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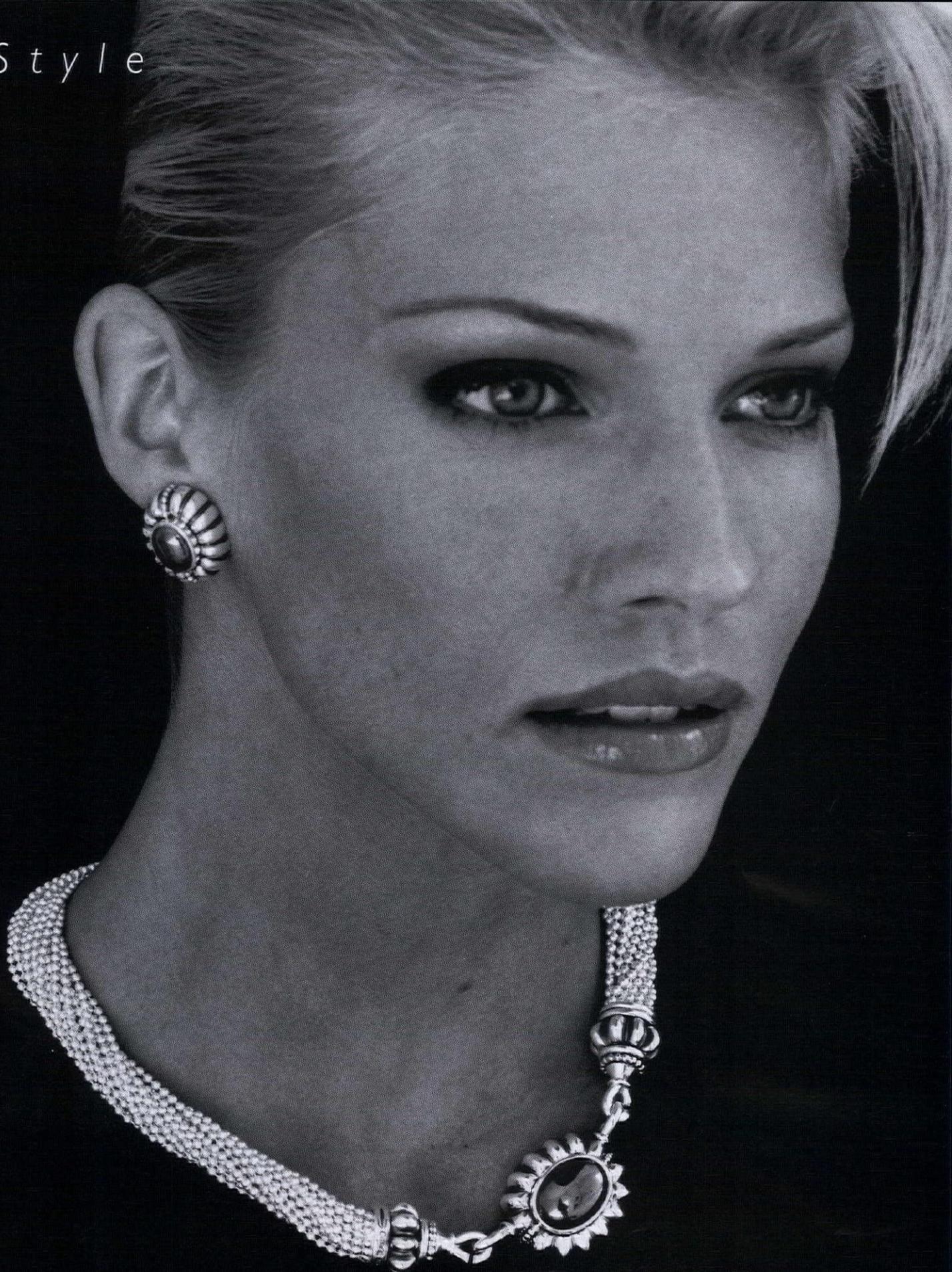
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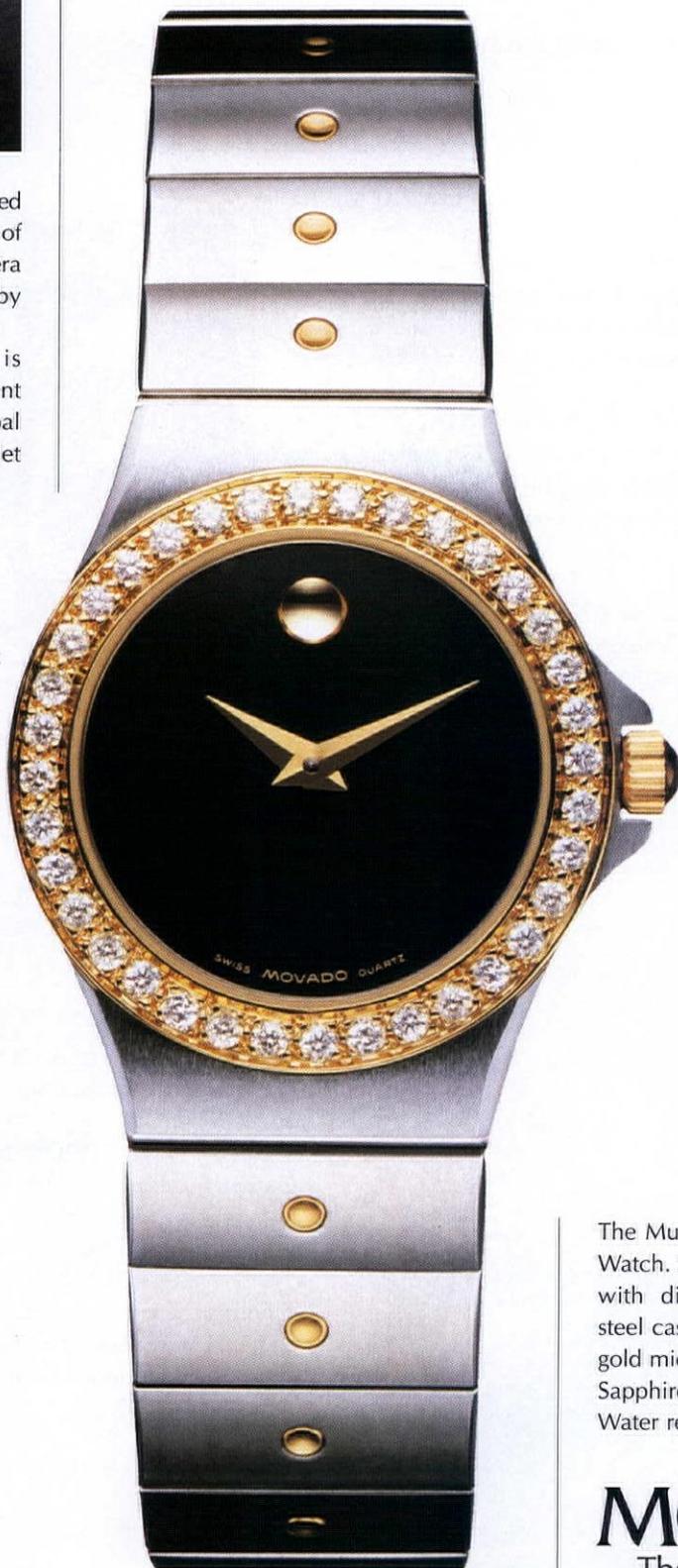
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MODERN MAGIC
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SOLUTIONS," PAGE 114,
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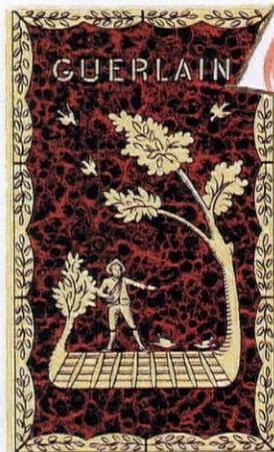
Inspired by the beauty of his own lighthouse on a remote island in Maine, painter Jamie Wyeth is safeguarding the restoration of other coastal treasures. BY SUZANNE SLESIN

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Garden furniture takes its rightful place in the sun.

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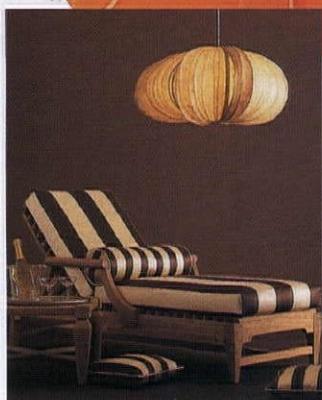
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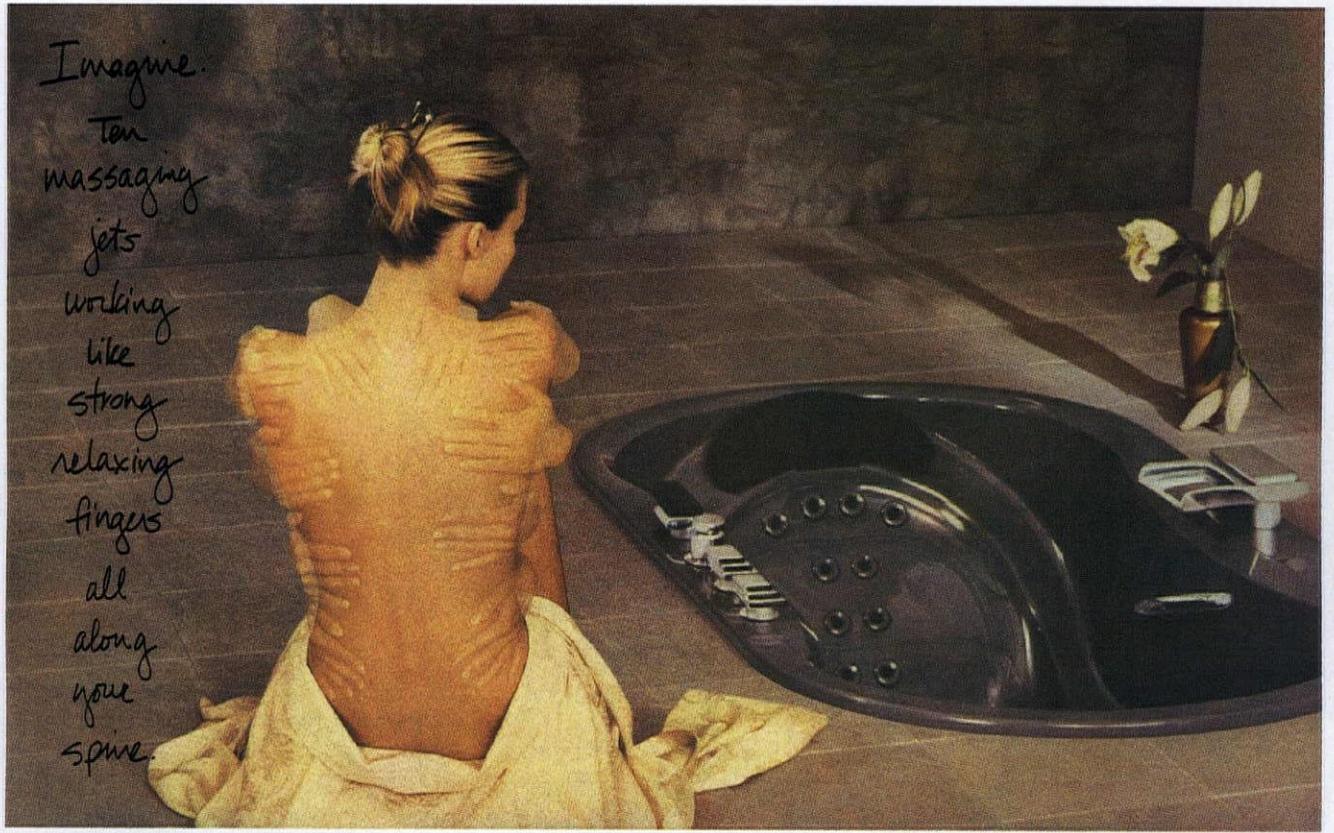


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Garden of
Sweets:
Chocolate Bars
and Candy
Stripes



As I See It, #31 in a series
Sheila Metzner
"I Love It When You Knead Me"
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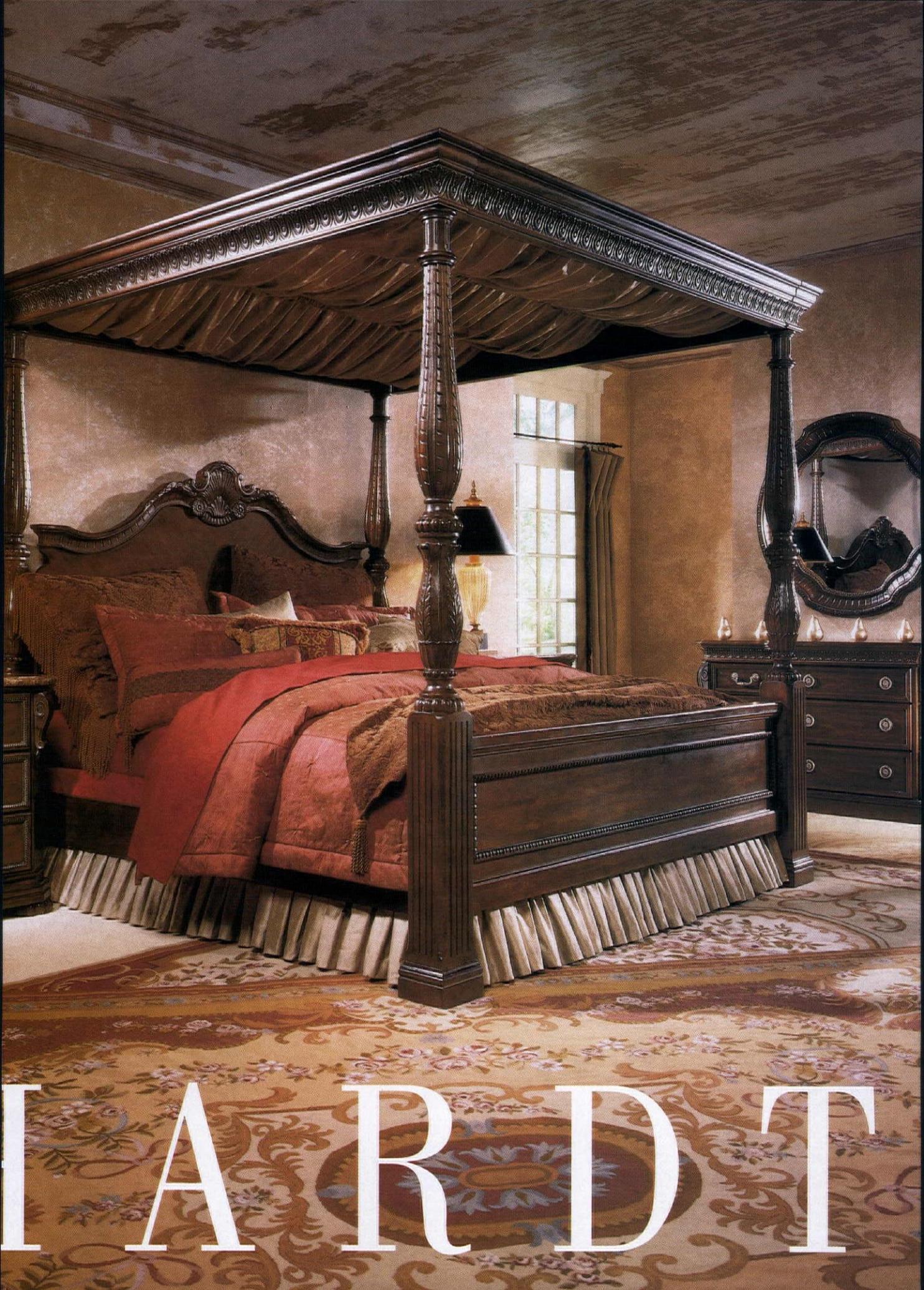
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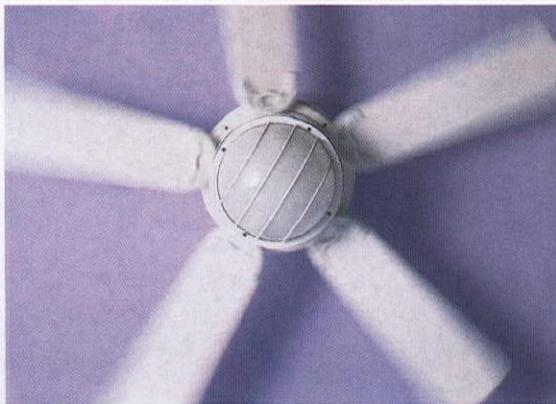
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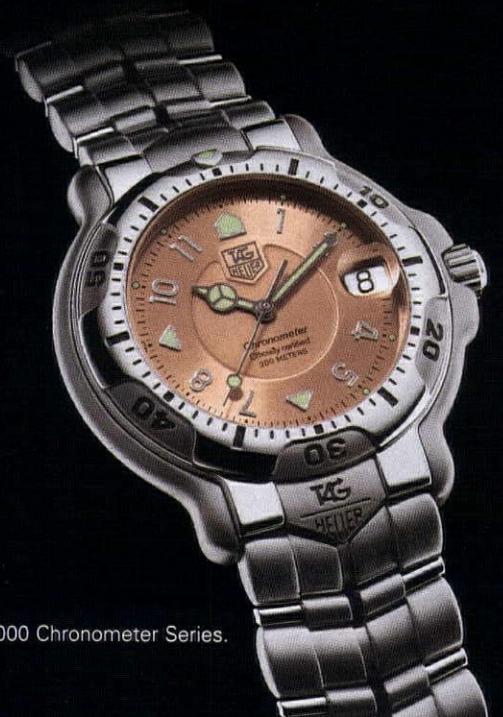
APRIL 1958 The "Living Garage" is designed to celebrate cars as full-fledged family members.

BY VÉRONIQUE VIENNE



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IT HAPPENED IN THE GARDEN.

Texas. I was home from work too early: sick with flu. It was a fine winter day, as I recall, the kind you get in Texas. Balmy. As soon as the sitter saw me, she went home; she, too, was sick. So I was alone with the baby. My fifteen-month-old, first-born son.

Still in office mode, busy, bossy, restless, I herded him and eighty toys into the backyard, thinking the sunshine would do us good. My son was always cheerfully tolerant of my suggestions for Things To Do, but he usually ignored me and went his own way. That afternoon was no different. As he firmly toddled off to poke with a stick at a clump of grass, I felt my temperature rise and then thought, Relax. Take a seat.

The seat was actually a long, heavy wooden bench—the classic English sort to which I always bring lots of cushions. I can never part with it, and it is as difficult and wonderful to have in my life as my piano, for like the piano, I must haul it from house to house, garden to garden, and always find a place for it, because it can never be replaced. The teak is silvered with age, green in spots with lichen, rubbed by bodies, bleached by rain, snow, sun, stained with wine and finger paints, nicked and bruised by errant wagons, lawn mowers, tree limbs . . . its patina our history. The bench sat under a large wooden pergola, which was supported by six massive, round, stuccoed columns resting on a slabby floor of yellow limestone. At the foot of each column I had planted clematis and trumpet vine, ‘Mme. Galen’; the young sprouts were making their speedy way up. I lay down on the bench and watched my son, busy and quietly absorbed. He wandered nearer, and I began again, reflexively, nervously, uselessly, to wonder how I would keep him entertained in my weakened state. But something caught his eye as he approached, so he, too, took a seat, squatting, with his little back against a sturdy bench leg.

I saw that he had found a lizard, a tiny thing, vivid green, ruby-throated, its long, thin, padded toes gripping the column, its body absorbing the heat of sun on stucco. “Lizard,” I said, helpfully. My son ignored me. He wasn’t much of a conversationalist. To be honest, he’d hardly started talking at all. That was something else to fret about. “Bench,” I went on, determined. Still working it. “Plant. Dirt. Lizard. Boy.” (The last just an excuse for a little nudge into the baby’s irresistible chubbiness.) He did not take his eyes off the lizard. I finally realized he was spellbound, and I shut up. The lizard’s sides pulsed with life,

in and out. My child breathed in and out. I breathed in and out. No one moved. Time passed us by. I felt the last of the day’s tension ease out of my body.

Those moments on the garden bench came back to me as I looked at all the furniture contributing editor Paul Fortune pulled together for our story “The Outsiders.” I was taken with the idea that gardening has to be as much about contemplation as it is about tilling and toiling. Mental tilling, perhaps. A way to slow down time, for yourself, or for you and someone else, so that you can reconnect with something deeper, something that lies under and around the day-to-day—something, perhaps, in one another. Turning things over, quietly thinking, in a place that gives you a peaceful corner for just such a moment or two. A place, a seat in a place, in which you are comfortable and free enough simply to let go.

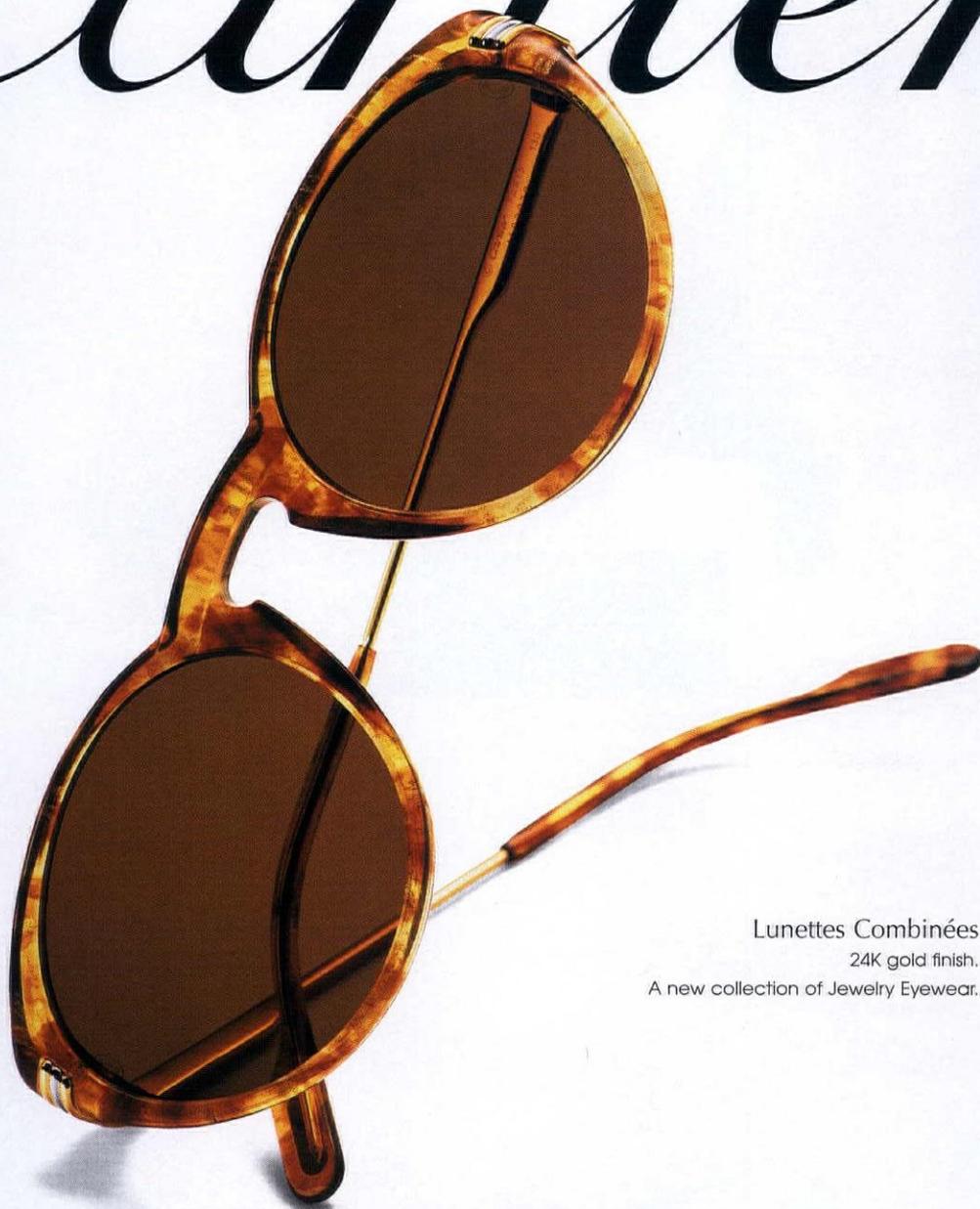
My own reverie that Texas afternoon was shattered by a wild shriek from my son, who rocketed up and threw his arms skyward. I was certain he’d been stung by a bee. But his cries were joyful. As I swept him into my arms, he pointed at the lizard skittering up the column, and the words came tumbling out. “Bye-bye, lizard! Bye-bye!” What a triumph.

See? How could I ever stop lugging that bench around? I would carry it to the ends of the earth. It isn’t just a piece of furniture. It helped me stop time. How grateful I am. I caught a first bloom from my late bloomer in that garden. I paused, in the embrace of that bench, enough to take in the moment, and it is mine forever.



Dominique Browning
 Dominique Browning, EDITOR

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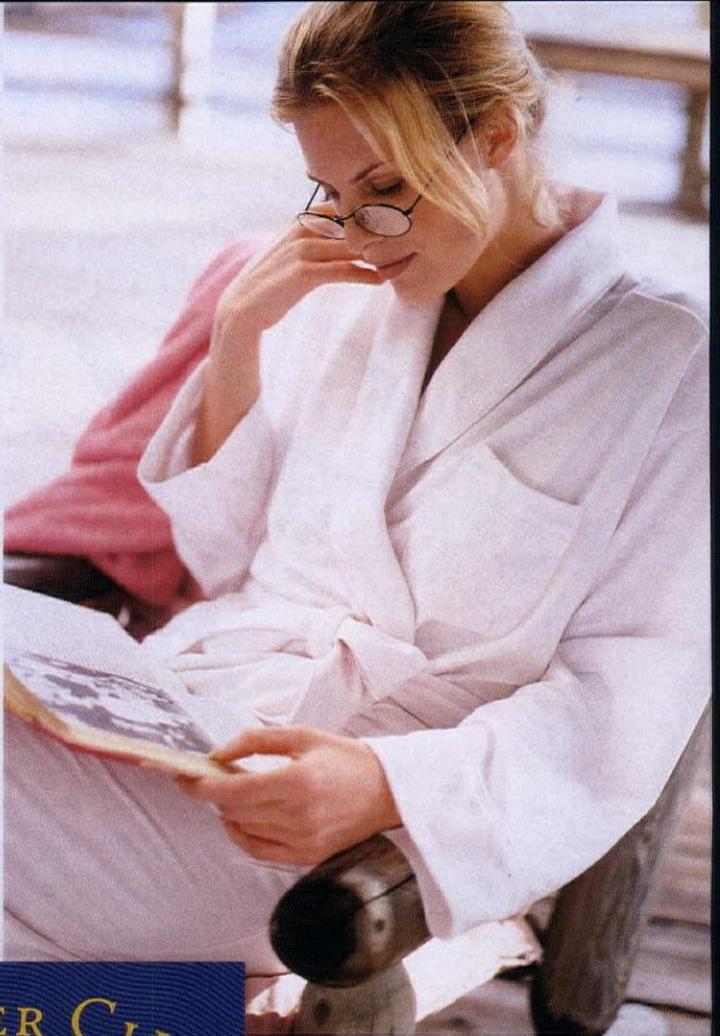
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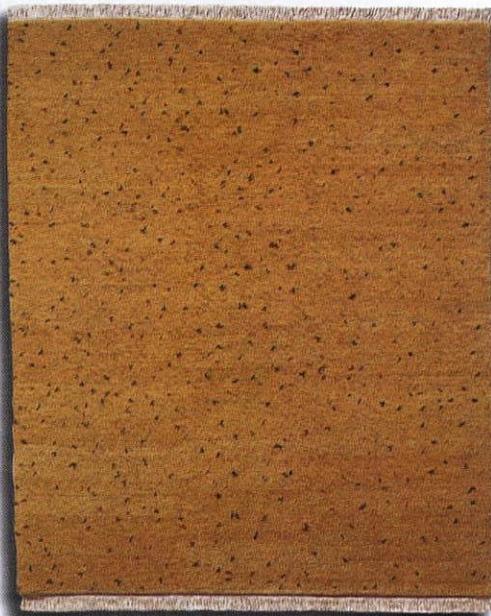
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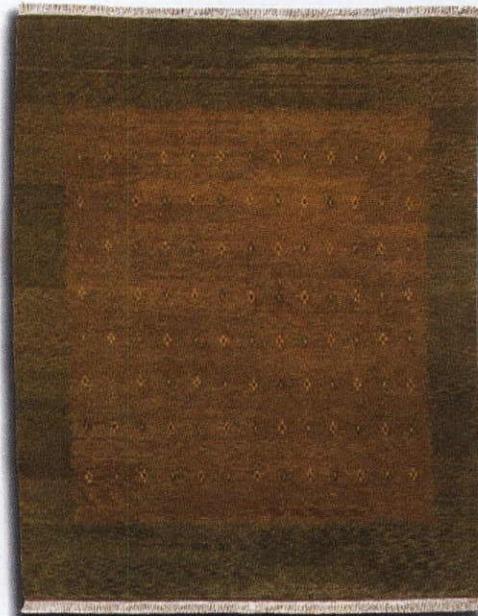


A collection of Celeste Candlesticks by Anne Nilsson. Handcrafted at the Orrefors Glassworks in Sweden.

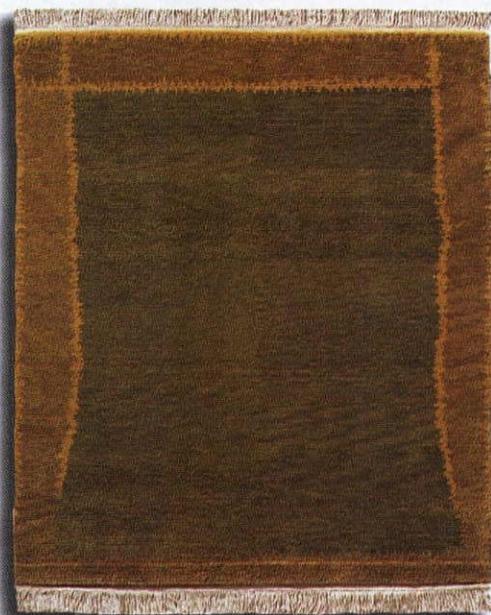




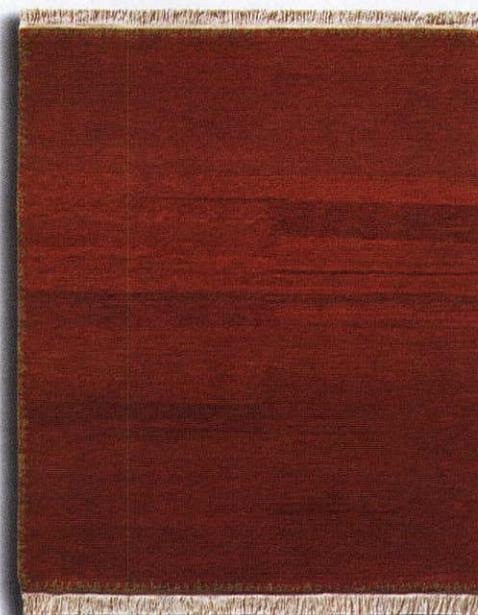
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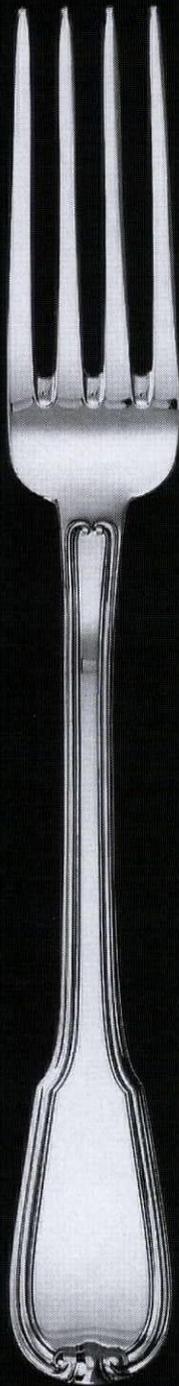
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DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



A sporty mudroom in Amagansett, New York, designed by architect Daniel Romualdez.

Mad About Mudrooms

Laden with garden tools, jackets, sports equipment, and symbolism, mudrooms are the nerve centers of **overachieving** households. These megaclosets are a necessity and luxury, the improbable objects of lust, envy, and architects' attention. Also this month, we inspect decorator **Mark Hampton's** refrigerator, order **Ralph Lauren** fabrics from a catalogue, and shop for annuals with **The 20-Minute Gardener**.

Domestic Bliss*



SHAKER CHIC This reproduction white-pine peg shelf sold by Shaker Workshops (\$96 assembled) allows modern mudroom owners to ally themselves with the Shakers, who were known for living forthright, purposeful lives.

CULTIVATING AN IMAGE Even when your garden isn't blooming, a mudroom's contents let friends and neighbors assume that you're serious about weeding and pruning.

PUMP AND CIRCUMSTANCE The Bicycle Institute of America said bike usage is at an all-time high: 4.9 million people make a two-wheel commute; 25 million ride mountain bikes or hybrids.

THE RIGHT STUFF A leather-trimmed shooting stick (about \$210) from Asprey, purveyors to the Royal Family, unfolds to provide seating on the moors or in your backyard, where you can admire the perennials.

RACKETEERING Every sport requires special clothes and equipment. To wit: Nike Inc.'s sales have grown from \$1.2 billion in 1988 to \$6.5 billion in 1996.

TIP-OFFS Every hat has a subtext: draw your own conclusions about a baseball cap from Boston's Museum of Fine Arts (\$15.95) and the official garden hat of the American Horticultural Society (\$22.95) sold by Delaware River Trading Co.

HANG-UPS A bag and thorn-proof jacket from Barbour, whose slogan is "The best British clothing for the worst British weather," deserve to be seen when not being used.

SOC CER MOMS, who made their mark on the political landscape last election season, are altering the domestic landscape, too. Fed up with cleats, sneakers, helmets, jackets, knapsacks, rackets, umbrellas, bats, and balls clogging closets, hallways, and garages, they are remaking the mudroom, transforming side and back entrances into status-laden showcases for the family's sports

equipment, gardening tools, and designer outerwear. "The mudroom has replaced the front door for many families," says Maryland architect Mark McInturff. "In most homes, it has become the main entrance." For many households, the mudroom is also—except on the most formal occasions—the threshold for guests. "It used to be a private entrance, but now it's also

a public approach," says New York architect Larry Bogdanow. "It becomes important that it look like *something*." In some social circles, the mudroom functions as a cultural Rorschach test—a quicker way to assess one's neighbors' tastes than cruising their bookshelves. "Often, it's your first impression of the house," says Long Island decorator Sherrill Canet, explaining

why people are getting so fussy about mudroom decor. "It gives you an indication of what's to come." Says New York architect Debra Wassman: "The mudroom reflects how you live your life more than the front hall." The mudrooming of America is another trend brought to you by baby boomers (and their children). "All my clients request mudrooms," says

BEAN THERE, DONE THAT

Mudroom owners are mail-order fanatics. Some favorites besides L.L. BEAN (800-221-4221) are:

SHAKER WORKSHOPS
(800-840-9121)

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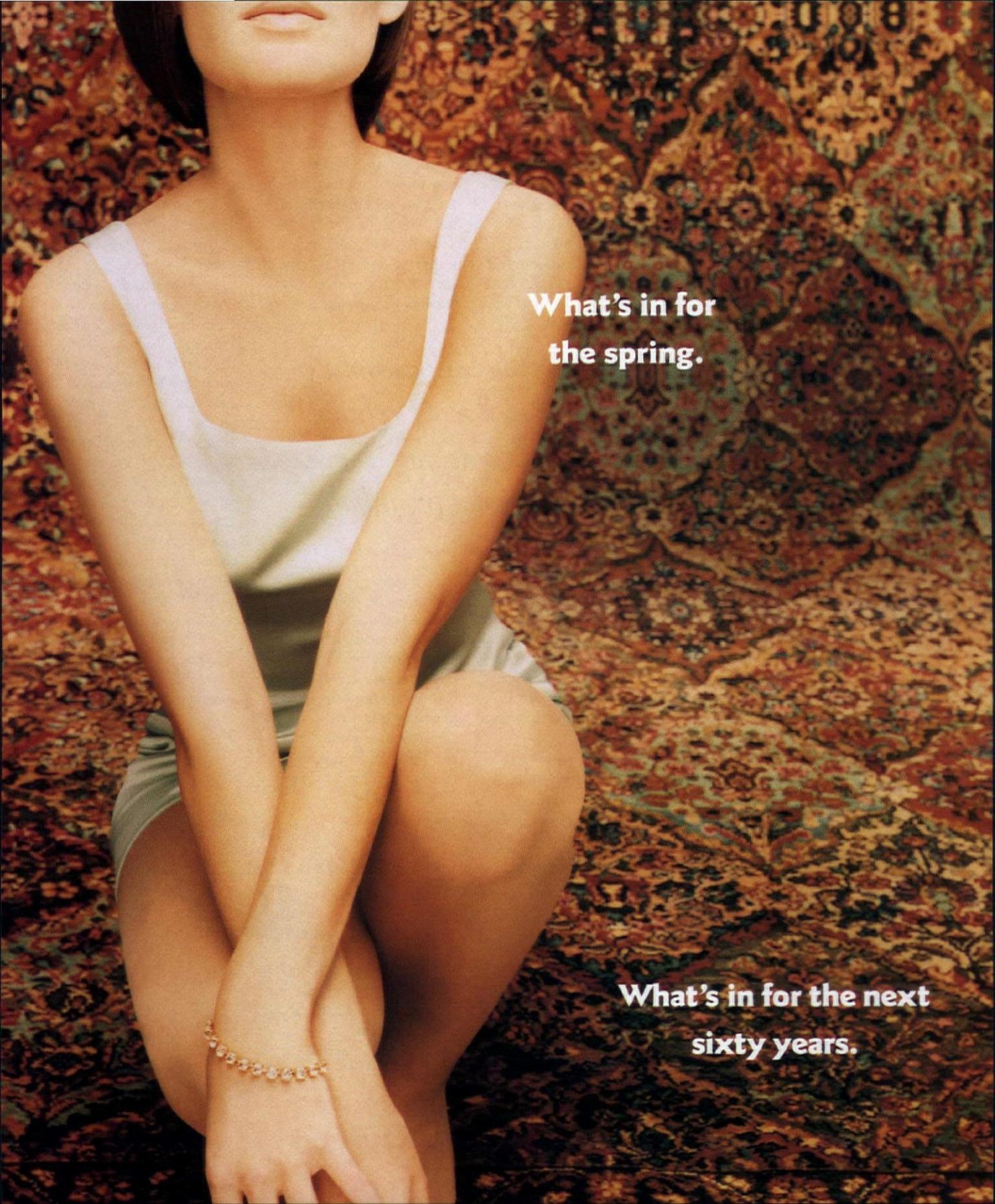
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A woman with dark hair is sitting on a highly patterned, ornate rug. She is wearing a white, sleeveless tank top and light-colored shorts. Her arms are crossed over her knees, and she is wearing a thin, diamond-encrusted bracelet on her left wrist. The rug has a complex, repeating pattern in shades of brown, gold, and green. The background is a solid dark color.

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Wassman. "People don't want a house without one," says architect Lester Walker, author of *American Shelter: An Illustrated Encyclopedia of the American Home*. "It's critical now." After all, families have more stuff than they used to: an explosion of footwear, a different jacket for nearly every activity, plus '90s must-haves like Rollerblades, snowboards, and recycling bins.

"The consumption culture has created these objects, and the sum of these objects has created the need for a room to keep them in," says Eugene Halton, a professor of sociology at Notre Dame and coauthor of *The Meaning of Things: Domestic Symbols and the Self*. "It's a form of conspicuous waste that you have so many pairs of shoes you need to keep out of the house."

It's also a form of conspicuous consumption, which is why people pay decorators like Greg Jordan to design mudrooms as if they were living rooms. "We're doing a mudroom now that's the

size of a three-car garage," says Jordan, who frequently works in horsey Millbrook, New York. He has put antiques of varying provenance—a Georgian settee, a Welsh dresser—into mudrooms. "Of course there have to be lots of pegs and hooks, but there also

chester, Vermont, finds that weekend homeowners care more about how their mudrooms look than locals do. "The second-home people want all their stuff out and want it to look great," she says. "But the people who live here year-round are not

Dean & DeLuca gourmet shops and who has a photogenic mudroom-cum-pantry at his weekend house on Long Island. "It's understanding that decorating a house does not end with a pillow."

With mudrooms, neatness counts. "Our clients are concerned about organizing their kids' stuff," says New York designer William Diamond, who often has custom cabinets built with children's names painted on them. "They want things to be accessible and look good too." After all, a sloppy mudroom can be humiliating. "The potentially chaotic environment of the mudroom can threaten one's self-image," notes Mark Gottdiener, a professor of sociology at SUNY Buffalo and author of *The Theming of America*.

"Unless the room is designed, it can be misinterpreted as just a messy room filled with muddy shoes and boots."

"Mudrooms are becoming fancier and more refined. They reflect how you live your life more than front halls"

—DEBRA WASSMAN, TRUMBULL ARCHITECTS

has to be a closet with a door, because not all your coats look great hanging about." Keeping up appearances is important in a mudroom. "I like to put in Oriental rugs," says Jordan. "They're sturdy and they don't show dirt."

Rose Ann Humphrey, an interior designer in Man-

enacted by looking at their skis and boots."

For decorating junkies, creating mudroom tableaux is both essential and second nature. "It's not being afraid of what you live with," says Jack Ceglic, who helped redefine the display of foodstuffs with his design schemes for the

EASY OFF This boot-jack and scraper (about \$48) from Bay Tree Trading Company in Sheffield, England, doubles as a conversation piece for the uninitiated.

BLADE RUNNERS 2.5 million in-line skates were sold in 1991; the figure soared to 7.2 million in 1995, according to the National Sporting Goods Association.

REST AREA Seating, such as the Shaker Workshops' meeting house bench (\$525 assembled), is essential for removing boots.

RAIN OR SHINE Hermès umbrellas (\$425) are a subtle status symbol.

HOLD EVERYTHING Baskets, like these from Gardeners Eden, are good for organizing children's stuff.

WARM UP Radiant heating systems, which circulate warm water beneath the floor, are a luxury—and hasten the drying of wet boots.

COLD COMFORT An alternative to wellies: only the cognoscenti know about Le Chameau's Vierzonord neoprene-lined rubber boots (\$199)—made by hand in Pont D'Ouille and Château Villain, France—that insulate your feet against the cold.

FLOOR ME Mud-resistant stone or tile floors, like these French tiles from Paris Ceramics, are a must.

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House Rules



HAMPTON'S HABITS

NAME: Mark Hampton

RÉSUMÉ: Interior designer whose clients have included George and Barbara Bush, Brooke Astor, Henry Kravis, and Pamela Harriman

FAMILY: Wife, Duane. Daughters, Alexa and Kate

PRIMARY RESIDENCE: New York City apartment

THE FIRST THING I DO WHEN I WAKE UP IN THE MORNING: Brush my teeth

I CAN'T GO TO SLEEP WITHOUT CHECKING: The lights and being sure that everything will look nice and tidy when I wake up

MY REFRIGERATOR IS ALWAYS STOCKED WITH: Eggs, bacon, sausage, ice cream, white wine, English muffins, butter

MY FAVORITE PLACE TO READ IS: A comfortable chair with a good light

MY FAVORITE FLOWER IS: A big, blowy rose or a big, fragrant lily

I SLEEP ON: Really good cotton sheets and down pillows only

MY LIVING ROOM IS VACUUMED BY: An Electrolux

THE MOST-USED ROOM IN MY HOUSE IS: Our bedroom. It's very beautiful.

THE COLOR THAT MAKES ME MOST HAPPY IS: I cannot single out one.

THE COLOR I TRY TO AVOID IS: Magenta

THE WORK OF ART I'D MOST LOVE TO HAVE IN MY HOME IS: A Titian portrait of someone marvelous-looking

MY DREAM HOUSE IS: A Palladian villa

A HOUSE IS NOT A HOME UNLESS: The occupants love the rituals of keeping house and have some warmth and taste

The Business of Bliss



MAIL-ORDER MATELASSÉ

One Monday night not long ago, I called 1-800-213-6366 and ordered fifteen yards of upholstery fabric—three yards each of Marfil, a saffron-colored elephant pattern (\$50.99 a yard); Manon, a tattersall plaid matelassé (\$22.99 a yard); Rosewood Vintage, a washed-blue floral, and the coordinating Simsbury Stripe Vintage (both \$13.99 a yard); and Huntsville, an exuberant fruit pattern (\$12.99 a yard), all shown above. By noon on Wednesday, I was ready to make pillows.

I was anonymously testing Calico Corners's year-old mail-order catalogue to see if hassle-free fabric shopping is possible. And it is. The service is a blessing for neurotics who can't bear to watch fabric being cut from a bolt because of the irrevocability of the process: all catalogue fabric purchases can be returned—no questions asked—as long as the fabrics remain in their original condition and original length. The catalogue itself is filled with surprises, including a selection from Ralph Lauren Fabrics, the designer's new collection of 158 fabrics, which are sold at all 97 Calico Corners stores around the country. There are also velvets, sheers, twills, silks, and toiles—almost everything *but* calico. "Our name is sort of hokey and doesn't reflect the merchandise you'll find in our stores," says Jan Jessup, vice president of marketing.

The thirty-two-page catalogue only hints at the stores' offerings. While mail-order shoppers can also choose from twenty pieces of furniture—ottomans, wing chairs, sofas—with custom upholstery, store customers can select from 200 furniture styles and 2,500 in-stock fabrics (most of which are sold at discounted prices). What's more, stores can arrange to have window treatments, slipcovers, bedding ensembles, and pillows made any way you wish. Says Jessup: "We think we offer the ultimate in personalized decorating."



DANA BUCHMAN NEW YORK



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dana b. and karen

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Judy Naftulin, top, and Joan Evans, left, run eclectic, accessible, and elegant shops in Lambertville, New Jersey, a Victorian town with more than 50 antique stores.

On the Road



SOPHISTICATED LADIES

Antiques-and-design stores in picturesque country villages are invariably too quaint or precious. But the shops that Judy Naftulin and Joan Evans own in Lambertville, New Jersey, are happy exceptions. Two veterans of the East Coast antiques-show circuit, they decided last fall to open shops down the street from

each another in this Victorian town on the banks of

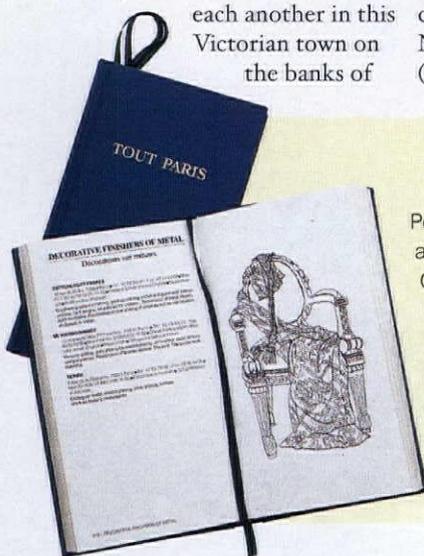
the Delaware River. Both women have a knack for creating spare, judiciously edited displays and offer pieces from England, France, and the United States. Naftulin's recent stock included a set of four leather 1920s French game chairs (\$3,800), a nineteenth-century butterfly net (\$350), and silver-plated champagne buckets from New York's Roosevelt Hotel (\$75). "I carry some inexpen-

sive pieces so you can take something home with you," says Naftulin. "But I don't want to be a gift shop. I won't start selling candles."

Neither will Evans, whose capacious shop is more garden-oriented. It is filled with quirky things like framed watercolors of insects painted on silk (\$900 for a set of four), glazed clay marbles from England (\$110), and terracotta and zinc nineteenth-

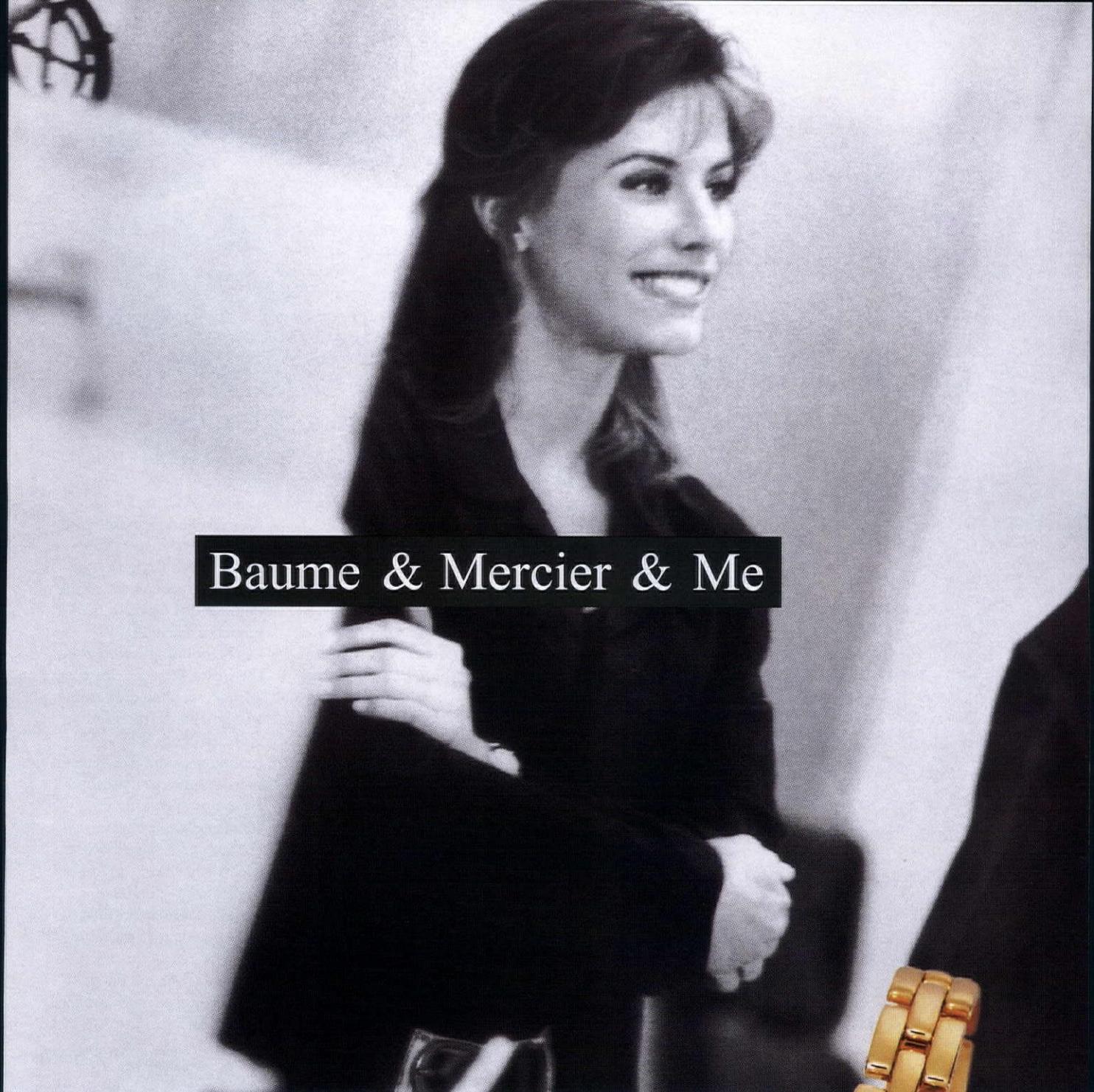
century garden statues (\$2,000-\$4,000).

Their stores are almost too sophisticated for the neighborhood, which is why the women long for city visitors, who don't usually think of Lambertville as a source for sophisticated design. "People will go to Connecticut for antiques without thinking twice," Naftulin laments. "But getting them to New Jersey is like getting them to go to Bangladesh."



Decorating à la Mode

Perhaps you don't know Georges Croci in the fourteenth arrondissement of Paris, who, for a moderate price, will repair any antique clock or watch movement; or that Monique Duchateau on the rue Casimir-Périer is the person to go to for the restoration of watercolors and gouaches. *Tout Paris: The Source Guide to the Art of French Decoration* provides this information among listings of marquetry workers, rattan-furniture dealers, and wallpaper consultants. Organized by category (wine-cellar equipment, lighting, bookbinding, and restoration), then by specialty (gilders, lacquerers, wood-carvers), each entry offers address, phone and fax numbers, and a description of services, including prices and whether English is spoken. So should you want a fabric showroom with a "remarkable selection of Toiles de Jouy" or wish to wander through the flea market that has the best selection of porcelain, this guide will help you bring *le tout Paris* home. —HOPE MEYERS



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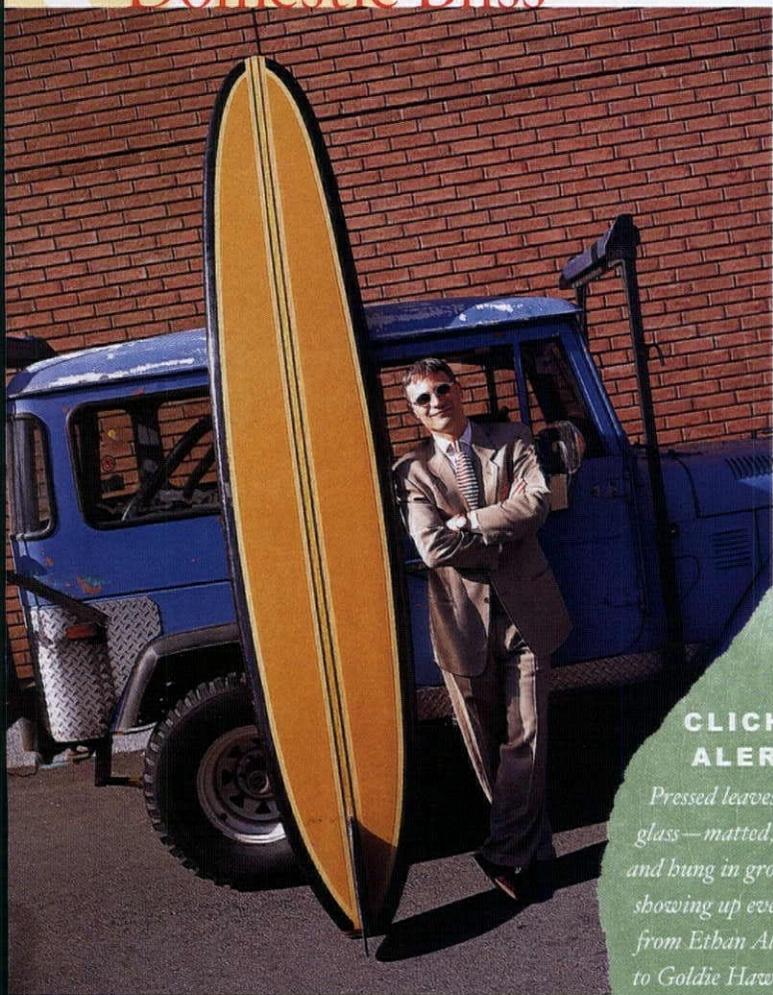
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A New-Wave Curator

Aaron Betsky now understands women who complain about how hard it is to find the right lipstick. The curator of architecture and design at the San Francisco Museum of Modern Art, Betsky, above, went "everywhere from Mervyn's to Neiman Marcus" in search of the quintessential lipstick for his new exhibition, "Icons: Magnets of Meaning" (April 18 to August 5). The lipstick is one of the show's twelve icons—the roster includes the surfboard, the BMW 325i, and the KitchenAid mixer—that Betsky defines as physical forms with multifaceted cultural and aesthetic significance.

Each icon will be displayed with other objects that help show its totemic status. The lipstick (which, by the way, he finally found at Barneys New York's Philosophy counter) will be displayed with things like silicone breast implants and Wayfarer sunglasses, which, he says, are aids "to let your body become iconic." The museum itself—a Mario Botta design that opened in January 1995—is also one of the icons, and Betsky readily defends its inclusion. "It's on the cover of the phone book along with the cable cars," he says. The surfboard will be shown with snowboards and skateboards and an Eames coffee table from the 1950s, which, Betsky believes, was inspired by the surfboards outside the Eames' studio in Venice, California. "We'll also show computer mice," he says, "that have the same form and allow you to surf the net."

CLICHÉ ALERT

Pressed leaves under glass—matted, framed, and hung in groups—are showing up everywhere from Ethan Allen stores to Goldie Hawen's dining room in Woody Allen's "Everyone Says I Love You"

A BOTANICAL BAEDEKER

When you travel, pack a copy of THE GARDEN TOURIST: A GUIDE TO GARDEN TOURS, GARDEN DAYS, SHOWS AND SPECIAL EVENTS (*The Garden Tourist Press, \$15.95*). If you're planning a trip in May, the book will clue you in to timely events like the Glorious Gardens tour in Birmingham, AL, and the Spring Garden Tour in Palo Alto, CA.



Sacred Territory

It seems to be a de Menil dictum that great art deserves great homes. The art-collecting dynasty is the force behind the Byzantine Fresco Chapel Museum, below, which opened this winter in

Houston. Designed by architect Francois de Menil, whose mother, Dominique, is the president of the Byzantine Fresco Foundation, the chapel is a distinguished residence for the restored thirteenth-century Cypriot frescoes.

In 1983, the Menil Foundation helped rescue the frescoes, which had been stolen from their original site, the Church of St. Themonianos at Lysi, on the island of Cyprus, and cut into thirty-eight pieces.

With cooperation from the government and the Church of Cyprus, the Menil Foundation financed the frescoes' restoration and the reconstruction of the twenty-six pieces of the dome and the twelve fragments of the apse.

The building itself evokes the frescoes' unique history. A concrete shell envelops a fragmented, freestanding glass structure. It is a reminder of the frescoes' mutilation as well as a contemporary version of a reliquary box, a traditional container for sacred objects. Moreover, the glass panels replicate the dimensions and spatial relationships of the Church at Lysi, linking the new sacred space with its historical antecedent. In all senses, the results are awe-inspiring.



How many summers since you felt good about going to the beach?



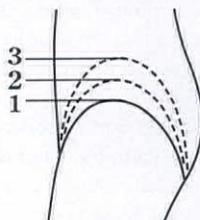
You feel funny about putting on a swimsuit?

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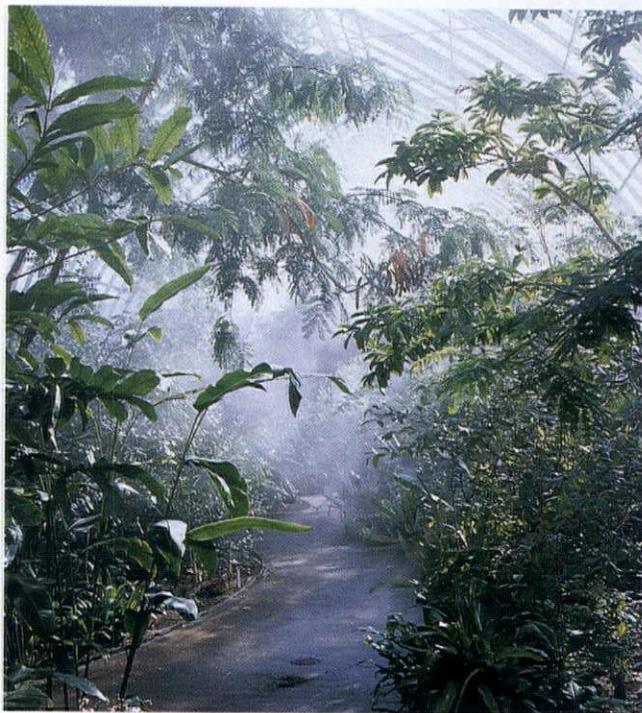
On May 3, the New York Botanical Garden enters the twenty-first century with the reopening of the Enid A. Haupt Conservatory—a high-tech greenhouse with Victorian charm. The restored “acre under glass” will feature more than 3,000 plants, including 100 palms that grow in the Americas.

The 1902 conservatory, with a 90-foot-high dome and ten connected pavilions, was modeled after the Crystal Palace (built for the 1851 Great Exhibition in London) and the Palm House at the Royal Botanic Gardens, Kew. The

English roots are still visible: the new design maintains the original rectilinear C-shape but has 17,000 new panes of glass and an upgrade of its utility systems.

Gregory Long, the Botanical Garden's president, describes this \$25 million restoration and renovation as an “amazing experience with plants, palms, and ferns.” Compared to former temperate displays, he says, the up-to-date tropical houses and desert galleries “add a whole new dimension, with lessons for growing extensive gardens at home.”

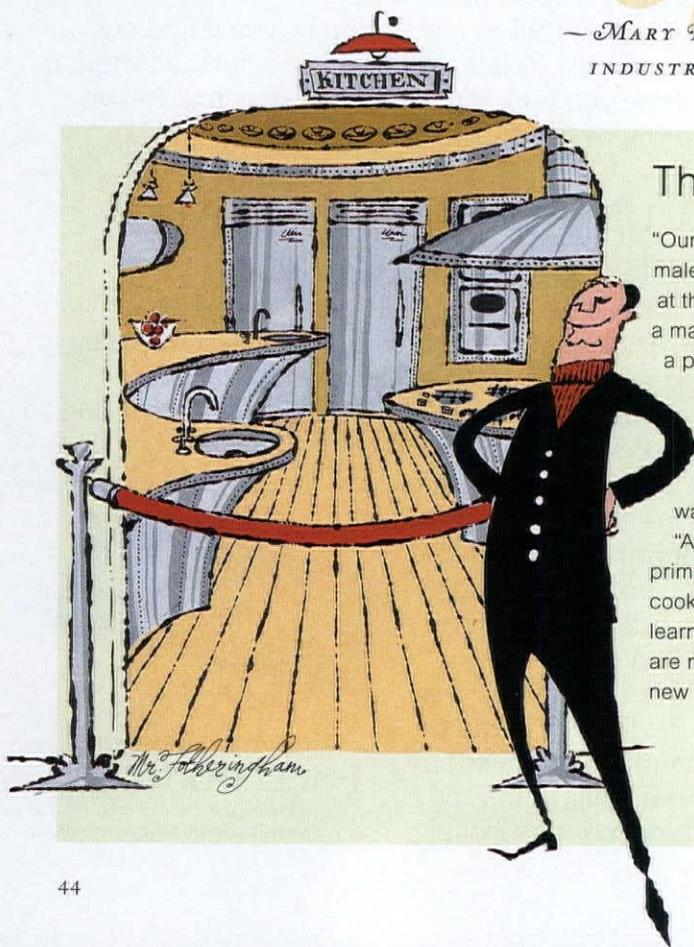
—HOPE MEYERS



“Due to its increased dominance in our color mix, the challenge has now become a war, the War Against White. . . . Kohler is on a mission to sway the pendulum in the other direction”

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—MARY REID, DIRECTOR,
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“A lot of these men cook, too, but primarily on weekends. We surveyed cooking schools in Los Angeles and learned that most of the students are men. The kitchen really is the new hobby shop.”

—Kevin M. Henry
Director of marketing
Snaidero USA Kitchens + Design
Los Angeles

Say good-bye to Tiki torches

The Companion Group, a California manufacturer of smart-looking barbecue supplies and kitchen utensils, has introduced Patio, which includes a new line of citronella candles that are decorative as well as functional. “We wanted to provide people who need citronella candles to keep bugs away with as much choice as they have when buying candles to use indoors,” says Companion CEO Chuck Adams. The Patio collection offers the expected candles in colorful clay pots and terra-cotta holders, but it's the ivory basics—votives, tea lights, and chunky pillars—that are the most compelling. Says Adams: “We're letting people approach their outdoor space as though it were an interior.”



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Domestic Bliss*



The 20-Minute Gardener



SEEDS OF CHANGE

Ignore your annuals. They'll grow forever

By Tom Christopher and Marty Asher

Marty insists that annuals are an ideal solution for a generation that lives for instant gratification but hates to wait that long. These are plants that sprout, mature, and then bloom themselves to death within a few months.

Perennials (the last generation's flowers) bloom for a couple of weeks before lapsing back into greenery. Annuals, once they start blooming, go on until frost cuts them down.

They'd be perfect if planting them every spring didn't involve so much trouble and expense. And if they weren't so, well, tacky. As Marty points out, off-the-shelf annuals are the only plants that actually end up looking like the pictures in the catalogues. The flowers really do get that big and the colors really are that lurid.

Fortunately, Tom found the solution to these problems during an expedition through rural Texas. In the town of Paige (up the road from

Industry and not far from North Zulch), he met an aged German farmer named Walter Kessel. Walter taught Tom how to design an annual garden with a hoe. Walter's hoe was handmade; the blade was cut from a sheet of scrap steel and the handle fashioned from a cedar limb. But the quality of the tool doesn't matter—even the plastic horror Marty bought at Home Depot will work. The secret is that you don't plant annuals. You let them plant themselves.

In the course of eighty-one years, Walter had identified a number of annuals like *Gomphrena*—the pink, purple, and white clover-like flowers that Texans call bachelor's buttons—that set viable seed after they bloom. In effect, they promiscuously sow themselves. These seeds lie dormant through the winter and then sprout the next spring to create an unstudied carpet of color. Wherever you don't

want the color, you scratch them out with a hoe.

Tom had always arranged his annuals in meticulous pinwheels of yellow and orange and patriotic stripes of red, white, and blue.

The effect was... impressive. But Walter Kessel's self-spawned patch was more like a Jackson Pollock canvas, and just as strangely beautiful.

Tom has translated this style of gardening to his northern home and adapted the list of annuals to suit. He grows *Gomphrena* (*Gomphrena globosa*) and also a dwarf French marigold (*Tagetes patula*) with gold-edged scarlet flowers that his son, Matthew, brought home from day care in a Dixie cup. Tom grows petunias (*Petunia x hybrida*), too; tall and spidery-blossomed pink or white cleomes (*Cleome hassleriana*); portulacas; and the miniature gold, purple, and blue pansies called Johnny-jump-ups (*Viola tricolor*). He's found that virtually any annual that garden encyclopedias warn against as being weedy will work.

Besides the ease they offer, these annuals of the Abstract Expressionist school have another virtue. Left to breed unsupervised, they revert to the subtle harmonies of wild ancestors. Plant a hybrid petunia with tuba-sized blossoms of fuchsia, for example, and the next year you will have flocks of delicate trumpets in soft pastel shades of purple, pink, and white. However vulgar the parents may be, annual offspring are usually the epitome of good taste.

Now if only, Marty says, that were true of people.

"The 20-Minute Gardener" is an original column by Tom Christopher and Marty Asher, whose recent book is *The 20-Minute Gardener* (Random House).

THE GAME PLAN



* Look for short, stocky annuals with rich, green foliage; check on top of and under leaves for signs of insect infestation.



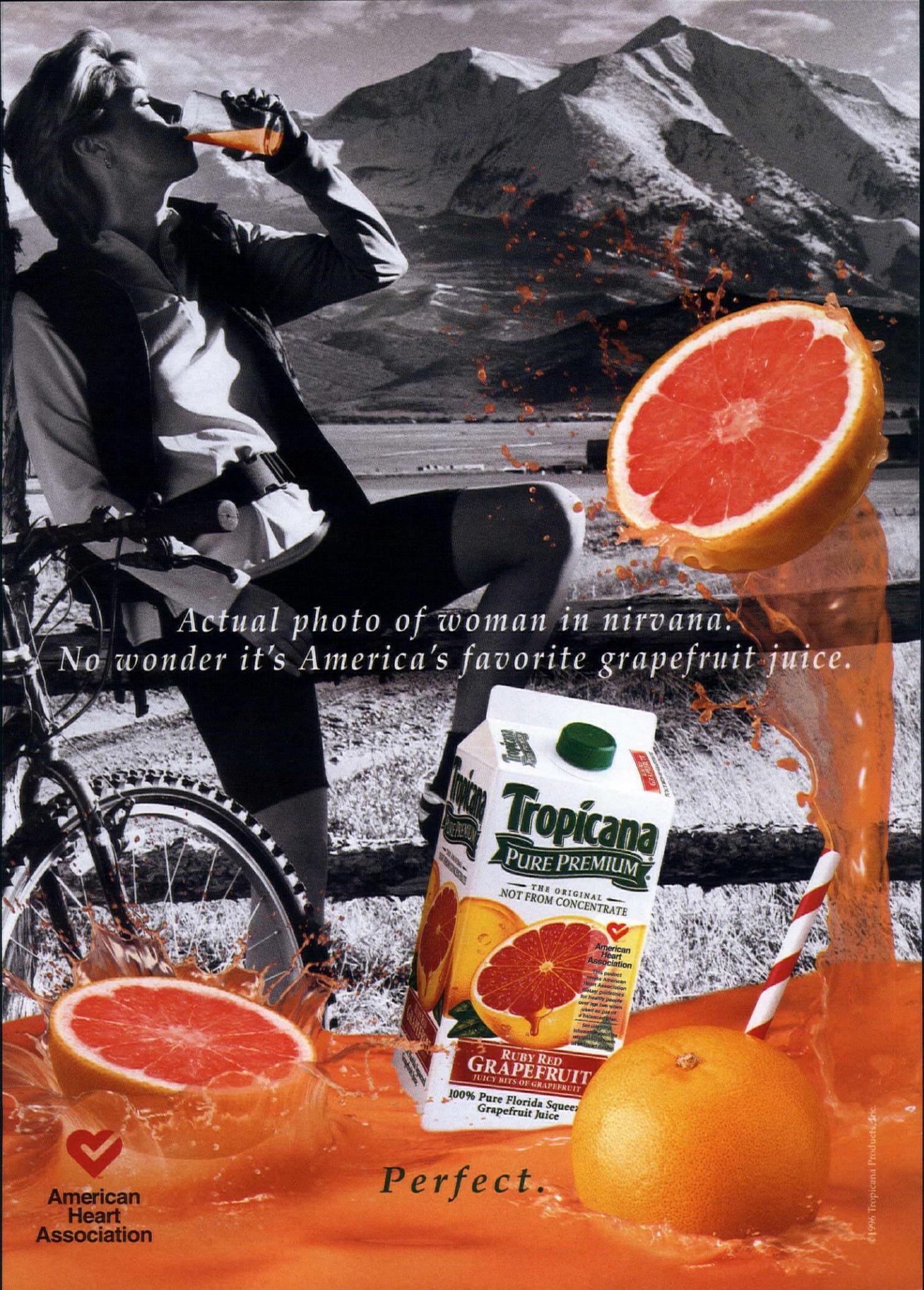
* Keep indoors at night—until the danger of frost is past.



* Dig soil to a depth of 8 inches, incorporating an inch of compost or of mixed peat moss and dehydrated cow manure. Tuck seedlings into sunny spots along the driveway, around the shrubbery, or at the edges of the vegetable garden. Water immediately with a half-strength solution of soluble fertilizer or fish emulsion.

LATER ON IN THE SUMMER:

* Let some fading blossoms remain to wither on the plants. This slows the production of new blossoms but allows the plants to produce the seeds that provide the next year's crop.



*Actual photo of woman in nirvana.
No wonder it's America's favorite grapefruit juice.*



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Lacroix's Follement coffeepot, \$225; cup and saucer, \$130; creamer, \$85; and bread plate, \$35; for Christofle.

Continental Breakfast

Shakespeare wrote of the “glass of fashion,” but he was mum on **china**. Suddenly, some of the world’s **chicest couturiers** have plenty to say about it, fashioning fanciful, colorful, botanical plates, bowls, cups, and pots for the blooming tableware market. We also update **what’s new** in the home-design business, look into glass **pitchers**, and go completely **buggy** over garden fabrics and pots.



Christian Lacroix's Follement line for Christofle, previous page, is a gold-and-pink baroque fantasy that swaddles a carnation, his good-luck flower. "I like the most unusual table settings, even unmatching services," says Lacroix, though Follement is a model of matching. Gianni Versace isn't tiptoeing through any tulips. In his Ivy Leaves Passion collection for Rosenthal, above, he ▶

SOAP OPERA 1, 2, 4, AND 9. Flower-laden plates, by Kenzo for Yves Deshoulières, \$35 to \$75, not including shipping and handling. (The china is not available in the U.S. and must be ordered from France, 011-33-1-49-61-50-00.) With tableware as well as the clothes he designs, Gianni Versace likes to mix colors and

patterns: 3. Cereal bowl, \$49; 5. Dinner plate, \$39; 6. Platter, \$135; 7 and 8. Teacup and saucer, \$30 each; all Ivy Leaves pattern by Versace for Rosenthal. Floral and checked knives, \$9.50 each, by Sabre France at Marel. White porcelain dish by Aplico at Dean & DeLuca; rings by Elizabeth Locke Jewels.



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layers patterns and colors, encouraging diners to mix polka dots and checks. Kenzo, on the other hand, advocates “harmony, beauty, and serenity” at the table, and promotes it with his flowery china for Yves Deshoulières, previous page. If you’d rather be playful, try Ines de la Fressange’s Oak Leaf dinnerware, above. And if you want to make a fashion statement, pick up those cups. ☺

DESIGNING WOMAN 1. Blue Oak Leaf creamer, \$48; *vide-poche*, \$104; and dinner plates, \$41 each. Green Oak Leaf dinner plates; sugar bowl, \$96; cup, \$53, with saucer; napkin, \$89, with matching place mats. 2. Blue Semi-Lauriers sugar bowl, \$96, and teapot, \$149. Green Semi-Lauriers dinner

plates, \$41 each; dessert plates, \$34 each. 3. La Parisienne espresso-ware, \$46 for a set of two cups and saucers. 4. Pink and yellow napkins, \$20 each; pink-and-green and blue-and-gold napkins, \$17 each. 5. Pinceaux dinner plates, \$29 each. 6. Oak Leave cutlery, \$17 each. All by Ines de la Fressange.

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What's News

SPRUCING UP FOR SPRING? We found showstoppers in the global design bazaar, from a laddery bookcase and a square but very hip rug to a lepidopteran chair

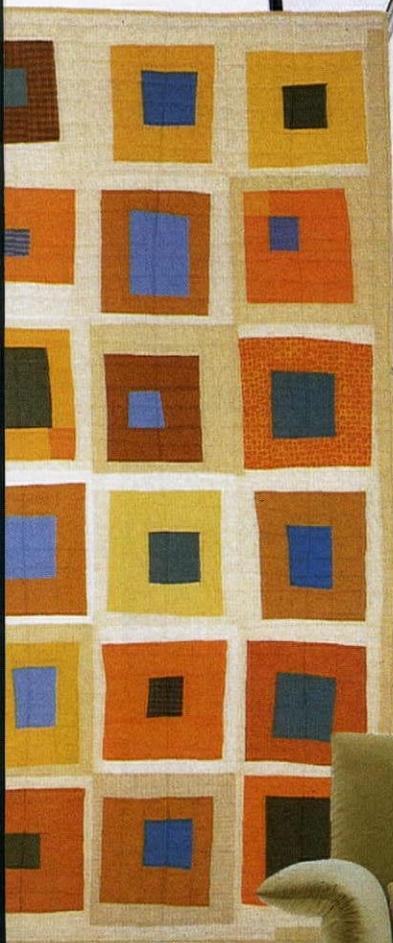


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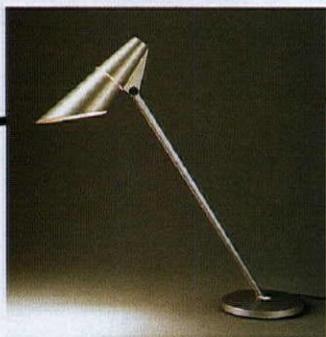


RABAT AND FEZ VASES
Resolute
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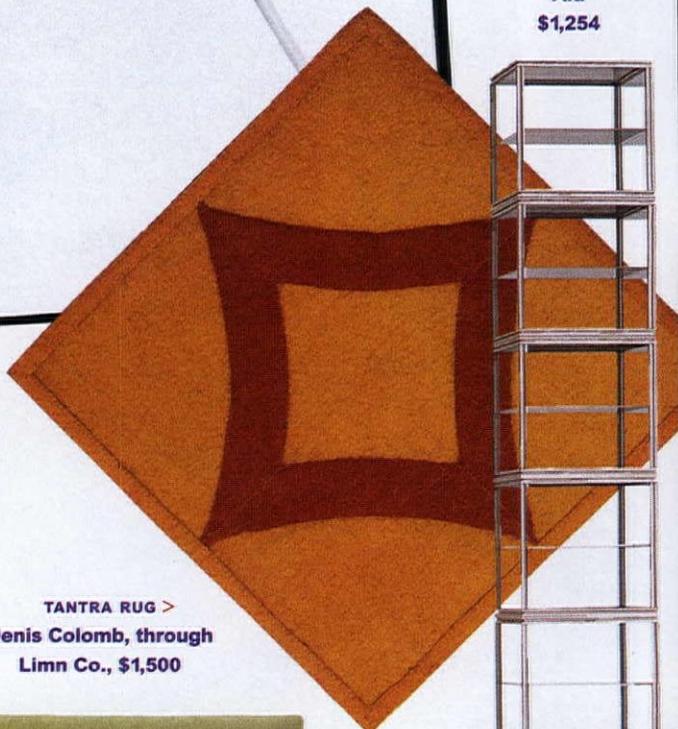
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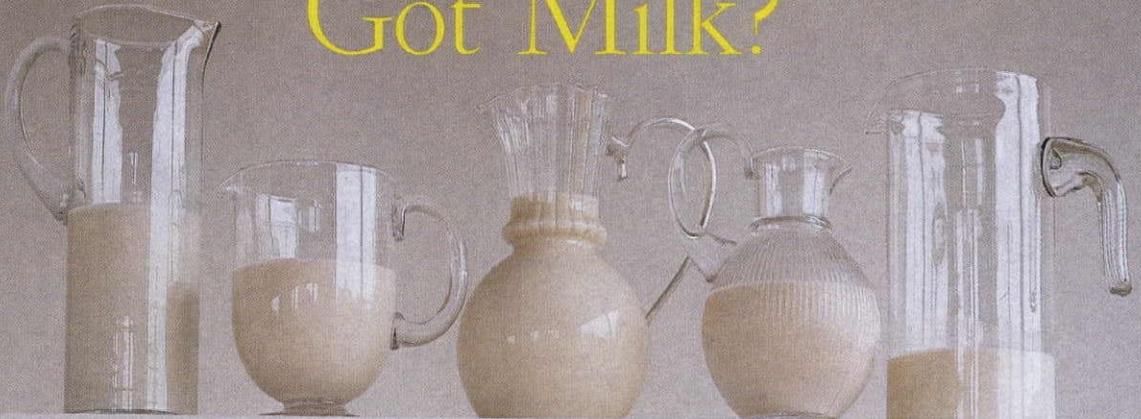


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*"Everything that grows
Holds in perfection but a little moment."*

-William Shakespeare

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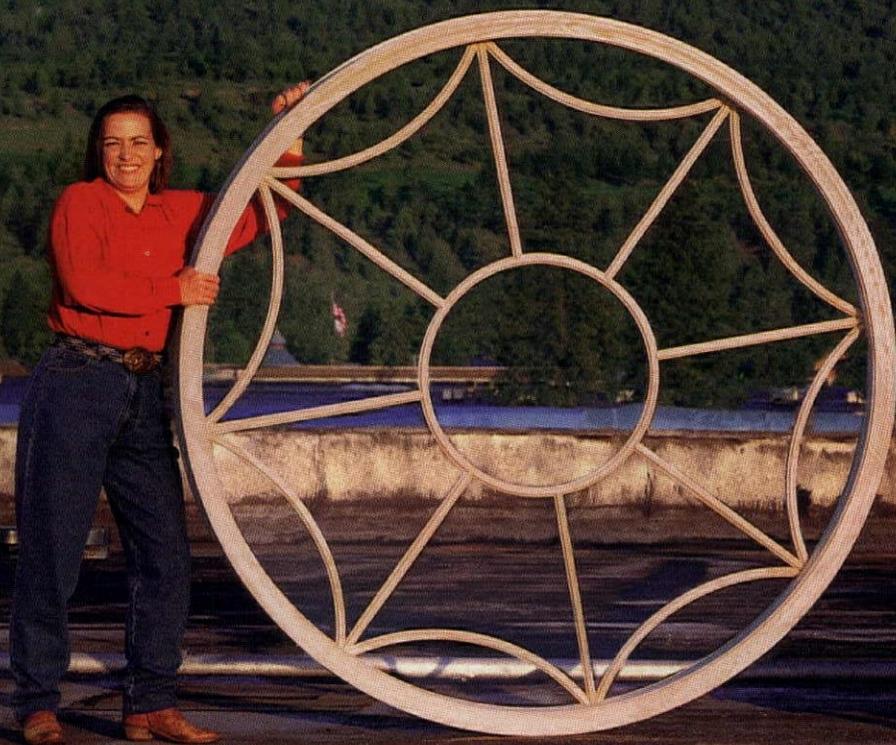
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CULTIVATE AN ARMCHAIR GARDENER'S FAVOR with a pillow wrapped in spring fabric. New York interior decorator Richard Keith Langham makes an extra set of garden-furniture slipcovers for when he needs "a little elegance." And don't be afraid of the sun. "Faded bright prints remind me of summer," says Los Angeles designer Thomas Beeton, who sometimes gives pillows decorated with bees—his logo—to favorite clients. In our fabricated Eden, tools don't rust, bees have no sting, topiaries never need a trim, and ladybugs fly home to you. 

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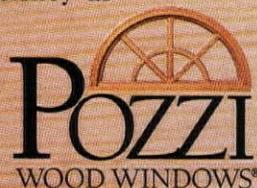


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Pot Luck

The proper pot is a plant's second skin, so choose it with care.

1 CERAMIC Prone to damage from frost, ceramic pots are ideal for use indoors. Interior glazes strengthen the pot and prevent the leaching of water and salts into tabletops and floors. Light glazes keep plant roots cooler; dark glazes absorb heat, which some plants crave.

2 METAL Able to withstand freezing temperatures, metal pots also help soil retain moisture, and make elegant, durable containers. If used without liners, however, they should be treated with a sealant to avoid leaching of toxic salts into the soil. Metal pots conduct heat and cold, so plants susceptible to temperature

changes may not thrive in them. Metal pots shouldn't be placed in direct sunlight.

3 FIBERGLASS A well-made fiberglass container won't crack or fade. Like other synthetics, including standard plastic (which is especially good for growing young plants), fiberglass retains moisture. Proper drainage and careful monitoring of water are essential. Fiberglass pots can be made to resemble natural stone, concrete, or metal—but good fiberglass can last indefinitely and still take on a patina over the years.

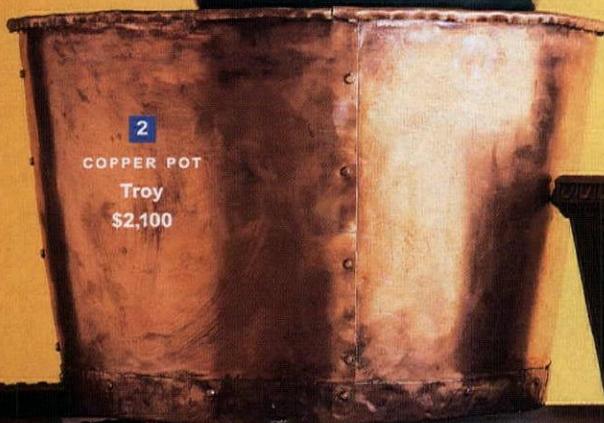
4 WOOD Pots made from wood breathe well, are insulated against extreme temperatures, and, with adequate drainage, can last years. But not every wood is right for long-term garden use. Some experts discourage the use of pressure-treated woods because they can leach chemicals into the soil. Teak, cedar, redwood, and cypress are naturally weather- and water-resistant and worth the high price.

5 CAST STONE A recent addition to the potting shed, cast-stone containers are an attractive and practical alternative to ones made of cement, limestone, or other porous materials. Cast stone is often distressed to simulate the surfaces of limestone or granite. High-quality cast stone is lightweight and resists cracking from the cold, and moss and lichen can grow on its surface.

6 & 7 CLAY Practical and decorative, unglazed clay pots can be ideal summer garden containers. Their porous surfaces absorb and disperse water (which helps protect the plant from overwatering and root rot). Clay pots are vulnerable to cracking in the cold, and are best used with easy-to-move plants or in temperate climates. Soak unglazed clay containers in water before planting to prevent them from wicking moisture from the soil.



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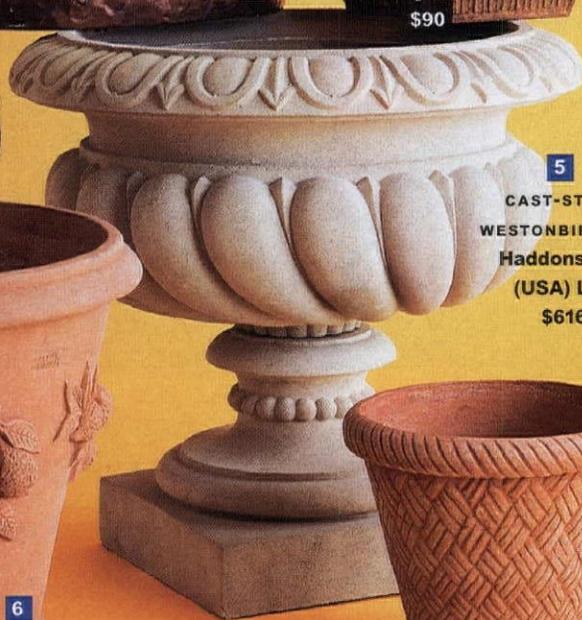
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Troy
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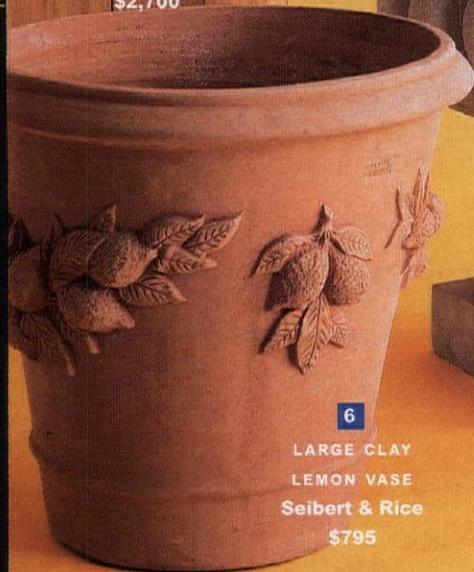
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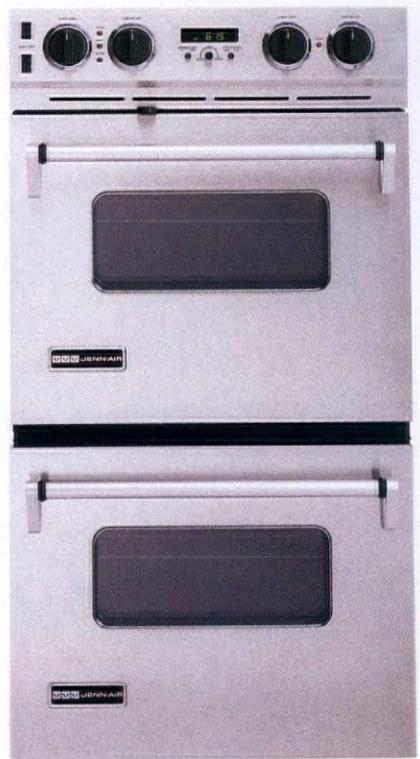


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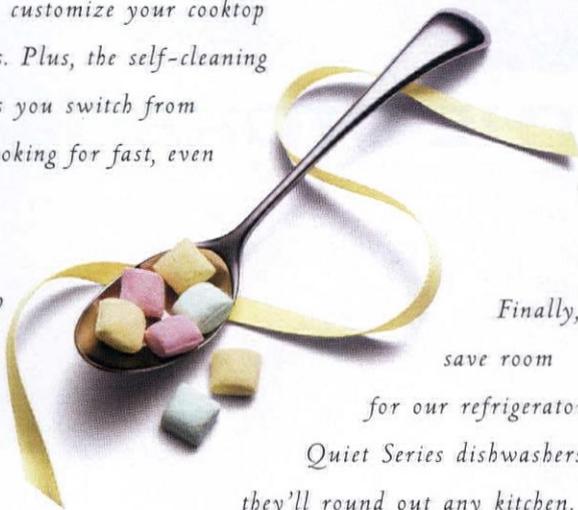


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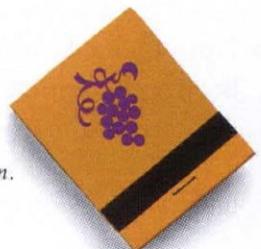
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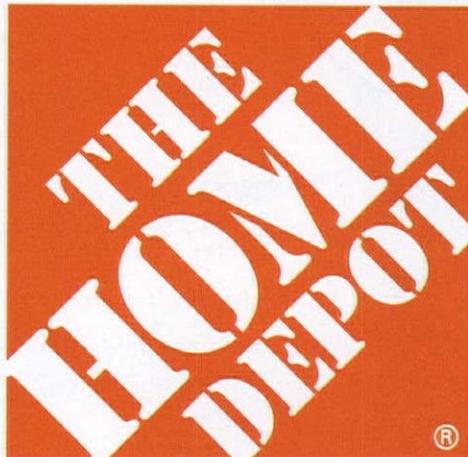
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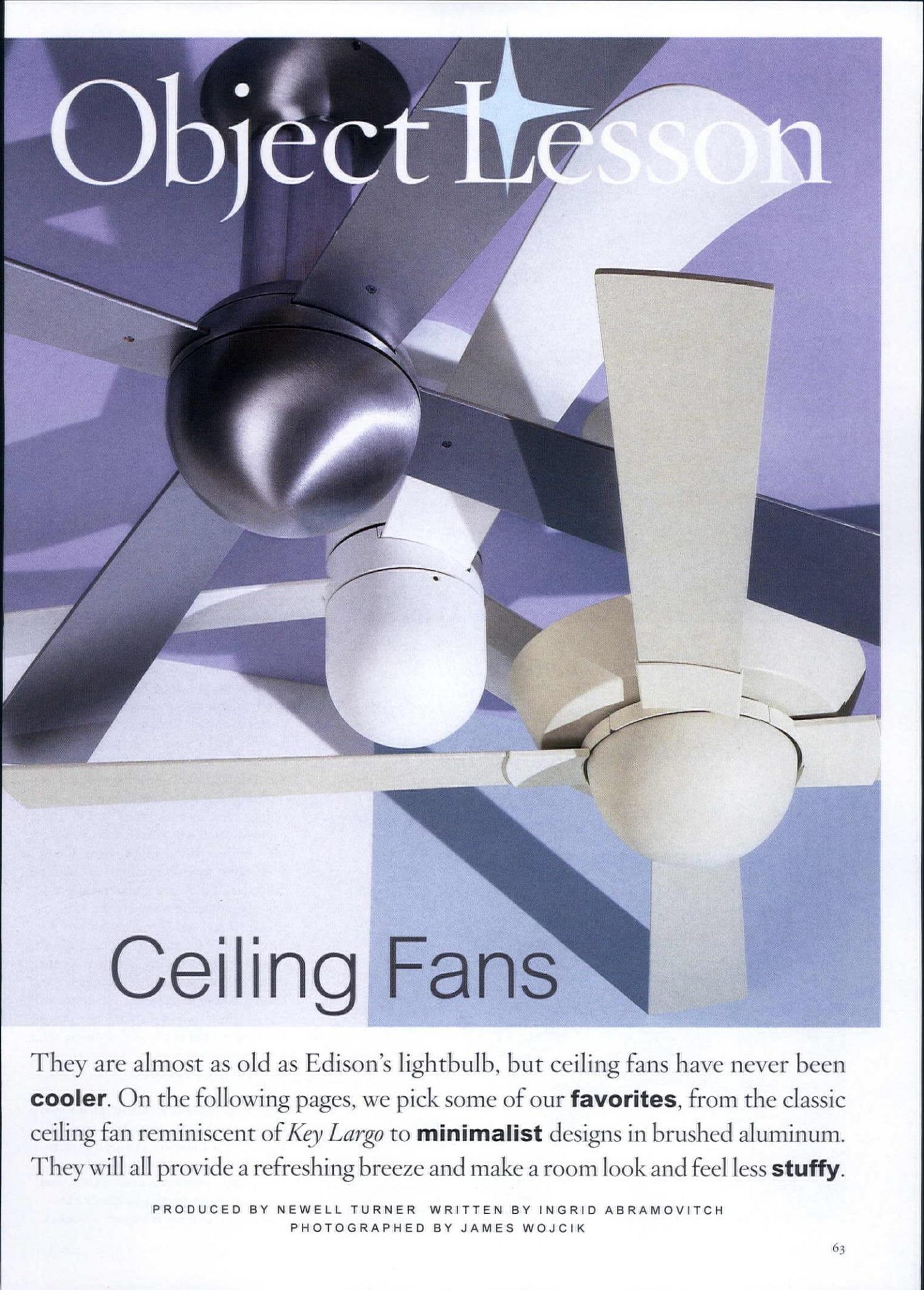
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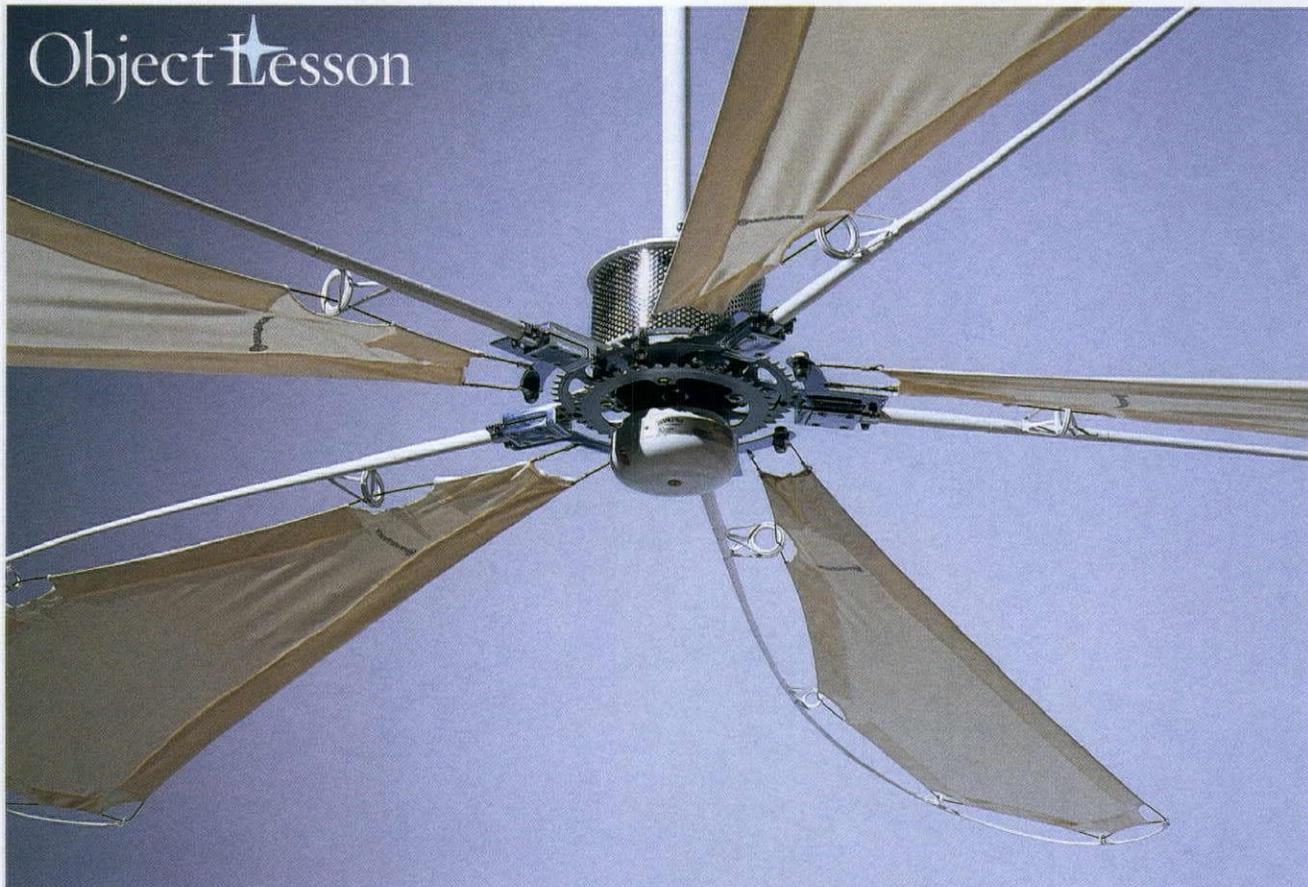
Object Lesson

Ceiling Fans

They are almost as old as Edison's lightbulb, but ceiling fans have never been **cooler**. On the following pages, we pick some of our **favorites**, from the classic ceiling fan reminiscent of *Key Largo* to **minimalist** designs in brushed aluminum. They will all provide a refreshing breeze and make a room look and feel less **stuffy**.

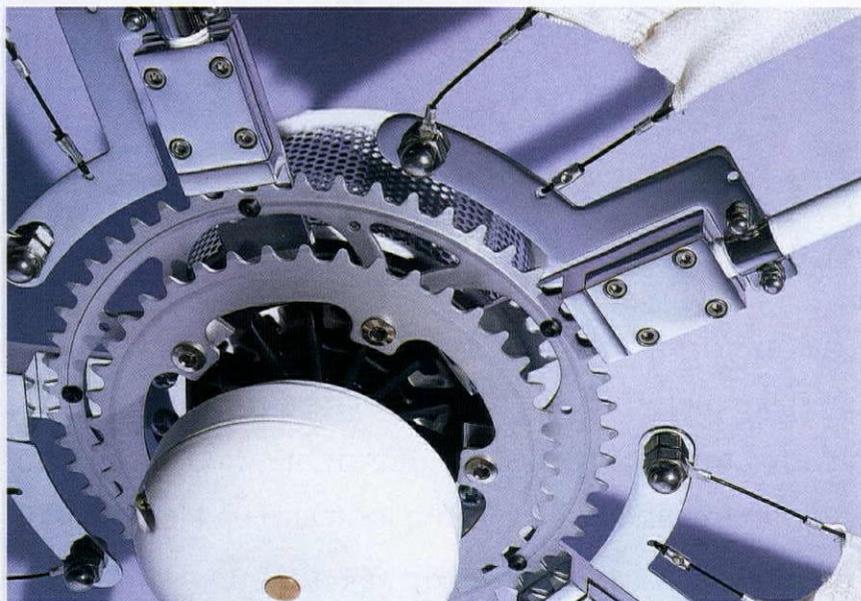
PRODUCED BY NEWELL TURNER WRITTEN BY INGRID ABRAMOVITCH
PHOTOGRAPHED BY JAMES WOJCIK

Object Lesson



*"I was looking for something that
would evoke the feeling of
a laid-back, lazy afternoon"*

MATTHEW KENNEY
RESTAURANT OWNER AND CHEF, NYC



STYLISH BREEZES

They save money on air-conditioning bills in summer and keep heat circulating in winter, all for no more energy than it takes to run a 100-watt lightbulb. What's more, a ceiling fan can make you feel as though a Hawaiian trade wind just wafted through the room. Last year, *Consumers Digest* predicted sales of more than fourteen million ceiling fans in this country. On these pages, we highlight fans that possess great style, among them designer Ron Rezek's sleek, new models inspired by airplane propellers; a shiny red number straight out of a 1930s diner; and the Hunter Original, a traditional cast-iron-and-wood fan. The Casablanca, with its fabric blades, is another graceful beauty. Matthew Kenney, an owner of New York's Matthews and Mezze, where he's also a chef, chose several of these for his restaurants to evoke the languid ambience of the movie after which they were named. He sets them on low so that diners feel only a light breeze.

FAN CLUB There is a ceiling fan for every decor. Ron Rezek's sleek fans, previous pages, for the Modern Fan Co., \$425 to \$450. This page: Casablanca's Malibu Star, above, with silk blades, \$1,499, and, left, a detail of the Malibu Star's hub, which incorporates a bicycle sprocket.

Photography by Patricia Lanza

1 (888) FreWils



Naxos Ottoman



Miss Martha Bed



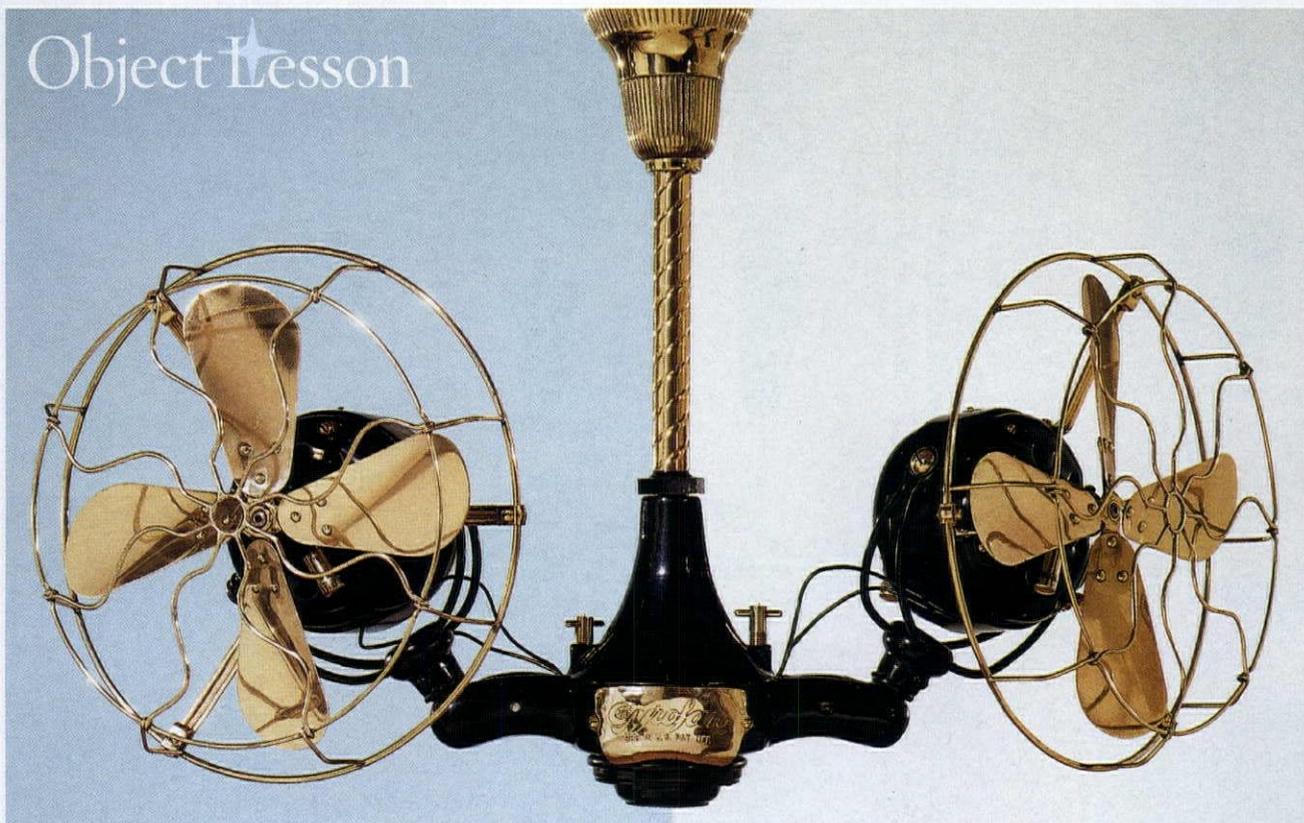
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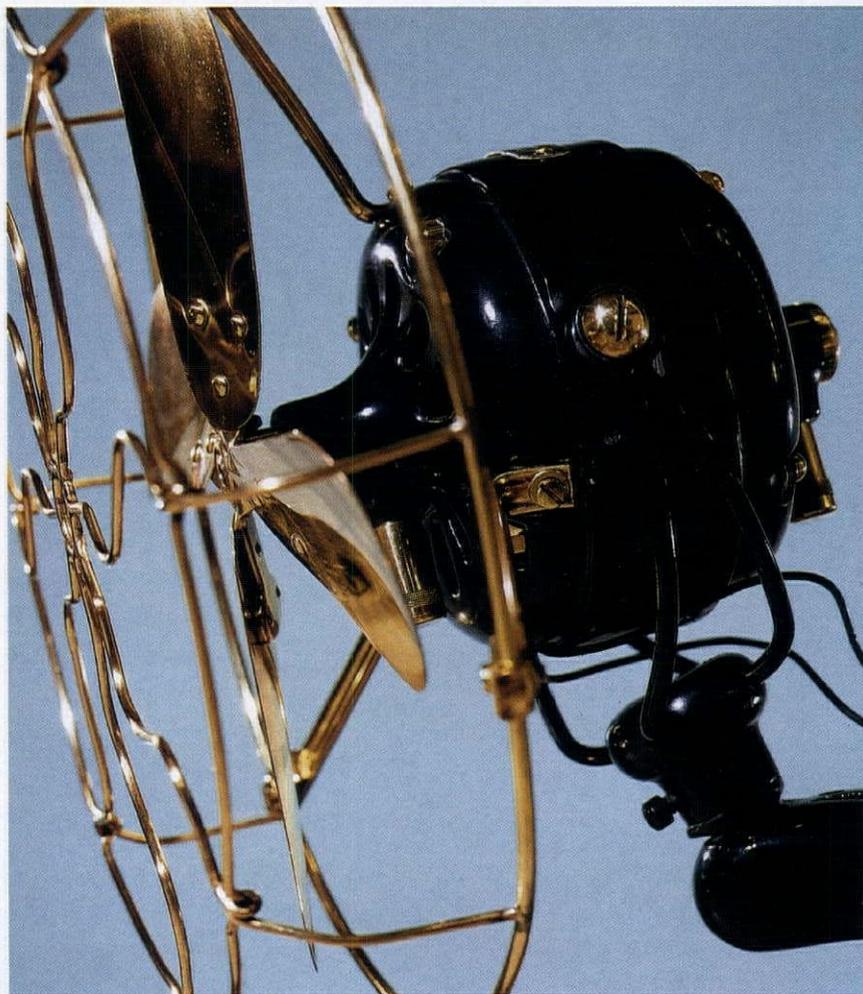


A CIRCULAR HISTORY

They said “refrigerated air”—later known as air conditioning—would do in the ceiling fan. They were wrong. Ever since Philip Diehl, an employee of the Singer Sewing Machine Company, rigged up two blades and a motor in 1881, Americans have been devoted to this air-cooling device. Some manufacturers, including Hunter Fan of Memphis, Tennessee, and Emerson Electric of Hazelwood, Missouri, have been making ceiling fans for more than a century. A cast-iron design from 1920, now known as the Hunter Original, remains one of that company’s most popular models.

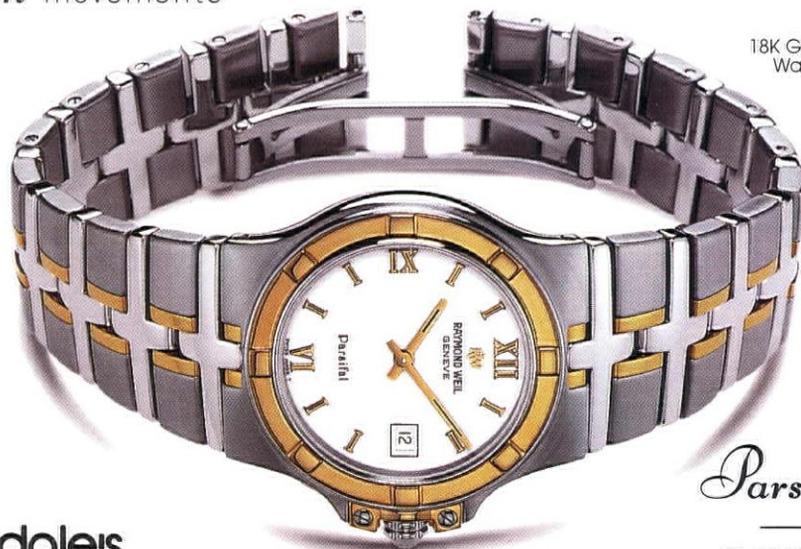
Antique fans and reproductions are popular with restorers of historic homes and anyone fond of period style. Jim DeNoyer, owner of the Fan Man in Dallas, repairs fans. He is also reproducing the classic Gyrofan (seen above, and at right in close-up). This brass-bladed beauty, designed in the first decade of this century, features two desk fans mounted on a central hub.

DOUBLES The whirling geometry of ceiling fans inspires endless improvisations. A reproduction of the Gyrofan, this page, two desk-fan motors on a single hub, was manufactured ninety years ago by the Adams-Bagnall Electric Co. Cast-iron body/brass blades, \$2,500, the Fan Man.





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Object Lesson

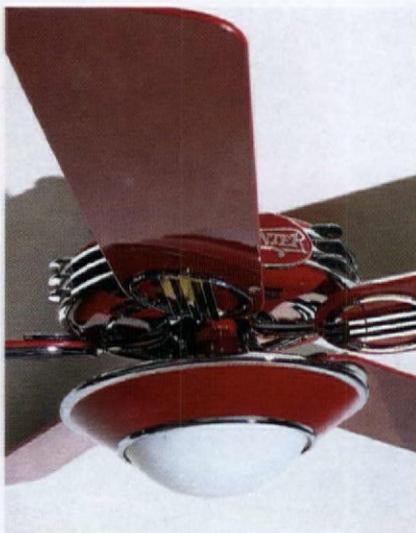


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SPIN DOCTORS The right style of ceiling fan can give a room its spin. Top: The Hunter Fan Company's Sea Island fan, \$199, steel with plastic blades, goes well with a pared-down decor. It is also one of the few fans that can be used outdoors. Above left: The Hunter Original, \$274, has been popular since it was



introduced in 1920. This ceiling fan suits traditional rooms and comes in several finishes and colors. The version shown here has a black cast-iron housing and wood-veneer blades. Above right: A novelty fan like Hunter's 1930's Decade, \$499, would be perfect in a child's room.

FAN CARE

WHEN YOU BUY A CEILING FAN, PLEASE KEEP IN MIND:

ROOM SIZE Use the biggest fan that a room can handle, generally 36 inches (from blade tip to blade tip) for a room of up to 100 square feet; 42 inches for 150 square feet; and 52 inches for a room of 200 or more square feet. A larger room may need two fans, while 29-inch models are available for smaller spaces, such as kitchens.

CEILING HEIGHT Most fans are designed for eight-foot ceilings; their blades are meant to hang seven feet above the floor. For higher ceilings, install a rod that runs from the power source down to the fan (these are available where fans are sold). For lower ceilings, "hugger" fans can be mounted close to the ceiling, although some experts question their effectiveness.

PLACEMENT For the most effective circulation of air, place a ceiling fan near the center of a room. The blade tips should be at least 18 inches from any wall. Never hang a ceiling fan directly over a bed.

INSTALLATION Check manufacturers' guidelines. Most fans require two-wire installation. To insure that your fan doesn't wobble or fall, anchor its junction box to a ceiling joist, and make sure the blades are balanced. A safety cable is not a bad idea.

BLADE DIRECTION Since hot air rises, reverse the direction of the fan in winter and keep it on the lowest speed. This will circulate hot air through a room without creating a downward breeze.

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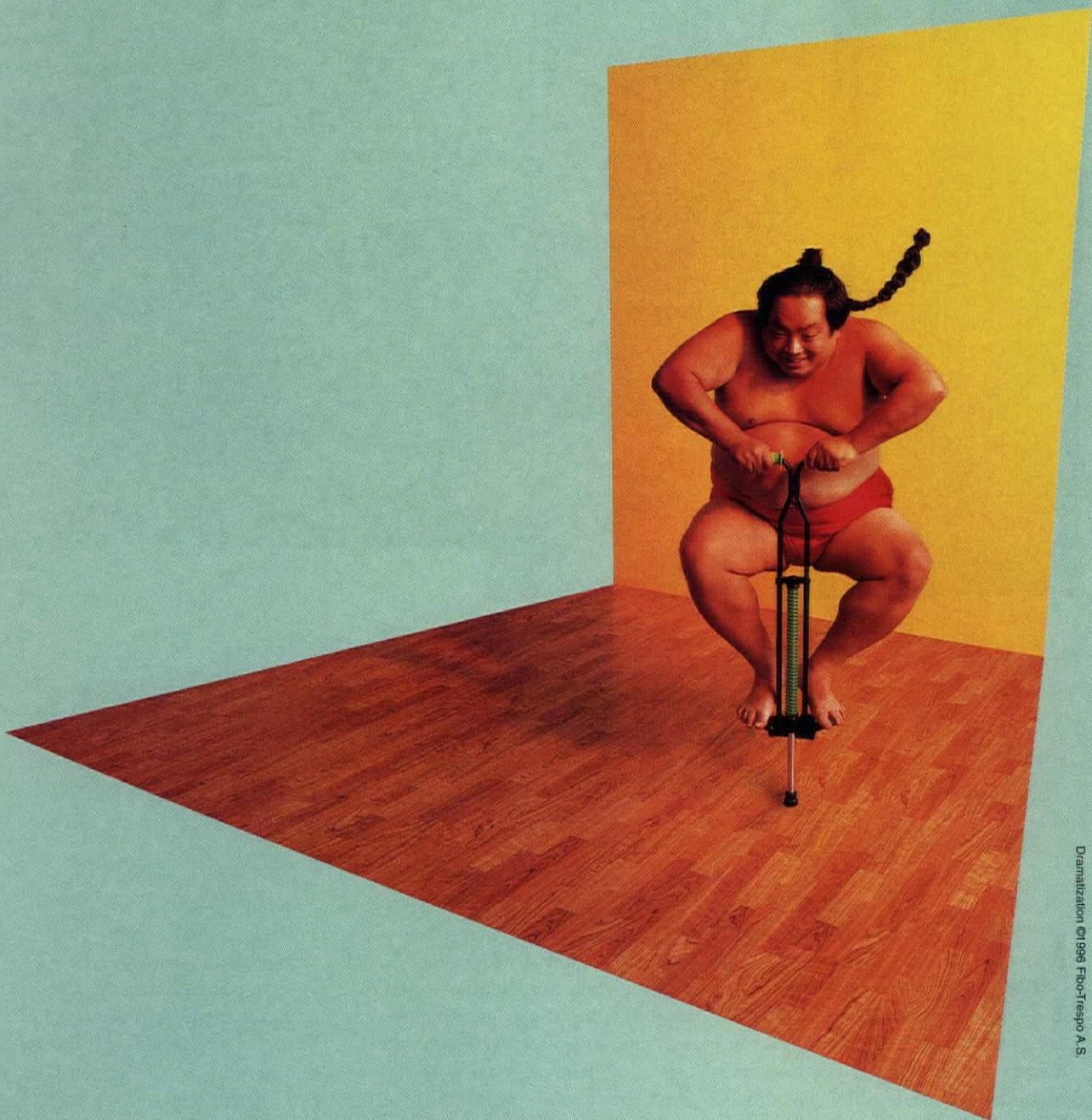
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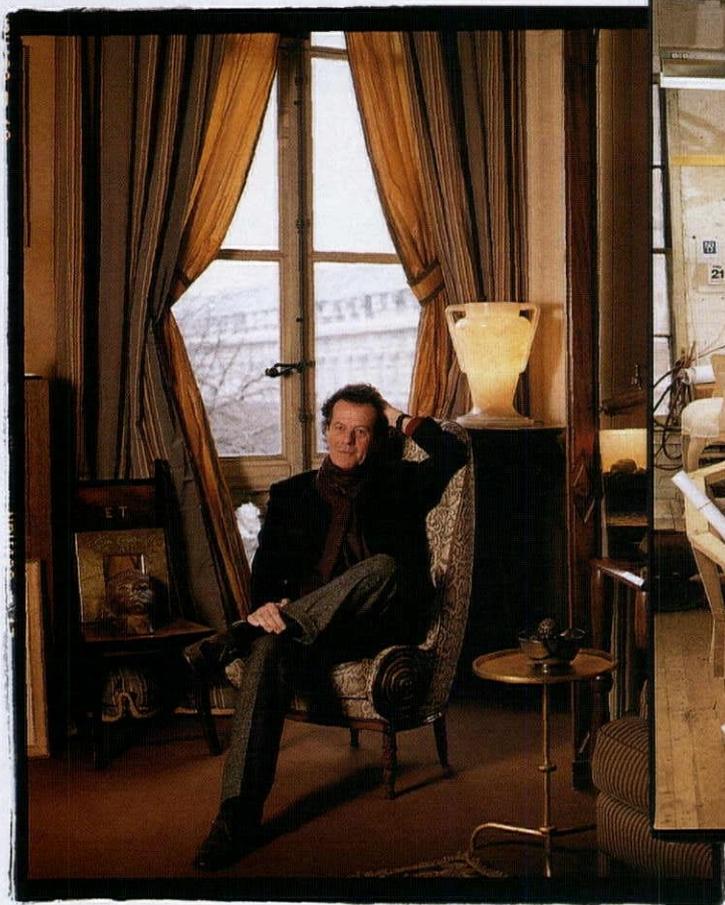
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The French Line

Jacques Grange designs his first American collection for John Widdicomb Company

BY SUZANNE SLESIN

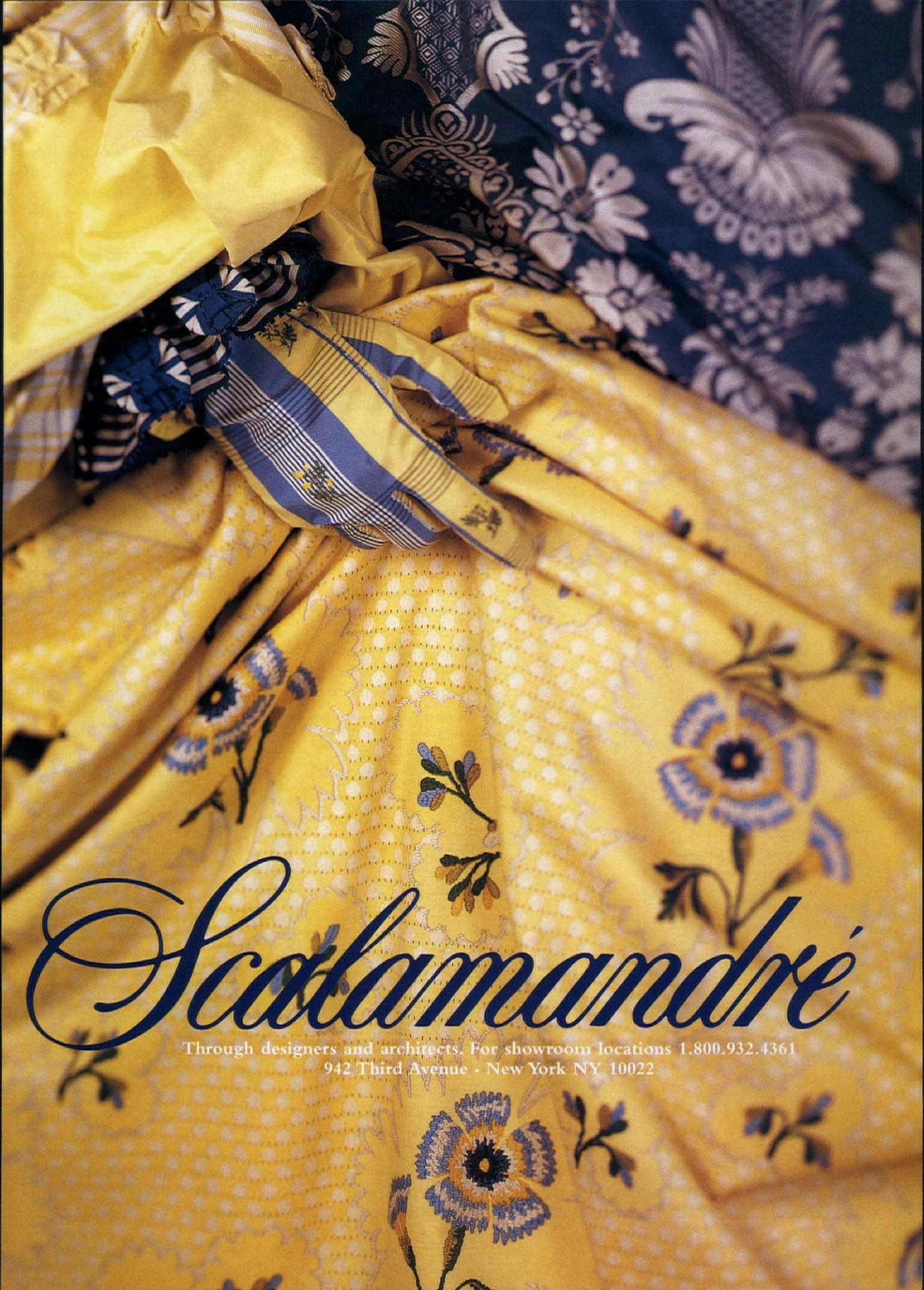
HIS IDEA, HE SAYS modestly, is to “revisit the classics,” but when it is Jacques Grange—one of France’s gentlest, most talented, and most famous decorators—looking at the past, the rest of us should sit up and take notice. Many people are sure to do just that when the John Widdicomb Company, an old American furniture manufacturer (founded in 1858), introduces the Jacques Grange Collection at the April High Point Furniture Market.

The collection seems to have made

the transatlantic crossing—from ideas in Grange’s mind to Widdicomb’s Grand Rapids, Michigan, factory—in record time. Among the twenty-plus pieces are dining, coffee, and side tables, lounge and dining chairs, as well as deep, comfy sofas—or “canapés,” as the interior designer likes to call them.

START TO FINISH Jacques Grange, left, at home in his Paris apartment; Stephen Nobel, right, in the Grand Rapids, Michigan, factory, with mock-ups of chairs in various stages of development.

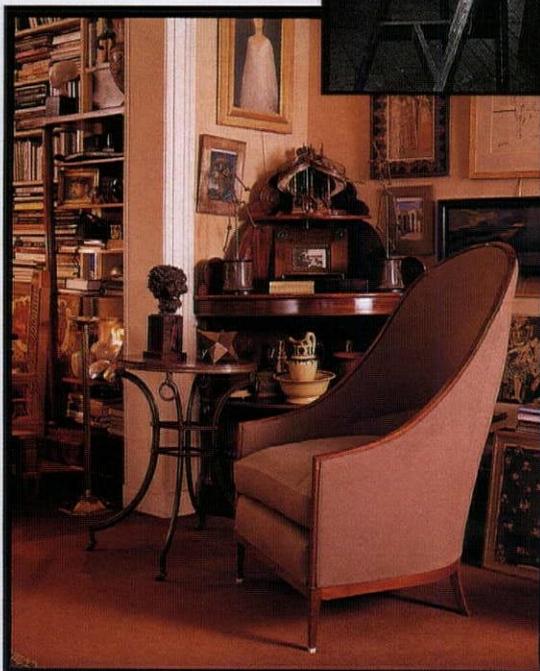
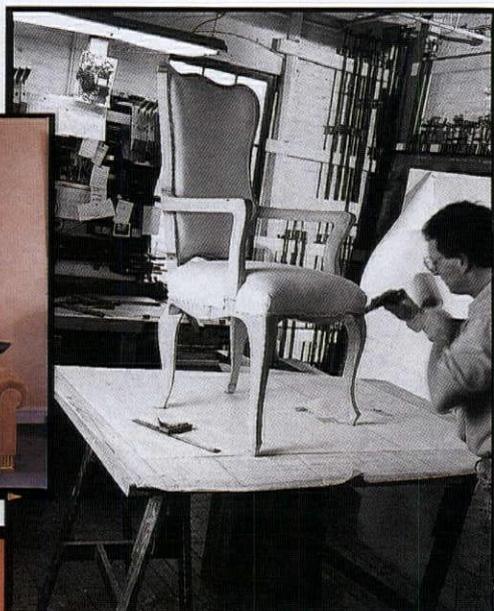
“I like to reinterpret things,” says Grange, who was inspired by pieces in his own Paris apartment and by pieces he has had custom-made for his well-heeled clients, including Princess Caroline of Monaco, fashion designer Yves St. Laurent and his partner, Pierre Bergé, and such international financiers as Sir James Goldsmith and Phillip Niarchos. His designs, which Grange says are “elegant, rational, and comfortable,” are modeled after stylish, angular chairs by Jean-Michel Frank and Pierre Chareau, tables by Ernest Boiceau and



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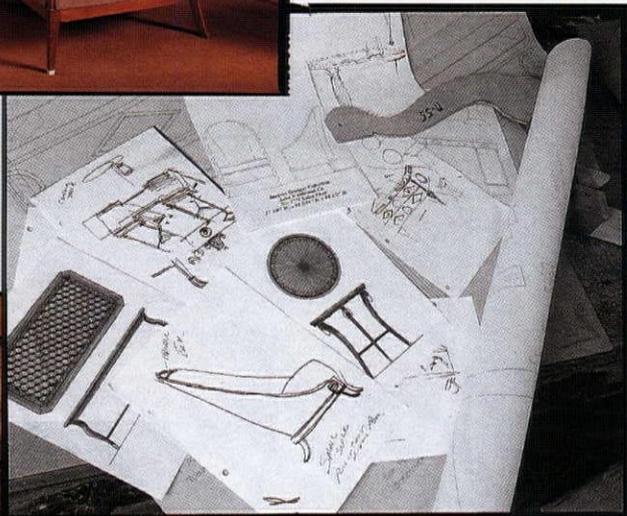
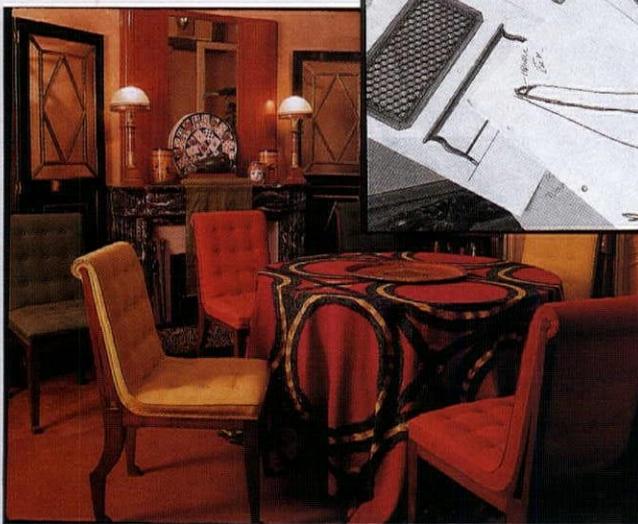
FRANCOPHILES

A version of a suede-covered sofa with colored pillows, above left, designed for a client's Paris apartment, is in the new collection. High-backed dining chair, above, shown in the Widdicomb factory, is based on a Louis XV dining chair in Grange's Paris office.

Armand-Albert Rateau, a Louis XIV armoire, and a Louis XV chaise. The fact that these stylistically disparate pieces can all live together reflects Grange's deft and effortless mix. His Paris apartment—a charmingly cluttered suite of rooms overlooking the magnificent gardens of the Palais-Royal—epitomizes his relaxed yet sophisticated approach. Colette, the romantic French writer, once lived here, looking out at a sublime view that skimmed the tops of chestnut trees. No wonder Stephen P. Nobel, president of the John Widdicomb Company, fell under its spell. “Intoxicating” is the way he describes his visit in the fall of 1996, when he went there to meet with Grange.

IRONICALLY, IT WAS THE WORK of an American designer that had inspired Nobel to approach Grange. A few months earlier—just two weeks after Nobel and his partners, James De Vries, Gerald VanderLugt, and Mary Witte Schreimer, bought the firm, in April 1996—Nobel had seen the pieces that Chad Womack, Widdicomb's design director, had in production. They were inspired by French 1940s furniture, and Nobel was impressed. “I was struck by the opportunity we had to distinguish ourselves with French designs,”

BEDSIDE MANNERS
Mattresslike upholstery on Grange's dining-room chairs, below, inspires future designs.



PERFECT PARENTS
An Emilio Terry table and oval-backed chair, above left, shown in a corner of Grange's Paris living room, gave birth to new designs, sketches of which are seen above.

he says. Widdicomb isn't new to collections designed by big-name decorators. Still, Nobel felt the company needed what he calls “more provenance”—exactly what he sought from Grange. The company's first designer collection, by Mario Buatta, who gave an American spin to the English-country-house style, was introduced in 1987. “Mario has legs,” says Nobel, referring to the line's continued success. He is hoping for a similar success with Grange, whose own sense of being an intrinsic part of the

French decorative-arts tradition gives the collection a presence as well as a future. “French classicism has a basic elegance,” says Grange, “that was revisited in the 1940s and that today is being redigested. It is a thread that continues and will continue.” No doubt Nobel and the John Widdicomb Company are thinking along identical lines. 

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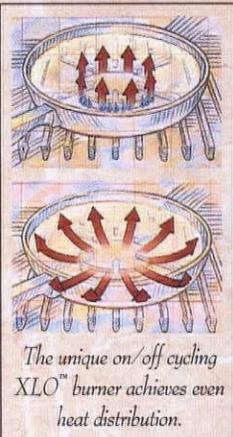


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DIG IT



Fresh Fruit

Dwarf fruit trees are small enough to grow in pots, turning any room into a tropical orchard

BY TOM CHRISTOPHER

“**W**OULD YOU CARE for a drink?” Guglielmo Betto asked. I said I would, and Betto—a Roman attorney who literally wrote the book on cultivating tropical fruits in Italy—reached out to the dwarf lemon tree that inhabited one corner of his balcony. He twisted off the single fruit on the tree, squeezed the juice into a glass, and added a shot of gin. This was what we were sipping in the piazzas that spring. Never before, though, had any drink tasted so luxurious.

Guglielmo Betto's style was unique, but as I have learned since, his cocktail

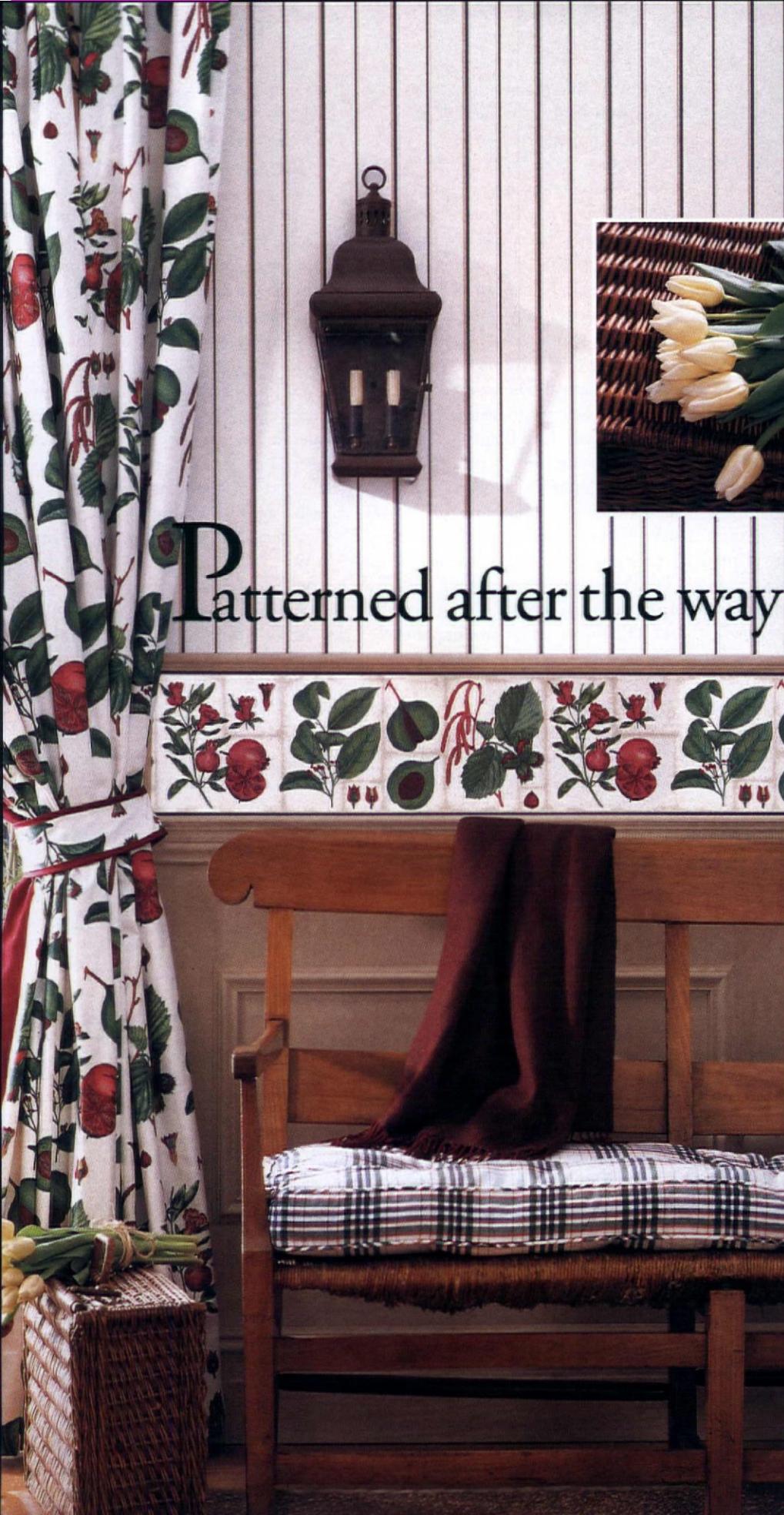
belonged to an old tradition. In the seventeenth century, any European aristocrat with pretensions had an orangery: a long gallery with south-facing windows where he wintered his personal orchard of citrus trees. In summertime, the potted trees were moved onto nearby terraces—no easy feat, since even in containers, they commonly reached heights of ten feet or more.

Fortunately, today's gardener can have all the pleasures of these frost-phobic fruits without investing in a greenhouse and without the heavy lifting that the old-time trees required. The special dwarf trees available today

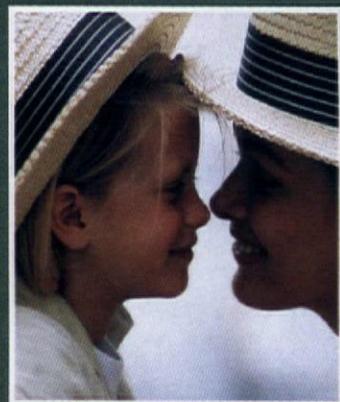
make it possible to harvest fruit from pots small enough to lift with one hand.

Some of these trees owe their diminutive size—typically four to six feet when grown in containers—to genetics. Occasionally a naturally compact tree appears in a batch of seedlings. By taking cuttings from these mutations, nurserymen have gradually developed a stable of dwarfs. In other cases, the dwarf stature is achieved by grafting. Because the vigor of its roots sets the pace of its growth, a young, normal tree can be kept small by grafting it onto the roots of a dwarf relative.

The scale of dwarf trees makes them an ideal fit for an ordinary backyard,



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DIG IT

and in frost-free regions, they can be planted right in the ground. But there is something irresistible about an orchard that moves with the seasons, and besides, dwarf trees have great visual impact as potted plants. They have also proven adaptable: a heated porch or sunny window is an adequate refuge from northern winters. And the selection of fruits is more diverse now, too: in the last few years, the potted orchard has expanded to include bananas, guavas, and a host of exotic oddities.

Still, citrus, the traditional favorite, remains the best starting point for a collection of dwarf fruit. It's so easy to grow: Don Dillon, Sr., of Four Winds Growers in Fremont, California, greets customers with a sheaf of letters from the satisfied—the couple in Ohio who last winter harvested forty lemons from the three-foot-tall 'Eureka' lemon they grow in an eleven-inch pot; the man in New York with a twenty-year-old 'Meyer' lemon that bears dozens of the fruit annually.

Dillon sells everything from blood

oranges to Buddha's-hand citrons. All are grafted; Dillon's father, Floyd, who founded this nursery in 1949, was a pioneer in adapting citrus to dwarfing rootstocks. Dillon raises most of his nursery stock in five-gallon containers, and he recommends sixteen- to twenty-inch-wide pots as the ideal homes for his trees. They can be kept in smaller pots, but in that case they must be pruned back hard once or twice a year, then slipped out of their containers so the outer roots can also be trimmed.

It would be hard to beat the sight of one of Dillon's 'Oro Blanco' grapefruit trees, waist-high but bearing full-size fruit. The perfume of its outside blossoms fills a whole house. Such citrus is the epitome of elegance. But a private banana grove—that has panache.

The banana trees to grow are the varieties that reach heights of four to eight feet. Their fruit is a reward for patience, since it can take up to two years before any bananas actually appear. While you are waiting, banana trees offer the most flamboyant foliage—broad and glossy leaves and pendent purple blossoms more sexual than any orchid. A friend in Connecticut set a deck chair under

his 'Dwarf Jamaican Red.' Now he takes Caribbean vacations daily, watching for his banana harvest.

There is no need to stop at dwarf citrus and bananas, as the addicts who make up the Rare Fruit Council International well know. This Florida-based organization links a thousand members in forty countries. Through a magazine and a homepage on the World Wide Web they exchange growing tips and seeds of prodigies such as the "miracle fruit" (*Synsepalum dulcificum*). This West African tree, which adapts easily to a moderate-size pot, bears red berries that condition the tongue to perceive as sweet the sourest lemon or lime—a valuable asset in any orangery.

But that's only a beginning, insists Murray Corman, past president of the council, and proprietor of Garden of Delights, a nursery in Davie, Florida. He grows exotic fruit, including more than two dozen species that are naturally dwarfed and easily raised in pots. Try a 'Dwarf Zaire' papaya, Corman urges; grow your own coffee beans and peppers; pick your own sweet kumquats and dwarf 'Julie' mangoes. Have a potted orchard that would have been the envy of kings and queens.

Or grow just a single lemon—that's all Guglielmo Betto needed to make his point.

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"Dig It" is a regular column. Tom Christopher is a writer and horticulturist, whose recent book, with Marty Asber, is *The 20-Minute Gardener*.

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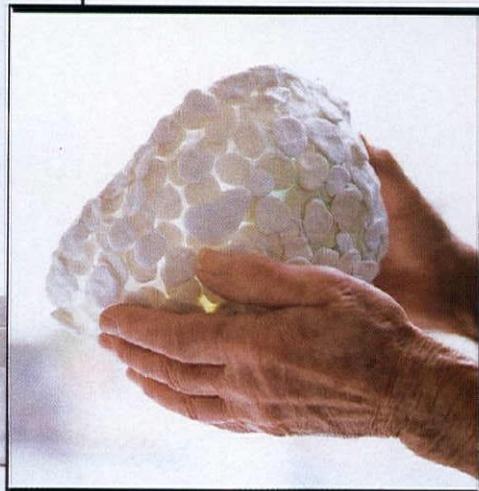
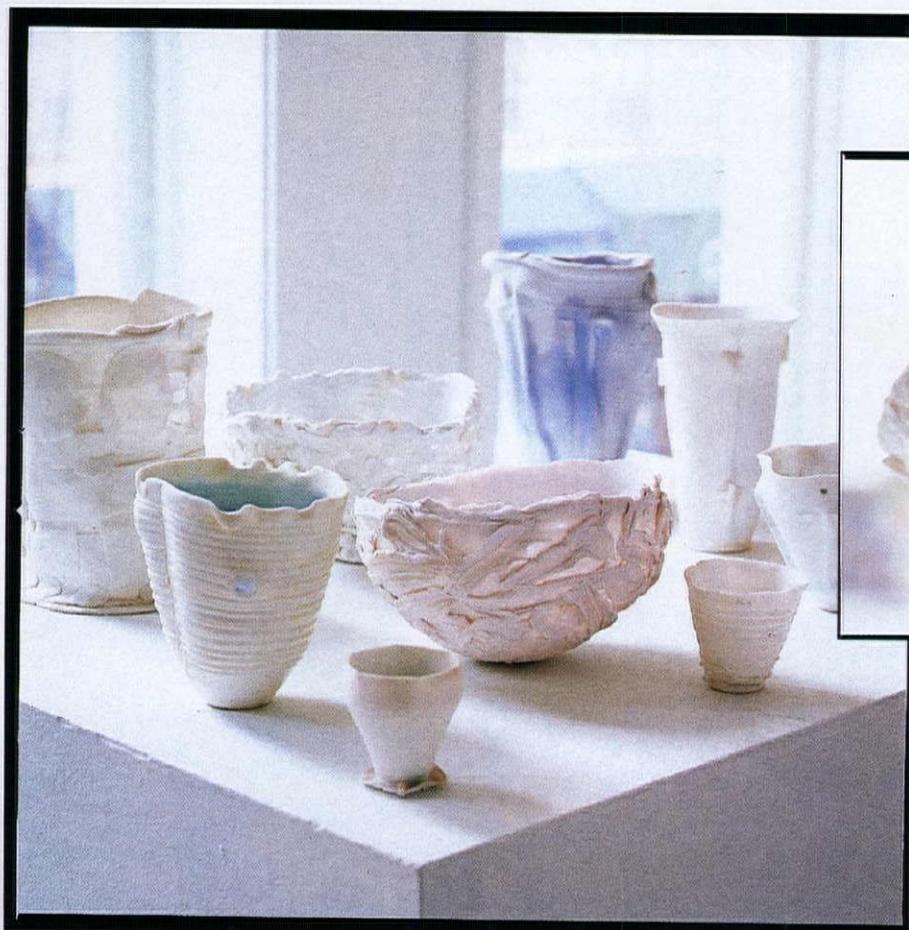
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Design by Phylliss Mann



PUSH AND PULL In pursuit of light, each of Staffel's vessels, left, court darkness in their own way. Like the dot bowl, above, none of them reveal themselves in one look.

Inner Light

For more than forty years, Rudolf Staffel has given spirit a material form in his illuminating vases

BY ARTHUR C. DANTO

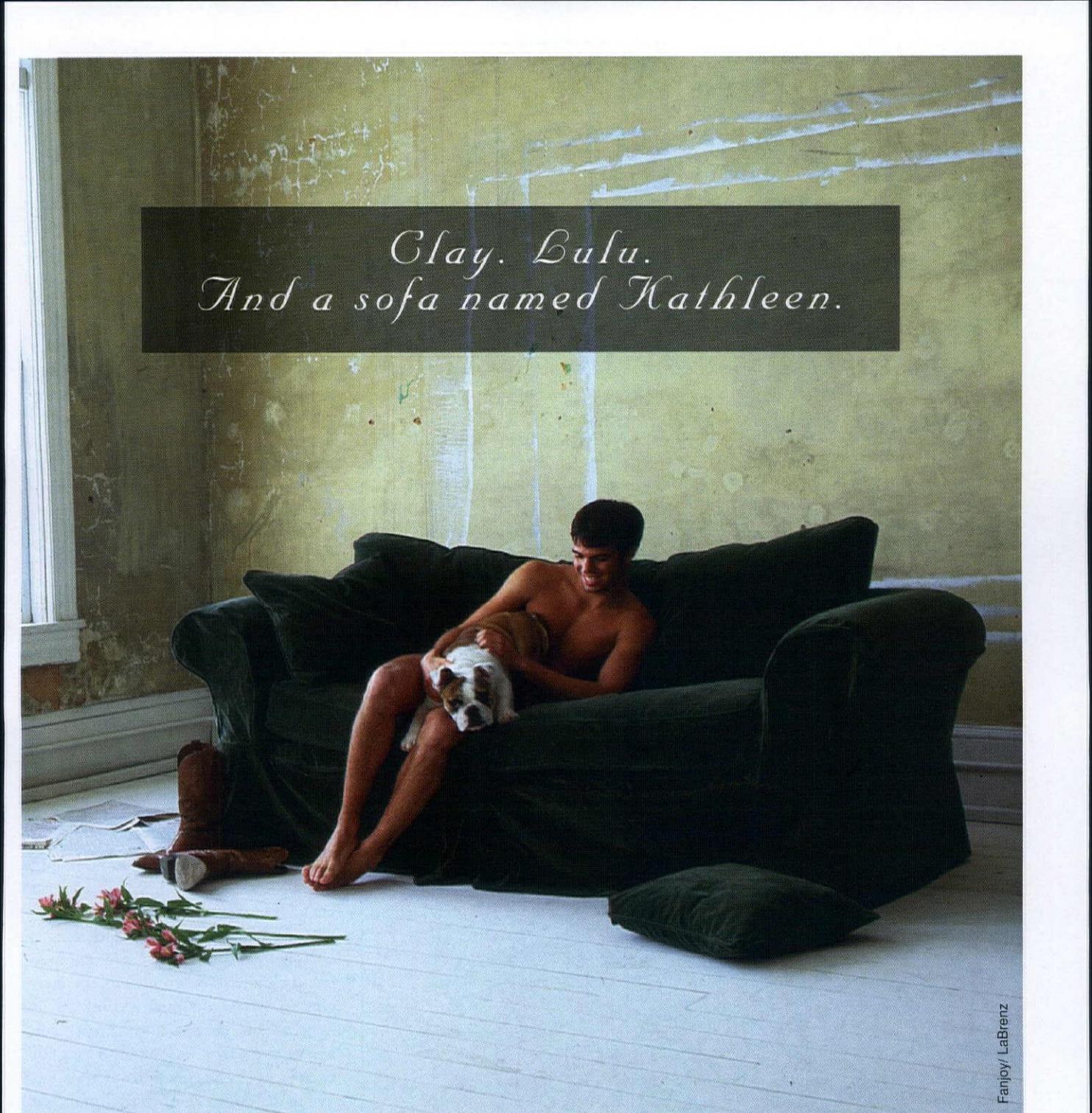
THERE IS A primordial human attachment to light, and we cherish anything that bears it—gemstones, crystal, lacquered wood, the light immanent in Old Master paintings, the living brightness of the human eye itself—and we have no better metaphors than light gives us for making vivid the way spirit animates matter. Rudolf Staffel calls his porcelain vessels “light gatherers.” His bowls and vases are appropriately small, symbolically acknowledging the preciousness of the light they make present.

It is inherent in the aesthetic of

modernism to demand that each art be true to its own medium. In ceramics, this could amount to a celebration of clay as clay—its density, its darkness, and the plasticity that enables it to hold a form. But porcelain is a clay apart, primarily through the translucency it attains when fired at very high temperatures, and it is altogether understandable that when Chinese porcelain was introduced into Europe in the fifteenth century, it should have excited the interest as much of alchemists as potters. The agenda of alchemy was the transmutation of base into noble metals, and alchemists believed that for each visible

quality in things, there is a hidden opposite quality that fire can make visible. Porcelain seemed a confirmation of this belief, since firing revealed the light hidden in opaque matter.

Ceramists prize porcelain for its strength and its delicacy, as well as for its luster. But glazing reduces porcelain's luminosity. For many ceramists, the beauty of colored glazes compensates for this reduction, but Staffel leaves porcelain unglazed, seeking the high degree of luminosity this allows. The contrast between thick and thin in the walls of his vessels permits him to control variations in translucency, so he



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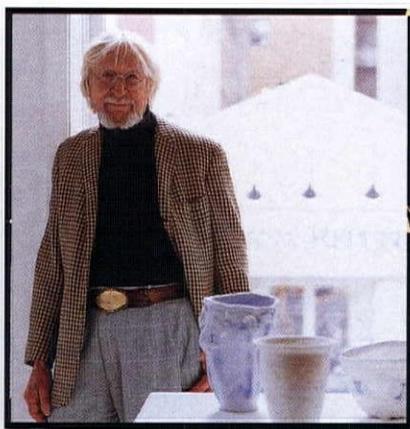
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can gather as much light as he cares to, and use light and dark to do the work of glazes, but with an enhanced purity and an infinitely greater subtlety. The vessels not only gather light, they compose and redistribute it.

IT IS DIFFICULT not to think of the variations between thick and thin made possible by porcelain's strength and toughness as a translation into the medium of clay of Hans Hofmann's celebrated concept of "push and pull," especially since Staffel commuted from his job in Philadelphia to study with the great teacher in New York from 1942 to 1943. It is a tribute to Hofmann's vision that someone could apply to ceramics what must primarily have been thought of as a philosophy of painting. Staffel found, through modulating translucency and opacity, an equivalent to the way juxtaposed hues create form and space in painting.

From this perspective, one can regard Staffel's work as abstract in just the way Hofmann's paintings are abstract, the



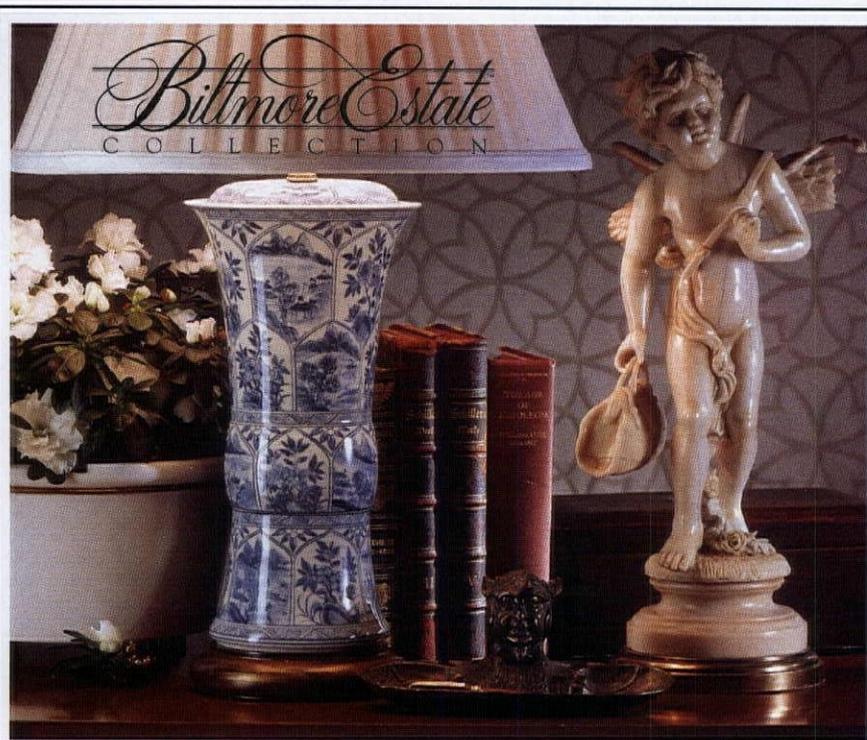
IN SCALE Staffel keeps the cerebral and the physical in balance.

ceramist manipulating light the way the painter manipulates hue. But Staffel has a dimension of invention the Abstract Expressionists did not have, for they allowed the rectangular format of the canvas to limit their compositions. Staffel can vary the shapes of his works and allow the thicks and thins in the walls of his containers, as well as the twists, loops, pulls, and dabs of porcelain applied to their surfaces and edges as expressive ornaments, to comment upon the endlessly varied shapes of his light gatherers. But throughout these experimentations, the fact that the

gatherers are containers remains a constant. What gives his work its immense symbolic power is the fact that these are containers for light rather than for water or wine, milk or honey. That gives them, through the deep meaning light has for human beings, a certain spiritual identity. For, at our best, what are we, after all, but containers for light?

It is moving to trace the itinerary of an artist like Staffel, from encounter to encounter with different forms of art until he arrived at the medium he has made so much his own. He was greatly attracted to Chinese brush drawing in his youth, but was inspired to become a glass artist by an exhibition at the Art Institute of Chicago of glasswork from the Wiener Werkstätte. He was overwhelmed by the ceramics he saw at an archaeological museum in Mexico, where he had gone to study glassblowing. A commission to make dinnerware introduced him to porcelain, and hence to a medium in which he could combine the spontaneity of brushwork with the translucency of glass. He also found in porcelain a vehicle for his meditative sensibilities and a discipline through which, as a follower of Zen, he could pursue his quest for, well, enlightenment—for the sort of transformation he over and over gives to his containers.

The light gatherers, luminous and inspired, are austere only by contrast with glaze-work, but it requires a certain reorientation in your aesthetics to become receptive to their damped beauty. They stand enough at the margins of what you might think of as mainstream ceramics to make you appreciate why it has taken so long for them to get the recognition that has begun to come their way. Eighty-six years old, Rudi Staffel, whose work is shown at the Helen Drutt Gallery in Philadelphia, has just been awarded a Pew Fellowship in the Arts, and is being honored by a large retrospective, "Rudolf Staffel: Searching for Light: Ceramics, 1936-1996," which will move to the Philadelphia Museum of Art in May, after opening at the Museum of Applied Arts in Helsinki, Finland.



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"Art & Craft" is an occasional column. Arthur C. Danto is the author of *Beyond the Brillo Box*, among other books. He is the art critic of *The Nation*.

PERFECT BY NATURE

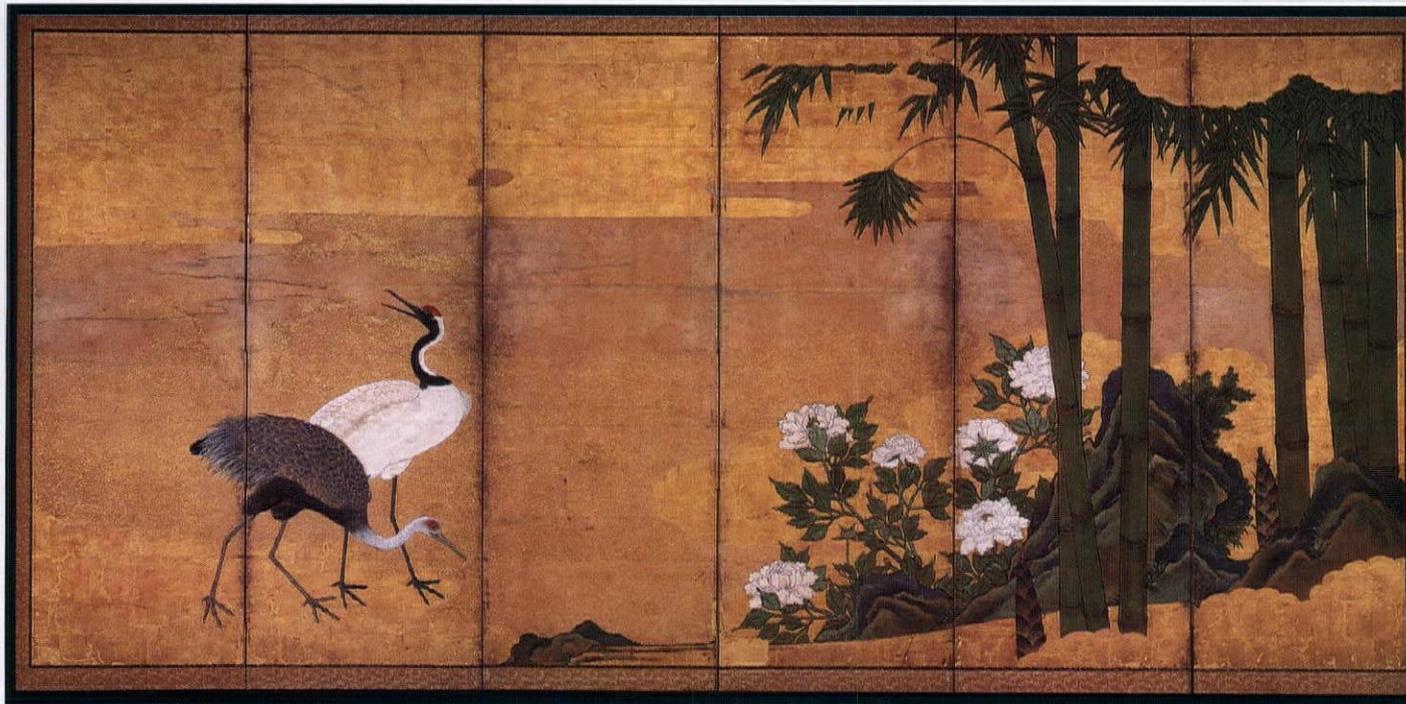


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Strokes of Genius

A six-fold Japanese screen from the eighteenth century gives the natural world an abstract and ethereal glow

BY JAMES REGINATO

“YOU CAN DREAM in front of a Japanese screen,” says Paris-based dealer Ariane Dandois. To illustrate her point, she cites the screen pictured above. “If you see it by candlelight, the way it was meant to be seen, the light reflects off the gold background, and your mind can really wander.”

As Dandois sees it, abstraction really began with Japanese screens: “If you look at works from the late fifteenth century and the early sixteenth century, you see subjects that are not centered. The compositions are very advanced. In this screen, which is from the eighteenth century, your attention is moved across the panels and outside the screen. Clouds move across the sky, the bamboo trees move up and down.”

A product of the Kanō school (the Japanese equivalent in esteem to something like French Impressionism), the

screen was made during the Edo period (1615–1868). “There were great, great artists working at this time, in lacquer, porcelain, textiles, and painting,” Dandois explains. “Everything was of the highest quality. But the interesting thing about Japan is that you find good art at every period.”

Because of its origin and provenance (it was made for a family of feudal warlords), Dandois is asking about \$170,000 for the piece. As is typical with Japanese antiques, the name of the screen’s owner is not known. “The Japanese are very private,” Dandois explains. “If a family wants to sell something, they go through a dealer—every family has one.

SCREEN GEM Venerated in Japan as symbols of longevity, two storks with bamboo and white peonies in ink and gouache are set against a gold ground on this six-fold, Edo-period screen.

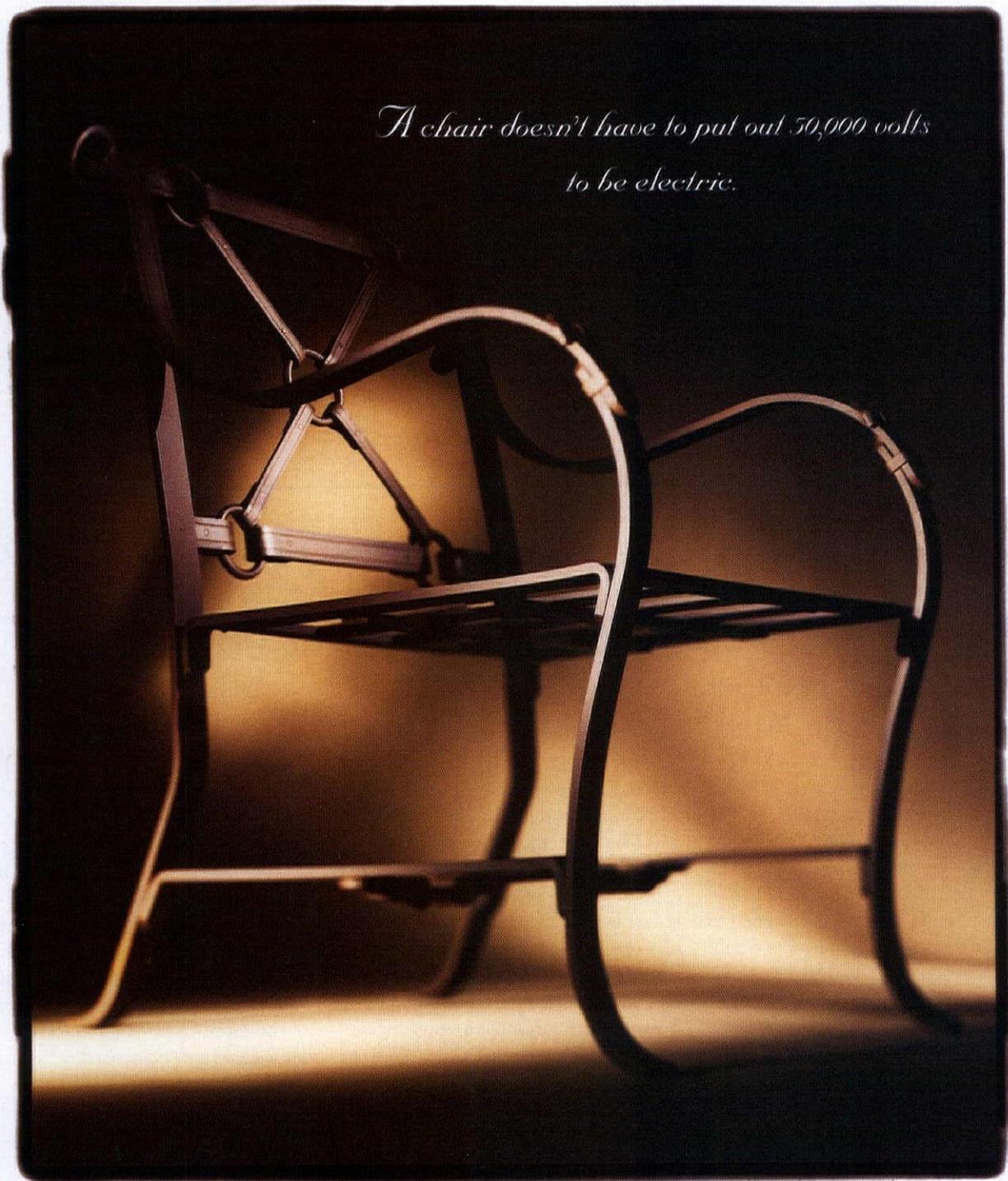
But that dealer will never identify them.”

While much more affordable screens can be found—a good example will start at around \$20,000—prices climb to \$2 million for rare pieces signed by a single master (most screens were produced in workshops). “When buying any screen,” Dandois advises, “make sure that all elements are original, including the beautiful brocade borders and iron mounts. As with other antiques, many screens have been doctored. Look for proper proportions. Screens were made following strict formulas, according to the number of folds: either two, six, or eight; there were no four-fold screens. In a two-fold screen, for example, each panel should measure 65 centimeters across. If not, it is likely that the piece has been cut down.”

James Reginato is an editor at large of *House & Garden*.

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The Cult of Condrieu

Devotees of wine from the Viognier grape are drawn to its unforgettable fragrance and famous fragility

BY JAY MCINERNEY

A FEW WEEKS AGO, a friend called to ask me for the name of a wine I'd selected for the table one night at the Union Square Cafe. He had a serious date coming up and seemed to believe that the wine in question would advance his cause. "It was that one that smelled like the gardens of the Hôtel du Cap," he ventured. The dinner at issue had occurred sometime in the eighties—a decade whose evenings are not always etched as precisely in memory as one might wish—but I knew exactly what he was looking for.

"Condrieu," I said.

"I think it starts with a V," he demurred.

"Viognier is the grape. Condrieu's the region."

He repeated the words several times, rolling the vowels on his tongue as if he

found them pleasingly onomatopoeic, and pronounced himself satisfied.

I have had this conversation more than once. Anyone who has ever tasted a good bottle of Condrieu tends to remember the experience—which lingers like the song of Keats's nightingale—if not the name. And I've noticed they are often desperate to remember it before an important amorous engagement. Poking your nose in a glass of Condrieu, you might imagine that you've been dropped into the Garden of Eden, or Kubla Khan's Xanadu as described by the opiated Coleridge. You get the feeling that if orchids had a scent, this might be it. Serena Sutcliffe, Sotheby's elegant wine muse, told me

recently that Condrieu typically evokes May blossoms, but for those of us who haven't been to Sussex recently, this may not ring bells. So let's just say that peaches and apricots form part of the nasal impression, and then go straight to the visual analogies: Drinking Condrieu can be like stepping inside a painting by the Tahitian-period Gauguin. At the more ethereal end of the Condrieu spectrum, Fragonard is the artist who comes to mind.

The bad news: Condrieu is about as rare as Han dynasty porcelain and as fragile as Meissen. It's a child star of a wine which tends to turn ugly three or four years after the vintage, just when most great wines are starting to blossom. Prices hover around \$40 a bottle, which is, to put the best light on it, about what you'd pay for a good Meursault, and a bargain given Condrieu's

BY A NOSE Wineglass, \$135; decanter, \$410; both from Baccarat. Ceramic dish, \$10; napkin, \$13.50; both from Ad Hoc.

If you've ever cooked on an ordinary gas grill, chances are, you've apologized for it. The flare-ups that singed your expensive steaks. The cold grill corners that made it impossible to cook food evenly. The shoddy construction.

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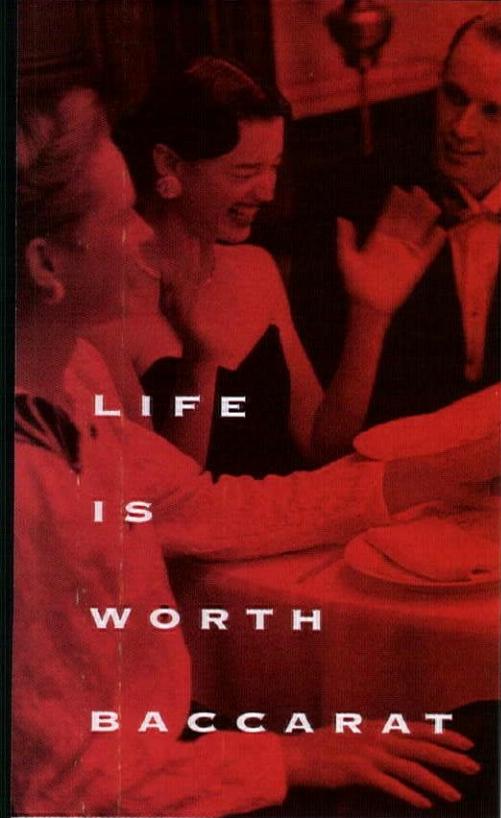


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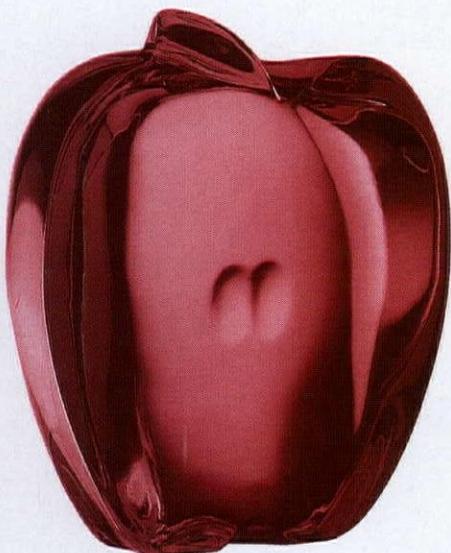
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scarcity. Perfume is much more expensive, and it's not potable. And Condrieu is much cheaper than visiting the Hôtel du Cap.

Condrieu is made from the fruit of the shy-bearing Viognier vine, grown on the steep, granitic, terraced slopes of the northern Rhône valley. Only about two hundred acres of vines are currently planted in the entire appellation; an additional six acres of Viognier are planted on the south-facing slopes of the famous Château-Grillet, which is, oddly enough, an appellation unto itself. Marcel Guigal, the king of the northern Rhône, makes one of the best widely available Condrieus. Other fine makers include Georges Vernay, André Perret, Pierre Dumazet, and Jean-Yves Multier's Château du Rozay. Yves

Cuilleron produces several great Condrieus, including one of the most exotic white wines in the world: his Condrieu Les Eguets Vendange Tardive is a wildly romantic mouthful of apricot and honey, a wine so rich and sweet as to bear comparison with Château d'Yquem. Les Eguets harkens back to the sweeter Condrieu style of the previous century. If you ever score some, save it for the end of the meal. Château-Grillet, the most famous Viognier wine, has had a mixed record. When it's good, as it was in 1993, it's very, very good, if not quite as fruity as young Condrieu. Grillet is aged for up to eighteen months in oak, which theoretically gives it great structure and longevity. Certainly it's the only Viognier capable of improving with age. On the other hand, I recently had a ridiculously expensive bottle

of the 1991 that was completely beat. Rumor has it that Grillet is up for sale; one hopes that a conscientious tycoon will soon restore this great property.

Until recently, the northern Rhône valley was the only place Viognier was cultivated. But the cult of Condrieu has lately inspired communicants in other parts of France, and in California, to plant the grape and pray. The results are mixed, but vaguely encouraging. At its best, California Viognier is more Mary Cassatt than Gauguin. So far it seems to be performing better in the New World than Gewürztraminer, which it somewhat resembles, particularly when it's indifferently made. Viognier should be more elegant and ethereal than Gewürztraminer. Napa Valley's Joseph Phelps has had the most experience and the best results outside the Rhône so far with the quirky Viognier grape. His Viognier Vin du Mistral seldom demon-

strates the exotic and haunting bouquet of the greatest Condrieu, but it delivers more of the musky Viognier flavor and silky texture than any French examples I've tasted from outside the Rhône valley. This is no small accomplishment, as you can see by sampling other New World Viogniers. A '93 La Jota I tried recently tasted like root beer.

When you get a taste of a good one, you'll know it. It should be a little like your first encounter with Keats. You will almost certainly suffer some disappointments in your quest. Before tasting, you might help prepare your palate by trying out the word on your tongue: *Viognier, Viognier, Viognier*. Repeat the incantation until ready, then slowly raise the glass. . . .

Jay McInerney's wine column is a regular feature of the magazine.

THE OENO FILE

95 GUIGAL CONDRIEU LA DORIANE. A textbook Condrieu, nicely poised between Fragonard and Gauguin. A virtual orchard of apricot, peach, and macadamia nuts from first whiff to long, lingering finish.

93 CHÂTEAU-GRILLET. A sinewy Grillet with a nice stony mineral counterpoint to the peachy fruit. Not a Gauguin; more like a Degas ballerina . . . in bronze. Should improve.

95 ALBAN VINEYARDS VIOGNIER. Great American Viognier. It's got the right, Rhône-like stuff: the signature fragrance, decadently ripe fruit concentration, and deep golden color.

95 JOSEPH PHELPS VIN DU MISTRAL VIOGNIER. Delicate, complex, and well balanced, with just enough acidity to keep the taste of ripe peaches from cloying.

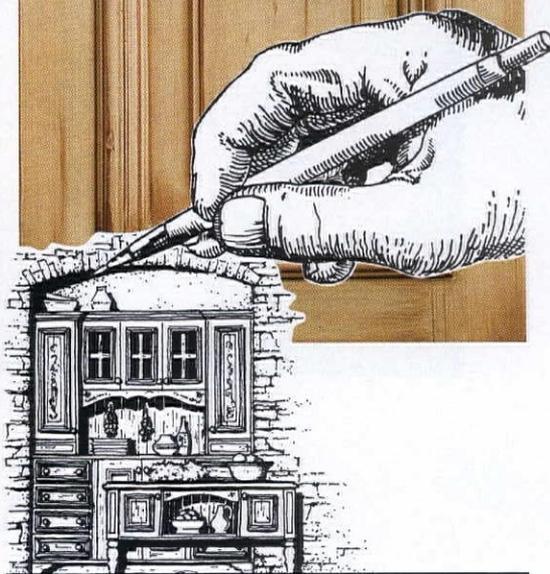
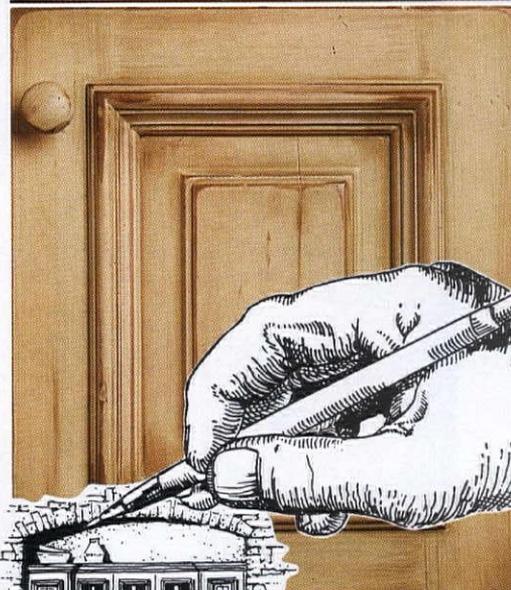
95 RABBIT RIDGE VIOGNIER and 95 CALERA VIOGNIER. My scorecard shows these two tied for third place in a tasting of twelve Californians, notably superior to the other eight contenders, many of which were real stinkers, so caveat emptor.

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April 1958

The "Living Garage" is designed to celebrate cars as full-fledged family members

BY VÉRONIQUE VIENNE

MORE THAN A CAR, the 1958 Lincoln Premiere shown here was a sumptuous living room on wheels. By describing it as a "family's pride and joy," *House & Garden* granted the car the status of a family's favorite child. The editors obviously felt that such a vehicle deserved to replace the

hearth as the center of domestic life. All it needed was a setting equal to its charms. Thus the "Living Garage," specially designed for the magazine under the supervision of its editors. Decorated with materials and colors "you would expect to find in the house itself"—quarry-tile flooring, citron-yellow Pánelyte walls—and equipped

with a mobile cooking cart, combination bar/soda fountain, playroom, and TV area, the "Living Garage" introduced a space where the generations could gather in a new spirit of togetherness. 

Véronique Vienne is a contributing editor to this magazine. Every month "Past Perfect" examines a photo from the magazine's archives.

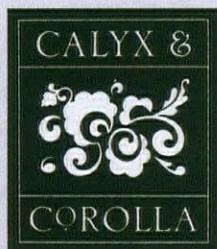
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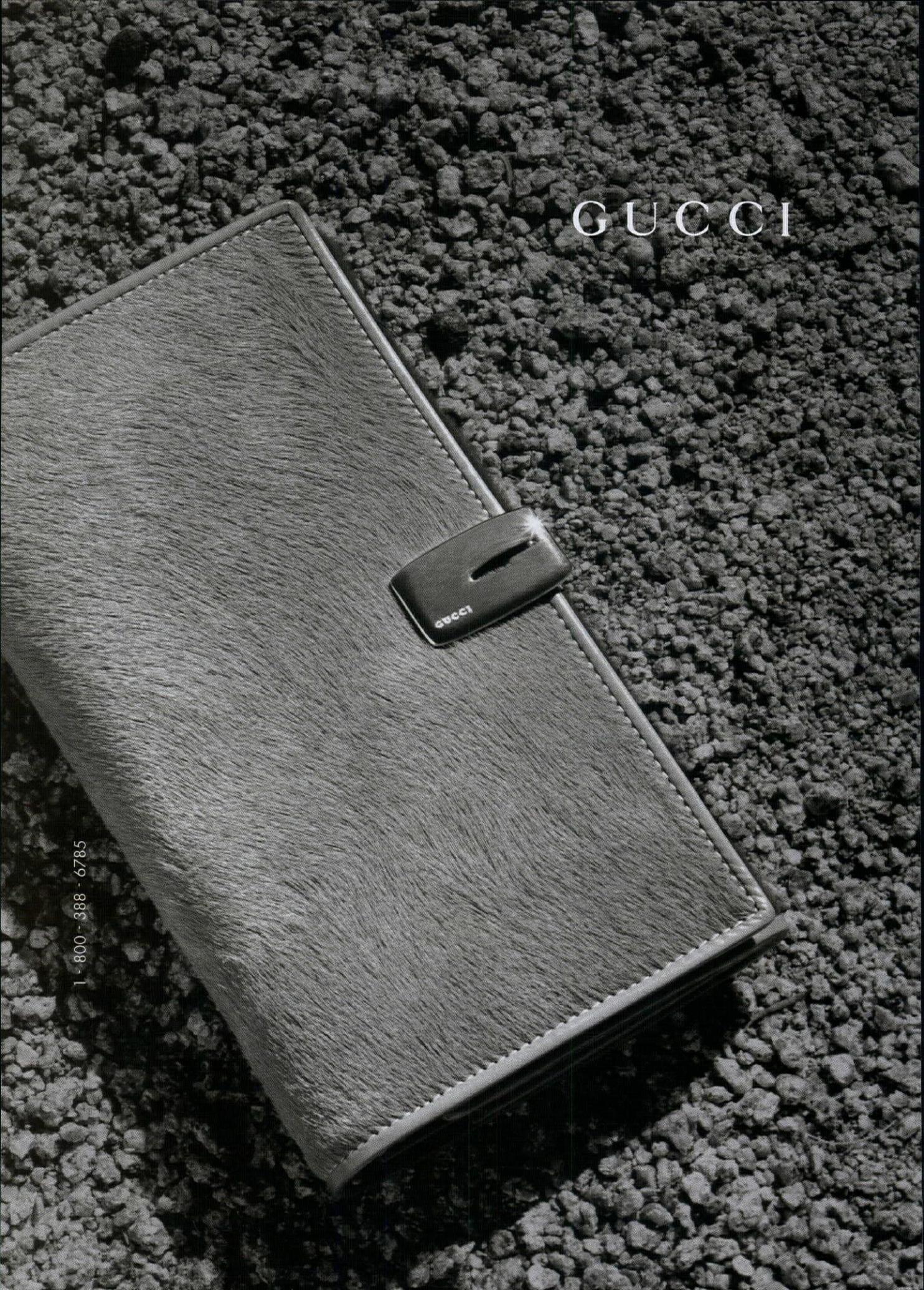


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nautical

FIRST PRINCIPLE Sometimes all it takes is an open window and a breath of fresh, salty air to transport our minds—if not our bodies—to the great outdoors. The appeal of an intrinsically rugged place such as the coast of Maine is undeniable, especially with the added romance of life in a lighthouse. Manufacturers of home-design products have not been immune. So this season, the nautical look is high on the horizon. Nantucket baskets, shiny brass portholes made into mirrors, colorful fabrics, and bright wallpapers, along with semaphore-flag-bedecked glasses and cocktail napkins, send a clear decorating message to beach houses, country cottages, and city apartments alike: Ship ahoy!

lighthousekeeping

BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD STYLED BY BARBARA KURGAN

Inspired by the beauty of his own
lighthouse on a remote island off Maine,
painter Jamie Wyeth is safeguarding
the restoration of other coastal treasures



The 1857 lighthouse, its adjoining living quarters, and bell tower, opposite page, sit at the tip of 23-acre Southern Island, off the coast of Maine. When the lighthouse was in operation, its keeper would ring the bell in the 30-foot-high tower to warn ships in foggy weather.



“To live in a lighthouse is the quintessence of Maine.

Not only do I love lighthouses aesthetically, but they are icons in our history. I happen to live in a cliché”

AH, THE ROMANCE of the sea—the craggy cliffs, the windswept ocean, the sun-bleached wood, the salt-encrusted buoys. Oh, to be alone on a private island, in a picturesque, 140-year-old lighthouse in Maine. The dream scenario is Jamie Wyeth's reality.

The fifty-year-old painter lives and works on Southern Island, in an 1857 lighthouse on the twenty-three-acre property he bought from his parents, the renowned American artist Andrew Wyeth and his wife, Betsy, about seven years ago. “To live in a lighthouse is the quintessence of Maine,” says Jamie Wyeth, who is in a good spot to say such things. His grandfather, the celebrated illustrator N. C. Wyeth, brought his family to Port Clyde in 1920, and Jamie's parents, who live on nearby Benner Island, began the restoration of the Southern Island lighthouse in 1978, forty-five years after its light was dimmed. Jamie first went to Maine as a child, and the images in many of his paintings—as in his father's and grandfather's works—are intricately and powerfully linked to Maine lore and landscape. While he says that his father called Southern Island his Elba, Wyeth sees the island and its fortresslike house as a snug haven rather than a place of exile. “I happen to live in a cliché,” he adds with a smile.

“Not only do I love lighthouses aesthetically, but they are icons in our history,” says Wyeth, who has become a lighthouse buff. “George Washington was the first person to commission a lighthouse building in Portland, and it's still there.” Wyeth's enthusiasm also includes fund-raising. About



Jamie Wyeth, above, with Jack Russell terriers, from top, Winslow Homer, Scud, and Voler, outside his studio, where a row of birdhouses attracts swallows. In the living room, opposite page, Scud lies on a pillow made from an old linen feed bag. The bags and the blue-and-white plaid on the sofa are from Marston House Antiques in Wiscasset, Maine. The mahogany-and-leather sofa is original to the lighthouse. Its arms folded down to accommodate keepers who napped on night watches.

two years ago, he created a print, *Iris at Sea*, and is giving the proceeds to support the Maine Lights Program, which is part of the Rockland, Maine-based Island Institute, founded in 1983. The program, conceived by Peter Ralston, the institute's executive vice president, began in March 1994. The idea, says Wyeth, is to save and protect abandoned lighthouses. “Lighthouses have been terribly important for over two centuries. They were the beacons and the only way to help ships come in to harbor.” The program has been approved by Congress and will help preserve thirty-six Maine lighthouses.

Traditionally, according to Wyeth, lighthouses were situated in remote and rough places and had to be operated by people who were willing to lead difficult, often lonely lives. But for Wyeth, who often travels back and forth to a farm in Pennsylvania, where his wife, Phyllis, spends a lot of her time, Southern Island is a peaceful, inspirational place, in spite of the fact that it's a quarter-mile walk to the dock and takes thirty minutes to row to the mainland.

The interior both reflects the austerity of the rugged landscape and offers a safe, cozy refuge. “I like being here as much in the winter as in the summer,” says Wyeth. The foundations are “huge,” he says, “because winds have washed lighthouses out to sea. They must be built to last.”

Inside, walls are spanking white, furniture is solid, and reassuringly comfortable, and the baskets, portholes, and leather-bound books complete the bracing maritime look, a fresh-air





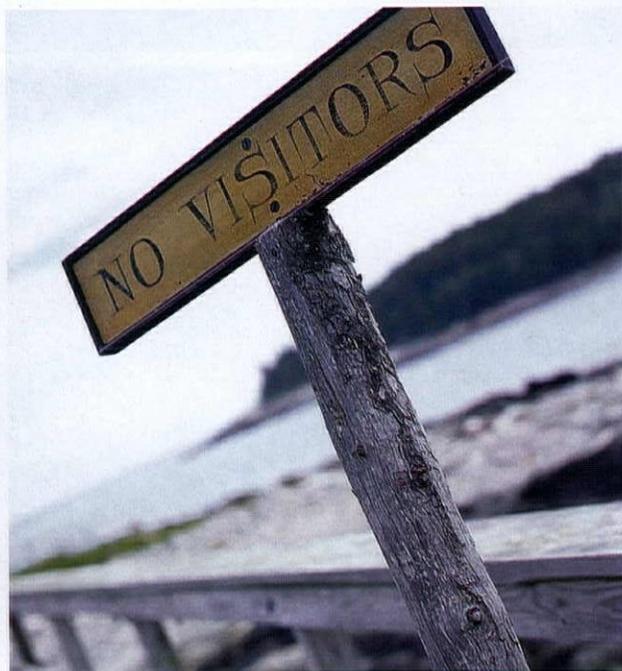
While Andrew Wyeth saw Southern Island as his Elba,
a place of exile, his son, Jamie, sees the place and
its fortresslike house as a snug haven



style that is easily adaptable to any vacation house. A pair of leather-covered sofas that doubled as beds for the lighthouse keepers on night watch are now softened with hand-loomed blankets and linen pillows. "The sofas are too heavy ever to be moved out," says Wyeth. But weight did not deter the painter from ordering a French stove—he had seen a similar one in Claude Monet's kitchen at Giverny—and hiring ten lobstermen to carry it up the hill.

As soon as he moved in, Wyeth went on a search for "lighthouse items." He called antiques dealers who specialized in nautical wares such as cast-iron doorstops in the shape of lighthouses, sea chests, and a banjo clock made for the United States Lighthouse Service. A plate-warming cabinet that came from a hotel in Maine now holds the television set. And soon Wyeth had collected an enviable assortment of hooked rugs—boats with sails to the wind, a mustachioed captain in a slicker, even one with the lament: "A gallant ship puts out to sea. Alas! My heart goes with it."

Wyeth stays closer to home. "I used to have a life," the painter says. "Now I have a life with lighthouses in it."



In the living room, a fire burns most of the year. A rare antique hooked Waldoboro rug (named after the Maine town it hails from), once owned by William Randolph Hearst, lies in front of the fireplace. The oil house and old sea anchor outside his window are depicted in Jamie Wyeth's *Voles!* The lampshade, made from an early American hatbox, is from Judith & James Milne in New York City. The uncurtained windows and white walls help brighten the room, even on overcast days. The sign, above, tries to insure privacy.

Proceeds from the sales of Jamie Wyeth's *Iris at Sea* print, an example of which is in the living room, this page, benefit the Maine Lights Program. The plate-warmer cabinet and the old sea chest are from Paul De Coste, in Newburyport, Massachusetts. Ten lobstermen carried the La Cornue stove, below, up the hill.





Jamie Wyeth's *Off Shore Raven* and a sailor's shell valentine hang over an old country store's storage shelf, above. A collection of colorful vintage children's berry pails from Ron Wise Antiques is both charming and decorative. In the dining area, antique lightning rods stand on a table that is surrounded by captain's chairs. Sources, see back of book.

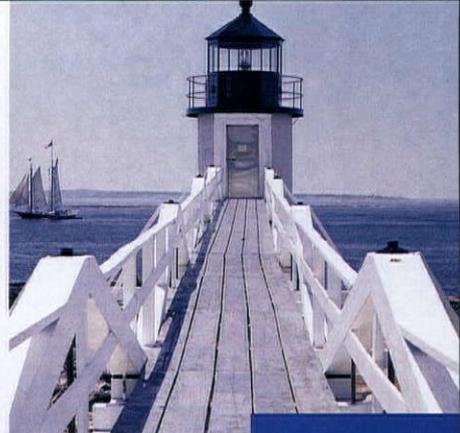


Shop to Shore

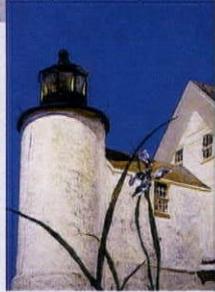
Jamie Wyeth's lighthouse has been furnished with one-of-a-kind maritime antiques that include hooked rugs and cast-iron doorstops. But there is a flotilla of new nautically inspired wares around, from an authentic brass bell to whimsical salt and pepper shakers. So deck your walls, pile up the pillows, turn on the lights, and take the captain's seat. Your ship has come in.



▲ **OLD SALT**
Boston Warehouse Trading's salt and pepper set is \$10. 617-769-8550.



▲ **LIGHTS ON**
Jamie Wyeth's *Iris at Sea* print, right, is \$2,550, from the Island Institute, 207-594-9209. Proceeds benefit the Maine Lights Program; one of its lighthouses is above.



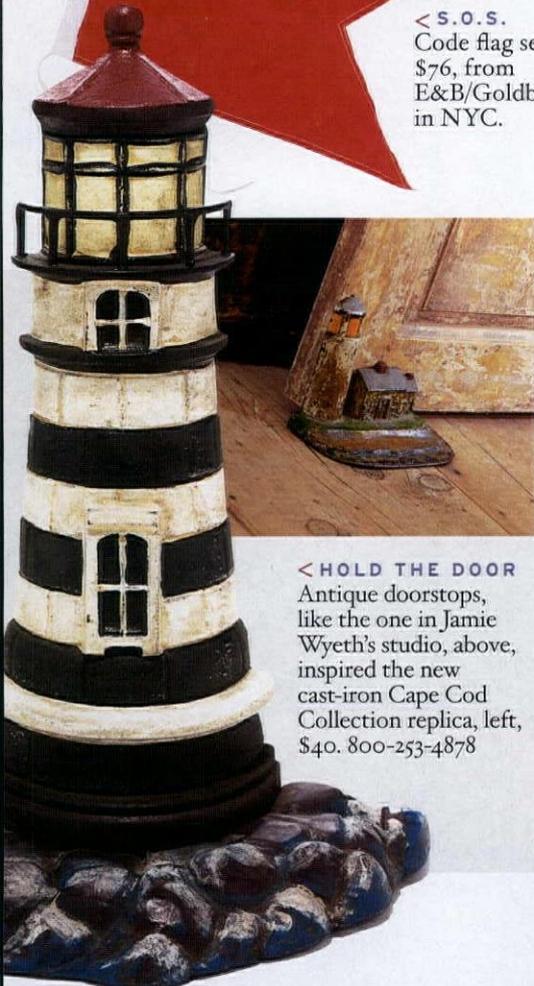
◀ **BANANA BOAT** New nautical designs from Banana Republic, left, include striped canvas pillows, \$55 to \$125 each, and down-filled pillows with regatta flags and rope trim, \$132 to \$164 each. To come: a set of six cocktail napkins, \$42, and glasses with an etched-flag motif, \$15 each.



◀ **S.O.S.**
Code flag set, \$76, from E&B/Goldbergs in NYC.



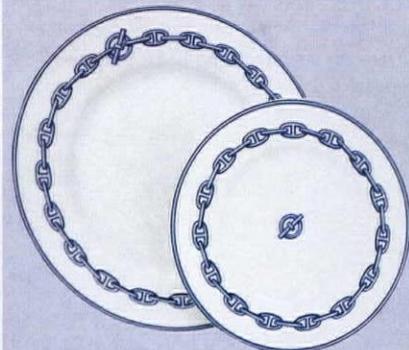
▲ **TWO IF BY SEA** Brass-and-copper lanterns are available in two sizes, \$85 and \$99 each, from the Lighthouse Gallery & Gifts. 800-579-2827



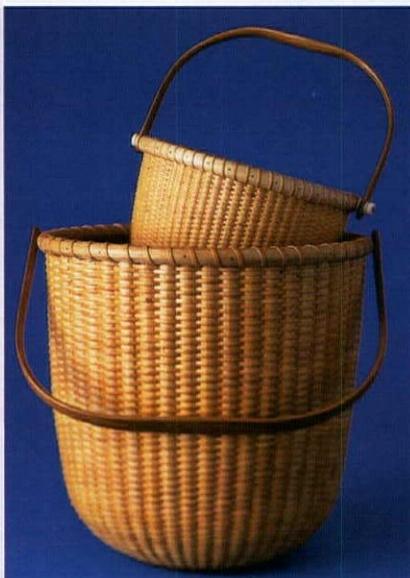
◀ **HOLD THE DOOR**
Antique doorstops, like the one in Jamie Wyeth's studio, above, inspired the new cast-iron Cape Cod Collection replica, left, \$40. 800-253-4878



▲ **PERFECT PITCH** A cider jug in the Constitution pattern is \$150, from Mottahedeh & Company. 800-242-3050



▲ **GULF LINKS** Chaîne d'Ancre china is a new pattern from Hermès and costs \$250 for a five-piece place setting. 800-441-4488



◀ **BASKET CASES** Handwoven Nantucket Lightship baskets are \$325 to \$565 each, and are available by special order from Susan and Karl Ottison's workshop. 508-228-9345



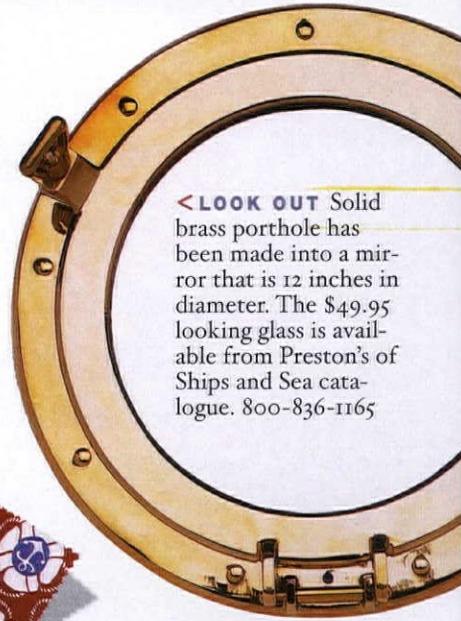
> FABRICS UNFURLED

Ahoy fabrics, right, top row, are from Summer Hill Ltd., 212-935-6376; bottom row, from left: Waverly's Skipper cottons, 800-423-5881; Compass Weave, by Mulberry at Lee Jofa, 516-752-7600; and Schumacher's Sailboats, 800-332-3384



< ROLL, ROLL, ROLL

Coast To Coast wallpaper, from Carleton V, left, is shown in blue and yellow. 212-355-4525. Marimekko's Lokki wave borders, far left, top and bottom, are \$23.99 a roll; the firm's Lifesavers wallpaper, far left center, is \$22.99 a roll. 905-791-1547



< LOOK OUT Solid brass porthole has been made into a mirror that is 12 inches in diameter. The \$49.95 looking glass is available from Preston's of Ships and Sea catalogue. 800-836-1165



VALL'S WELL
The Cape Cod Collection's brass ship's bell is \$135. 800-253-4878

VISIT AT THE HELM Captain's chair, similar to the painted white one, right, is available in a walnut finish for \$139, from the New York Chair Company. 212-260-5900



V FOOT WARMER Antique hooked rug, below (like the beauty from Wyeth's house shown above), is \$1,800, from Laura Fisher Antiques. 212-838-2596

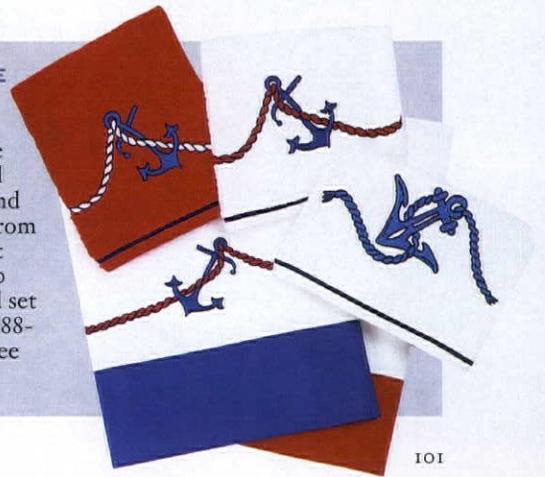


^ GOOD TIDINGS Five and a half inches in diameter, this brass clock not only tells time but keeps you up to date on high and low tides. It costs \$159.99, and is available from E&B/Goldbergs, a marine-supply company. 212-594-6065



^ BRIGHT WORK Gracious Home's Tortoruga outdoor light in brass is \$199. 800-338-7809

> TOP OF THE LINE Frette's custom-made Yacht Club line of embroidered Italian linens and towels ranges from \$150 for a guest towel to \$3,000 for a king-sized set of sheets. 212-988-5221. Sources, see back of book.

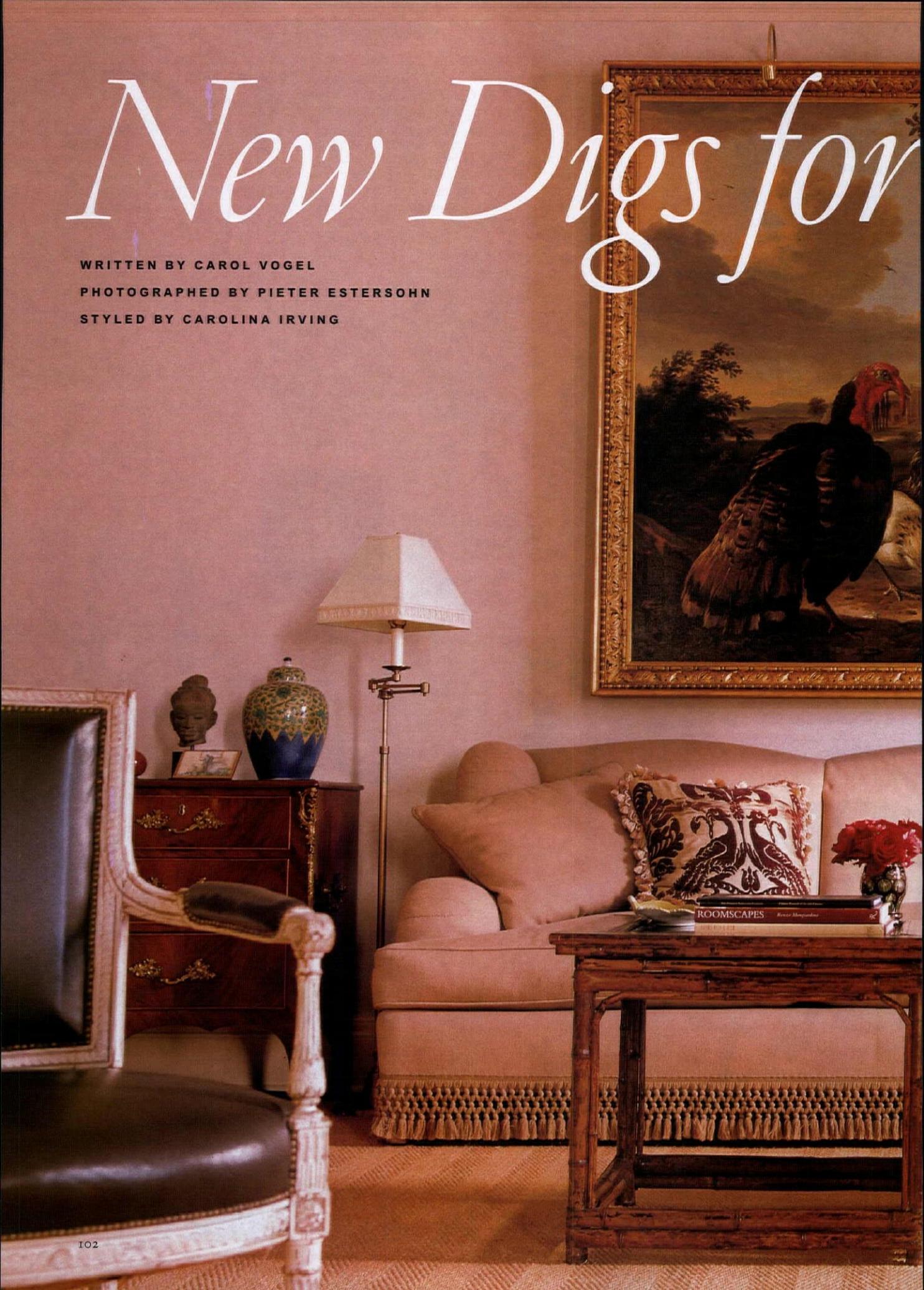


New Digs for

WRITTEN BY CAROL VOGEL

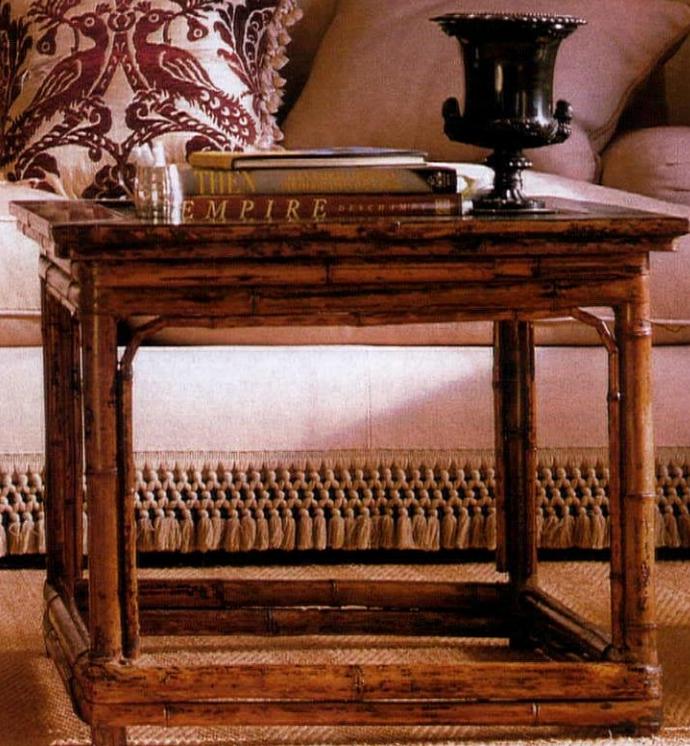
PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY CAROLINA IRVING



Old Masters

A young connoisseur works with gallery owner Khalil Rizk to create an apartment that complements a collection of drawings and ceramics





FOR SEVERAL YEARS NOW, auction-house experts and dealers have been aware of a new breed of collector: men and women in their thirties and early forties who have made money on Wall Street and who enjoy spending it at antiques shops, auction houses, and flea markets. As part of the trend toward inconspicuous consumption in the '90s, these buyers are rarely seen waving a paddle at an auction or writing a check at a dealer's booth. They do their homework, usually with the help of an expert who ends up acting as both adviser and decorator, and they make their purchases anonymously.

"I will occasionally take on a project where I advise someone on a collection and then put their acquisitions together into a decorative scheme," says Khalil Rizk, co-owner of the Chinese

Pale walls, sisal carpeting, and oversized seating in muted colors emphasize the large scale of the living room and provide a neutral setting for the owner's collections. A 17th-century Flemish painting, previous pages, hangs above a sofa covered in Pierre Frey fabric and flanked by two 18th-century Chinese tables. A George III carved gilt-wood mirror made up of Chinese paintings dominates the far end of the room, above and opposite page. Twin sofas covered in Clarence House fabric, above, are surrounded by an English Regency penwork stool and an 18th-century, Chinese black-lacquer coffee table. The ornate 18th-century, Italian console, left, sets off the architectural lines in a 17th-century *Italianate Landscape* hanging above it.





At the entrance to the dining room, a late-18th-century Genovese bench and a grouping of 18th-century Italian and 19th-century French drawings transform the apartment's foyer into a gallery.

"A project like this is about assembling objects rather than resorting to decorating theatrics"

Porcelain Company, a gallery that also specializes in European furniture and works of art. "A project like this is about assembling objects rather than resorting to grand decorating theatrics." It was in this spirit of arranging objects instead of using them as afterthoughts in decorating that Rizk undertook the creation of a chic but understated Manhattan apartment for an investment banker he has known since college.

For five years, the owner and Rizk searched for just the right paintings and objects, both here and abroad. They then combined them to create an atmosphere of hushed serenity. A collection of French and English drawings has been paired with Italian neoclassical furniture in the entrance hall. The walls are stenciled in a quiet Louis XVI pattern, and the bare wood floors have been painted a shade of amber and decorated with a geometric pattern. "A great source of inspiration for the entrance was Deeda Blair, who also helped me locate many of the resources I used throughout the apartment," says Rizk, referring to the Washington, D.C., philanthropist whose own house, done by Billy Baldwin in the late 1960s, remains a decorating classic.

This same quiet color scheme continues in the living room. Because of the room's impressive scale—25 by 35 feet—Rizk selected oversized sofas and three large Old Master paintings by Jan Both, Melchior d'Hondecoeter, and Giovanni Paolo Panini to anchor it. The room's focal point, a rare George III over-mantel mirror, is attributed to the famous eighteenth-century English cabinetmaker John Linnell.

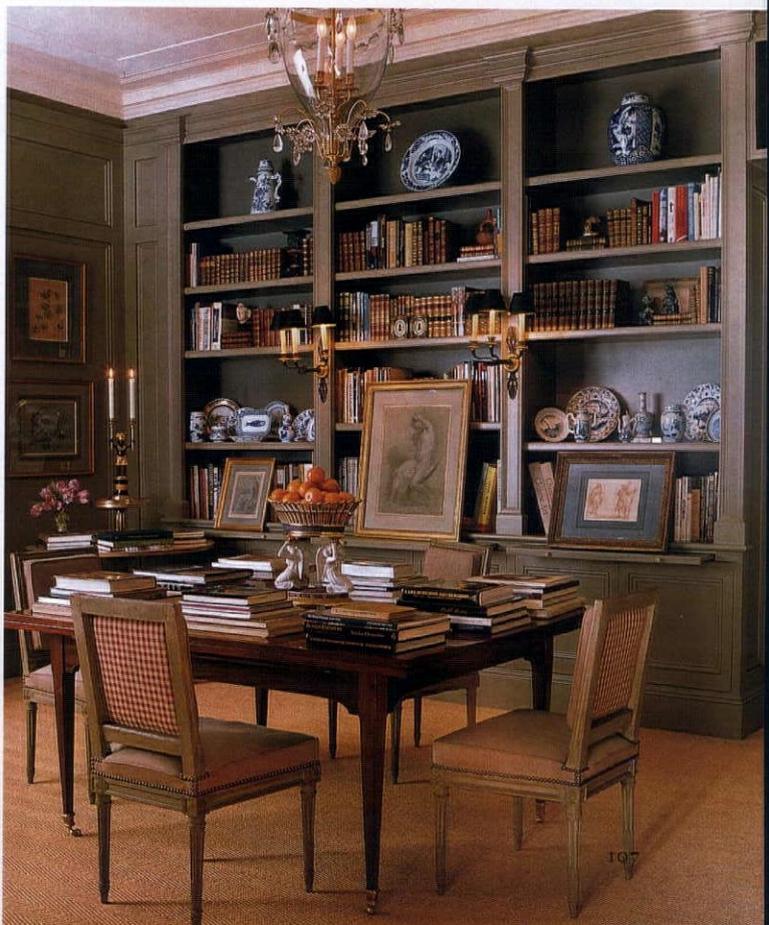
Donald Kaufman, a color specialist, created a pale shade of celadon for the walls and used a soft cream color for their trim. The upholstery is covered in muted silks and cottons. "In an elegant way, it's as if you'd slipcovered the house for the summer as you would an Edwardian home," Rizk says. Unlike Edwardian "loose covers," which were made of simple fabrics, these have been precisely tailored in luxurious materials. The sense of luxury throughout the apartment is nicely combined with practicality. In the library/dining room, for instance, the bookshelves display both books and blue-and-white porcelain, while the Louis XVI mahogany library table doubles as a work space and dining table.

The bedroom, whose walls are covered in a soft brown toile, is also a sitting room. Like the rest of the apartment, it is filled with a range of art and objects. "It is by design that the collection here is eclectic," Rizk says. "When most dealers help put together a collection, they go for a uniform look. But I like rooms that have a sense of fun and a few surprises."

Carol Vogel is an art-news reporter at The New York Times.

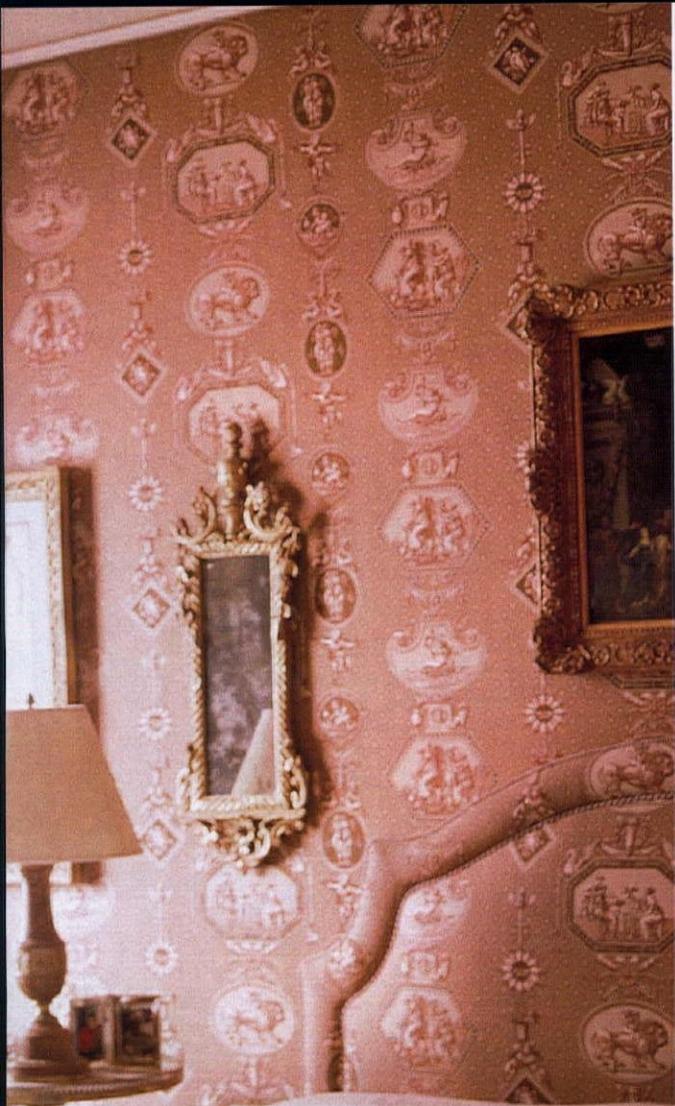


Making two rooms of one, a Louis XVI library table, below, serves as work space and dining table. The shelves in the library/dining room hold antique Chinese porcelain, 17th- and 18th-century drawings, and favorite books. L. Rubelli curtains, above, set off two Directoire candlesticks and a Chinese export charger.





The master bedroom, with its Comoglio paper and fabric, sofa in a Colefax and Fowler blue velvet, 19th-century Italian stool, and 19th-century Bouchet portrait, doubles as a sitting room.



A 19th-century French candleholder in the master bedroom, above, guards an 1810 portrait of Lucien Bonaparte. In the guest bedroom, below, an 18th-century needlepoint headboard, a George III bedside table, and wall coverings from Hodsoll McKenzie add color to the golden scheme. Sources, see back of book. 📖



M O G U L



H O M E

THE LATEST HOLLYWOOD MUST-HAVE
IS THE **DESIGNER TRAILER**. THIERRY
DESPONT'S FOR PRODUCER JOEL
SILVER PUTS **POWER ON LOCATION**

BY JAMES REGINATO

PHOTOGRAPHED BY TODD EBERLE

THE WARNER BROS. STUDIO BACK lot in Burbank houses what must be the world's most upscale trailer park. When the cameras aren't rolling, Arnold, Demi, Mel, and other top talents retreat to their custom-fitted mobile strongholds.

For Joel Silver, the producer behind such monster hits as *Die Hard* and *Lethal Weapon*, those standard star vehicles won't do. "Have you ever *seen* the other trailers?" he scoffs. "The fixtures are Lucite or brass. They're so cheesy. They assault my senses."

In addition to being one of Hollywood's most successful producers, Silver is about the most fanatically design-conscious guy in town. A devotee of Frank Lloyd Wright, he has painstakingly restored two of the master's best houses: the Storer house in Los Angeles, and Auldbrass Plantation in South Carolina.

Accustomed to the refined standards of his off-duty digs, Silver recently decided he should bring his working environment up to their mark. The result is unveiled on these pages—and a more stylish interior-on-wheels you're not likely to find. But what else would you expect when the designer is the very grand Thierry Despont, whose current works in progress include Bill Gates's cybermansion and the galleries of the new Getty Center Museum. Despont admits Silver's was an unlikely commission. "Joel called me and said, 'I want you to help me design my trailer,'" the French-born, impossibly elegant Despont recalls. "I didn't know what a trailer was... but I said, 'Sure.'"

For Silver, the project offered the novel prospect of working with a great designer who is still breathing. "I have this problem—I have an architect that's dead and I can't really talk to him that much," the producer says

The vintage 1940s chairs and coffee table by Warren McArthur and the sofa by Paul T. Frankl establish a streamlined look for the interior of Joel Silver's trailer.



with a slight grin. "But Thierry kind of channels Wright for me."

As both men had other priorities, the trailer was designed "on the fly." "Joel sent photos of it to me in New York," Despont recalls. "The design was all done long-distance. I sent him sketches, drawings, and material samples." Finally, the Teton trailer was sent to a facility in Sacramento that executed Despont's plan.

While Despont envisioned something that was "streamlined and moderne," he emphasizes that "we didn't want it to be a period piece." Nevertheless, he looked for inspiration to the work of Donald Deskey at Radio City Music Hall, as well as that of Raymond Loewy, whose plans for Greyhound buses offered a model for high design on wheels.

Despont also had to take into account the obvious limitations imposed by mobility. "It's a bit like doing an airplane. It can't be too heavy. I wanted the paneling to be embossed metal, but when we weighed it out, we couldn't do

it. So we faux-painted wood." For the red trim on the countertops and ceiling, Despont used varnish and paint to simulate Bakelite, while the Warren McArthur-designed banquettes were done in leather to mimic the original vinyl. "You just can't get good vinyl anymore," Despont says with a laugh.

Most of the furniture was assembled from Silver's collection of Warren McArthur pieces made in the forties. Constructed of aluminum tubing, these items were ideal for the trailer's weight requirements. Silver couldn't resist one heavy-duty homage to his idol, however: He installed a 1903 Frank Lloyd Wright slipper chair in the bedroom.

As befits the movable command post of a Hollywood mogul, the trailer features enough state-of-the-art electronic equipment to direct a space launch or, possibly, a coup d'état. The DSS (Digital Satellite System) can pick up about five hundred channels from virtually anywhere on the planet. Several cellular telephone consoles (each with multiple lines) insure that

no call is ever more than an arm's length away. A producer without a phone is like a myope without glasses, so two separate backup phone systems are also on board (one CB, the other radio-based). Silver lowers his voice slightly, dread discernible in its hush, as he contemplates the need for such backup "in case we're ever out in a situation where there are no cells."

"He's handicapped without a phone," chuckles Michael Wacker, an affable, German-born gentleman who drives the truck that pulls the trailer, and who also whips up lamb chops (served on Silver's Depression-glass dishes) when the boss is ready for lunch. During the recent shooting of *Conspiracy Theory*, Mel Gibson and Julia Roberts often dropped by. On one occasion during the last week of filming, in February, Gibson offered his rave review of Silver's mobile production: "I'd live in it," said the star.

James Reginato is an editor at large of this magazine.

"JOEL CALLED ME AND SAID,
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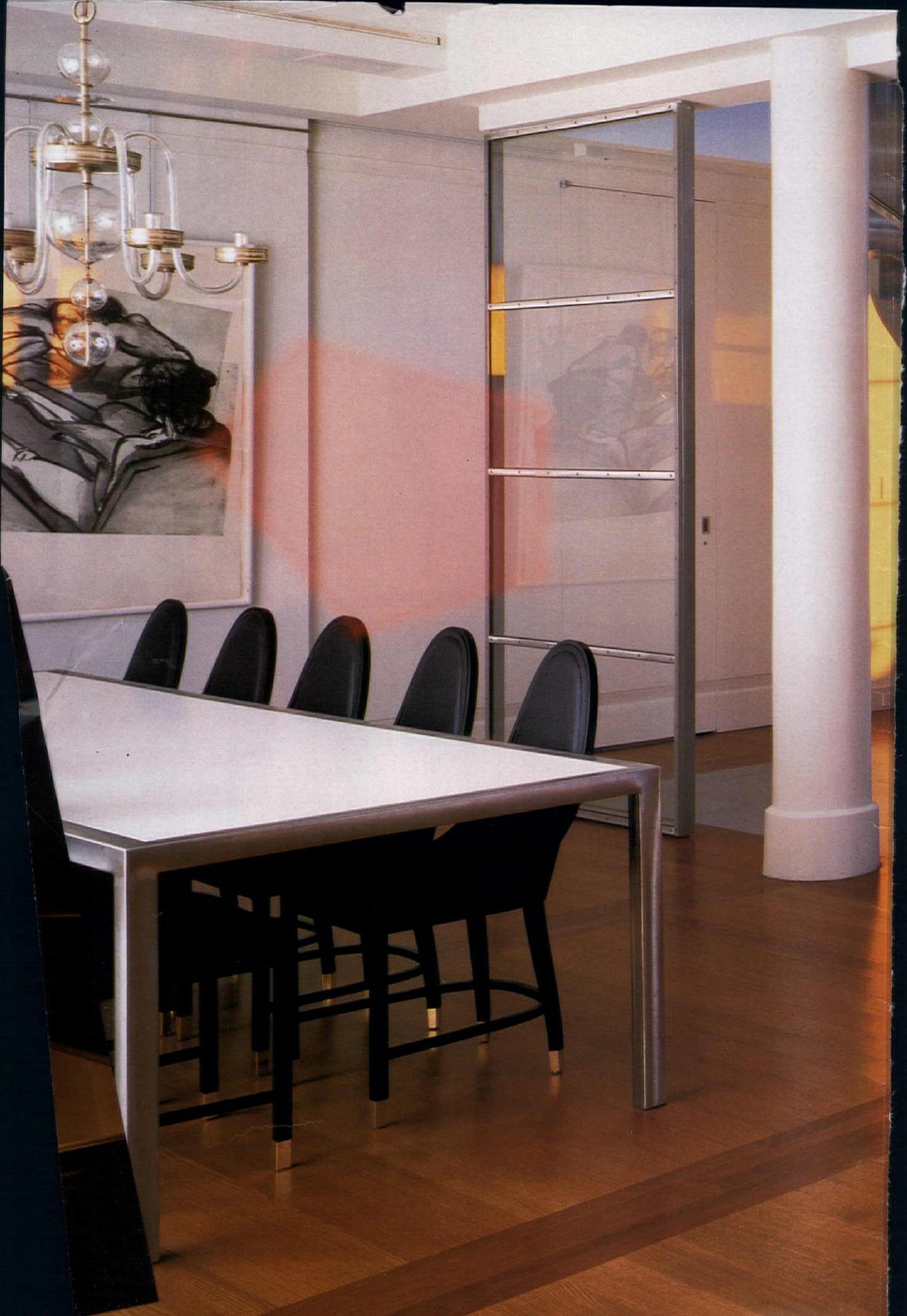


Silver's fleet includes a restored 1960s Facel Vega sports car, parked alongside the trailer, top left, on the Warner Bros. lot. Top right: The producer, standing, oversees a meeting concerning his new picture, *Conspiracy Theory*; from left, director Richard Donner and actors Patrick Stewart and Mel Gibson. Silver and Thierry Despont, above, eat, sitting on banquettes designed by Warren McArthur and restored in leather to mimic their original vinyl. The Frank Lloyd Wright slipper chair in the bedroom, left, came from the William E. Martin house in Oak Park, IL, built in 1903. Sources, see back of book.

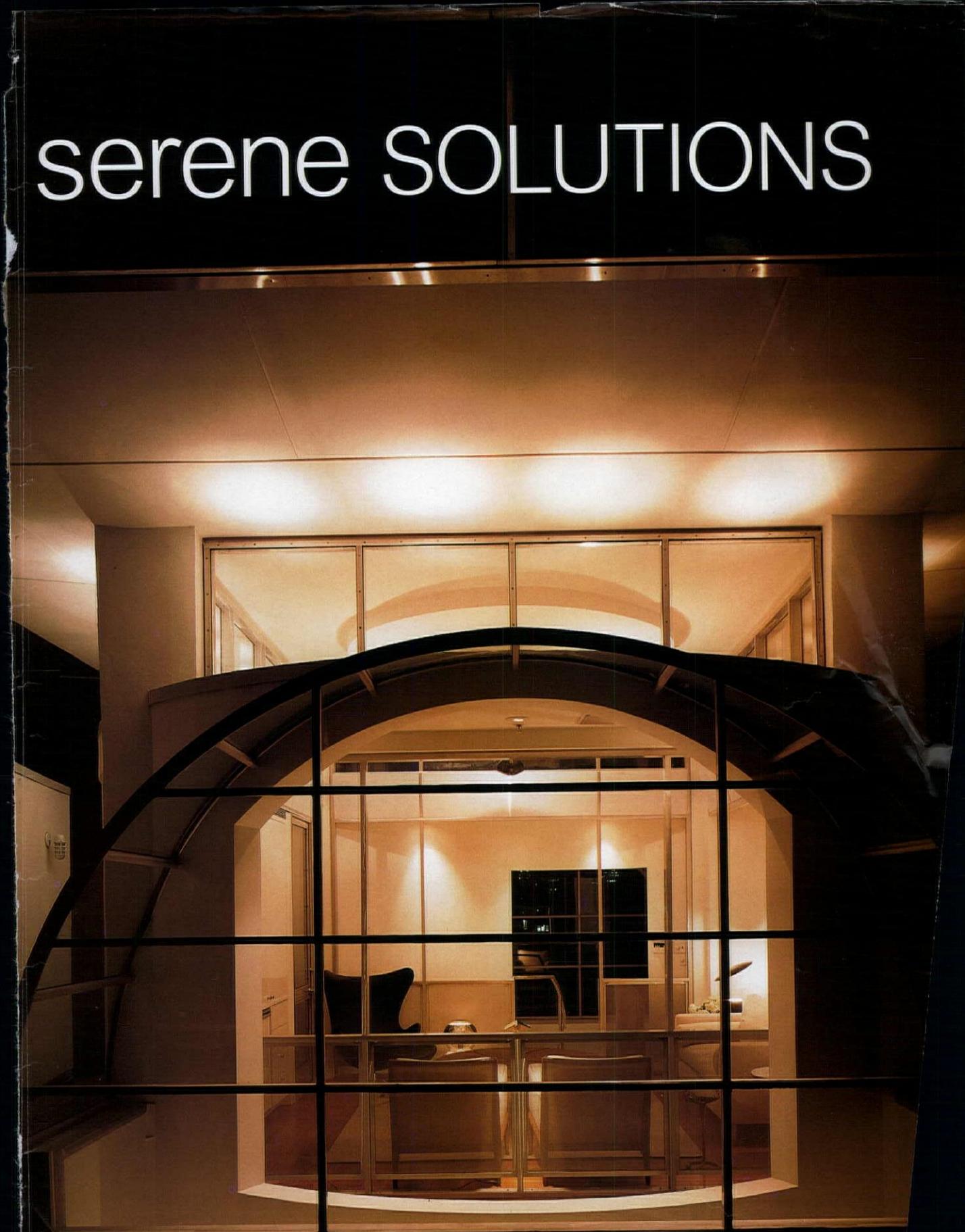
LOFTY ambitions ..

Architect Lee Mindel creates a
penthouse that is a river-to-river
tribute to the Manhattan skyline

WRITTEN BY WENDY MOONAN PHOTOGRAPHED BY TODD EBERLE
PRODUCED BY JAMES REGINATO



serene SOLUTIONS



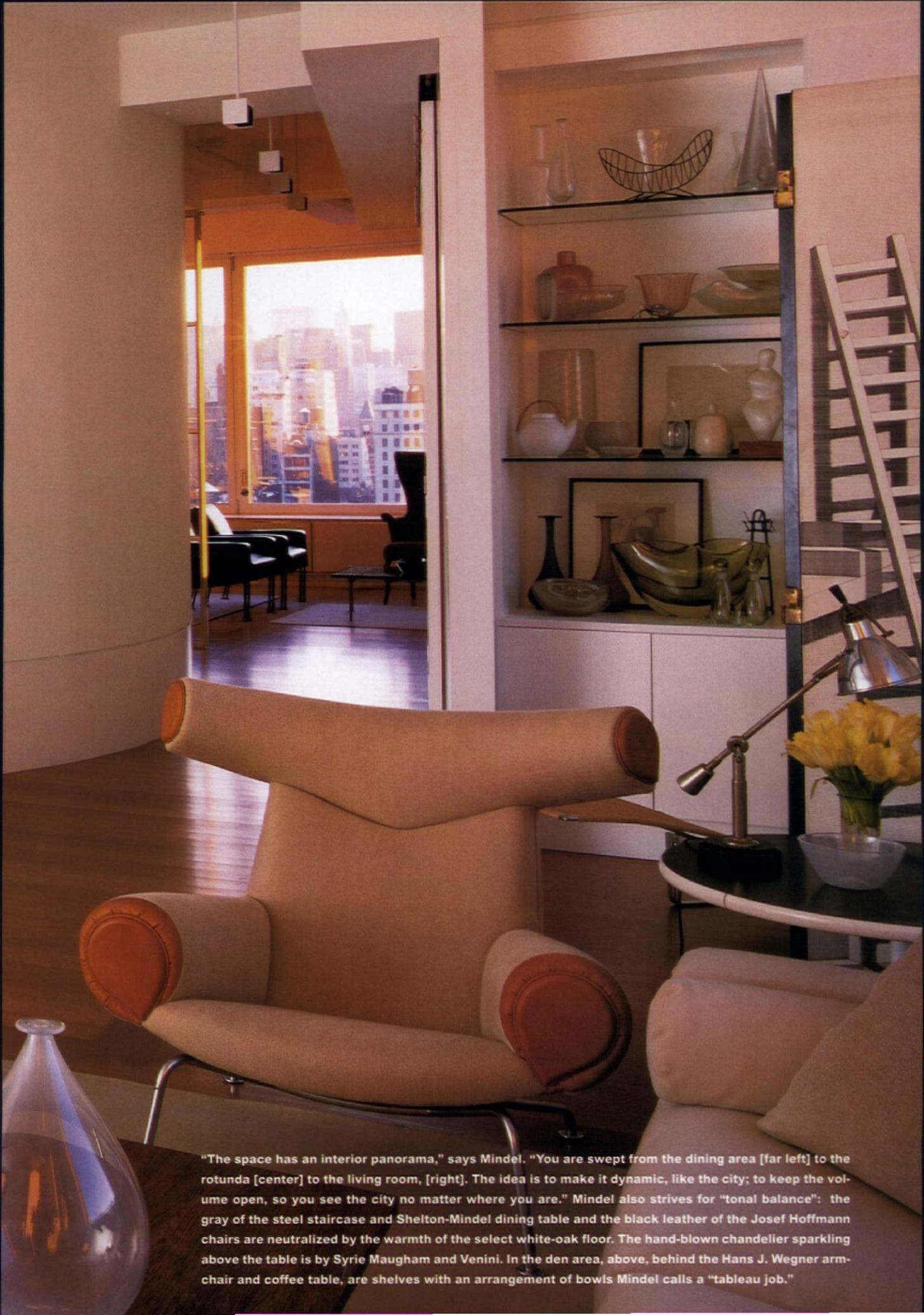
"It's the ultimate observation spot," says Lee Mindel about his penthouse tower, far left, at dusk. "From here, you can see midtown and the Empire State Building." The interior of the tower, center, is both glamorous and cozy, with a Serge Mouille chandelier suspended from the circular dropped ceiling, two T. H. Robsjohn-Gibbings chairs upholstered in a fabric by Gretchen Bellinger, a 1950s round coffee table, a Shelton-Mindel love seat, and a V'Soske rug. Seen from the south at night, this page, the glowing tower and its barrel vault reveal an Arne Jacobsen Egg chair and the steel railing of Mindel's "stair to the sky."





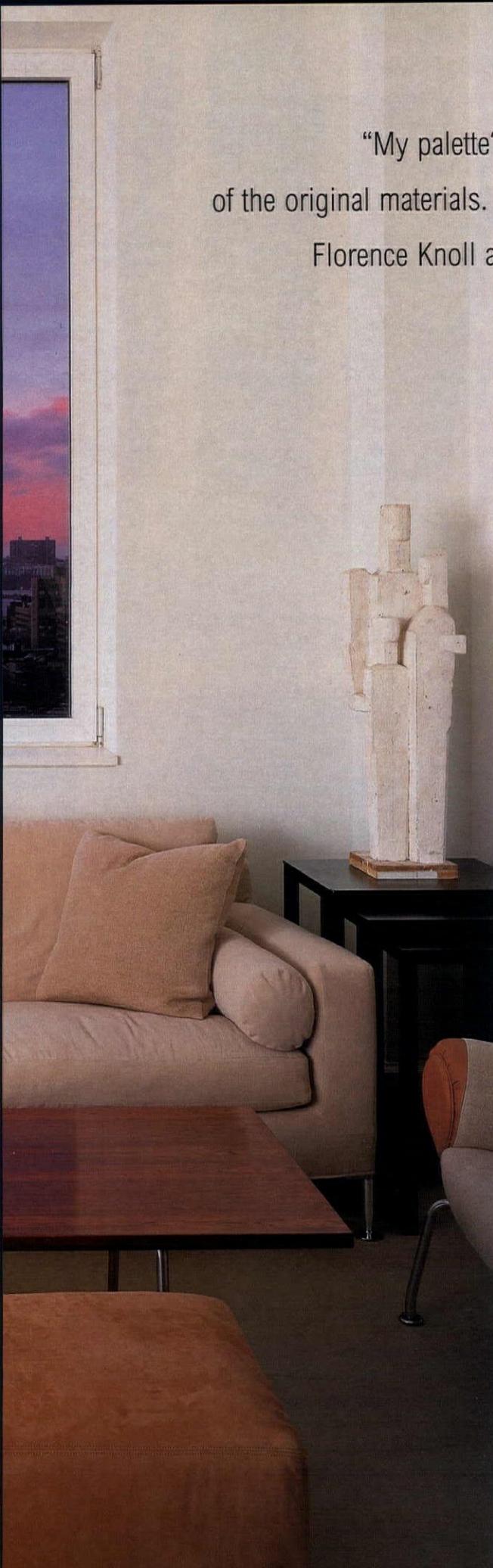
"I wanted to experience the city at every level—to feel the view and the light. The idea was to be connected to the city and sky.

The trick was to eliminate distraction"—Lee Mindel



"The space has an interior panorama," says Mindel. "You are swept from the dining area [far left] to the rotunda [center] to the living room, [right]. The idea is to make it dynamic, like the city; to keep the volume open, so you see the city no matter where you are." Mindel also strives for "tonal balance": the gray of the steel staircase and Shelton-Mindel dining table and the black leather of the Josef Hoffmann chairs are neutralized by the warmth of the select white-oak floor. The hand-blown chandelier sparkling above the table is by Syrie Maugham and Venini. In the den area, above, behind the Hans J. Wegner armchair and coffee table, are shelves with an arrangement of bowls Mindel calls a "tableau job."





“My palette? It’s generated from nature, the colors of the original materials. It’s a combination of

Florence Knoll and the color of Hermès leather” —Lee Mindel

THE NEW YORK SKYLINE HAS A GLORIOUS new addition. Perched among the old wooden water tanks on the industrial buildings of the Chelsea district is a little, glowing jewel: a white, round tower intersected by two clear-glass barrel vaults. “It’s an upside-down water tower with a Corbusian cantilevered roof and a crown like the Statue of Liberty’s,” says its creator, New York architect Lee Mindel. It could levitate at any moment.

But there was a time, not long ago, when the striking duplex seemed more likely to sink. Since 1994, when Mindel began converting the top floor of a manufacturing building into a 3,800-square-foot loft (his friends affectionately dubbed it Mindel’s Folly), he has endured catastrophes of epic proportions.

“The temporary roof structure collapsed,” recalls Mindel, a maniacal perfectionist with a delightful, self-deprecating sense of humor. “We flooded two floors in the building. Once, when the roof was open, some tarpaulins flew off in a storm—one of the blizzards of ’96. It was snowing *inside* the apartment.”

Today, after two years of working on it nights and weekends, he can laugh, but it’s still with a wince. Mindel bought his new place not because it’s two blocks from his office, but because it’s rare—it has panoramic views from all four sides. “I wanted to experience the city at every level,” he says. “I wanted to feel the view and the light. The idea was to be connected to the city and the sky. The views stretch from the East River to the Hudson. The trick was to eliminate distraction.”

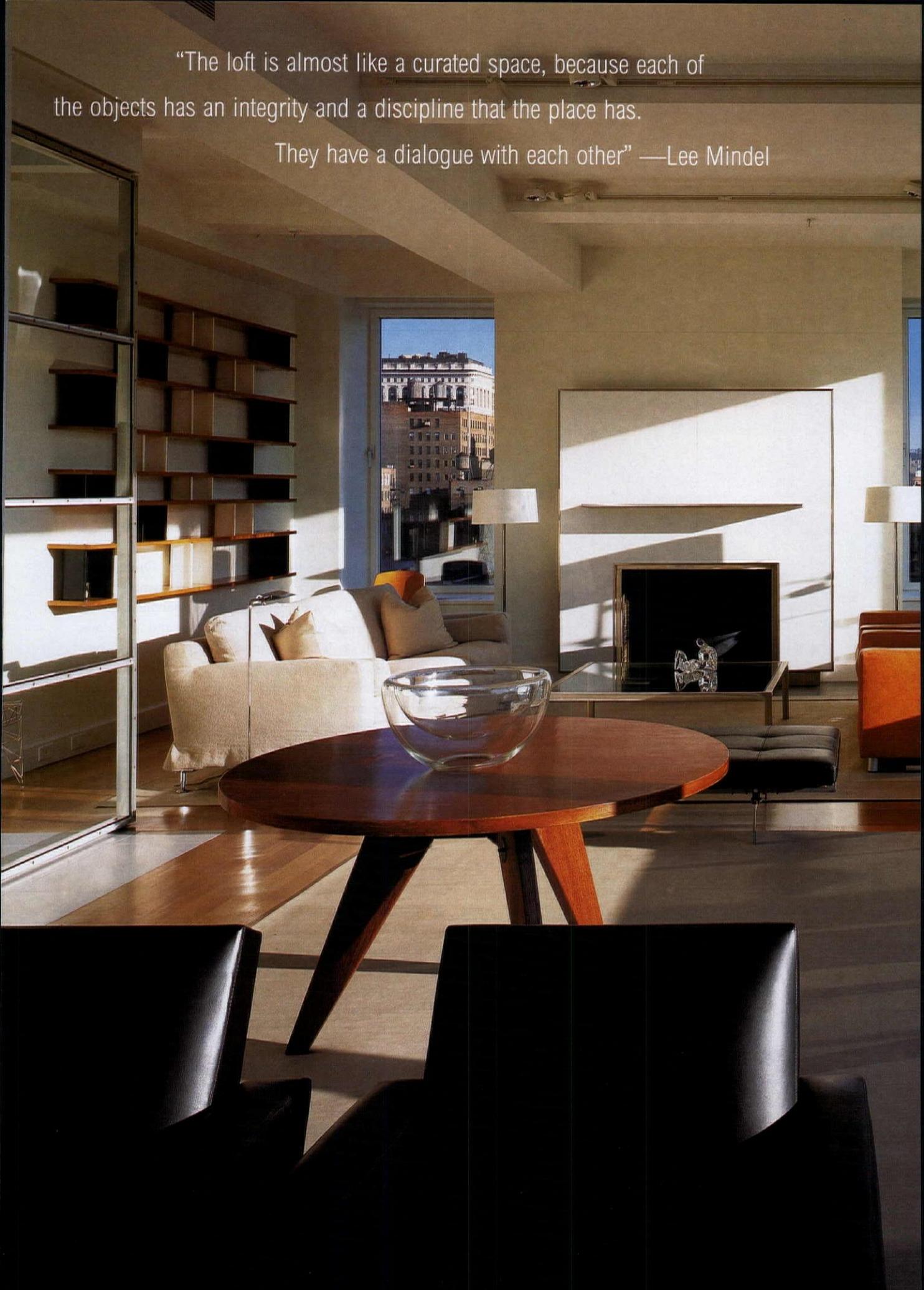
Mindel and his partner, architect Peter Shelton, founded Shelton, Mindel & Associates in 1978. The small, versatile firm has been known for its stylish residential architecture and sleek corporate interiors, such as the new Fila USA headquarters in Baltimore and the Polo/Ralph Lauren offices in New York. Their work is distinguished by its modern look and seamless integration of architecture and interior design.

Mindel and Shelton devised a simple schematic solution for the loft: to keep the public volumes—most of the floor—open, they limited the number of walls and let light penetrate deep into the apartment. They packed all the utilities into an L-shaped service core behind the elevator, so you don’t see anything functional (kitchen, laundry, bathrooms) when you enter. Then they divided the 83-foot-long space into four east-west bays, each 42 feet wide, which is the width of the building.

The den area is the spot for dramatic sunsets and is what Mindel jokingly calls “multi-useless.” Actually, his friends often gather here to watch football games (the TV is behind a sliding wall). The sofa, covered in a Larsen fabric, is from B&B Italia; Shelton-Mindel designed the ottomans. They’re mixed with a vintage Fornasetti screen, an Eames side table and Wegner Ox chairs.

“The loft is almost like a curated space, because each of the objects has an integrity and a discipline that the place has.

They have a dialogue with each other” —Lee Mindel





Starting from the south, the first and largest bay is the living room, overlooking Lower Manhattan and both rivers. The second, demarcated by glass walls, houses a rotunda; the third has the kitchen, and dining and den areas; and the fourth is the private sector—a three-bedroom, two-bathroom suite and library.

The genius of the plan is the rotunda, which is also the foyer. “A circle doesn’t favor direction, so it enables full circulation around the form,” Mindel explains. Decorated with a Gaudí bench and two Frank O. Gehry chairs, the rotunda (a “salad spinner,” says Mindel) has a column that encourages you to wind left or right. As you pass through one opening, you confront a wall of glass that extends to a glass vault above. “It’s really a refined industrial glass cage,” says Mindel. Suddenly you understand why the light is so ethereal: it’s pouring in both from above and from the side.

The rotunda’s focus is a shimmering, freestanding staircase that Mindel calls “a piece of jewelry”—a hand-welded, hand-polished double helix in stainless steel that occupied fabricator Larry Wood for a full year. It leads to a small, square sitting room with clerestory windows and a circular dropped ceiling.

Mindel is giving classical geometry a little twist here. The entire duplex is a symphony of circles and squares, solids and voids, yin and yang. The rotunda and glass cage rise through the ceiling. “The vault of the skylight frees the rotunda as it comes up through the roof,” says Reed Morrison, an architect based in New York and Cape Cod who worked on the project with Mindel. “The rotunda is floating. It functions in four ways: as an entry; as a gallery; as a way to divide the living room and dining area without feeling like a wall; and as a device for getting to the roof. And once you’re on the roof, it defines the exterior space of the tower. It’s sort of a building within a building.”

Having designed two showstoppers—the rotunda and the staircase—Mindel kept the rest of the public space disciplined, clean, and modern. “Although it’s minimalist, it’s exuberant,” he says. Everything is overscaled. He installed Skyline windows that are seven feet square. Doors and openings are nine feet tall—as are the sliding wall panels that conceal the freight elevator, the kitchen, the stereo, and a wet bar stocked with vintage Jean Luce wineglasses. “The loft is all in scale,” says Morrison. “But it’s not really at a scale we’d normally see.”

THE ESSENCE OF MINDEL’S TALENT IS making architecture strong, but not so strong that it can’t take a backseat to interior design. Here, the integration of architecture and decor is complete. In the public spaces, the setting is spare, pared down. “The leanness is what gives it elegance,” Mindel says, “and then there’s the elegance of execution, the detailing.” Lighting is hidden in coves above windows so it doesn’t reflect on the glass at night and distract from the views. Quartz marble dust is integrated into the aggregate so that the floors

The living room is a “pared-down envelope to regulate the views” of southern Manhattan and the Hudson and East rivers. The decor is disciplined, with a Jean Prouvé and Charlotte Perriand wall unit behind a B&B Italia sofa covered in Giant fabric, and two black Jules Leleu chairs. Shelton-Mindel designed the white glass fireplace, Nessen lamps, leather chairs, and V’Soske rugs.

glisten. The mantel is bare, a stainless-steel blade that pierces the white-glass fireplace surround.

The private sector is anything but spare. Mindel designed his bleached-cherry and white-lacquer armoire, bedside tables, and bed. The wall behind the bed is paneled in highly grained anegré wood. Mindel says the palette is "generated by nature": wood, metal, leather. "It's a combination of Florence Knoll and the color of Hermès leather."

At home, Mindel surrounds himself with masterworks by major twentieth-century designers. "These objects are all by people with a point of view," he says. There's a Jean Prouvé and Charlotte Perriand wall-mounted bookcase, a 1948 Fritz Henningson leather wing chair, a Poul Kjaerholm bench, chairs by Arne Jacobsen and T. H. Robsjohn-Gibblings, and Jacques Adnet lamps. On the shelves are arrangements of Venini and Orrefors glass. "The loft is almost like a curated space, because each of the objects has an integrity and discipline that the place has. They have a dialogue with each other," Mindel says. "The city is a modern, urban place, and the objects are modern, urban pieces of history that architects have created. Somehow the presence of their work brings a certain intelligence to the space."

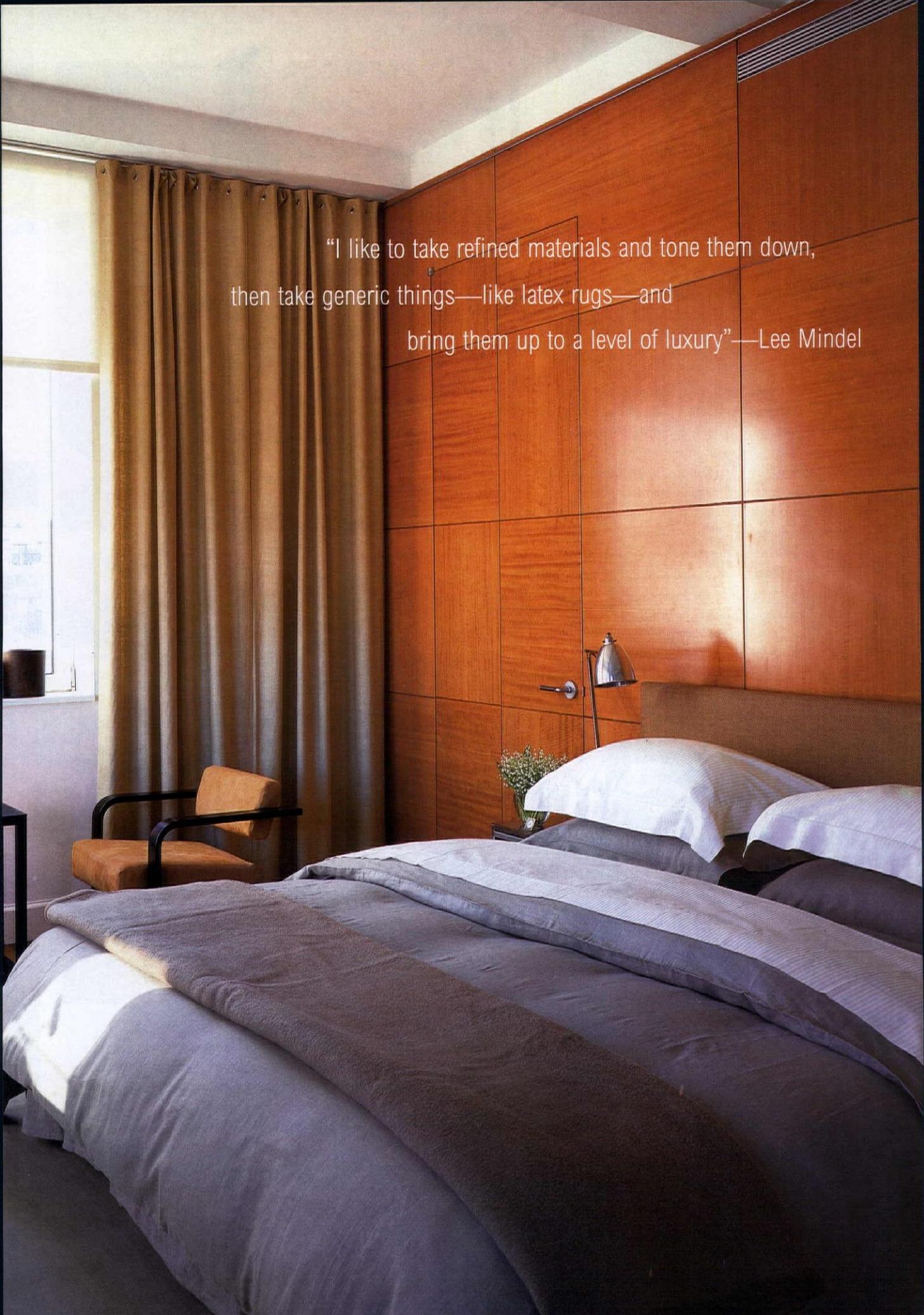
Recently, someone offered him "a pot of gold" for the loft. "It'd have to be more," says Mindel, laughing. "I'm still busy trying to make the transition from employee to occupant."

Wendy Moonan is an editor at large of this magazine.



The bedrooms are "like ship cabins, where everything is machine-like and resolved," Mindel says. In his bedroom, right, "the basketweave pattern of the anegré-paneled wall masks the closet and bathroom doors." The chairs are by Richard Neutra; the Artéluce lamp is from Lin Weinberg. In the guest room, above, Mindel plays with black and white bands in the Jacques Adnet lamps and a Brice Marden painting. Sources, see back of book.





“I like to take refined materials and tone them down,
then take generic things—like latex rugs—and
bring them up to a level of luxury”—Lee Mindel

Charge It!

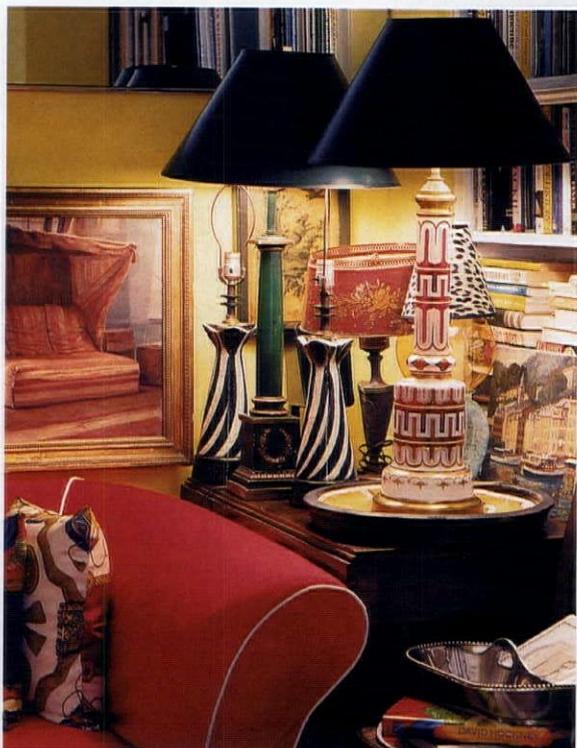
Carlyne Cerf de Dudzeele's duplex apartment is filled with the hot colors and the chic luxuries she loves

HERE ARE THOSE WHO LIVE TO SHOP, and then there is Carlyne Cerf de Dudzeele. There are those who are collectors of this and that, and then there is the New York-based fashion stylist whose small duplex is a hymn to all things bright and beautiful—especially those labeled Hermès, Lalique, Floris, and Chanel. “I love things,” says the exuberant stylist. Her philosophy of decorating is easily expressed: “I buy things and make it all happen,” she says with a sweep of her hand.

What happens is a vivacious yet surprisingly controlled interior where strong colors—predominantly red and yellow—are set off by the bold patterns on vases, pillows, and picture frames. “It’s all about multiples,” says Cerf de Dudzeele, whose clothes closet is filled to within an inch of its shelf life with dozens of Hermès, Versace, and Chanel handbags, Chanel sneakers, flats, and boots, Manolo Blahnik mules, boots, sandals, pumps, and loafers, fifty-odd Chanel cashmere twinsets, and a haberdashery of men’s shoes from Weston. There are also less pricey bits: a rainbow of plastic cigarette lighters, and a favorite of hers—flickering bulbs for the two forties chandeliers from Jean-Paul Beaujard’s Paris shop.

Speed has always been essential to the fashion stylist’s mode of operation. Her move to the Upper East Side three years ago from a floor-through in a town house was done in a flash. “One day,” she recalls, “I thought I should buy an apartment. Four days later, I found it.” Alan Jezequel, a contractor, helped her move in less than six months later. Her decorating also took its cues from her impulsiveness. She wanted yellow walls to give the place a “gay, happy feeling,” but not just any yellow. “I had to match my Manolo mules,” she says. “Their yellow was making me so crazy that I had to have it.” It took eight days at Janovic/Plaza, a New York paint store, to get the color right.

For the furniture, Cerf de Dudzeele shopped at flea markets



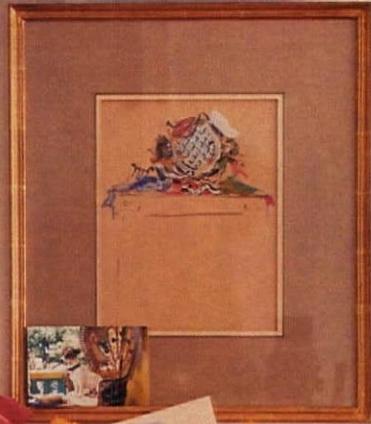
A deliberately hectic and colorful collection of objects requires the proper stage. In the living room, opposite page, taffeta drapes from Veraseta in Paris provide a serene backdrop for the daring assemblage of objects: flea-market lamps are grouped by the sofa, top; paintings line up below a mirrored panel, above. The chandeliers are from Jean-Paul Beaujard Antiquités, in Paris, the benches from Niall Smith Antiques in NYC, the sisal from Stark Carpet, the pillows from Hermès and Manolo Blahnik.

BY SUZANNE SLESIN

PHOTOGRAPHED BY MICHEL ARNAUD

STYLED BY BARBARA KURGAN







Cerf de Dudzeele's neat piles of sweaters, lines of shoes, and stacks of towels make a distinct decorative statement. The bed, above, is in the former dining room. Its pillows are from Versace, the blanket is from Hermès, the bedspread from Frette. A bench from Niall Smith Antiques stands at its foot. The bedroom opens onto the closet/dressing room and the bathroom, left. Drawings by Karl Lagerfeld and Manolo Blahnik hang above a bureau from Jean-Paul Beaujard Antiquités. Sources, see back of book.

and antiques stores, grouping mismatched lamps, some without shades, near the sofa. Drawings and sketches, often gifts from fashion designers like Karl Lagerfeld and Manolo Blahnik, are stacked on the floor.

"It's like a big hotel suite," says the stylist, who has turned what was once the bedroom into her walk-in closet and dressing room. The bed now sits center stage in the area formerly occupied by a dining-room table. "Only my friends come here, so I don't mind if they see my bedroom," she says.

There is a distinctly French feeling to the rather quirky three-room apartment. In the spacious living room, with its 14-foot-high ceilings, generous swoops of yellow taffeta frame the tall windows, while two voluminous sofas face each other across a carpeted expanse. "I love open space. It's not like a rabbit warren. I can stay home for three days without going out."

That's not really likely these days, as Jack, a Jack Russell terrier, has entered Cerf de Dudzeele's life. Naturally, his leashes match the colors of her cashmere sweaters, and he already has four trips on the Concorde under his collar. "I dress first, then I dress him," she says. Like his owner, Jack has addresses in Paris, New York, and St. Barts. He's a "chien chic," says Cerf de Dudzeele, who grew up in the south of France, where she used to dress the family cats.

The fashion stylist, who finds Mexican baskets woven of plastic thread as exciting as Rolex watches, knows that as soon as she begins buying a particular object, she will not stop. "As soon as I start to collect, I go crazy," she admits. "It's not one twinset I want, it's all of them." Is this obsessive behavior? "Oh, yes," she says. "Absolutely."



5 OBELISK, Enamel, poppy jasper, and sapphire, \$27,500, at Verdura, 745 Fifth Avenue



4 PERFUMED SOAPS, Fleurs des Alpes, \$45 for a box of three, Guerlain at Bergdorf Goodman, 754 Fifth Avenue

2 COFFEE SERVICE, Silver-plate and bamboo, \$225 to \$295 per piece, at Gucci, 685 Fifth Avenue



1 JACK ON PILLOWS AND DUVET, \$175 to \$4,110, at Versace, 647 Fifth Avenue



Cerf's Turf

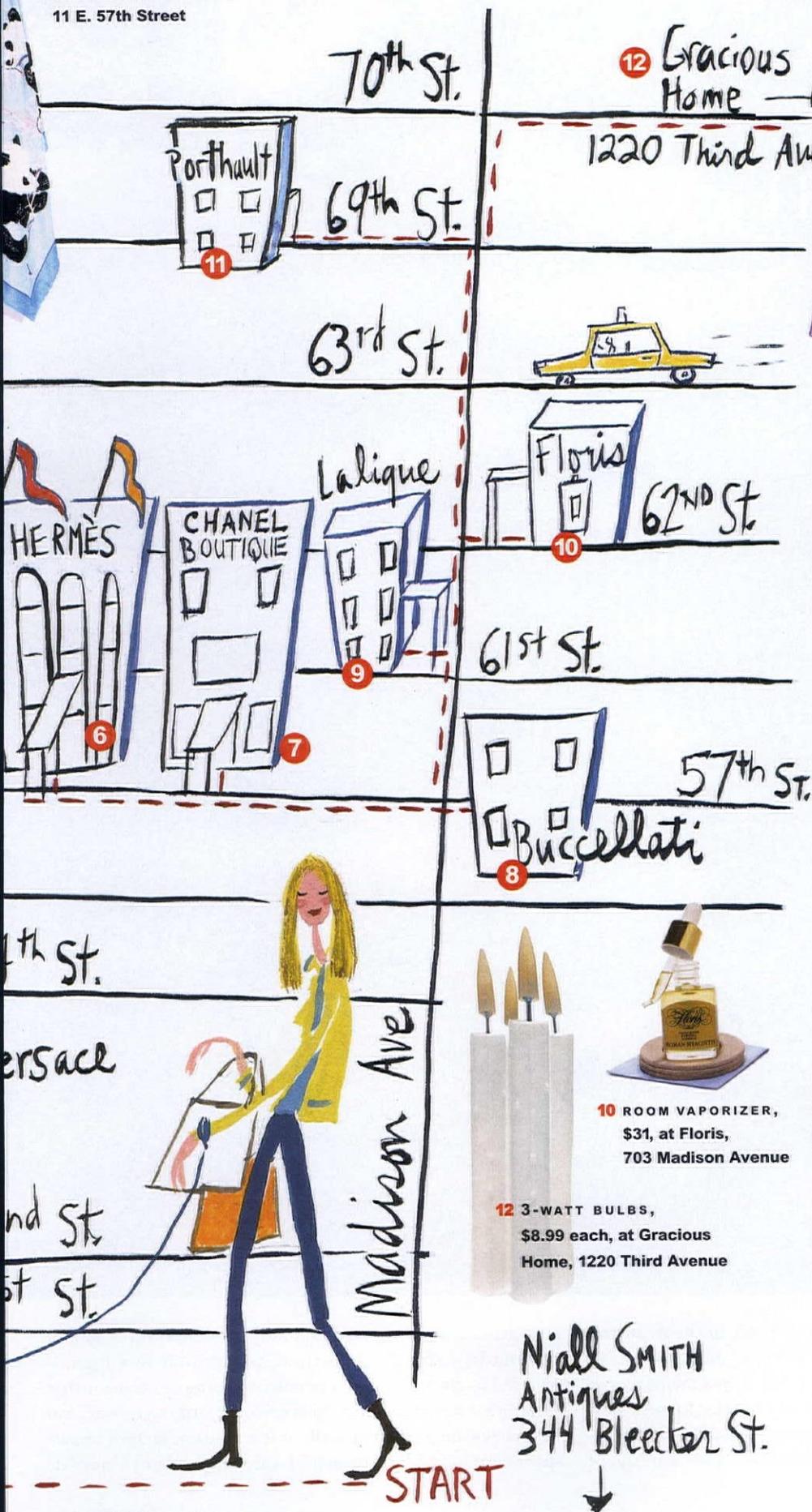
In New York, Carlyne Cerf de Dudzeel's shopping route is centered around Madison and Fifth Avenues in the Fifties and Sixties, with two detours: Gracious Home, uptown, and Niall Smith Antiques, downtown. But Chicago's Michigan Avenue, Beverly Hills's Rodeo Drive, Paris's rue du Faubourg-Saint-Honoré, and London's Sloane Street—as well as some duty-free shops—also offer many of the high-toned wares she loves so much.

3 HAND-PAINTED PILLOWS, \$395, at Manolo Blahnik, 15 W. 55th Street



6 TOWELS, Cotton,
\$385 each, at Hermès,
11 E. 57th Street

7 TOWEL, Cotton,
\$395, at Chanel Boutique,
15 E. 57th Street



8 TAHITI SERVING PIECES,
Sterling silver and bamboo,
\$526 to \$1,054, at Buccellati,
46 E. 57th Street



9 LUXEMBOURG BOWL,
Crystal, \$4,650, at Lalique,
680 Madison Avenue



10 ROOM VAPORIZER,
\$31, at Floris,
703 Madison Avenue

12 3-WATT BULBS,
\$8.99 each, at Gracious
Home, 1220 Third Avenue

Niall Smith
Antiques
344 Bleeker St.

START



11 HAND-SCALLOPED
BED LINENS,
Cotton, \$95 to \$1,860,
at Porthault,
18 E. 69th Street

⌘
In Between

Calm After the Storm

WHEN KIM TUROS'S HOME BURNED in the firestorm that blazed through the Oakland-Berkeley hills in 1991, all that remained was scorched earth and a spectacular view. Those elements became the building blocks for the new house that Turos, a landscape designer, created in collaboration with Oakland architect William Glass. The centerpiece

is an atrium and courtyard that blur the definition of indoor and outdoor space. The atrium, twenty-four feet high, is encased in glass, save for a circular opening in the roof that lets in rain and sky. The adjoining courtyard is exposed, but nestled within protective walls of textured concrete. The two spaces are linked by a runnel of water that begins alongside



STYLED BY BRAD DUNNING PHOTOGRAPHED BY CHRISTOPHER BAKER

some boulders in the courtyard and flows through the atrium and right into Turos's dining room. The placement of these oversized rocks, as well as the concrete walls and crushed granite floor was inspired by Japanese and Moorish gardens. "They are fire-resistant materials, which was a consideration," says Turos. "But I also happen to love them." 

Orlando Diaz-Azcuy's teak furniture for McGuire is perfect for this minimalist setting. The chaise in the courtyard, \$3,290, and ottoman, \$600, and chair, \$1,725, in the atrium are from McGuire's Portico Collection. All accessories are from the Gardener in Berkeley.

These include, in the atrium, an Italian pewter tray, \$128, a Chinese ceramic teapot, \$50, and stone acorns by Marcia Donahue, \$300 each. In the courtyard, a Finnish blanket, \$185, lies on the chaise. Nearby rests a Mexican tin lantern, \$50. Sources, see back of book.



HAVE COFFEE Recycled plastic chair, \$499, and mahogany bench, \$650, from Janus et Cie. Mahogany planter, \$1,150, Munder-Skiles through Hollyhock.

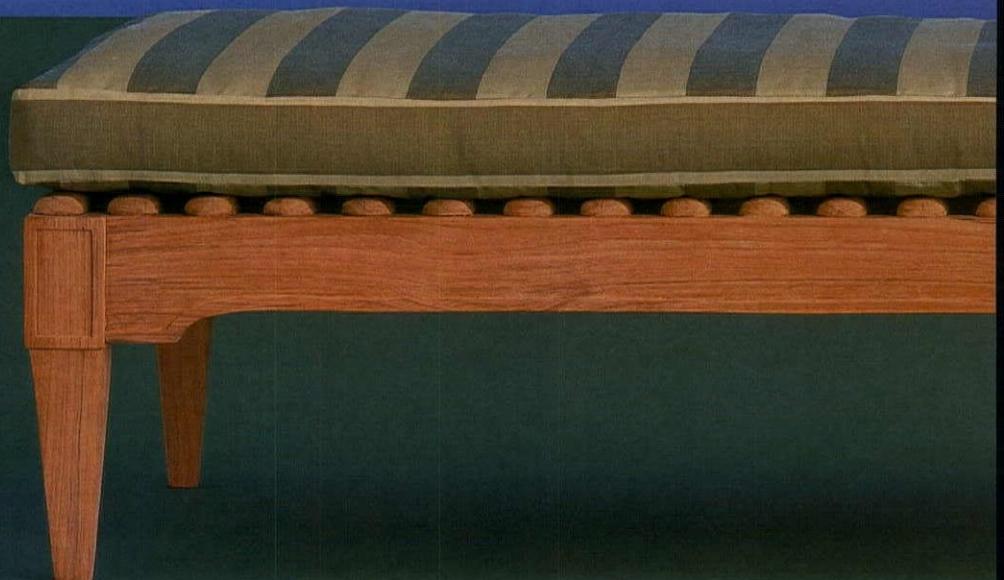


TAKE A BREAK Kelso Chair, \$950, Munder-Skiles through Hollyhock. Fiberglass planter, \$325, Janus et Cie. Rain boots and rake, Smith & Hawken.

The Ou

Take their rightfu

PRODUCED BY PAUL FORTUNE WRITTEN BY INGR





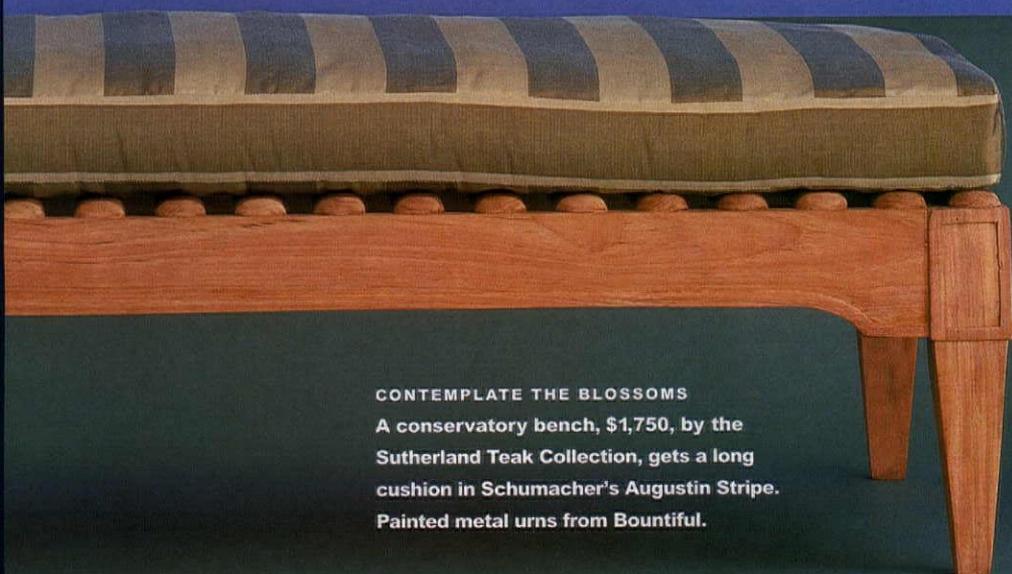
THE LIVING ROOM Teak Bay Sofa, \$3,500, and side table, \$920, by Michael Taylor Designs, Inc. Sofa upholstered in El Paso Stripe from Henry Calvin.

FOR TÊTE-À-TÊTES Triconfort's conversation bench, perfect for eye contact, \$1,450, seen here from above, is made of African hardwood.

siders

places in the sun

BRAMOVITCH PHOTOGRAPHED BY TODD EBERLE



CONTEMPLATE THE BLOSSOMS
A conservatory bench, \$1,750, by the Sutherland Teak Collection, gets a long cushion in Schumacher's Augustin Stripe. Painted metal urns from Bountiful.





STAY SHADY The umbrella chair, \$750, made of white oak, by John Kelly Furniture Design, never needs to be pulled into the shade.

THOMAS JEFFERSON was driven to design his own outdoor furniture, as was George Washington. And that was long before the choices were whittled down to those two ubiquitous basics: the Lutyens garden bench and the webbed patio chair.

Fortunately, you don't have to design your own outdoor furniture anymore to find something stylish. A new generation of designers, many based in California, is creating elegant, high-quality furnishings that can stand up to the elements. Some artisans are reproducing one-of-a-kind pieces, like a steel chair based on those used by Napoleon's officers. Others are inventing new classics, like a sundeck chaise for Summit Furniture by English designer John Munford, who creates furniture for "super-yachts"; or Janus et Cie's armchair made of recycled plastic.

Even traditional outdoor furnishings can be given a face-lift. Add cushions and bolsters in lush fabrics meant for indoors (just remember to take them inside on cloudy days). Or paint classic garden furniture in a not-so-standard color. We coated a cast-iron chair in rust-resistant orange—a nice counterpoint to two of nature's favorite hues: sky blue and grass green.

ORANGEADE Teak chair, \$990, by Giati Designs, upholstered in cotton Bergamo solid fabrics. Table and tray, \$1,095, by Summit Furniture.



POOLSIDE PLUNGE Jasper Morrison's aluminum Lima chair, \$335, and Philippe Starck's Prince Aha plastic stool, \$78, both from Moss.



ON THE BEACH Safari folding chair in teak, \$439, Barlow Tyrie Inc. The folding umbrella, \$2,220, by Giati Designs, (see also Threshold, page 6) has a maple base.



CURVED GRANDEUR Black iron chair, \$4,400, by Ilana Goor. Moiré table, \$725, McGuire Furniture. Hudson River Planter Box, \$325, Munder-Skiles through Hollyhock.



SPRAY-PAINT MAGIC Aluminum lounge chair, from Brown Jordan's Sol y Luna line, \$749, which we customized with Rust-Oleum Indian Spice.



ADD CUSHIONS Teak armchair, \$995, and table, \$1,095, by Summit Furniture. Cushions upholstered in cotton Tahiti fabric by Clarence House.



NAPOLEONIC Steel chaise, \$2,769, and faux-bois plant stand, \$1,046, by Tomi Kushner. Cushions and bolster in Sagan fabric from Manuel Canovas.



SEAT YOURSELF

TEAK Furniture made of this hardwood, also used in shipbuilding, is exceptionally durable. At historic gardens like Montgomery Place in New York's Hudson Valley, teak benches survive outdoors after several decades of rain and snow. Teak develops its prized silver-gray patina when left outside for at least six months. Since the trees are endangered, many firms have used plantation-grown teak

approved by the Rainforest Alliance's Smart Wood program. Teak is not invincible: Garden designer Madison Cox places teak furniture on granite blocks so its legs won't absorb moisture. To clean teak, brush with soapy water every six months.

OTHER HARDWOODS

Though not as strong as teak, other hardwoods can be used outdoors. These include redwood, pressure-treated pine, and kiln-dried

oak. Let them weather naturally, cover with a sealer, or coat with varnish or paint.

METAL From cast iron to steel, metal's durability makes it a popular material for outdoor furniture. Unfortunately, even stainless steel is prone to corrosion and therefore not a good choice for a wet, salty environment like a seaside patio. If you do use metal furniture outdoors, have it painted or powder-coated (an invisible plastic treatment that resists rust). Aluminum is the exception: This lightweight metal never rusts.

PLASTIC Unlike metal, plastic is the perfect material for furniture intended for a moist setting like an ocean terrace or a poolside deck. The options range from polyethylene to recycled plastics like the one made from discarded

milk jugs by Janus et Cie in Los Angeles (it's a dead ringer for painted wood). To clean plastic furniture, just hose it down.

CAST STONE Stone furniture is the best choice if you're after longevity, but not the best option if you like to move furniture around the garden (unless you also happen to have a front-end loader on hand). Stone furniture can be cleaned with a garden hose. Once a year, scrub with soapy water using a soft brush.

WICKER, RATTAN, BAMBOO

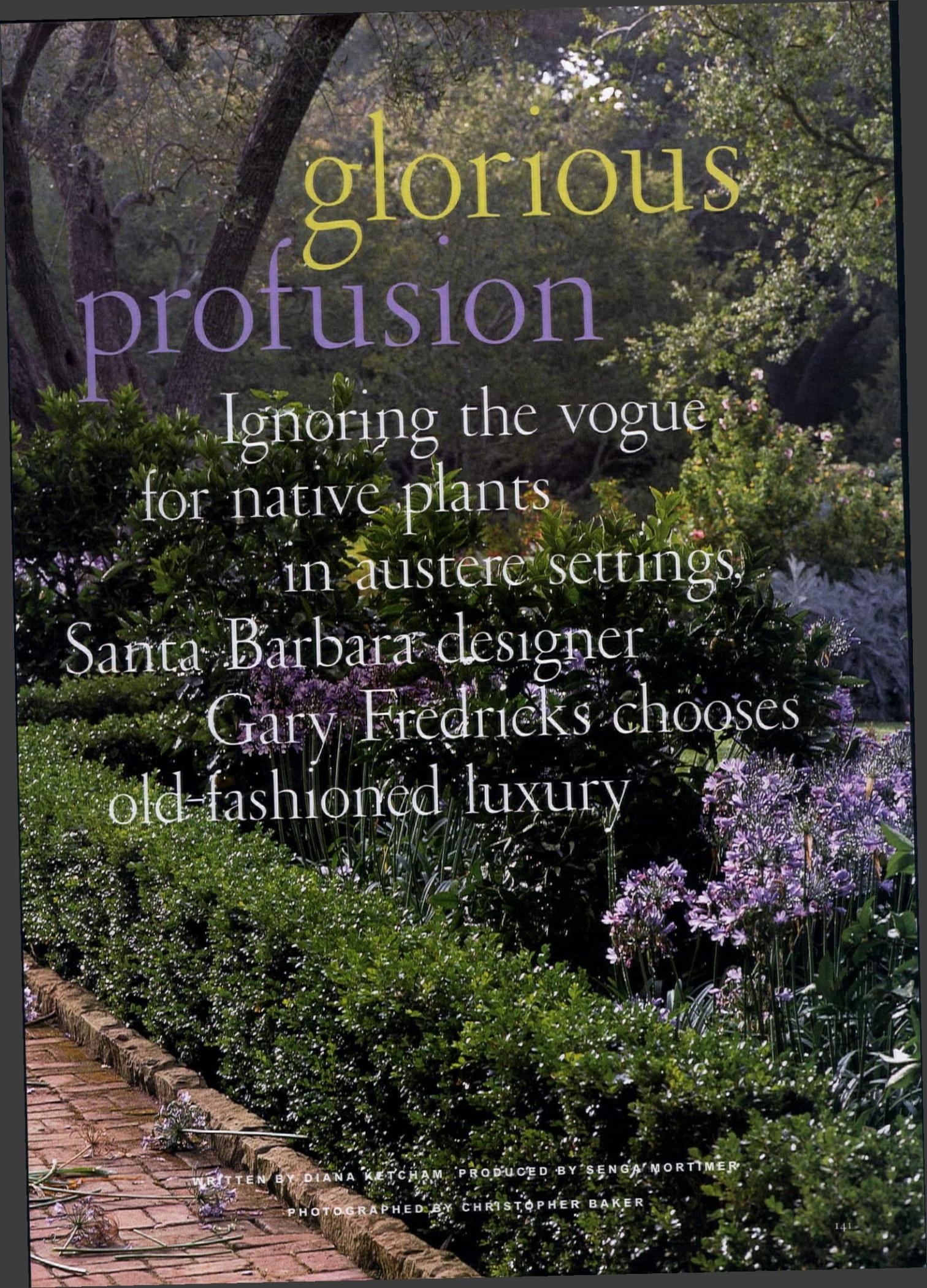
Furniture woven from these materials will rot outdoors if not treated. Protect it with paint, lacquer, or yacht varnish. Brush occasionally to remove bugs and spiderwebs. All outdoor furniture will last longer if you bring it indoors in winter. 🐾



STEAMER SPLENDOR Designer John Munford's award-winning chaise, \$4,250, for Summit Furniture. The fabric was made from Bergamo's Tele Sardenga solids. Sources, see back of book.



The garden's original brick path was taken up and relaid to form a walk through the citrus allée (#3 on map, page 143). Lined with Japanese boxwood and blue agapanthus, the path leads back to the pool, where a wisteria arbor and pots of rosemary are also visible.



glorious
profusion

Ignoring the vogue
for native plants
in austere settings,
Santa Barbara designer
Gary Fredricks chooses
old-fashioned luxury

WRITTEN BY DIANA KETCHAM PRODUCED BY SENGU MORTIMER

PHOTOGRAPHED BY CHRISTOPHER BAKER



Seen from the dining room, this outdoor entertaining space is meant to echo the formality of the house itself (#2 on map, opposite page). With the fountain as its focal point, the lawn is framed by a hedge of *Ficus nitida* and a wall lined with *Metrosideros excelsa*.



AREA = APPROXIMATELY 3.5 ACRES

AN EAGLE'S-EYE VIEW

- 1 House
- 2 White garden
- 3 Citrus allée
- 4 Waterfall and grotto
- 5 Entry courtyard
- 6 Mediterranean garden
- 7 Vegetable garden
- 8 Perennial beds
- 9 Cutting garden
- 10 Scented garden
- 11 Arbor walkway
- 12 Hydrangea beds
- 13 Rose garden
- 14 Pond
- 15 Recirculating stream

LIKE THE FACE of an enduring beauty, this Santa Barbara garden has good bones. Most new gardens come by their bones, if they have them at all, from having elaborate architectural underpinnings constructed for them. Fortunately for the owners of this garden, its bones were inherited—they were a part of its Pacific Coast site, shaped seventy years ago by Italian-trained stonemasons.

In 1991, landscape designer Gary Fredricks and estate restorer Robert Webb began working on this 1928 estate in Montecito, the grandest neighborhood in old Santa Barbara. When the steep hillside neighborhood was developed at the turn of the century, stonemasons endowed it with a system of terraces and walls made from local sandstone. They found their materials in the hills, where centuries of storms and earthquakes had brought boulders down from the mountains. Fredricks counts himself among the blessed because of the amount of stone on the property. Not only were the boulders striking in themselves, they were a source of free material for new stone construction.

"I was amazed at how much rock we found here," Fredricks says. "We would pull up the old ivy ground cover and find a rock the size of a Volkswagen." The mixture of old and new stone in Fredricks's design provides a striking framework for its lush, English-style plantings.

Facing the Pacific, one looks over a spacious landscape of woods and areas of lawn and wild grasses. On the grounds themselves, variations in color and foliage indicate the numerous theme gardens. The property is bordered on one side by a boulder-strewn, recirculating stream with a grove of California live oak on a rise in its midst. The stream leads to the bottom of the garden, where the vista incorporates the checkerboard of the fruit and vegetable garden. There is an air of unapologetic luxury to the scene. One feels it in the generous proportions of the landscape, the number of magnificent, mature trees, the lavishness of the cutting garden, where five hundred pink tulips bloom

every spring, and the sheer amount of space devoted to lawn.

"My goal was an environment that looked as if it had always been there," says Fredricks, a specialist in estate gardens who has worked with Webb on several historic properties around Santa Barbara. Here, the original French-influenced mansion was taken down to its frame and replaced by a Provençal-style farmhouse designed by Webb's brother Joey. The boldest aspect of the redesign is a 12-foot-high stone wall around the courtyard in front of the house. This courtyard entrance does indeed feel as if it has always been there, setting the tone for the gardens beyond.

Passing through the house, you encounter first a formal composition of pool, terraces, and the white garden, all

The flowers of the white datura, this page, are characteristic of the opulent touches in the garden. A bed of pink hydrangeas, delphiniums, foxglove, and sword ferns, opposite left, with the house in the background (#12); the pool with its hot tub, opposite right. Pots of rosemary, ivy geraniums, and dwarf citrus line the pool, while tropical water lilies and pickerelweed grow in the ponds at its edge (#4).





outlined in oak, olive, and eucalyptus trees and placed at right angles to the new house. Beyond the pool is the arbor walkway, which forms the spine of the garden and is surrounded by informal areas containing the various theme gardens: the rose garden, the cutting garden, the scented garden, the olive grove, and others. What is remarkable is that except for the fruit and vegetable garden and oak grove, the major design features are less than five years old. The atmosphere of agelessness is proof that Fredricks achieved his goal of integrating old and new.

The designer is especially proud of having restored the vegetable garden. Here again, he emphasized stone as his theme. He retained the old stone periphery wall and introduced a system of stone walkways that meander through the checkerboard pattern of square beds. To balance the scale of the old stone wall, he planted a hedge of orange cannas and filled in the orchard rows with medium-sized avocado, apple, lemon, apricot, plum, and peach trees.

When Fredricks began, the property was a maze of narrow paths. Most were not large enough for comfortable walking. "I wanted to open up the garden," he says, "and make it possible to walk and enjoy the visual connections between the different parts." The barbecue area, one of the owners' favorite entertaining spots, had no views. Fredricks trimmed back the oaks to create a vista across the stream to the vegetable garden. "At sunset, the golds of the dahlias and corn echo the color of the sky," he says. "It's magical."

Fredricks occupies an unusual position for a gardener in Santa Barbara. He is a practitioner in the English manner, with a fondness for lawns and perennial borders, and acknowledges his debt to Gertrude Jekyll, Rosemary Verey, and Christopher Lloyd. Here he uses many basic Jekyll strategies for achieving variety and unity within large spaces. In the interest of surprise, theme gardens are separated by arbors or by tunnels of foliage. "You want to see a bit of what is ahead, but not everything," he says. The eye is led along by a Jekyll-esque progression of color. In the perennial beds, Fredricks's plantings move from gray to blue to lime green to orange. "Classic Jekyll," he says.

Whether you call this garden timeless or eclectic, there is no question that it ignores fashionable right thinking about what a California garden should be. Fredricks acknowledges that he "wanted to avoid the California clichés" of native and drought-resistant plants. Although he put in fields of lavender and other drought-resistant species, he is not fond of the austere way they are used in many gardens in the area: "They have become the solution to every problem. You just throw in a bunch of natives." As a dissenting gesture, he has preserved the feeling of expansive lawns, harking back to the ecologically innocent 1920s, when Santa Barbara gentry planted as if there were no tomorrow, or at least as though there would never be another drought.

Diana Ketcham is a San Francisco-based architecture critic.

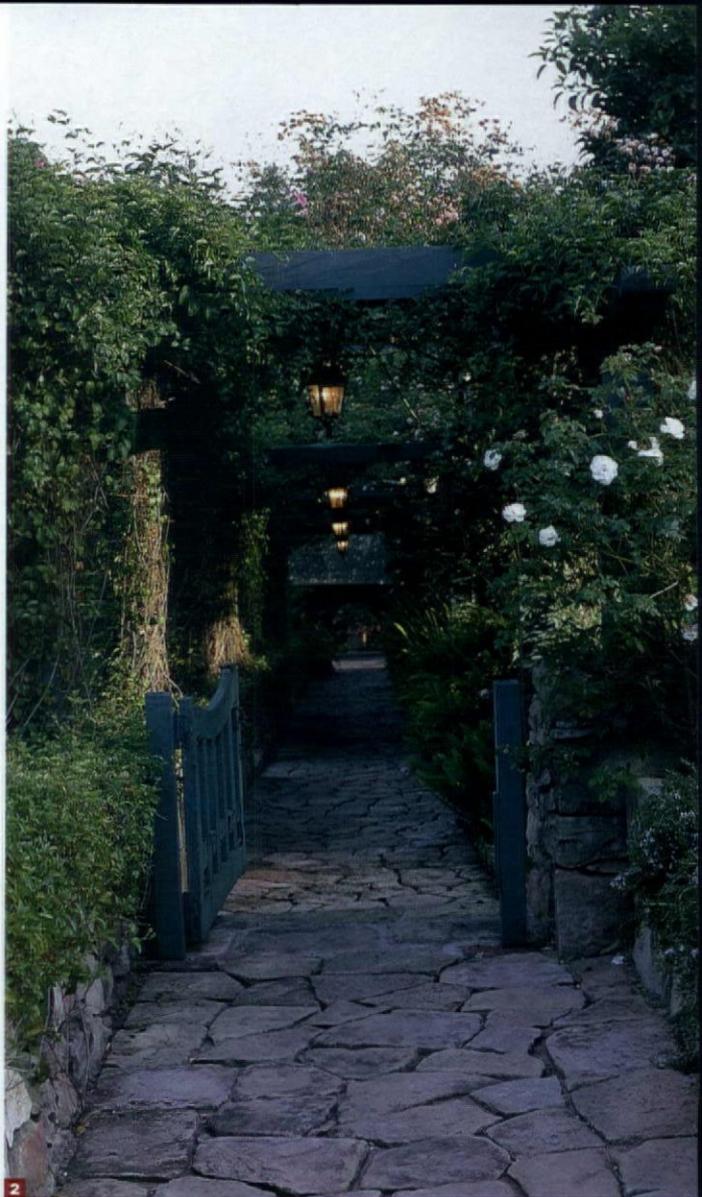


The vegetable garden (#6) makes no concessions to the local climate. In addition to a range of crops—beans, corn, tomatoes, and artichokes—it boasts a timber arbor covered in lavender trumpet vine and 'Cécile Brunner' and climbing 'Iceberg' roses.



down the garden path

GROUND
RULES



This is a garden that is not meant to be seen all at once. Instead, it is designed as a series of surprises, each of which is unveiled by means of a stroll along one of its connecting paths. As Gary Fredricks conceived them, the paths have distinctive shapes and textures determined by their setting and function, whether rustic and rambling, as in the vegetable garden, or geometrical and formal, as in the citrus allée.

1. & 2. CUT SANDSTONE

The path to the left and the one above are made of cut sandstone. But the one above is rustic in design and matches the informal mood of the entranceway with its climbing 'Iceberg' roses and

lavender trumpet vine. The formality of the path to the left suits this private garden. The plantings of variegated white lacecap hydrangeas, blue delphiniums, and *Iris pallida* also strike a suitably restrained note.

3. GRAVEL The approach to and path through the cutting garden, below, is done in gravel and bordered in stone—a Mediterranean touch whose geometrical formality is appropriate to the setting. The gravel path also echoes the use of the same material in the terraces around the house and the pool. In the cutting garden, veronica 'White Icicles' and delphiniums hold sway, while *Penstemon* 'Huntington Pink' in the foreground, and *Brachycome multifida*, a ground cover on the edge of the garden, frame the approach.

4. RECYCLED RUBBLE The stone rubble discarded

by masons after they completed their work was retrieved and bound with cement and decomposed granite to form a path through the vegetable garden, right. Its rough texture fits the informal surroundings. Artichokes spill onto the path, while lavender and pink hydrangeas give color to the background.

5. BRICK The walkway leading from the citrus allée to the perennial garden is the most traveled of the paths. Bricks retrieved from the original garden and laid in a strict geometrical pattern with a stone curb accommodate heavy traffic and also give a sense of age.



Open house

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CONDÉ NAST

House & Garden



DOMESTIC BLISS
Page 31

COVER

Wing chair by Fritz Henningson, Troy, 138 Greene St., NYC 10012. 212-941-4777; www.troysoho.com. **Arbus table, vase, and Alexander Noll sculpture**, all from Hemisphere, London, England, 44-171-581-9800. **Poul Kjaerholm coffee table**, reproductions available through ICF, 800-223-1625. **Rug**, designed by Shelton-Mindel and made by V'Soske, 212-688-1150. Available through architects and designers. Shelton, Mindel & Associates, 216 W. 18th St., Penthouse, NYC 10011. 212-243-3939.

THRESHOLD Pages 6, 12

page 31, Joan Evans Antiques, 48 Coryell St., Lambertville, NJ 08530. 607-397-7726.

page 134, Maple umbrellas, \$2,200/with

base and hoist system, The Market Collection from Giati Designs, Inc., 614 Santa Barbara St., Santa Barbara, CA 93101. 805-965-6535. **Conservatory chaise and straw bench**, \$3,290 and \$1,260, Sutherland Teak Collection, 800-717-TEAK. **Rice paper and balsa light fixture**, \$1,500, Blackman-Cruz, 800 N. La Cienega Blvd., Los Angeles, CA 90069. 310-657-9228. **Satin upholstery**, Clarence

House, 212-752-2890. Available through architects and designers. **page 126**, **Perfume**, L'Heure Bleue, \$90, Guerlain, 800-882-8820, at Bergdorf Goodman, 800-218-4918.

DOMESTIC BLISS Pages 31-46

pages 31-34, Shooting stick, \$210, Asprey, 800-883-2777. **Cheviot bag and Border jacket**, \$170 and \$360, Barbour Inc., 800-338-3474. **Hunstan jacket**, \$655, Holland & Holland, 800-SINCE 1835. **Boot scraper and garden shears**, Bay Tree Trading Co., 44-114-285-4525. **Garden tote bag**, \$17.99, Gardeners Eden, 800-822-9600. **Garden tools**, \$14-\$16, Smith & Hawken, 800-776-3336. **Le Chameau boots**, La Fuma, 800-514-4807. **Plastic bucket**, \$9.99, S. Feldman Housewares, 1304 Madison Ave., NYC 10128. 212-289-7367. **Ankle boots, organizer, and garden gloves**,

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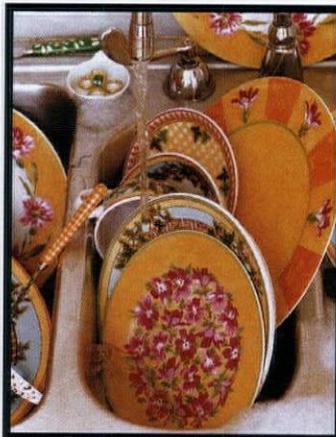


GOING BUGGY
Page 58

\$48; \$39.99/for 3; and \$38, Gardeners Eden. **Ankle boots**, \$44, Smith & Hawken. **Umbrellas**, \$425, Hermès, 800-441-4488. **pages 36-46**, Judy Naftulin, 6 Coryell St., Lambertville, NJ 08530. 609-397-8066. Joan Evans Antiques, 48 Coryell St., Lambertville, NJ 08530. 607-397-7726. San Francisco Museum of Art, 415-357-4000. Byzantine Fresco Chapel, 713-521-3990. **Citronella candles**, 800-521-0505. Snaidero International, 310-516-8499. **Mail-order sources for Gomphrena seed**, Heirloom Garden Seed Co., PO Box 138, Guerneville, CA 95446. 707-887-9129; Johnny's Selected Seeds, Foss Hill Rd., Albion, ME 04910. 207-437-4301.

HUNTING & GATHERING Pages 49-60

page 49, Christofle, 800-799-6886. **Cane tray and knife**, \$50, and \$42/part of a set, Global Table, 107-109 Sullivan St., NYC 10012. 212-431-5839. **Italian linen sheets and pillowcases**, \$250-\$375; **cashmere throw**, \$400; all from Calvin Klein Home, 800-294-7978. **Silk shantung duvet cover and standard shams**, \$99.99-\$499.95, Atelier Martex, 800-533-8229. **Camisole**, \$50, Donna Karan Intimates. Available at Nordstrom, Saks Fifth Avenue, and Bloomingdale's. Rosenthal, 212-696-1846.



HUNTING & GATHERING
Page 49

page 50, **White porcelain dish**, \$7.50, Dean & DeLuca, 560 Broadway, NYC 10012. 212-226-6800. Elizabeth Locke Jewels, 212-246-6515. Marel, 800-261-3501. **page 52**, Ines de la Fressange, 212-207-4637. **page 54**, Resolute, 1031 Stewart St., Seattle, WA 98101. Totem Design Group LLC, 152 E. 33rd St., NYC 10016. 212-696-5587. Denyse Schmidt Quilts, 203-254-3264. Artemide Inc., 800-359-7040. Limn Co., 290 Townsend St., San Francisco, CA 94107. 415-543-5466. Alu, 138 W. 25th St., NYC 10001. 212-924-8713. Cassina, 200 McKay Rd., Huntington Station, NY 11746. 516-423-4560. **page 56**, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. A/D, 560 Broadway, Rm. 603, NYC 10012. 212-966-5154. Ad Hoc, 410 W. Broadway, NYC 10012. 212-925-2652. Baccarat, 800-777-0100. Bergdorf Goodman, 800-218-4918. Bloomingdale's, 800-555-SHOP. Calvin Klein Home, 800-294-7978.

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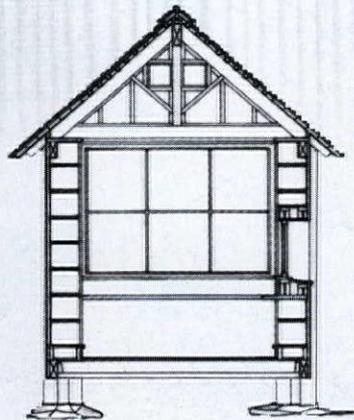
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SKETCHES Pages 70-72

John Widdicomb Company, 800-845-9472.

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Helen Drutt: Philadelphia, 1721 Walnut St., PO 2222 Rittenhouse Sq., Philadelphia, PA 19103. 215-735-1625.

DEALER'S CHOICE Page 82

Ariane Dandois, Paris, France, 33-1-42-22-14-43.

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LIGHTHOUSE KEEPING Pages 91-101

Island Institute, 410 Main St., Rockland, ME 04841. 207-594-9209. **page 95**, Painted brass hatbox, Marston House Antiques, Main St., Wicasset, ME 04578. 207-882-6010. **pages 96-97**, Hat box lamp and footstool, Judith & James Milne, 506 E. 74th St., NYC 10021. 212-472-0135. **Pillow fabrics**, Marston House Antiques. *Iris at Sea*

prints and other works by Jamie Wyeth, James Graham & Sons, 1014 Madison Ave., NYC 10021. 212-535-5767. **pages 98-99**, Antique sea chest and plate-warmer, Paul De Coste, 508-462-2138. By appointment only. **Grain holder**, Ron Wise Antiques, Myerstown, PA, 717-529-6445. **Stove**, Williams-Sonoma, 800-541-2233. **Berry pails and shelf**, Ron Wise Antiques.

Banjo clock, Paul De Coste. **Lightning rods**, Marston House Antiques.

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Boston Warehouse Trading Company, 59 Davis Ave., Norwood, MA 02062. E&B/Goldbergs, 12 W. 37th St., NYC 10018. Laura Fisher Antiques, 1050 Second Ave., Gallery 84, NYC 10022. New York Chair Company, 193 Bowery, NYC 10002. Marimekko, through International Wallcoverings, 151 East Drive, Brampton, Ontario, Canada L6T 1B5.

NEW DIGS FOR OLD MASTERS Pages 102-109

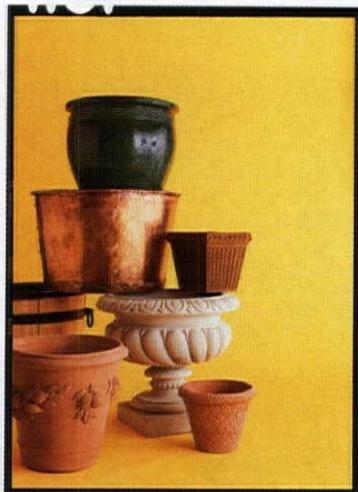
All furnishings and decorative pieces, Chinese Porcelain Company, 475 Park Ave., NYC 10022. 212-838-7744. **pages 102-103**, Pierre Frey 33-1-46-33-73-00; 212-213-3099. **pages 104-105**, Clarence House, 212-752-2890. **pages 106-107**, L. Rubelli, Paris, France, 33-1-43-54-27-77. **pages 108-109**, Comoglio, Paris, France, 33-1-43-54-65-86. Hodsoll McKenzie, London, England, 44-171-730-2877.

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Interior designer, Thierry W. Despont, Ltd., 335 Greenwich St., NYC 10013. 212-334-9444. Warren McArthur reproductions, Lost City Arts, 275 Lafayette St., NYC 10012. 212-941-8025. **Gold fabric**, New Foreman, S. Harris, 200 Kansas St., Ste. 2, San Francisco, CA 94103. 415-864-2226. **Media system**, Future Home, 204 So. Beverly Dr., Ste. 112, Beverly Hills, CA 90212. 310-274-9393.

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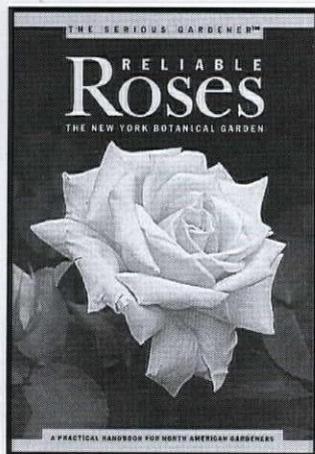
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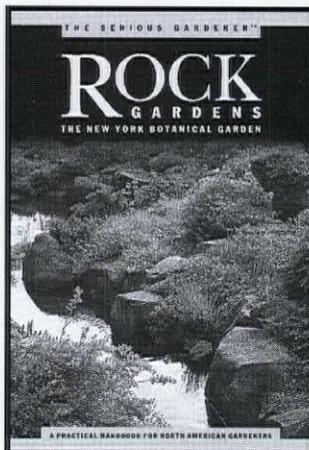
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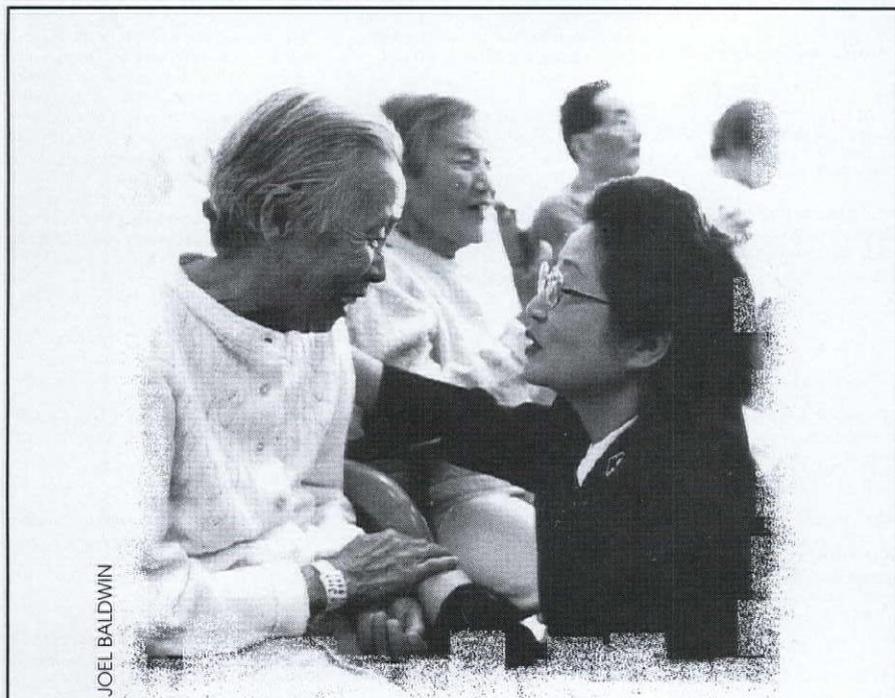
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pages 120-121, **Fornasetti screen**, Themes & Variations, London, England, 44-171-727-5531. **Sofas**, B&B Italia, 150 E. 58th St., NYC 10158. 212-758-4046. **Kite lamp**, by Guariche, Mobilier.

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McGuire Furniture, 800-662-4847. The Gardener, 1836 Fourth St., Berkeley, CA 94710. 510-548-4545.

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Upholstery by Susan Maltby, 825 San Miguel Ave., Venice, CA 90291. 310-392-7182. All furniture prices do not include material. All fabrics available through architects and designers. **pages 134-135**, Janus et Cie, 800-24-JANUS. Munder-Skiles through Hollyhock, 214 N. Larchmont Blvd., Los Angeles, CA 90004. 213-931-3400. **Orange-striped fabric**, Doumala, cotton, Manuel Canovas, 212-752-9588. **Rain boots and rake**, \$44 and \$14, Smith & Hawken, 800-776-3336. Michael Taylor Designs, Inc. 1500 17th St., San Francisco, CA 94107. 415-558-9950. Henry Calvin, 212-371-4333. Triconfort, 800-833-9390. Sutherland Teak Collection, 800-717-TEAK. Schumacher, 800-332-3384. **Antique painted urns**, \$4,250/pair, Bountiful, 1335 Abbot Kinney Blvd., Venice, CA 90291. 310-450-3620. **pages 136-137**, John Kelly Furniture Design, 144 Chambers St., NYC 10007. 212-385-1885. Giati Designs, Inc., 614 Santa Barbara St., Santa Barbara, CA 93101. 805-965-6535. Bergamo, 212-888-3333. Summit Furniture, Inc., 5 Harris St., Bldg. W, Monterey, CA 93940. 408-375-7811. Moss, 146 Greene St., NYC 10012. 212-226-2190. **Pink-striped tumbler**, \$22, Bountiful. Barlow Tyrie Inc., 800-451-7467. **pages 138-139**, Ilana Goor, 212-421-9114. McGuire Furniture, 800-662-4847. Brown Jordan, PO Box 5688, El Monte, CA 91731. 818-443-8971. Rust-Oleum, 800-323-3584. Tomi Kushner for Les Jardins au Soleil, 415-331-1114. Clarence House, 212-752-2890.

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Parfumeur, \$70/large, 800-848-6835. **Retort vase**, \$312, designed by Nigel Coates for Simon Moore (London) Limited, 44-171-498-0080. **Votive bath lights** (pictured), \$22 for 4, Perfumes Isabell.

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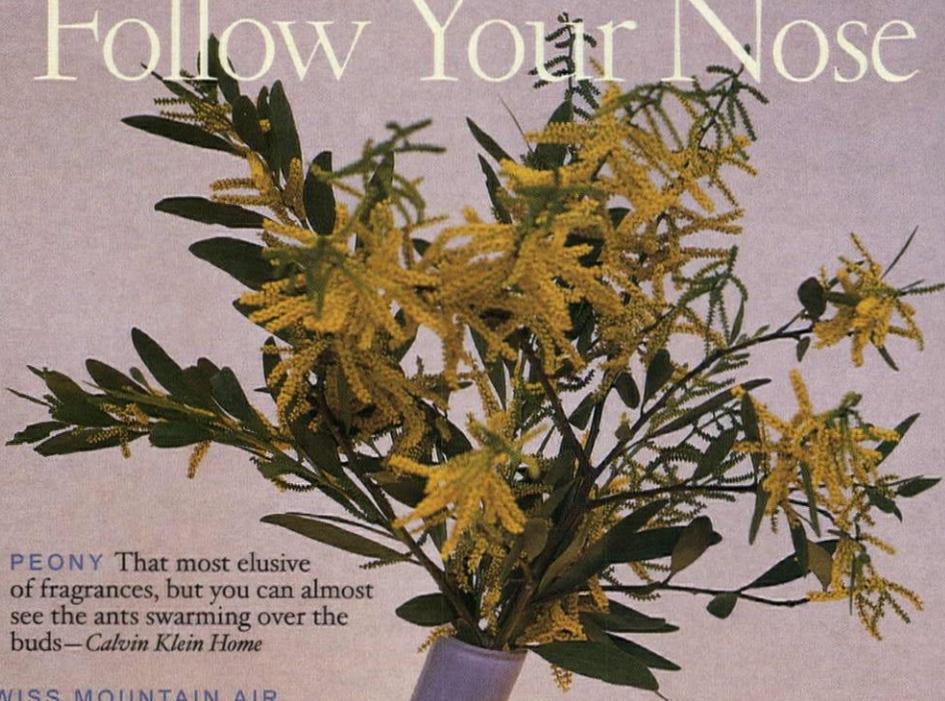
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