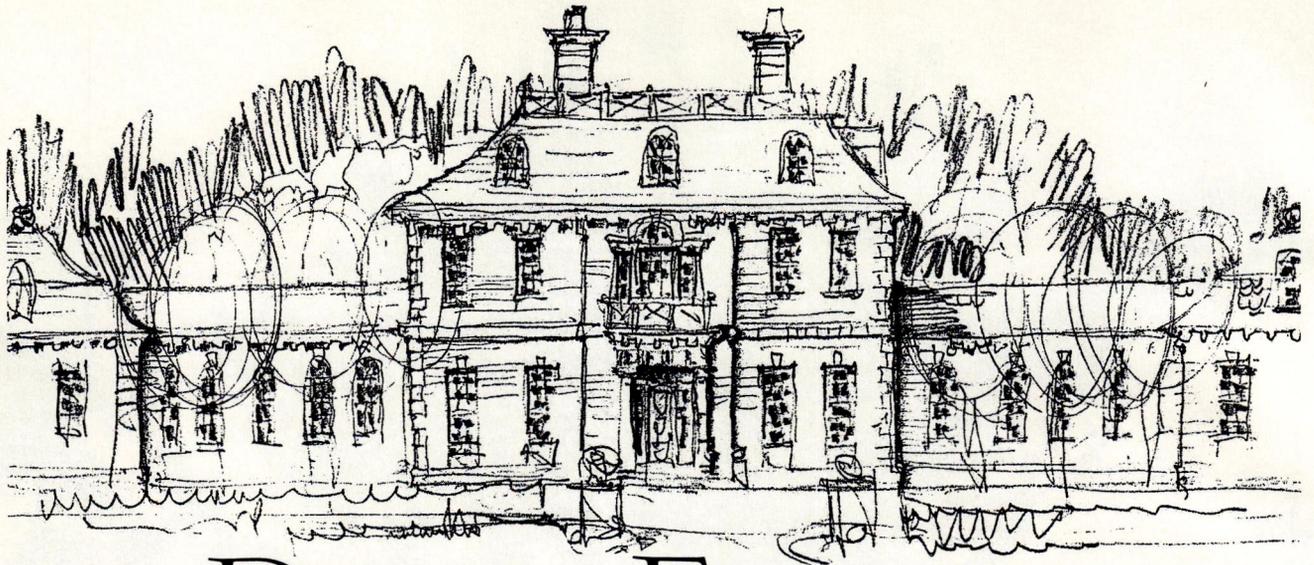


Francesco and
Alba Clemente,
above. *Right*:
Detail of a
Clemente pastel,
Kiss, 1983.

The theme of the 1983 Clemente pastel above
the round Sottsass table in the master bed-
room also appears in a 1984 canvas the artist
painted in collaboration with Jean-Michel
Basquiat, to the right of a bouquet of blossoms.







DAVID EASTON



MASTER BUILDER

The stately homes of America, Easton style,
often begin with a sketch on a napkin. By Carol Vogel

Photographs by Oberto Gili Produced by Jacqueline Gonnet

THE CROCKER HOUSE

IF THE LATE twentieth century has a Stanford White, it might

well be David Easton. The stately homes of America are the Easton specialty. And all the great styles of history are the Easton style.

Like a character actor, the fifty-five-year-old decorator enjoys playing many roles, at once architect, interior designer, landscaper, and furniture maker. "What interests me most is the way architecture, decoration, and landscaping fit together," Easton says. "There shouldn't be more than one cook making the soufflé."

Nor should the cook be rushed. While Easton is known for his abil-



ity to make a detailed sketch of a house and its grounds on a tiny scrap of paper in all of ten seconds, an Easton house takes time: three months just for the preliminary drawings, another six months for

"First we understand history and the correct proportioning of the architecture. Only then, if we choose, do we break the rules," says David Easton, *right*. The essence of Easton—his scale, his vision—is the Crocker house. *Opposite top*: A sketch of the façade. *Above*: The rear elevation.



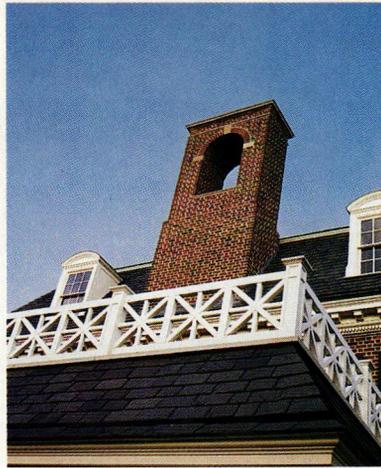
the construction drawings, and approximately eighteen months for construction and decoration. Easton has a list of people willing to wait a year or more for his services. They don't seem to mind.

One of the reasons for Easton's popularity is that he belongs to that seasoned group of "gentleman decorators" that includes Albert Hadley, Mario Buatta, Mark Hampton, Keith Irvine, and William Hodgins. Unlike some of their younger counterparts, these men aren't ashamed to point out that comfort is every bit as important as style. And style, according to Easton, is not putting a signature look on every house he decorates; rather it is translating how the client wants to live.

Although Easton is best known for his English-inspired interiors, he prides himself on being able to adapt to any style a project demands. He even enjoys designing the occasional modern house. "Modern architecture is just another style, another flower in the garden to make a bouquet," he says. "I have enormous respect for architects like Luis Barragán, Frank Lloyd Wright, and Alvar Aalto, but little respect for post-modernism. I'd rather build a classical building and learn from it than simply stick a classical pediment on top of a modern box."

But the common thread through all his work is history and tradition. "I'm basically very American in my thinking," says Easton. "Despite influences from all over the world—France, Italy, England—I always come back to what is American. That logical thinking, comfort, and sense of place here in America. And, of course, houses that are lived in; dogs *should* be on sofas. The worst thing is to try to force a life style on a client. You can't make someone wear Givenchy if they feel more comfortable wearing the Gap."

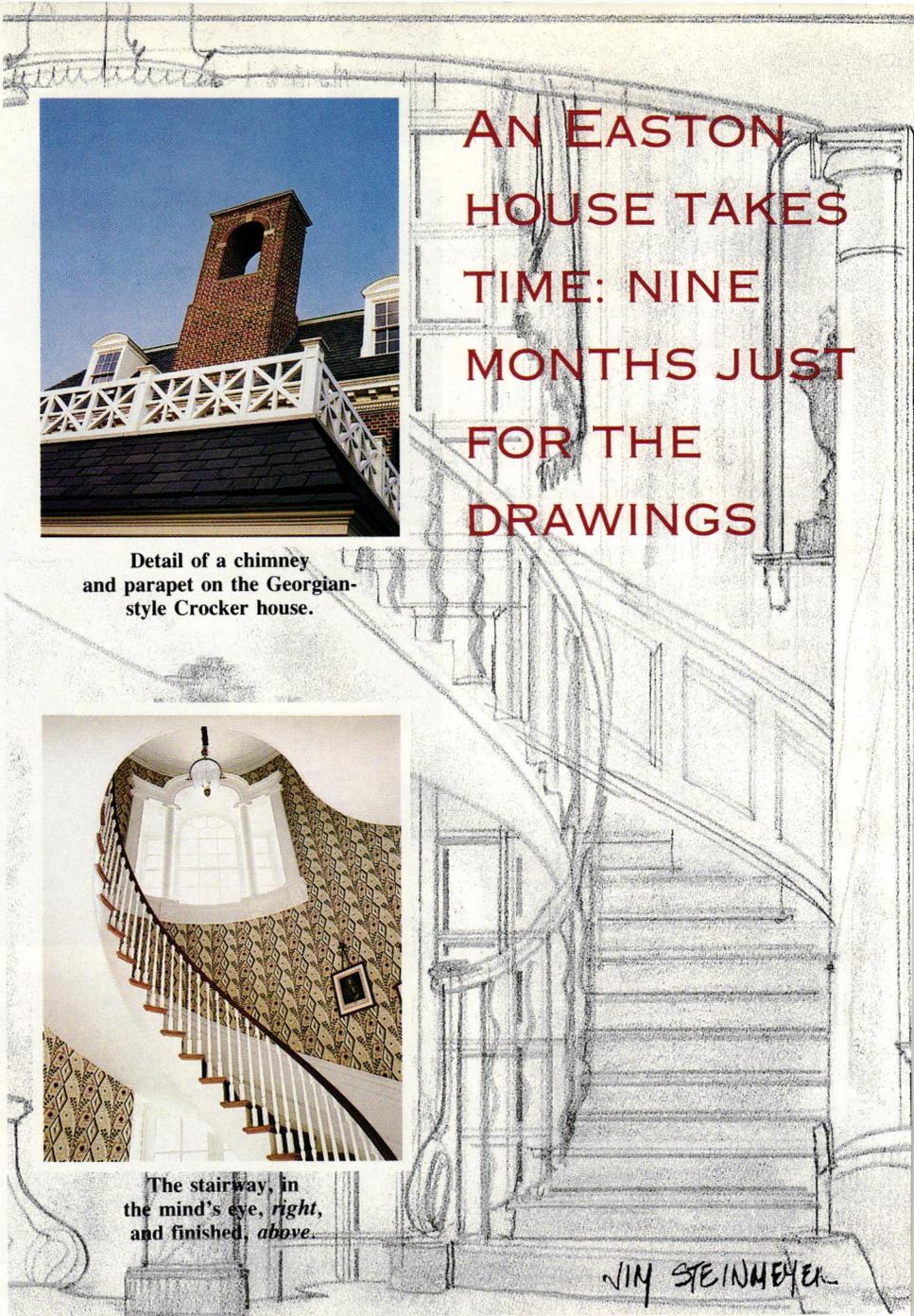
David Easton came to New York in the 1960s to study archi-



Detail of a chimney and parapet on the Georgian-style Crocker house.



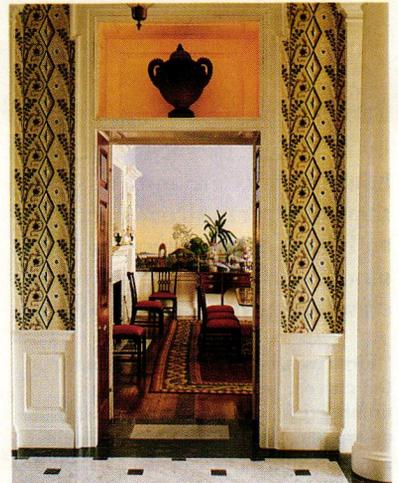
The stairway, in the mind's eye, right, and finished, above.



AN EASTON HOUSE TAKES TIME: NINE MONTHS JUST FOR THE DRAWINGS



A consistent vision: Adam-style mantel, Brunswick & Fils wallpaper.



Scenic wallpaper from Zuber creates an alluring vista in the dining room.



Easton brings his American sense of comfort and logic to the living room, which is flanked by immense windows at either end. Wallpaper from Cowtan & Tout.



The Kluge house, Albemarle, afforded Easton the chance to design one of the greatest American estates since the forties. In the library, a Regency globe and Regency-style swag and jabot curtains. Aubusson from Doris Leslie Blau, NYC.

ecture and interior design at Pratt Institute. "After graduation I won the Fontainebleau competition and was able to study and travel in France, Holland, England, and Italy," he says. "It was a demimonde grand tour, a five-dollars-a-day whirl through Europe." It was during this trip that Easton became fascinated with British architects like Sir John Soane. "In 1965," he recalls, "nobody really knew who Soane was."

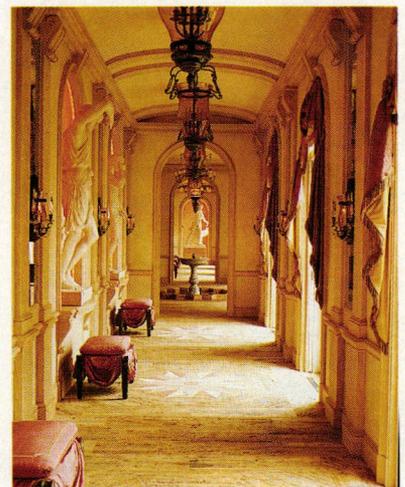
Upon returning to New York, Easton spent three years working for the decorator Edward Wormley and then landed a job as an assistant at Parish-Hadley, at the same time as Bunny Williams. Williams stayed at Parish-Hadley for twen-

ty-two years. Easton lasted only a year and a half. In 1972 he started his own firm with Michael La Rocca, a partnership that continued for eleven years.

Today David Anthony Easton, Inc., operates from a turn-of-the-century brownstone on Manhattan's Upper East Side which looks more like his house than his place of business. The book-filled conference room has a fireplace, chintz-covered armchairs, and walls lined with prints. His office depends on the services of forty full-time people, twelve of them architects under the aegis of Eric Smith, who will build a thir-

THE KLUGE HOUSE

THE WINDOWS



Even the lanterns in the gallery were designed by Easton.

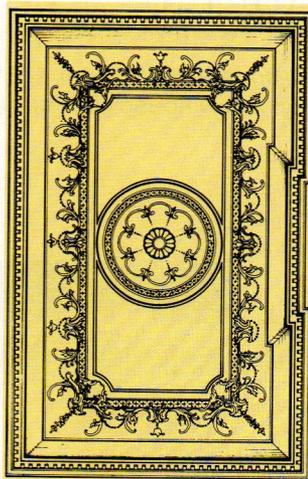


Exuberant silk curtains complement the frescoes by New Pompeii in the dining room.

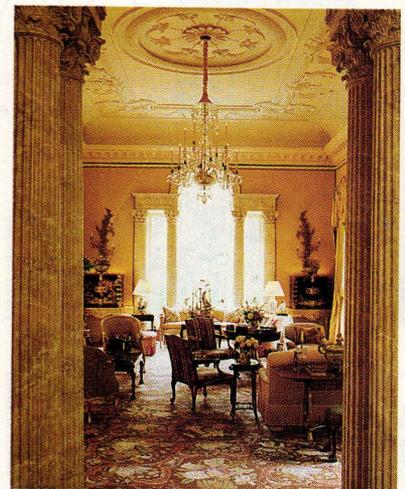
AND CURTAINS ARE DESIGNED SIMULTANEOUSLY



Several colors of travertine, set into a star burst in the gallery floor.



Plan for the drawing room ceiling, inspired by Russborough, c. 1750.



Faux marbre Corinthian columns frame the drawing room entrance.

ty-room mansion from scratch or landscape a garden or simply freshen up a room with a new coat of paint.

He has built an international following over the years, and certainly some of the most prominent houses in this country bear his hand. He has decorated houses and apartments for John and Patricia Kluge, Milton and Carroll Petrie, and William and Helen Crocker. Among his peers, Easton is admired for being able to work with both husband and wife even after a divorce. "We become their best friends and psychiatrists," he says.

"It's hard not to form a deep friendship with David," says Patricia Kluge, the former wife of John Kluge. "He becomes a part of your life." Mrs. Kluge recalls their first meeting. It was teatime at the Helmsley Palace in Manhattan. She was looking to build an enormous complex in Charlottesville, Virginia. "This was a chance to design one of the greatest estates in America since the 1940s," Easton says.

Easton and Kluge sketched Albenmarle House on the back of a napkin. In an hour and a half it was all designed—a forty-five-room American-style Georgian house with a chapel, on an estate that would include stables, a green-

house, and barns. And it was built exactly as it was first drawn. In addition to the Charlottesville house, Easton also designed *The Virginian*, John Kluge's 204-foot boat, which sleeps twelve and accommodates a crew of sixteen.

"He brings to the table so much more than the average decorator," Patricia Kluge says, particularly his knack for listening to his clients and not simply imposing his own ideas. He likes to get everyone involved. If he believes a house should be done in a certain style, he will take his clients to see other examples of that style, whether in his own backyard or halfway around the world. "He's supportive and adapts to your needs," she adds. "A certain kind of magic happens when we work together."

Another Easton enclave, built on the Eastern Shore of Maryland for real estate developer William Crocker and his wife, Helen, includes a 16,000-square-foot house, a barn, stables, two staff houses, and a pool and pool house. "The plan was loosely based on the historical precedent of Mount Airy in Virginia," Easton says. Yet in its details, such as insulating glass windows treated to block ultraviolet light, it's as much a twentieth-century house as an eighteenth-century one.

Easton's favorite projects are those, like the Crocker house, that involve him in every aspect of the design process, from choosing the land and arriving at the right architectural style to building the house, landscaping the gardens, and furnishing rooms with bedside tables, sheets, and dinner napkins. During the process Easton will make countless trips, here and abroad, to study the style.

"Traveling," says the decorator, "is a constant learning process—seeing houses all over the world and working with different craftsmen. For mosaics and lacquer I go to Venice. For mantels and boiserie it's Paris. Hardware and lighting fixtures I find in London. Hungary and Portugal are where I have carpets made. And Amsterdam is where we do work for the boats we design."

Easton's team of architects and designers is like a well-rehearsed chamber music group. From the inception of a house, decorators, architects, and landscape architects are brought together to work out every detail, down to the door-knobs. For instance, when a room is in the design stage, the windows and curtains are designed simultaneously. As soon as ground is broken for a house, shopping trips for furniture begin. Fabrics and paint

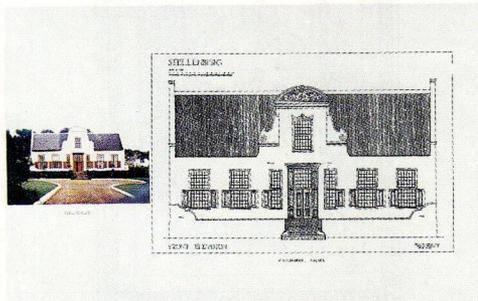
THE FALK HOUSE

ENCYCLOPEDIA OF A STYLE

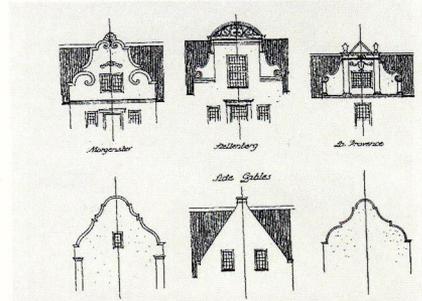
BOOKS OF PHOTOGRAPHS AND DRAWINGS OF THE CAPE DUTCH STYLE, WHICH EASTON PREPARED IN SOUTH AFRICA, INSPIRED A NEW HOUSE FOR MR. AND MRS. RALPH FALK II IN SALT LAKE CITY.



Eight entrances show variations on the style unique to Cape Town.



Photograph and measured drawing of a house called Stellenberg.



Six treatments for side gables, dating from 1760 to 1820.

Easton and James Steinmeyer's house in Haverstraw, New York, includes a small guest-house. A bronze armillary sphere brings focus and architectural strength to the garden.



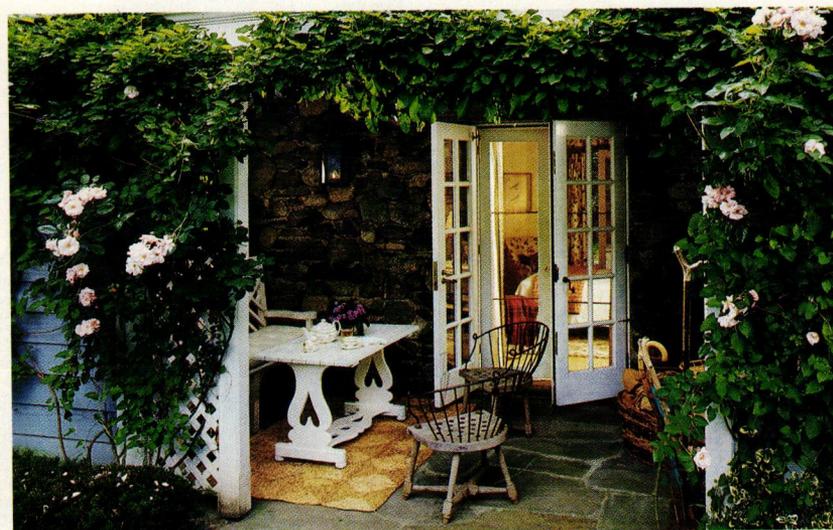
**THE
EASTON
HOUSE**

In the kitchen, French tole lamps, a collection of copper cookware, and a handsomely executed arrangement of plates.





“HOUSES SHOULD BE LIVED IN.
DOGS SHOULD BE ON SOFAS”



colors are selected for each room. Color-coded notebooks are used to record furniture, fabrics, paint samples, and objects. Furniture plans are drawn up and models are constructed. From these James Steinmeyer, the office artist in residence, paints watercolors of each room so clients can easily visualize their new home.

Carroll Petrie recalls the first time she visited Easton's office more than ten years ago. "When I got there, I was greeted by Lilly, his dog," she says. "I was so captivated between meeting David and his cozy office I never wanted to leave. There was an instant chemistry between us."

"With David things are ongoing," continues Petrie, who has worked with Easton on two apartments in New York, a house in Southampton, and an apartment in Palm Beach. "There's always someone from his office on hand to help, even if it's just to get the house ready for a dinner party."

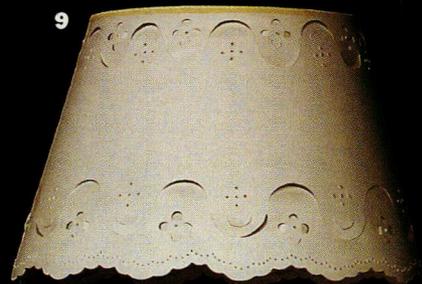
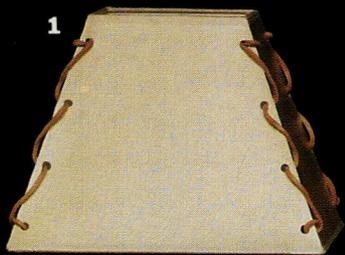
Right now, Easton finds himself all over the globe: "I guess I have a certain wanderlust. I can't stop traveling." His current projects include a northern Italian stucco house in Caracas, a Cape Dutch house in Utah, a modern house for a contemporary art collector in San Francisco, and a Bahamian-style house in the Caribbean.

"I've gotten used to sleeping in a different bed in a different country every night," Easton says. At this point, his clients expect nothing less. "David has that kind of high-level energy that never stops—*never*," says Petrie. "He's always on the road. But when you need him," she adds, "he always manages to be there." ▲

In Easton's bedroom, *above left*, an Italian model of a baroque church forms the centerpiece of another skillful arrangement above an 18th-century chest; the chairs are Gothic revival with cushions in a Brunschwig cotton. *Left*: Iron and oak chairs and a lantern from Mill House Antiques, Woodbury, on the guesthouse porch.

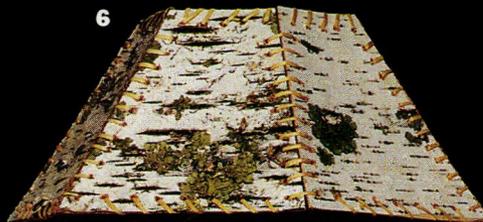
Limed oak trusses set the tone in the bedroom. The steel campaign bed is French and dates from 1810; the toile lantern is an Indian copy of a French model, c. 1825. Sea grass carpet from Stark.





H

The latest shades steal the limelight. **1.** Square leather-lashed parchment, \$135, from Jonal, NYC (212) 879-9200. **2.** Shirred silk with ruched edge, to the trade to order from Ruth Vitow, NYC (212) 355-6881. **3.** Woven paper, to the trade to order from Abat-Jour, NYC (212) 753-5455 by appt. **4.** Pleated silk with gallery, \$250, from Charlotte Moss & Co., NYC (212) 772-3320. **5.** Faux bois candleshade, \$50, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **6.** Birch bark laced with raffia, \$75, from Whispering Pines, Piermont (914) 359-6303; Delray Beach

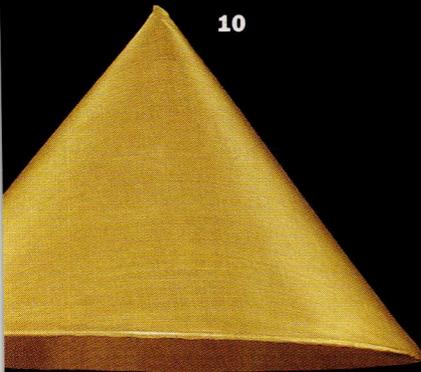


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(407) 274-6950. **7.** Hand-fluted antiqued parchment, \$34, from Cranberry Hill Custom Lighting, Cape Neddick (207) 363-5178. **8.** Octagonal faux grained cedar, \$150, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **9.** Cut and pierced paper, to the trade to order from Abat-Jour, NYC (212) 753-5455 by appt. **10.** Brass mesh, \$200, by David Landis, for dealers (212) 563-7568. **11.** Hand-stenciled stars from England, \$55, at Gracious Home, NYC (212) 517-6300. **12.** Hand-painted stripes, \$80, from Jonal, NYC (212) 879-9200. **13.** Shirred and fringed silk candleshade,





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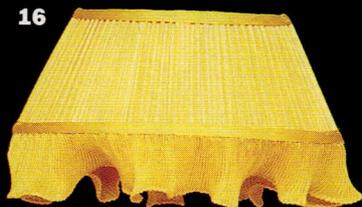


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\$100, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **14.** Square hand-painted faux leopard, \$150, from Jonal, NYC (212) 879-9200. **15.** Square birch bark, \$95, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **16.** Football-shaped silk candleshade with ruffle, \$100, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **17.** Hand-cut découpage, \$210, to order from Oriental Lamp Shade Co., NYC (212) 832-8190. **18.** Hat-shaped skirted silk,



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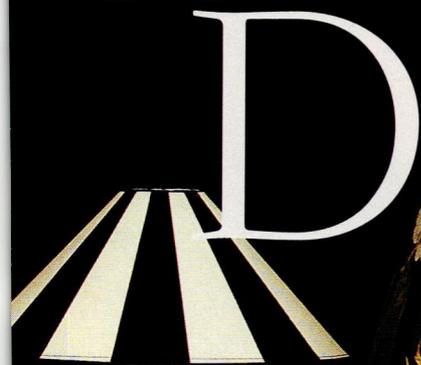
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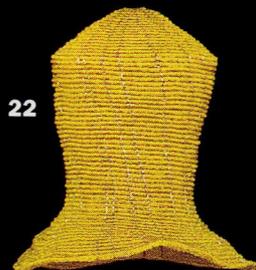
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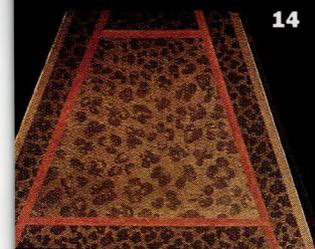
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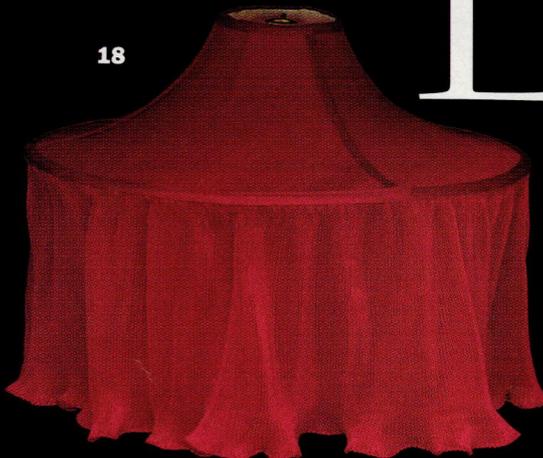
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\$250, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **19.** Tangerine beaded glass, \$325, to order from Hazel Hammond, NYC (212) 473-2500 by appt. **20.** Beaded-glass cone, \$350, to order from Hazel Hammond, NYC (212) 473-2500 by appt. **21.** Hand-painted leopard-spotted coolie in three colors, \$95 ea., from Jonal, NYC (212) 879-9200. **22.** Beaded-glass "madhatter," \$375, to order from Hazel Hammond, NYC (212) 473-2500 by appt.



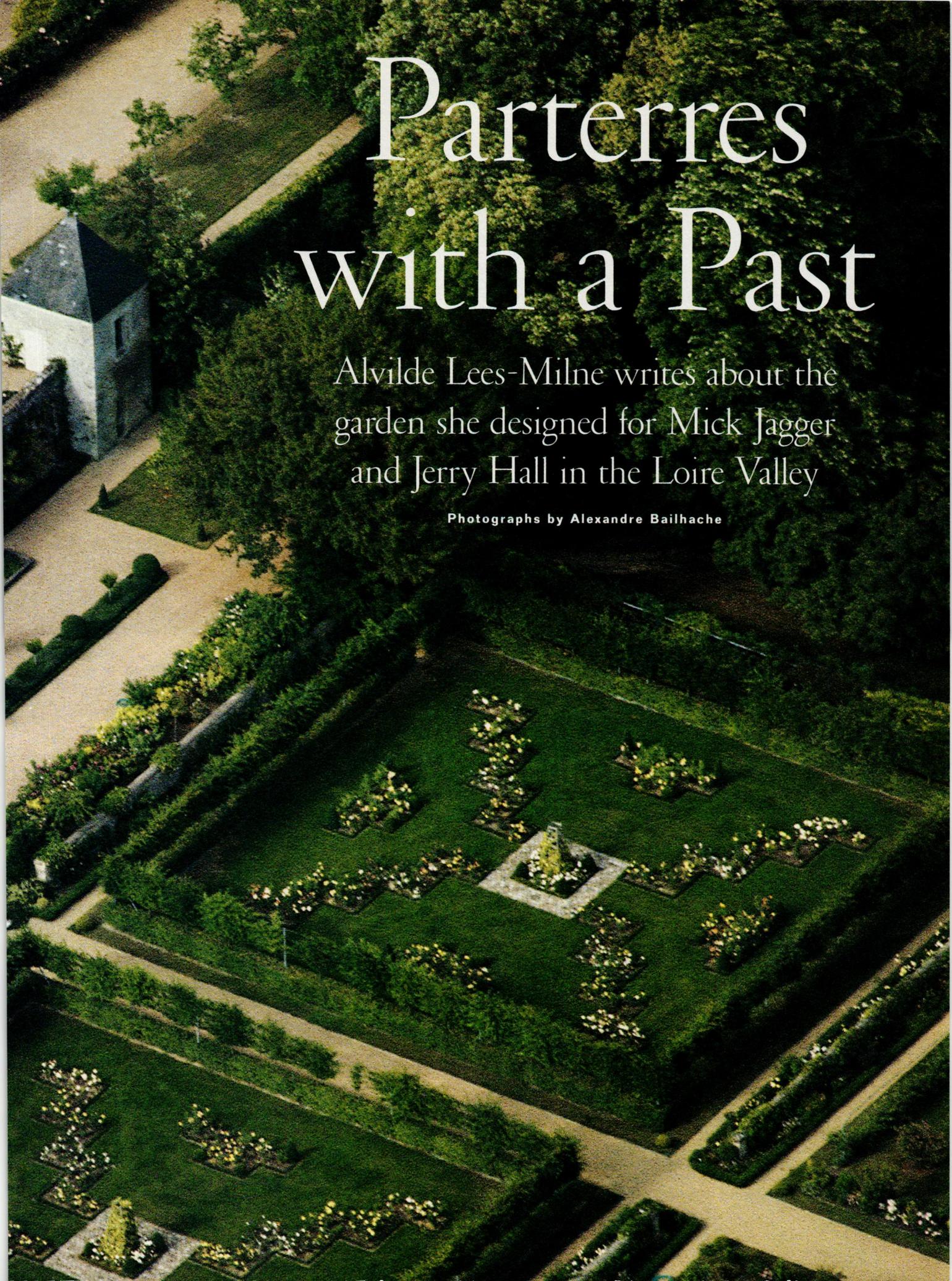
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18

The south front of La Fourchette, an 18th-century château, aligns with the central path that runs between parterres of roses and lawn enclosed by pleached hornbeams. Climbing roses grow against the terrace wall to the left of the double staircase and espaliered peaches and nectarines to the right.



An aerial photograph of a formal garden. The central feature is a square parterre with a grid of flower beds, each containing a small, conical topiary tree. The garden is bordered by a path and a dense line of trees. In the upper left, a portion of a white building with a dark roof is visible.

Parterres with a Past

Alvilde Lees-Milne writes about the garden she designed for Mick Jagger and Jerry Hall in the Loire Valley

Photographs by Alexandre Bailhache



“HOW WOULD YOU LIKE TO MAKE A GARDEN IN France for Mick Jagger?” This astonishing suggestion came from a mutual friend a few years ago. At the time I thought it must be a joke since Mick Jagger and I had never met and our worlds were poles apart. However, flattered and intrigued, I went to the Loire Valley to see the property, La Fourchette, and meet the new owner. From the start I knew I *must* do the garden. Not only had the place a magical quality, but Mick and Jerry Hall charmed me with the sincerity of their desire to bring the timeworn château and garden back to their former glory. I was pretty well given a free hand, the only brief being not to introduce too much formality and topiary. I think Mick hoped his new garden would take shape instantly and that the young trees and shrubs we planted would pop up to full maturity overnight. Alas, that never happens, as all serious gardeners know.

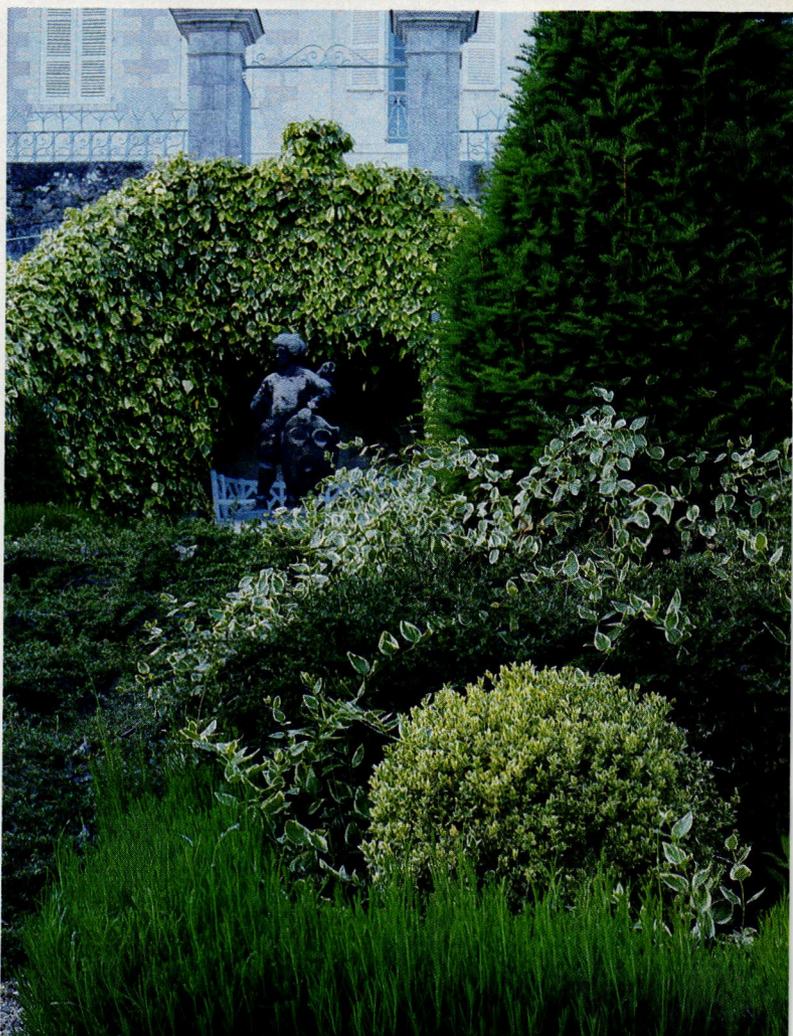
La Fourchette covers several acres, some cultivated, some not, in the heart of château country north of Amboise. Mick and Jerry’s château, built of a mellow

local limestone, is eighteenth century. They have converted a much earlier stone structure on one side of an adjacent graveled courtyard, originally a chapel, into guest rooms; on another side is an ancient pigeonier where the autumn apple crop is stored. In the seventeenth century Madame de Maintenon is said to have visited a house on this site, long since vanished, which reputedly belonged to the family of her first husband, the poet Paul Scarron.

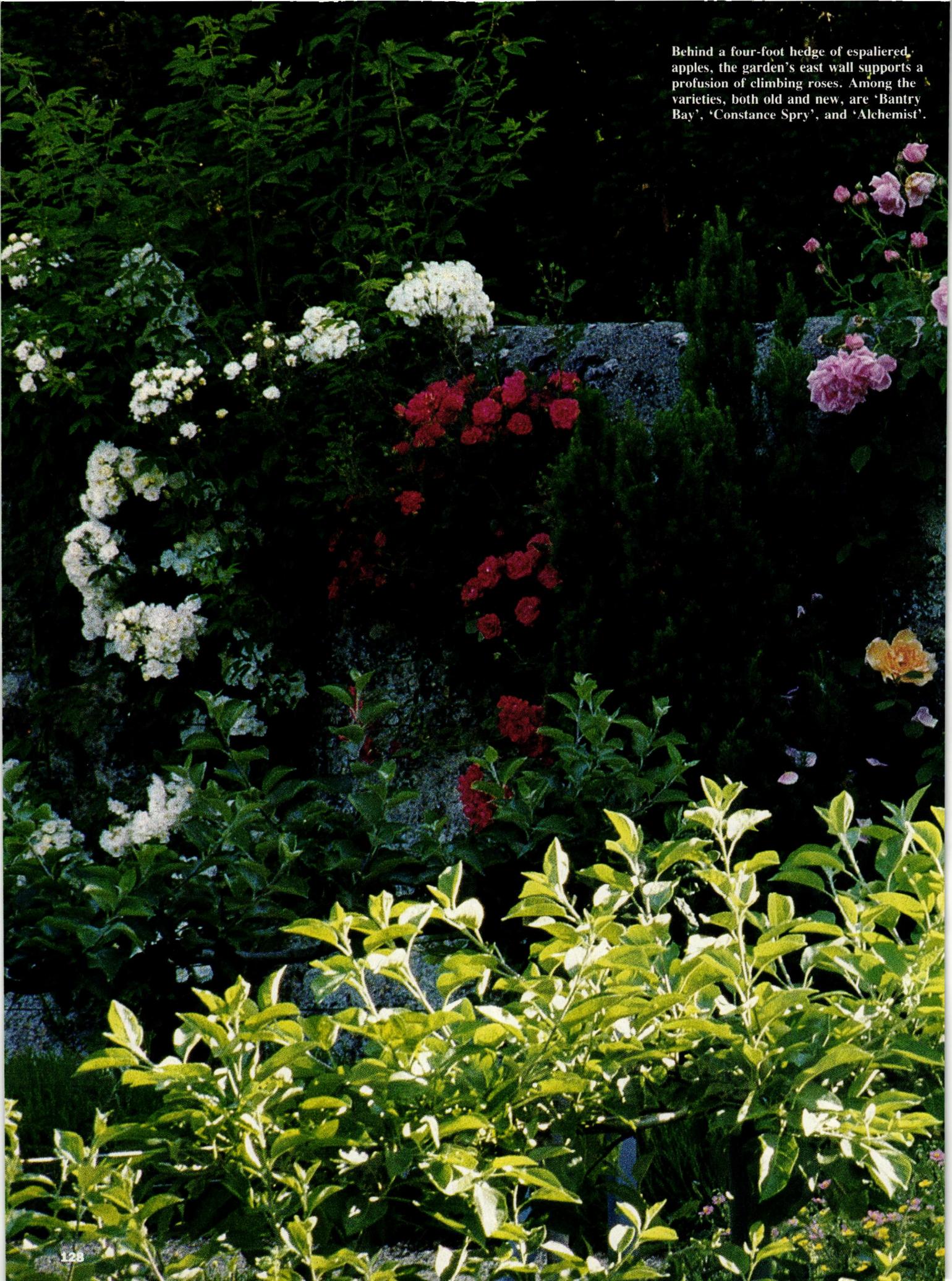
Some years later, in a letter to her friend Madame du Deffard, the duchesse de Choiseul praised La Fourchette’s fine old chestnut trees. Fine avenues of chestnuts still flank the château on its high terrace. But when I first saw the garden that stretches out below the terrace in front of the house, it consisted of vines, vegetables, a lot of ragged grass, and general chaos. Fortunately, low stone walls and some gravel paths had endured to outline a symmetrical framework.

Little by little, my plans for the garden began to take shape. I found good shrubs for sale at Kerdalo, Prince Wolkonsky’s remarkable garden in Brittany;

In the foreground, above, roses line the château terrace. One level down, clipped box domes and *Hibiscus syriacus* standards punctuate islands of lavender edged in dwarf euonymus; varieties of *Rosa rugosa* bloom in the borders flanking steps to the lowest level. There, trellised pyramids of golden ivy at the centers of the rose parterres and jets of water in the four rectangular ponds beyond compose a symmetrical ensemble set off by woods and fields. Opposite, clockwise from top left: Russell hybrid lupines tower at the base of a vine-clad wall. Mick Jagger pauses on a garden walk. Contrasting foliage enhances the sculptural effect of hedges and shrubs. Roses climb an arbor designed by Alvide Lees-Milne.



Behind a four-foot hedge of espaliered apples, the garden's east wall supports a profusion of climbing roses. Among the varieties, both old and new, are 'Bantry Bay', 'Constance Spry', and 'Alchemist'.







Peonies, including the dark 'Dr. H. Barnsby', flower beside a lawn near the douve, or moat, which is hidden in a grove of trees at the southern end of the main garden. The ducks, like the sheep that graze in fields outside the garden walls, are reminders of the informal rural scene that is also part of everyday life at La Fourchette.

one or two local nurseries supplied the more elementary things, such as lavender, fruit trees, and the dwarf euonymus the French call fusain; and I ordered a quantity of shrub roses, old and new, from England. But because the renovation of the château—the laying of water pipes, the digging of drains, and so forth—constantly got in the way after work on the garden had begun, plants had to be shifted and allowed to resettle. Moreover, the soil is alkaline and quite porous, and the Loire Valley climate is tricky: the summers are long, warm, and dry, and the winters can be cold and damp. Three severe winters took such a toll on new shrubs that we needed to replant repeatedly.

Now, however, neat pyramids of Irish and English yew and large balls of box and variegated holly firmly punctuate the garden's simple geometry. The central axis is a straight gravel walk that leads south from a horseshoe staircase at the edge of the château terrace and down to a canal known as the douve, or moat. On either side of the path, tall pleached hornbeams—the lower parts of their trunks concealed by four-foot hornbeam hedges—frame two parterres enclosing lawns and beds of yellow roses. At the center of each enclosure the golden variegated Persian ivy *Hedera*

colchica 'Dentata Aurea' grows up a tall trellised pyramid surrounded by the old white rose 'Gruss an Aachen'. The wooden pyramids were built by the same excellent local carpenter who made the seats, arbors, tubs, and summerhouse I designed for La Fourchette.

Later additions, along the east and west sides of the garden beyond the pleached hornbeams, are tunnels of laburnum, wisteria, and clematis underplanted with bulbs of every description. Cross-axial paths are now lined with cordon apples underplanted with lavender, which also provides a fragrant edging. (The

I think Mick hoped
his new garden
would pop up
to full maturity
overnight



A turbaned stone soldier leans on his shield in the grotto under the horseshoe stairs, a welcome retreat from the summer sun. Lavender edging softens the base of the walls, and the variegated Persian ivy *Hedera colchica* 'Dentata Aurea' brightens the shade. The eye-catcher at the end of the axial path is a latticed pavilion built near the douve.

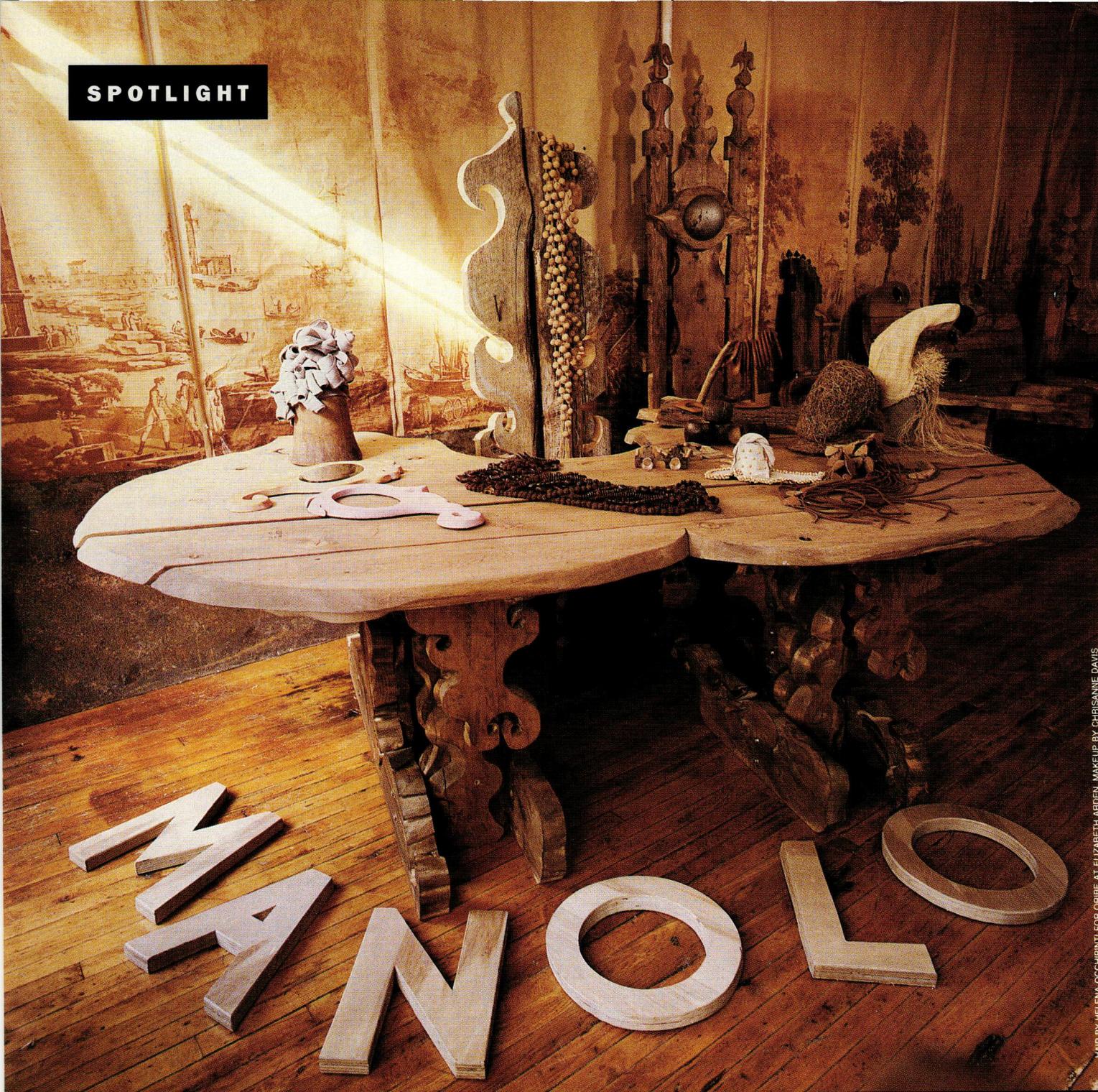
bees at La Fourchette produce a wonderful lavender-scented honey, which is used in the château kitchen.) A variety of herbaceous plants—lupines, species geraniums, sedums, delphiniums, asters, and lady's-mantle, among others—grow beneath the low weathered walls in borders close to the upper terrace. These beds do not really constitute full-blown herbaceous borders in the English sense, something French gardeners accustomed to spare formality have never entirely comprehended, yet in late summer the plantings take on a rather romantic disarray. My partner, Jim Honey, regularly goes to La Fourchette to oversee new planting and help maintain the English influence.

On one of my own early visits to the château, walking through long grass beyond where the rose parterres now lie, I discovered the vestiges of four small rectangular ponds which, presumably, had once been used for irrigation. They are now fully restored, with an upright Irish yew at each corner and a jet of water splashing gently at the center of every pool. Other welcome survivors, closer to the banks of the douve, are the old pear trees, which I have interplanted with peonies and roses, and the mass of *Cyclamen hederifolium* which has self-sown in the rough grass under

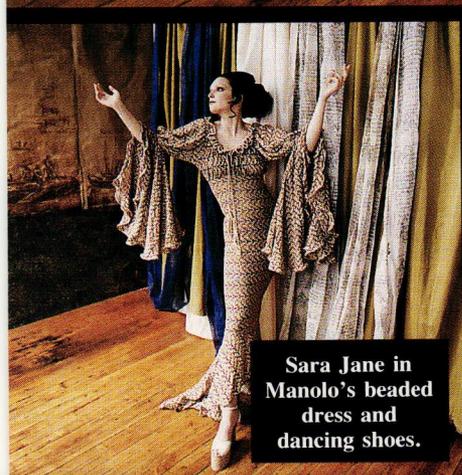
old hornbeams where wild narcissus and tall cowslips thrive as well. A less agreeable remnant of the past was a huge rotting lean-to greenhouse at the very entrance to the garden. I desperately wanted to get rid of it, but the national commission known as the Monuments Historiques, which controls landmark buildings, insisted it must remain. Today, after complete renovation, the greenhouse supplies seedlings for the gardens and potted plants for the château.

The flowers are Jerry's favorite part of the garden. She likes to gather all sorts of bouquets by the armful to arrange indoors—I am now putting in new cutting beds for her—and has become an expert at deadheading the many roses. Mick, who spends as much time at La Fourchette as his busy life allows, often takes notes in the garden, jotting down questions for me about particular plants or suggesting ideas for the future. He is especially fond of trees, and one can see his influence in a large field to the west of the parterres which we have planted with red oak, liquidambar, lime, birch, willow, and poplar. I am glad to see that, even when trees do not mature quite so quickly as he might wish, Mick has learned to find satisfaction in watching his garden grow. ▲

SPOTLIGHT



HAIR: BOVA; LEVA; COUCH: HINTE; EMBROIDERIE: AT; ELIZABETH: ARDEN; MAKE-UP: BY: CHRISANNE DAVIS



Sara Jane in Manolo's beaded dress and dancing shoes.

FANTASTICAL FURNITURE ON A MONUMENTAL SCALE SEEMS TO TAKE SHAPE IN FRONT of your eyes as you open the door of the Tribeca work space/showroom of designers Manolo and Arnaldo Ferrara. Made of recycled wood, wheels, and hinges, Ferrara's massive thrones and tables move and change dimension. "I think it's very futurist," he says of his work, "but the material that is available to me at this moment makes it look medieval." Cuban-born Manolo and Venezuelan-born Ferrara met in New York in 1985. Four years later they opened Silencio, an East Village restaurant where everything was for sale, including Ferrara's furniture and Manolo's hats and accessories. Now Manolo has ventured from millinery into what he calls "ready couture," showing his romantic creations on runways Ferrara endowed with curves like those of a woman's torso or a river. When the two are not busy with clients and collections, they take off for the cottage they are building in Venezuela. "It seems to grow right out of the rocks and trees," says Manolo. "The furniture," adds Ferrara, "is already made! All you have to do is drag it from the forest floor."

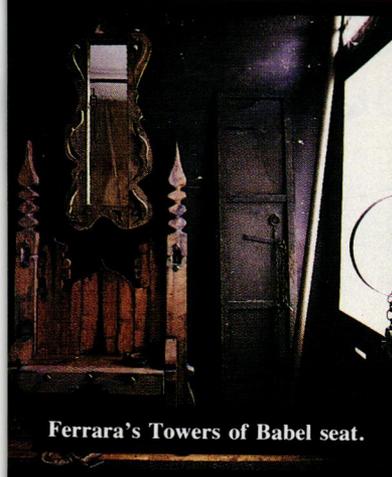
Wendy Goodman



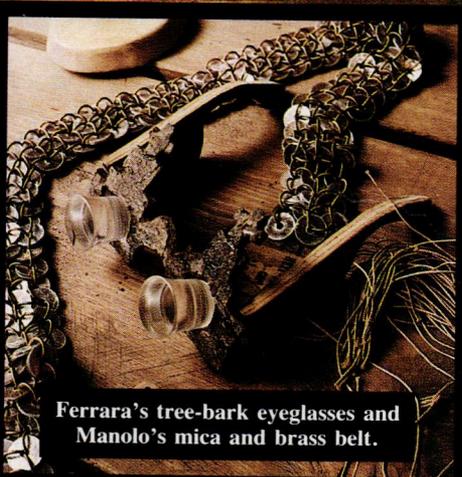
“Ready couturier” Manolo, right, drapes a muslin on Veronica in the work space he shares with Arnaldo Ferrara, who created the Octopus City desk and the white Venus of Many Arms throne behind it, opposite, for him. The cork-ball shawl, the hats, and the fertility necklace of cherrywood beads are Manolo’s work. In the background, Louis Bowen’s 1940s mural of the Bay of Naples. Details see Resources.

Made in Tribeca

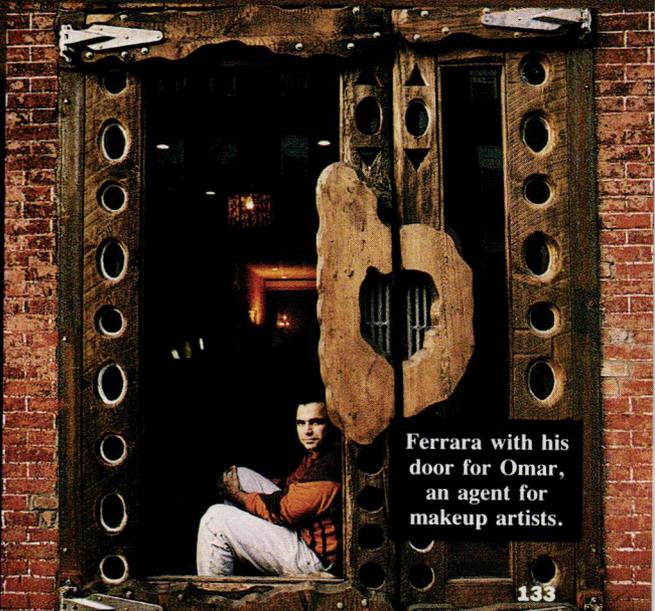
RUVEN AFANADOR



Ferrara’s Towers of Babel seat.



Ferrara’s tree-bark eyeglasses and Manolo’s mica and brass belt.



Ferrara with his door for Omar, an agent for makeup artists.



A full spectrum of yellows—from the chrome hue on the walls of the living room to the lemon and amber chevrons painted on the floor and the sunny shades of the silk fabrics—creates a radiant environment, *opposite*, for the wide-ranging collections of Los Angeles antiques dealers Margaret and Joel Chen, *right*, with their daughters, Fiona and Bianca. Details see Resources.



LIVING IN TECHNICOLOR

Strong hues unite
the varied collection of
antiques dealers
Joel and Margaret Chen
By Michelle Huneven

Photographs by Dominique Vorillon

Produced by Pilar Viladas

WHEN ANTIQUES DEALER JOEL CHEN AND HIS WIFE, Margaret, set out to renovate their Tudor-style brick house in Los Angeles's historic Hancock Park, they faced a challenge particular to L.A.: how to turn multiculturalism to aesthetic advantage. "Our design dilemmas," says Joel Chen, "were both a product and a reflection of life in this city."

Diversity was not an issue eighteen years ago when the Chens, then newlyweds, opened their Melrose Avenue antiques shop: they sold only Asian porcelains. Joel and Margaret—who were born in Shanghai, raised in Hong Kong, and met in California—launched their business and their family simultaneously. Fortuitously, porcelain sold very well indeed. When decorators began seeking greater variety, the Chens accommodated them; soon the shop was

crammed with antiques from three continents.

“Our own taste kept growing and changing with the business,” says Joel. At first the Chens collected only porcelains and decorated their house with muted colors and simple furniture to showcase their finest pieces. But after sixteen years of increasingly eclectic acquisitions, their original decorating premise no longer worked. The house, Margaret recalls, was “beige and white with piles of things everywhere.”

The transformation began in the backyard with the

installation of a swimming pool and brick patio. Then walls began to fall, and the family room and the kitchen doubled in size. As soon as the construction was complete, Joel, in consultation with Margaret, went to work. “I believe anything goes—together. It’s a question of making it fluid,” he says.

His inspiration was color—serious color, forceful enough to absorb and mediate the dramatically different styles and origins of their favorite pieces. The first splashes of color appeared underfoot, with large geometric designs in yellows, black, and white that were adapted from pop art by designer David Speaks and painted on the floors of the entry and the living, dining, and family rooms.

Next came the dining room walls, which were painted the shade of ripe persimmons, a hue intense enough to unify such unlikely housemates as an eighteenth-century Dutch marquetry cabinet, seventeenth-century Italian gilt Corinthian pillars from the Hearst castle at San Simeon, Biedermeier-style chairs of Joel’s design, and a radiant blue and white porcelain fishbowl from the Qianlong period, 1736–96.

Joel then turned to the living room, which became yellow—all yellow. Chrome yellow walls. Canary yellow silk on custom sofas and chairs. Lemon yellow pillows. Yellow-striped taffeta curtains. Enveloped in this exuberant glow are two eighteenth-

century Chinese black lacquer cabinets with polychrome painting, a gold-leafed Parsons table, a seventeenth-century Korean table inlaid with tortoise and mother-of-pearl, and a George McNeil canvas.

While color worked admirably as a unifier, it did not resolve every design problem. As the work progressed, Joel felt a need to subtract rather than add objects. Much to his surprise he found himself hauling things back to the shop or the warehouse. “Eighty percent of what we had collected we ended up not using,” he says. He still sounds surprised.

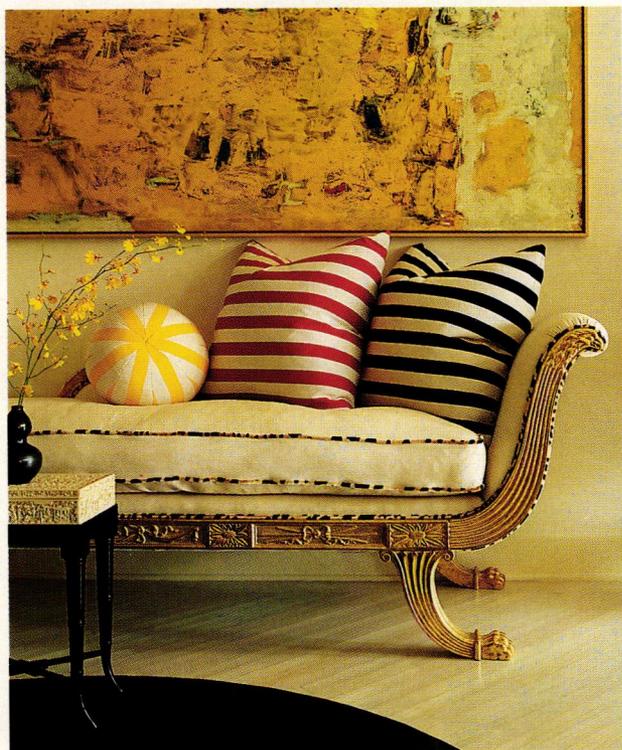
But if he lost the satisfaction of sheer accumula-

A Ming dynasty bronze vase full of yellow tulips, *above left*, rests on an antique Korean table in front of a banquette designed by David Speaks and upholstered in a Christopher Norman taffeta. *Opposite*: In the dining room Biedermeier-style chairs with chartreuse seats punctuate the reds, blacks, and golds of the Chens’ Dutch marquetry cabinet, the 17th-century gilt column, and the rich fabrics from Nobilis-Fontan, Clarence House, and Kent-Bragaline.



“I believe anything goes—together,” says Joel Chen





tion, he gained the pleasure of achieving ideal combinations. "When I put two different objects together and make them work," he confides, "that is a moment of great joy." In the family room, for example, he began with a simple boxy sofa designed by Speaks and a 1954 painting by Edward Dugmore. Then two Venetian neoclassical gilded chairs "turned everything around," he says. When he introduced bold vertical stripes on the curtains, the sofa, and mounds of pillows, he recalls, "a timelessness set in." Today an eighteenth-century English marble lion reposes on the black granite coffee table, and a second-century B.C. Roman marble torso once owned by studio magnate Jack Warner stands beside a Biedermeier sofa.

Upstairs the mood is more tranquil—"Margaret felt the color should be quieter where we sleep," says Joel, "and I eventually agreed"—but his penchant

Manuel Canovas stripes in primary colors lend an informal and decidedly contemporary air to the family room, above, despite its ebonized Biedermeier sofa and Regency gilded chaise, left, and artworks that range from a 2nd-century B.C. Roman torso to an 18th-century English marble lion and a New York School painting by Edward Dugmore.



for verticality remains. In the master bedroom the walls are covered in a subtle beige and white stripe that sets off a faux leopard French sofa, a curious eighteenth-century Venetian torchère in the form of a monkey, and two China trade paintings.

There are more stripes in sixteen-year-old Bianca's room, this time bold blues and greens on the sofa and the bed. A high school senior, she does her homework on a nineteenth-century Italian desk. "The girls grew up with antiques," says Margaret. "They've never broken a thing." And when their friends come to visit? "We hold our breath," she says laughing. So far eight-year-old Fiona is the member of the family the least impressed by antiques. "She likes new things," sighs her mother. "She has a floral duvet on an antique English country bed," adds her father, "but underneath is Sleeping Beauty or Mickey Mouse." ▲

The Chens' bedroom, above, combines a French sofa, a 19th-century American chair, and an English tray table with Han dynasty pieces—among them a lamp base and two pottery dogs—and a Chinese porcelain garden stool. Sisal from Stark Carpet. Right: Fiona romps in a field of flowers from China Seas on her 19th-century bed.



Joop at the Top



FLOWERS BY BILL TANSEY, NEW YORK



German fashion designer
Wolfgang Joop's Manhattan
penthouse is the essence of
modern urbanity. By Wendy Goodman

Photographs by Oberto Gili Produced by Babs Simpson

In Wolfgang Joop's sky blue living room, a bronze framed mirror reflects a 1929 portrait by Tamara de Lempicka and Joop himself, in a suit and tie of his own design and a Comme des Garçons shirt. *Opposite:* The fireplace is flanked by Jean Royère chairs in Clarence House velvet. Details see Resources.

WOLFGANG JOOP IS NOT THE retiring type. At home in Germany he has such a high profile that only Chancellor Helmut Kohl has a higher recognition factor. Now that the fashion designer's fragrance line has been introduced in the United States by the Lancaster Group, his name—Joop!—and movie-star looks jump out from every magazine. So it's not surprising that when he bought Bill Blass's former New York penthouse apartment overlooking the East River, he was determined to put his own mark on it.

"I wanted to feel that it's my own nest," says Joop. "It was already wonderfully decorated. It reminded me very much of England. But I wanted something fresh, which is my own idea of America. I think we need a new fresh spirit in the nineties—and that's what I need for myself, too. That's why I wanted to do everything new."

Today all traces of Anglophilia have been erased by six months of rigorous renovation masterminded by New York architect Brian Kaye and Texas-born decorator Kevin Gray, who works with Joop's Hamburg architect, Peter Preller. The result of this confident collaboration between designers and client is a coup: a distinctly modern apartment with an air of serenity and a sense of humor.

Its spirit reminds Joop of his childhood and movies by Jacques Tati. "People were really modern then," he says. "The late forties and early fifties have more appeal for me than art deco, which I find a little bit cold."

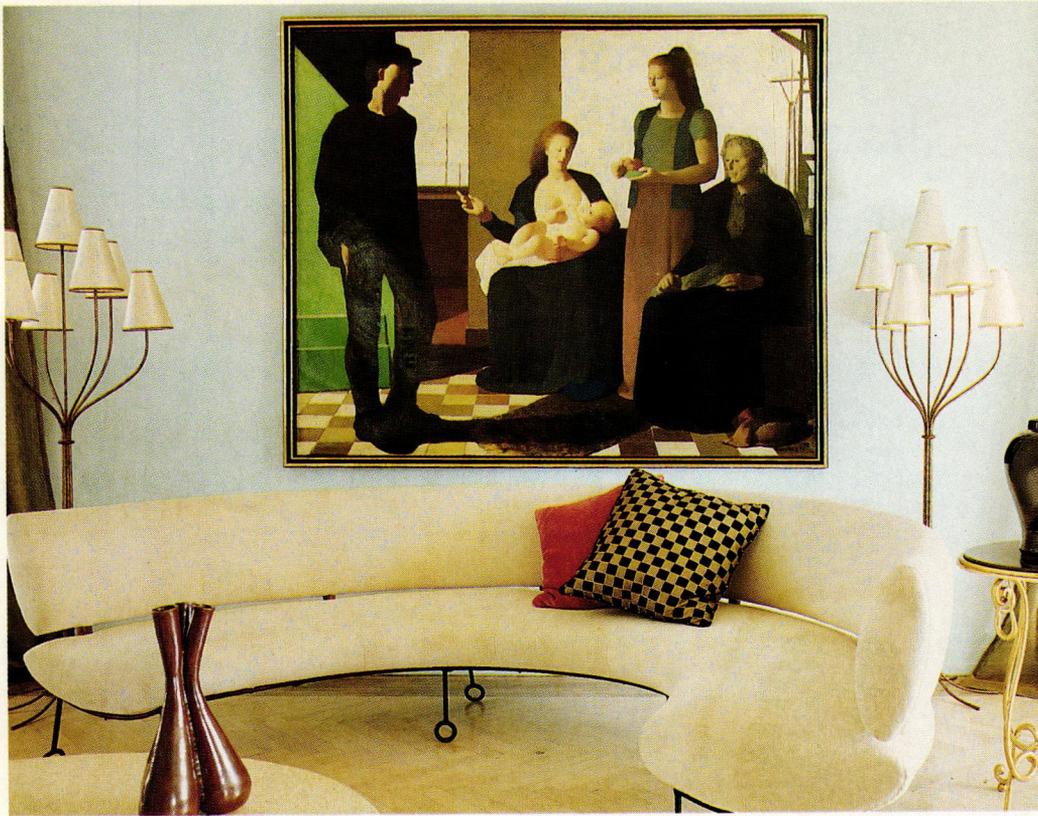
There's nothing cold about the apartment's bold color, its remarkable 1950s French furniture, or the

An 18th-century Venetian console table from H. M. Luther Antiques, NYC, keeps eclectic company with a 1940 Lempicka work, *Girl with Teddy Bear*, and furniture by French masters of the 1950s, including a terrazzo and steel coffee table by Jean Prouvé and a Royère chaise in a leopard velvet from Christopher Hyland.



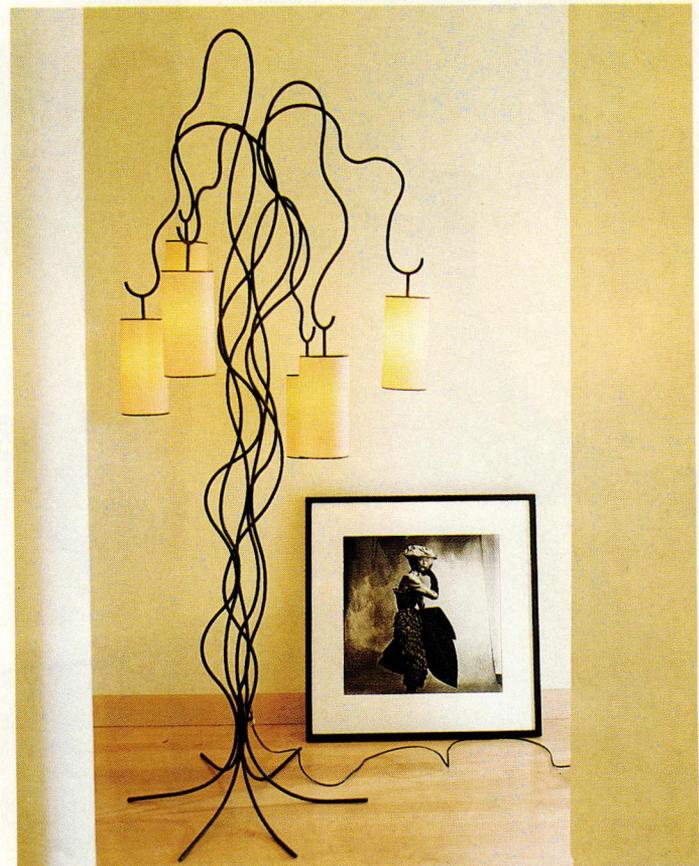
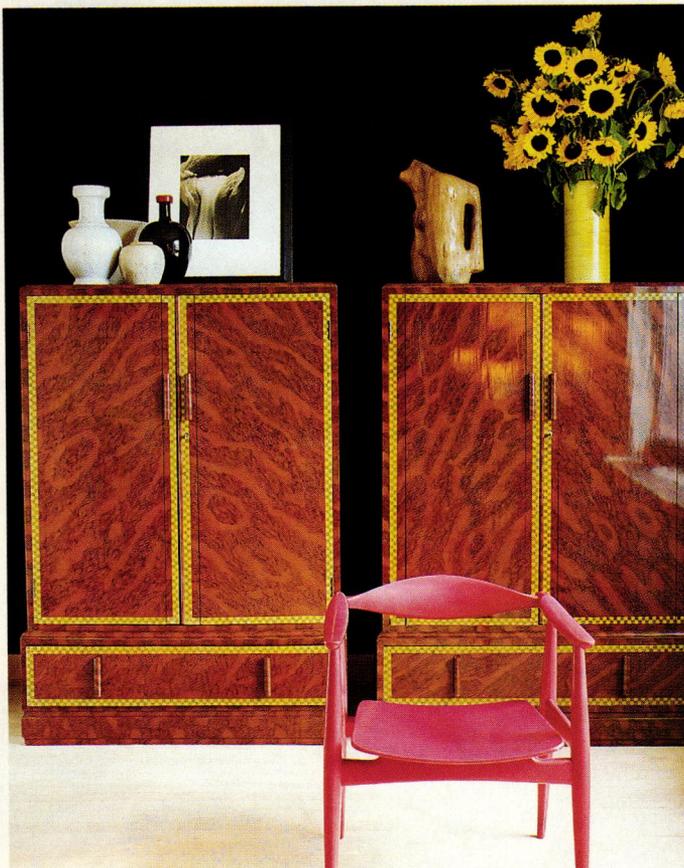
“A fifties console would have ruined the room,” says decorator Kevin Gray





Royère's sofa with Yoyo legs, left, from DeLorenzo 1950, NYC, in chenille from Ian Wall rests under Henry Delmotte's *La Famille*, c. 1940. The gold-leaf lamps are also by Royère, as is the unique Lianne lamp in the dressing room, below right, near an Irving Penn photograph. Below left: A pair of Danish linen presses hold vases from Gordon Foster, NYC, a Mapplethorpe photograph, and a wood pitcher by Alexandre Noll. Opposite: In the library one of Joop's Serge Mouille lamps lights a 1950s desk by Charlotte Perriand and Prouvé's leather and steel chairs, all from DeLorenzo 1950. Satchel by Joop!

“I wanted something fresh, which is my own idea of America,” says Joop





twists that endow the decorative scheme with such energy. In the living room, for example, sky blue walls set off a pair of chairs and a leopard-print chaise by Jean Royère, a terrazzo and steel coffee table by Jean Prouvé, a 1920s portrait by Tamara de Lempicka—and an eighteenth-century Venetian console, resplendent in coral and gold leaf. “The console throws the



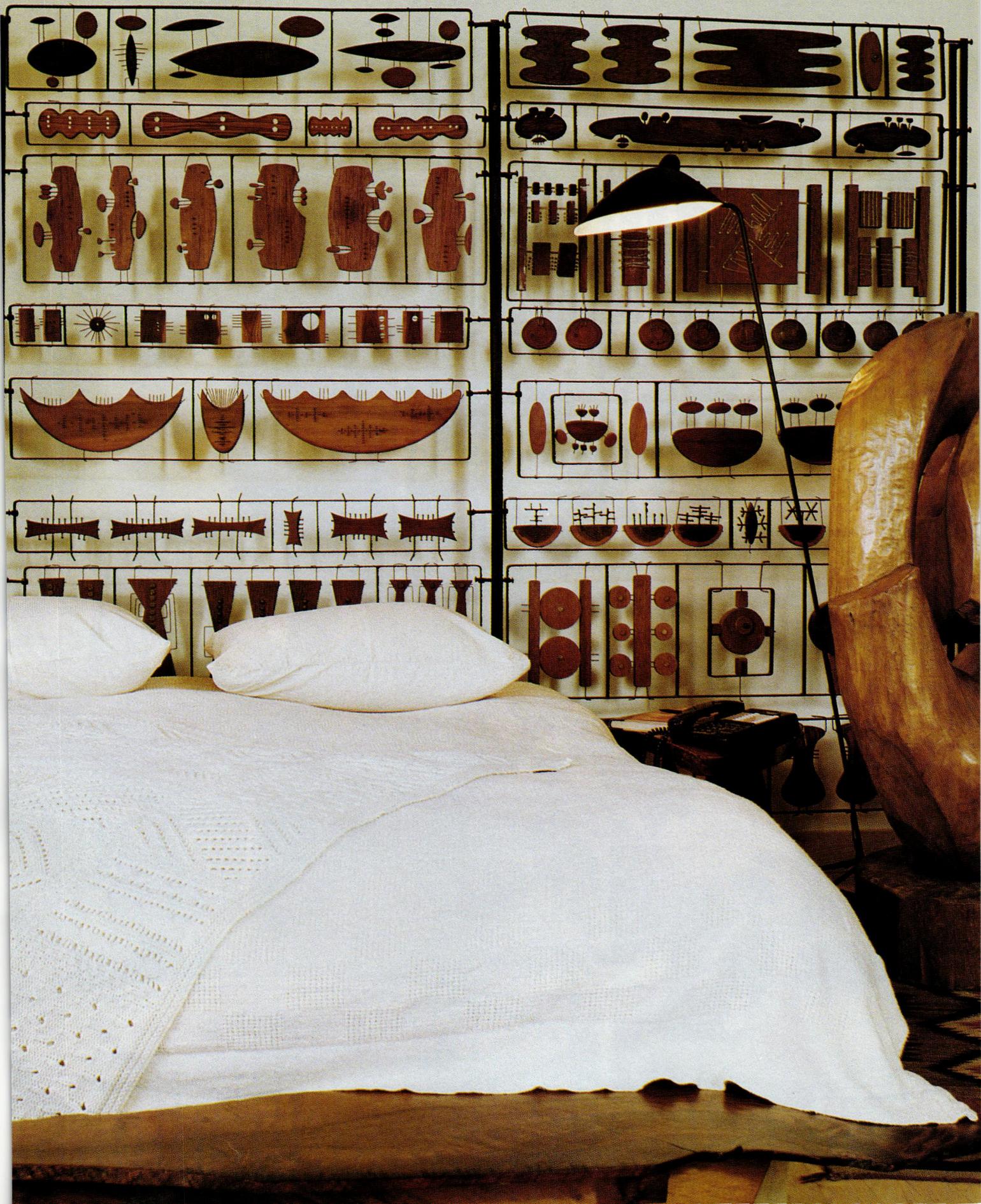
room, but it should be thrown,” says Gray. “If we had had a fifties console, it would have ruined the room. Some people are shocked by it, but Wolfgang’s a shocker.”

To Joop, collecting pieces to live with is like putting together a guest list for a party: “If you are inviting people with character, then they will all fit together. It’s the same in decorating. If every piece is of good quality, has a spirit, then everything will work together.”

His first purchases for this apartment were Serge Mouille lamps he bought from New York dealer Tony (Continued on page 183)

A steel and wood screen made in 1957 by American artist John Risley dominates one wall of the master bedroom, right, while an imposing Noll wood carving stands beside one of three tables by master craftsman George Nakashima. Arne Jacobsen chairs, above, frame a Noll table under a one-of-a-kind wall-mounted lamp by Mouille. Bedspread from Portico; sheets, Ad Hoc, both NYC.





Kangxi vases and an 18th-century dish line a shelf designed for blue and white china in Whistler's Peacock Room, 1876-77, at the Freer Gallery of Art. *Opposite below:* Salvaged from a 1690 shipwreck, Chinese export porcelain lids (and the jars they fit) were auctioned last year at Christie's.



BLUE AND WHITE WALL TO WALL

Over centuries, porcelain enthusiasts built rooms around their passion
By Stephen Calloway

WHEN THE FIRST PORCELAINS OF the East reached Europe in the late Middle Ages, they must have seemed like artifacts from another planet. The fascination of these rarities lay not just in their exotic forms and colors but also in the technical mystery of their making. Even in the sixteenth and early sev-

enteenth centuries such pieces as found their way to the West were enshrined as individual specimens in "cabinets of curiosities." But as more ceramics from China and Japan became available, collectors began to aim at effects of profusion and opulence. Like the tulipomania that gripped Holland in the

1630s, chinamania seems to have held half of Europe in thrall, and the creation of whole rooms decorated with ornate arrangements of porcelain became an obsession of the baroque era.

The Dutch and British East India companies were not slow to realize the great potential market that awaited shipments of ceramics from Japan and southern China, especially the fabled blue and white export wares made in the reign of the emperor Kangxi (1662–1722). The scale of the China trade was revealed three years ago when salvagers raised the cargo of a sunken Chinese junk probably bound for a Dutch port in Indonesia in 1690. On board were more than 28,000 pieces of blue-and-white, handpicked to supply the European fad for lining shelves or mantelpieces with vases, goblets, and jars.

The most sumptuous of early chinamania rooms was the Porzellanzimmer created by Frederick III of Brandenburg at his residence outside Berlin. An engraving of 1733 shows Asian porcelains covering walls, cornices, and columns. Similar ensembles appear in designs for chinoiserie rooms by the Huguenot decorator and architect Daniel Marot, who found patrons at the court of William of Orange. At Honselaersdijk he installed a china room for William's consort, Mary, who was deeply afflicted by the mania. When William and Mary became king and queen of England, Mary grouped Asian pieces and delft imitations all over the royal palaces. A drawing by Grinling Gibbons shows his idea for a carved chimneypiece at Hampton Court with spaces for blue-and-white. In the early eighteenth century, when the enthusiasm for china showed little sign of waning, few collec-

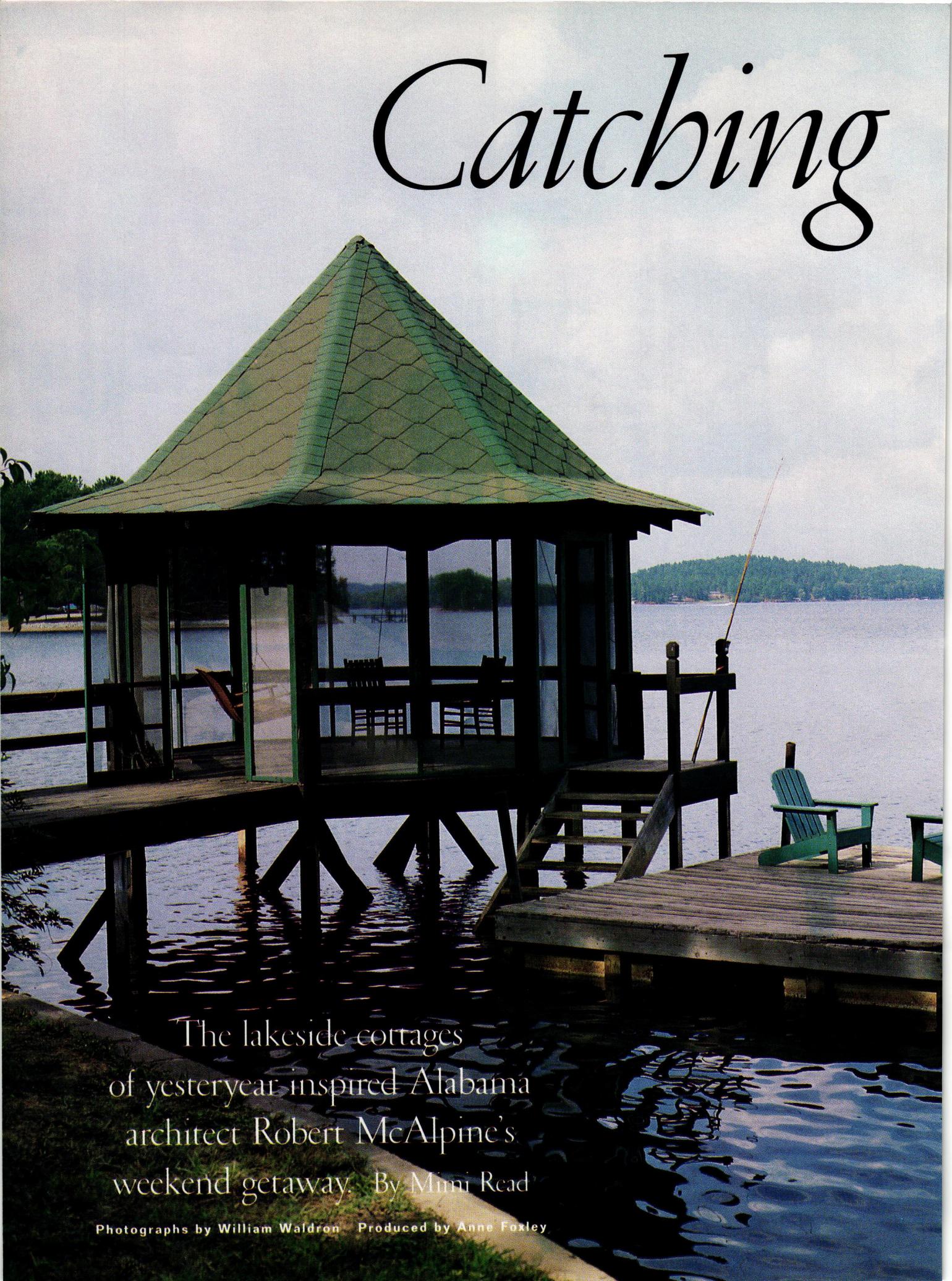




Surrounded by blue-and-white, Whistler's *The Princess from the Land of Porcelain*, 1864, hangs above the mantel in the newly restored Peacock Room. Below: An early 19th century painting for a fan shows a Chinese dealer's shop.



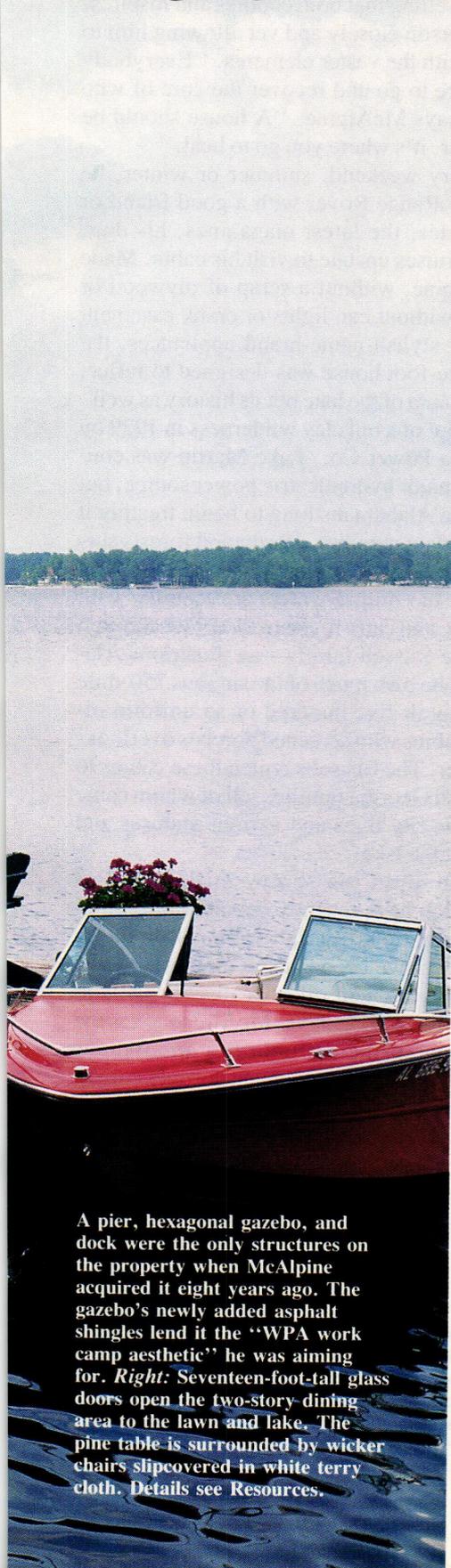
Catching



The lakeside cottages
of yesteryear inspired Alabama
architect Robert McAlpine's
weekend getaway. By Mimi Read

Photographs by William Waldron Produced by Anne Foxley

the Breeze



A pier, hexagonal gazebo, and dock were the only structures on the property when McAlpine acquired it eight years ago. The gazebo's newly added asphalt shingles lend it the "WPA work camp aesthetic" he was aiming for. *Right:* Seventeen-foot-tall glass doors open the two-story dining area to the lawn and lake. The pine table is surrounded by wicker chairs slipcovered in white terry cloth. Details see Resources.



THE NINETEENTH-CENTURY FRENCH NOVELIST GEORGE SAND ONCE remarked that people ultimately can be classified according to whether they aspire to live in a cottage or a palace. "But the question is more complex than that," countered twentieth-century French philosopher Gaston Bachelard in his classic meditation *The Poetics of Space*. "When we live in a manor house we dream of a cottage, and when we live in a cottage we dream of the palace. Better still, we all have our cottage moments and our palace moments."

One Saturday morning four years ago, a young architect named Robert McAlpine woke up in his town house in Montgomery, Alabama, and experienced a spontaneous and powerful cabin moment. Twelve hours later he had bought an acre of wooded land on the shores of Lake Martin, an extraordinarily unspoiled 44,000-acre man-made lake about sixty miles northeast of Montgomery. By Sunday night he'd designed a small and inexpensive weekend house. And by the following Friday he possessed a stack of working drawings—each mem-



ber of his five-person firm had worked late all week and contributed one page—and had lined up a local builder for the project. Nine weeks later McAlpine owned a modest, rustic, sweet-natured cabin—a dwelling that both coddles and inspires, holding a person closely and yet allowing him to commune with the vaster elements. “Everybody needs a place to go and recover the core of who they are,” says McAlpine. “A house should be like a mother, it’s where you go to heal.”

Most every weekend, summer or winter, he loads up his Range Rover with a good friend or two, groceries, the latest magazines, his dog, Whit, and cruises upstate to visit his cabin. Made entirely of pine, without a scrap of plywood or Sheetrock, without can lights or crank casement windows or stylish name-brand appliances, the 1,900-square-foot house was designed to reflect not only the aura of the lake but its history as well.

Gouged out of a red clay wilderness in 1929 by the Alabama Power Co., Lake Martin was conceived as a major hydroelectric power source, but it didn’t take Alabamans long to begin treating it as a recreational paradise. Hardwood forests surrounding the lake are replete with deer and wild turkey, and the limpid waters are teeming with bass, bream, and catfish. From the 1940s through the ’70s, the Russell family—an illustrious Alabama clan who own much of the sinuous 750-mile shoreline—built five hundred or so uniform olive-green cabins with screened porches overlooking the water. The Russells rented these cabins to Alabama and Georgia families, all of whom came to shed their city lives and various statuses and simply be at the lake.

Peppered amid the showy million-dollar houses, which have recently begun multiplying, these unpretentious Russell cabins still stand, though a few have been slicked up to please the doctors, lawyers, and other professionals who tend to rent them nowadays. McAlpine loves the original ones in their primordial anonymous state. He calls them “pretty much the only correct lake architecture” and built his own cabin to blend in with them.

McAlpine’s cabin is sited at the end of a short road, a few hundred feet from the green lip of the lake. With its dusty chocolate-colored exterior, uncomplicated rectangular shape, and hipped

“When I get to the lake, the first thing I do is open all the windows and the house becomes a big cricket cage”



At dusk the house, *above left*, glows like a Maxfield Parrish painting. A ribbon of windows rings the top floor above hinged windows that operate on pulleys. *Left*: Pampas grass grows right up to the front door. The scored concrete floor has been treated with an acid wash and sealed to give it a leathery shine. The hickory and oak firewood perfumes the whole house.



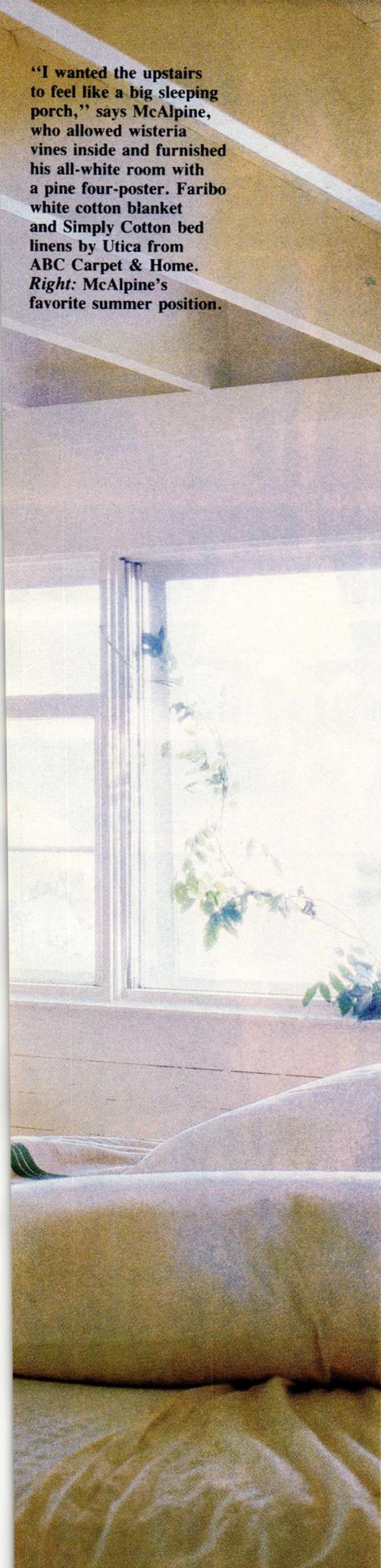
roof clad in inexpensive diamond-shaped shingles, the house radiates approachability. Inside and out, walls are made of flush tongue-and-groove boards that look like surfaces out of the 1940s. Upstairs, there is a deft touch of modernism—a ribbonlike band of forty-four windows that open by disappearing into the walls. “The first thing I do when I get to the lake is open all the windows, and the place becomes a big airy cricket cage,” says McAlpine. Downstairs, the five large top-hinged windows that span the house are rigged on cables and pulleys, counterweighted with trash cans full of dirt so that the panels will halt at any level. McAlpine invented the system; the metal trash cans (Continued on page 182)

An Indonesian bench, an English tray table, and McAlpine’s linen “sack chairs,” above, furnish a breezy sitting area. The trash can suspended outside serves as a window counterweight. Right: A stair with coat-hanger-shaped risers divides the kitchen from the main room. Tractor-seat stools from ABC Carpet & Home, NYC, surround the work island.





"I wanted the upstairs to feel like a big sleeping porch," says McAlpine, who allowed wisteria vines inside and furnished his all-white room with a pine four-poster. Faribo white cotton blanket and Simply Cotton bed linens by Utica from ABC Carpet & Home. *Right: McAlpine's favorite summer position.*



People come to shed their city lives and various statuses and simply be at the lake



Barbara Barry describes the ivory lacquer desk she made for her study as "Elsie de Wolfe meets Jean-Michel Frank," a fitting label for her general aesthetic. The "clothing optional" skirted chair and glazed coffee table are also Barry designs. *Opposite:* A 1930s portrait hangs above her two-tone sofa. Details see Resources.



The Everyday Perfectionist

WHEN I FIRST MET BARBARA BARRY, a native of San Francisco who in seven economically unsteady years has established a thriving decorating business in Los Angeles, I thought she was a caterer. We were at a party, she was passing nuts; her hair was in a bun and her short-sleeved prim-collared dress was, well, uniformly black and white. I was unacquainted with her attitudes about pattern (can't commit to it) and moderation (in all things except conversation) and uniforms for women (why not?). I had yet to be introduced to an aesthetic that is, perhaps, uniquely consuming. I hadn't even heard of pond-scum green.

"I just love what that green is doing to your eyes," she is saying. "I love green. Every green. Sage green, dark green, mossy green, pond-scum green, green you can dive into. I'd wanted that room to be apple green for a long time, but apple green's so *easy*. So I just started mixing some paint at the office, wanting to be reminded of apple green but after something meaner or weirder, more atonal, like Stravinsky, so that at first it's kind of, *eeew*, you know—you're breathing thinner air, and fewer people are going to understand it, but it's what keeps you attracted."

We're sitting on stools in the white brick kitchen of her duplex, a 1940s deco design in a neighborhood of photocopy franchises and tire centers, some of them bearing riot scars. The doors and windows are open, drawing a breeze and a velvety light from a smoggy afternoon. A cornucopia of fruit and vegetables from Mrs. Gooch's market spills across the scrubbed butcher-block countertop. Like a salvage from Mildred Pierce's last, classiest restaurant, a triple-decker silver canapé tray displays cookies as neatly arranged as petals, except at the top where I have plucked a couple of chocolate chips.

The green room in question is the freshly painted dining room be-



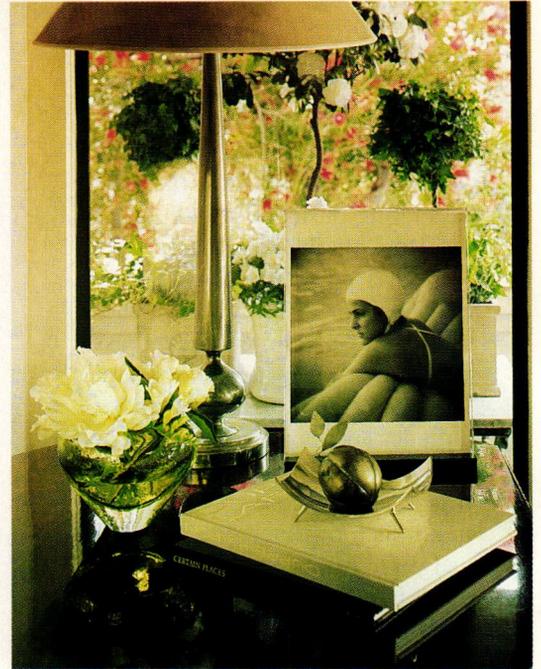
In her Los Angeles duplex decorator Barbara Barry weighs every nuance of texture, line, and color. By Peter Haldeman

Photographs by Tim Street-Porter

Produced by Pilar Viladas



Barry with her Biedermeier, *left*. *Right*: One of her signature “smaller moments of beauty”: a Murano vase, a 1940s Mexican silver dish bearing pewter fruit, and a Sally Gall photograph. *Below*: A glass and mahogany screen adds architectural interest to the living room without obscuring the light pouring through leaded windows. A muted palette extends from the walls painted “elephant’s breath” green to the Henry Calvin cotton on the sofa and the damask on the armchair. Silver candlestick lamps rest before 1940s shelves.

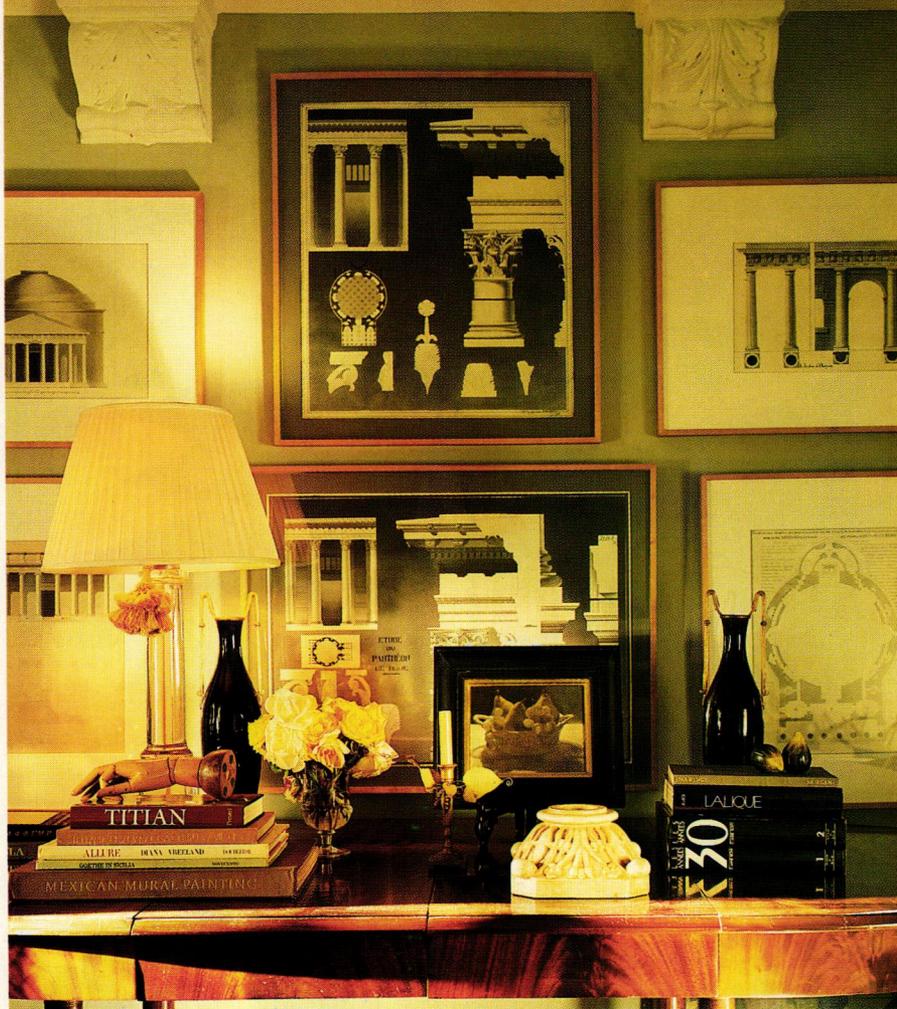


PORTRAIT: J. MICHAEL MYERS



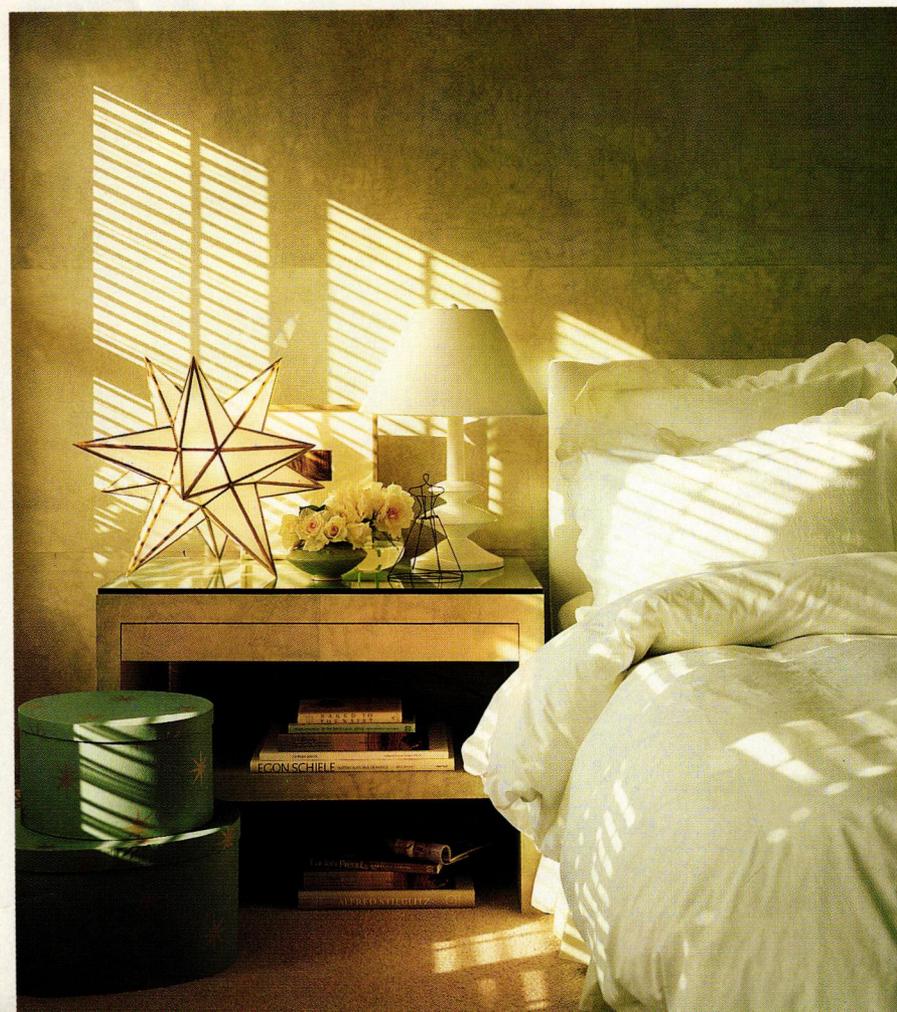


The granite-topped table is ideal for solo dining or small gatherings. The paper ceiling fixture is by Ingo Maurer, mirror from Nancy Corzine. A curtain of Henry Calvin linen filters sun through French doors. The taupe walls have since been painted green.



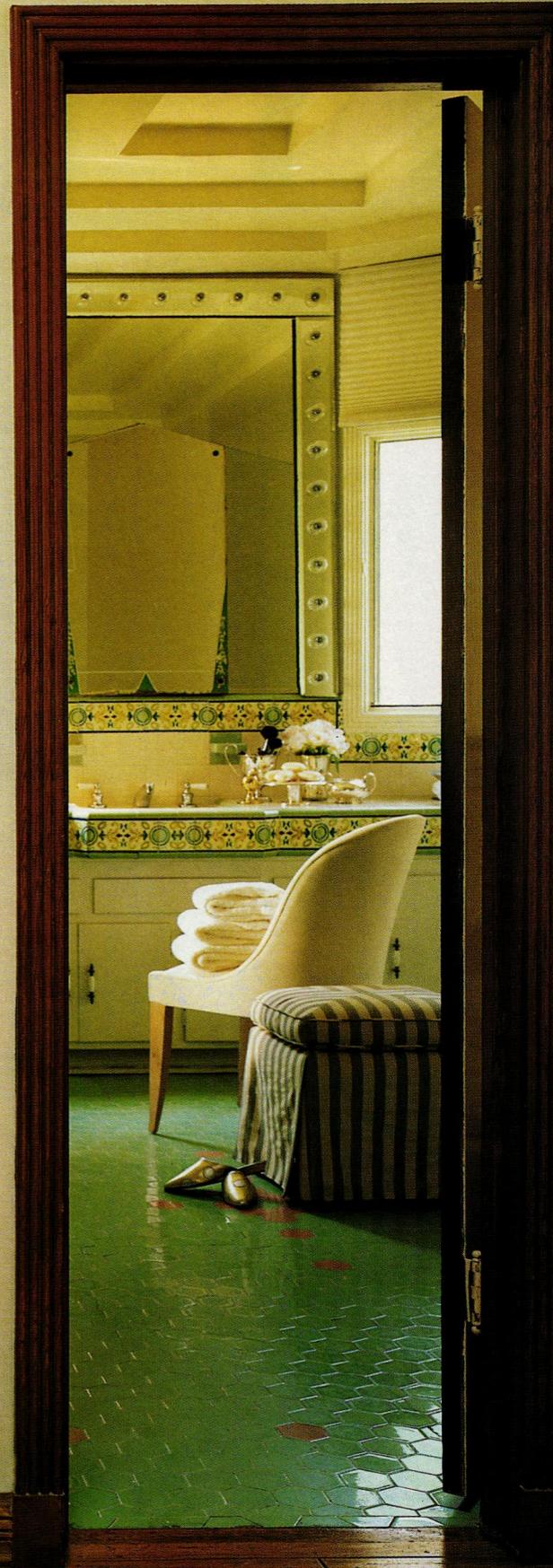
hind us, which used to be clad in taupe. Call it a vagary of the creative life; in an existence devoted to “smaller moments of beauty,” the only constant, apparently, is change. Over the next hour or so, a glimpse of a fashion spread in *New York* magazine will put Barry in mind of the sepia photographs in her bedroom which will be reexamined in light of the similarity and subsequently rearranged; a Fornasetti coaster on the nightstand will be repositioned to better foil the jacket design of Alan Lightman’s *Einstein’s Dreams*; a candlestick that the painters have left on top of an armoire will be brought down and then, on second thought, replaced. In some form or other, though, the strategic arrangements of white flowers, the compositions of clock and book and photograph, the silver bowls of fruit are always there. “That is a great shot,” Barry will say of this and that, of the shadow cast by the wire skirt on a dressmaker’s dummy—and whether or not there’s a camera around is academic.

Honoring what you have. This is another Barryism. What Barry has falls somewhere, as she puts it, “between Louis Seize and Cocteau says.” For the most part, she honors things French—in fact or in spirit, eighteenth century or 1930s, or her own reinterpretation; she is currently designing a collection for Hickory Business Furniture with clean Jean-Michel Frank-style lines. She is spurred by Frank’s restraint and by his ideas about the “flirtatiousness of materials.” “The bronze next to the oak next to the (Continued on page 184)

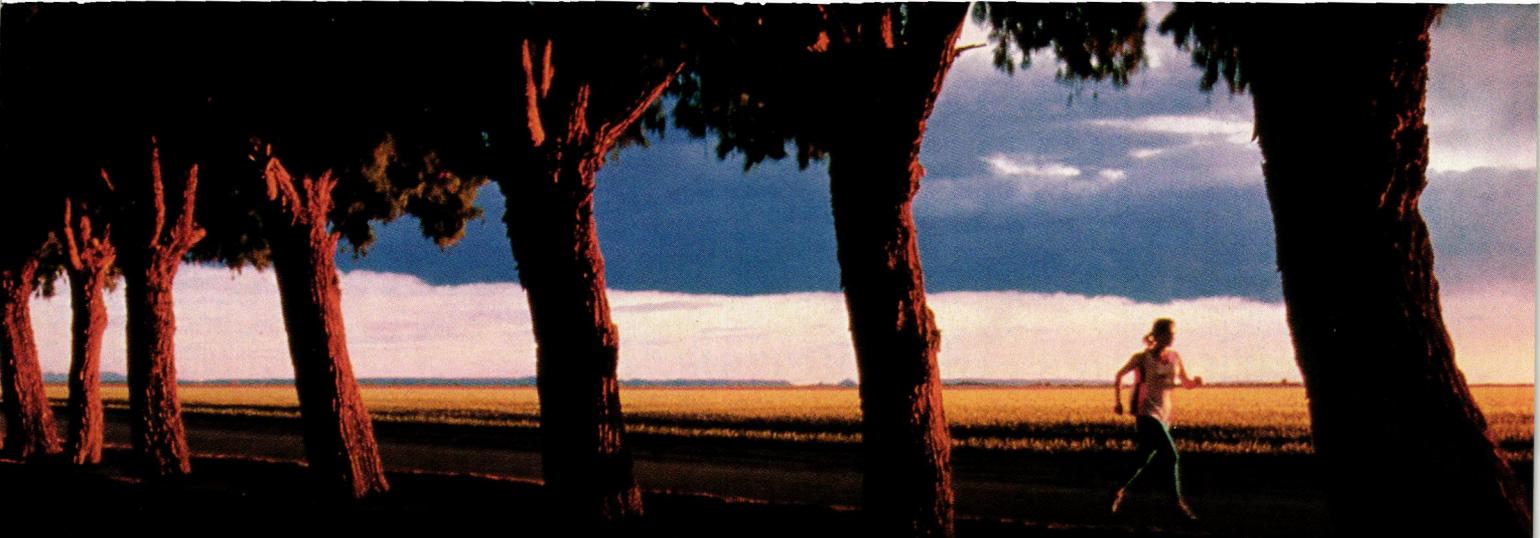


Architectural drawings, *above left*, harmonize with the living room moldings. The 1930s table displays, among other things, a pair of Sèvres vases and a Murano glass lamp. *Left*: In the bedroom the walls are lined in a celadon paper from Donghia. A Giacometti-inspired lamp by Sirmos shares the night table with a glass star lantern. The hatboxes are covered in Osborne & Little wallpaper.

Barry is spurred by Jean-Michel Frank's restraint and by his ideas about the "flirtatiousness of materials"



In the hall outside the master bath, a poolscape by Sally Gall floats above a 1920s iron console table from the French Riviera.



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The Pleasures of Alfresco Entertaining

**HG's guide to all the elements
of memorable outdoor meals,
from the perfect chairs to the
best recipes. By Terry Trucco**

The essentials can be as simple as the quartet of unmatched chairs and the humble painted pine table set under the wisteria in the backyard in the house of Elizabeth and Anthony Smith's house on the Hudson River.



MENU

EMILY'S TEX-MEX DIP*

CHICKEN SALAD*

TOMATOES WITH
MOZZARELLA

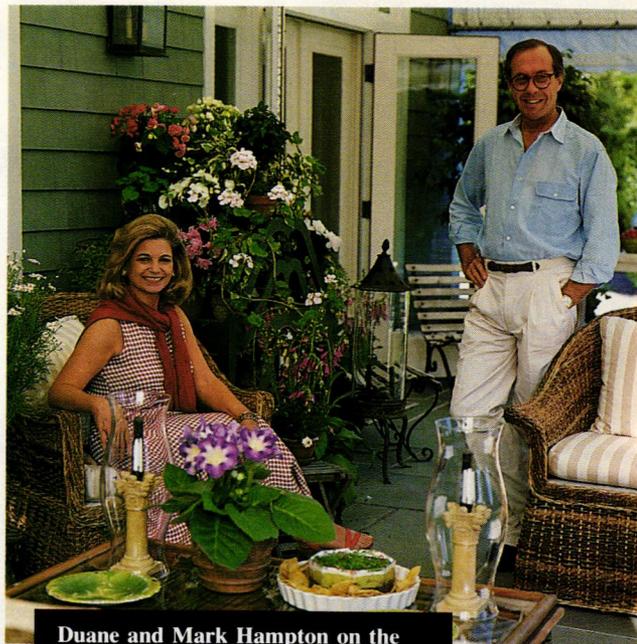
COLD GRILLED VEGETABLES

**See Recipes page 179*

Morning glories hang from a Gothic revival planter on the Hamptons' deck. "We wanted it to look like an old-fashioned farmhouse," says the decorator. For informal lunches the Hamptons arrange folding chairs, from the Gardeners Eden catalogue, at a table set up near an Irish wrought-iron bench. Details see Resources.

"You just bring all your lovely things outside," says Hampton

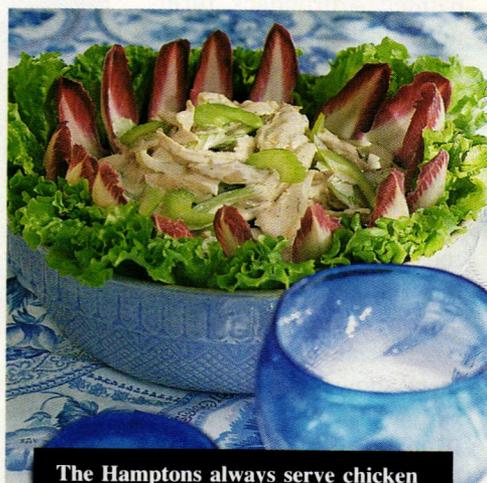
Decorator Mark Hampton and his wife, Duane, have a few rules for open-air entertaining at their weekend house in Southampton, New York. They put up the white canvas awning shielding the porch in May and take it down in October. At night they keep the lighting soft, with lots of candles. And they serve lunch, but never dinner, on a deck by the pool. "An outdoor lunch can be beautifully spontaneous," says Mark. "You just bring all your lovely things outside." The relaxed tone is shaped by the style of their house, once the gardener's cottage on Consuelo Vanderbilt Balsan's estate. When the Hamptons remodeled in 1983, they preserved its easy ambiance, choosing sea grass chairs for the porch and blue and white speckled china for the table. "We like a different atmosphere from what we have in the city," Mark explains. Lunch on the deck tends to be light, with vegetables and salads dressed up with parsley and dill from the garden. Guests often eat in bathing suits surrounded by masses of flowers in pinks, blues, and whites. "It's really summer living," says Duane.



Duane and Mark Hampton on the front porch. Chairs by Walters Wicker; fabric from Cowtan & Tout.



"I like the way light filters through a white awning," says Mark. The chairs were made for a French park.



The Hamptons always serve chicken salad in a blue bowl. Outside they use inexpensive Mexican water glasses.

For a breakfast buffet prepared by Campanile in Los Angeles, Riley sets the table with whimsical flea market finds, linens from Archipelago, and rainbow plates, serving dishes, and Simon Pearce glass from Fred Segal Zero Minus Plus, Santa Monica.



MENU

CAMPANILE'S GRANOLA

FRUIT COBBLER

GINGER SCONES*

**See Recipes page 179*

When decorator Charles Riley has parties on the terrace of his apartment in Los Angeles, he likes a setting “more playful than serious,” with artfully mismatched furniture and fabrics. He places white painted Adirondack furniture and butterfly chairs in the shade of a dark green market umbrella for protection from the sun. To shield his guests from his neighbors’ eyes, he suspends a colorful fabric curtain from rods attached to the columns that frame the terrace. The curtain, pieced together from cotton remnants, hangs from metal shower curtain hooks. For a quieter backdrop, Riley reverses the curtain—an instant white wall.

Riley used inexpensive cottons to curtain his terrace “so guests won’t feel they’re on display.” Pots are filled with drought-resistant plants for low-maintenance lushness.

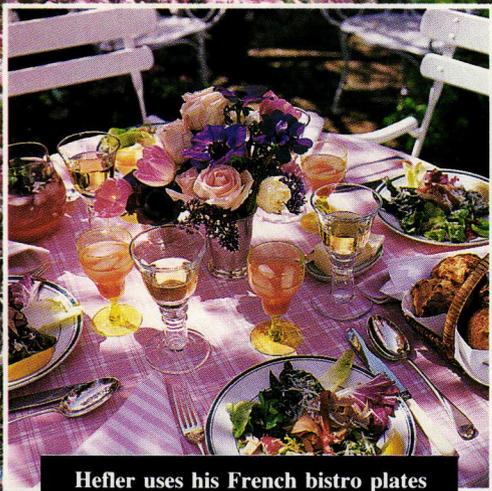


“You can be more informal outdoors,” says Riley

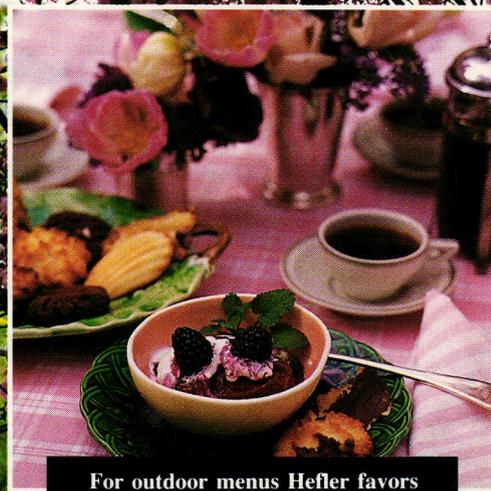


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Hefler uses his French bistro plates only outdoors. Like the plates, the asparagus salad with Parma ham complements the garden's colors.



For outdoor menus Hefler favors "cold and simple" food, such as the bowl of homemade sorbet on an antique Wedgwood plate.

MENU

BLOOD-ORANGEADE

GRILLED ASPARAGUS SALAD
WITH PARMA HAM*

SCALLION POPOVERS

BLACKBERRY SORBET

EDNA VALLEY
CHARDONNAY, 1990

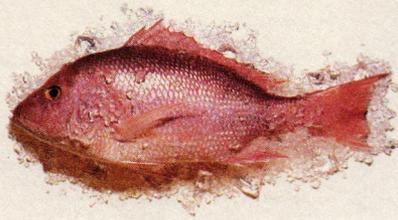
*See Recipes page 179

"You shouldn't have too many kinds of plants in a small space," advises Hefler. He has raised beds and flowering plum trees, planted twenty-two years ago, which drop a carpet of blossoms onto the brick. The fence is redwood.

Decorator Ron Hefler lets Mother Nature dictate the color scheme for a lunch in the gardener of the Los Angeles house he shares with associate David Graham. To echo the luxuriant plum trees—which provide shade and a welcome sound buffer—he dresses the table with a cloth of pink checked fabric from Brunschwig and flowers from his own garden. The chairs, designed in the 1920s and '30s, originally stood in the Bois de Boulogne in Paris. "It's as tranquil as a town house garden in Edwardian London," Hefler says. And just blocks from Wilshire Boulevard.



Flavor meat with spicy vinegar, herbs & oil, or wine. Salt draws juices out of burgers; don't use it unless you prefer that yummy "cardboard" consistency.



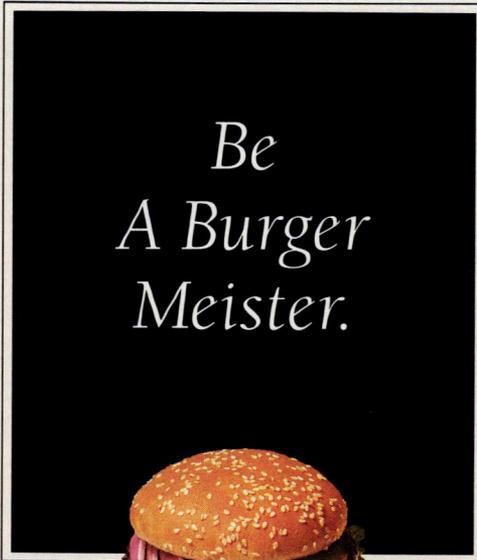
Burgers can be made from fish, lamb, venison, chicken, sausage, and even certain vegetables. Tofu with minced nut burger, anyone? Anyone?



Toss moistened herbs, unshelled walnuts, or citrus rinds on the coals to give the meat a distinct flavor. Some cowboys used dried cowchips but, well... to each his own.



A famous gourmet wraps patties around ice so the center stays juicy while the edges sear. Most people, on the other hand, simply make sure the patty is no less than 3/4" thick.



Designer hardwoods are in, but beware of softwoods. While mesquite produces honey-flavored smoke, pine exudes a unique "eau de turpentine" nuance.



Add flavor to meat with ground carrots, nuts, seeds, mushrooms or bean sprouts. Fold it gently; rough kneading turns burgers into Hockey Pucks on a Bun.

Burgers are no longer simple. Buns, meat, condiments, coals... everything is a decision now. Choosing a wine, however, is easy. Sutter Home White Zinfandel has the delightful hint of fresh berries and the clean, crisp finish that can bring out the best of the smoky Art of Burgering.



Win \$10,000 and a trip to Napa Valley with your burger creation in Sutter Home's "Build a Better Burger" contest. See store display for details.

For contest rules, write to: Build a Better Burger Rules, c/o City Marketing, 900 Main Street, San Francisco, CA 94124.

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MENU

LENTIL SOUP*

WHOLE-WHEAT PASTA WITH
TOMATOES AND BASIL

FRESH PEARS

**See Recipes page 179*



Fashion designer Shannon McLean, owner of Cose Belle boutique, “loves sunflowers,” loathes “fussy furniture,” and prefers informal meals. So the wraparound porch of her Southampton house is the obvious setting for casual weekend meals for large groups of friends. “I like its natural raw state,” she says of the porch, with its cedar floor and rugged wood posts, painted decades ago—the house was built in 1908—and now stripped and sealed. The table and chairs that she found in a local antiques shop—“I wanted the kind of place where you could sit around in a wet bathing suit and not worry about the furniture”—reflect the look of the house and the simplicity of McLean’s favorite macrobiotic dishes. Menus, she says, depend on “whatever’s fresh” at a nearby organic farm.

Breezes from Peconic Bay cool the rustic porch where McLean has set out simple plates, bowls, and Pottery Barn flatware for a healthy late-afternoon meal.

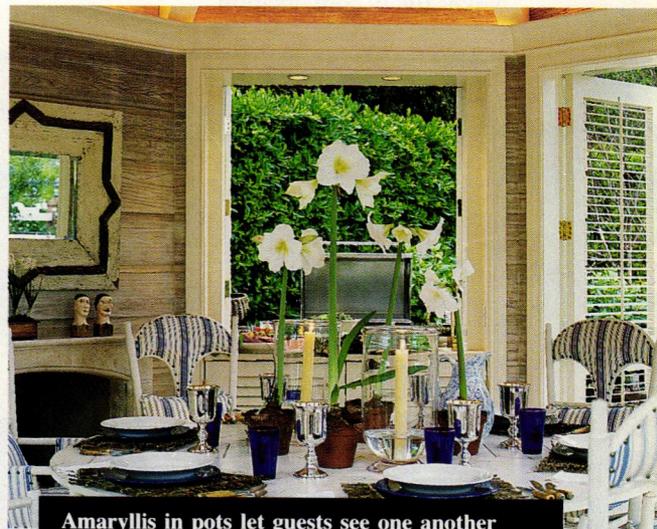


The eight-sided pavilion, designed by Craig Wright, seats ten for dinner. Outside, lights are concealed under the eaves. The garden, by landscape architect Robert M. Fletcher, has enormous hedges and seventy-foot trees, planted fully grown. At the grill, *below*, Wright holds a platter for chef Beth Ginsberg of 442 Restaurant in Los Angeles.



“A retreat from the house on the house’s property” is the way designer Craig Wright describes the octagonal dining pavilion he devised for a couple in Los Angeles with hints of Georgian, Caribbean, and classic East Coast architecture. The interior walls and ceiling were stained to evoke driftwood—“white without being white,” in Wright’s words. The pavilion has its own fireplace, kitchen, and, just outside, a gas grill. French doors with plantation shutters allow the chef to move easily from refrigerator to grill. Because the grill is outdoors, cooking odors don’t linger in the dining area. Guests can stroll through the garden, cheer on the chef, then sit down to an elegant candlelit meal.

Wright compares the pavilion to a “very elaborate umbrella”



Amaryllis in pots let guests see one another across the table. Chairs from Richard Mulligan, L.A. Stripe from Clarence House. Cobalt glasses from Ralph Lauren Home Collection.

MENU

GRILLED VEGETABLE PLATE

GRILLED SALMON NIÇOISE
SALAD WITH PESTO*

BLACK OLIVE DRESSING*

*See Recipes page 179

On antique Haviland china, shelled lady peas—“hard to find but incredibly good,” says Guice—frame a blue corn crepe filled with fresh crabmeat and fennel. Shrimp salad with roasted red pepper mayonnaise is served on a Lalique plate.

A romantic Old South setting is paired with zingy contemporary recipes when designer and writer Lee Dicks Guice entertains on the grounds of her family’s historic Mississippi Gulf Coast house where she grew up. Sunset is the ideal time for drinks and hors d’oeuvres in the wrought-iron gazebo, which is furnished with Victorian wicker chairs and surrounded by live oaks. Guice tempts her guests with sophisticated nibbles arranged on pink and green Swid Powell plates laid out on a funky 1970s “orange slice” tabletop. “It’s really important for food to look good,” says Guice, who is at work on a cookbook. The main course is served indoors, on a carved Belter table draped with an antique lace tablecloth made by French nuns. Inside or outside, Guice says, “the right food provokes lively conversation.”



MENU

STAR SHIITAKE CHEESE GRITS AND CAVIAR PADS*

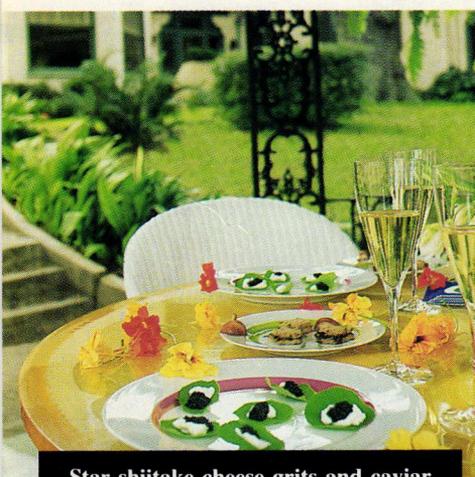
SHRIMP SALAD WITH ROASTED RED PEPPER MAYONNAISE

RED, BLACK, AND BLUE CORN CREPES WITH CRABMEAT AND FENNEL *

FOOLISH STRAWBERRY MASCARPONE

OCEAN SPRINGS COCKTAIL*

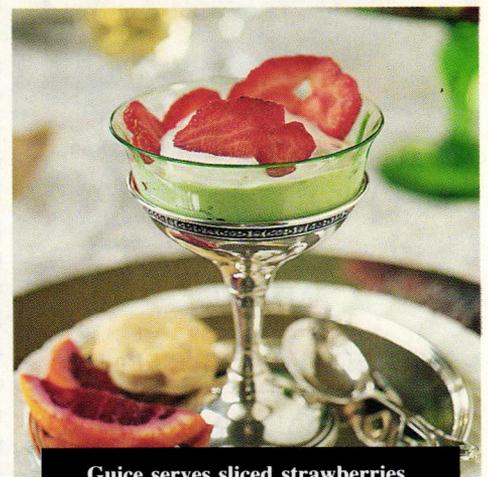
**See Recipes page 179*



Star shiitake cheese grits and caviar pads—nasturtium leaves, crème fraîche, and caviar—on an “orange slice” table. Baccarat crystal.



Gulf breezes and enormous oaks help keep the gazebo cool, even in summer. Built in 1926, it has a copper finial and a green floor.



Guice serves sliced strawberries and her Foolish Strawberry Mascarpone in an antique silver compote with a pecan biscuit.



Informality simply isn't a consideration for designer Hutton Wilkinson. He indulges his "huge love of India" and his fondness for the theatrical whenever he and his wife, Ruth, invite friends for Asian-inspired dinners near the handsome pool of their 1936 Hollywood house. Wilkinson sets the mood with theatrical lighting, atmospheric music (Himalayan bells or sitars), and costumes—Indian silk dinner jackets for him, silk saris for her. "You don't show up in jeans," he warns. Fringed Balinese wedding umbrellas, which offer shade during the day, lend color at night, as do the blue and white Thai urns that line the pool. To keep the table uncluttered, Wilkinson serves only champagne—generously, in Baccarat water goblets. Instead of flowers, he prefers objects, such as an antique Chinese wedding lantern, as centerpieces. "Tall centerpieces," he says, "force you to talk to the people seated next to you."

"Entertaining is all about ambiance," says Wilkinson. Small votive candles illuminate the table where Thai lemongrass soup is served in covered bowls of Chinese green porcelain from the 1860s. But all is not exotic: the wrought-iron chairs came from a garage sale.

MENU

VEGETABLE WONTON AND
EGG ROLLS

THAI LEMONGRASS AND
SHIITAKE MUSHROOM SOUP

STIR-FRIED SHRIMP IN GIN
SAUCE*

STIR-FRIED VEGETABLES
WITH FRESH GINGER

CHOCOLATE SORBET IN
ORANGE SHELLS

*See Recipes page 179

Chairs, trays, and pitchers as fresh as the open air



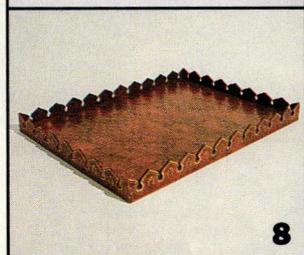
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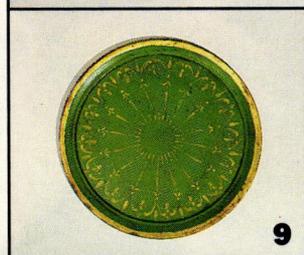
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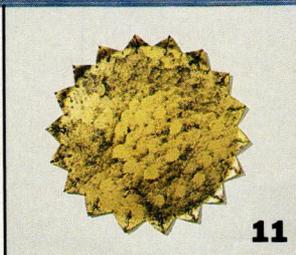


3

PITCHERS **1.** Atelier pitcher, by Gunnel Sahlin for Kosta Boda at Orrefors Kosta Boda, NYC (800) 351-9842. **2.** and **3.** Soft green and deep blue pressed-glass pitchers from Portugal, at ABC Carpet & Home, NYC (212) 473-3000. **4.** Melon pitcher, from Vietri. For stores (800) 277-5933. **5.** Bamboo-pattern majolica pitcher, from Mottahedeh, at Jonal, NYC (212) 879-9200. For other stores (800) 242-3050. **6.** Pottery pitcher, by Andrea DiCarlo, at Felissimo, NYC (212) 247-5656.

TRAYS **7.** Cobalt and gold-leaf glass tray, by Projects. For stores (212) 355-2069. **8.** Hand-stenciled painted wood tray with Gothic-style edge, from Slatkin & Co., NYC (212) 794-1661. **9.** Green metal tray with hand-painted motifs, by Raphael Serrano & Co., NYC (212) 754-3342. **10.** Jardin Royal tray in resin, from Philippe Deshoulières. For stores (201) 939-4199. **11.** Sun-shaped lacquered wood tray, by Norico L. Kanai, at Takashimaya New York, NYC (212) 350-0100. **12.** Italian wood tray stenciled with plum bough, at Wolfman-Gold & Good Co., NYC (212) 431-1888. **13.** Glass mosaic on pine tray, by New York's Ercole. For stores (212) 529-6128.

OUTDOOR CHAIRS **14.** Aluminum Coventry chair, from Tropitone. For dealers (813) 355-2715. **15.** Elsie de Wolfe-inspired painted tole chair, by Paul Briger. To order from Hollyhock, Los Angeles (213) 931-3400. **16.** Steel chair with natural finish, from Niermann

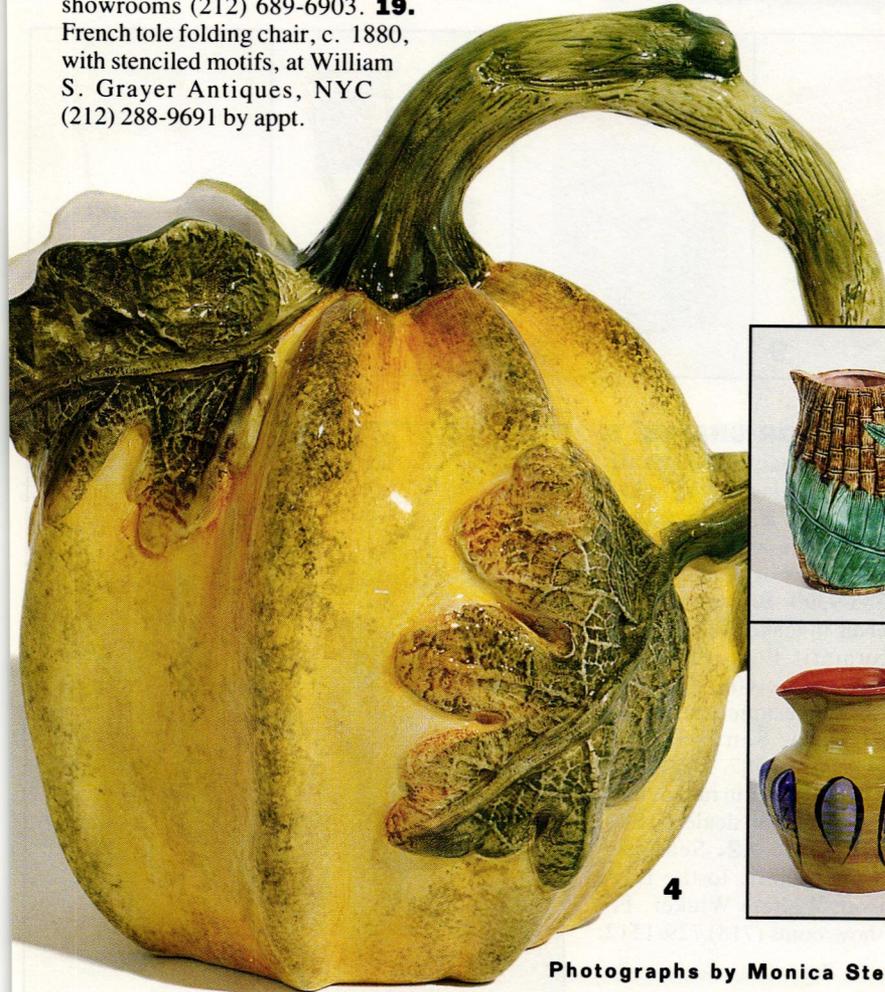


11

Elements

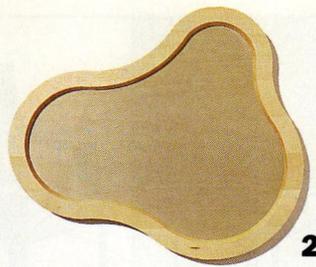


Weeks. To the trade at John Rosselli International, NYC (212) 772-2137; Ainsworth-Noah, Atlanta (404) 231-8787; Boyd-Levinson, Dallas (214) 698-0226; A. Rudin, Los Angeles (310) 659-2388; J. Lambeth & Co., Washington, D.C. (202) 646-1774. **17.** Barcelona armchair in aluminum, from Brown Jordan. For dealers (818) 443-8971 ext. 288. **18.** Soleil chair in cast aluminum with bronze patina finish, to the trade from Profiles. For showrooms (212) 689-6903. **19.** French tole folding chair, c. 1880, with stenciled motifs, at William S. Grayer Antiques, NYC (212) 288-9691 by appt.

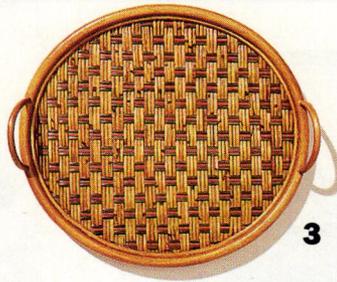




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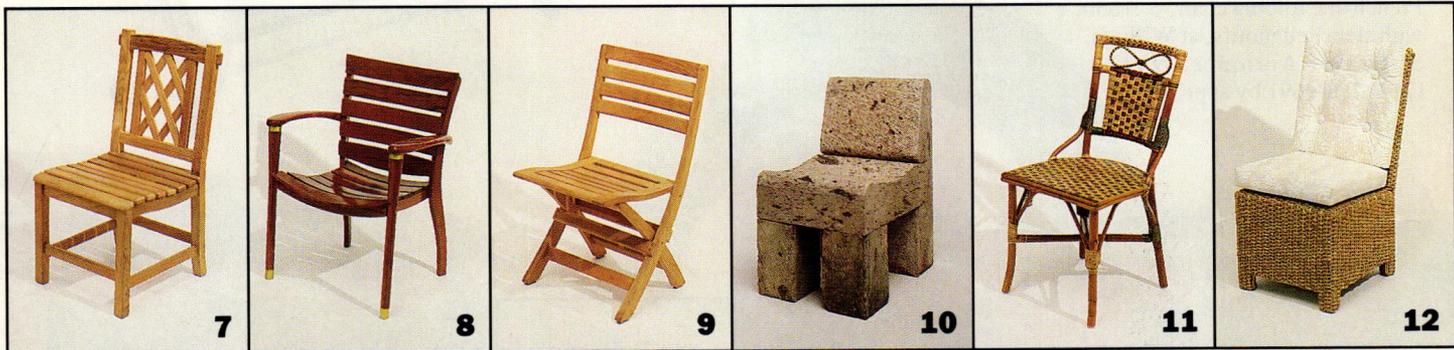


4

Elements

TRAYS 1. Piero Fornasetti's maze design painted on tin with lacquer finish, at Norton Blumenthal, NYC (212) 752-2535. 2. Twergi's Protozoo tray in dyed poplar with maple border, at Modern Age, NYC (212) 966-0669. 3. French Country woven rattan tray, from Palecek. For dealers (800) 274-7730. 4. Giltwood tray with rolled edges, at Wolfman-Gold & Good Co., NYC (212) 431-1888.

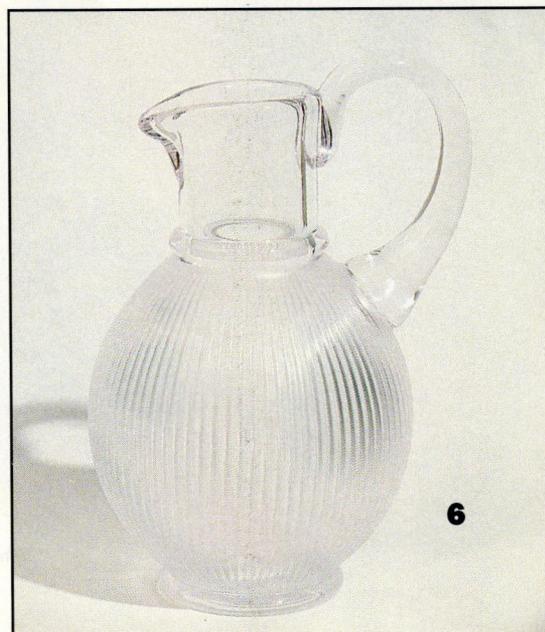
PITCHERS 5. Italian pottery pitcher with embossed ivy-leaf design, at Wolfman-Gold & Good Co., NYC (212) 431-1888. 6. Langeais crystal water pitcher, from Lalique. For stores (201) 939-4199.



5

OUTDOOR CHAIRS

7. Lattice-back teak chair, from Treillage, NYC (212) 535-2288. 8. Fayence chair in bubinga wood, from Triconfort. For dealers (800) 833-9390. 9. Bistro folding chair in teak, to the trade at Summit Furniture. For showrooms (408) 375-7811. 10. Limestone chair, from El Plato, San Francisco (415) 621-4487. 11. French Country chair in rattan, from Palecek. For dealers (800) 274-7730. 12. Sea grass dining chair, to the trade from Walters Wicker. For showrooms (718) 729-1212.



6

Recipes

Summer food: from lentil soup to caviar on nasturtium leaves

LUNCH ON MARK HAMPTON'S DECK

Emily's Tex-Mex Dip

- 8-10 jalapeños
- 4 scallions, tops included
- 2 tablespoons fresh dill
- 5 cloves garlic
- 2 tablespoons mayonnaise
- 6 ripe avocados
- Salt
- 2 tablespoons lemon juice
- ¾ pound black beans, soaked overnight
- ½ pint sour cream
- 1 tomato

Slice open the jalapeños and remove the seeds by running under cold water. Chop 3 scallions and put in a food processor with the dill, garlic, and 5-6 jalapeños. Process until chopped. Add mayonnaise. Process until smooth. Set aside.

Remove skin and pit from avocados. With a fork mash until lumpy. Add processed mixture, plus salt and lemon juice. Set aside.

Rinse beans, discarding soaking water. Put in large pot. Cover with water. Cook over low heat until soft, approximately 40 minutes. Place beans, ½ teaspoon salt, and 3-4 remaining jalapeños in food processor with 2-3 tablespoons of the cooking liquid. Process until velvety smooth.

Cover the bottom of a 3-by-8-inch glass dish with bean mixture. Top with avocado mixture, then sour cream. Dice tomato, removing seeds and pulp, and arrange on sour cream. Chop remaining scallion and sprinkle on top. For a hotter dish add more jalapeños, for a milder one, fewer. Serve with corn chips. Serves 6-8.

Chicken Salad

- 2 5-pound roasting chickens, plus additional breasts if desired
- 2 cloves garlic

- Salt
- Freshly ground pepper
- Juice of 2 lemons
- 2 tablespoons rosemary
- Vermouth
- 1-2 cups mayonnaise
- 1 bunch celery, coarsely chopped
- 1 head radicchio
- 1 small bunch leaf lettuce

Preheat oven to 550 degrees. Clean and dry chickens inside and out. Rub each chicken outside with cross-cut garlic clove; repeat inside, leaving clove in the cavity. Season inside and outside with salt. Squeeze juice of 1 lemon over outside and inside. Sprinkle liberally with rosemary. Season again inside and outside with salt and pepper.

Put chickens on rack in pan. Place in oven, then reduce heat to 400 degrees. Roast 1 hour and 10 minutes without opening oven door. Drain juices from cavities into the pan. Set chickens aside to cool, then refrigerate.

Remove rack from pan and pour in a few drops of vermouth. Place over high heat and cook a few minutes, scraping bits from bottom and sides of pan. Refrigerate pan juices several hours or overnight.

To prepare the salad, remove and discard fat from the pan juices and bring to room temperature. Whisk pan juices into ½ cup mayonnaise. Skin chicken and cut into chunks. Mix with the mayonnaise mixture, the remaining plain mayonnaise, and celery. Check seasoning. Arrange radicchio and leaf lettuce around the edges of large bowl and fill with salad. Serves 4-6.

BREAKFAST ON CHARLES RILEY'S TERRACE

Campanile's Ginger Scones

- 6 cups pastry flour
- ½ cup granulated sugar
- 3 tablespoons baking powder
- ¾ cups butter, chilled and

- cut in ¼-inch pieces
- 1½ cups crystallized ginger
- 3 cups heavy cream

Preheat oven to 350 degrees. Combine flour, sugar, and baking powder in large mixing bowl. Work in butter with hands until the texture is that of a coarse cornmeal. Add ginger. Mix with 2½ cups heavy cream until a soft dough forms; be careful not to overwork the dough. On a floured board, pat dough into a slab ¾ inch thick. Cut scones with biscuit cutter. Set in freezer until firm, 15-20 minutes. Brush tops with heavy cream. Bake 30 minutes, until golden. Serves 6-8.

LUNCH IN RON HEFLER'S GARDEN



Grilled Asparagus Salad with Parma Ham

- 2 pounds asparagus
- 1 teaspoon sugar
- Juice of 1 lemon, plus
- 1 tablespoon
- ¾ cup extra-virgin olive oil
- 2 large shallots, finely chopped
- 1 tablespoon Dijon mustard
- 3 tablespoons red wine vinegar
- Fresh cracked pepper
- 1 head Boston or Bibb lettuce
- 2 small bunches arugula
- 1 head radicchio
- 1 small bunch Italian parsley, chopped
- Freshly grated Parmesan cheese
- 1 pound Parma or Black Forest ham, thinly sliced
- Freshly ground pepper

Trim asparagus of tough stems. Cut to like lengths. Add sugar and juice of 1 lemon to water in a saucepan large enough to hold the asparagus and bring to a boil. Blanch asparagus 3 minutes. Plunge in ice water for 20 minutes. Drain and pat dry. This can be done 1 day ahead.

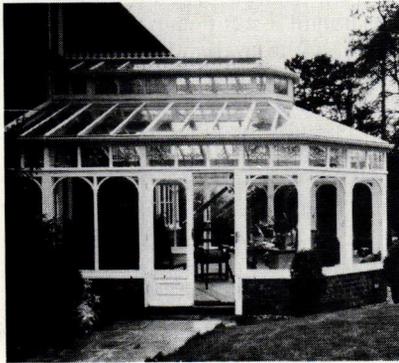
To make shallot vinaigrette, mix ½ cup olive oil, remaining lemon



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Recipes

juice, shallots, mustard, vinegar, and pepper in covered glass jar. Set aside. Tear greens into bite-size pieces and toss with dressing, reserving 3 tablespoons to serve over grilled asparagus.

Prepare the grill. Just before serving, brush the asparagus with remaining olive oil. Cook over the hot grill 2 minutes; turn and cook 2 more minutes.

To serve, arrange salad greens on one side of plate and hot asparagus bundles on the other. Top asparagus with reserved dressing and a dusting of Parmesan cheese, then drape ham over the asparagus. Add freshly ground pepper. Serves 6.

LUNCH ON SHANNON McLEAN'S PORCH

Lentil Soup

(Adapted from Aveline Kushi's Complete Guide to Macrobiotic Cooking by Aveline Kushi with Alex Jack)

- 1 cup dried lentils
- 2 onions, diced
- 1 carrot, diced
- 1 small burdock, diced

¼–½ teaspoon sea salt

- 1 tablespoon chopped parsley
- Tamari soy sauce (optional)

Wash lentils and drain. Layer vegetables in a pot, starting with onions, then carrot and burdock. Spread the lentils on top. Add 1 quart spring water and pinch of salt. Bring to a boil, reduce heat to low, cover, and simmer 45 minutes. Add chopped parsley and remaining salt. Simmer 20 more minutes. Add additional water if soup becomes too thick. Tamari soy sauce may be added 5 minutes before the end for flavor. Serves 4–6.

GRILL AT CRAIG WRIGHT'S GARDEN PAVILION

Grilled Salmon Niçoise Salad with Pesto

- ¼ pound pine nuts
- 12 bunches fresh basil, coarse stems removed
- 4 cloves garlic
- ½ pound Parmesan cheese
- 4 cups olive oil
- 1 teaspoon sea salt
- 6 salmon steaks, 6–8 ounces each
- 6 potatoes, sliced and steamed 3 minutes
- 10 ounces wax or green beans, steamed 2 minutes

- 36 stalks asparagus, steamed 1 minute
- 6 Roma tomatoes, cut in half lengthwise
- 12 ounces baby lettuce

To make pesto marinade, combine pine nuts, basil, garlic, and Parmesan in food processor. Add oil and salt. Process until smooth.

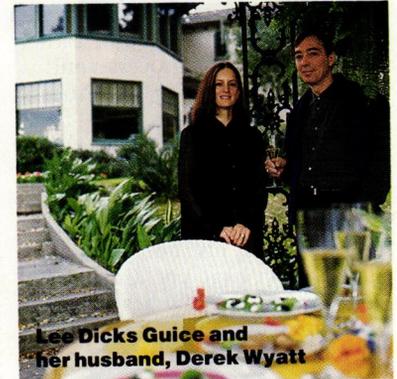
Prepare grill. Marinate fish 30 minutes in pesto. Grill fish, turning once, 7–9 minutes on each side. Grill vegetables 2½–3 minutes on each side. Serve on lettuce with black olive dressing (recipe below) on the side. Serves 6.

Black Olive Dressing

- 2 ounces miso
- 1 teaspoon granulated garlic
- 2 tablespoons balsamic vinegar
- 2½ ounces Kalamata olives, pitted
- ½ teaspoon capers
- 1¼ cups olive oil
- 3 stems fresh basil

Put all ingredients in blender. Blend until smooth. Makes about 2 cups.

DINNER IN LEE DICKS GUICE'S GAZEBO



Lee Dicks Guice and her husband, Derek Wyatt

Star Shiitake Cheese Grits

- 3½ cups beef broth
- ¾ cup grits (not quick grits)
- 2 cloves garlic
- ¾ cup grated Parmigiano Reggiano cheese
- 2½ tablespoons butter
- Freshly ground pepper
- 2 cups fresh shiitake mushrooms
- 1 tablespoon olive oil
- 1 sprig rosemary, chopped
- 2 tablespoons chopped parsley
- Salt

Bring broth to a boil and slowly stir in grits and 1 clove garlic. Reduce heat to low. Cover. Cook until thickened, 15–20 minutes, stirring occasionally. Remove from heat. Add cheese, butter, and 1 teaspoon

pepper. Return to low heat for a few minutes, stirring. Discard the garlic clove.

While grits are cooking, prepare mushrooms. Sauté remaining garlic in oil until soft but not brown. Add mushrooms and rosemary. Cook over medium heat until browned, 8–10 minutes. Remove from heat. Stir in parsley. Add salt and pepper to taste. Cool.

To make stars, pour half of grits onto a wooden board or marble slab. Spread mushroom mixture evenly across grits. Top with a smooth layer of remaining grits. Cover and chill several hours or overnight.

Remove grits from refrigerator. Cut out stars with a cookie cutter, dipped into flour and cleaned off as necessary—or cut small squares with a knife.

Preheat broiler. Place stars in broiler pan and brown on both sides, being careful not to burn them. Serve with caviar pads (recipe below). As appetizer serves 4–6.

Caviar Pads

- 12 nasturtium leaves**
- 4 ounces crème fraîche or sour cream**
- 2 ounces black caviar**

Put a dab of crème fraîche or sour cream on top of each leaf. Dot with caviar. Can be made several hours ahead and refrigerated. Serve chilled. Serves 4–6.

Red, Black, and Blue Corn Crepes with Crabmeat and Fennel

- ¾ cup whole milk**
- 2 eggs**
- ¾ cup extra-fine blue cornmeal**
- Salt**
- 1½ tablespoons cracked black pepper**
- 1½ teaspoons red pepper flakes**
- ¼ cup clarified butter**
- 16 blades chives**
- ¾ pound lump or backfin crabmeat**
- ½ cup sour cream**
- 1 cup minced fennel bulb**
- 1 tablespoon lemon juice**
- 1 tablespoon tarragon, chopped**

To make crepes, combine milk, eggs, cornmeal, ¼ teaspoon salt, cracked pepper, and pepper flakes in a mixing bowl. Whisk until smooth. Add 1 tablespoon clarified butter and stir.

Over medium-high flame, heat crepe pan until very hot. Lower heat, brush pan with remaining

clarified butter, and wait a few seconds. Pour 4 tablespoons of batter into pan. Swirl batter to make a thin crepe. Cook about 1 minute. Flip for a second if desired. Set aside on aluminum foil. Repeat until batter is used up. Stack crepes and store in airtight container.

Parboil chives until limp, about 10 seconds. Place on towel and cover. Set aside.

To make filling, combine the crabmeat, sour cream, fennel, lemon juice, and tarragon. Mix well. Check seasonings. Cover and refrigerate 1 hour. Fill crepes with crabmeat mixture, roll, then bind with chives. Serves 4–6.

Ocean Springs Cocktail

- 16 ounces Absolut citron vodka**
- 16 ounces cranberry juice cocktail**
- 8 ounces freshly squeezed grapefruit juice**
- 4 ounces freshly squeezed lime juice**
- 8 paper-thin lime slices**

Mix vodka and fruit juices in a large pitcher. Pour into ice-filled glasses. Garnish with lime slices. Serves 4–8.

DINNER BY HUTTON WILKINSON'S POOL

Stir-fried Shrimp in Gin Sauce

- 4 teaspoons cornstarch**
- ¼ cup hoisin sauce**
- 4 tablespoons light soy sauce**
- 4 pounds large shrimp, shelled and deveined**
- ½ cup vegetable oil**
- ¼ teaspoon salt**
- 3 slices ginger, shredded**
- 2 cloves garlic, minced**
- 12 scallions, cut in 1-inch lengths**
- ½ cup gin**

Mix cornstarch with 1 cup water. Add hoisin and soy sauces. Set mixture aside.

Clean shrimp and dry with paper towels. Heat a wok; add the oil, then the salt. Lower heat to medium and add the ginger and garlic. As soon as the ginger and garlic turn light brown, add all the shrimp and gently stir until pink. Add the scallions and mix well. Add cornstarch mixture. Cover and cook 4 minutes. Stir in the gin just before serving. Serves 6. ♠



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Blue and White

(Continued from page 150) and-white: Murray Marks provided antique leather wall hangings around which the architect Thomas Jeckyll contrived a forest of shelves. Having earlier acquired one of Whistler's finest canvases, *The Princess from the Land of Porcelain*, Leyland invited the artist to supervise its installation above the mantelpiece and retouch it as he saw fit. Leyland left London blissfully unaware that Whistler would begin by tinkering with the picture and eventually paint the entire room. Using images based on Japanese peacock motifs, and a palette of coruscating blues, greens, and gilded highlights, he began to transform the somber interior into his idea of the perfect setting for his *Princess* and Leyland's china.

Leyland returned to find his house the talk of the town; he also found an extravagant bill from Whistler. Altercations and angry letters ensued. Whistler hurriedly retouched one panel to represent himself as a "poor peacock" attacked by a "rich peacock." Whatever his initial reaction, Leyland never altered the Peacock Room. Following his death in 1892 the china was sold and dispersed. The decorative elements of the room and the *Princess* were subsequently purchased by Whistler's devoted patron Charles Lang Freer, who reassembled them at his house in Detroit in 1905. Freer, who did not care for blue-and-white, filled the shelves with other early Asian ceramics.

Three years after its ultimate move to the Freer Gallery of Art in Washington in 1920, the Peacock Room was opened to the public. Dimmed by the

grime of age and lacking the porcelains for which it had been designed, the room eventually looked rather sad. Now, however, thanks to a three-year research and conservation project, Whistler's work stands revealed in all its glory. Better still, under the guidance of the Freer's curator of American arts, Linda Merrill, a noted Whistler scholar, enough blue-and-white has been gathered to give an impression of the room's nineteenth-century appearance. Merrill and her colleagues have assembled close to a hundred pieces, nearly all Kangxi ware, but they are still seeking further gifts of china. The effect has already been to breathe new life into this Sleeping Beauty of a room, reawakening the wonder that those first European connoisseurs must have felt at the sight of the mysterious porcelains of the East. ▲

Catching the Breeze

(Continued from page 155) dangle outside the house and he painted them a flat brown to blend with the exterior. "Extremely high tech," he deadpans.

Last spring the cabin got a major renovation, moving it up the evolutionary scale "from tree house to lodge." Prior to the renovation the second floor had been the only living space. The first floor was a shedlike carport, and McAlpine would drive in, climb a stair, and enter the cabin through a hatch in the floor. The kitchen, dining room, bathroom, and two bedrooms that he managed to fit into the plan were jammed as tightly as puzzle pieces.

As part of the renovation, McAlpine enclosed the carport but kept the poured concrete floor. To dress it up, he scored the surface with a masonry saw, making a large diamond pattern,

and then colored it with an acid-reactive treatment; now the concrete looks like rich old cracked brown leather. He moved the kitchen downstairs and kept it spare and simple—just a work table and a white piano-shaped island equipped with a 1960s sink and stove. McAlpine transformed another quarter of the downstairs into a living area with conspicuously low seven and a half foot ceilings that lend a cavelike feeling. But next to it he created a two-story dining area with dramatic seventeen-foot-tall glass doors that butterfly open onto the terrace. A round three-legged dining table was custom-made from heart pine planks. The wicker chairs from Conran's—saggy, bony shapes that McAlpine chose because he liked the friendly fatigue written into their design—have white terry slipcovers that get tossed in the washing machine.

Upstairs, there is now a trio of small

bedrooms tucked under six and a half foot ceilings. "I wanted that Hobbit-like feeling," says McAlpine. "In this age of bigger is better, people forget that you can achieve drama by lowering the ceiling." From his bedroom windows he can see the pier, dock, and screened gazebo hovering on pilings over the surface of the lake. They were the only structures on the property when he bought it, and he cherishes them for preceding him—for being something he didn't design and therefore doesn't have to critique all the time. He keeps two green Adirondack chairs on the dock and a Santa Claus-red runabout boat moored to its edge. Summer nights, McAlpine's dinner parties eventually move onto the dock. Often the friends just sit, lulled by the hypnotically lapping lake. "Sometimes," says McAlpine, "we go out in the boat and cut the motor off." ▲

A Personal Palette

(Continued from page 108) fantasies. There are no "objects," as a decorator or a collector would understand the term. There are only things with particular meaning for one or another of the Clementes or for all of them together.

Before becoming an actress, Alba studied stage design, yet nothing in the house is there for effect, nothing is

staged. And though much of the interior was a joint effort with Richard Gluckman, an architect known for designing SoHo galleries and art installations, nothing is artily precious either. Gluckman helped her find ingenious ways to reuse the odd corners and mismatched surfaces that earlier renovations had left behind. Within these idiosyncratic spaces Alba has combined furniture picked up in thrift shops with pieces de-

signed by friends such as Ettore Sottsass and Frank Gehry as well as the creations of modern masters like Frank Lloyd Wright. Francesco's paintings are not hung solely for their aesthetic or decorative value; they either allude to aspects of domestic life, as do his *Kiss* variations in the master bedroom, or they take part in the sort of spiritual dialogue that engages his *Hope* and Picabia's *Hélias* in the dining room.

Everywhere, art is a personal matter intimately interwoven with daily existence (even Francesco's beard is a masterpiece), not a cultural asset to savor, idolize, or show off.

As a mother and the mistress of her house, Alba would be untrue to her Mediterranean ancestry if she weren't concerned with both the physical and the psychic well-being of her kin. The latter devotion seems nearly religious, albeit pagan—an incantation summoning the good spirits of art to watch over the house. A tall mystic figure from the New Hebrides (the Clemente children nicknamed him Grandpa) stands guard in the living room while Fuseli's *Head of Satan* appears to hover above the nearby fireplace like a cautionary icon. Because the good spirits of art dwell best in a sunny climate, brightness fills the house right up into the children's quarters on the top floors. When Alba set out to choose "Italian" colors for the interiors, she went to Francesco's studio for some of his favorite pigments: the red called rosso Pozzuoli, the green known as verdaccio, and the yellow named after his hometown, giallo Napoli. The artist eventually added other vivid hues to the palette that his wife and Gluckman keyed to the luminous sequence of spaces.

You wouldn't expect otherwise from such sophisticated collaborators. What's surprising is the solidly bourgeois way in which Alba and Francesco's house accommodates a large family leading a cheerful but strictly regulated life. Of course, the children sleep in beds designed by Kenny Scharf and wake up among paintings left to them by Keith Haring, and they are encouraged to paint, draw, sculpt, and poke their noses into everybody else's artwork. Alba and Francesco's goal is not to breed artists, however, but to acquaint their daughters and sons with the harmony that art can bring into anyone's existence. Chiara and Nina probably won't miss the times when they "slept in cupboards," and Alba frequently brings them and the boys back to the patrician house in Amalfi where her father and grandmother were born in the room that is now her bedroom. As for the freedom of nomadic life, Alba and Francesco are flirting with another house near Taos. Real nomads take their tents with them. ▲

Joop at the Top

(Continued from page 146) DeLorenzo, who spotted the 1950s French lighting designer before the current rage. "Crazy expensive," Joop says of the Mouille lamps, "but I adore the simplicity, the kind of power—I mean it's all aluminum." Joop is also passionate about the extraordinary wood furniture and sculpture made from the 1920s through the 1960s by the Frenchman Alexandre Noll. "The Noll pieces for me are a little bit like a shrine," Joop explains. "I have the feeling that instead of working on the material, Noll was worshiping the material."

Another favorite is the Warsaw-born painter Lempicka, who was deemed too fashionable and good-looking in the 1920s to be taken seriously as an artist—an attitude Joop says he, too, encountered as an art student in Hamburg. He remembers thinking, "Well, if I'm too fashionable for art, I'm going into fashion!" From art school he became an editor at the fashion magazine *Neue Mode*, then moved into fashion

design. The first Joop! label appeared inside furs he designed for Revillon. "The fur company saw my sketches in a magazine and said, 'Probably he can do fur also.' I didn't know the difference between a rat and a mink, probably in life but not as a fur," he recalls. He went on to design a women's line, sketching in airports and restaurants, anywhere he had a spare moment. In 1987 Joop ended his various contracts with other companies and founded Parfums Joop! The firm now produces menswear, womenswear, and accessories, some of which may soon be available in the United States.

"Life," muses Joop, "has always held big surprises for me. Whatever I planned, God planned it differently. I keep myself open." And what better place to contemplate openness than the library of Joop's New York penthouse, with its wall and ceiling of glass? "He gets inspiration," says decorator Gray, "just by sitting in that glass room and seeing the Citicorp Center, the Chrysler Building, and the Empire State from morning to night." ▲



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Perfectionist

(Continued from page 162) plaster next to the parchment," says Barry, crisply articulating each noun, "that's enough of a story." Additional self-sufficient narratives: a poolscape by Sally Gall floating above the watery curves of an iron deco console in the hall; an ivory lacquer desk straddling sisal and highly buffed wood floors, its fluted edge repeated in a chair's linen skirt.

Here, and in her projects, Barry seems guided above all by reserve, a tendency to subtract rather than add. "The world is a noisy noisy place," she says. "How can you come home to riotous pattern?" She picks up a Mrs. Gooch's tomato. "I want to see this in a simple white room. Ivy kitchen wallpaper—how can you get near it? If a client wants a Venetian room, I'll say, 'Let's take what you like and reduce it. Let's do parchment walls and a parchment sofa and *then* we'll throw in a red velvet pillow and some dusky terra-cottas.' "

Barry does styles the way Meryl Streep does accents. In California, she

is currently juggling a Wallace Neff house, a Richard Neutra house, and a Napa winery conversion. She's doing a villa on Maui and a Tudor mansion in Greenwich, Connecticut. And, like Streep, she goes the extra mile. "You learn to make beautiful rooms—I can make beautiful rooms in my sleep—then you go beyond. Often I do much more than a look. I try to impart a life style."

Meryl Streep, meet Martha Stewart. If you were to come to Barbara Barry in need of a life style, you might learn the following things. Why to splurge on 350-thread-count linens. Where to put a bowl of lemons. Whether to replace the stripes in your closet with taupes. When to take that mint julep cup out of your silver cabinet and put your toothbrush in it. How to honor what you have. *A whole philosophy of life.*

And a surprisingly utilitarian one. In Barry's house, the silver is used for every occasion, the still lifes are admired and then eaten, the books are dipped into constantly. "I am not wealthy, but I treat myself the way a good hotel treats me," she says. "I've got the best

sheets, the best shower head, a silver tray. When I come home, I'll make tea, put it on the tray, and go sit in the bathtub and read." In particular, she draws inspiration from her art books (her mother, an artist, taught Barry and her three sisters to paint, and she continues to labor at Ingres-like nudes) and her collection of photographs and photography books (Gall, Jan Groover, Paul Outerbridge, László Moholy-Nagy, Josef Sudek).

We're flipping through a Sudek book when she stops at a picture of an old palace loggia in Prague—a chiaroscuro of sunlit tiles and Gothic arches. "I'd love to live inside one of these," she sighs. Then she laughs at her own sentiment: "I dream of living in one room where the floor meets the wall and the wall meets the ceiling and everything makes sense. It's an obsession, a curse. I'm cursed to be a perfectionist. My friends are always saying, 'You really live so elegantly? You really sit down and have tea? You really use those expensive cups?' Yes. I do. Because what else do we have?" ▲

Coming Home

(Continued from page 98) was altered to accommodate an early nineteenth century English bookcase the McCoys purchased from Charles Edwards in London. The living room was squared off with a new window and fireplace. At first the McCoys thought they would build the kitchen in what is now the dining room, where they had found signs of a kitchen fireplace. They soon discovered, however, that to get enough counter space they would have to reduce the size of the windows, which would destroy the proportions of the house from the outside. They opted instead to replace one shed with a smaller kitchen and another with a pantry.

On the other side of the kitchen a 1990 addition designed to resemble the area's once-ubiquitous hops barns serves as a second, informal dining room. Jason conceived the space as "a fantasy of glass and snow"—until he discovered the financial penalties of adding heat to those elements. The room has floor-to-ceiling glass doors, tall windows, a skylight, a view of the gardens and a distant village, and a

brave little wood-burning stove.

When the McCoys set out to furnish Goodspeed Farm, they began with three important things: a cherry table from Jason's mother, a glass chandelier from the Boston apartment of Diana's grandmother, and the great eye of Jacques Dehornois, a longtime friend. Together and separately, Jason, Diana, and Jacques combed two continents for objects that were of perfect proportion and unique style, but also a bit eccentric. "I don't like the idea of things being absolutely pure all the time," says Diana. "Quirkiness is what makes objects interesting. I know we got this from Jacques." Among the McCoys' finds: a coatrack from Newport, two sets of distantly related chairs from Cynthia Beneduce in SoHo, a dining table from the Blue Bonnet in nearby Portlandville, a table from Kelter-Malcé in New York, four elegant cow prints from a Sotheby's English country house sale, an American wing chair from Joel Mathieson, and an English baroque overmantel mirror—not grand but simply perfect—that Jason and Alain spied in London.

Landscape designer Edwina vonGal

laid out the garden with colorful borders that include grasses of various textures and tones to complement the seasonal blooms. Among the garden's many charms is its ability to survive upstate New York winters and to fill its serendipitous summers with color and scent. Stonemason Jim Holbrook created exquisite stone walls that outline the new lawns, emphasizing the plantings and the changing vistas.

Now that the farmhouse is complete, the rest of the 225 acres await the McCoys' full attention. The sugar bush has already been cleared. Fences will again delineate fields and woods, a pond will replace the encroaching swamp, and a regal allée will line the driveway that edges the apple orchard.

Goodspeed Farm, says Diana, "really taught us not to be afraid of projects. We never had a plan; we never worked from a blueprint. The house evolved as it was being built. But we kept the footprint of the house, and it's hard to tell where the old house stops and the new house begins." There is a spirit of permanence and tranquillity here that harks back to Cooper's vision of the American Eden. ▲

where to find it

FOOD

Page 64 Grass Skirt handmade raffia/buri **round place mat**, by Jane Krolik for Chateau X, for stores (212) 477-3123. **66** Hand-painted **bamboo place mat**, \$28, by Jane Krolik for Chateau X, at Barneys New York; Frank McIntosh at Henri Bendel, NYC, Boston, Chicago. Seeds machine-washable **linen napkin with three buttons**, \$25, by Nina Ramsey for Archipelago, at selected Barneys New York; Nan Duskin, Baltimore, Philadelphia, Stafford; Material Possessions, Chicago; the Plaid Giraffe, Wichita. Mallorca ceramic **salad plate**, by Ann Mallory, at Adrienne Linford, NYC; other stores (310) 289-0605. Raffia machine-washable **linen napkins** with synthetic raffia fringe, \$22 ea, by Nina Ramsey for Archipelago, at Neiman Marcus; selected Barneys New York; Amen Wardy Home, Aspen; Nan Duskin, Baltimore, Philadelphia, Stafford; Peppercorn, Boulder; Branca Boutique, Chicago; J. Vincent, Coral Gables; Toadflax, Pittsburgh; Cookworks, Santa Fe; the Plaid Giraffe, Wichita.

PEOPLE

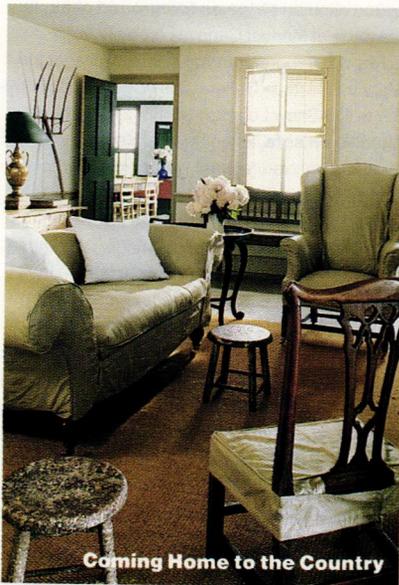
Pages 68, 74 Custom leaded-glass **windows**, by Venturella Studio, NYC (212) 228-4252. **Flowers**, by Oppizzi & Co., NYC (212) 633-2248. **68** 2-pce leopard-print stretch-velvet **cat suit**, by Genius Dilettante, at Dress Circle, Pittsburgh (412) 681-7799; Pepi Sport (top only), Vail (303) 476-5202. Gustav Stickley oak **armchair, No. 208 settle, and hexagonal table**, Tiffany **lamp**, c. 1925, Charles Limbert oak **stool**, similar at Peter-Roberts Antiques, NYC (212) 226-4777. Marissa (#4444-Desert Hare) sueded **leather on settle, armchair**, to the trade at Spinneybeck, for showrooms (800) 482-7777. Rookwood pottery **vase**, c. 1915, Limbert oak **table**, c. 1910, Roycroft copper **candlesticks**, c. 1910, similar at Peter-Roberts (see above). Pawnee silk **scarf**, from Hermès, for stores (800) 441-4488. **74** Custom **cabinetry**, by Watel & Dallas, Brooklyn (718) 383-1098. Plaid oak **rockers**, c. 1915, Roycroft and Handel **lamps**, Rookwood **vases**, similar at Peter-Roberts (see above).

STYLE

Page 92 Han Feng designs: Hand-pleated silk satin organza **scarf jacket**, at Henri Bendel, NYC, Chicago; Biba, Chicago. Hand-pleated silk organza **hat**, at Barneys New York (to order); Biba, Chicago. Pleated silk chiffon **scarf**, at Henri Bendel, NYC; Charivari, NYC; Greta, Beverly Hills; Biba, Chicago. Washable raw-silk **tablecloth, place mats, and napkin**, at selected Barneys New York; Frank McIntosh at Henri Bendel, NYC, Boston, Chicago. Hand-pleated silk organza **pillow shams**, at selected Barneys New York; Biba, Chicago. Hand-pleated silk organza **coat**, at Greta, Beverly Hills; Biba, Chicago; Anastasia, Newport Beach; Weather-vane, Santa Monica.

COMING HOME TO THE COUNTRY

Pages 96–103 Architectural design, by Alain



Mertens Architectural & Design Consultants, 799 Madison Ave., New York, NY 10021, (212) 570-2175, London (71) 408-0049, and Christopher Smallwood Architects, Chelsea Reach 79/89 Lots Rd., London SW10 0RN, (71) 376-5744; NYC (212) 447-7714. **Landscape design**, by Edwina vonGal & Co., Long Island City (718) 706-6007. **Contracting**, by H. Branson & Sons, Cooperstown (607) 547-2653. Custom-color louvered wooden **indoor shutters**, from JoAnna, to order from Catherine Davis Black, Cooperstown (607) 547-5308 by appt. **99** Chesterfield **sofa**, at George Smith Sofas & Chairs, for dealers (212) 226-4747. Hepplewhite Newburyport **wing chair**, c. 1780, similar at Joel Mathieson, NYC (212) 941-1491. Cross Weave **sisal**, to the trade at Stark Carpet, for showrooms (212) 752-9000. New York State late 18th century pine/cherry tilt-top **tea table** with 19th-century découpage, similar at Axtell Antiques, Deposit (607) 467-2353. **Collages**, by Leonard Stokes, similar at Jason McCoy, 41 East 57 St., 11th fl., New York, NY 10022; (212) 319-1996. 18th-century Italian giltwood candlestick **lamps on hunt table**, similar at Vito Giallo Antiques, NYC (212) 535-9885. 19th-century **Spanish colonial table**, similar at Kelter-Malcé Antiques, NYC (212) 675-7380 by appt. **100** Stone **garden walls**, by Jim Holbrook, Cooperstown (607) 547-5196. **101** 19th-century American painted pine cottage **bed**, similar at Bertha Black Antiques, NYC (212) 966-7116. Late 18th century New York State **painted table**, similar at Axtell Antiques (see above). American hooked **rug**, 1911, similar at Cynthia Beneduce, NYC (212) 982-3185 by appt. American pine **dining table**, c. 1830, similar at Blue Bonnet Antiques, Portlandville (607) 286-7568. 19th-century American Fancy and Sheraton **chairs**, similar at Cynthia Beneduce (see above). **102–03** 19th-century American

drop-leaf table, similar at Joel Mathieson (see above). American Victorian kitchen **chairs** and **parlor stove**, similar at Wood Bull Antiques, Milford (607) 286-9021.

A PERSONAL PALETTE

Pages 104–11 Design and architectural renovation, by Richard Gluckman Architects, 463 Greenwich St., New York, NY 10013; (212) 925-8967. **106** Collection of handblown glass **vases and fruit bowls**, by Ettore Sottsass for Memphis Milano, to order from Urban Architecture, Detroit (313) 873-2707. **107** Mexican **folk chairs**, c. 1900, similar at ABC Carpet & Home, NYC (212) 473-3000.

DAVID EASTON, MASTER BUILDER

Pages 112–21 Design, by David Anthony Easton, 323 East 58 St., New York, NY 10022; (212) 486-6704. **113** Edwardian park **chair**, English cast-iron **fountain mask**, c. 1830, similar at Clifton Little Venice, London (71) 289-7894. **114** Custom Adam-style hand-carved mahogany **mantel**, designed by David Easton, fabricated by Design Works, Atlanta (800) 736-0256. Gallier Diamond **wallpaper in hallway**, to the trade to custom order at Brunswick & Fils, for showrooms (212) 838-7878. Hindoustani wood-blocked **wallpaper in dining room**, to the trade at Zuber et Cie, for showrooms (212) 486-9226. **115** Marlborough Stripe (#29075) **wallpaper**, to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Lampas Bleuets (#31290/24) spun rayon **fabric on caned chairs**, Fontainebleau (#35029/1) warp-print **silk on round table**, Lampas D'Aubigne (#4007/2) **silk on foreground chair**, to the trade at Clarence House, for showrooms (212) 752-2890. Dresden Cotton Damask (#63546.01) cotton/viscose **fabric on sofa**, Charlotte Strié Faïence (35400.00/5406) **silk for curtains**, to the trade at Brunswick (see above). Regency bronze/ormolu **candlesticks with crystal prisms**, c. 1810, similar at Kenneth Neame, London (71) 493-1820. Late 19th century crystal **chandelier**, similar at Lennox Money, London (71) 730-3070. **116** Regency mahogany/brass **globe**, c. 1830, English **brass chandelier**, c. 1735, similar at Mallett & Son, London (71) 499-7411. Lamoignon Striped Warp Print Taffetas (#34493.00) **silk for curtains**, to the trade at Brunswick (see above). Charles X **Aubusson carpet**, similar at Doris Leslie Blau, NYC (212) 759-3715. **117** Custom-color Faïelle du Barry (#34510.00) **silk for curtains**, to the trade at Brunswick (see above). Custom **frescoes**, by New Pompeii, to the trade to order at Scalamandrè, for showrooms (212) 980-3888; J. Robert Scott & Assocs., Laguna Niguel, Los Angeles. Catalpa (#7123/4) linen **damask on chairs**, from Rubelli, to the trade at Bergamo Fabrics, for showrooms (718) 392-5000. Trianon Strié (#C2-301-1) **silk taffeta on gallery bench**, to the trade at Christopher Norman, for showrooms (212) 644-4100. George III **chandelier in drawing room**, similar at Nesle, NYC (212) 755-0515. **119** Bronze **armillary sphere and stone plinth**, c. 1870, similar at Sylvia Napier, London (71) 371-5881. 1860s English iron **bench**, similar at Guinevere

Antiques, London (71) 736-2917. French **tole oil lamps**, c. 1820, similar at Charles Saunders Antiques, London (71) 351-5242. **120** Swedish **painted chest**, c. 1780, similar at Valley House Antiques, Locust Valley (516) 671-2847. English Gothic revival **oak chairs**, c. 1800, similar at Stephen Long Antiques, London (71) 352-8226. Creil Cotton Print (#173100.00) **cotton on chair cushions**, to the trade at Brunschwig (see above). English painted wood **wall brackets**, c. 1855, similar at Pamela Teignmouth & Son, London (71) 229-1602. Custom-color Buckingham Stripe **wallpaper**, to the trade to special order at Clarence House (see above). Reproduction verdigris **wall lantern**, similar at Mill House Antiques, Woodbury (203) 263-3446. **121** Indian reproduction tole **hanging lantern**, to the trade at John Rosselli International, NYC (212) 772-2137. Chinese **sea grass carpet**, to the trade at Stark Carpet, for showrooms (212) 752-9000. Silk Burlap (#S-105) **fabric for quilted curtains**, to the trade at Christopher Norman (see above). Tole **column lamp**, from Vaughan, London, for dealers (71) 731-3133.

MADE IN TRIBECA

Pages 132-33 Custom **clothing, furniture and accessories**, similar at the Manolo and Arnaldo Ferrara showroom, NYC (212) 219-2089 by appt. Wooden beaded **dress**, \$525, by Manolo, at Henri Bendel, NYC (212) 247-1100.

LIVING IN TECHNICOLOR

Pages 134-39 **Antiques**, similar to the trade at J. F. Chen Antiques, 8414 Melrose Ave., Los Angeles, CA 90069; (213) 655-6310. **134** DuBarry Taffeta Stripe (#C2-201-1) **silk for curtains**, DuBarry Taffeta (#C2-101-1) **silk on banquette**, to the trade at Christopher Norman, for showrooms (212) 644-4100. Custom gillwood **curtain rod**, by Jim Trujillo, to the trade to order at Stables, Schwab & Trujillo, Los Angeles (213) 969-9076. Rayure Directoire (#SOI610) natural **silk on Louis XVI chair and banquette pillow**, to the trade at Nobilis-Fontan, for showrooms (908) 464-1177. Amboise (#36058-9100) viscose/cotton/metal **rossette on banquette**, Amboise (#36057-9100) viscose/wood **tassel on banquette**, Amboise (#32137-9100) viscose/cotton **braid on banquette**, Amboise (#33207-9100) viscose/cotton **fringe on banquette**, to the trade at Houllès, for showrooms (310) 652-6171. **136** Château Margaux (#32831/2) cotton/silk **damask on spoonback chair**, Langeais (#31686/1) warp-print **silk on small center pillow and chairback**, to the trade at Clarence House, for showrooms (212) 752-2890. Michelle (#4274/01) viscose/cotton **stripe for armchair slipcovers**, Colibri (#1300/531) viscose/cotton **fabric on foreground chair**, to the trade at Manuel Canovas, for showrooms (212) 752-9588. Hyperion (#A9708) brass **floor lamps**, to the trade at Donghia Furniture, for showrooms (800) 366-4442. **137** Custom Biedermeier-style **lacquered wood chairs**, designed by J. F. Chen, similar to the trade to order from J. F. Chen (see above). Satin Chine (#14300/44) cotton/silk **fabric on wood chairs**, Vega (#33048/12) Bemberg/silk **taffeta for quilted tablecloth**, to the trade at Clarence House (see above).

Cinnabar (#62773) cotton/linen **print for curtains**, to the trade at Kent-Bragaline, for showrooms (718) 784-2012. **138** Michelle (#4274) viscose/cotton **stripes for curtains, sofa, and pillows**, Merindol (#4299/08) viscose/cotton ottoman **stripe on foreground chair**, to the trade at Manuel Canovas (see above). Edward Dugmore **painting**, 1954, similar at the Manny Silverman Gallery, Los Angeles (310) 659-8256. **139** Snow Leopard (#66612) cotton/rayon **chenille on sofa**, to the trade at Kent-Bragaline (see above). Natura **sisal**, to the trade at Stark Carpet, for showrooms (212) 752-9000. Valenti Stripe Thai **silk on pillows**, to the trade at Prima Seta, for showrooms (310) 829-5626. Alexandria (#33010/2) **cotton percale for curtain**, to the trade at Clarence House (see above). Custom hand-tacked silk-covered down **comforter**, by Jim Trujillo, to the trade to order at Stables, Schwab & Trujillo (see above). Celia (#AC1207-1) **chintz on bed and for curtains**, to the trade at China Seas, for showrooms (800) 723-8207. Quadrillage Plaid Taffetas (#646066.01; #64605.01) rayon **fabrics for inner curtain and pillow**, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878.



Joop at the Top

JOOP AT THE TOP

Pages 140-47 **Design and architectural renovation**, by Kevin Grey, NYC (212) 838-4921, and Brian Kaye at David McAlpin, Architect, 160 Fifth Ave., Suite 901, New York, NY 10010; (212) 929-3883. **140** Royère **armchairs**, Alexandre Noll **sculptures on mantel**, similar at DeLorenzo 1950, NYC (212) 535-8511 (moving June 1 to 440 Lafayette St., NYC). Turquoise (#10368-21) and Pollen (#10368-39) linen/cotton **velvets on armchairs**, to the trade at Clarence House, for showrooms (212) 752-2890. Venetian **glass tiles in mantel**, by Gruppo Bisazza, at Nemo Tile, NYC (212) 505-0009. **141** **Shirt**, by Comme des Garçons, for stores (212) 869-4030. **Shoes**, at Stephane Kelian, NYC, Los Angeles. **142-43** 18th-century Venetian parcel gill **console table**, similar at H. M. Luther Antiques, NYC (212) 505-1485. Prouvé terrazzo/steel **coffee table**, Royère **chaise**, Royère **cabinet with wave support**, similar at DeLorenzo 1950 (see above). Wrought-iron **candle holder**, by Marie Zimmerman, 1910,

similar at DeLorenzo, NYC (212) 249-7575. Leopard Velvet (BLV) silk/cotton **fabric on chaise**, to the trade at Christopher Hyland, for showrooms (212) 688-6121. 1940s ceramic **vase on coffee table**, by F. Carlton Ball, similar at Fifty/50, NYC (212) 777-3208. Gold **charger on coffee table**, by Steven Stewart, similar at Gordon Foster, NYC (212) 744-4922. **144** Royère **sofa**, Royère gold-leaf **standing lamps** with parchment shades, similar at DeLorenzo 1950 (see above). Chenille (#207B1) cotton/linen **fabric on sofa**, to the trade at Ian Wall, for showrooms (212) 758-5357. Carré Royal (#33025-5) cotton **velvet for checked pillow**, to the trade at Clarence House (see above). Steven Stewart ceramic **vases on cabinet at left**, 18th-century Chinese **porcelain vase**, similar at Gordon Foster (see above). Noll wood **pitcher**, similar at DeLorenzo 1950. Painted teak **chair**, c. 1953, by Hans Wegner, similar at Evergreen Antiques, NYC (212) 744-5664. Lianne **steel floor lamp**, by Royère, similar at DeLorenzo 1950 (see above). **145** Serge Mouille **floor lamp**, 1950s Charlotte Perriand oak **desk**, Prouvé leather/steel **chairs**, similar at DeLorenzo 1950 (see above). Leather **satchel**, similar at Joop! in Europe, for locations call Hamburg (44) 80380. Porcelain/bronze **cachepot**, by Steven Stewart, similar at Gordon Foster (see above). Bronze **solar shades**, from Shading Systems, for stores (800) 255-5988. **146** Noll **console table**, Mouille **architect's lamp**, similar at DeLorenzo 1950 (see above). **146-47** Steel/wood **screen**, by John Risley, similar at Full House, NYC (212) 529-2298. Noll wood **sculpture**, Nakashima walnut **table at foot of bed** and wood **bedside tables**, Mouille **lamps**, all similar at DeLorenzo 1950 (see above). Cotton weave **bedspread**, similar at Portico, NYC (212) 941-7800. Austrian chemical-free **sheets and pillowcases**, at Ad Hoc, NYC (212) 925-2652.

CATCHING THE BREEZE

Pages 152-57 **Architecture**, by McAlpine Architecture, 644 South Perry St., Montgomery, AL 36104; (205) 262-8315. **153** Custom **table of vintage pine**, similar to order from Designer Antiques, Atlanta (404) 352-0254. Teale (#SKU-140325) wicker **dining chairs** (without slipcovers), from Conran's-Habitat, for stores (800) 326-6726. Mexican glass/tin **candleholders on table**, similar at Herron House Antiques, Montgomery (205) 265-2063. **154** Master Breeze **standing fan**, from Triangle Engineering, for dealers (205) 745-4618. **155** Indonesian teak **bench**, c. 1900, similar at Canterbury Antiques, Atlanta (404) 231-4048. English mahogany **tray table**, c. 1820, similar at William Word Antiques, Atlanta (404) 233-6890. Sack linen-upholstered **chairs**, to order from McAlpine (see above). Vintage tractor-seat **stools**, similar at ABC Carpet & Home, NYC (212) 473-3000. **156-57** Custom **four-poster** of vintage pine, similar to order from Village Antiques, Opelika (205) 745-0320. **Cotton blanket**, from Faribo, Simply Cotton unbleached cotton **sheets and pillowcases**, from Utica, both at ABC Carpet & Home (see above); for other Faribo stores (507) 334-6444; for other Utica stores (800) 533-8229.

THE EVERYDAY PERFECTIONIST

Pages 158–63 Decoration, by Barbara Barry, 9526 Pico Blvd., Los Angeles, CA 90035; (310) 276-9977. Sally Gall **photographs**, similar at the Julie Saul Gallery, NYC (212) 431-0747. **158** 19th-century European alabaster/giltwood **column**, similar at David George Antiques, NYC (212) 860-3034. Rafaela (#A9812) **gilt lamp** (custom finish by Barry), to the trade at Donghia Furniture, for showrooms (800) 366-4442. Custom **Biedermeier-style chair**, designed by J. F. Chen, to the trade to order from J. F. Chen Antiques, Los Angeles (213) 655-6310. Pauline (#4324/48) viscose/cotton satin/ottoman **stripe on chair**, to the trade at Manuel Canovas, for showrooms (212) 752-9588. Haargan Rips sisal/wool/mohair/viscose **carpet**, at S. & J. Biren Floorcoverings, Los Angeles (310) 553-0971. **159** Kalahari **linen on sofa**, at Diamond Foam & Fabrics, Los Angeles (213) 931-8148. **160** 1940s Mexican **silver dish**, similar at Alan Moss, NYC (212) 219-1663. Charles X glass/mahogany **screen**, similar to the trade at J. F. Chen (see above). Repprtrust (#2310-Smoke) handloomed **cotton on sofa**, to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981. Mandor (#4228/28) viscose **fabric on small pillows**, to the trade at Manuel Canovas (see above). Sage green cotton **damask on armchair**, at Diamond Foam & Fabrics (see above). Georgian silver **candlestick lamps**, 1940s painted wood **shelves**, similar at Charles Gill, Los Angeles (213) 653-3434. 1930s art deco rosewood/brass **tea table**, similar at Antiques by Claude Hubert, Santa Monica (310) 395-5607. **161** Fluted stone **dining table** with granite top (#DT02), to the trade at Formations, for showrooms (310) 659-3062. Floatation crinkled paper **ceiling fixture**, from Ingo Maurer, at Diva, Los Angeles (310) 278-3191; for other stores (212) 477-3188. Lacewood (#9120) veneer **mirror**, to the trade at Nancy Corzine, for showrooms (310) 559-9051. Herringbone **linen for curtain**, to the trade at Henry Calvin (see above). Kalahari **linen on chairs**, at Diamond Foam & Fabrics (see above). 1930s art deco silver-plated **teapot**, similar to the trade at Nancy Corzine Antiques, Los Angeles (310) 652-4859. **162** 18th- and 20th-century **architectural drawings**, similar at Stubbs Books & Prints, NYC (212) 772-3120. American Empire 1930s **mahogany table**, similar at Golden Goose, Mendocino (707) 937-4655. 1920s cobalt **porcelain vases** with bronze doré handles, by Sèvres, similar at Joseph Sala, Los Angeles (213) 655-5999. Triple Column (#80168) Murano leaded **glass lamp**, to the trade at Wicker Works, for showrooms (415) 626-6730. 19th-century European carved **stone fragment**, similar to the trade at Initials, Los Angeles (213) 653-6300. Torino II (#W150) hand-painted **wallpaper on walls and table**, to the trade at Donghia Textiles, for showrooms (800) 366-4442. Classic white-matte resin **lamp**, to the trade at Sirmos, for showrooms (212) 371-0910. Coronata **wallpaper on hatboxes**, from the Folly Collection, to the trade at Osborne & Little, for showrooms (203) 359-1500. Ondine (#4115) viscose/cotton crushed **ottoman on headboard**, to the trade at

Manuel Canovas (see above). Custom English embroidered cotton-covered down **duvet**, by Peter Reed, Leonardo cotton matelassé **pillow shams**, from Anichini, to order at Golden Goose (see above); for other Anichini stores (800) 553-5309. Random Sheer wool **bouclé carpet**, to the trade at Decorative Carpets, Los Angeles (310) 859-6333. **163** 1920s French art deco **console table**, similar at Joseph Sala (see above). Pewter **bookend**, similar at Golden Goose (see above). Handmade 22-kt **gold-leaf ceramic vase**, by Ron Dier, to the trade at Randolph & Hein, Los Angeles, San Francisco; Lorin Marsh, NYC; David Sutherland, Dallas, Houston. Arles (#93239) cotton/polyester **stripe on ottoman**, to the trade at Designs by Jack Valentine, for showrooms (407) 362-0311. Toile Napoleon (#4325/98) **cotton on chair**, to the trade at Manuel Canovas (see above).

THE PLEASURES OF ALFRESCO ENTERTAINING

Pages 166–67 Decoration, by Mark Hampton, 654 Madison Ave., 21st fl., New York, NY 10021; (212) 753-4110. Café (#22-536-870) wood/steel **folding chairs**, from Gardeners Eden, for catalogue or to order (800) 822-9600. Savoy cotton **tablecloth**, by W-C Designs, at department and linen specialty stores nationwide. **167** Sea grass **occasional chairs** (#SG2), **large club chair** (#SG1), **ottoman** (#SG13), and **loveseat** (#SG11), to the trade at Walters Wicker, for showrooms (718) 729-1212. Havering Stripe (#7803) **chintz on cushions**, to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Custom brass **lantern** (#39), to the trade to order from Joseph Richter, NYC (212) 755-6094. **168 Decoration**, by Charles Riley, NYC (212) 473-4173; Los Angeles (213) 383-5838. Whip Stitch machine-washable **linen napkins**, Running Stitch machine-washable linen **tablecloth**, both from Archipelago, at selected Barneys New York; Branca Boutique, Chicago; Room with a View, Santa Monica. Luna Garcia handmade terra-cotta multicolored **plates and serving dishes**, Valiant glass **tumbler holding flowers**, Anne Marie Murray ceramic **flower dish**, Simon Pearce handblown, hand-finished **wineglasses and pitcher**, all at Fred Segal Zero Minus Plus, Santa Monica (310) 395-5718; for other Simon Pearce stores, to order, or for catalogue (802) 295-2711. Fantasia Italian hand-painted ceramic **mug**, from Vietri, for dealers (800) 277-5933. **170 Decoration**, by Ron Hefler, 465 South Sweetzer Ave., Los Angeles, CA 90048; (213) 651-1231. Isigny Check (#140425.00) cotton/rayon/linen **fabric for tablecloth**, to the trade at Brunshawig & Fils, for showrooms (212) 838-7878. Linen **napkins**, from Linens et al, Beverly Hills (310) 652-7970. Italian handblown **large glasses**, from Vietri, to the trade at de Benedictis, Los Angeles (310) 271-7141; for other dealers (800) 277-5933. Antique Bavarian **china bowl**, similar at Foster-Ingersoll, Los Angeles (310) 652-7677. **172** Bistro stainless-steel/ABS plastic **flatware**, from Pottery Barn, to order or for stores (800) 922-5507. Guatemalan **cotton napkins**, similar at Kitchen Classic, Bridgehampton (516) 537-1111. **173 Design**, by

Craig Wright of C. M. Wright, 700 North La Cienega Blvd., Los Angeles, CA 90069; (310) 657-7655. **Landscape architecture**, by Robert M. Fletcher & Assocs., Pacific Palisades (310) 459-6204. Custom painted **bentwood dining chairs**, painted wood **table**, and painted vintage **wood mirror** with hickory detailing, to the trade to order from Richard Mulligan—Sunset Cottage, Los Angeles (213) 650-8660 by appt. Karthika Stripe (#33004/9) **cotton on chairs**, to the trade at Clarence House, for showrooms (212) 752-2890. Cobalt crystal **tumblers** with gold rims, from the Ralph Lauren Home Collection, at Dillard's Valley View, Dallas (214) 386-4595. English **silver-plated goblets**, c. 1885, English **flatware with staghorn handles**, at Foster-Ingersoll (see above). Handblown crystal **hurricane lamps**, at La Maison Française, Los Angeles (213) 653-6534. **174** Saint Hubert crystal **salad plate**, from Laliq, for stores (201) 939-4199. Dom Pérignon **crystal glasses**, from Baccarat, to order (800) 777-0100. Moon pink-rimmed **dinner plates** and green-rimmed **salad/dessert plate**, by Gene Meyer for Swid Powell, for stores (800) 674-4141. **175 Design, selected objects**, from Hutton Wilkinson, Box 69A39, Los Angeles, CA 90069; (213) 874-7760. Nancy crystal **water goblets**, from Baccarat (see above). Malmaison **flatware**, from Christofle, for stores (800) 677-7458.

TIMELESS ROOMS

Page 188 Whitewashed chinoiserie **four-poster**, similar to the trade to order from Michael Taylor Designs, San Francisco (415) 558-9940 by appt. ALL PRICES APPROXIMATE

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TIMELESS ROOMS



WHEN
DESIGNING
A ROOM,
WHITE IS
SELDOM AN
UNSUITABLE
CHOICE.

—MICHAEL TAYLOR

DATE Circa 1960 **PLACE** San Francisco

DECORATOR Michael Taylor (1927–1986)

BIO King of the clean, casual, giant-scaled California look, Taylor was also famous for adapting the more formal designs of earlier modern masters. From the 1950s to the '80s, the full range of his work was featured on a record fifteen *House & Garden* covers.

SETTING The large central space in Taylor's Sutter Street shop where he lured clients with setups such as this ethereal bedroom that harks back to the 1930s.

ELEMENTS Reminders of decorator Syrie Maugham, one of Taylor's idols, appear in everything from the coily skirted and tufted armchairs to the painted andirons and the whitewashed chinoiserie four-poster—which, in fact, Maugham once owned. The pretzel-

armed plaster lamps were a trademark of California decorator Frances Elkins, an inspiration closer to home. Taylor's own love of a "felicitous sense of contrast" is visible in the pairing of a Venetian mirror with a sleek mantel. "If the furniture is all too ornate or all too primitive, the room is wrong," he once wrote. "It is contrast that brings things excitingly alive."

PALETTE The floor-to-ceiling expanse of white—a classic Maugham scheme—amplifies touches of green and California greenery. More often than not, Taylor advocated pale neutral backdrops, a strong secondary color, and repetitive use of printed fabrics for a "certain purity" and a bold unified effect. As he put it, "There is a tremendous amount of color in my rooms, but there are not *many* colors."

Details see Resources