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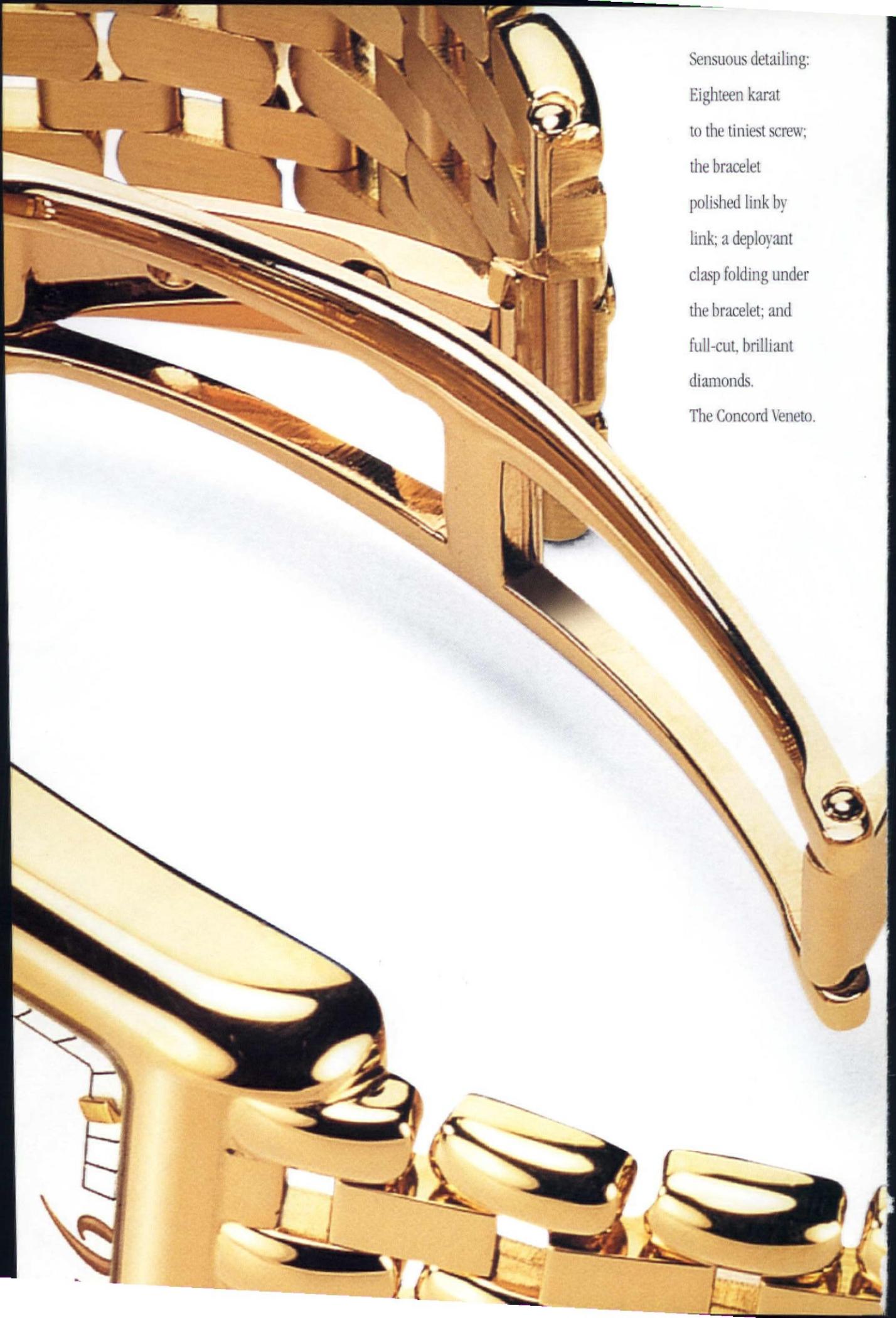
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A detailed close-up photograph of an 18-karat gold bracelet. The image focuses on the intricate details of the bracelet's clasp and the adjacent links. The clasp is a deployant style, shown in a partially open position, revealing its complex mechanical structure. The bracelet features a combination of link styles: a section with large, rounded, overlapping links and another section with smaller, more uniform links. The gold has a high-polish finish, reflecting light and creating sharp highlights and deep shadows that emphasize the three-dimensional form and texture of the metal. The background is a plain, light color, which makes the rich gold tones stand out prominently.

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"June is the month of sweet scents"

-PATIENCE STRONG,
THE GLORY OF THE GARDEN



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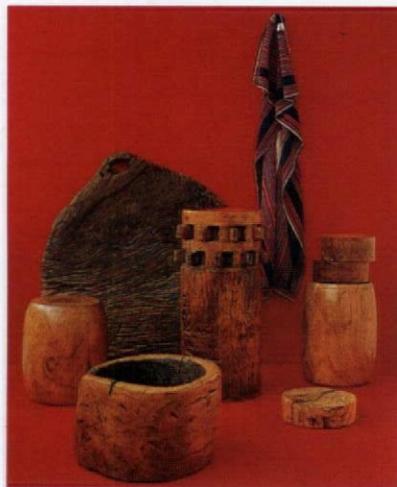
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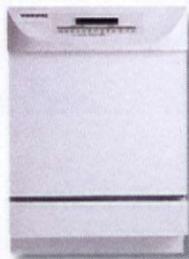
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My Eyes Are Hungry



AS I WRITE, OUR PART OF THE WORLD IS STILL PALLID AND crumpled; the ocean is steely and cold; the skies are flat. The lights have to be turned on in the afternoon. It is March in zone 6. Ours is a low-color zone. The spectrum I've been seeing for months falls somewhere within a range of gray to beige to brown. My eyes are hungry. And mine aren't the only ones. Everyone seems to be craving color. Gianni Versace fills a storefront with dresses in the most startling combinations of turquoise and red; they are heart-stoppingly beautiful. A black-clad Isaac Mizrahi sits among the fashion cognoscenti and conjures up periwinkle silks. At Bergdorf Goodman, window wizard Linda Fargo creates lavender walls that are the talk of the town, at least for fifteen minutes.

At Ralph Lauren, they're inspired by visions of Cap-Ferrat in France. A new line of paints is filled with the golden sun and brilliant blues of that seaside resort. The distinguished fabric house of Scalamandré has long been known for recapturing the soft, faded hues of antique, or document, fabrics. But now, design director Donna May Woods is talking about reproducing original colors from Scalamandré's archives, astonishing cinnabars and egg-yolk yellows. Bright, vibrant color for our homes.

Landscape architect Perry Guillot says our spring craving for color is about reproduction. "Flowers start blooming to attract bees. The entire rainbow is available to the world in May. There are ten thousand shades of green in June and they're all fresh. Willows give us yellows, chestnuts bring beautiful chartreuses." Another landscape designer, Adele Mitchell, looks forward to "strong combinations," gardens filled with reds, corally pinks, magentas. "One of my tricks when planning a garden is to go to a paint store and play with the chips," she says. "I mix chips around and then I find the plants." For Mitchell, spring is a time for "getting the gray out of our eyes." Interesting how physical our responses to color are; what a gut reaction we all have.

In producing our own magazine pages, my colleagues and I find ourselves drawn to the life-filled greens and oranges of a city apartment designed by Colefax and Fowler's Vivien Greenock. Our new art director, Diana LaGuardia, has also pumped more color into the typefaces we use in the magazine—feeling the urge to give the pages a buzzing, blooming spring beauty. There is a satisfying muchness to these colors; they speak of a generous hand and a warm heart.

June is the time for the house's summer wardrobe: change the curtains, change the china, change the slipcovers. Put a cotton

dhurrie down over the wool carpet. Put fresh sisal out on the porch. Roll up the orientals and wax the floors. By all means bring out the summer bed and bath linens. This is the fastest way to redecorate, and it can be inexpensive. (It can also cost a small fortune—but the overnight drama is worth every penny.) Take inspiration from fashion designers, too, and buy colors off the racks. Try those periwinkles, baby blues, lavenders, and pinks. And if you would never wear a particular color, don't even think of covering a chair in it. After all, your rooms are meant to embrace you and set you off, the same way clothes do. And remember, summer is a great time for what fashion designer Carolina Herrera calls "that whiff of vulgarity," a seductiveness no one should resist.

Last year I bought some printed sheer cotton simply because I loved its exaggerated Indian motifs—big red Oriental poppies, spiky green cypresses. Each panel of fabric is about a yard wide and only several yards in length. Because I got tired of coming across the fabric still folded in a drawer (saving it for... who knows?), I recently draped it over the curtain rods in my bedroom, letting it fall to the floor. I left my heavy winter curtains pulled open on either side, framing the panels, stopping the cold air leaking in from the sides. The effect is magical. It's as if the weak winter light coming through the sheer fabric was trapped, its intensity magnified by the gauze. Brightness made visible. The reds and greens of the patterns sing. Never mind the ruffle of chilly air at the sill. This will have to do, as spring promises go. I'm still dreaming of Cap-Ferrat.



Dominique Browning, EDITOR

Louis Vuitton. Epi leather.



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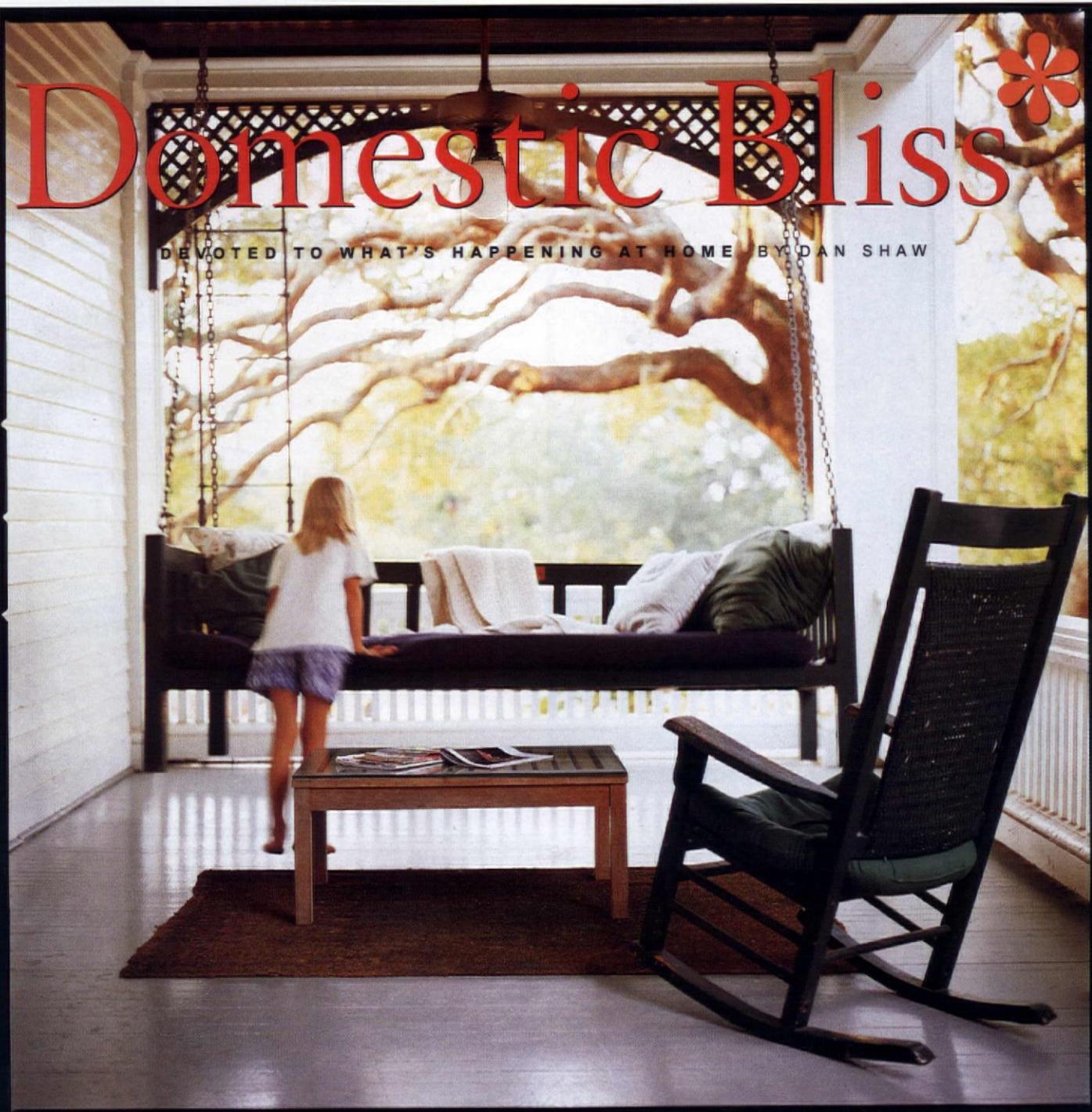
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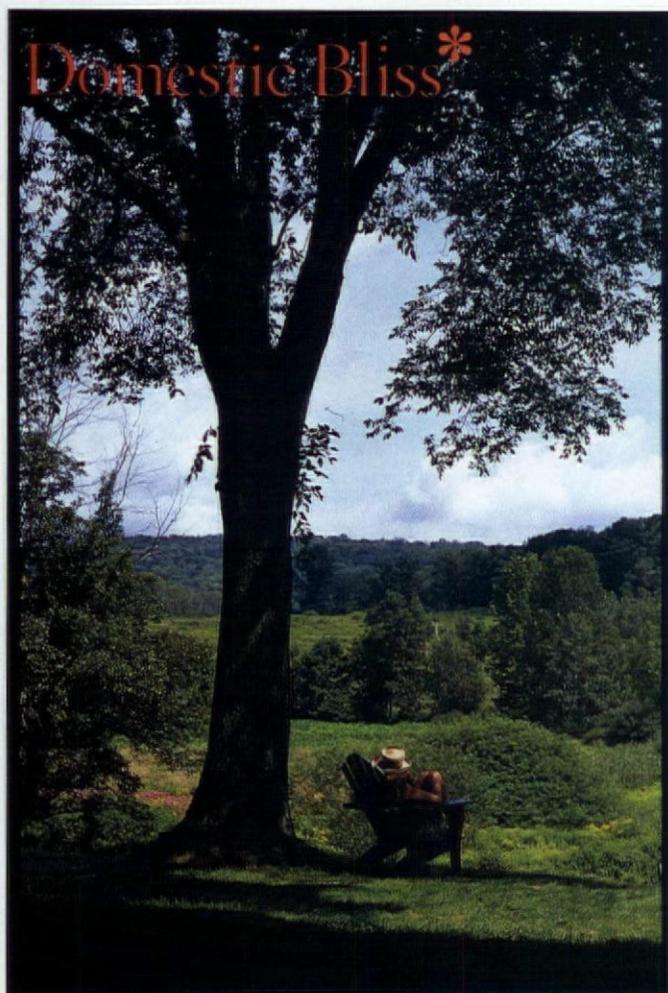
DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



Homes Away from Home

From Boston to Los Angeles, from Houston to Chicago, a **second home** is a primary **pleasure** for many Americans. While weekend getaways have never been more popular, technological advances make getting away from it all more difficult, too. Also this month, sheet shopping with **Renny Saltzman**, taking tea with **Rose Tarlow**, and stealing beauty with **The 20-Minute Gardener**.

Domestic Bliss



LIVING FOR THE WEEKEND IS an obsession for the millions of Americans who own vacation houses. The second home—at the beach, by a lake, in the desert, on a farm or a ranch—is where many say they experience

the most meaningful and truest moments of their lives.

“Whether it’s a cabin or an estate, the second home is really the first home for many people,” observes Lou Sagar, the founder of Zona, a SoHo home-furnishings store with branches in the second-home towns of Aspen, Colorado, and East Hampton, New York. “Many of our customers see their weekend homes as a refuge. There’s a feeling when you arrive on Friday night and turn on the lights of *‘Pheew!’* Now I can relax and be myself.”

For stressed-out, success-driven professionals, the

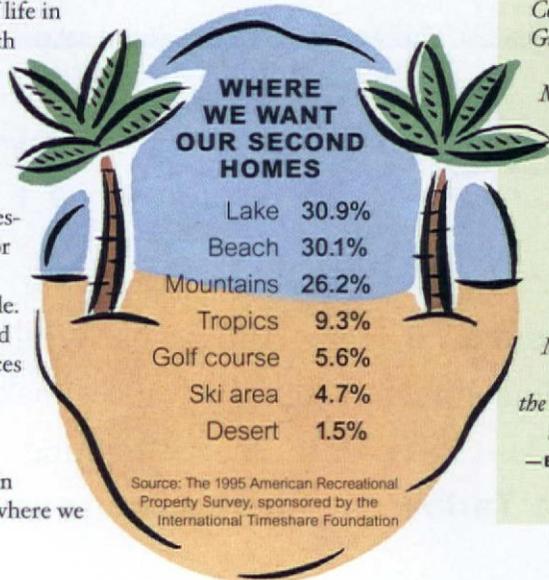
second home has become a *sine qua non*. “I really think with the pace of life in the late twentieth century and the pressure any busy executive feels, a weekend retreat is not a luxury, it’s a necessity,” says interior designer Mary Douglas Drysdale. “My husband and I both have offices in Washington, D.C., and New York, and our weekend house in Pennsylvania is where we

go to revitalize ourselves. For me and a lot of people, making a connection to the land is important. As a society, we’ve lost a lot by living in such dense environments.”

Once the province of the very rich, second homes are now synonymous with the American dream. According to the 1995 American Recreational Property Survey sponsored by the International Timeshare Foundation, 60.3 percent of Americans feel they have a chance of buying a vacation property in the next ten years, as compared with 25.5 percent in 1990. (The report speculates that the increase is due to the “end of the recession, aging of the baby-boom generation, the decline in mortgage interest rates.”)

“There has always been a major desire for ownership of a second home, but the big issue has been affordability,” says Dean Schwanke, a senior researcher at the Urban Land Institute in Washington, D.C., who notes that baby boomers are going to become even more affluent as they come into their inheritances.

As cities and suburbs grow more homogeneous—everywhere you go you find Starbucks, Williams-Sonoma, and Kinko’s—well-preserved historic towns and rural areas

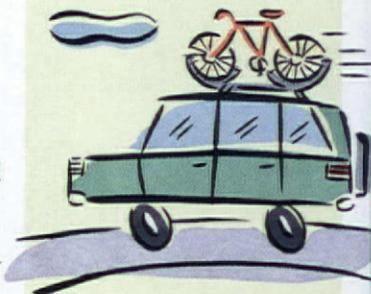


Source: The 1995 American Recreational Property Survey, sponsored by the International Timeshare Foundation

SECOND THOUGHTS

While only 7 percent of Americans own a second home, 28 percent of doctors and lawyers earning \$60,000 or more annually own two to four homes.

—BARRON'S



47 percent of all vacation homes owned by residents of the Northeast are south of the Mason-Dixon line.

—THE PHILADELPHIA INQUIRER

One in three families with an income more than \$100,000 owns a vacation home.

—NATIONAL ASSOCIATION OF REALTORS

In Michigan's First Congressional District—encompassing the Upper Peninsula and surrounded on three sides by Lakes Michigan and Superior—25 percent of the houses are second homes, the highest concentration in the nation. The other densest second-home markets are: Fort Lauderdale and surrounding Broward County in Florida; Florida's Gulf Coast, from Sarasota to Naples; the south shore of Massachusetts Bay, including Cape Cod; the low hills of northeastern Minnesota bordering Lake Superior; the Fox River Valley and Green Bay in Wisconsin; Pennsylvania's Pocono Mountains; the northern three quarters of Maine; Michigan's Lower Peninsula; and the western slope of the Rockies in Colorado, which includes Aspen and Vail.

—ECONOMICS RESEARCH ASSOCIATES

A GENTLE WHISPER OF COLOUR



DAYTON'S
HUDSON'S
MARSHALL FIELD'S

CHANEL

NEW OMBRE CRÈME/SATIN EYE COLOUR

SATIN-SMOOTH FINISH. SUBTLE SHEER COLOUR.

Domestic Bliss*

seem increasingly sublime. Houston architect Ed Eubanks cherishes his weekend place in Galveston, Texas. "It's a great old southern city and much more civilized than Houston," says Eubanks, who lives in a

director for Halston in New York, thinks his 1767 weekend house in the Hudson Valley is indispensable. "The reason I'm able to do what I do with enthusiasm and energy is because I have a place to

house. It's the most personal place I spend time in, and I share it more with friends."

Getting away for the weekend doesn't necessarily mean getting away from people. "It's about changing the environment and seeing the world more clearly," says Sagar. That city friends often interact differently in the country is integral to the plot of *Love! Valour! Compassion!*, a new film adaptation of Terrence McNally's Broadway play about friends who gather in a bucolic setting for weekends.

"People want to experience a completely different lifestyle," says Ralph Harvard, a New York interior designer who has his own getaway in Annapolis, Maryland. "You can lead two lives. The second house is where you can wear shorts and not shave."

Mary Douglas Drysdale looks forward to weekends at her farm in part because she doesn't have to wear any makeup. "All the people we see here are horse trainers and large-animal vets," she says. "I can put on my battered jeans with the holes in them. I can't do that in D.C., where I have to worry how I look when I go to Neiman Marcus or the grocery store because I might see one of my clients." Last winter, *The New York Times* reported that a growing number of college presidents are buying weekend getaways to avoid students and faculty during leisure hours. "I needed someplace where I could be myself," Smith College president Ruth Simmons told the newspaper.

Ironically, getting away from the day-to-day grind for country weekends has become easier because it's now possible to



WHAT IS YOUR DESIRE?

- Own a vacation home 59%
- Own an expensive car 42%
- Send children to private school 31%
- Be a top executive or CEO 21%
- Join a private club 19%
- Hold a public office 14%

Source: The Roper Reports

work efficiently from a remote location. "With the computer and fax, you can use your weekend house for more than weekends," notes José Solis, a designer in Washington, D.C.

For working couples, a second home promotes togetherness. "Members of dual-income households have trouble taking vacations at the same time," says J. Richard McElyea, executive vice president of Economics Research Associates, a real-estate consulting firm. "We are seeing a trend toward more, shorter vacations." According to Richard Ragatz, a consultant who prepared the American Recreational Property Survey, "a vacation home nearby facilitates that process."

Nearby wasn't close enough for Mitchell Gold. "What was going to be our second home turned into our main house," he says of his lakefront house an hour's drive from his eponymous furniture showroom in High Point, North Carolina. "We decorated as if it were a second house. That's what's so fabulous. It's like we're on vacation every day." 🏡

*"You can lead two lives.
The second house is where you
can wear shorts and not shave"*

—RALPH HARVARD, INTERIOR DESIGNER

landlocked, modern high-rise apartment during the week and in an 1860s Greek Revival house a few blocks from the Gulf of Mexico on weekends. "I feel deprived if I don't get there. For me, the house has become *essential*."

Carmine Porcelli, managing

retreat to and recharge and become emotionally and spiritually centered," says Porcelli, who's masterminding the revival of the Halston label. "It affords me the ability to do what I do in New York, which is nonstop business. I think of it as my home, not my weekend





"Lauren always travels with her most treasured possessions."

KRAVET

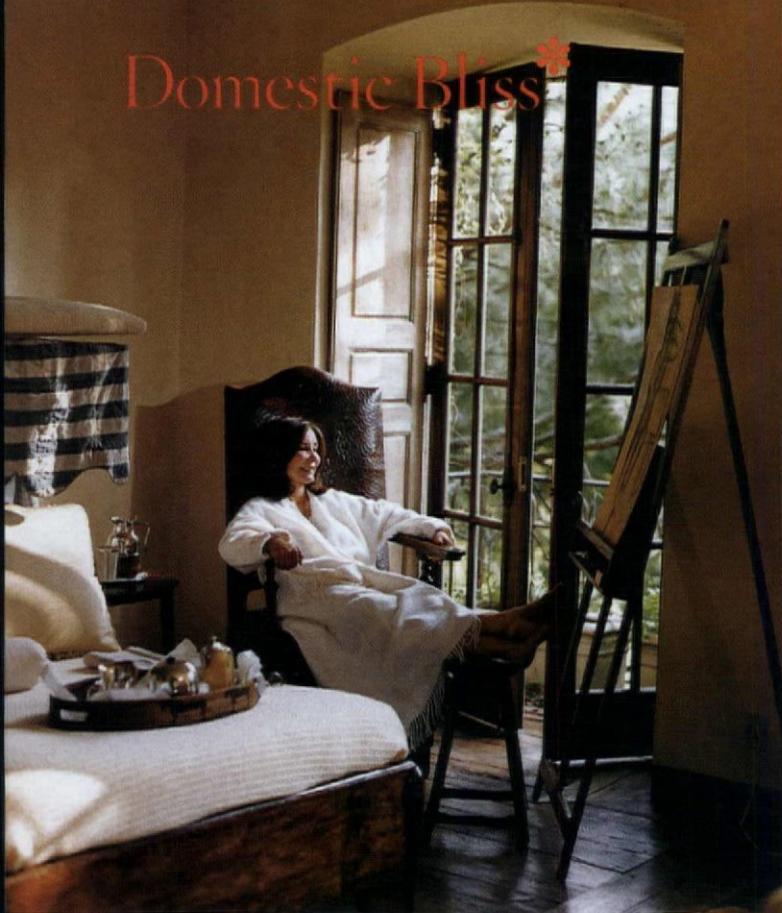
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House Rules



ROSE'S TURN

NAME: *Rose Tarlow*

RESIDENCES: *Country mansion in Bel-Air, California, first-floor apartment in London, England*

NEXT PROJECT: *Fabric collection for Scalamantré*

THE FIRST THING I DO WHEN I WAKE UP IN THE MORNING: *Have tea on a beautiful tray*

I CAN'T GO TO SLEEP WITHOUT: *Making sure the phone is turned off*

MY REFRIGERATOR IS ALWAYS STOCKED WITH: *Great food*

MY FAVORITE PLACE TO READ IS: *On the chaise in my living room*

MY FAVORITE FLOWER IS: *A rose*

I SLEEP ONLY ON: *White, hem-stitched linens*

MY LIVING ROOM IS VACUUMED BY: *Shu Chang, my housekeeper*

THE COLOR THAT MAKES ME MOST HAPPY IS: *Ivory*

THE COLOR I TRY TO AVOID IS: *All colors are wonderful; it's how they're used*

THE WORK OF ART I'D MOST LOVE TO HAVE IN MY HOME IS: *A major Giacometti sculpture*

MY DREAM HOUSE IS: *The house I live in, wherever it is*

A HOUSE IS NOT A HOME UNLESS: *You are more comfortable there than any other place in the world*



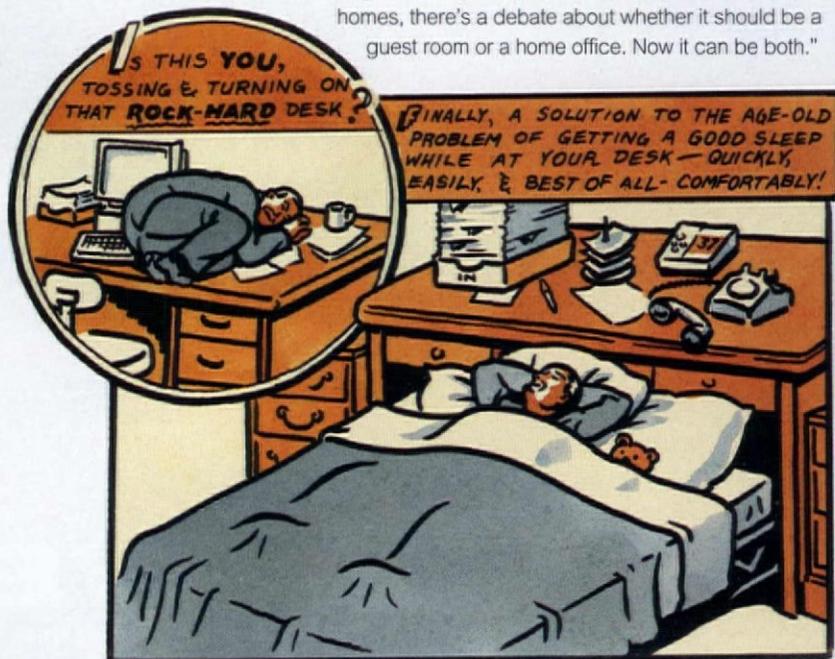
NOW, VOYEURISM

Talk about your rooms with a view! At the Tides, a newly renovated Art Deco hotel on Ocean Drive in Miami Beach, every room faces the ocean and comes with a Bushnell Sportsview Zoom telescope. "There's a belluva lot happening on the beach and now you can watch all those sexy people from your room on the tenth floor," says John Pringle, the founder of Jamaica's legendary Round Hill resort, who oversaw the Tides's restoration and came up with the idea for the telescopes. "After all, South Beach is all about people-watching, and there are an awful lot of attractive people walking on that beach."

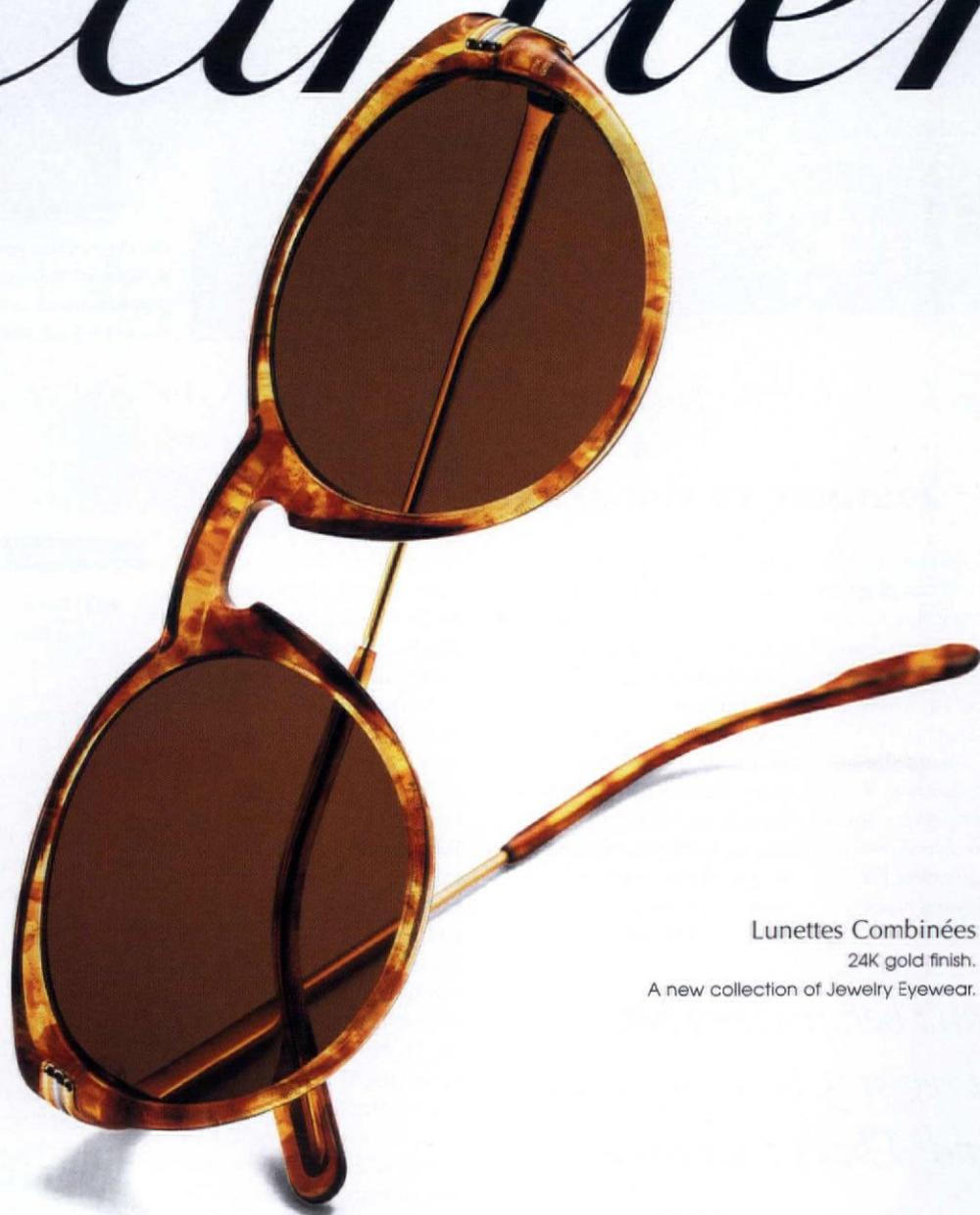
To Work, Perchance to Dream

Sleeping on the job is getting easier. Sligh, the 116-year-old Michigan manufacturer of clocks and home-office furniture, has come up with an alternative to the much maligned sofa bed, one that is perfect for the guest room cum home office: the File-A-Way Desk Bed (\$2,999). Transforming Sligh's wooden pedestal desk into a bed is simple. The modesty panel is split in the middle and attaches to the two pedestals. The pedestals then roll to the sides to function as nightstands, exposing the folded-up bed that opens to a full-size Spring Air mattress. "We've solved the problem of what to do with the third bedroom," says Jeffrey

Pulver, Sligh's manager of product development. "In many homes, there's a debate about whether it should be a guest room or a home office. Now it can be both."



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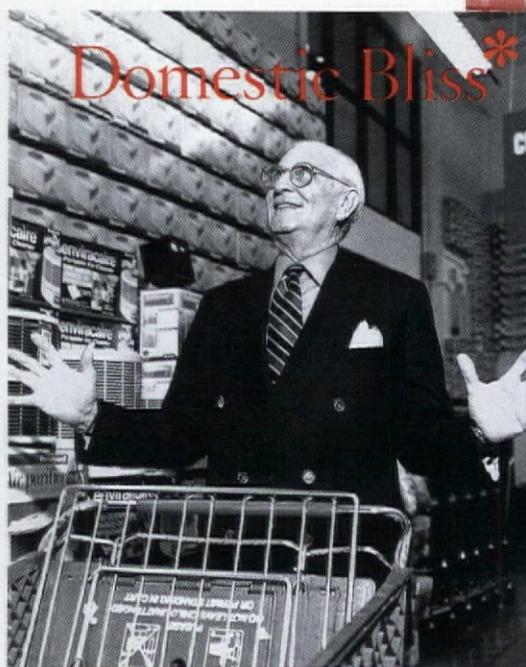
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On his maiden voyage to Bed Bath & Beyond, Renny B. Saltzman was dumbfounded by the warehouse-sized store's layout and merchandise.

Field Trip



JOURNEY TO THE GREAT BEYOND

Renny B. Saltzman is the sort of interior designer who puts Ralph Lauren sheets in a maid's room. From his Fifth Avenue office, he can stroll to some of his favorite linen stores—Porthault, Pratesi, Léron—where he shops for such clients as Candice Bergen and art dealer Arne Glimcher. Needless to say, the phone number for Bed Bath & Beyond is not in Saltzman's Rolodex.

about furnishing a theoretical summer rental in a single trip.

At least pushing a shopping cart was not unfamiliar. "I love the supermarket," said Saltzman, who lives at the posh Carlyle hotel. "I go to the A&P all the time." He'd assumed that BB&B sold only bed and bath items, and was flabbergasted by the variety (and quantities) of merchandise: china, candles, curtains, lamps, and vacuum cleaners. "I didn't

said, relieved that he was able to find *something* he could buy. In the bedding area, he summarily dismissed the Bellino queen sheet sets that cost \$870. "I've never heard of them," he sniffed. "Anyone spending \$900 for a set of sheets is going to buy from a name they know." A very familiar name, Bill Blass, was on a set of cotton sheets from Springmaid, and that caught Saltzman off guard. "Bill's a good friend of mine," he said. "He'd *die* if he saw these here." On closer inspection, Saltzman found the House of Blass sheets to be worthy. "They have eyelet embroidery, and for \$30 [for two pillowcases], they do have a sense of luxury," he said. He was unimpressed, however, by some Court of Versailles sheets with "Coronation Lace" trim. "You know, the last queen and king at Versailles were decapitated," he said. "I would not be happy putting *my* head on pillows with that name."

He wasn't cheered when he came across a few shelves with blue boxes of Porthault for Dan River sheets. "This is not

"I can't believe they have a bridal registry here, too. That's the end! That's a lot to take!"

—RENNY B. SALTZMAN

Though his work takes him to Paris, Los Angeles, and Vail, the dapper decorator had never been to the humongous BB&B that's only an eight-dollar cab ride from his office. He gamely agreed to check out the Manhattan store for *House & Garden* and was optimistic

know what the 'beyond' was," he said, rolling his eyes at a display of kitschy seder plates. "Now I see what they mean!"

His first stop was the kitchen department, where he found a simple white coffee carafe for \$19.99. "We need one of these for the office," he

BEDTIME STORY

1971 Leonard Feinstein and Warren Eisenberg open two Bed 'n' Bath stores—one in New York and one in New Jersey.

1985 Feinstein and Eisenberg open their first superstore, selling domestics (sheets, towels, pot holders), home furnishings (lamps, TV carts), and kitchenware (blenders, glasses, china).

1987 Store name changed to Bed Bath & Beyond.

1988 Annual sales reach \$85.6 million.

1992 BB&B, which now has 38 stores, goes public, begins trading as BBBY on the NASDAQ National Market System. Superstore opens in New York City's historic Ladies' Mile shopping district.

1994 With 61 stores, sales reach \$440 million.

1995 Sales top \$601 million, an increase of 36.6% from the previous year.

1996 The hundredth store opens in Irvine, CA; by the end of the year, BB&B is operating 109 stores in 25 states. Sales exceed \$823 million.

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GREAT BEYOND

Porthault as I know it," he said, rejecting the off-white sheets with blue embroidery. "Porthault is all about flowers and patterns. This is not what I'd come here to buy."

Saltzman was not sanguine about finding towels either. "I like heavy, white towels with monograms best," he declared as he looked up at the rainbow coalition of towels that lined the walls. "None of these seems thick enough to me." A stack of white towels trimmed with bands of black-and-white leopard print caught his eye. "They'd match the zebra rug I put in Elizabeth's bathroom," he said, referring to his daughter, the fashion director of *Vanity Fair*. "They have the best sense of style of anything I've seen here. For an all-white



Saltzman with the spoils of his downtown shopping trip.

bathroom, they'd be fun." He put a Lucite wastepaper basket into the shopping cart—and removed it as soon as he saw the price tag read \$180. "I could do better uptown!"

After two and a half hours, uptown was where he wanted to be. "I don't really have time for this type of shopping," he said. "You have to buy a lot to make it worthwhile. But if I had a limited budget I could do bedrooms and a kitchen, no problem. Anything more, I'm afraid, would be what I'd call 'challenge decorating.'"

DIALECTICAL MATERIALISM

WHAT: THE COMMON GERANIUM
(*Pelargonium hortorum*)

IN THE ZONE Zonal geraniums (named for their rounded leaves marked with dark zones) are making a comeback. According to Chris Beytes at *GrowerTalks*, an industry magazine, 61 million new plants were grown in 1995—up 11 percent from the previous year.

SUMMER STOCK "It's almost an obligation for people here to have these flowers," says Tony Piazza of Marders, a nursery in Bridgehampton, New York. "There are some estate traditions that people will not drop. They say to themselves, 'Let's put a few geraniums and ivy in some urns and we won't have to worry about them for the rest of the summer.'"

BRIGHTNESS FALLS "The trouble with geraniums," wrote the nonsense poet Mervyn Peake, "is that they're much too red!" While this has not always been true (early specimens were muddy pink and lavender), the plants can be off-putting. "They're too much of a good thing," declares the artist Robert Dash, who gardens in Sagaponack, New York. "They are too lusty and vigorous. Geraniums look as if they have been up too late in the laboratory."

NURTURE vs. NATURE Geraniums have, in fact, benefited from horticultural fiddling. Originally, the plants, which were discovered in South Africa at the end of the fifteenth century, grew up to five feet tall and sprouted murky blooms. "But with a little bit of work," explains Michael Vassar, editor of the International Geranium Society journal, "the plants were improved." New, smaller hybrids with longer flowering periods and brighter blossoms—including various shades of pink—quickly gained popularity in English drawing rooms and journeyed west across America on the laps of pioneer women.

ROADSIDE ATTRACTIONS "Red geraniums are just tragic," declares New York decorator Jeffrey Bilhuber. "They remind me of 1950s Texaco filling stations." Abbie Zabar, author and gardener, would never use them in her garden. "But when they are naïvely planted in a pot or a can, they can be innocent and charming—like at a gas station."

BACK TO THE FUTURE "Like the return to family values, we are going back to traditional gardening," says Atlanta designer Ryan Gainey. "In the '80s, everybody was trying exotic plants and growing flowers in the wrong zones. People are coming back to what works."

GOOD ENOUGH TO EAT "They are cheerful, homey, and easy to grow," says Faye Brawner, a West Virginia gardener. "Geraniums are like comfort food."
—LYGEIA GRACE

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The 20-Minute Gardener



SEEDS OF CHANGE

by Tom Christopher and Marty Asher

It is Marty's theory that the rose was the first garden flower. He bases his belief on this blossom's fundamental role in human culture. According to Marty, lasting relationships (in cave, hut, or condominium) would be impossible without bunches of roses to present periodically as peace offerings.

So why do so few of us grow roses anymore? Is it because we have developed more mature ways to deal with conflict and guilt? Or is it because the modern roses you find at the garden center these days tend to be just too much work? These finicky plants require annual pruning, weekly spraying, and monthly feeding; they must be half buried in the fall and excavated in the spring. Compared to this, a lifetime of celibacy looks pretty good. Fortunately, we've discovered an alternative,

and you can get it from the nearest graveyard.

Even half a century ago, filial piety was still in fashion, and it was the custom to plant a rose by Mother's grave. Today, Mother wants to get her roses while she can enjoy them. But in the old days, things were different, and graveyards were packed full of rosebushes. Many continue to flourish, even though the only care they get is an occasional butchering with a weed whacker. These self-reliant roses are ideal for the 20-minute garden.

Of course, you cannot simply transplant the graveyard roses to your own yard. But it won't harm the bushes to borrow a few cuttings, and usually the cemetery grounds-men don't mind.

This month, when the roses are in their first flush of

bloom, is the best time. Bring a pair of pruning shears and a one-gallon, plastic food-storage bag into which you have slipped a damp paper towel. Find a rose that suits you, and snip off a blooming stem about as thick as a pencil. Then, cut the stem into pencil-length pieces, making sure that each one includes at least three leaves. Seal the cuttings in the plastic bag, and head home. There, you must fork up a little patch of earth on the north side of the house or fence and dig in a generous dose of sphagnum peat and coarse mason's sand to insure good drainage. Take the cuttings from the bag, and with your shears cut off all but the topmost leaf on each. Dip the cuttings' bases into rooting hormone powder

(available at most garden centers). With your finger, poke a series of holes in the dug-over soil, and drop a cutting into each hole. Gently pack the soil in around the cuttings and water well. Then cover them with overturned quart jars.

Keep the soil moist, and in four to six weeks, the cuttings should be sprouting roots. Test them by tugging gently on their leaves; unrooted cuttings slip easily from the soil, but you can push them back in for another try. Transplant rooted cuttings to a sunny bed, where they can grow undisturbed for a year or two, until they are big enough to move out into the landscape.

Of course, you can also take cuttings from roses you find flourishing along the road or in the neighbors' yards. But if anyone asks what you are doing, tell them anything except that you read about it here. ☞

"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

*** Mid- to late June:** Prospect for rosebushes in graveyards, abandoned gardens, and along highways (if your state Department of Agriculture permits it), or even neighbors' yards. Look for good flowers, and make sure the bushes, though healthy, are totally neglected.



*** Ask permission to take cuttings—**groundsmen agree to almost anything to escape nostalgic reminiscences about distant relatives buried in the plot beyond the big oak tree.

*** Root cuttings and transplant to a sunny bed to grow to landscape-size.** Meanwhile, inspect garden for suitable planting spots. Roses require at least six hours of sunlight daily, and grow best in an open, airy spot with well-drained soil.



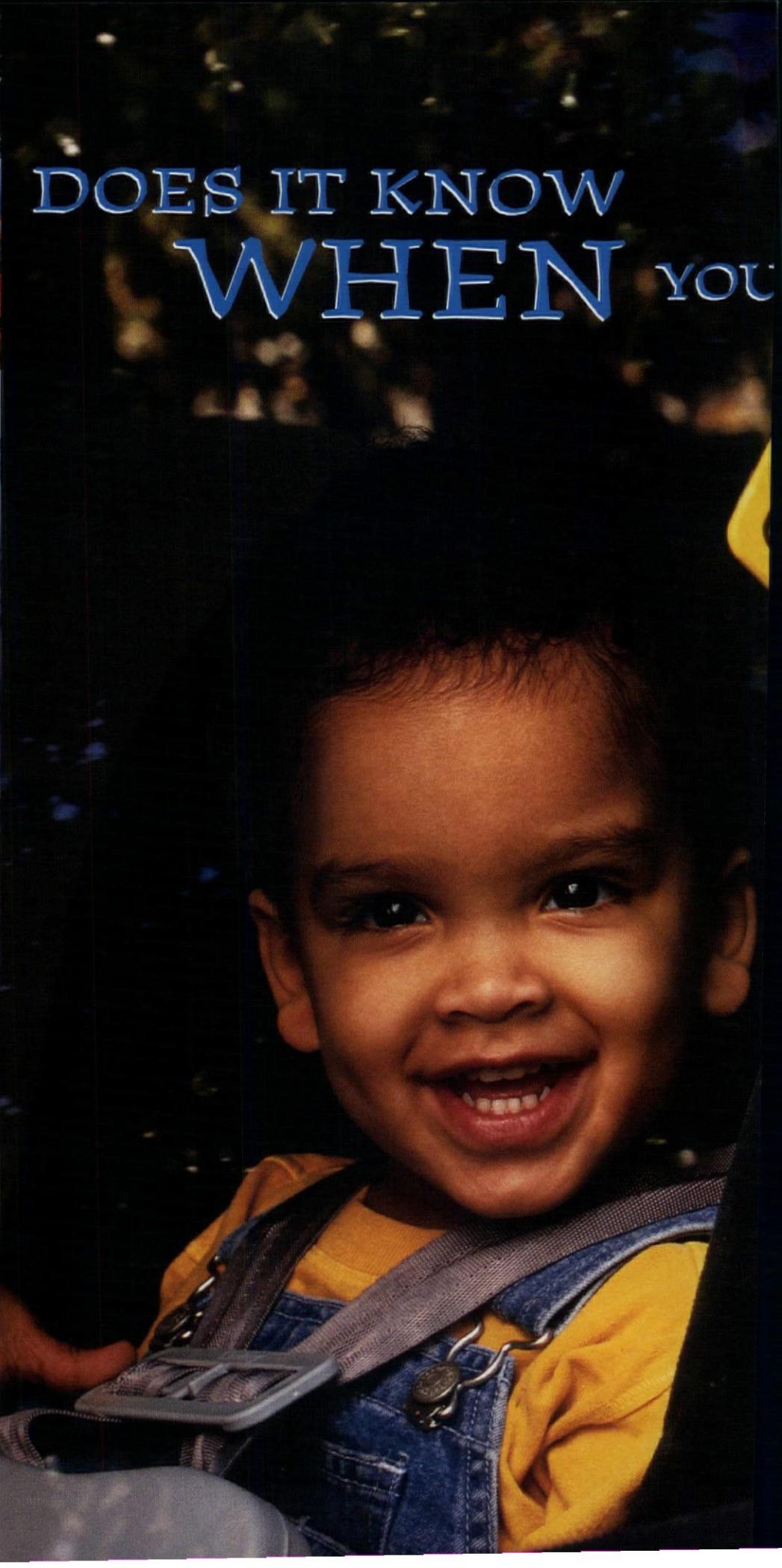
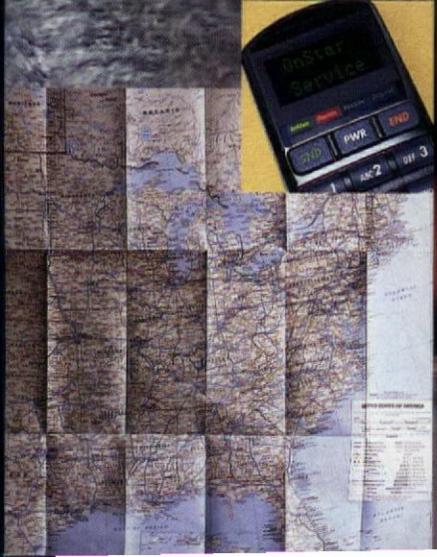
*** Because they are disease- and pest-resistant and flourish without toxic sprays and winter protection, graveyard roses blend easily with other plantings.** These rosebushes mix well with annuals and perennials in flower beds. They also make an especially fine accent for an herb or vegetable garden. ☞



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AS YOU ARE TO IT?



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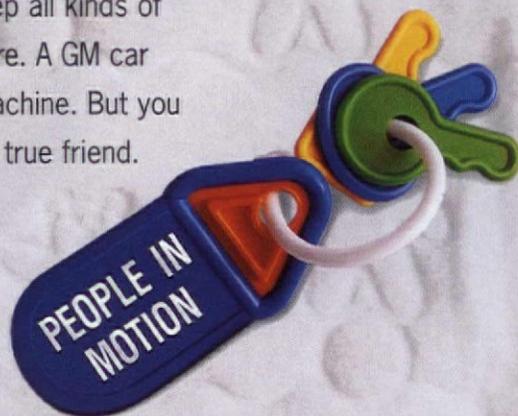
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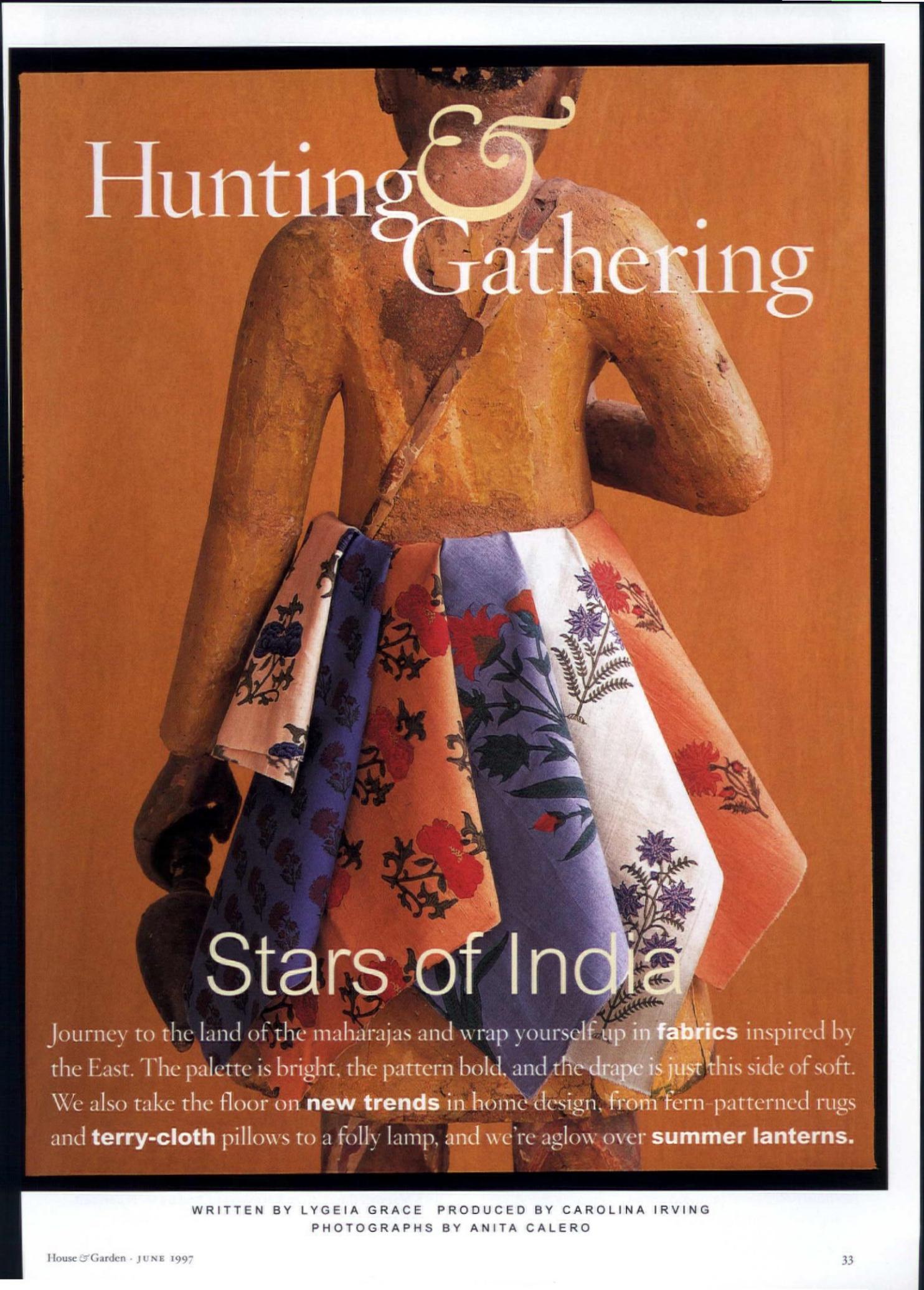
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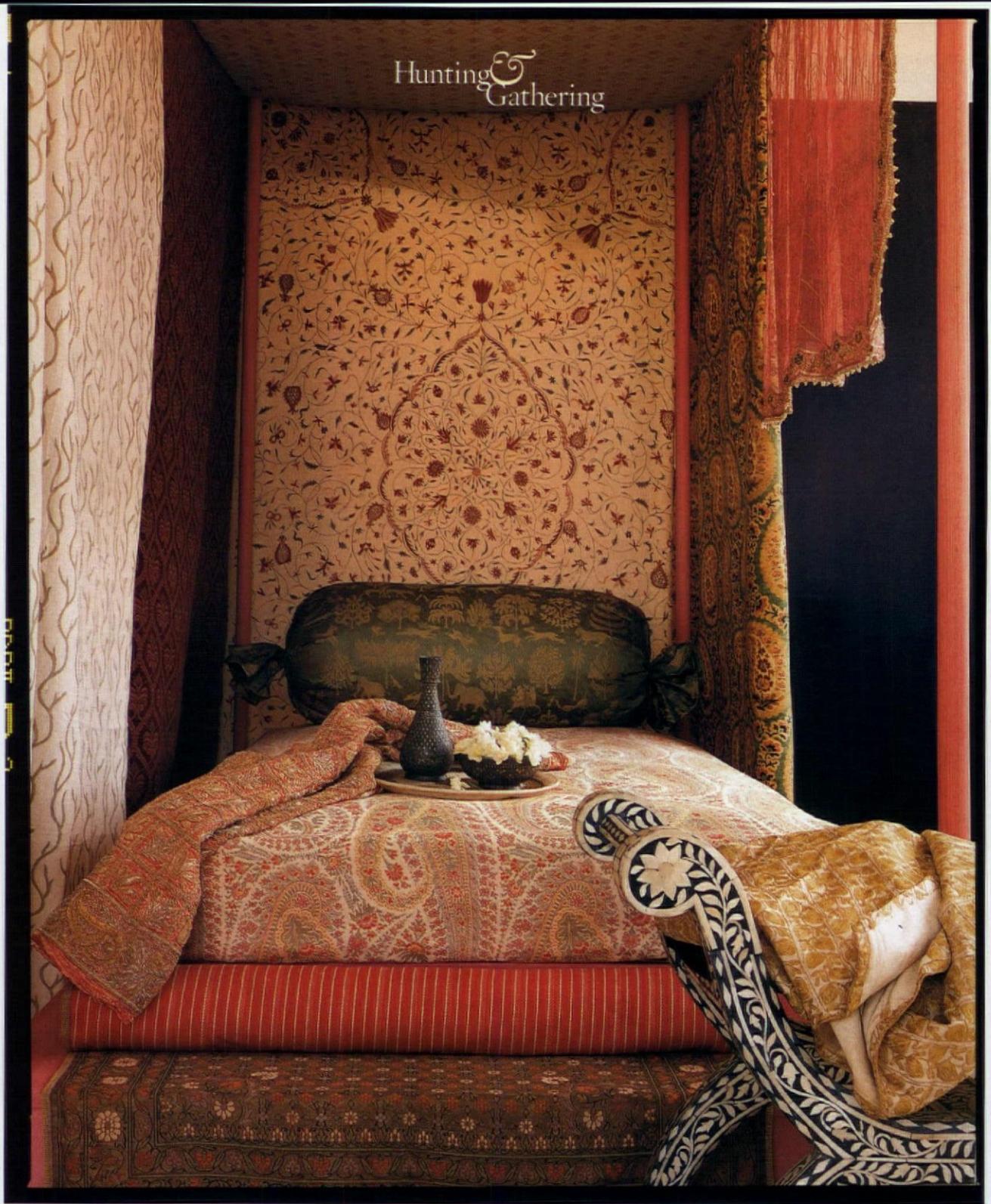


Hunting & Gathering

Stars of India

Journey to the land of the maharajas and wrap yourself up in **fabrics** inspired by the East. The palette is bright, the pattern bold, and the drape is just this side of soft. We also take the floor on **new trends** in home design, from fern-patterned rugs and **terry-cloth** pillows to a folly lamp, and we're aglow over **summer lanterns**.

WRITTEN BY LYGEIA GRACE PRODUCED BY CAROLINA IRVING
PHOTOGRAPHS BY ANITA CALERO



THE ANCIENTS OF INDIA ENVISIONED THE UNIVERSE as a great piece of cloth woven by the gods. Seduced by a banquet of textiles, you may have an irresistible urge to envelop the world in the fabrics of the subcontinent. "I think they are sensational," declares New York decorator Milly de Cabrol of the hand-blocked prints by Gitto for Muriel Brandolini, "especially if you do something

other than make them into curtains." Instead, you might upholster dining-room chairs, wrap a love seat, or swathe a screen with color. "Use just enough to have points in the room where the eye can rest," de Cabrol says. Interior designer and architect Robert Couturier warns, "There is the danger of going overboard. Use too much and you will look like a palm

BACK TO BACK The prints produced for Muriel Brandolini by Gitto, previous page, are made from centuries-old patterns. "I love block printing," Brandolini says. "It shows the hand of the artisan and makes the fabric look aged." Her work, draped on a Mandali figure from Sarajo, is at Stubbs Incorporated. For diagram of fabrics, see Sources, back of book.



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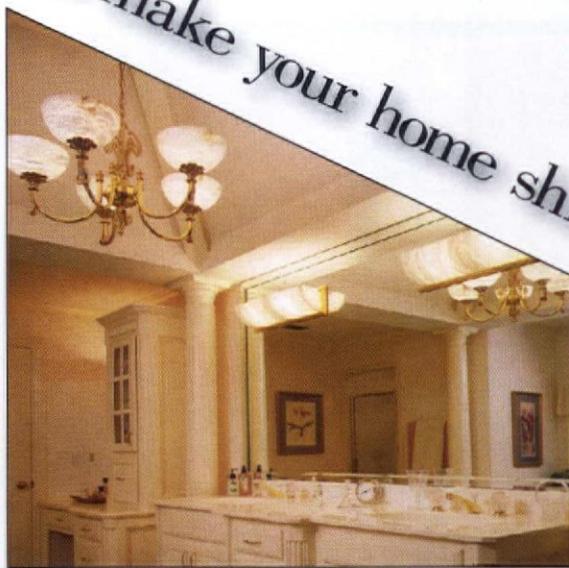
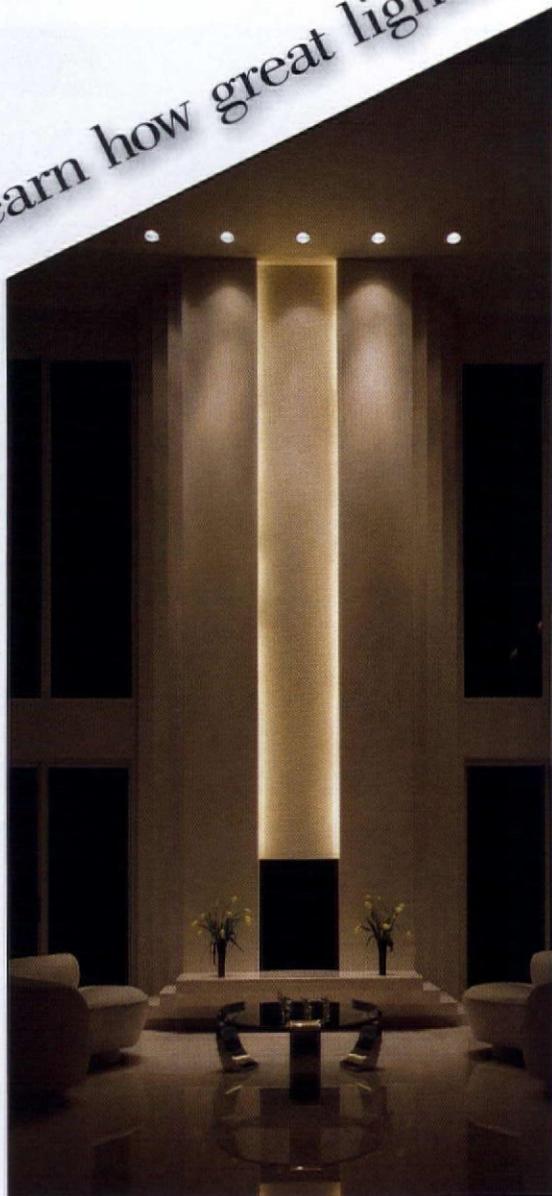


reader." These textiles transcend a particular decorating style. You don't need an Indian theme to work with them. "They are appropriate for anything," Jane Stubbs, an antiquarian and decorator, explains. "Many eighteenth- and early-nineteenth-century period rooms had Indian textiles in them. They were brought back to Europe and America and were sought after."

Similarly, the strong colors and shapes suit contemporary settings. British designer Allegra Hicks uses organic forms that appear almost abstract on her block prints. "I was looking to make something to use on modern furniture, but I wanted a pattern," she explains. "I was inspired by the textiles

GRAND ENTRANCE Behind antique doors from ABC Carpet & Home lie sensory delights. Hanging from a wall covered with Bengali fabric by Brunschwig & Fils are a block print produced for Muriel Brandolini by Gitto, left, and Kinnari Pannikar's red silk scarf. The Takhat table from Sarajo is draped with Barbara Beckmann's Giovanni Stripe fabric from China Seas. The arm of a hookah from Art of the Past rests on a Pannikar silk scarf. To the right sit an alabaster vase from Sarajo, an antique silver box from Art of the Past, and Beckmann's Winter Jewel Stripe silks. Underfoot: a Tibetan Gangchen rug from ABC Carpet & Home. Sources, see back of book.

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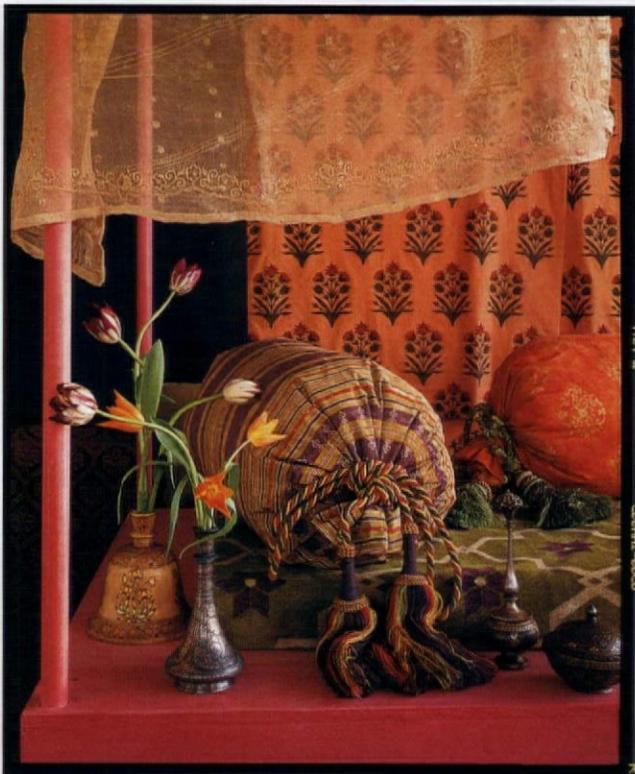
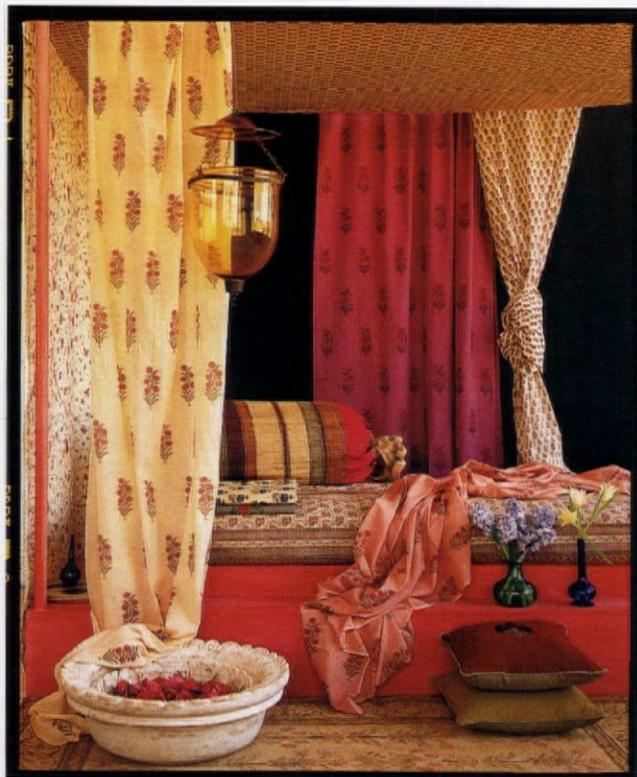
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of Rajasthan, block prints on simple cotton fabrics. Somehow, the pattern, which is not interwoven, seems to float."

Indian-inspired textiles have impact. "Drapes, bedding, or big pillows made out of these fabrics bring drama into a room without getting too heavy," says California linen designer Ann Gish. Adds Brandolini, "These fabrics are not so affected. For

so long, I would go to showrooms and get frustrated because I couldn't find what I wanted without it looking pretentious." Above all, handling Indian textiles is a sensory experience. "They evoke fragrances, textures, and breezes," says Stubbs. East has seldom met West more beautifully.

For diagrams of fabrics, see Sources, back of book.

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Midsummer Night Lights

SWINGING FROM A TREE BRANCH or firmly grounded, “lanterns speak of the outdoors and of adventure,” notes architect Bobby McAlpine. Interior designer Carl D’Aquino keeps a stash of inexpensive candle lanterns on hand for outdoor soirées, while designer Bruce Bierman suggests using a series as an architectural element—lining up lanterns for dramatic effect on one side of a swimming pool, for example. Their collapsibility makes them ideal for shuttling to temporary beach homes, and, as interior designer Mark Zeff maintains, “they’re a wonderful way to get rid of Con Edison.”



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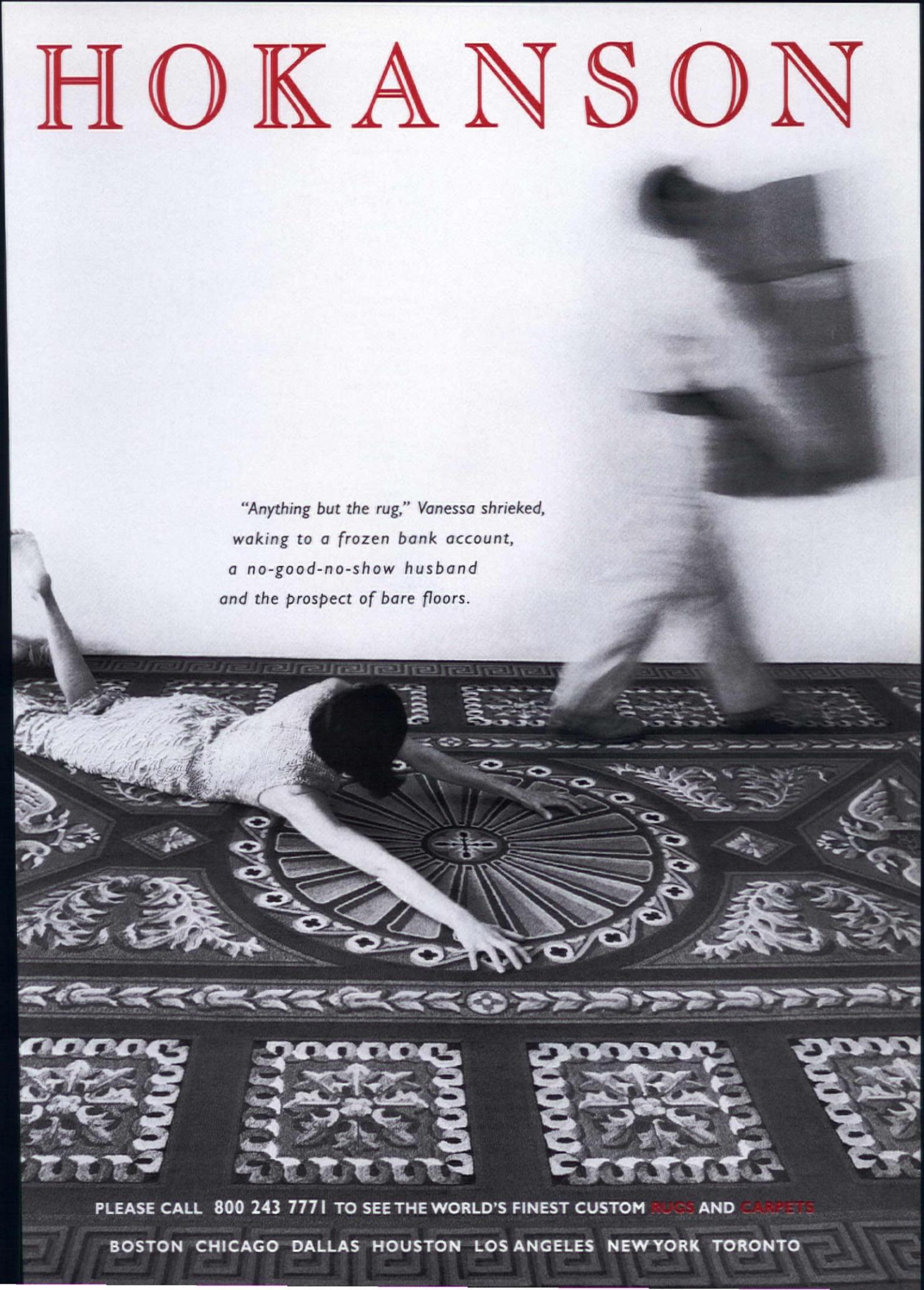
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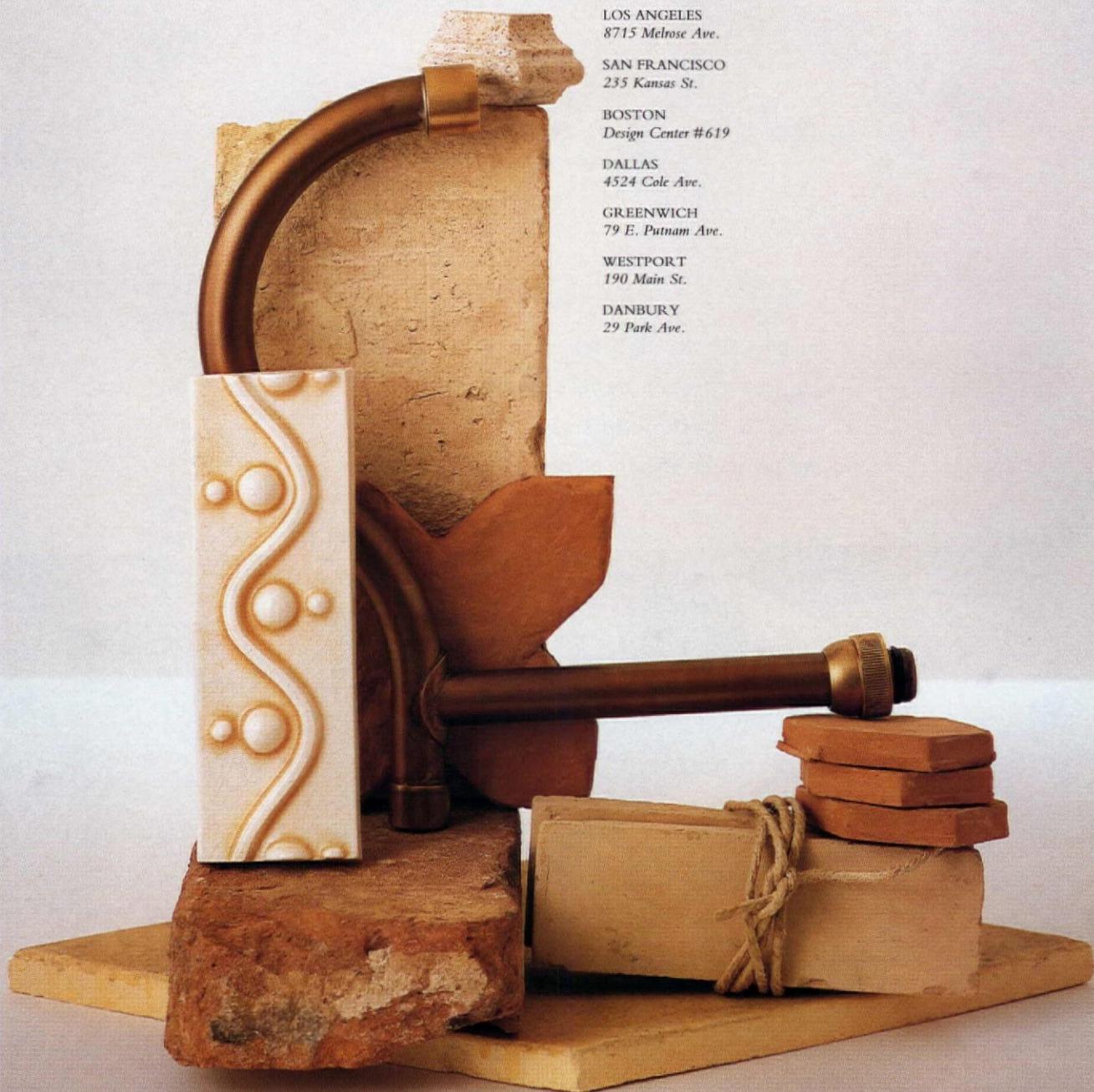
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Object Lesson



A RED HOT

Chris Schlesinger, right,
and John Willoughby try out
the Summit 650 gas grill,
\$3,000, from Weber-Stephen
Products Co. 800-446-1071.

Outdoor Grills

Escoffier defined grilling as man's first **culinary** method, which would make the caveman the original grillmeister. A Neanderthal would grunt for joy over today's sleek **mega-grills**, with their multiple burners, smoke trays, and built-in rotisseries. We asked two **highly evolved grill experts**, Chris Schlesinger and John Willoughby, to evaluate these gas grills. We also asked them about charcoal grills, since, like their ancestors, they love the taste of meat seared on a wood **fire**.

WRITTEN BY INGRID ABRAMOVITCH PRODUCED BY BROOKE STODDARD
STYLED BY PAUL FORTUNE PHOTOGRAPHED BY TODD EBERLE

Object Lesson



< RUGGED ENOUGH TO STAY OUTSIDE

Dynamic Cooking Systems (DCS), a maker of restaurant equipment, was quick to manufacture commercial-caliber gas grills for home use. Its Professional Outdoor Grill, in restaurant-grade stainless steel, with a rotisserie and a rolltop lid, is \$3,495 (714-220-9505).



A HIGH-POWERED BURNERS

Lynx, which is based in Long Beach, California, produces high-end gas grills with features such as rust-resistant, red brass burners and a lifetime warranty. At 25,000 Btus, Lynx gas burners are among the most powerful on the market. The stainless-steel cart model, above, \$1,895, from the Premier line, is 27 inches wide. For more information, call 888-BUY-LYNX.

"GRILLING IS DANGEROUS: YOU ALWAYS
RUN THE RISK OF BURNING YOUR MEAL.
BUT WITH THESE GAS GRILLS, YOU DON'T"

CHRIS SCHLESINGER
COAUTHOR, *LICENSE TO GRILL*

THE BIG GRILL

Chris Schlesinger and John Willoughby, authors most recently of *License to Grill*, are self-professed "wood and charcoal guys." So they came warily to the subject of mega-grills, those industrial-strength appliances designed to bring the luxuries of the professional indoor range to backyards and terraces. While most of these grills use liquid propane gas, some models can be hooked up to the gas line of a house. Our natural-born grillers seemed a bit apprehensive

that all this convenience might dissipate the thrill of the grill.

While Schlesinger, a chef/owner of the East Coast Grill in Cambridge, Massachusetts, still prefers a charcoal fire, he admits that gas grills have their advantages. For one thing, since it is easier to control gas heat than a charcoal fire, an outdoor cook runs less risk of turning a tenderloin into the culinary equivalent of tar paper. Another obvious draw is ease of use, since, as Schlesinger points out, you don't have to

assemble the fuel and "go through all the hassle of lighting a fire." This appears to be a powerful incentive for time-pressed home cooks: the Illinois-based Barbecue Industry Association says owners of gas grills cook out twice as often as charcoal barbecuers, and are more likely to use their grills throughout the year. In evaluating the mega-grills, Schlesinger and Willoughby ignored most of the frills and focused on the following features:

POWER Our experts were most impressed with gas grills that had at least one powerful burner with a Btu (British thermal unit) rating of 20,000 or higher. You need heat that intense to sear meat properly,



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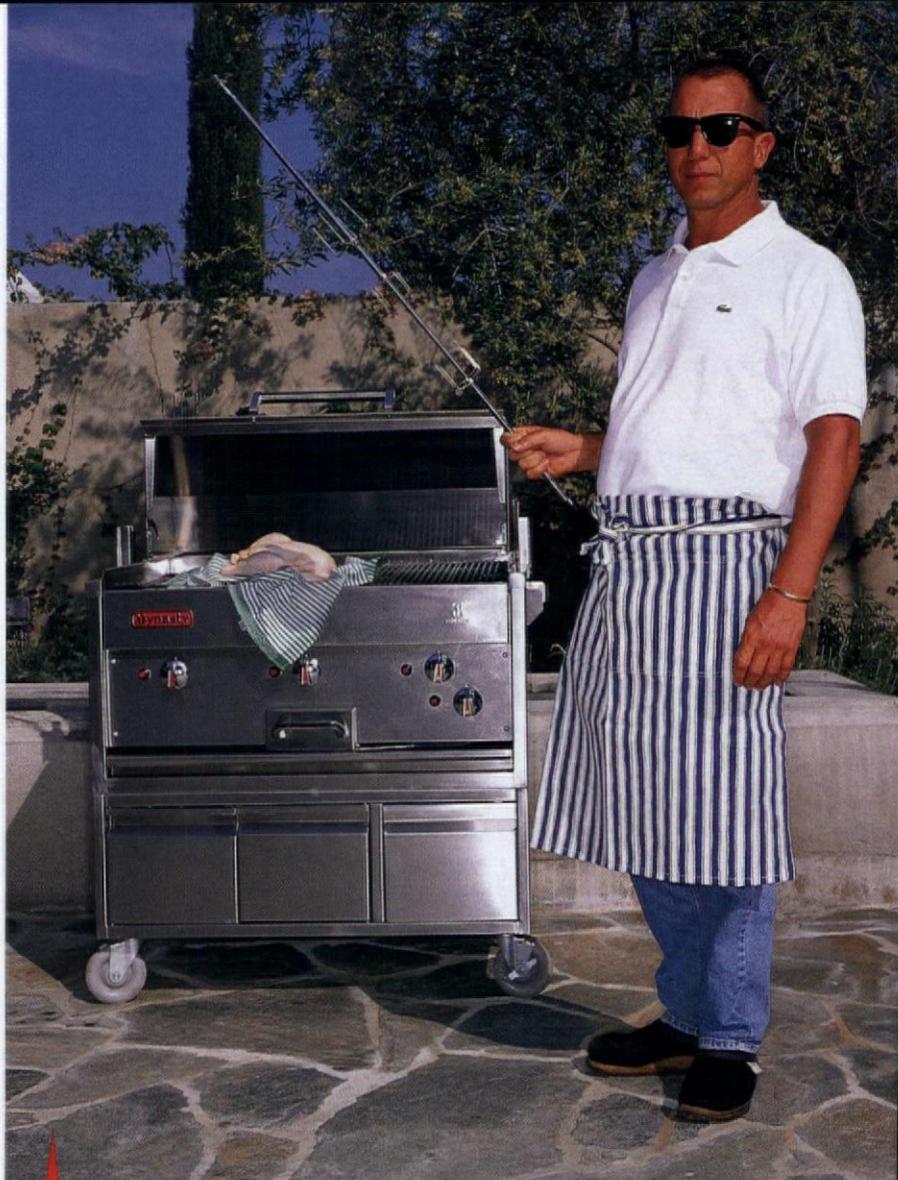
BIRDCAGE . SOLANA BEACH

Object Lesson

they say. The hottest burners on the market include models by Dynasty Range and a new firm, Lynx, which puts 25,000 Btu brass burners on its Premier grills. (Not every grill maker would agree: Weber, for instance, intentionally installs burners with a maximum of 18,000 Btus to make them more energy efficient and lessen the risk of burned food.)

STURDINESS Since mega-grills can cost \$3,000 or more, they should be heavy-duty enough to withstand years of outdoor use. Look for durable features such as the stainless-steel burners and work surfaces on the Weber Summit Series. Dynamic Cooking Systems (DCS), Lynx, and Viking Range (601-455-1200) encase their grills in weather-resistant, stainless-steel carts. Vermont Castings (800-227-8683) makes a cast-iron grill that, at 200 pounds, is in no danger of blowing across the patio.

CHARCOAL OPTION Schlesinger liked the Robert H. Peterson Company's Fire Magic grills (818-369-5085) which are designed so that you can place wood chips or charcoal below the cooking surface. "That's the best of both worlds," he says.



WHEN ASKED WHAT TYPE OF GRILL
THEY PLAN TO BUY NEXT, 55 PERCENT OF GRILL
OWNERS SAY GAS RATHER THAN CHARCOAL

BARBECUE INDUSTRY ASSOCIATION

He was less taken with the smoke trays that slide from the front above the heating element of some of the high-end grills (the idea is to fill these drawers with wood chips, wine, or water).

ROTISSERIE Several mega-grills come with a rotisserie, a rod mounted in front of a ceramic grid that covers a gas element and emanates enough radiant heat to cook a ham or a turkey. DCS, for example, equips some grills with a commercial-grade rotisserie rod that is strong enough to cook a pair of twenty-pound turkeys at once. "Just make sure the rod is heavy-duty," Schlesinger says.

A REAL ROTISSERIE

Some deluxe gas grills come with a built-in rotisserie rod so whole turkeys, chickens, and large cuts of meat can be cooked as the spit revolves, giving them a grilled flavor without burning them. Dynasty's Outdoor Cook Center Smoker/Broiler, comes with a heavy-duty rotisserie, \$4,400 (213-728-5700). Apron from Williams-Sonoma.

FUELING THE FIRE

Outdoor cooking involves several techniques, each as distinct from the others as sautéing is from braising:

GRILLING A high-heat method in which tender foods are cooked quickly over a hot fire. Both gas-powered and charcoal grills can be used.

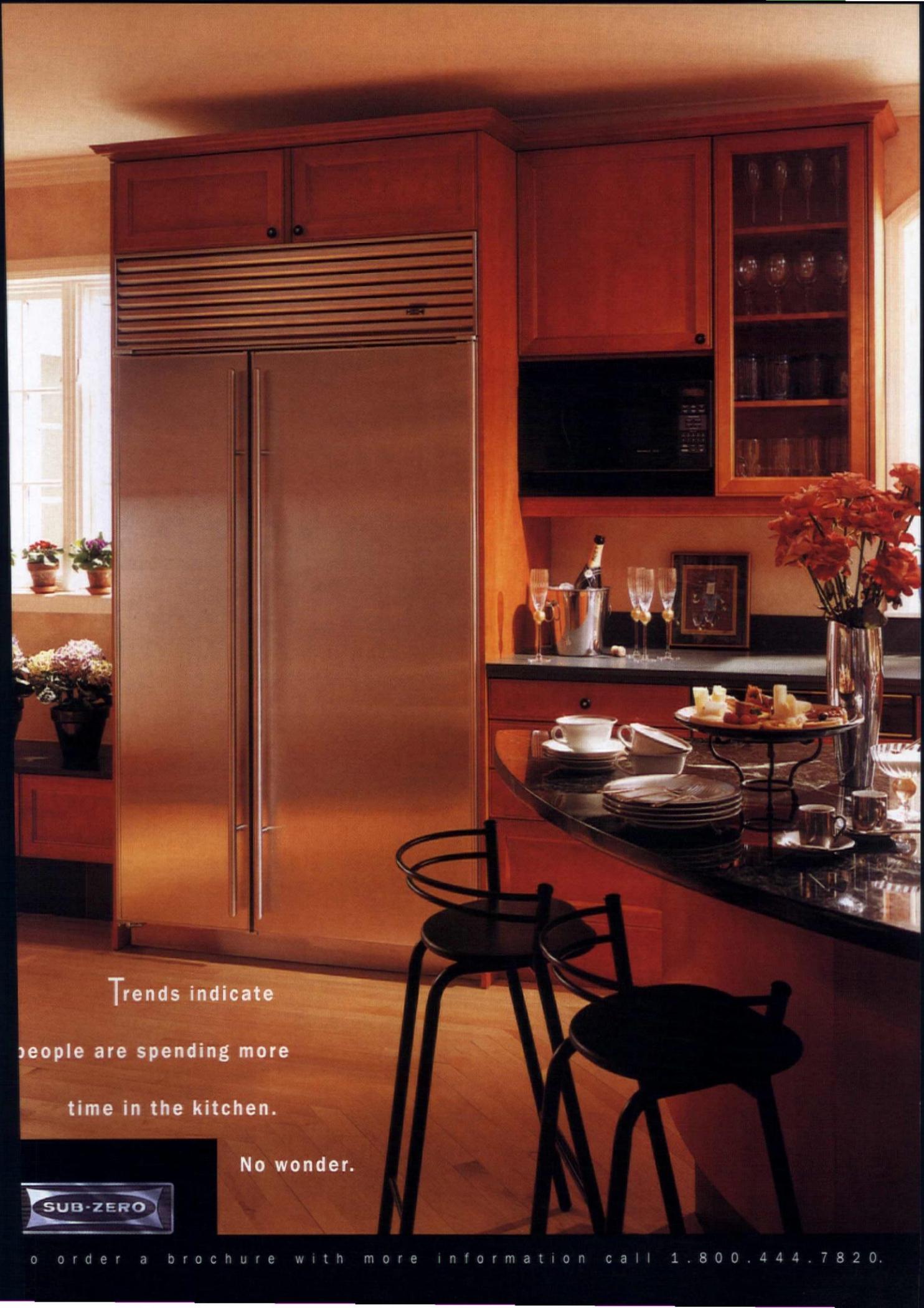
BARBECUING True barbecuing occurs when a large, tough cut of meat such as a pork butt is put in a covered grill and exposed to a low fire for a long time. If a gas grill is used, Schlesinger prefers the sort that allows charcoal to be placed above the

heating element. A covered kettle grill can be used, but a smoker yields the best results.

SMOKE-ROASTING This method is best for large, tender cuts of meat. As in barbecuing, you use a covered grill, but with more coals so the food cooks faster. You'll need a smoker or a covered kettle grill.

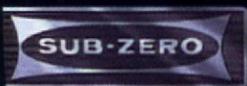
HOT SMOKING A specialized method in which food is cooked with smoke, heat, and steam. Use a smoker or a kettle grill.

ROTISSERIE Large hunks of meat or whole fowl are skewered on a rotating spit. A rotisserie is frequently included on high-end, gas-powered grills.



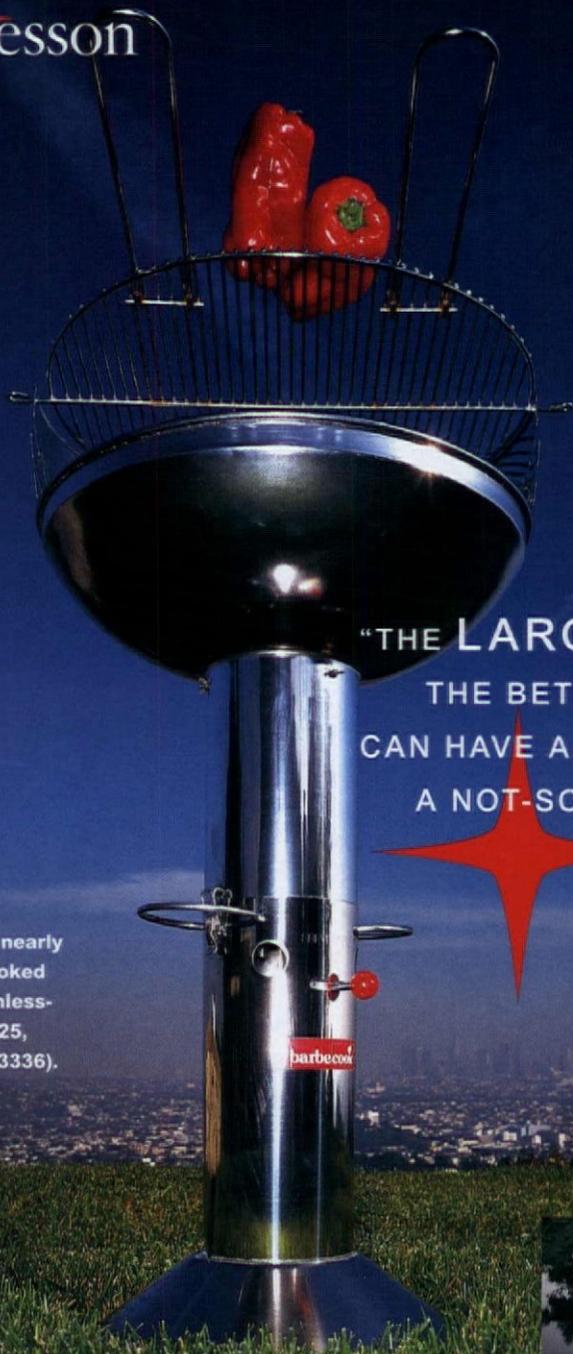
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“THE LARGER THE GRILL
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A NOT-SO-HOT SPACE”

CHRIS SCHLESINGER

A THE BASIC GRILL

does a great job of grilling nearly anything, and has never looked more chic than in this stainless-steel version from Italy, \$325, Smith & Hawken (800-776-3336).

LIGHT MY FIRE

You can't just turn a knob on a charcoal grill, but the effort involved in lighting one can be worth it. As Willoughby notes, “the heat of the fire comes mostly from coal, not the flame.” That intense coal heat, up to 1,000 degrees, forms the char that gives grilled food its distinctive look and flavor. Schlesinger and Willoughby use many kinds of charcoal grills. Below, their recommendations:

THE BASIC GRILL All you need is “a fire, a grid, and something to grill,”

Schlesinger says. If your needs are basic—hamburgers, corn on the cob, the occasional T-bone—then an uncovered grill will suffice.

THE HIBACHI This compact variation on the basic grill is recommended for tight spaces, like an urban fire escape or a tiny terrace, and is portable enough to take to the beach.

THE KETTLE The kettle grill, that old-fashioned backyard staple, is hardly an innovation. Yet in their book, the authors call this humble barbecuer a “major



A HOLY SMOKER

This oval ceramic smoker can smoke turkeys and hams. Based on an ancient Chinese design, it is made by Big Green Egg Inc., \$399-\$449 (800-939-EGGS).

Photography by Patricia Lanza

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A STILL THE BEST

Our grilling experts love the versatility of the classic Weber kettle grill, which can grill and smoke. \$129 from Weber-Stephen Products Co. (800-446-1071)

TOO DARN HOT?

You wouldn't use the same degree of heat to grill a piece of fruit that you would to cook a steak. But how can you tell when a charcoal fire is just hot enough? Willoughby posed that question to his grandmother, who cooked practically everything on her wood-fire stove in Grundy Center, Iowa. "Easy," she said. "You open the door to the stove and put your face down there, and you can tell."

From his grandmother's technique, Willoughby extrapolated the following method of measuring the heat of a charcoal fire: Place your hand five inches above the grilling surface and count how many seconds you can hold it there before it feels too hot. If you are yelping within one to two seconds, the fire is hot. If you can keep your hand there for three to four seconds, you've got a medium fire. Five to six seconds equals a low fire. If you need to cool off a fire, spread out the coals. To make a fire hotter, give the coals more time to heat up.

breakthrough for grillers." This is because the kettle grill is remarkably versatile. With the cover off, it's a grill. With the cover on, the kettle becomes a smoker, cooking a whole chicken in something like forty-five minutes. Our experts liked a new feature on Weber's Master-Touch Kettle, a hinged cooking grate that enables them to add briquettes while the food is cooking—ideal for the five-course, grilled meal.

THE SMOKER Why depend on the butcher during the holidays, when this apparatus will let you smoke your own turkeys and hams? There are electric and gas smokers on the market, but most—including one by the Big Green Egg of Atlanta, Georgia, and several made by Brinkmann (800-HOT-5252)—use charcoal. In a smoker, aromatic woods or herbs are placed near the heat source to create smoke, which mixes with the steam from a pan of hot water. This steam flavors the food and tenderizes it. ☺

"THE KETTLE WAS A MAJOR BREAKTHROUGH. IT ALLOWS COOKS TO SMOKE-ROAST AND EVEN TO BARBECUE"

FROM LICENSE TO GRILL



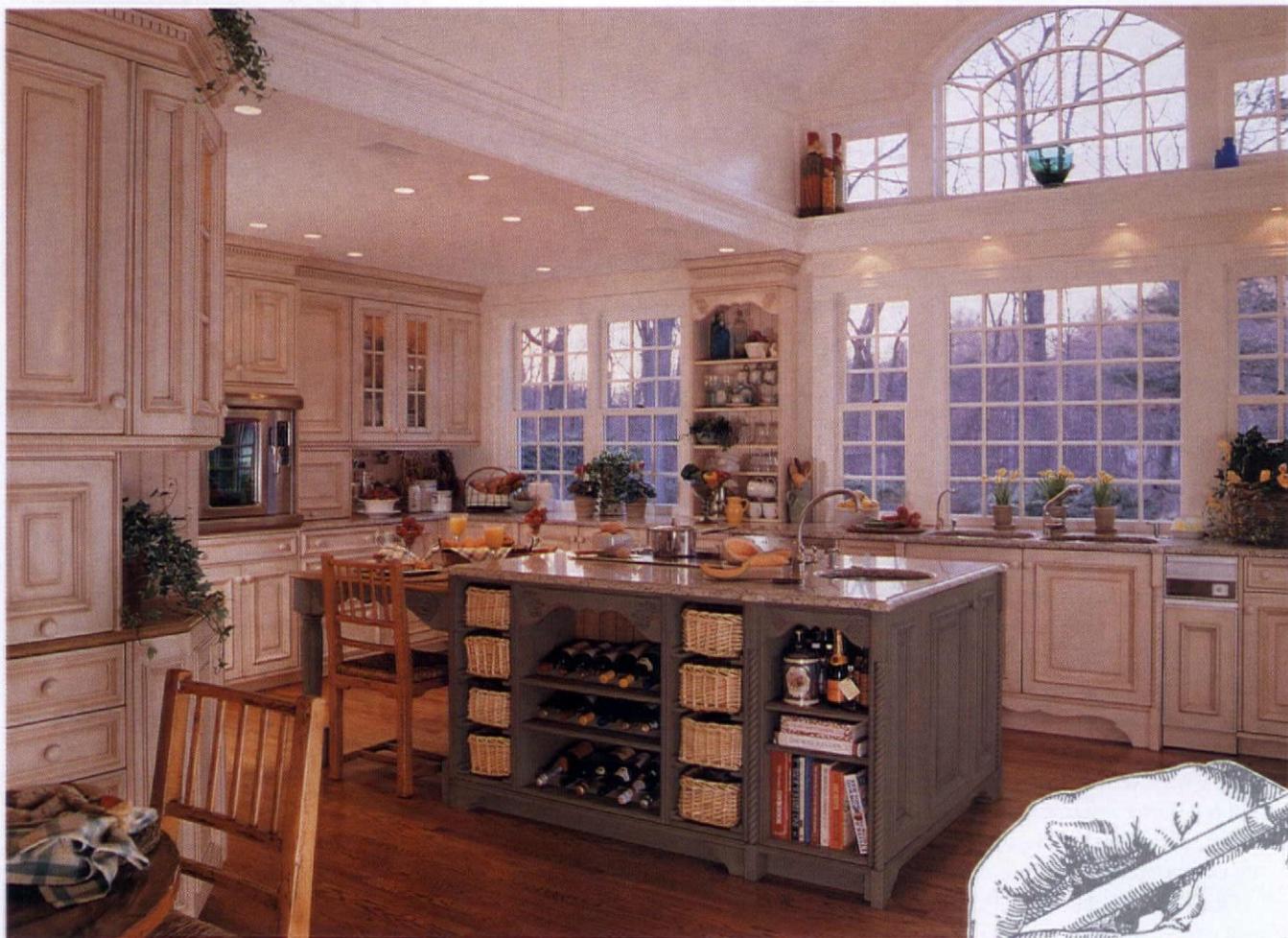
◀ THE PORTABLE GRILL

"If all you have is a fire escape, then what you need is a hibachi," Willoughby says. Most hibachis are small and light enough to be portable—perfect for tailgate parties or balconies with restricted space. A cast-iron Sportsman's Grill, \$80, is heavy-duty enough to last for years. It is made by Lodge Manufacturing (423-837-7181).

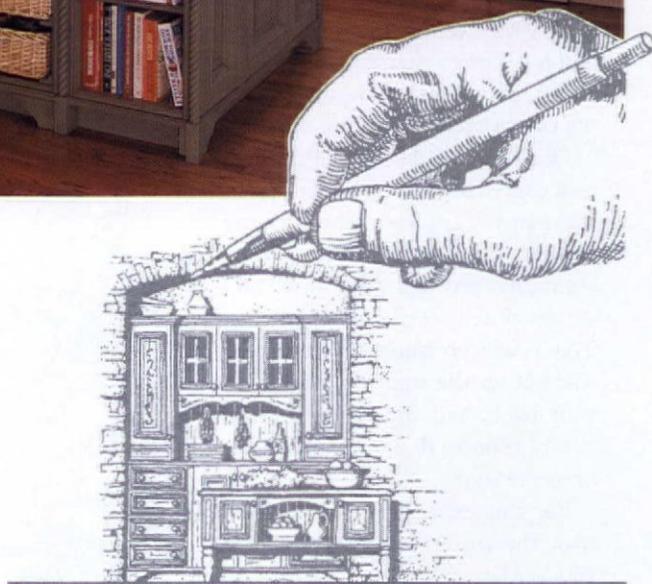
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DIG IT

Beautiful Strangler

With wisteria, spare the shears and spoil the vine: Now is the time for strict disciplinary measures

BY TOM CHRISTOPHER

THIS IS THE TIME OF YEAR when wisteria lovers pay their dues. Spring brought the cascades of perfumed purple or white blossoms. The show started in April deep in the South, though it may not have opened until May at the northern end of the vine's range, in zone 5. When wisterias are flowering, they are surely the most elegant of vines, forming a vignette lifted from a Japanese screen.

But by mid-June the flowers have given way to the beanlike seedpods, and it's time to sharpen the shears. For radical surgery is the secret to sustaining the wisteria's beauty.

Don't let the delicacy of the flowers fool you; this vine may be the brawniest plant in the garden. Japanese wisteria, *Wisteria floribunda*, the species most commonly grown in the United States, can grow ten feet in a single season. That is why no sane gardener trellises wisteria up the wall of a house. Turn your back, and the vine throws a tendril round a drainpipe and vaults onto the roof.

But this expansiveness, combined with the wisteria's smooth gray bark and feathered leaves, makes it a most satisfying choice for clothing an arbor or a pergola—as long as the structure is strong. Form the pergola out of 3-inch iron pipe or 6-inch-square timbers. And when June comes, cut the vines back ruthlessly.

Discipline is the goal in pruning wisteria, but there is another important dividend: proper pruning enhances the flowering. Wisteria's critics are generally disappointed lovers, gardeners who



planted a vine that has never bloomed. The reason for this failure can be poor placement. A wisteria planted in a shady spot will survive, but these vines need full sun to produce flowers. More often, though, the fault lies in the gardener's squeamishness. A vine that grows unchecked will channel so much energy into making new stems and leaves that it may be decades before it turns to reproduction.

Every wisteria aficionado develops an individual set of taboos and rules for wisteria pruning—you will, too. Really, though, there is only one essential: Don't procrastinate. Wisterias form the buds that will open into next year's flowers toward the end of this summer's growth. If you wait until late summer or fall to cut back overlong vines, you will also cut off next spring's flower buds. Instead, cut the vine back hard in early summer. Shorten the long, new tendrils to a length of six to eight inches, then cut back side shoots to stubs bearing three or four leaves. Do it right and you won't have to cut again all summer, and the flower buds the vine will survive to open into blossoms next spring.

There are a few other tricks to wisteria growing. Plant only nursery-grown vines that have been grafted or grown from cuttings. Volunteer seedlings that spring up below a friend's arbor are usually slow to mature. Plant in well-drained and not too fertile soil. Water well, soaking the soil around the roots deeply during dry weather, but spare the fertilizer, because fertilization encourages expansion and discourages flowering. If, despite cutting and starving, your vine still doesn't bloom, prune the roots. In mid-spring—when the flowers aren't opening—sharpen a spade and thrust it into the ground in a circle about

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two feet out from the wisteria's base.

Garden connoisseurs will find dozens of alternative wisterias in the better catalogues. There is the Japanese wisteria 'Macrobotrys,' whose violet flowers dangle in clusters as much as three feet long. 'Honbeni' (sometimes listed as 'Honko') makes clusters only eighteen inches long, but the flowers are a soft rose; 'Ivory Tower' bears white blossoms with a heady perfume and often flowers while still in its nursery pot.

THE CHINESE WISTERIA, *Wisteria sinensis*, is similar to its Japanese relative, except that it is somewhat less hardy (its range extends only into zone 6), and twines in a counterclockwise direction (when surveyed from above); *floribunda* twines clockwise. Chinese wisteria also bears shorter flower clusters. These measure no more than 12 inches, but are often powerfully fragrant—the white blossoms of the cultivar 'Jako' fill the whole garden with a musky sweetness.

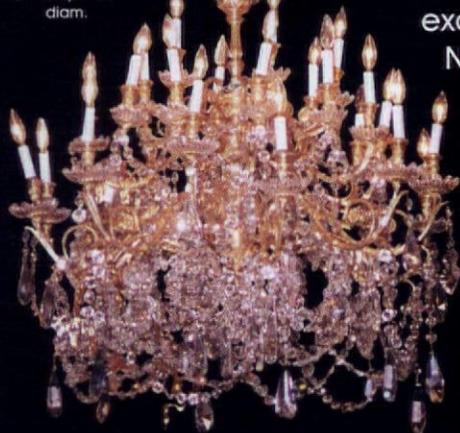
Finally, for those who do not feel equal to mastering one of the brawny Asian species, there is the easygoing American wisteria, *W. frutescens*. This native of the southeastern states bears smaller clusters of flowers intermittently from early summer to midsummer, extending the wisteria-watching season by many weeks. Less flamboyant, the American wisteria is also less rampant and requires less pruning.

You take your choice. Had I the space and the nerve, I'd cultivate my wisteria the way I saw it done by a painter whose yard I cared for when I was first learning to garden. He used a full-grown sycamore as a trellis, and let a Japanese wisteria climb to the topmost limbs. The vine itself had a trunk five inches thick, and the unreachable top growth threatened to smother the tree. The owner didn't care. When the wisteria bloomed, the tree wept amethyst from every branch. For that spectacle, no price could be too high.

Tom Christopher is a writer and horticulturist, whose most recent book, with Marty Asber, is *The 20-Minute Gardener*.

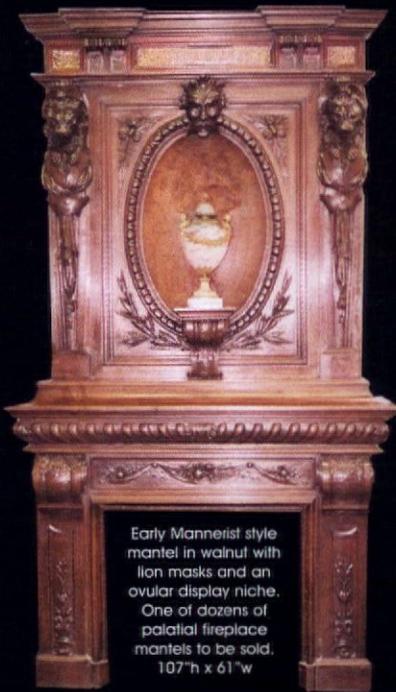
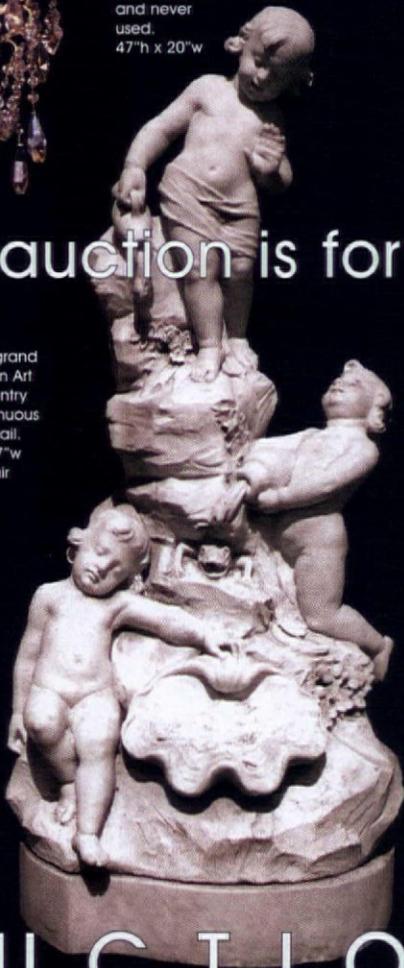
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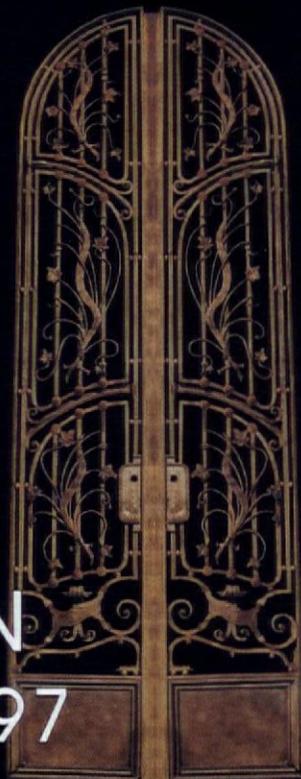
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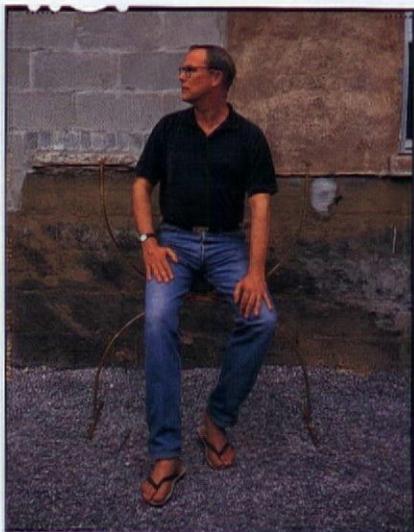
Theater director Robert Wilson reroutes an abandoned electronics lab into an arts institute

BY WENDY MOONAN

ROBERT WILSON, theater director and artist, had been looking for workshop space for years in the late 1980s, when a young assistant took him to a favorite teenage hangout: an abandoned Western Union laboratory hidden in six acres of scrubby trees in Water Mill, New York.

The two-story, 1920s building, which was for sale, was where the communications company had developed the fax machine. The old lab, empty since the 1960s, had 28,000 square feet of raw space, as well as broken windows and old electronic gadgetry in its stark rooms. "It was Frankenstein's castle," Richard Rutkowski, Wilson's former assistant, says. But Wilson was immediately taken with the place.

He says the old lab had an "industrial, factory look" that reminded him of a warehouse in Manhattan's SoHo, where he had rented three floors in the 1960s. There, he developed the unusual



ENCYCLOPEDIA OF CHAIRS Robert Wilson, seated above, has filled his arts center with the chairs he has collected since childhood. Around a dining table, top, just a few of his chairs.

stage works—combining dance, music, original texts, lighting, and set design—for which he has since become world

renowned. "I had given up the loft after *Einstein on the Beach*, in 1976 when I had no money," Wilson says.

When he saw the old Western Union building, he knew he had at last rediscovered his SoHo studio—except this time it was in the unlikely setting of the Hamptons, the Long Island seaside resort community. He bought it in 1989 with the aim of turning it into a space where he could "make a drawing or work on architecture projects or rehearse operas or make costumes and sets."

Three years later, Wilson inaugurated a multidisciplinary arts institute he calls the Watermill Center, returning the research facility to its former role as a laboratory—this time for the arts. Here, the native of Waco, Texas, has created an incubation space for artistic projects, both his own and others'. To date, Wilson, fifty-five, has developed some thirty-six theatrical pieces at Watermill, including *Oedipus Rex*, *Hamlet: A Monologue*, *Prometeo*, and *Time Rocker*.



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"Watermill is home," says Wilson, who will make his Metropolitan Opera debut in New York in March of 1998 with a new staging of Wagner's *Lobnegrin*. "It is the base and center for all my work now. Almost everything is being initiated there."

Though the reconstruction of the old lab is still unfinished, he lives there during the summer, along with some twenty of his young interns, who come to work with him from as far away as Bali and Greece. It's not exactly a four-star hotel: Wilson sleeps in a monk-like room just big enough for a bed. That's as much comfort as he seems to require. As Arthur Holmberg, author of *Directors in Perspective: The Theatre of Robert Wilson*, once said, the artist is a "monomaniac who eats, breathes, drinks, dreams work."

HIS INTERNS, AS WELL as collaborating artists who stay at Watermill, don't fare any better. They sleep on wooden platform beds in a dormitory with old switchboard equipment, complete with loose wires, still hanging from the walls. Along with rehearsing new works, building props and sewing costumes, the interns do the cleaning and gardening, and prepare the center's meals in a communal kitchen. Many never make it to the ocean, even though it is just three miles away. Wilson's architect, Frederick W. Stelle of Bridgehampton, says Wilson sometimes refers to Watermill as an "art prison."

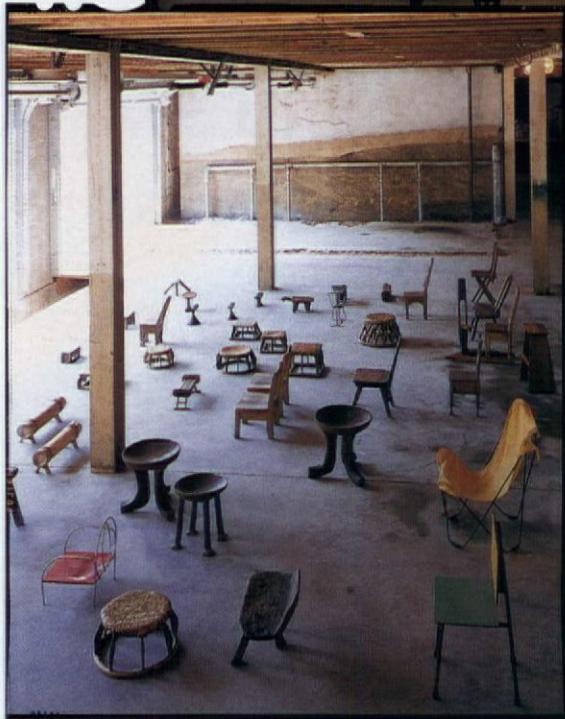
But the interns clearly don't mind the austere living conditions, because they have the opportunity to work alongside a living master of the arts. For them, a day at the beach hardly compares with the experience of meeting and working with Wilson and his many artistic collaborators. Recent visitors to Watermill have included Yoko Ono, composer Philip Glass, actresses Isabelle Huppert

and Miranda Richardson, and choreographer Lucinda Childs.

"He is basically living a dream and asking a lot of people to help," says Stelle, who is donating his professional services to help Wilson convert the building (Stelle's office staff is being paid).

When Stelle drew up plans for the renovation in the fall of 1994, Wilson told him that he wanted to retain the institutional look of the old laboratory. "He likes to take simple materials and glorify them," Stelle says.

Since then, Wilson has spent more than half a million dollars restoring the wood-frame building, which has two wings that come together to form a U shape. They are attached in the middle



DUAL PURPOSES "Spaces must be flexible, for drawing, rehearsing, making sets," says Wilson. The room, above, serves as a studio by day and a stage by night. Left: Chinese stools and African headrests.

by the original brick observation tower.

Stelle has rebuilt the exterior on the long south wing, adding a two-level work space and several practice studios. Construction on the north wing is currently underway and should be completed by this summer. This part of the complex houses the living areas, including the communal kitchen and dining area, the dormitory, and Wilson's small room. Wilson plans to install heat and climate controls in the building, so he and other artists can work at Watermill year-round.

The rooms in both wings of the center, while still unfinished, are already decorated with tableaux of pottery, textiles, and other art objects that Wilson has been amassing for decades. During a recent visit, several architectural interns were hanging Sheetrock on the interior walls and hand-sanding walls sheathed with Homasote, a type of fiberboard, until they acquired a velvety texture. These are to be backgrounds for Wilson's charcoal drawings and his extensive collection of photographs.

"The building is a stage, and he is constantly resetting it," says Stelle.

Anyone who has ever seen a Wilson production knows that chairs are a





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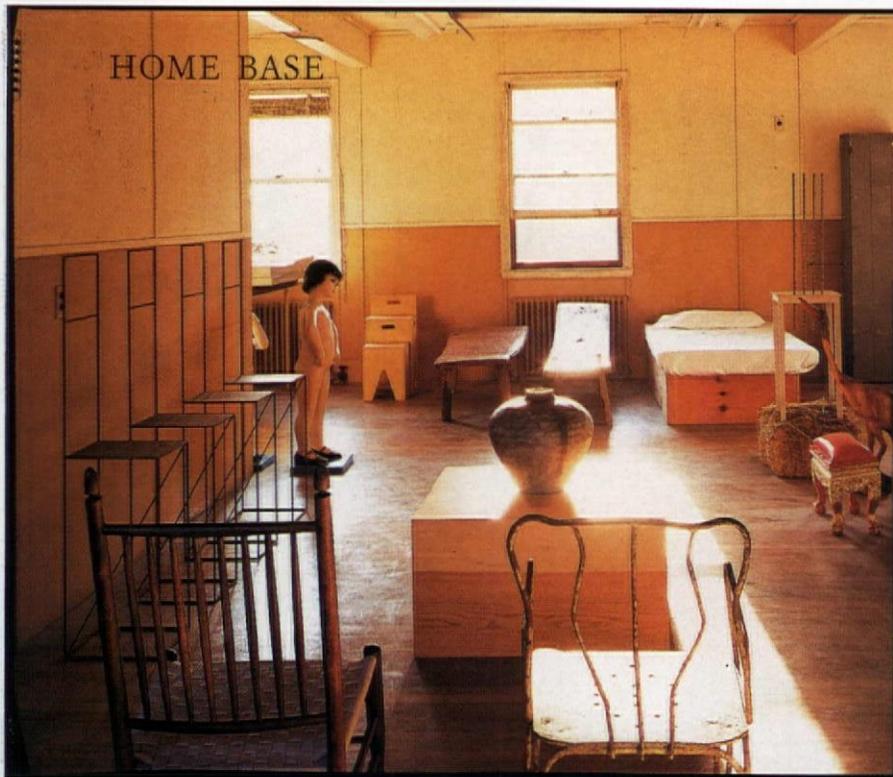
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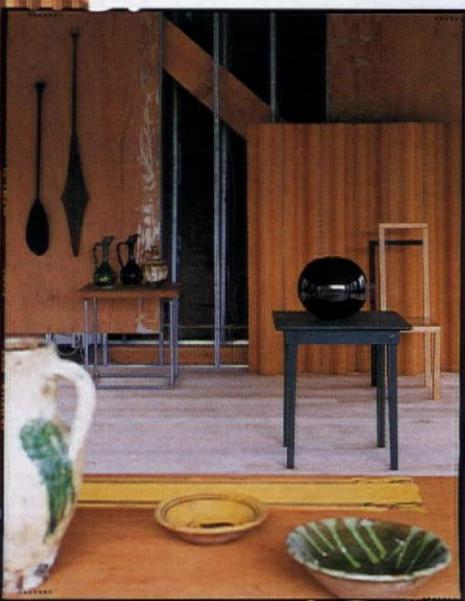
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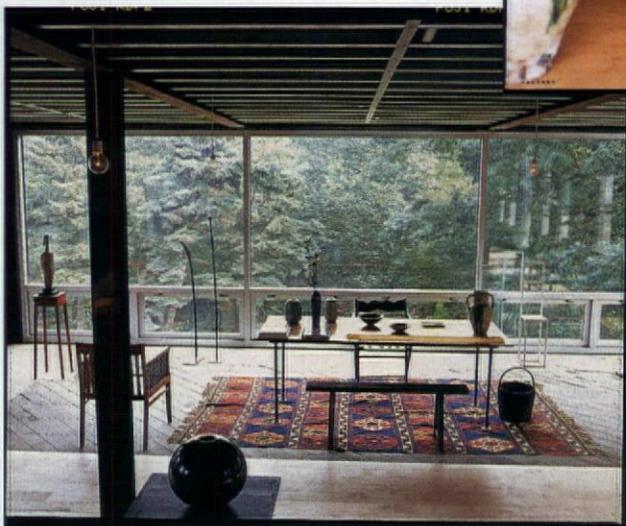
DESIGN AS THEATER Wilson furnishes rooms like stage sets. Left: the dormitory is filled with objects from around the world. Below: the artist likes to mix periods and styles in his groupings of objects.



particular obsession for him. And at Watermill, there are scores of them, from African stools to Amish benches and Chinese chairs. There are twentieth-century classics by designers like Marcel Breuer, Alvar Aalto, Mies van der Rohe, Isamu Noguchi, and Donald Judd, along with old school chairs that Wilson picks up at flea markets.

"It goes back to when I was six," says Wilson about his fascination with chairs, "and I visited my uncle in New Mexico and told him how beautiful this one chair he had was. When I was ten, he gave me the chair. That was the beginning. I buy them because I like the forms and textures."

AS WITH HIS PERFORMANCES, when it comes to decorating, Wilson believes in a juxtaposition of objects drawn from different cultures and periods. In one room, for instance, he put an antique kilim on the floor beside a table draped with a yellow, handwoven shawl, a gift from the mother of an intern from Bali. On top of the shawl, he placed a two-hundred-year-old glazed vase from Turkey. And on a nearby table, he displayed a brown, glazed vessel made by



OBJECTS OF INSPIRATION When decorating, Wilson likes to juxtapose art and objects from different cultures. ("It helps me to think," he says.) In this practice studio, he mixes a Turkish kilim, a walking stick from Zaire, a wood bird sculpture from Madagascar, a brown, glazed vase by Swiss potter Edouard Chapallaz, and a 1930s wood chair from Java.

Swiss potter Edouard Chapallaz, and above, he hung two wooden paddles from the South Pacific and Sumatra. As the finishing touch, since there is always a chair, Wilson placed a yellow-and-black seat (designed for his theater piece *Parzival*) in front of a folding screen by Eames.

In describing his design philosophy,

Wilson has explained, "I have tried to put things together with an open mind and different aesthetics. One thing can help you see another. Take, for instance, a Louis XIV commode with a Louis XIV baroque candelabra on top. That is one thing. When you replace the candelabra with a computer, you see the two of them and you see the contrast."

Wilson has numerous dreams for his arts center. He hopes, for instance, to add a new building where he can store his archives and sets from past productions, and stage rehearsals. Right now, he often conducts barefoot rehearsals outside on a carpet of green sod, its perimeter edged with a border of brown pine needles.

His supporters don't doubt that he will achieve his visions for the center. "Creating something out of nothing, that is the magic of what Robert Wilson does," says Kate Evarts, an architect who works with Stelle. "That's the magic of this place, too." 

"Home Base" is an occasional column about personal style. Wendy Moonan is an editor at large of this magazine, and writes extensively about architecture.

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Restaurant Daniel's Jean-Luc Le Du dispenses vinous advice with refreshingly democratic fervor

BY JAY MCINERNEY

THE ONLY TWO THINGS THAT have ever spoiled a bottle of '85 Lynch-Bages for me are: 1. kissing a cheek scented with a liberal dose of Jean Patou, and 2. a snotty sommelier at Lucas Carton in Paris. The phrase "snotty sommelier" may seem like a redundancy; certainly in Paris it's a given. And it's not just us guys with the bad accents who get abused. "When I go to France," says Jean-Luc Le Du, "a lot of times I don't even talk to the sommeliers, they're so snobbish." Not only is Jean-Luc French, he's also the sommelier at Daniel Boulud's Manhattan restaurant, Daniel, one of the greatest temples of haute cuisine on the planet.

Until recently, the relative lack of sommeliers in American restaurants could be interpreted as a blessing. If you manage to snag a reservation at a place like Daniel and are prepared to stress your credit card accordingly, chances are you don't want some twit wearing an ash-tray around his neck to make you feel like an idiot. On the other hand, faced with a wine list the size of a John Irving novel, you may be grateful for editorial guidance. Of course, any media mogul can order the 1961 Château Pétrus. Safe bet. Daniel sometimes sells several of them in a week, at \$6,000 a pop. You don't need Jean-Luc to tell you it's good. (Though he prefers the '61 Latour-à-Pomerol.) Where a good sommelier

comes in handy is in selecting a slightly less illustrious wine and matching it to your food.

I first became as enthusiastic about Jean-Luc as he is about wine when he made me feel like a genius for ordering a \$50 Languedoc (1989 Prieuré de Saint-Jean de Bébian)—even though it was his

traditionally worn from a chain around the neck), and initially you may mistake him for a scholarly busboy or for a live-action version of young Sherman from the Rocky and Bullwinkle cartoons. But just ask him a question, and you will discover that where wine is concerned, he is a lover and a scholar.

"Didier Dagueneau, he is one of my favorite makers," he effervesces one night, "very eccentric, fantastic wines. He races dogsleds—how do you call them?—huskies. This is a beautiful wine, perfect for your scallops." Somehow, I don't know why, that dogsled detail seems useful. The wine in question is nothing if not racy.

Though many of the wines he loves are French, Jean-Luc did not discover them until he came to the States. He was born in Brittany, "the land of no vines." His parents didn't drink wine and neither, growing up, did he. After a stint in biz school, he came to New York at nineteen because he loved rock and roll. Not long after arriving in the States,

he visited an aunt who lived in Queens for Thanksgiving dinner. A relative brought a bottle of '64 Cheval Blanc to the festivities. For young Jean-Luc, it was love at first sip. "I can still taste that wine in my mouth," he says of the revelation. "I couldn't believe something could taste that good." The next day he bought several wine books, including *Alexis Lichine's Guide to the Wines and Vineyards of France*. His guitar started to gather dust.



FANTASTIC! Sommelier Jean-Luc Le Du keeps the superlatives informal and the wines superb at Restaurant Daniel in New York City.

idea to begin with. "Great choice—this is fantastic wine," he said, beaming at me. "Fantastic" is probably Jean-Luc's favorite wine descriptor. Reserve and hauteur are not part of his repertoire. He bounces when he gets excited. It's hard for him to suppress his enthusiasm for the wines on Daniel's list. At thirty-two, he hardly appears old enough to drink legally in New York. He does not wear a *tastevin* (the sterling-silver tasting thing

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UNCORKED

In the course of earning a living and pursuing his new passion, Jean-Luc worked at various restaurants, including the Carlyle and the late great Bouley, where he eventually became captain. Though he has never taken a wine course, he was named best sommelier in the Northeast in last year's prestigious SOPEXA competition.

THERE NEVER USED TO BE sommeliers in New York," he says. "And you could tell by looking at the wine lists. All the burgundies came from the big negotiant houses. The chefs and maître d's didn't have the time to seek out the smaller wines." Jean-Luc spends dozens of hours a week tasting, tracking down rarities, perusing catalogues, attending auctions, and wooing small distributors over the phone. Sometimes, for a special customer, a last-minute phone call is placed to secure a rare bottle from "a guy who can get anything—at a price."

Officially, Jean-Luc's day begins before lunch, when he consults with chef Daniel—a wine expert himself—about the menu. Sometime after midnight he returns home to Brooklyn, where he reads about wine until three or four in the morning. Fortunately, he says, his American-born wife, Evelyn, shares his enthusiasm. (One hopes so, for her sake.)

Their holidays are spent in the Loire and other wine regions, seeking out new vinous treasures. Though the list at Daniel features many of the great wines of Bordeaux and Burgundy, he gets a special buzz from hidden treasures like Clos Erasmus from Spain, in part because "that is what I can afford to drink myself."

Among the ideal qualifications for a sommelier are a photographic memory and the ability to read minds. A friend of mine from Los Angeles recently returned to Daniel after six months. He had forgotten the name of a wine he'd loved on his last visit. Jean-Luc not only remembered the guy, he remembered all four wines that he'd ordered that night. Uncannily, he seems to sense what my price range might be on any given night. Those who don't trust his psychic abilities can point to a wine in the desired price range: a good sommelier will take the hint. A good sommelier will also, he says, keep his mouth shut if his advice is not requested. This may be the hardest part of the job for the ebullient Jean-Luc, who likes nothing better than to share his passion.

Some sommeliers will pre-taste a wine for a customer—hence the *tastevin*. Jean-Luc considers this a somewhat pretentious ritual. Along with his guitar, his *tastevin* stays back home in Brooklyn. He uses it as an ashtray. 

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

THE OENO FILE

JEAN-LUC LE DU'S SUMMER PICKS

CHASSELAS VIEILLES VIGNES, DOMAINE SCHOFFIT 1995 (about \$16)

If you're wondering what wine to drink on a fine spring day, try this gem made from Chasselas, a grape that produces a dry, medium-bodied wine with a spicy Alsatian nose.

POUILLY FUMÉ SILEX 1995, DIDIER DAGUENEAU (about \$49)

"Uncompromising," "opinionated," "brilliant" are a few of the words that describe Didier Dagueneau, a wine maker from the Upper Loire valley. His 1995 Silex cuvée is made in his image, with a slashing acidity well balanced by a rich mouth and a noseful of exotic surprises.

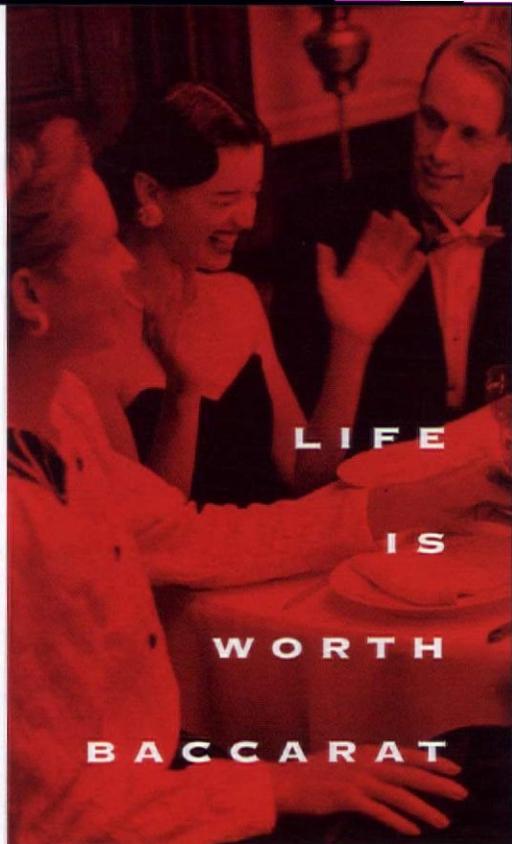
CHAPELLE LENCLLOS, MADIRAN, PATRICK DUCOURNAU 1992 (about \$14)

From the foothills of the Pyrenees, this wine, a blend of the local grape, Tannat, with some cabernet sauvignon thrown in, is big, concentrated, yet elegant.

ALL OF THE PRECEDING WINES AVAILABLE THROUGH ACKER MERRALL & CONDIT (212-787-1700) AND PARK AVENUE LIQUORS (212-685-2442).

SEAN THACKREY PLEIADES, NONVINTAGE (about \$22) Any wine maker who ages his barrels in the California sun, names his wines after constellations, and still manages to make beautiful stuff gets an entry in my notepad. This wine, a blend of Syrah, Mourvèdre, and Grenache grapes, is intense, intelligent, and satisfying (415-868-1781).

SIGNORELLO PINOT NOIR MARTINELLI VINEYARD RUSSIAN RIVER VALLEY UNFILTERED 1995 (about \$48) This great Pinot Noir, available at summer's end, is a highly concentrated, beautifully crafted wine, the result of a terrific effort on the part of the wine-making team of Ray Signorello, Jr., and Steve Devitt (707-255-5990). 



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Noodling

The exotic made simple and the simple made exotic

BY ALISON COOK

ICAN'T PROVE IT, BUT I SUSPECT that noodles are deeply therapeutic. It is impossible to eat them with a long face or with a tragic sense of yourself. Their slithery implausibility invites you out of your head and into full participation. In the way of many slightly uncontrollable pastimes, eating noodles is fun.

It's even more fun now that America is breaking through its Italian hang-up into the kaleidoscopic world of Asian noodles. My own liberation arrived on a platter of pad thai—exuberant stir-fried rice sticks—at Houston's first Thai restaurant. I lucked out: Renu Premkamol was a chef who did things the old-fashioned way. Hers is not the goopy, saccharine, ketchup-ridden pad thai that infests so

many restaurants and noodle shops. Instead, it is an intricate dance among tart and hot, salt and sweet. It was eventful and comforting at once, and it smote me like a Joycean epiphany.

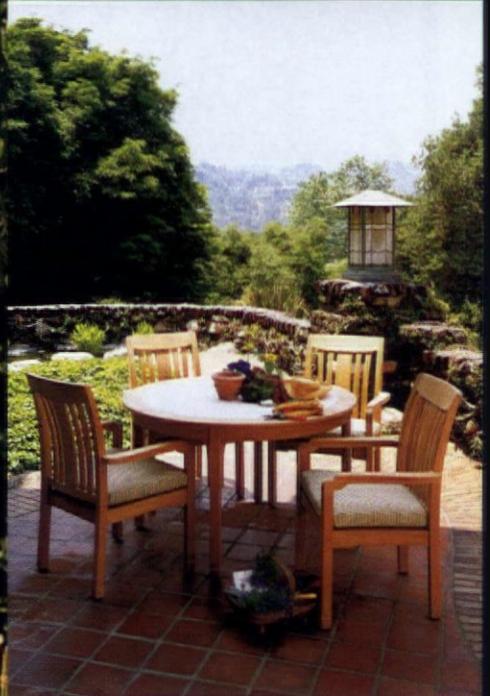
I have been eating the dish ever since. Cooking it, too—after Renu decamped to Reka's, her sister's Thai restaurant in White Plains, New York. Once I had introduced such unfamiliarities as fish sauce to my pantry and practiced the

EAST MEETS WEST Noodles Bolognaise, Asian style. Charpentier table, \$4,873, from Holly Hunt, NYC. Palais Royale bowls, \$58 each, and Christian Liaigre trays, \$1,023 each, at Bergdorf Goodman, NYC. Battuti canoe, \$3,200, and Incisi vase, \$1,825, both Venini from Georg Jensen.

last-minute, adrenaline-charged cooking flurry that Asian pan-fries require, it didn't seem that hard.

For pad thai and other gifts, we have the Immigration Act of 1965 to thank. New guidelines widened the doors for non-Europeans, and after three decades there is scarcely an American community that does not boast an Asian grocery or Vietnamese noodle joint.

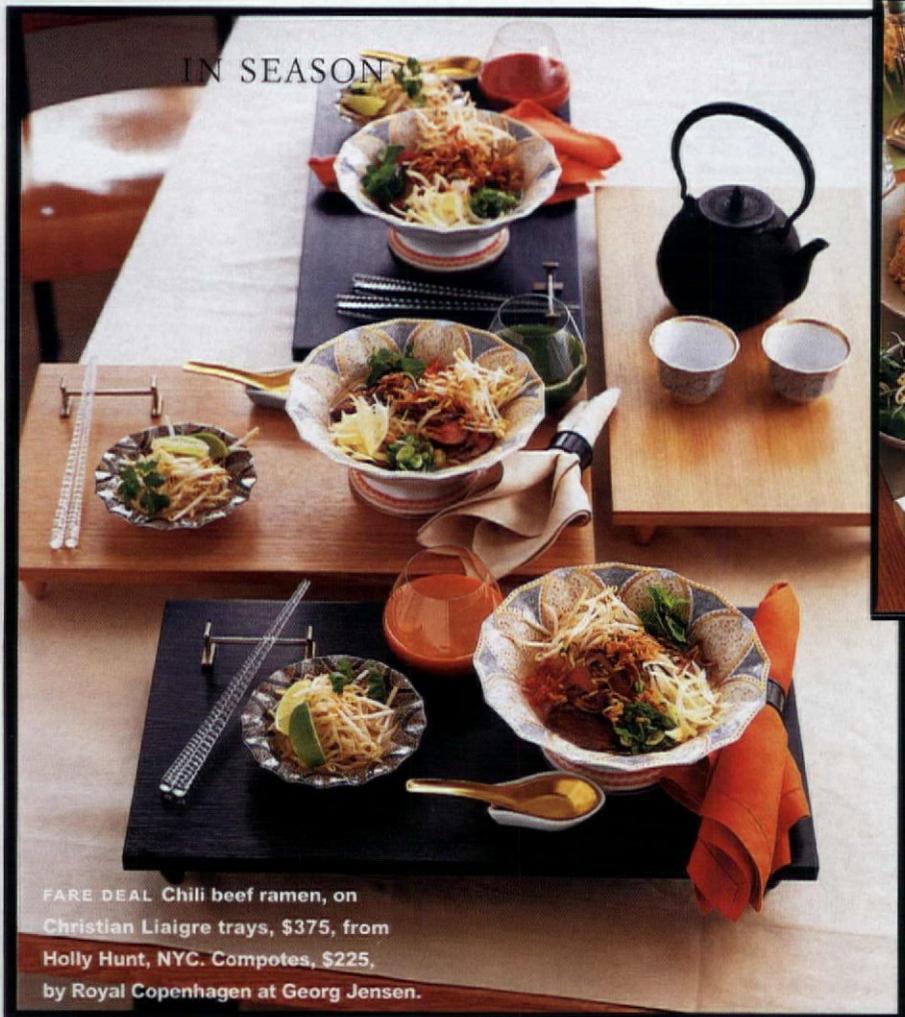
Reality shifts for the pursuer of Asian noodles. Chinese vinegars and red chile oil creep into your kitchen. Even your garden mutates. Now my herb plot sprouts anise-scented Thai basil and lemongrass stalks, the better to make the playful, spicy noodles Bolognaise I fell in love with at Republic, the Manhattan neo-noodle bar. This is spaghetti



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IN SEASON



FARE DEAL Chili beef ramen, on Christian Liaigre trays, \$375, from Holly Hunt, NYC. Compotes, \$225, by Royal Copenhagen at Georg Jensen.



THE PERFECT VERSION Renu's pad thai, above, on handmade ceramic plates, \$90, each by Uko Morita from Shi, NYC. The Muriel Grateau napkins are \$25 each from Jardins du Palais Royal.

reimagined: curly egg noodles in a tomato sauce that surprises with its chile sear and deep, herbal twang. Clamorous and communal, Republic is styled after London's groundbreaking restaurant Wagamama. There, noodles are a divine guidepost to a twenty-first century in which we will all have to eat responsibly lower on the food chain. Chopsticking hordes crowd in for Wagamama's painterly bowls of ramen, the squiggly Chinese egg noodles that the Japanese have appropriated with such zeal.

A FURTIVE PLEASURE AMERICANS are just now catching on to—courtesy of the great Japanese noodle movie *Tampopo* and all our new Asian neighbors—is slurping up a bowl of soup noodles. Check it out as a grown-up in the privacy of your own home with Wagamama's chili beef ramen, a gorgeously composed bowl of electrifying, spicy broth, restful noodles, rare, grilled beef, and verdant garnishes. Here is the universe in a single bowl.

RECIPES

RENU'S PAD THAI

Serves 4

1 hour advance preparation required

- 6 ounces dried rice-stick noodles (banh-pho)*
- 6 Tbsp fish sauce (nam pla or nuoc mam)*
- 6 Tbsp white wine vinegar
- 4 Tbsp granulated sugar
- 2 Tbsp vegetable oil
- 1 clove garlic, finely minced
- 1/2 cup prepared fried bean curd,* diced
- 1/2 pound medium shrimp, peeled, sliced in half lengthwise, and deveined
- 2 tsp pickled radish,* sliced
- 1 cup roasted, unsalted peanuts, roughly chopped, plus extra for garnish
- 1/4 tsp dried hot pepper flakes
- 3 cups bean sprouts
- 3 whole scallions, trimmed and sliced on the diagonal into 1-inch pieces
- 1 lime, cut into wedges
- Coriander leaves for garnish

Place rice-stick noodles in a large bowl, cover with cold water, and soak until flexible, about 1 hour. Drain, rinse well, and cut into shorter lengths if desired. Set aside.

To make the sauce: In a small bowl, stir together the fish sauce, vinegar, and sugar until sugar is dissolved. Set aside.

In a large sauté pan, heat oil over medium heat. Add garlic, bean curd, and shrimp, and sauté for several minutes, stirring. When the shrimp turn pink, add noodles, pickled radish, 1/2 cup peanuts, and hot pepper flakes. Toss, stir in sauce, and sauté for several more minutes. Add 1 cup bean sprouts and the scallions, turn off the heat, and toss.

Place the noodles on one side of a large serving platter and the remaining bean sprouts and peanuts on the other side. Toss noodles, sprouts, and peanuts together, squeezing lime wedges over dish. Garnish with extra peanuts and coriander and serve immediately.

REPUBLIC'S NOODLES BOLOGNAISE

Serves 4

- 1 28-ounce can whole tomatoes
- 4 Tbsp vegetable oil
- 2 cloves garlic, peeled and thinly sliced
- 3 shallots, peeled and finely diced
- 3 stalks lemongrass,* trimmed of outer leaves and sliced very thinly, crosswise

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photo: Henry Biber

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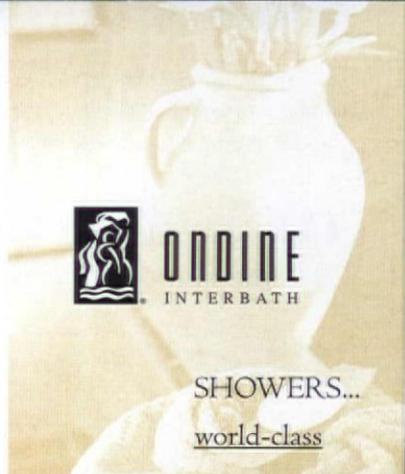
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RECIPES

- 3 small fresh red chiles,* seeded and diced fine (wear rubber gloves)
- 1/3 cup fish sauce (nuoc mam or nam pla)*
- 3 Tbsp granulated sugar
- 2 tsp dried hot pepper flakes
- 1 pound ground beef
- Salt and pepper to taste
- 1 pound Yau Min egg noodles* or fresh egg linguine noodles
- 2 cups bean sprouts
- Coriander leaves, chopped for garnish
- 1 red onion, peeled, and sliced very thin

Drain the tomatoes, reserving the juice. Chop roughly and set aside.

Heat 2 Tbsp oil in a large sauté pan and add garlic, shallots, lemongrass, and chiles. Sauté for 2 to 3 minutes.

Add tomatoes, tomato juice, fish sauce, sugar, and pepper flakes. Bring to a boil over high heat, then reduce heat and simmer uncovered for 15 minutes, stirring occasionally.

Heat 1 Tbsp oil in a large sauté pan, add beef and cook, stirring, until meat shows no traces of pink. Remove from heat, add salt and pepper to taste, and set aside, covered.

Bring 8 quarts of water to a boil in a large pot and add noodles. Cook for 3 to 4 minutes, then drain and rinse with lukewarm water. Drain well, place in a large bowl and toss with bean sprouts and 1 Tbsp oil.

Add ground beef and tomato sauce to noodles and mix together gently. Divide noodles among 6 bowls and top each portion with chopped coriander leaves and onion.

**WAGAMAMA'S CHILE BEEF
 RAMEN**

Serves 4

1 hour advance preparation required

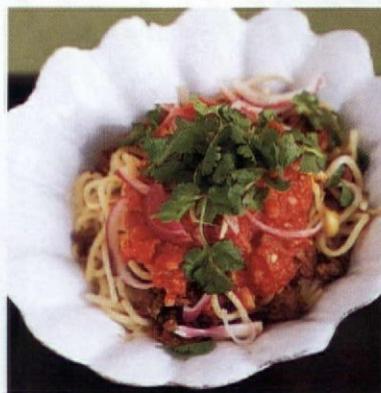
TERIYAKI MARINADE

- 6 Tbsp dark soy sauce
- 6 Tbsp sake*
- 6 Tbsp mirin (sweet rice wine)*
- 4 tsp granulated sugar

CHILE BASE

- 4 Tbsp Thai chile sauce*
- 4 tsp fish sauce (nuoc mam or nam pla)*
- 2 tsp dark soy sauce
- 4 tsp rice vinegar*
- 4 tsp mirin*

1 pound flank steak, divided into 4 pieces



BOWL MATES Noodles Bolognese
 in Christian Tortu's Coupelle Blanche

- 1 Tbsp vegetable oil
- 4 shallots, peeled and sliced very thin
- 1 quart fresh chicken broth
- 1 pound fresh ramen noodles (dried ramen noodles may be substituted)*
- 1 onion, thinly sliced
- 4 scallions, finely sliced
- 2 small, fresh red chiles, seeded and thinly sliced lengthwise (wear rubber gloves)
- 2 cups bean sprouts
- 1 cup coriander leaves, washed
- 1 lime, cut into quarters
- Mint for garnish

To make teriyaki marinade: Combine all ingredients, stirring until sugar is dissolved. Pour over steak and leave to marinate in the refrigerator for one hour, turning once.

To make the chile base: Combine the ingredients and set aside.

Heat the vegetable oil in a sauté pan and sauté the shallots until golden brown and crispy. Reserve for garnish.

Bring the chicken stock to a high simmer. Meanwhile, heat a large cast-iron sauté pan until very hot. Add the steak and cook for 3 to 4 minutes on each side for medium rare, or until meat feels firm to the touch. Remove from the pan and reserve, covered.

Bring a large pot of water to a boil. Add noodles and cook for 2 minutes. Drain and rinse well.

TO ASSEMBLE:

Add the chile base to stock, to taste.

Slice each piece of steak thinly on the diagonal. Divide the cooked noodles into 4 bowls. Pour hot broth over the noodles and place steak slices in the center of each bowl. Garnish with onions, scallions, chiles, bean sprouts, coriander leaves, mint, and fried shallots, and serve with side dishes of bean sprouts, coriander sprigs, and lime wedges. 

WHAT CAN LAST A LIFETIME?—A CONTEST

*"What can last
a lifetime is the
pleasure of
making a home"*

—Dominique Browning, Editor
Condé Nast House & Garden
September 1996

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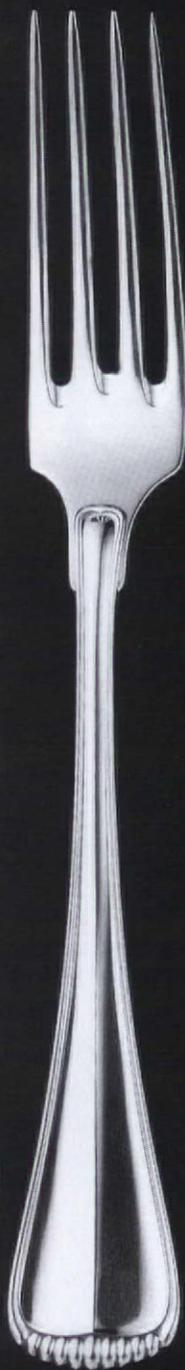
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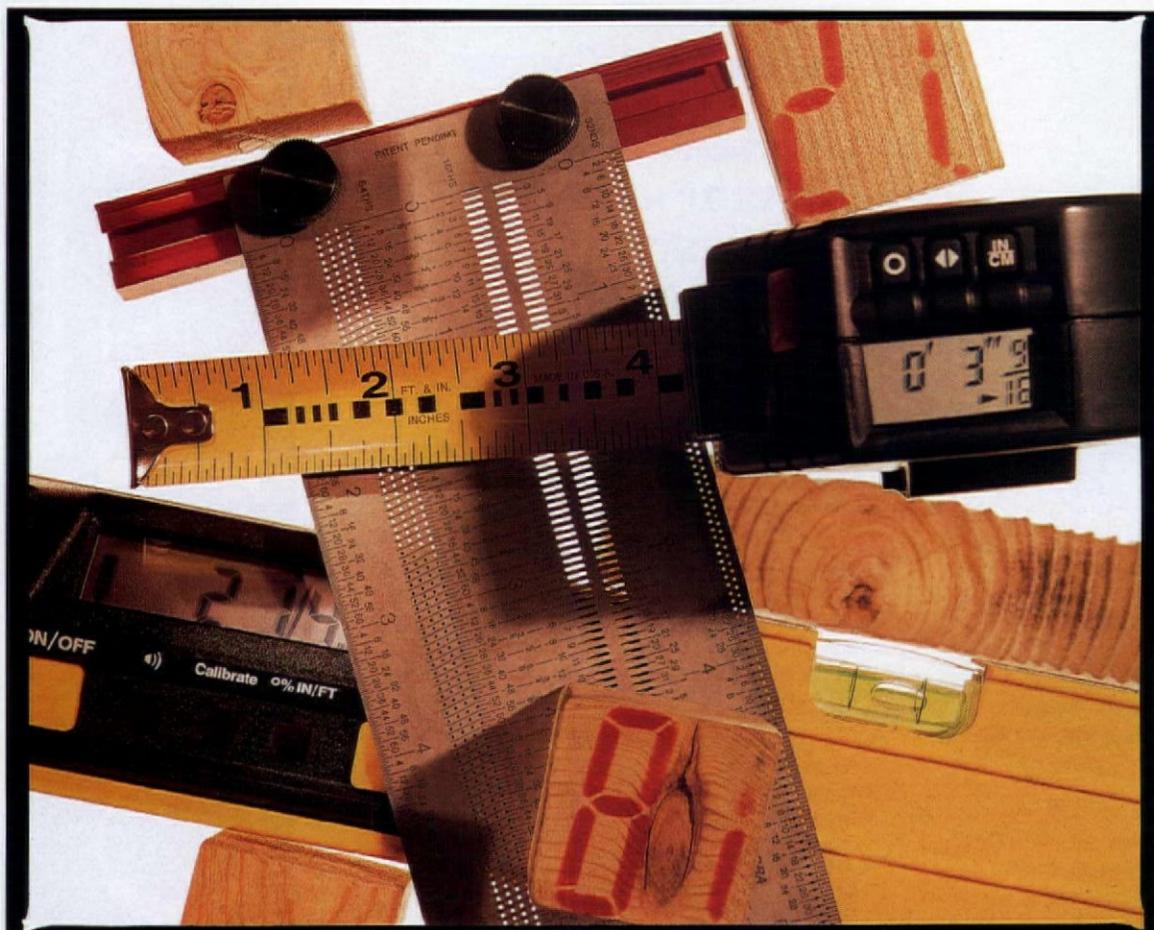
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CONDÉ NAST

House & Garden

TURN OF THE SCREW



Measure for Measure

A new generation of tools not only makes measuring a joy but links home carpenters to the pyramid builders

BY JERRY ADLER

WHenever I cut a board to the wrong length, plane it down at an obtuse angle, patch the resulting gap with wood putty, and then throw the whole mess out and start over, I remind myself that I came late to tools, having frittered away my high-school years on academic subjects in the belief that if I went straight to college, there would always be time later in life for welding school. Also, I made the mistake of learning to cook. In cooking, measurement is a given. Two thirds of a cup of chicken broth is called for, the measuring cup

is filled to the mark and upended into the sauce. No one stops to consider the effects of parallax on the measurement, or whether the cup is resting lopsidedly on a mashed green pea; no one worries about the effect of thermal expansion on the capacity of the cup. In cooking, approximation is an improvement on exactitude, implicitly acknowledged in all those recipes calling for salt "to taste." Just try

GIMME AN INCH Clockwise from top: **Incra Rule** by Taylor Design Group (972-484-5570); **DigiTape** by L. S. Starrett Co. (508-249-5330); and **SmartTool level** by Macklanburg-Duncan (800-348-3571).

building a deck with lumber cut "to feel."

Measurement is the very essence of building. I cut a board to a foot, which is a specified fraction of a meter, which in turn is defined as the distance light travels in a vacuum in 1/299,792,458 second, and in that way my humble spice rack is linked to the deepest principles of the universe. I put a square on my cabinet, so its sides make the same right angle known to Pythagoras. I flush with shame to recall that for years I approached these sacred tasks with a casualness more appropriate to cutting in half a tuna-fish sandwich: with what one handyman I know calls the honey



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TURN OF THE SCREW

system of measurement, which consists of asking another person, "Honey, does this look right to you?"

I have turned into something of a fanatic about measurement since acquiring a new tool called an Incra Rule. This is nothing more than a thin steel ruler with narrow holes at intervals of 1/64 inch, so that you can mark your work with a pencil point. Why it should have taken from the time of the construction of the pyramids until 1996 for someone to think of this, I don't know, but at one stroke the inventors of this device have eliminated parallax error. This is what happens when you attempt to transfer a line from a ruler of finite thickness to a surface below it; the mark will be off unless your line of sight is precisely perpendicular to the surface.

But what really impressed me was the way in which the regular sequence of slots and holes made plain the concept of 1/64 inch, a unit I had customarily lumped together with increments smaller than 1/8 inch as a "hair." I remember seeing Jackie Kennedy's silver tape measure from Tiffany & Co. at the auction last year; it had markings down to only an eighth of an inch, and I joked that if you're that rich, you can throw out anything smaller. But I was doing the same thing with the sixteenths of an inch (a unit also called a smidge) that were the smallest divisions on my own tape. The Incra Rule mocked my proudest achievement of carpentry, a spice rack I had built to replace one that had fallen from the wall and that was virtually identical to the original article except for a somewhat unfortunate choice of a bright-orange maple stain. A few surreptitious measurements convinced me that it was not an optical illusion that a jar of bay leaves that fit easily at one end was a tight squeeze at the other. The tool's cool steel perfection made me feel like a slob.

SO I STARTED TO ACQUIRE NEW MEASURING TOOLS. I bought a 25-foot DigiTape, a battery-powered tape measure with an electronic display. There is an important psychological dimension to seeing the numerals in written form. It imparts a concreteness lacking in the hash of lines on an ordinary tape measure, about which it is too easy to say, "Honey, this looks about like twenty-three and three sixteenths, doesn't it?" With a DigiTape, you can still be a slob, but it's harder to hide the fact from yourself.

I bought a SmartTool, a digital level, because I was going to help a friend build a plywood-decked outdoor basketball court that would have to slope in order to shed rain; An ordinary bubble level doesn't show slope as a quantity, it just tells you whether cans will slide off the pantry shelf. But the SmartTool calculates pitch and displays it in three ways: degrees, percentages, or rise and run. Someone explained that one can tape a shim to one end of a bubble level and use it to find a desired pitch. But I don't care; I love my SmartTool for the same reason I love the DigiTape: because you can't fudge what it tells you.

And I bought two books called *Measure Twice, Cut Once*. One, by Jim Tolpin, really is a guide to using measuring tools; the other is a handbook of advice by Norm Abram, described on the jacket as the "co-host and master carpenter of *This Old*



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TURN OF THE SCREW

House." Here, I figured, was someone who felt as I did about the romance of measurement, the satisfaction of cutting a piece of wood to the Platonic ideal of footness. So I was a little disappointed by this passage: "I would never measure an exterior wall for a piece of siding, then go off and measure a length.... I hold a length up where I intend to install it and mark it in place for cutting. It's the actual length that's important, not the numerical symbols on my tape measure."

Really? That's what I did all the time. But to hear this from a master carpenter, let alone one with his own TV show, was like seeing a Pizza Hut truck pull up to Martha Stewart's house. Is it possible that even master carpenters don't trust themselves to make an accurate cut?

I DID AN EXPERIMENT. I HAD THREE carpenters cut a one-by-four board, 5 1/8 inches long. Jim Ray, the head of McFeely's hardware, cut a block of cherrywood on a table saw, measuring with a steel ruler equipped with a hook at one end to keep it snug against the stock. Jeff Taylor, the author of a wonderful book, *Tools of the Trade*, sent a piece of cedar "cut with my De-Walt cordless saw in an icy shop, freehand, on a December night in Blodgett [Oregon], named after the sucking sound beavers make when they mate underwater."

And I cut a block of lumberyard pine: I clamped the board to a worktable and measured off 5 1/8 inch with my Inkra Rule; then I measured off another 1 1/4 inch, because that is the distance from the blade of my circular saw to the edge of its base plate; then I attached a flat bar clamp to the stock over this second line, so that I could keep my saw flat against it, and I made my cut.

I have the three pieces on my desk. They appear to be exactly the same size. Only if you stand them up flat against one another and run your fingers across them can you tell that one—I won't say which—sticks up just the tiniest bit.

But just a tiny bit. I'd measure it, but it's only a smidge.

Jerry Adler is a senior editor at Newsweek. His column on hardware runs regularly.

DO YOU FEEL A

LITTLE GREEN

WHEN IT COMES TO CHOOSING

COLORS?



photo: Brunschwig & Pils

photo: Andrew Garn



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April 1929

With true Jazz Age panache, a landlocked pirate ship is built to house a yachtman's seafaring books

BY VÉRONIQUE VIENNE

THIS YACHTSMAN'S LIBRARY, looking every bit the corsair's romantic lair, appears to have dropped anchor on the lawn of banker Walter Seligman's Sands Point estate on Long Island. "Were it not for authorized robbery on the high seas by its illustrious ancestors," *House & Garden* noted wryly, "many a New England family would have remained in obscurity."

Walter Seligman's ancestors were not pirates—far from it. Joseph Seligman, his grandfather's brother, had aided the Union cause by selling bonds during the Civil War. Edwin Robert Anderson Seligman, a cousin, was a famous professor of economics at Columbia Uni-

versity. But, like so many men of his generation and upbringing, Walter Seligman felt more at ease on the deck of a boat than on the floor of the New York Stock Exchange, and, in fact, he often commuted to his Wall Street office on *Chico II*, his 65-foot yacht.

From the outside, the library, which was built by a ship's carpenter, looks like the stern of a galleon, with poop-deck windows, gallery, transom, and rudder. To complete the image, the building was connected to the main house by a gangplank. Inside, it was an admiral's cozy cabin. Authentic details include portholes, gimbaled lanterns, a ship's cable strung under the beams, and a central mast.

Only four years older than F. Scott

Fitzgerald, Seligman was, like Jay Gatsby, both a materialist and a dreamer—trading securities by day and playing privateer by night. Unlike many of his illustrious North Shore neighbors, who imported European castles from impoverished aristocrats, Seligman kept his plundering to a minimum. His restraint paid off. Only half of the Jazz Age mansions between Kings Point and Lloyd Harbor have survived. But Seligman's galleon has weathered the treacherous real-estate tides without showing much wear. The only alteration is a new porthole of sorts—the addition of a color TV. ☞

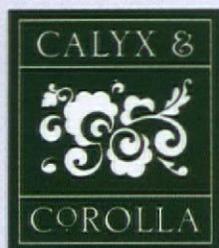
Every month, "Past Perfect" examines a photo from the magazine's archives.

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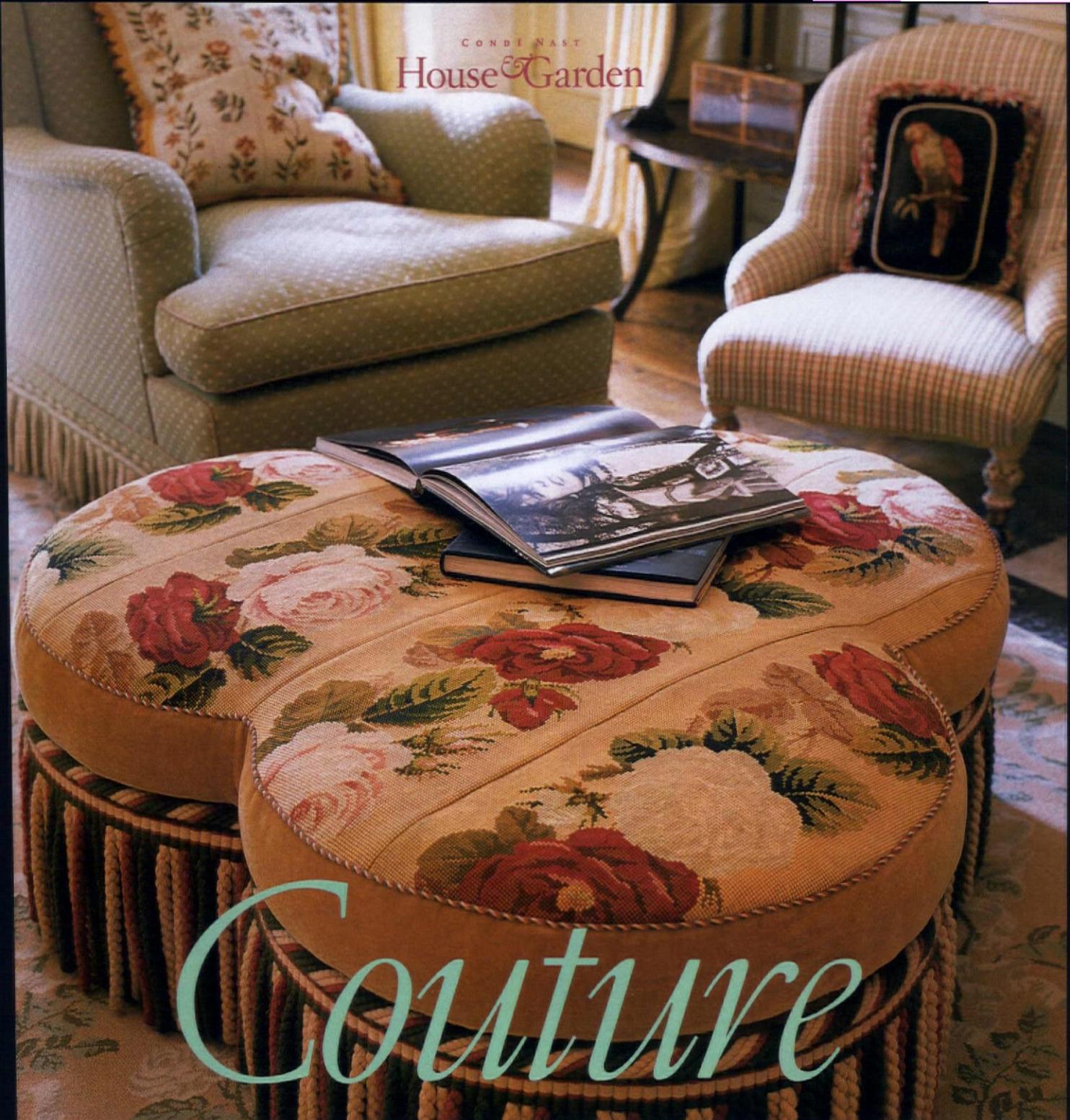
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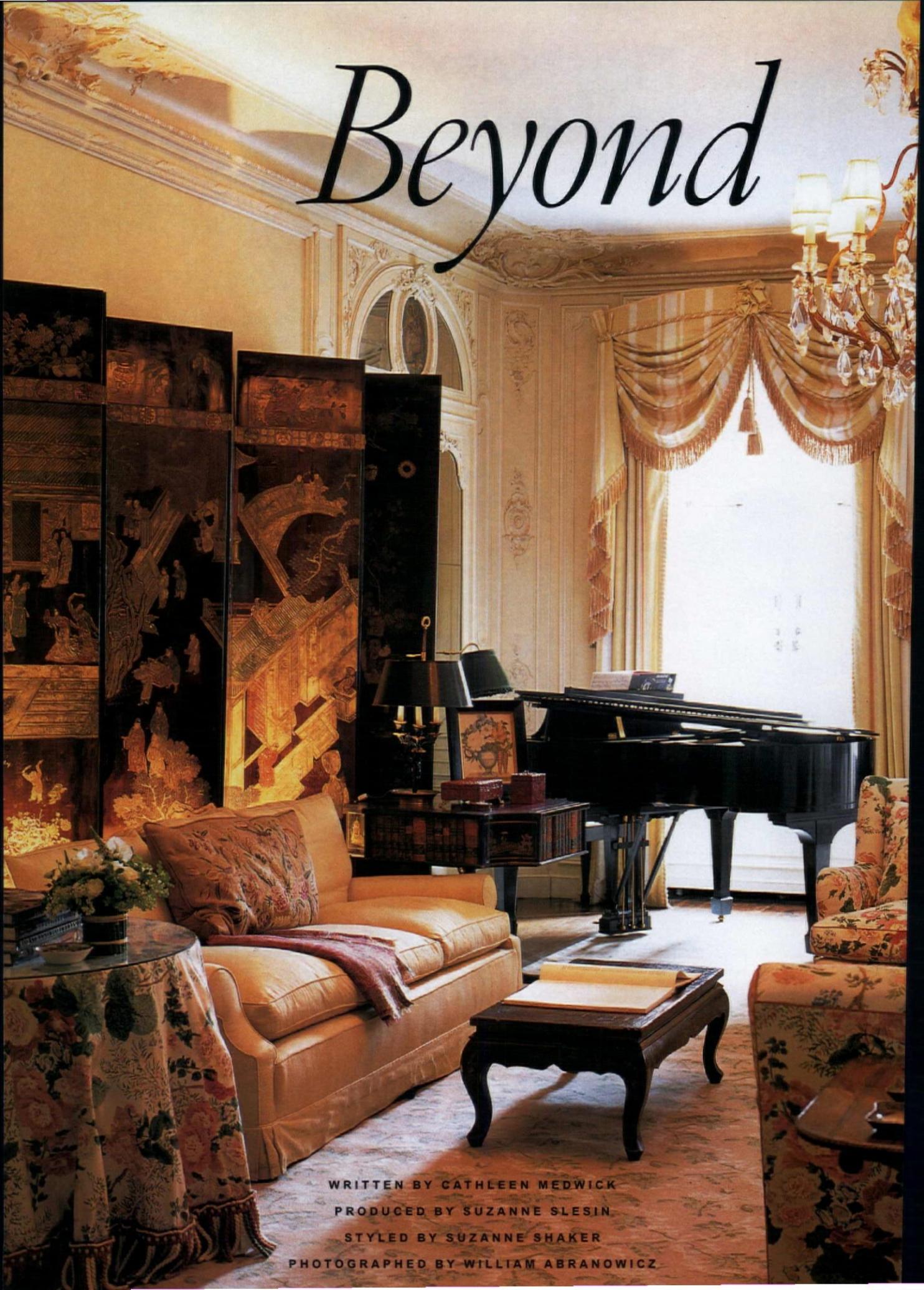
Belk and Leggett
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Couture

FIRST PRINCIPLE The look is not in fashion, it *is* fashion. A designer's vision, wrapped around the perfect armature: interlined wool drapes cascading down a dramatically recessed window; a fringed cotton tablecloth embracing a dinner table for six, or sixteen; a rug from an English castle, rewoven for a New York City apartment. The trick is not to reiterate a style, but to rethink it, so that the familiar—a chintz sofa, a needlepoint cushion, a lacquered tea tray, a bamboo bedside table—is a fresh sensation. A nip here, a tuck there. The designer looks at a bare room, then dresses it to the nines, suiting a look to that particular time and place. The fit is flawless. Catch your breath.

Beyond



WRITTEN BY CATHLEEN MEDWICK

PRODUCED BY SUZANNE SLESIN

STYLED BY SUZANNE SHAKER

PHOTOGRAPHED BY WILLIAM ABRANOWICZ



the Fringe

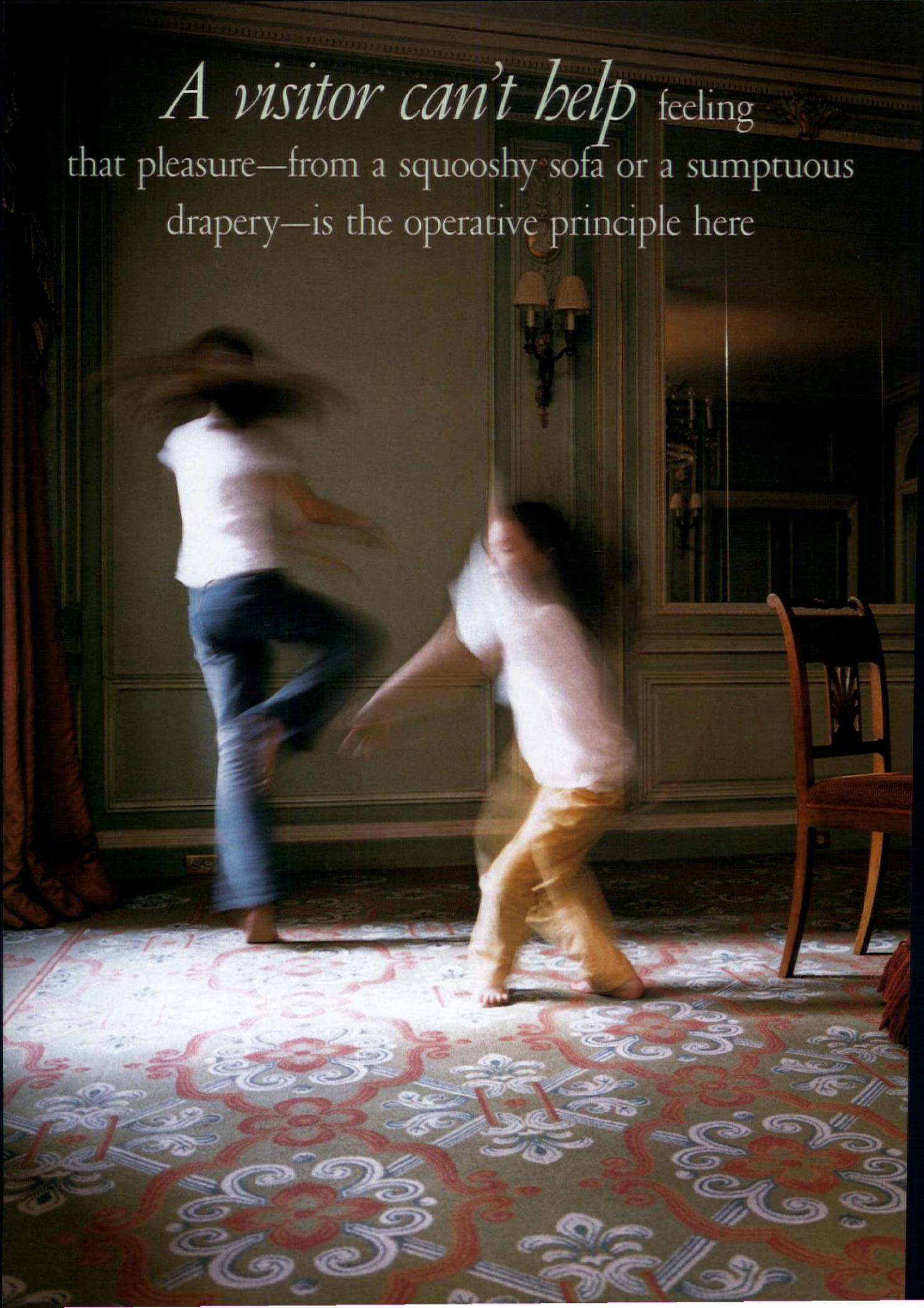
Vivien Greenock, of Colefax and Fowler, brings bugles, tails, and lighthearted elegance to a New York duplex

IT WAS A PERFECT NIGHT FOR ROMANCE. NINA and Mark Magowan had no sooner arrived for a dinner party at an acquaintance's Park Avenue apartment than they were smitten, not with each other (that had happened long before), but with the lovely, courtly interior. The place was large and dark—"curtains over curtains over blinds," as Nina describes it—still, there was that graceful, curving staircase linking the first and second floors, and the high-ceilinged music room, with its white piano in play. "I loved the proportions of the apartment," says Nina. "There was a gracious feeling. I thought, *Once you got the stuff off the windows and opened the place up, it could be just wonderful.*" What she told the owner was: "I love it." To which the woman unexpectedly replied: "You can have it, it's for sale."

Several months later, the Magowans took possession of the fifteen-room apartment, which, stripped to its aristocratic bones, looked like nothing so much as a French château, with delicate boiserie, mirrored doors, and stately archways, all mysteriously transposed to a 1920s New York City building.

How do you cozy up a formal space? The Magowans wanted to soften the impact of their living room, so Greenock decked the armchairs in Lee Jofa's Hollyhock chintz, underlaying it with Colefax and Fowler's Rose and Ribbon carpet. After placing mirrors behind the valances to give a hint of height, she added C and F's silk-cotton double-swag curtains. The owners dressed down a sofa, far left, with cotton upholstery.

A visitor can't help feeling
that pleasure—from a squooshy sofa or a sumptuous
drapery—is the operative principle here





Fancy, but fun: Olivia and Issy cut a rug—Colefax and Fowler's Rocksavage design—in the dining room, opposite page and above. Dinner comes with all the trimmings: wool damask Banyan curtains edged in a wool bullion fringe and rope and an Oxborough cotton tablecloth fringed in wool trellis. The chairs, bought at Christie's, are covered in Cunard cotton velvet in tomato from Colefax and Fowler. The Russian cranberry-glass chandelier was also purchased from Christie's.

"The architecture was done by Rosario Kendella," explains Mark, an art-book publisher. "Kendella designed seven or eight buildings in the '20s and early '30s, all unique." The apartment's original owner, a member of the Straus retailing family, had a penchant for things French. So doors fit for a chateau were brought over from France, and unknown artists painted miniature scenes and portraits on the paneling.

THE MAGOWANS LOOKED at those gorgeously empty rooms and knew they needed help. Thumbing through a magazine, Nina saw a Swiss chalet done by Vivien Greenock, of the quintessentially English

design firm Sibyl Colefax and John Fowler—known for its classic fabrics and wallpapers—and said to Mark, "This is the person we have to use." Nina thought the chalet was "charming, but simple, not at all pretentious, and very lovely." From Greenock's point of view, the Magowans' apartment was "extremely formal. But I think from the moment they bought the place they wanted to de-formalize it and make it comfy and relaxed, rather than play on the formality."

Greenock briskly undertook the challenge of plumping up the large living room, upholstering a sofa and armchairs in Lee Jofa's Hollyhock chintz, then working in subtler patterns. The puffy trefoil stool that serves as a coffee



“Pieces of furniture don’t have to be the best or the shiniest. We like things falling off a bit. I think it adds charm”

—NINA MAGOWAN



Every room reflects its occupant, and Mark Magowan wanted his study, opposite page, to have a quietly assertive look. Greenock chose Ebury chintz for the curtains and armchairs, and a special Owen Jones print wallpaper. The armoire, which holds Mark's shirts and computer, is one of a custom-made pair. Husband and wife armchairs (his is larger) flank a red lacquer tray table the Magowans bought in Palm Beach. The desk has been in Mark's family for years. Olivia lounges in her bedroom, above, with its Rosedale chintz curtains and upholstery by Ramm, Son & Crocker.

table boasts a needlepoint fabric salvaged from old bellpulls. The Rose and Ribbon carpet, whose original was found by Nancy Lancaster at a country-house sale, was woven in custom colors on C and F's own handlooms. And then the pièces de résistance: monumental, bow-topped, double-swag draperies, with tails trimmed with rope, silk fringe, and tassels, specially woven in a yellow-and-ivory stripe. It was Greenock's

inspiration to "trick up" the living-room windows by crowning them with mirrors. "That basically increased the height," she explains, "by about eighteen inches, which enabled us to have the rather elaborate draperies. If we'd simply hung these in the window recess at the height it is, they would have been unsuitable because they'd have been far too top-heavy. So we've taken them right up to underneath the

corners and mirrored the panel above the window recess."

The Magowans had inspirations of their own, including the use of a large seventeenth-century Chinese screen (Mark picked it out of an auction catalogue) to break the expanse of a living-room wall. Nina found two slightly worn side chairs in a London shop that sold "antiques and shoes." She points out that "a lot of the furniture has

aged, and it's not necessarily in perfect condition. But pieces don't have to be the best or the shiniest. We like things falling off a bit. I think it adds charm." The antique needlepoint top of a little card table, for example, has some water damage, but that doesn't faze Olivia, twelve, and Issy (Isabel), nine, who are fond of recruiting their parents for a game of 21. Mark opens a lacquered box and pulls out a collection of nineteenth-century abalone gaming chips: wouldn't the baby, Ian, be tickled with those?

A visitor can't help feeling that pleasure—whether from a squooshy sofa or a sumptuous piece of drapery—is the operative principle here. The Magowans like to show off little wonders: a miniature chair with its cushion embroidered by Mark's mother ("she won second place in the San Francisco ladies' needlepoint contest"); a tiny eighteenth-century oil painting of a woman that just fits a piece of boiserie atop the mantel; a Velours de Lin sofa, gauffered (that is, embossed) with a pattern called Rambouillet—his idea, Mark proudly notes.

THE MUSIC ROOM IS A favorite. As elsewhere in the apartment, Greenock has used a custom paint in three shades of one color—here, a shell pink. The stiles and rails are done in the darkest shade, the panels in medium, and the decorative moldings in the lightest. The effect for Nina, who enjoys the originality of her apartment almost as much as she does that of her children, is like "a jewel box." Mark describes it as "very calming, sort of a Prozac pink."

To move from the music room into the formal dining room is a bit of a jolt, like emerging from a Marie Antoinette *salon* into a room of state. The furnishings are spare—too spare, in Nina's opinion—but what an

impact. Greenock had a top, ninety inches across, made for the massive table, which can seat sixteen ("then it looks like the Congress of Vienna in here," quips Mark); it's covered now with a cloth made from Colefax and Fowler's Oxborough cotton, trimmed with a wool trellis fringe. Above the table is a Russian cranberry-glass chandelier; on the wall, a large Indian painting acquired at the Henri Samuel auction. The curtains are great lengths of wool damask, triple swags cascading from a flat band, with bugles and tails, and trimmed with wool bullion fringe and rope. The carpet, C and F's Rock-savage design, reproduces one from Rocksavage Castle in Cheshire. If you're going to feed a multitude, why not do it in a great green room, on a table fit for a king?

Sated, the visitor climbs the stairs to an ingenious space—a former hallway, now a library housing part of Mark's collection of books. Greenock had the plan for the shelving drawn up by William Hodgson, senior director in charge of C and F's design studio. The walls are upholstered in toile de Jouy Ballon de Gonesse (Mark remembers toile de Jouy fondly from his own childhood), a perfect segue into the unabashedly French master bedroom, with its powder-blue walls and chintz corona tented over the bed. This is a fantasy retreat—as if one were needed in an apartment so full of airy embellishments and solid comforts.

The Magowans worked hard with their designer to create a sense of ease—and they succeeded because, as Greenock puts it, "we all have the same vision." She adds, "If you don't have the same vision as your interior decorator, I think you're in trouble." From the vantage point of these lighthearted rooms, trouble seems far away.

Cathleen Medwick is a contributing editor to this magazine.

A fairy-tale retreat, the master bedroom has custom-mixed blue and stone-colored walls, Colefax and Fowler's, Lilies and Geraniums chintz bed hangings, and its own dreamy prince, nine-month-old Ian. The blue-and-white coverlet and pillow fabric is by Pratesi; the white pillows are covered in linen by Léron. At the foot of the bed is a window seat, a gift from Mark's mother. The bamboo table is a reproduction from the Sudeley Collection from Sudeley Castle. Sources, see back of book.





TRADE SECRETS

Couture Touches

"Quite a performance," says Vivien Greenock, who joined Colefax and Fowler in 1971, about designing an apartment in New York while being based in London. But the transatlantic adventure "works rather better than having someone on the doorstep." On these pages, a behind-the-scenes glimpse of old-world craftsmanship. —Suzanne Slesin



▲ VERY, VERY BRITISH

Vivien Greenock, senior director of the interior design division, top, leafs through fabrics in the Colefax and Fowler samples room, top. The firm—founded in the late 1930s by Sybil Colefax and John Fowler—is located in a town house at 39 Brook Street, in London, above.



▲ **A-TISKET, A-TASSEL** It can take a seamstress up to a day to make a single tassel on a hand-turned mold. More complicated designs take three or four days. In the past, tassels were attached to bellpulls to summon the servants. Today, they're more often used as tiebacks.

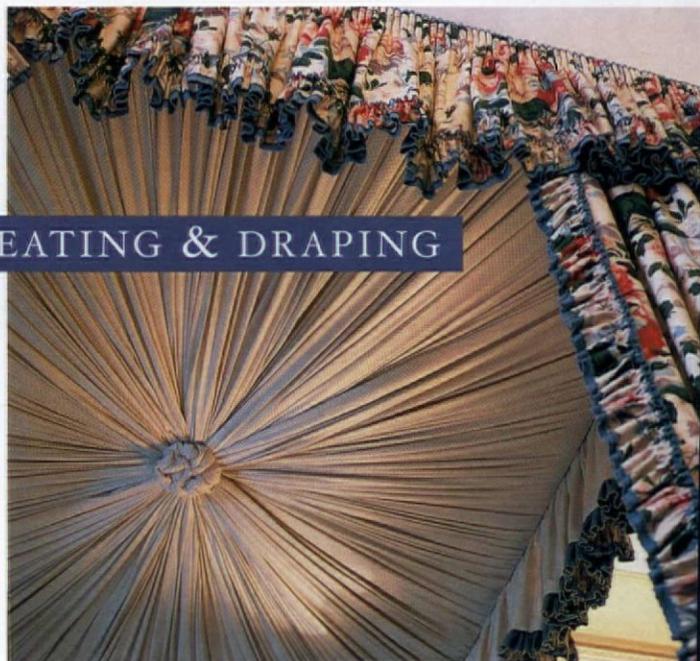


TRIMMING

▲ FINEST OF THE FINE

At England's oldest family workshop for fine trimmings, top—a longtime Colefax and Fowler source—women work on 100-year-old looms. They use 17th-century techniques to make bullion, the multicolored braid that encircles the dome-shaped trimming above.

PLEATING & DRAPING





▲ WIDE-OPEN SPACES

In daylight-filled studios, where worktables are large enough to accommodate even the longest and fullest draperies, a seamstress hand-sews a taffeta drapery known as a swag and tail. The rope and fan fringe at the top of the drape is also custom-made.

▲ FABULOUS FRINGES

Fringes made in the workshop (such as the handwoven beauty shown at top) have been available for a century as bespoke trimmings. They're often used on upholstered pieces, including the ottoman Colefax and Fowler made for the Magowans, above, or to edge the fabric on a draped table, right.



▲ PLEATS, PLEASE

In the time-consuming process of making lavishly pleated drapery, the fabric is precisely folded and held in place with straight pins in preparation for being sewn by hand.



▲ SWEET DREAMS Ten experienced seamstresses specialize in traditional drapery designs. One of them, above, hand-stitches hooks to the tape on the back of a gathered heading which has already been bound to the Colefax and Fowler fabric Climbing Geranium. Another, right, smocks chintz for a drapery heading. The canopy bed, left, by Vivien Greenock, in the Magowans' master bedroom incorporates similar handwork.



▲ TRADITIONAL BEAUTIES

Colefax and Fowler's Rosedale chintz is the fabric that Greenock chose for Olivia Magowan's bedroom. In the dining room, a Colefax and Fowler wool damask called Banyan, inset (available in the United States through Cowtan & Tout), was made into rich-looking draperies.

IT'S GO

WITH A CONSTRUCTION AS STURDY AS ITS CLASSIC
MODERNIST DESIGN, A LOS ANGELES HOUSE
FROM THE 1950s HAS BEEN MOVED, ABUSED, AND,
FINALLY, RESTORED ACCORDING TO THE SPIRIT
AND LETTER OF ITS ORIGINAL DESIGN

WRITTEN BY JEFF BOOK
PHOTOGRAPHED BY TODD EBERLE
STYLED BY PAUL FORTUNE

T L E G S



In the house's H-shaped plan, the living room, dining room, and kitchen pavilion is connected to the bedroom pavilion by a glass-walled bridge. Except for the bench with black cushion from Carla in Los Angeles, the living-room seating was designed by Pamela Skaist-Levy and covered in Canadian Crush, a nylon/polyester with a Teflon finish. "You can Windex it," Skaist-Levy says. The table and white stools were also designed by Skaist-Levy. The candelabra is from Wasteland in Los Angeles.



A swimming pool, this page, flows underneath the glass bridge that connects the two pavilions. Lights have been built into the wooden columns so as not to obscure the geometry of the rooms. In the dining room, opposite page top, Stickley chairs flank a Brazilian table from Equator Antiques in Los Angeles. Jeff Levy and Pamela Skaist-Levy, below, in their Japanese-style garden.



TWO YEARS AGO, Jeff Levy and Pamela Skaist-Levy's Los Angeles dream house was a dilapidated nightmare. "We bought it not knowing if we'd have to tear the whole thing down," Pamela recalls. Although seemingly on its last legs—an apt metaphor for a structure elevated on wooden posts on a secluded Laurel Canyon hillside—the place had enormous appeal. The architecture was a marvel of Modernist clarity, an arrangement of glass-walled pavilions that blurred the division between inside and out. "To us, it seemed a magical, floating tree house," Pamela explains. "We wanted above all to restore it."

Only an intrepid and creative couple would have embraced such a challenge. Jeff Levy is a director of award-winning art films (*S.F.W.*, *Inside Monkey Zetterland*, *Drive*); Pamela is a fashion designer (for Juicy) and an artist. They saw the house as a forgotten masterpiece. "It was designed about 1959 by a little-known L.A. architect named Bolder Thorgusen and built as a showcase home," says the Levys' architect, Leonardo



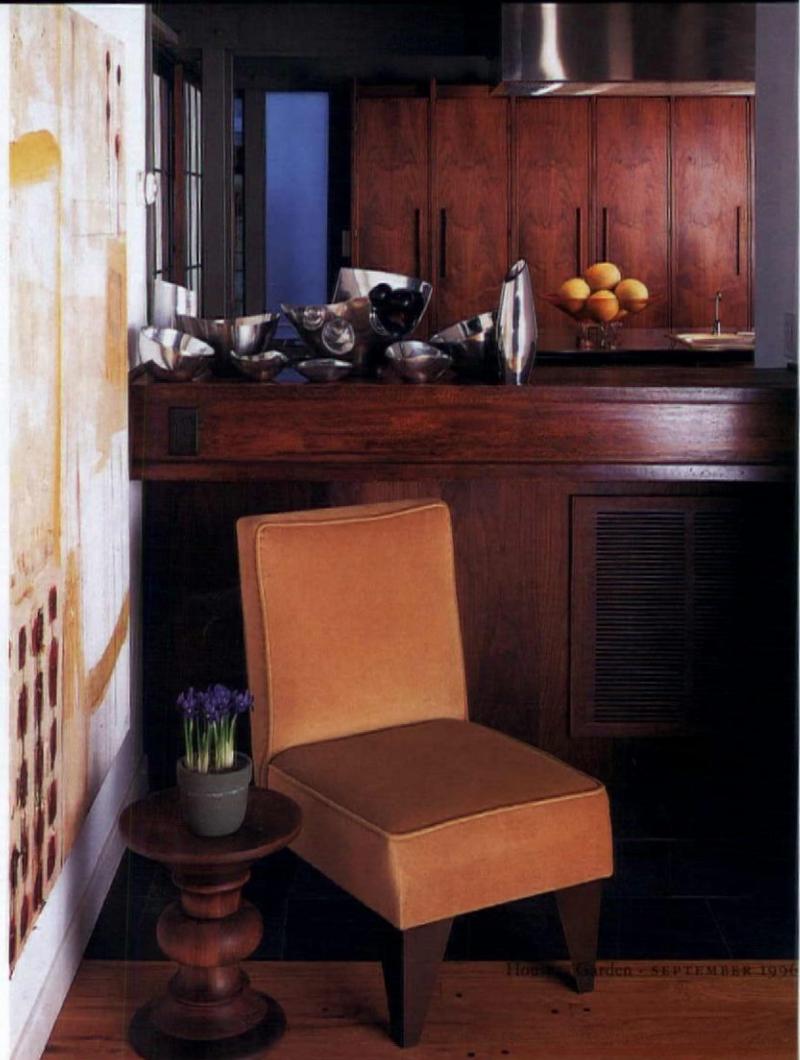


Chalupowicz. "In the early 1960s, he moved it to this site and lived in it for some time."

Thorgusen's airy glass house was very much in the spirit of L.A.'s influential "Case Study" houses, designed as homes of tomorrow during the same period by Charles Eames, Richard Neutra, and other talented Modernists under the sponsorship of *Arts & Architecture* magazine. Chalupowicz found restoring it an almost archaeological process. "In the beginning, nothing made sense—we had to re-create the original drawings," he says. "But Thorgusen's plan turned out to be very rational—every line was exactly what it had to be."

Inside, the eclectic decor combines Japanese elements with vintage modernism: classics by the Eames and Aalto, snazzy space-age lamps, a Miesian chaise. At night, the house glows like a lantern, radiating what Jeff Levy calls "a kind of James Bond glamour." Blending a dash of Bond with a dollop of Zen, it's simultaneously stimulating, serene, and ready once again for tomorrow. 

Jeff Book is a Los Angeles-based writer.



"IN THE BEGINNING, NOTHING MADE SENSE—WE HAD TO RE-CREATE
THE ORIGINAL DRAWINGS. BUT THORGUSEN'S PLAN TURNED OUT TO
BE VERY RATIONAL. EVERY LINE WAS EXACTLY WHAT IT HAD TO BE"

—LEONARD CHALUPOWICZ



The mixture of classic modernism with Japanese elements gives the rooms their freshness. In the bedroom, opposite page top, a 1960s fiber-optic lamp from Ray Ferra's in Los Angeles illuminates a room with an antique Japanese armoire from Charles Jacobsen, Inc. in Los Angeles. In the kitchen, below, a painting by Pamela Skaist-Levy hangs behind a chair from Carla. A collection of Nambé bowls sits on the counter. In the entrance hall, this page, a chair by Norman Cherner from Carla melds perfectly with the Eastern architectural details.

Brass halos, which once
graced the heads of wooden
santos, \$90-\$400, from Tucker
Robbins, lean on a side chair,
\$1,000, from Michael Connors.



The Philippines—a 7,107-island archipelago long known for its well-crafted furniture—is now being recognized for the indigenous styles that have arisen from its multilayered heritage: Spanish-inspired colonial designs in exotic

Pacific Theater

hardwoods such as the pale molave and the ebony-hued kamagong; modern, sculptural shapes inspired by Art Deco and overlaid in shagreen, fish skin, and parchment; bold utilitarian objects created by the tribal peoples. Exotic and dramatic, Philippine style is going global.

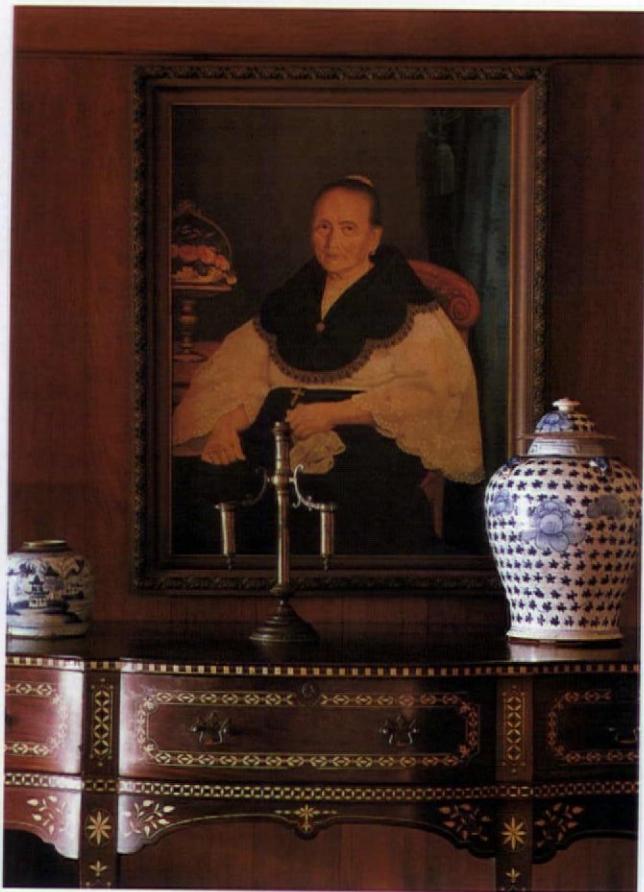
WRITTEN AND PRODUCED BY SUZANNE SLESIN
STUDIO PHOTOGRAPHS BY ANITA CALERO
STYLED BY ADAM GLASSMAN
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Colonial Crossroads

THE DESIGN OF CASA MANILA, a house museum in the historic walled city of Manila, is patterned after a nineteenth-century colonial building. It is furnished with local interpretations of pieces brought from abroad: The punkah fans from India, the English Sheraton-style sideboards inlaid with bone, the intricate Chinese-style carvings, and the pervasive influence of Catholic Spain are all legacies of the exchange of goods and services between East and West that dates back to the sixteenth century, the era known as the Galleon Trade.

The bedroom on the main floor, above, was known as the grandfather's room. Its frescoes in a Pompeiian style act as a backdrop for the imposing four-poster bed made of kamagong, or Philippine ebony. The exceptionally ornate carving on the headboard was an indication of status in the late 19th century. It was customary to sleep only on a thin mat laid on top of the bed.



On the *entresuelo*, or mezzanine, above, a 19th-century portrait by Simeon Flores of a family matriarch wearing a traditional, diaphanous blouse of *pina* cloth (pineapple fiber) hangs above the 1870s ebony, Sheraton-style sideboard inlaid with caribou bone. Formal pieces of this quality are rarely found today, even in the Philippines. According to Araceli Maria Pinto-Mansor, director general of CITEM, a trade organization in Manila,

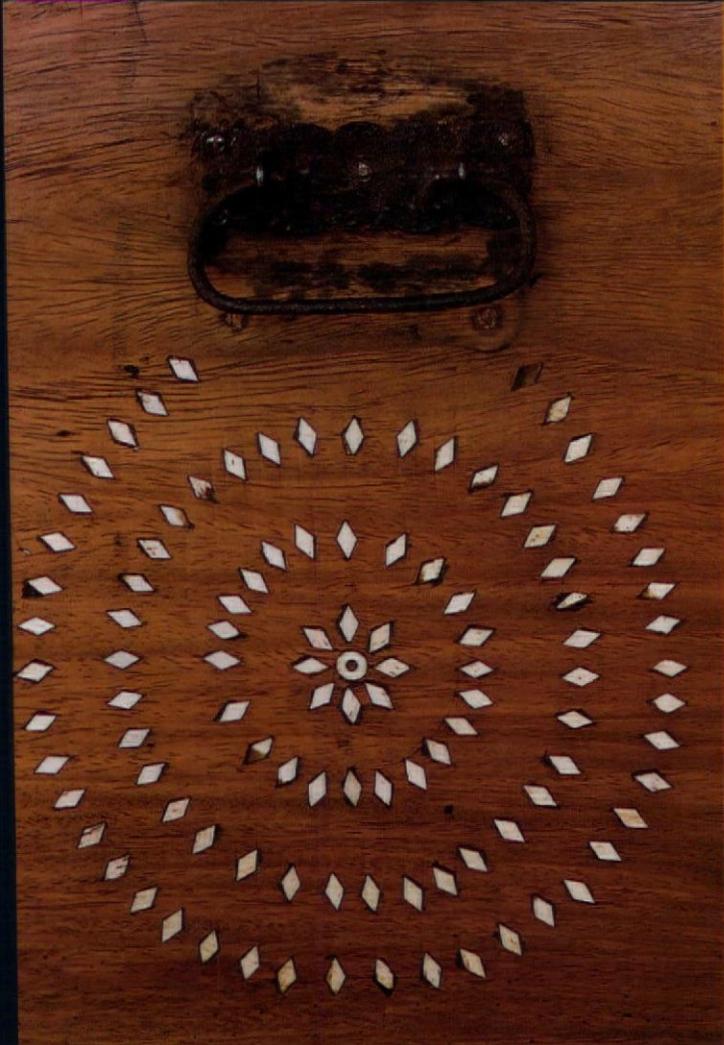
“Europeans who taught the local craftsmen to make furniture were so impressed with the work that when they left, they often took the pieces home with them.” The side table in the *sala*, or living room, below, is a local interpretation of a European design. At the top of the stairs, above right, is the *antesala*, or *caida*—the Spanish word for “fall” because ladies “let fall” their long skirts upon reaching the landing. A pastoral mural, stamped tin ceilings, and carved wooden trceries, or *calados*, are traditional decorations. The high sheen on the hardwood floors was acquired by rubbing them with banana leaves. In the dining room, right, manually operated punkah fans, seen by the English in India as being suitable for the tropical climate, were introduced during the English occupation in the 1760s to circulate air and keep flies off the food.



Colonial Crossroads

This page: The tabernacle, \$975, angel, \$450, and Ming-inspired altar table, \$13,500, are from Tucker Robbins. The gold necklace, \$250, and ring, \$75, are from Ping Panlilio. Opposite page, clockwise from top right: A host of santos, \$375 to \$1,100, from Tucker Robbins and Jacques Carcanagues adorn an *aparador*, \$2,500, from Jacques Carcanagues. A *Manton de Manila*, \$325, from Ping Panlilio drapes a capiz-shell screen, \$2,100, from Tucker Robbins. Roosters, \$150 each, from Tucker Robbins, stand amid (clockwise from top right) a Muslim chest, \$900, from Tucker Robbins, and chests, \$750 to \$900, from Michael Connors and Jacques Carcanagues. A detail of a trunk, \$650, from Michael Connors, shows the fine caribou-bone inlay.





Philippine Style



Modern Medley

THE AUGOUSTIS, SHE IS RIA and from the Philippines, he is Yiouri and a Greek Cypriot, live in a 1940s house on the island of Cebu, where they design a collection of furniture and accessories. "We wanted," she says, "to use all the beautiful raw materials and reinterpret them in an amazing way." He adds: "We took the hand-done techniques we saw in the Art Deco period to another level." The Augoustis work with natural products such as goatskin, stingray skin, wild-banana fiber, crushed shells, bamboo, and fish skin, all plentiful in the Philippines. They have also created a faux tortoiseshell print on parchment.

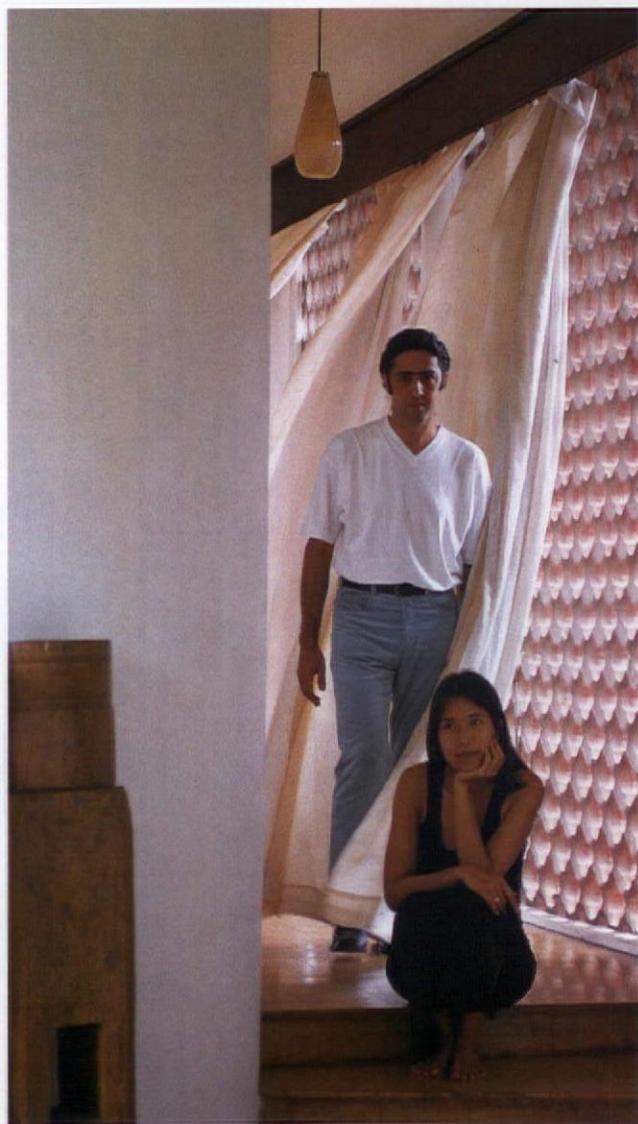
The furniture and accessories in the Augoustis's house on the island of Cebu were designed by the couple and crafted locally, using the natural exotic finishes the Augoustis have perfected. In the dining room, below, the chairs are covered in goatskin. The two hanging lamps are made of capiz shells. The mirrors on the wall at left have frames made from cut and sliced bamboo. "One of our creations," says Yiouri.





Tall, unadorned windows let light into the spacious living room, above. The highly polished molave hardwood floors contrast with pale furnishings that include a sofa and chairs designed by the Augoustis and made on the island. The screen is made with raffia and ginit, a fiber woven from coconut leaves. The coffee table is covered in stingray skin and the side chair in bamboo. The ceramics on the small tables and

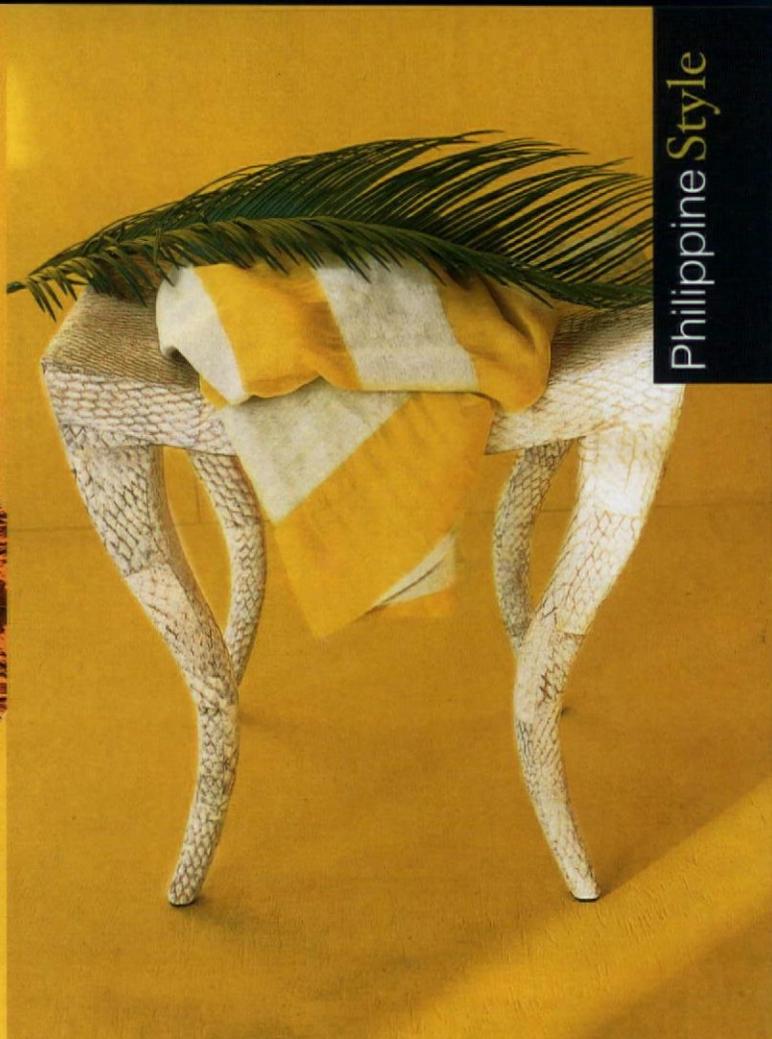
below are by Jonathan Adler, an American artist. Sheer curtains offer a cool feeling in the bedroom, below. The console and lamp, designed by the Augoustis, show the application of exotic finishes, which also appear on their vases, bowls, and other furnishings. Ria and Yiouri, right, meet in the curving hallway that leads from the living room to the master bedroom. Their designs are available at Barneys New York.



Modern Medley

This page: Ria and Yiouri Augousti's designs include spheres covered in parchment and fish skin, \$85 to \$234; a shallow bowl, \$250; and parchment-covered dressing table, \$2,100. The Liniwan pina cloth woven from pineapple fibers is from Nuno, \$195 a yard. Opposite page, clockwise from top left: Bowls, vase, and table, \$134 to \$1,280, are all covered in a faux tortoise-shell print. A Silk Cocoon scarf, \$100, sits on a stool, \$800, covered in fish skin. The cabinet, \$2,300, is in parchment and shagreen, and the vases, \$105 to \$140, are embellished with bamboo. The vases in parchment and the bamboo-decorated lamp, \$300 and \$530, peek out from behind Nuno's abaca fabric Essence, \$135 a yard. All pieces at Barneys New York.







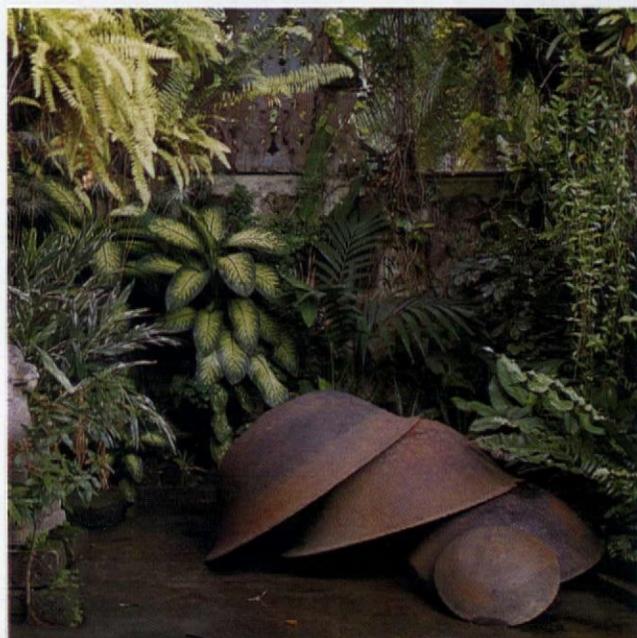
Tribal Traditions

“**W**ATER IS A COOLING AGENT for the house, both in terms of climate and for the eye,” says Ramon Villegas, an antiques and jewelry dealer, of the pond that is central to his 1950s house in the Makati suburb of Manila. Inside, the house is a repository for his collection of Filipino artifacts: textiles, baskets, furniture, and tribal objects from such provinces as Kalinga, Mindanao, and Ifugao. “The tribal people are being integrated,” says Villegas. “I wanted something left here so the next generation would know about their heritage.”

Manila is unusual because it is a crossroads of so many cultures, says Ramon Villegas, who became a dealer in antique jewelry, textiles, and tribal objects when he “got carried away with collecting.” His house, hidden behind a garden of tropical plants, is filled with tribal artifacts, including the shallow metal cauldrons, right—salvaged from the volcanic ashes of Pinatubo—once used to process sugar in central Luzon. Antique

textiles have a special appeal for Villegas, who has trunks full of rare examples of abaca, the fine-quality hemp woven from banana-tree leafstalk, then burnished by hand with shells. “The Philippines are literally where the East met the West,” he says. “From the 16th century, all Asian trade across the Pacific and Indian oceans was conducted through Manila. Everything Oriental in the Americas before 1800 came through Manila.”

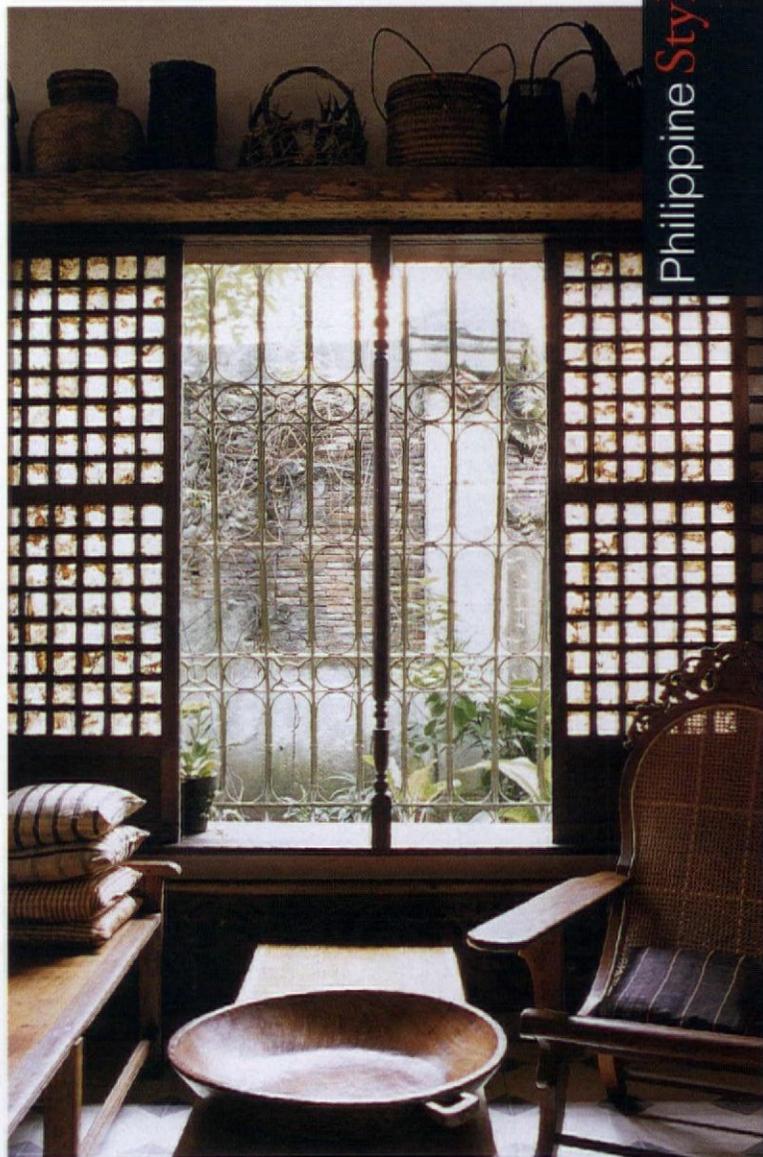
In the dining room, above, Ramon Villegas installed a curved wooden ceiling to recall the vaulted stone ceilings of old Philippine houses. Sliding windows made of the polished capiz shells indigenous to the Philippines protect the interior from both the glare of the sun and the rain of the monsoons. The antique chandelier, originally outfitted for gas, has been electrified. The tableware was made in China.



Tribal artifacts are displayed against a background of decorative iron grilles that wrap around the wide windowsills, right, where, Villegas explains, "one can sit to catch the air or take a nap in the afternoons." A pond replaces what might have been a central courtyard, below. The rice mortar originally came from Palawan Island. "Men and women would work sitting on either end of the wedge-shaped mortar and gossip about the neighbors while pounding the rice," says Villegas. He also includes in his collections offering bowls from elsewhere in the islands and has lined a stairwell with ritual boxes from the northern mountain peoples.

In the living room, right, Capiz shells—flat, translucent shells—are used instead of

glass in the sliding window screens. Vintage baskets from all over the Philippines line a high shelf. The large bowl on the table is a washbasin from Samar, an island in the Visayas, a group of islands in a central region of the Philippines. The pillows are covered in abaca. The 18th-century colonial bench and plantation chair act as a foil for Villegas's tribal artifacts. The combination is intentional. "In the Philippines, we mix the simple and strictly utilitarian ethnic tribal objects with colonial and modern pieces," says Araceli Maria Pinto-Mansor, of CITEM. One of their consultants, Philip Cutler adds: "Because the Filipinos are talented and flexible, they have been able to hold onto their crafts."



Sources

Barneys New York
212-826-8900

Casa Manila Intramuros
Manila
63-2-487-754

Claiborne Gallery
608 Canyon Rd.
Santa Fe, NM 87501
505-982-8019

de Vera
384 Hayes St.
San Francisco, CA 94102
415-861-8480

Jacques Carcanagues Inc.
106 Spring St.
NYC 10012
212-925-8110

James Willis Tribal Art
77 Geary St.
San Francisco, CA 94108
415-885-6736

Jamson Whyte
47 Wooster St.
NYC 10013
212-965-9405

832 Collins Ave.
Miami Beach, FL 33139
305-535-2224

J. Tamad Showrooms & Gallery
1101 8th St.
Berkeley, CA 94710
510-843-3234

1218 Spruce St.
Berkeley, CA 94709
510-644-1896

Michael Connors, Inc.
39 Great Jones St.
NYC 10022
212-473-0327

Milling Road from Baker Furniture
1661 Monroe Ave., NW

Grand Rapids, MI 49505
616-361-7321

Ping Panillo
52 Georgian Ct.
Elizabeth, NJ 07208
908-289-1207

Shaver-Ramsey
2414 E. 3rd Ave.
Denver, CO 80206
303-320-6363

Silk Cocoon through Nuno
212-421-9114

Stone Road
Montauk Hwy.
Wainscott, NY 11975
516-537-5656

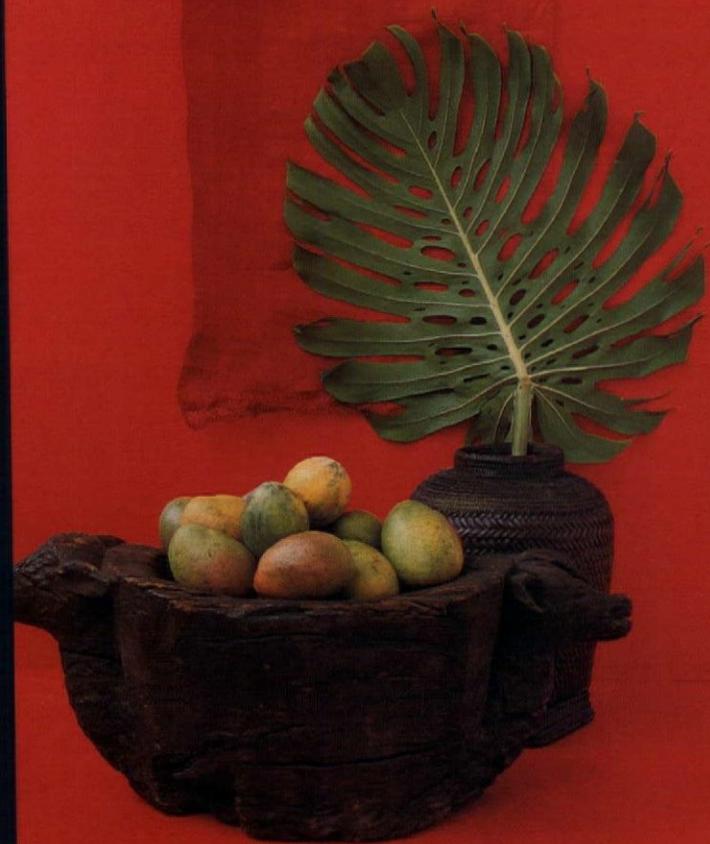
Susan Mascolo at Stone Kimono
Brodeheadville, PA 717-992-3574

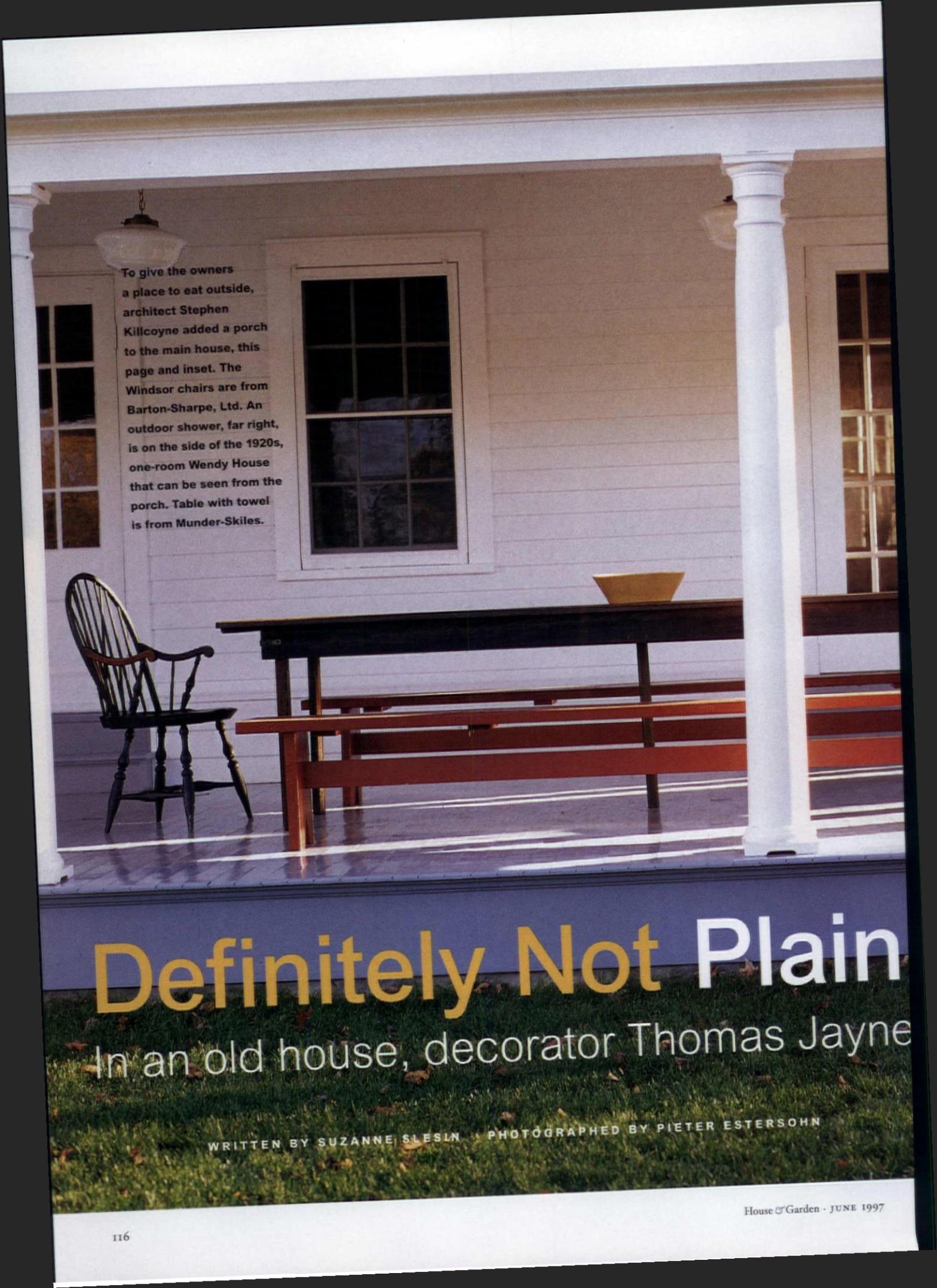
Tucker Robbins
366 W. 15th St.
NYC 10011
212-366-4427

Tribal Traditions



This page: The cabinet, \$13,500, and floor mat, \$300, are from Tucker Robbins. The abaca fabric on the wall, \$139 a yard, is from Nuno; the baskets, \$65 to \$200, are from Ping Panlilio and Tucker Robbins; the Kalinga vessels, \$450 each, are from Tucker Robbins; and the Igorot ritual box from Ping Panlilio, \$350. Opposite page, from top left: Mortar, \$4,500, from James Willis Tribal Art; basket, \$650, from Stone Road; and red abaca, \$50 a yard, from Tucker Robbins. The necklace, \$600, is from Jacques Carcanagues; the loincloth from Shaver-Ramsey, \$350; the Igorot bowls, \$65, from Ping Panlilio, and \$150, from Tucker Robbins; and spoons from de Vera, \$28 each. The Igorot table, \$1,350, and ladle, \$50, are from Tucker Robbins; the bowls, \$90 to \$750, are from de Vera and Tucker Robbins. The chair, \$900, and mats, \$300 each, are from Tucker Robbins.



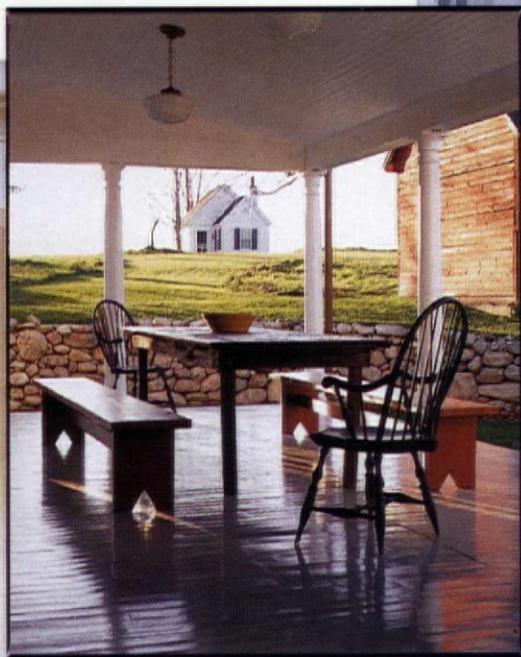


To give the owners a place to eat outside, architect Stephen Killcoyne added a porch to the main house, this page and inset. The Windsor chairs are from Barton-Sharpe, Ltd. An outdoor shower, far right, is on the side of the 1920s, one-room Wendy House that can be seen from the porch. Table with towel is from Munder-Skiles.

Definitely Not Plain

In an old house, decorator Thomas Jayne

WRITTEN BY SUZANNE SLESIN · PHOTOGRAPHED BY PIETER ESTERSOHN



Jayne

pulls some surprises

TO LOOK DECORATED? OR NOT TO look decorated? In the so-called understated nineties, that's the important question. "Some rooms demand to look done, others don't have to," says Thomas Jayne, a New York decorator who is known for thinking that anything after the Renaissance is modern. So when he was asked to help a young couple with their eighteenth-century house and its 1920s cottage in Garrison, New York, he thought of the project more as "pulling together" than as decorating.

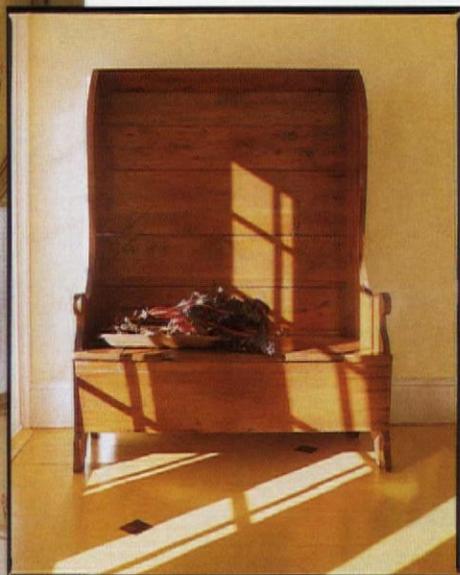
"Instead of remodeling or restoring the houses," adds Jayne, "my clients conserved them as you would a painting." Conserving a house, rather than restoring it, was an idea that fit him like the proverbial glove. "I had seen a lot of old houses like these," says Jayne, who studied American decorative arts at Winthertur in Delaware and at the Metropolitan Museum of Art in New York before establishing his business in 1990. "I knew both what they did look like and what they could look like." Dowdy was a distinct possibility. "It is quiet," admits Jayne, of the decor, "but definitely not old-lady." In other words, there is nothing plain Jayne about the decor.

The forty-year-old Jayne likes to "play off old and new, but not just for the sake of it." Placing an antique cabinet in a modern room is not enough: Jayne's juggling is less showy. "We used old things and didn't polish them all up too much," he says of the homespun rooms that are charming without being coy. "Every room has its own character, but we avoided the red room/blue room



The decorator thought of this project more
as “pulling together” than as decorating

Jayne plays old off new. The Wendy House combines 18th-century paneling, Morris chairs cushioned in Cowtan & Tout's Le Vicomte, and a sofa covered in Manuel Canovas's Portofino. The rewired cast-iron lamp is from L.L. Bean.

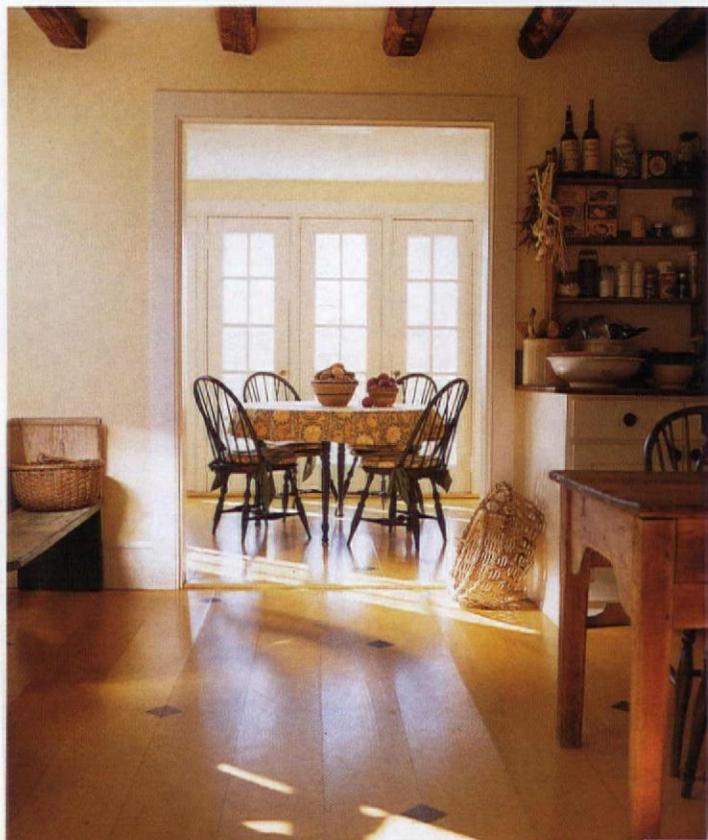


The flower room, left, with wide floorboards and white-painted cabinets, gave Jayne an opportunity to play. The Clarence House wallpaper provides a look that's "not syrupy," he says. The American settle in the breakfast room, above, was bought at Christie's. In the same room, below, the tablecloth and seat cushions in Les Paysans reflect the colors of the woods.

syndrome." Instead, the decorator tried to give both the house and the one-room cottage, dubbed Wendy House, a unified feeling. Quilt-covered beds in a sleeping porch, summer slipcovers, and children's paintings can live with a wall of eighteenth-century paneling, an American Renaissance Revival center table, and eighteenth-century English lolling chairs.

A columned porch—an addition by New York architect Stephen Killcoyne—is the only major architectural change the couple made to the main house. Parts of it date back to the end of the eighteenth century, when, it's said, a Revolutionary soldier built the place with his severance pay.

While Jayne chose traditional fabrics and furnishings, he used them with what he calls a twist. That approach illustrates Jayne's shift from tried-and-true traditional to the slightly and subtly surprising. In the living room, for example, he had a trio of Roman shades made from a Clarence House linen printed with peonies and pomegranates. Its palette, says Jayne, was the "Rosetta stone" of the decor. "If something didn't look good with the fabric, it just didn't get into the house." Though he calls the Roman



“Every room has its own character, but we avoided the red room/blue room syndrome”

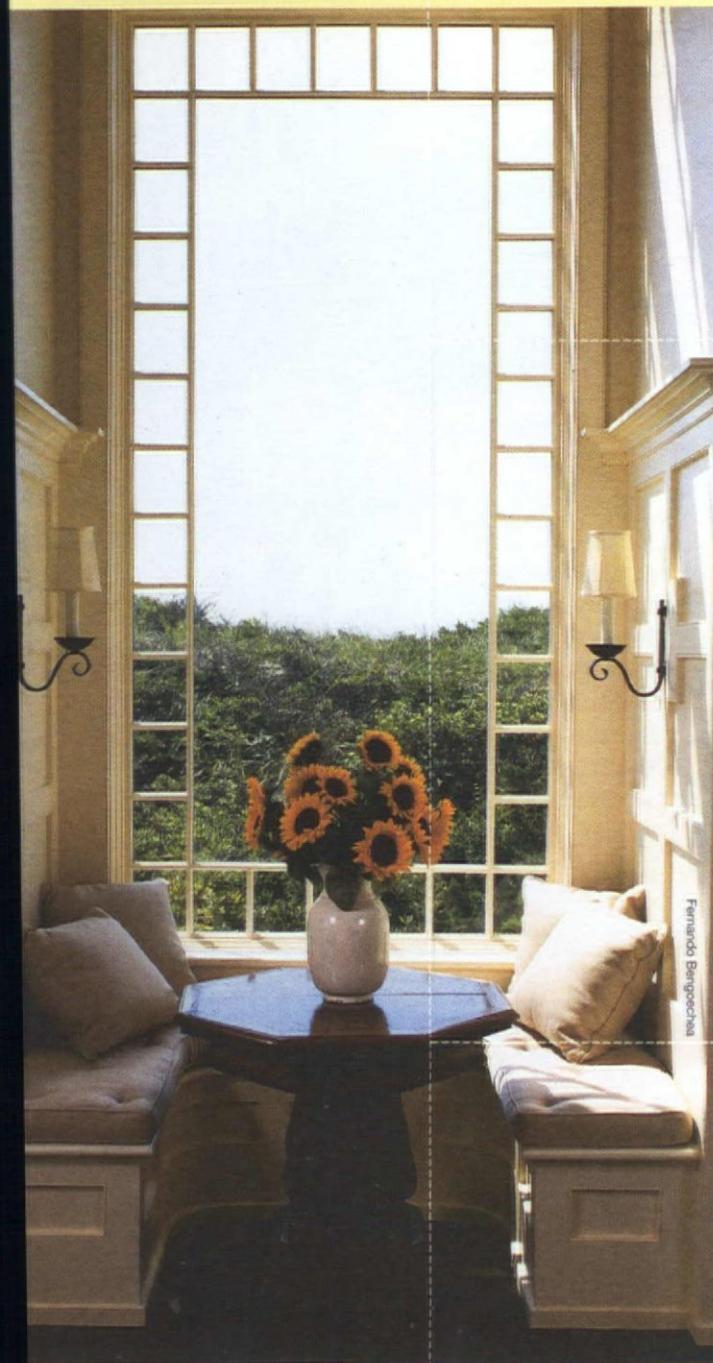
—Thomas Jayne



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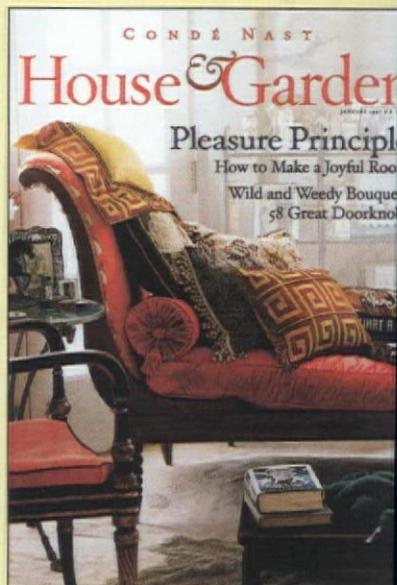
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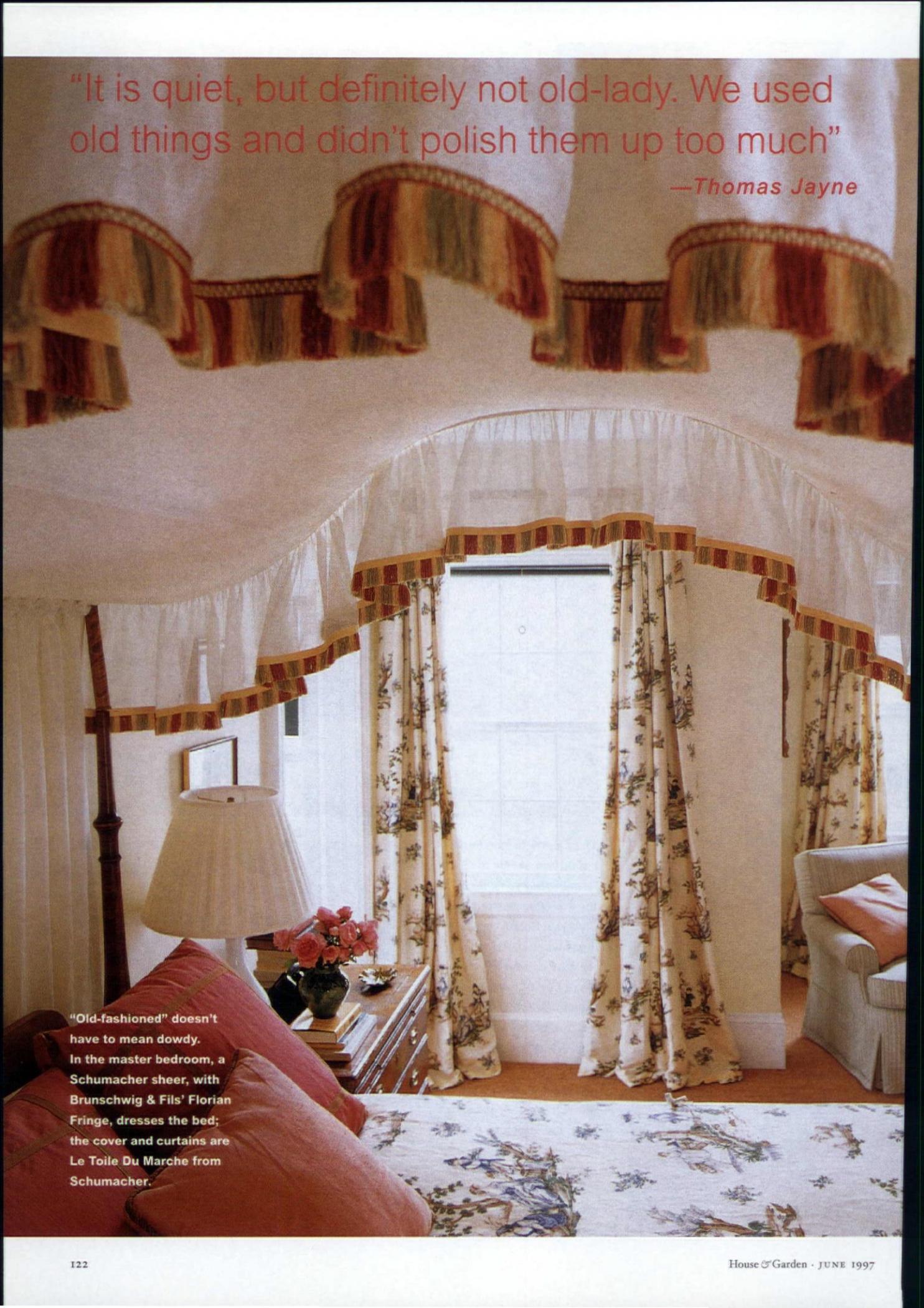


The palette for the entire house was set by the Roman shades made in the Tree Peonies print by Clarence House for the living room, left. Armchairs are slipcovered in Maplehurst Check from Cowtan & Tout; the sofas are in Cunard from Claremont. An antique shawl covers a corner table, inset. Soft colors in the Schumacher tablecloth pull together the dining room, above, with its sea-grass matting, Delft tiles, and antique Windsor chairs. Old beams set the tone in the kitchen, right.



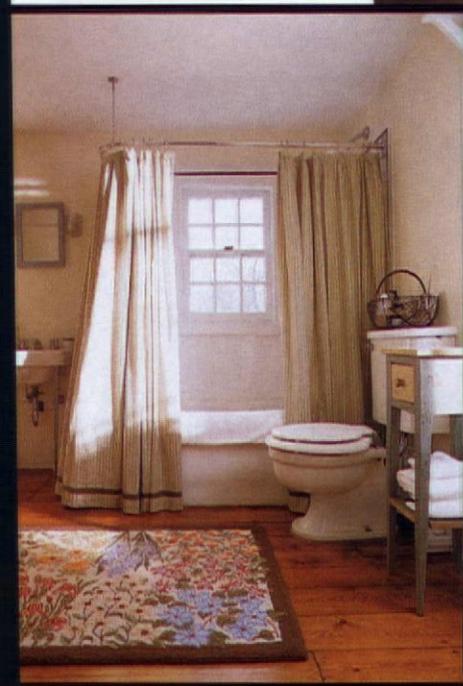
"It is quiet, but definitely not old-lady. We used old things and didn't polish them up too much"

—Thomas Jayne



"Old-fashioned" doesn't have to mean dowdy. In the master bedroom, a Schumacher sheer, with Brunswick & Fils' Florian Fringe, dresses the bed; the cover and curtains are Le Toile Du Marche from Schumacher.

Sleeping-porch beds, right, sport old quilts. A Roger Arlington cotton portiere along with a hooked rug offset old plumbing in the bath, below. The guest room, bottom, is awash in fabrics: Yardley cotton print on the walls and Bayberry Figured Woven from Brunshawig & Fils for the chair upholstery; Clarence House Feather Stripe on the bed. Sources, see back of book.



shades "classical," he adds, "I don't think they were ever made out of a zippy fabric in the eighteenth century." But what about the contemporary-looking matting in the candlelit (no electric lamps here) dining room, where Delft tiles line the original mantelpiece, and an enviable set of nineteenth-century Windsor chairs surround the table? "Do you mean the sea grass?" asks the designer, not hiding his glee. "We know that grass mats were used a lot in the eighteenth century, especially in bedrooms. I put the matting in here for acoustical reasons."

Off the kitchen, the flower room, with its wide floorboards, shallow porcelain sink, and white-painted cabinets, also offered Jayne a chance to play. "The wallpaper is twisted," he says. "It's a Wiener Werkstätte design we had custom-printed, and it's not syrupy." As for the flowers, they also had to fit in. "This is a house that is usually filled with 'lady of the house' flowers," says Jayne, who credits the illustrious decorator Albert Hadley (with whom he had a cameo professional experience) with that concept. "Those are the flower arrangements done by the people who really live there," says Jayne.

There's really no other way, is there?



Say *chintz!* It's the **Kips**



A QUARTER CENTURY OF STYLE

Seated center stage, Rella MacDougall, the grande dame of the grandest of decorator show houses, holds court with this year's ensemble of designers and decorative artists. Since 1973, the Kips Bay Boys & Girls Club Decorator Show House has invited some of the top names in the design community to create fantasy rooms in a Manhattan town house chosen for its size and central location. Along the way, the

Bay class of 1997



Kips Bay Show House has raised more than \$8 million to benefit young people in the South Bronx, while enduring such fads, innovations, and near disasters as *feng shui*, electronic clothes racks, and electrical fires. In honor of Kips Bay's twenty-fifth anniversary, ten alumni of the first two years have returned to put their stamps on the nation's most prestigious show house, which is open to the public through May 20.

25 years of Kips Bay

SIX ALUMNI LOOK BACK

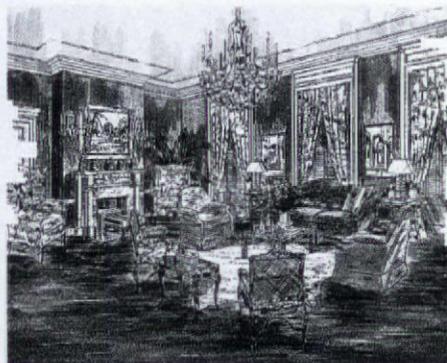


ALBERT HADLEY

Study, 1974

Andrew Carnegie Mansion

"We found the shagreen desk and Jean-Michel Frank furniture in the house's storage room, and restored the wood panels designed by Louis Comfort Tiffany. We tried to imagine what kind of family lived here—and had the wealth to live with such fine things. We wanted a room that had a personal integrity, which, of course, is the way one likes to approach every job."



RICHARD L. RIDGE

Sitting room, 1974

"My greatest thrill was when the Duchess of Windsor came into my room. She said to me, 'I think it's quite the most beautiful thing I've ever seen.' She said that to me. I was just a little pup. I almost keeled over."



MARIO BUATTA

**Living room, 1973
Milliken House**

"The use of pattern and color in the room is timeless. Today, I would only embellish it more—maybe replace any worn fabric or add new objects I've picked up along the way."



MEMORY LANE



1976

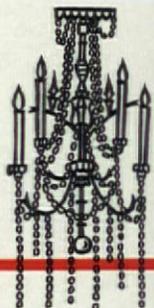
When a ceiling fixture catches fire in decorator **Robert Metzger's** room, chairwoman **Rella MacDougall** calls the fire department. But when the firefighters arrive, she blocks their way at the door and tells them they can't enter the room with their hoses. She politely requests that they use fire extinguishers instead.

1986

With a bathroom designed by **Albert Stoltz**, one could start the water for a bubble bath via remote control while driving home in the family car.

1987

Jeffrey Bilhuber and **Tom Scheerer** join forces in their Kips Bay debut. They dream up an imaginary occupant for their designated room. He is a divorced playwright in his mid-forties whose liquor of choice is Jack Daniel's.



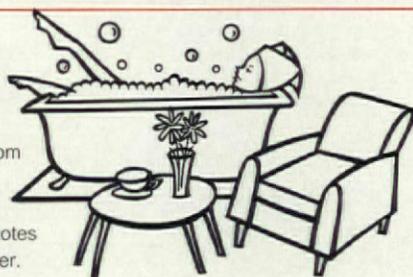
1978

The walls of **Nelson P. Ferlita's** room are the first at Kips Bay to sport a frescolike finish.

1981

John Saladino is the first designer to introduce the notion of turning a large living area into a luxurious room for bathing and lounging.

Eric Bernard creates a dressing room with automated clothes racks. He also designs a bathroom where you can check the latest stock-market quotes on a computer built right into a counter.



1988

Gary Crain borrows an \$85,000 Russian chandelier, only to watch it come crashing down on a Regency table. Kips Bay Boys Club changes its name to Kips Bay Boys & Girls Club.

Dozens of show houses and show tours are held every year across the country. Below is a partial list:
NEW YORK CITY Kips Bay Boys & Girls Club Decorator Show House, 603 Park Ave. April 29 to May 20. 718-893-8600. \$15 a ticket.

PENNSYLVANIA Devon: The Vassar Show House. May 3 to May 26. 610-527-9717.

WASHINGTON, D.C. AREA National Symphony Decorator's Show House. October. 202-416-8149.

NORTH CAROLINA Charlotte: Symphony Guild ASID Designer Show House. September 14 to October 4. 704-525-0522.

SOUTH CAROLINA Charleston: ASID Designer Showhouse. March through April. 803-722-2640.

GEORGIA Atlanta: Atlanta Symphony Associates Decorators Show House. April 19 to May 11. 404-733-4900.

FLORIDA Boca Raton: Junior League House. Feb. 561-241-2708.

ILLINOIS Evanston: "Turrets and Towers" show house. May 10 to June 1. 312-467-5084.

OHIO Perrysburg and Bowling Green: Spring and fall parades. June 14 to June 29 and September 20 to October 5. 419-473-2507.

TEXAS Dallas: Kappa Alpha Theta Show House. May 3 to May 11. 214-521-7002.

WASHINGTON Seattle: Seattle Snoop. April. 206-762-5964.

CALIFORNIA Tiburon: Marin Designer Showcase. September 23 to October 12. 415-479-5691.

Pasadena: ASID Showcase of Kitchens and Interiors. October 19. 818-795-6898.

COLOR KEY ● Distinguished alumni from the classes of 1973 and 1974

● Kips Bay graduates

● Freshman class of 1997

- 1 Albert Hadley 2 Monica Rich Kosann, photographer 3 Priscilla Ulmann
 4 James Rixner 5 Renny Reynolds
 6 Katherine McCallum 7 Timothy Van Dam 8 David Barrett 9 Joel Demayne Allen 10 Chuck Fischer 11 Ciro de Grezia
 12 Georgina Fairholme 13 Wolfgang Thom 14 Mark Hampton 15 Richard Hare 16 Christopher Coleman 17 Toni Raeymaekers 18 Alex Papachristidis 19 Joan Picone 20 Mario Buatta 21 Tom Britt 22 Rella MacDougall 23 Ronald Wagner 24 Roderick R. Denault 25 Richard L. Ridge Not pictured: Jennifer Garrigues, Robert Jackson, Diantha Nype (director of public relations, who will be retiring after nearly 25 years), and Alexandra Stoddard

WRITTEN BY JOYCE BAUTISTA
 PRODUCED BY SUZANNE SLESIN
 STYLED BY MICHAEL REYNOLDS
 ILLUSTRATIONS BY HIROSHI TANABE

DAVID BARRETT

Kitchen, 1973

"The trompe l'oeil floor was done for economy's sake. Stenciling and hand-painting the floor was less expensive than ripping up the ugly linoleum. In those days, you didn't think of calling an outside company. I don't like to do just another pretty room. It has to have a touch of humor, a touch of theater, and be taken over the top to make it fun."



MARK HAMPTON

Library, 1973

"The room was too stiff," says Mark Hampton, who designed it with Alexandra Stoddard for McMillen, before going out on his own in 1976. Today, he says, "I hate that leather-and-wood furniture."

GEORGINA FAIRHOLME

Bedroom, 1973

"Comfort is the concept with the most continuity. Everybody wants rooms that look comfortable and that are comfortable and very pretty. Since I'm English, I tend to use lots of English chintzes. The room epitomizes color, comfort, and English style."



1990

Eric Bernard installs a technology-savvy kitchen. Say the word "pasta" and the automated shelves in the pantry rotate to reveal a box of rigatoni.

1993

In what may be a Kips Bay record, **Sig Bergamin** manages to use thirty-two floral fabrics in a single room.

1995

Class meets mass: **Nancy Mullan** decorates a room with inexpensive furniture from IKEA.

1989

The show house raises over \$670,000, the largest amount in its history. **Siskin Valls, Inc.**, uses the classic dressmaker's trim of soutache on a slipcovered chair. The partnership of **Sills Huniford** makes its Kips Bay debut.

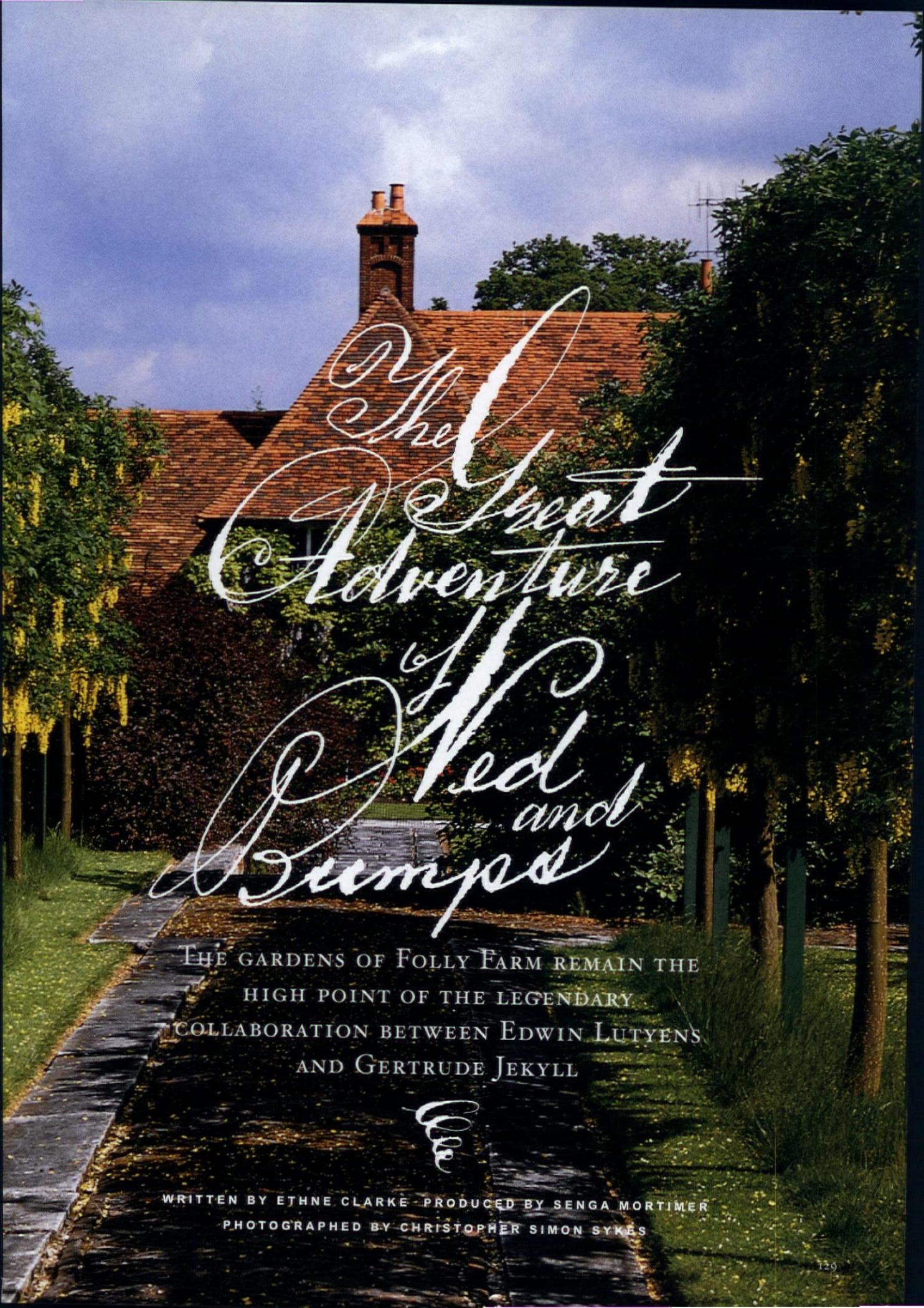
1992

A visitor to the show house loses track of his elderly mother and her friend. The women are discovered watching *The Terminator* and munching popcorn in a screening room designed by **Gary Crain**. They refuse to leave until the movie is over.



A photograph of a laburnum walk. The walk is a path lined with tall, slender trees that have been trained to grow over a wooden bench. The trees are covered in bright yellow flowers. The bench is made of dark wood and runs along the path. The ground is covered in green grass. In the background, a brick house is visible through the trees. The sky is blue with some white clouds.

The laburnum walk, planted some years ago by the current owners, is a true Jekyllian touch; it frames the view back to the house without obscuring the spectacular sight of Folly Farm's roof.



*The
Greatest
Adventure
of
Ned
and
Becky*

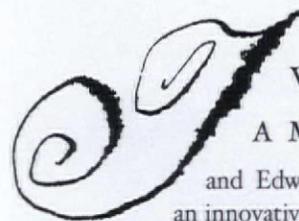
THE GARDENS OF FOLLY FARM REMAIN THE
HIGH POINT OF THE LEGENDARY
COLLABORATION BETWEEN EDWIN LUTYENS
AND GERTRUDE JEKYLL



WRITTEN BY ETHNE CLARKE PRODUCED BY SENG MORTIMER
PHOTOGRAPHED BY CHRISTOPHER SIMON SYKES



Lutyens was renowned for giving the hard landscaping of the garden plan as much attention as the finish of the house. Here, mellow brick walls carefully capped and clad in cotoneaster emphasize the formal, architectural quality of a garden layout that is characteristic of his work.



IN THE ARCHITECTURAL HALL OF FAME, FEW NAMES ECHO WITH SUCH CLARITY AS THOSE OF GERTRUDE JEKYLL, A MIDDLE-AGED, PROFOUNDLY MYOPIC GARDEN DESIGNER,

and Edwin Lutyens, an innovative and ambitious young Arts and Crafts architect. And of the hundred-plus houses and gardens produced by the creative couple of Aunt Bumps and Ned during their partnership, Folly Farm in Berkshire, England, most perfectly represents their style, which has come to epitomize the English country house.

Folly Farm garden has all the typical features of a Jekyll/Lutyens design: generous herringbone-brick paths picking their way through a formal plan in which sunken a rose garden, a floral parterre, pergola-covered walks, and reflecting pools orbit around the magnificent farmhouse that began as a humble, half-timbered medieval cottage. Many of Lutyens's domestic commissions were for extensions, and in 1906 he added a symmetrical wing in seventeenth-century William and

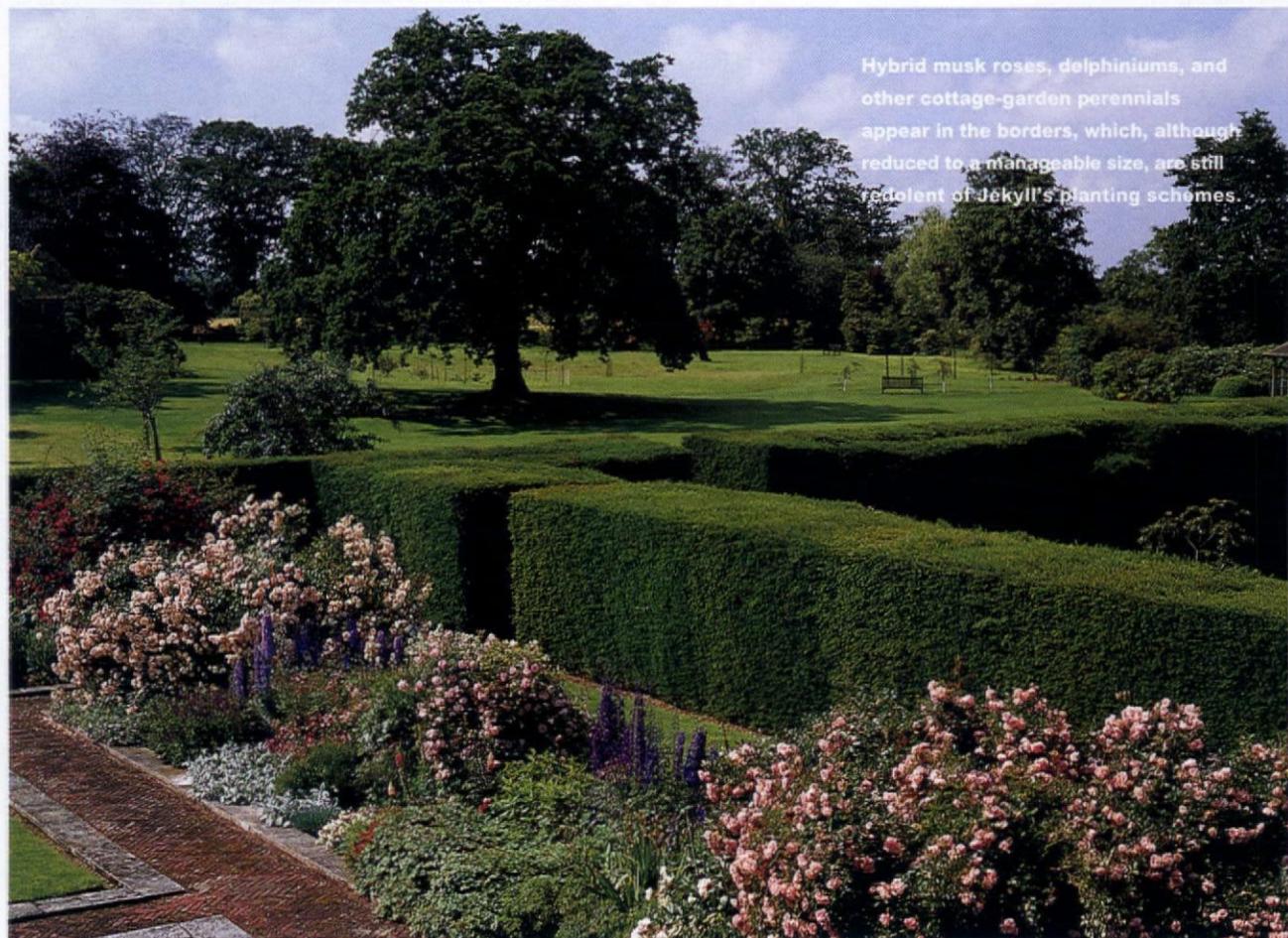
Mary style at right angles to the old house; then, in 1912, he appended a more dramatic and asymmetrical annex. This part of the house is made in the vernacular idiom that was Lutyens's trademark: a sort of Hansel and Gretel confection, brick-built and tile-hung, with towering, ornamented chimneys and dinky dormer windows poking out of a stupendous clay-tile roof that swoops down to end its precipitous fall on the stubby buttresses of a cloistered arcade. This act of unrivaled architectural brinkmanship was typical of Lutyens, who could never be accused of understatement.

Similarly, in the garden, Lutyens, in league with Jekyll, let rip. The sunken rose garden is probably their most dizzying bit of landscape showmanship, thanks to the bold sweep of circular steps descending into the garden at each corner. With the central pool the

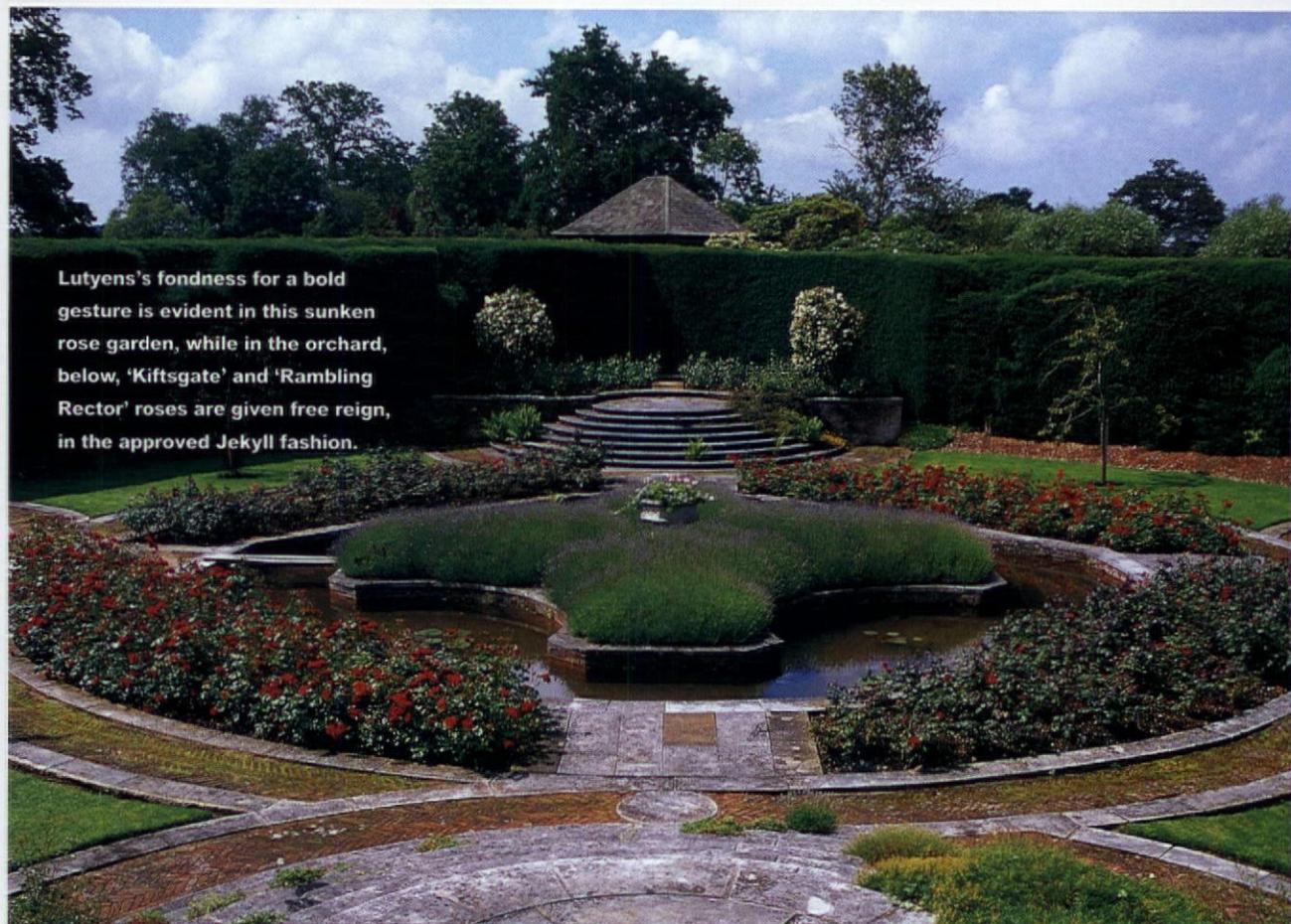
stairs form a balanced quincunx, outlined by the brick paths, edged in stone, that emphasize the circular motif.

The flower parterre, situated on a level above the sunken garden, provides a complete contrast, because its pathways section the ground into a grid of square and rectangular flower beds.

On the level above the flower parterre is the canal garden, where reflections of the sky and house facade are captured in the still waters of a stone-edged pool. The spoil excavated from the canal raised the final level of the garden, which was planted as a stilt garden of pollarded limes, leading to a tiny secret garden, where another pool lay hidden behind a wall of clipped hornbeam hedging. The vast walled kitchen garden and simple orchard complete the outer perimeters of the plan, and from each turn in the path leading through the garden, the view of



Hybrid musk roses, delphiniums, and other cottage-garden perennials appear in the borders, which, although reduced to a manageable size, are still redolent of Jekyll's planting schemes.



Lutyens's fondness for a bold gesture is evident in this sunken rose garden, while in the orchard, below, 'Kiftsgate' and 'Rambling Rector' roses are given free reign, in the approved Jekyll fashion.

the house and its landscaped setting is postcard-perfect.

At Folly Farm, Lutyens and Jekyll exercised many of the design features used in their earlier buildings and gardens and also experimented with details that were to appear in their later projects, so it stands as a prime example of their style. Perhaps more important, it gives us an excellent tutorial in the reasons so few of Jekyll's gardens and Lutyens's houses remain unchanged. Two world wars, a faltering economic climate, and a shift in demographics put an end to country houses and gardens maintained in the grand Edwardian tradition. For example, before World War II, eight gardeners tended Folly Farm's seven acres; prior to that the figure could well have been double. Today it is tended by two.

There are purists who insist that a Jekyll/Lutyens garden should be restored in every detail, forgetting that it is the spirit of their legacy that is valuable. At Folly Farm, the garden has been adapted to suit the family who has lived there since 1951. While the fabric of the

plan remains largely the same, plantings have been substantially altered. "The garden is a living thing and will change to reflect not only the interests of the owners but also the availability and



choice of plants, which today is much better and wider than in Jekyll's day," says the present owner.

There are echoes of Jekyll's planting designs: lavender and roses—weeping standards of 'Albéric Barbier' underplanted with Jekyll's favorite, 'The

Fairy'—still fill the elaborate sunken garden. But the herbaceous borders in the parterre have been greatly reduced. Over a period of fifteen years garden consultant Vernon Russell-Smith has advised the family on how to streamline the garden yet retain its spirit. A good example is the way the complex herbaceous borders edging a long walk have been replaced with an avenue of 'Golden Hornet' crab-apple trees underplanted with dahlias in red, yellow, cream, and white. This may not be pure Jekyll style, but with the emphasis on hot colors after the cool pastels of the flower parterre, it is certainly made in her spirit. I imagine she would approve.

Folly Farm may be visited by written application only to 'Garden Visits,' Folly Farm, Sulhamstead, near Reading, Berkshire, RG7 4DF, England.

Ethne Clarke is an award-winning writer on landscape design and garden history. Her latest book, *Gardening with Foliage Plants*, is published by Abbeville Press.



The path along the William and Mary addition to Folly Farm moves through an enfilade of arched openings, a favorite theatrical device of Luytens's.

FROM EACH TURN IN THE PATH LEADING
THROUGH THE GARDEN, THE VIEW
OF THE HOUSE AND ITS LANDSCAPED SETTING
IS POSTCARD-PERFECT

The Jekyll Style

HER NAME IS MORE WIDELY KNOWN THAN HER DELIGHTFULLY
UNSWERVING PRINCIPLES OF GARDEN DESIGN



GERTRUDE JEKYLL clearly inspired as much affection as awe. Edwin Lutyens, who dubbed her Aunt Bumps, made the sketches you see of her here, and landscape architect Russell Page wrote warmly of the vitality that shone from her face. For all its rigor, the Jekyll style, too, was born of affection—her love for the simple English cottage gardens she thought unsurpassed in their use of color and form.



< **COLOR COORDINATION** Jekyll was a watercolorist before her eyesight deteriorated, and she manipulated the rules of color association to create specific effects in her gardens. She frequently planted a herbaceous border with colors from the warm end of the spectrum at the middle, fading off to silver, cream, pink, mauve, and silver blue at the ends, so that one's eye was stimulated and then refreshed as one passed along the length of the border. See Jekyll's *Colour in the Flower Garden*.



Lutyens's sketch of himself with a T square and of Jekyll with a cat captures the genial irreverence he used to amuse her

> **PLANNED FOR A PROGRESSION OF FLOWERING** Jekyll went to extraordinary lengths to keep her gardens in flower: pot-grown lilies were plunged into gaps left by fading perennials; early annuals were bedded out to cover the ground between later-season perennials. To do all this in her own garden, Jekyll employed as many as nine gardeners—full-time!



IN KEEPING WITH THE PERIOD OF THE HOUSE One of Jekyll's rules (and she had quite a few) was to suit the style of the garden to the style of the house. So, a cottage-style house received a cottage garden of simple borders, roses round the door, and lavender edgings along crooked paths; a classical villa was given a formal parterre. Most of Lutyens's early country-house designs were profoundly vernacular, so the gardens Jekyll made for these houses were cottagey, but in a very grand way. See Jekyll's *Gardens for Small Country Houses*.

For Lutyens, Jekyll was 'a Mother of all Bulbs,' a sometimes angelic presence



LABOR-INTENSIVE Jekyll gardens required teams of gardeners to keep the grounds at their peak, something not within the reach of most garden owners today. But dedicated garden makers can still follow Jekyll's lead; in *Home and Garden*, she wrote, "Pure idleness seems to me to be akin to folly. . . I must obey the Divine command: 'Work while ye have the light.'"

"It is no use asking me or any one else how to dig . . . watch a man digging, and then take a spade and try to do it"

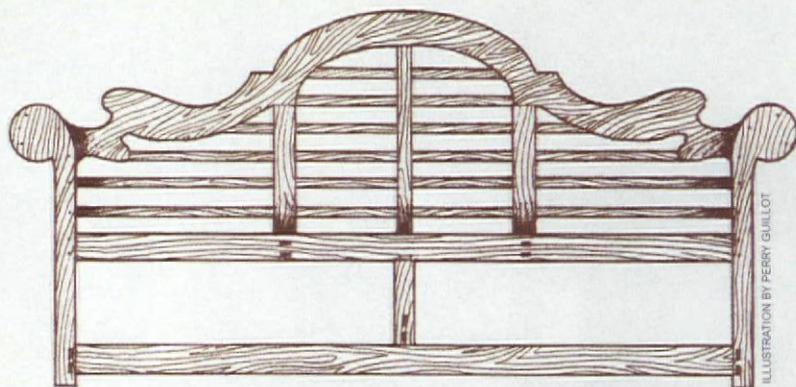
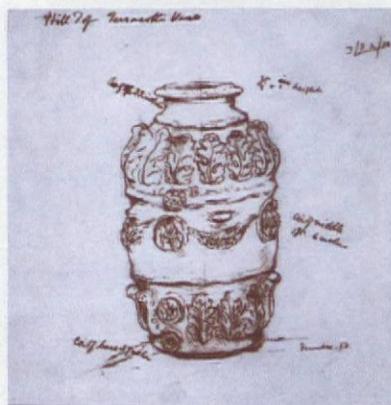


ILLUSTRATION BY PERRY GUILLOT

> CRITICAL ATTENTION TO THE DETAILS OF THE DESIGN A Gertrude Jekyll-style garden is a design totality; the garden is an extension of the house, and as much thought, energy, and expense is spent on furnishing the garden as the house. The materials, design, and function of an item such as the Lutyens bench, above, were all chosen for their appropriateness to a vernacular garden setting. When it came to the vases that Jekyll often used as focal points, she frequently designed her own, as in the terra-cotta example to the right.

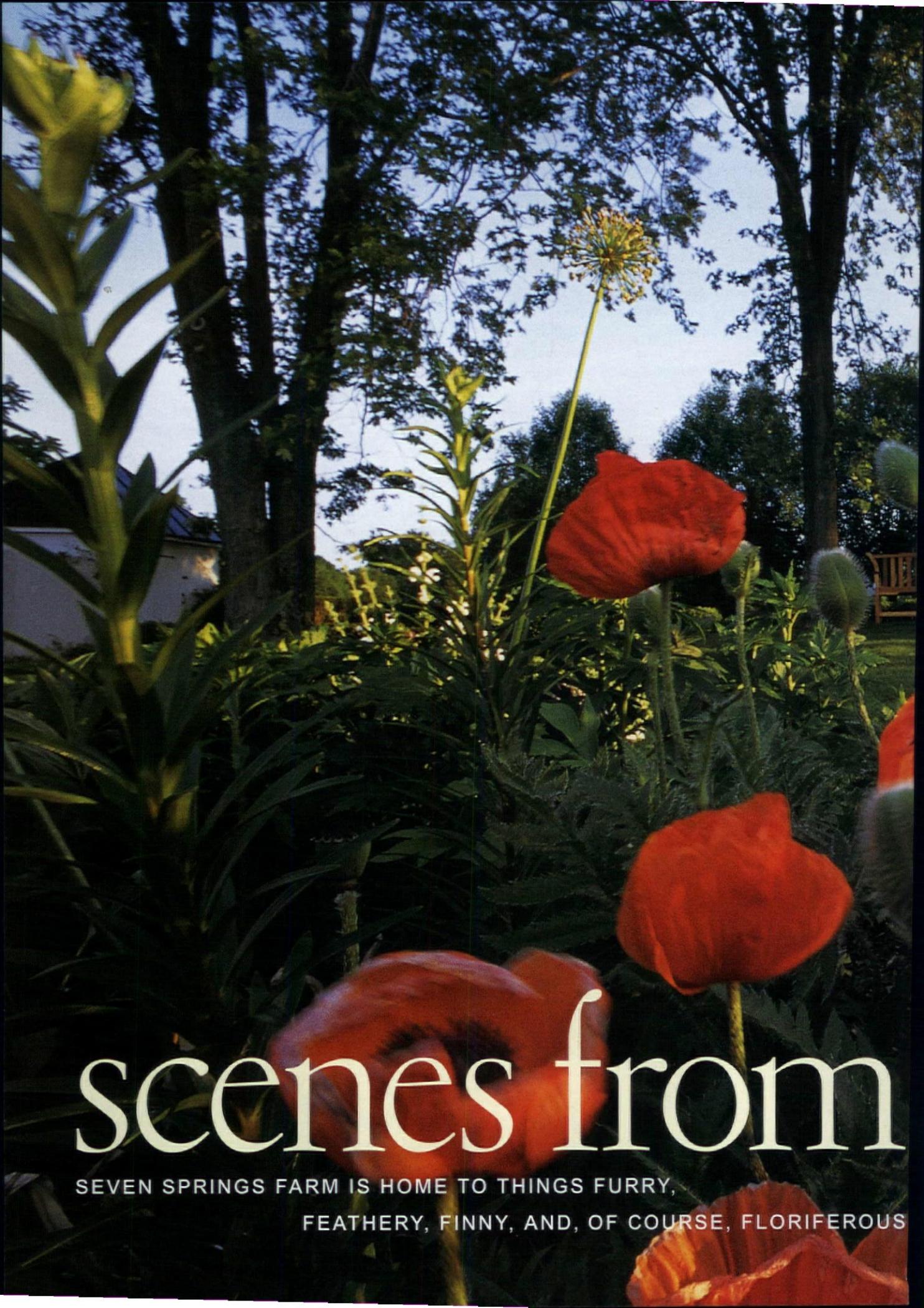


"I have learned much . . . from other people's gardens, and the lesson I have learned most thoroughly is, never to say 'I know—' there is so infinitely much to learn"

THE ESSENCE OF THE ENGLISH COUNTRY-HOUSE STYLE Jekyll and Lutyens worked on more than 100 houses and gardens during their partnership, from 1889 to her death, in 1932. The abundant and seemingly informal planting of herbaceous borders within a formal framework of box-edged beds that typified the Jekyll garden has become an international icon.

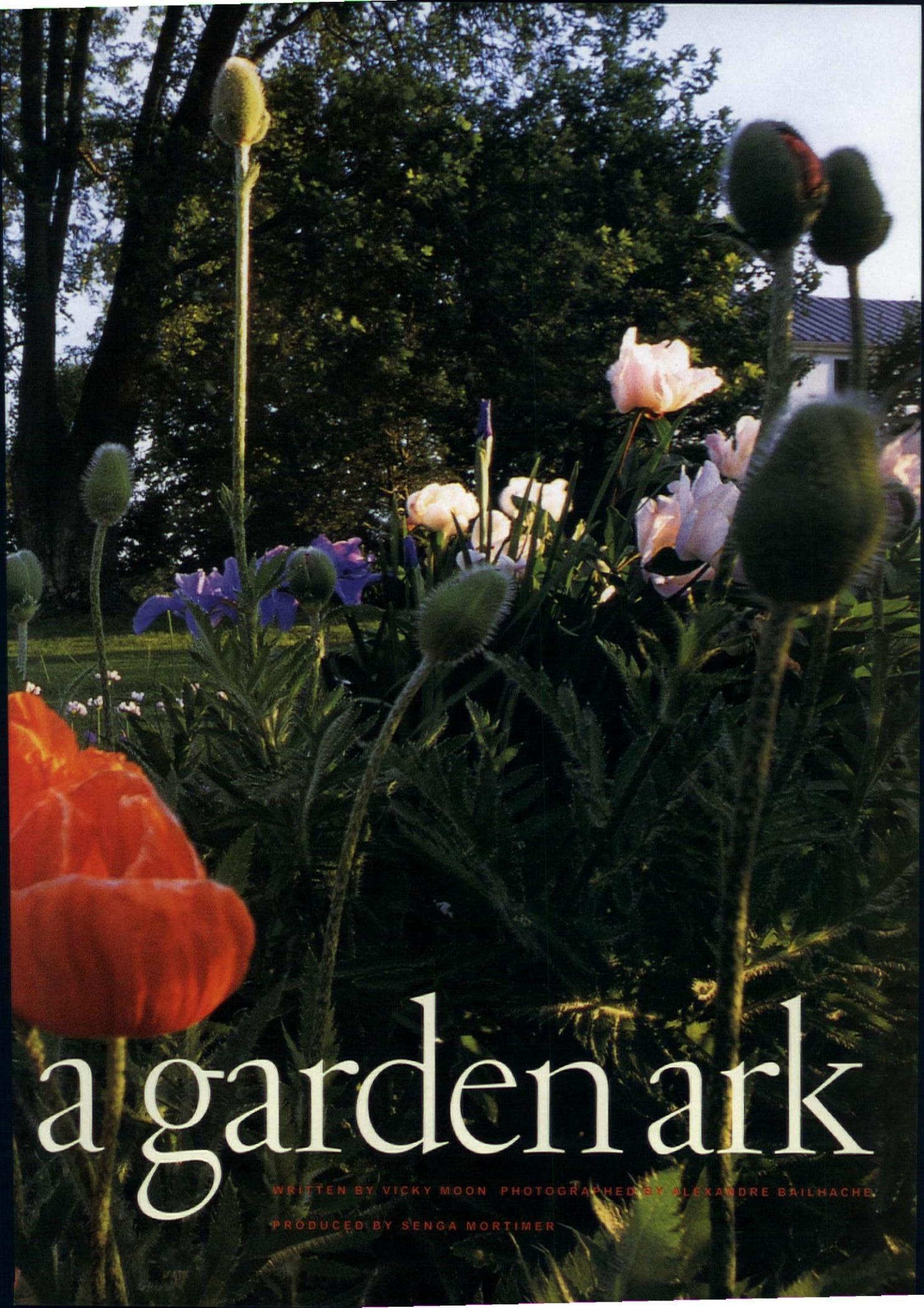


▲ PLANTING IN DRIFTS Jekyll planted groups of perennials in flowing ribbons that merge along the length of a border, rather than in tight groups in a grid. She was adamant that neither sticks nor stakes show in the design.



scenes from

SEVEN SPRINGS FARM IS HOME TO THINGS FURRY,
FEATHERY, FINNY, AND, OF COURSE, FLORIFEROUS



a garden ark

WRITTEN BY VICKY MOON PHOTOGRAPHED BY ALEXANDRE BAILHACHE

PRODUCED BY SENGA MORTIMER

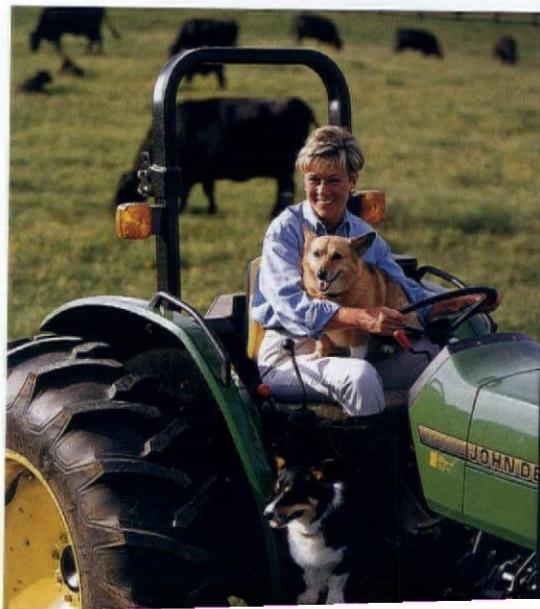


The borders at Seven Springs Farm are designed for maximum color. The mixed border, previous pages, strikes a bold note with 'Helen Elizabeth' poppies, and *Iris sibirica* 'Caesar's Brother.' The long border, this page, with its arbor covered in clematis 'Ramona' and 'Constance Spry' roses, is much more serene.



the drystone walls and wooden fences on Elaine and Childs Burden's Middleburg, Virginia, farm stand in regimental rows along the rolling fields. Just as the Bull Run and Blue Ridge mountains to the north and west frame your view of the farm, these fieldstone walls are the backdrop for Elaine Burden's gardens, where flora and fauna manage a peaceful coexistence. A woodpecker house and boxes for titmice, bluebirds, and other nesting birds at the entrance hint at what's to come. Nearby, an arbor glows brilliantly with hydrangea vines and *Clematis paniculata*. A purple-martin house rises above the pond, where Canada geese paddle with wood ducks. Near

The formality of the parterre of 'Green Beauty' Korean box, above, is balanced by the pastoral vision of Black Angus cattle grazing in the background. In the spring, the parterre is filled with pink tulips. Elaine Burden, below, gives a ride to her Welsh Pembroke corgis, Rosie, on her lap, and Jasmine.





Jasmine finds another photo op beneath an arbor of 'American Pillar' roses, above. The semicircular water-lily garden, below, abuts a wall covered with clematis 'Henryi' and 'Sea Foam' roses in bud. Hardy water lilies and *Acorus* water grass thrive in the pond, which is also home to the Burdens' much-prized frogs.



the barn, beds of vegetables are overseen by white, African ringneck, and tangerine doves, and black helmet and tumbler pigeons.

Behind the 1790 stone house, an exquisite country garden unfolds—kitchen garden, secret garden, long border, mixed border, arbor, parterre, and formal garden all flow naturally into one another. Elaine Burden began her project fifteen years ago with two-foot-wide borders filled with daylilies. She reports that she has since “ripped out one border five times and rearranged it.” The result is a lavish, ten-foot-deep collection of trees, shrubs, perennials, and bulbs.

But all is not riotous color. There are also places of repose. Burden tore up the blighted English boxwood she inherited and planted a Korean boxwood parterre. “I wanted a quiet garden here,” she says. “I had color everywhere else.” The parterre’s center is a burial ground for former friends: a niece’s rabbit; Miss Kitty, the cat; and a favorite corgi, Lily.

A year ago, the Burdens added a semicircular water-lily pool with a ram’s-head fountain. “I wanted the sound of water,” Elaine Burden says. She also wanted the sound of frogs, and when they didn’t come, she was disappointed. But then, as if on cue, they emerged in time for a summer garden party. “They give me the most pleasure of anything,” she says. “Since I don’t have children, I nurture other things—plants, dogs, frogs, birds, and goldfish.”

Vicky Moon is a freelance writer, who lives in Middleburg, Virginia.



Another view of the mixed border, where farm and garden are well integrated. A bold array of shrubs and flowers, such as the allium 'Globemaster,' the peony 'Festiva Maxima,' and *Berberis* 'Bagatelle,' allows glimpses of pastureland in the background.

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COVER Chintz, Lee Jofa. **Rambouillet on sofa**, Colefax and Fowler. **Carpet**, Stark Corporation, 212-752-9000. See **page 86**.

THRESHOLD Page 6, Pacific Theater, see page 113 for addresses and phone numbers. **Wooden steps**, \$125/ea., and **wood bowl**, \$400, Jacques Carcanagues. **Sugar grinder**, \$450, Susan Mascolo at Stone Kimono. **Sugar presses**, \$900/ea., and **agricultural tool with handle**, \$2,200, Tucker Robbins. **Bohtoc fabric**, \$400, Shaver-Ramsey.

DOMESTIC BLISS Page 22, The Tides, 800-OUT-POST. Sligh Furniture Co., 800-297-5444. **page 24**, Bed, Bath & Beyond, 800-GO-BEYOND.

HUNTING & GATHERING Pages 33-44, Stars of India: All fabrics by Muriel Brandolini available at Stubbs Incorporated, NYC, 212-223-1066. All other fabrics available through architects and designers. **page 33**, **Mandali figure**, \$2,400, Sarajo, NYC, 212-966-6156. **page 34**, see opposite page.

Page 36, **Doors**, \$6,500/set, and **rug**, \$1,495, ABC Carpet & Home, NYC, 212-473-3000. **Scarfs**, Kinnari Pannikar, 718-788-6710. **Takhat table**, \$3,200, and **vase**, \$1,550, Sarajo. Barbara Beckmann at China Seas, 212-752-5555. **Hookah**, \$1,200, and **box**, \$2,500, Art of the Past. **page 38**, see opposite page.

Midsummer Night Lights: page 40, Shi, NYC, 212-334-4330. Faroy, 800-256-5689, at Remington Freeman, Ltd., 800-232-7351. Leekan Designs, NYC, 212-226-7226. Dandelion/Tampopo, San Francisco, 415-436-9500. Chista, 212-924-0394. Galbraith & Paul, 215-923-4632. **What's News: pages 42-44**, Bay Linens, Spiegel Catalog, 800-345-4500. Bvlgari, 800-BVLGARI. Gardeners Eden, 800-822-9600. Hoya Crystal, 800-462-4692. Lisa Ziff Designs, 800-600-3458. Todd Hase Furniture Inc., NYC, 212-334-3568. The following are available through architects and designers: Asmara, Inc., 800-451-7240. Bernhardt Contract, 212-888-3232. Donghia Furniture, 800-DONGHIA. Kosta Boda, 800-351-9842. McGuire Furniture Company & Baker Knapp & Tubbs, 212-779-8810.

OBJECT LESSON Pages 47-54, All dish towels, \$12 for set of 4, and **aprons**, \$19, from Williams-Sonoma, 800-541-2233. All **barbecue tools and glove**, The Companion Group, 800-521-0505.

HOME BASE Pages 60-64, The Watermill Center, 212-620-0220.

UNCORKED Pages 66-69, Restaurant Daniel, NYC, 212-288-0033.

NOODLING Pages 70-74, All dinner napkins, Vento by Muriel Grateau, Paris, 33-1-40-20-90-30. All **flatware**, David Mellor, London, 44-171-730-4259. **page 70**, Holly Hunt, 212-755-6555. Available through architects and designers. Catherine Memmi **napkin**, \$38, and **cocktail napkins**, \$32/for 6, all from Bergdorf Goodman, 800-218-4918. Georg Jensen, 800-546-5253. **Vase**, \$1,500; **beige bowl**, \$325; and **blue bowl**, \$550, all from Shi, NYC, 212-334-4330. **Wooden chopsticks**, \$28/pair, Takashimaya, NYC, 800-753-2038. **Iron teapot**, \$60, Katagiri, NYC, 212-838-5453. **Pilsner glass**, Crate & Barrel, 888-249-4155. **page 72**, **Jean Prouvé table**, \$17,500, and **chairs**, \$1,600/ea., 1950, NYC, 212-995-1950. **Saki cups**, \$45; **salad bowl**, \$135, and **compotes**, Royal Copenhagen at Georg Jensen. **Glass chopsticks**, \$35, and **porcelain soup spoon**, \$35/ea., Takashimaya. **Iron teapot**, \$135, and **soup-spoon rest**, \$4, Katagiri. **Snifters**, \$25/ea., Tiffany & Co., 800-526-0649. **Linen tablecloth**, \$495, Hermès, 800-441-4488. **Cutlery holders**, \$300/set of 12, Troy, NYC, 212-941-4777. **Ceramic bowls**, \$30, Shi. **Hand-blown glass goblets**, \$62, Intérieurs, NYC, 212-

343-0800. **Baccarat goblets**, \$83/ea., Bergdorf Goodman. **Cruets**, \$500 for the set, Troy. **page 74**, **Bowl**, \$125, Christian Tortu, Paris, 33-1-43-26-02-56.

BEYOND THE FRINGE Pages 85-95, All fabrics, trims, and carpets, Colefax and Fowler (through Cowtan & Tout, 212-753-4488) unless otherwise noted. **pages 86-87**, Lee Jofa, 888-LEE-JOFA.

Curtains, custom-made for Sibyl Colefax & John Fowler, 44-171-493-2231. **pages 90-91**, Ramm, Son & Crocker Inc., 914-592-3311. **pages 92-93**, **Bed linens**, Pratesi, NYC, 212-288-2315 and Léron, 800-954-6369.

IT'S GOT LEGS Pages 96-97, Carla, L.A., 213-932-6064. Canadian Crush, Raylon Corporation, 212-221-3633. Available through architects and designers. Wasteland, L.A., 213-653-3028. **pages 98-99**, **Jacobsen chairs**, Modernica, L.A., 213-933-0383.

Equator Antiques, L.A., 213-933-6535. **pages 100-101**, Charles Jacobsen, Inc., 310-652-1188. Available through architects and designers. **Blue vase**, Modernica. Ray Ferrar's, L.A., 213-934-3953. **Candles**, Pottery Barn, 800-922-5507. Nambé, 505-471-2912. **Eames side table**, Sheridan Group, 213-489-4228.

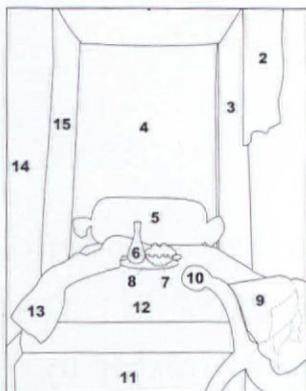
DEFINITELY NOT PLAIN JAYNE Pages 116-123 Designer, Thomas Jayne Studio, Inc., 136 East 57th St., NYC 10022. 212-838-9080. Architect, Stephen Killcoyne, Allen + Killcoyne, 160 Fifth Ave., NYC 10010. 212-645-2222. All fabrics and wallpapers available through architects and designers. **Sea-grass matting**, Misha Carpet Corporation, 212-688-5912. Available through architects and designers. **pages 116-117**, Barton-Sharpe, Ltd., NYC, 212-925-9562.

Long table, 30 Bond, NYC, 212-995-8037. Munder-Skiles, NYC, 212-717-0150. **pages 118-119**, **Morris chairs**, Latham Kearns, 212-505-5149, by appointment only. Cowtan & Tout, 212-753-4488. Manuel Canovas, 212-752-9588. **Lamp**, 800-809-7057. Clarence House Imports, 212-752-2890. **Marvic table**, at Roger Arlington, 212-752-5288. **pages 120-121**, Claremont, London, 44-171-581-9575. **Yellow chair**, Guild Antiques II, NYC, 212-472-0830. **Fabric on yellow chair**, Oxford Cloth, Bailey & Griffin, 215-836-4350.

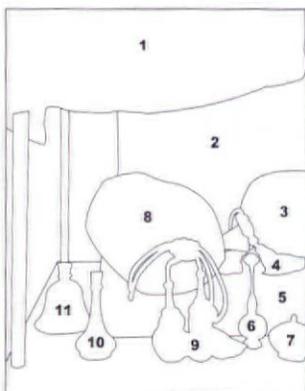
Tablecloth, Wallace Grand Floral, Schumacher, 800-332-3384. **pages 122-123**, Brunschwig & Fils, 212-838-7878. **Bed**, Barton-Sharpe, Ltd. **Fabric on chair**, Andelot Stripe, Schumacher.

& ANOTHER THING Page 144, Triton, cup and saucer, \$60, Royal Copenhagen Dinnerware at Georg Jensen, 800-546-5253. **Imperatrice**, teacup and saucer, \$150, Robert Haviland & C. Parlon, Brodean, NYC, 212-877-4000. **Louvre**, teacup & saucer, \$24, Bernardaud, 800-884-7775. Scalmandrite, 212-980-3888. Larsen, 212-462-1300.

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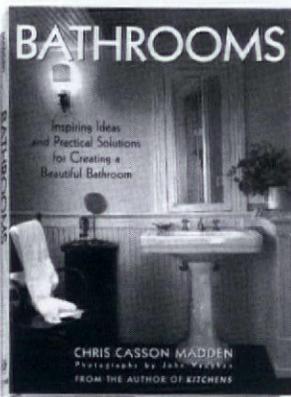
Page 34, 1. Rosina; **3.** Melisande, Osborne & Little, 212-751-3333. **2.** Orange sari, \$350; **8.** Mogul plate, \$195; **9.** Turkish coat, \$725; **10.** Bone inlaid stool, \$1,250; **13.** Antique textile, \$2,350, Sarajo. **4.** Queen Anne panel, by Robert Kime; **14.** Tree of Life, by Allegra Hicks at John Rosselli International, 212-772-2137. **5.** Shangri-La silk damask fabric, Brunschwig & Fils, 212-838-7878. **6.** Bidri hookah base \$250; **7.** Bowl with lid, \$2,500; **11.** Kinkhab textile, \$10,000. Art of the Past, NYC, 212-860-7070. **12.** Kamalia Weave, G. P. & J. Baker at Lee Jofa, 888-LEE-JOFA. **15.** Rati Chenille, Christopher Hyland, 212-688-6121.



Page 38, Lower right 1. Cream sari, \$500; **10.** Bidri vase, \$875; **11.** Hookah base, \$1,250, Sarajo. **2.** Fabric, Muriel Brandolini. **3.** Sakumari and **8.** Tamarind, Osborne & Little. **Double tassel tiebacks, 4.** Sultane and **9.** Cordelia, Houles USA, 310-652-6171. **5.** L'Étoile Verte, Clarence House. **6 & 7.** Rose-water set, \$3,000, Art of the Past.

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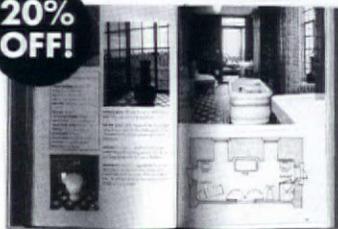
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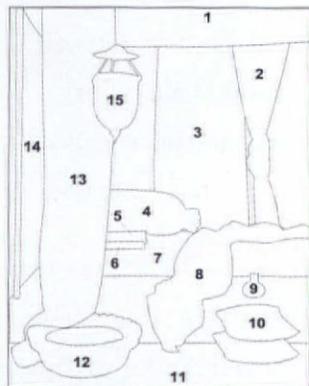
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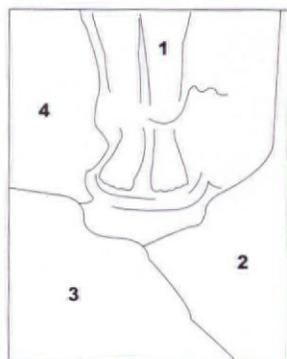


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*PLEASE ADD SALES TAX IN CA, CO, GA, IA, IL, KY, MA, MI, NJ, NY, OH. ALLOW UP TO 4 WEEKS FOR DELIVERY.

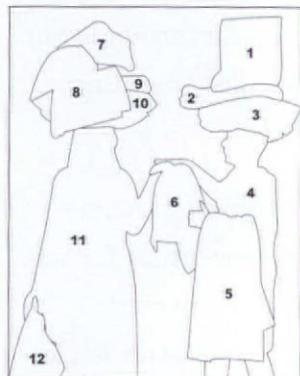


Page 38, Top left 1, 2, 3, 5, 6, 8 & 13. Muriel Brandolini. **4.** Wine Country Stripe, Barbara Beckmann. **7.** Khayyam by Liberty, Osborne & Little. **9.** Glass vase, \$125; **15.** Oil lamp, \$1,350 Sarajo. **10.** Pillows, \$195 ea.; **11.** Colonial Agra rug, \$5,095; **12.** Planter, \$995, for basin and pedestal (not shown), ABC Carpet & Home. **14.** Queen Anne panel.



Page 38, Lower left 1. Buddha, \$75,000, Art of the Past. **2.** Tibet, G. P. & J. Baker at Lee Jofa. **3.** Bramotto, Old World Weavers, 212-355-7186. **4.** Cream sari.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden*. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from the sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowner. —PRODUCED BY GOLI MALEKI



Page 38, Top right 1. Bengali; **5.** Karachi, by Gaston y Daniela, Brunschwig & Fils. **2.** Indian Toile, Clarence House, 212-752-2890. **3.** Tulip; **8.** Water Lily; **9.** Nāk, Allegra Hicks for John Rosselli International. **4. & 11.** Mandali figure. **6.** Kashmir Leaf; **7.** Mosaico, at Cowtan & Tout, 212-753-4488. **10.** Pillows, \$75 ea., Stone Road, NY, 516-537-5656. **12.** Busra, Christopher Hyland.

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Another thing...

Summer Sheers

Time for a garden party.
Bring out the
thinnest of porcelains for
the finest of teas.



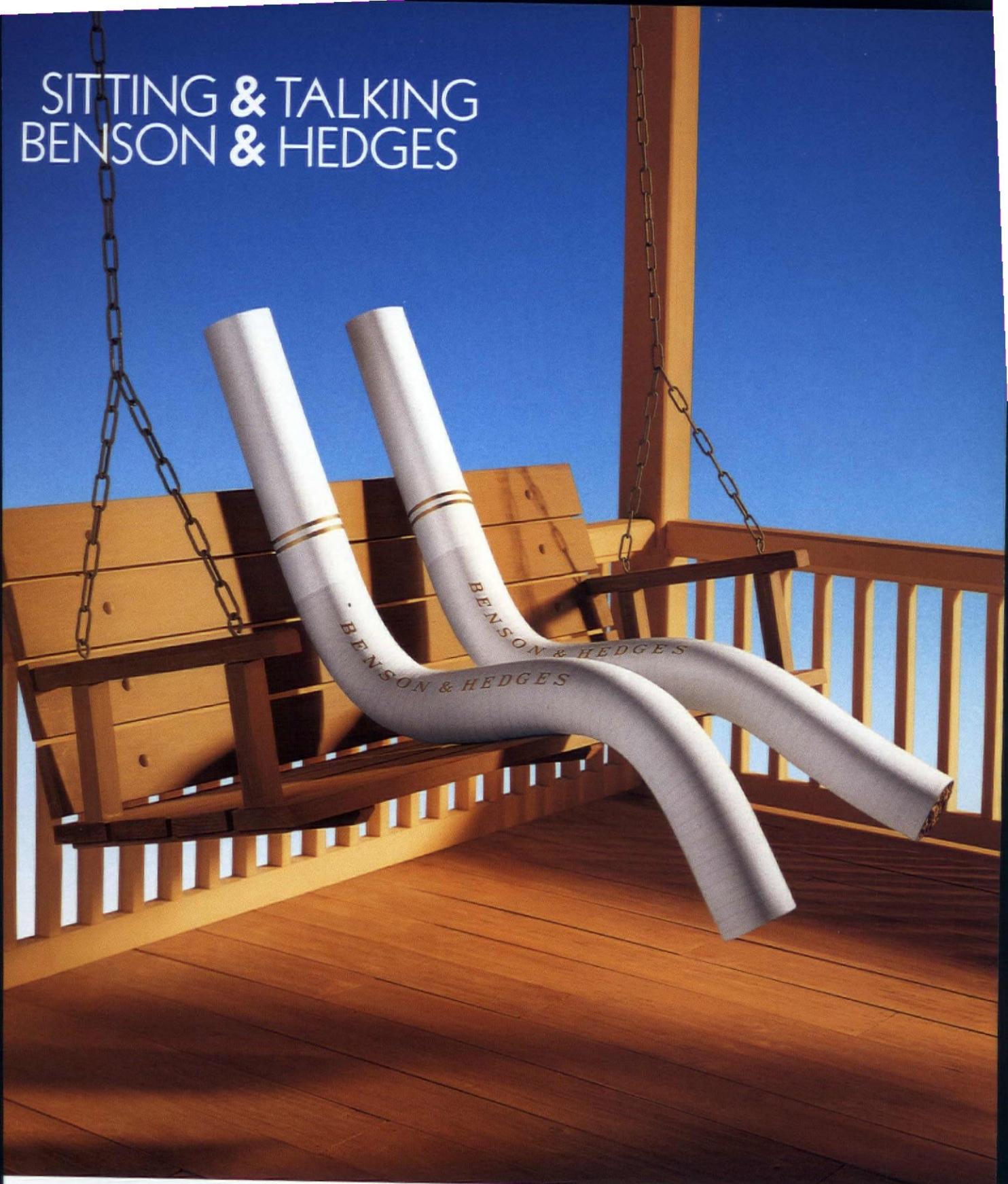
A great teacup should feel
wafer-thin

against your lips. Try
Imperatrice, by
Robert Haviland & C. Parlon,
above; Triton,
by Royal Copenhagen,
below; or Louvre
from Bernardaud.

Spread a red tablecloth
outside. Pale colors
disappear in the afternoon
sun, and red casts the
kindest glow
on your face. Use a few
yards of Scalamandré's Chinoise
Exotique in tomato.

Put sweet little slips
on those skinny
metal chairs around your
table. Just the thing: a
breezy
geometric sheer,
Line Dance from Larsen.
Guaranteed
to cause a flutter in the
dovecote.

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15 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method. © Philip Morris Inc. 1997

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Smoke Contains Carbon Monoxide.



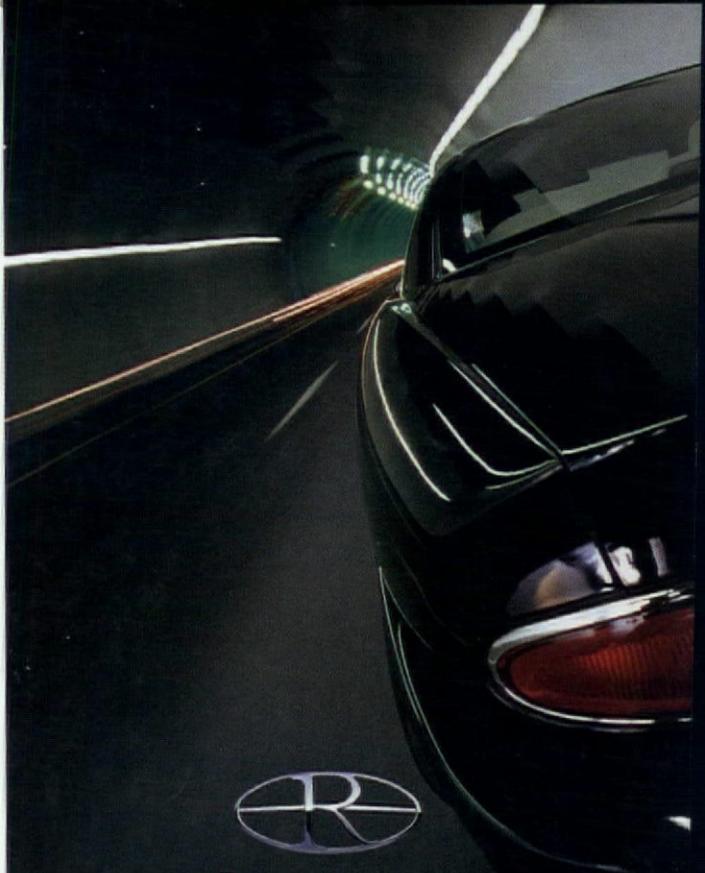
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