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House & Garden

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at home

master class

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WITH
WHITE

soulful
rooms for
spiritual
retreats



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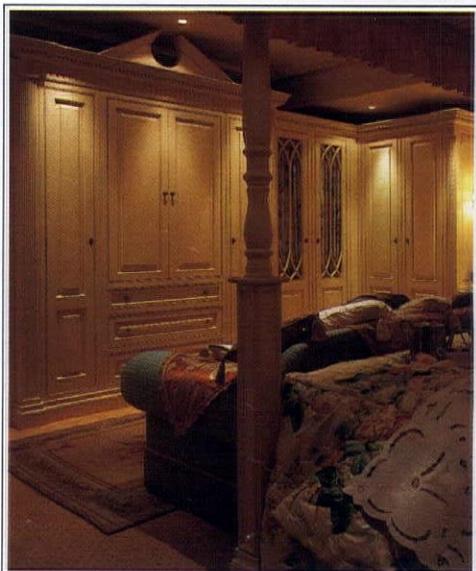
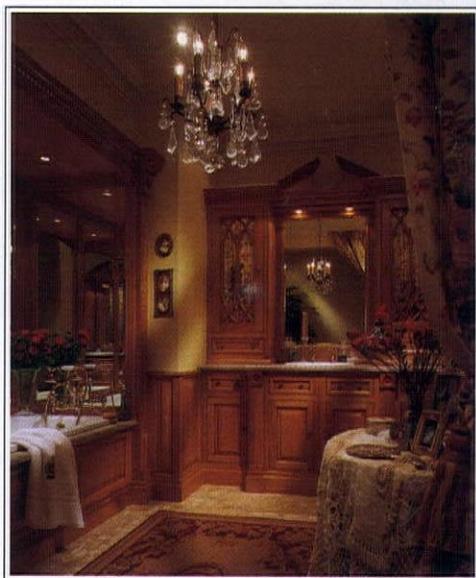
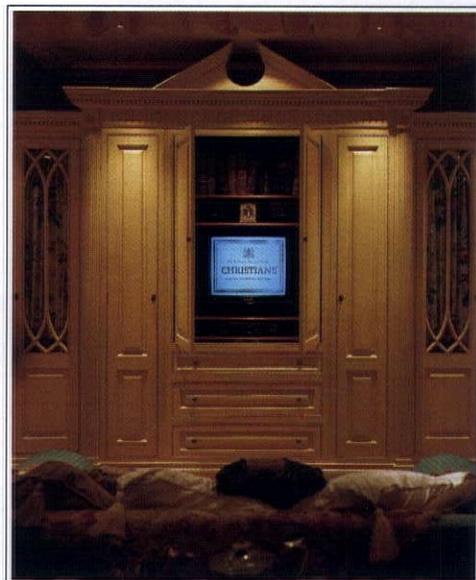
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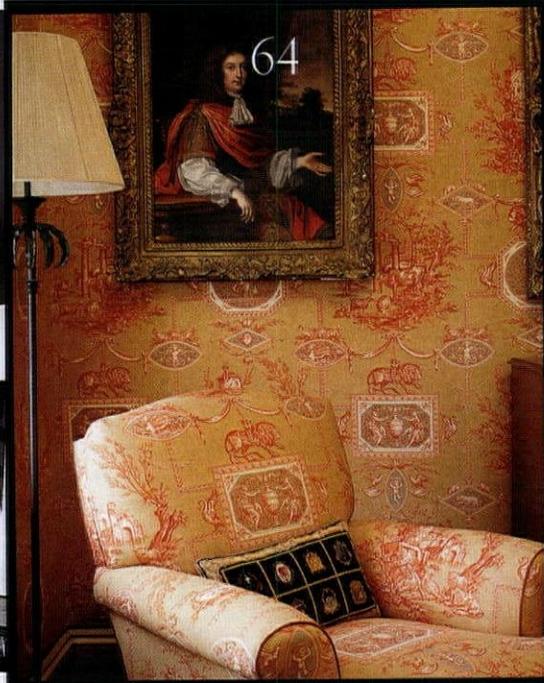


january threshold

features



Cover Story



house

ENGLISH CLASS 64

Designer Brian McCarthy and architect Boris Baranovich rebuild an apartment from the ground up.

BY SUZANNE SLESIN

FIRST PRINCIPLE 63

ARTS AND CRAFTSMANSHIP 76

The furnishings are new, but like everything else designer Roy McMakin has made for his Seattle house, they breathe with a sense of the past.

BY LISA GERMANY

studies in white: cosmopolitan AMERICANS IN PARIS 84

Gucci designer Tom Ford and Richard Buckley teach the French the meaning of chic.

BY WILLIAM NORWICH

studies in white: romantic

WELL DRESSED AND FASHIONABLY PALE 94

Decorator William Hodgins updates the elegant soul of an old Virginia house.

BY LANCE ESPLUND

studies in white: contemporary

HOLLYWOOD AND DIVINE 102

Designer David Speaks carves out a very glamorous, very '70s space for himself in the hills above L.A.

BY SUZANNE SLESIN

garden

IN THE WELL OF THE WOODS 112

An island garden in the Pacific Northwest makes uncommon use of common elements, with walls of native forest wrapping its perimeter.

BY DEBORAH NEEDLEMAN

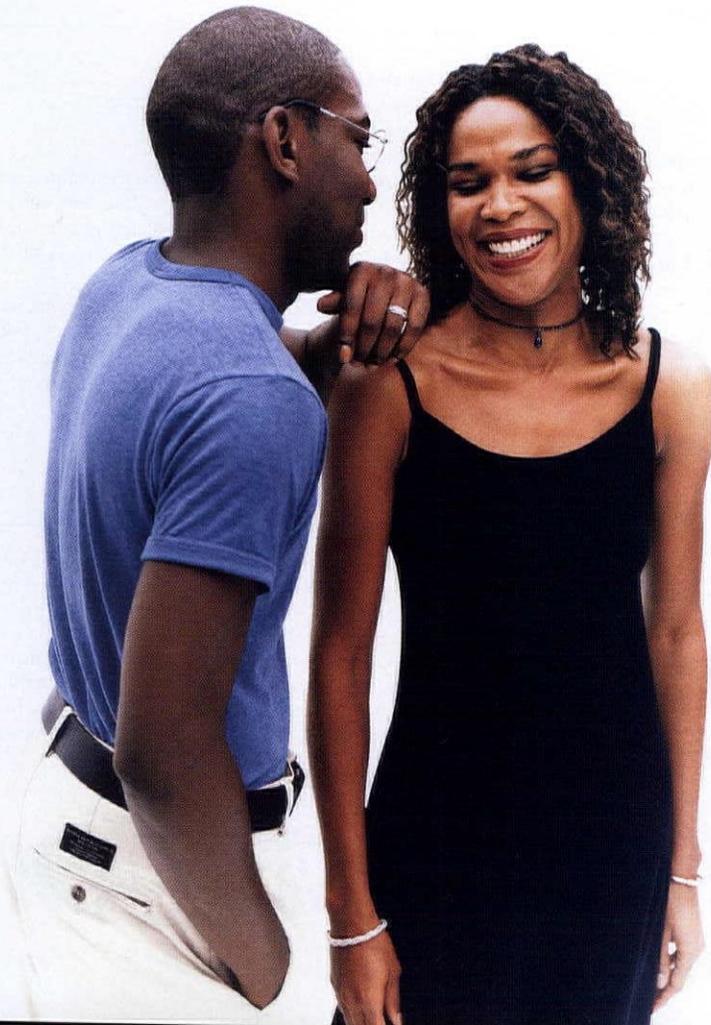
GROUND RULES 120



White Album

We introduce a new feature, Master Class, and examine three studies in white. 82

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The Wrap on Winter

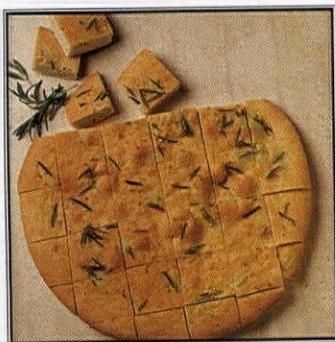


Get Cookin'

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WHOLE WHEAT AND ROSEMARY FOCACCIA



- 1 c. warm (105-115° F) water
- 1 tbsp. sugar
- 1 envelope (1/4 oz.) dry yeast
- 3 tbsp. Bertolli Extra Virgin Olive Oil
- 2 c. all-purpose flour or more as needed
- 1/2 c. whole wheat flour
- 1 tsp. salt
- 1 tbsp. fresh rosemary leaves or 1 tsp. dried rosemary
- 1 garlic clove, finely chopped

- ◆ 1. In a large bowl combine water and sugar; sprinkle with dry yeast. Let stand 5 minutes. Stir in 2 tablespoons olive oil, flour and salt. Stir, adding more flour, if needed, to make a soft dough. Knead dough with dough hook or by hand on a lightly floured board until it is smooth and soft, about 8 minutes. Grease a large bowl with some olive oil and add the dough. Cover and let stand in warm spot until doubled in bulk, about 1 hour.
 - ◆ 2. Meanwhile preheat oven to 400°F. Combine the remaining 1 tablespoon oil, rosemary and garlic in a small skillet; heat, stirring, over low heat until garlic begins to sizzle. Set aside and cool. When dough is ready, punch down, place in center of a non-stick baking sheet and stretch or roll into a 12" circle. Brush with the rosemary oil.
 - ◆ 3. Bake on bottom oven rack until browned and crisp, 15 to 20 minutes. Cool on wire rack, cut into 2" squares.
- Serves 16

VEAL STEW WITH MUSHROOMS

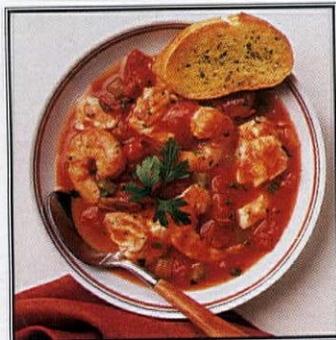


- 1/2 c. chopped onion
- 1/4 c. chopped celery
- 1/4 c. diced carrot
- 1 garlic clove, finely chopped
- 2 tsp. Bertolli Classico Olive Oil
- 1 lb. well-trimmed veal shoulder or leg, cut into 1" cubes
- 3 large white button or shiitake mushroom caps, quartered
- Salt and freshly ground black pepper
- 1 can (14.5 oz.) Italian plum tomatoes with juice
- 1 c. chicken broth
- 1 strip (2" x 1/2") orange zest

- 1/2 tsp. dried rosemary
- 8 oz. potatoes, peeled and cut into 1" cubes
- 2 c. thick sliced zucchini

- ◆ 1. In a large non-stick skillet combine the onion, celery, carrot, garlic and olive oil. Cook, stirring, over low heat until vegetables are tender, about 10 minutes. Add veal and mushrooms; season with salt and pepper; cook, turning, 5 minutes. Add the tomatoes, broth, orange zest and rosemary.
 - ◆ 2. Cover and cook over medium low heat, stirring occasionally, until the veal is tender, about 45 minutes. Add the potatoes; cover and cook until potatoes are almost tender, about 10 minutes. Add zucchini, cook 5 minutes. Season to taste.
- Serves 4

ZUPPE DI PESCE



- 1/4 c. chopped onion
- 1/4 c. chopped celery or fennel
- 2 tsp. Bertolli Extra Virgin Olive Oil
- 1 c. dry white wine
- 1 can (28 oz.) Italian plum tomatoes with juice
- 1 bay leaf
- 1/2 tsp. dried oregano
- Freshly ground black pepper
- 1 lb. cod, ocean perch or other lean white fillet, cut into 1" pieces
- 12 med. shrimp (about 6 oz.), shelled and deveined
- 4 pieces crostini or toasted Italian bread
- 1 tbsp. finely chopped Italian parsley

- ◆ 1. Combine the onion, celery or fennel and olive oil in a large broad saucepan. Cook, stirring over low heat until the vegetables are tender, about 10 minutes. Add the wine and bring to boil; boil 5 minutes. Add the tomatoes, bay leaf, oregano and pepper; stir to break up tomatoes. Cook uncovered, 5 minutes.
 - ◆ 2. Add the fish and shrimp. Cover and cook over low heat until the fish is cooked through, about 5 minutes. Place a crostini in each bowl. Divide fish and broth evenly among the bowls. Sprinkle with parsley.
- Serves 4



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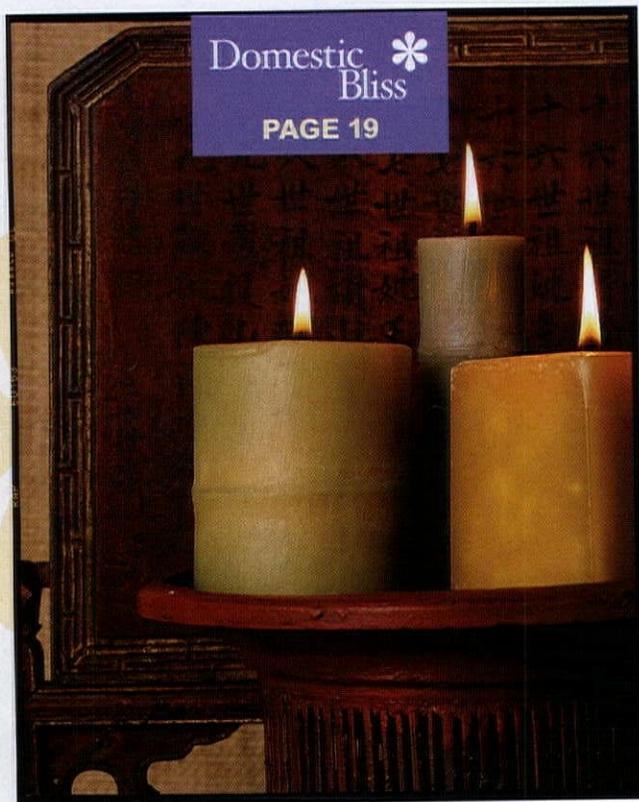
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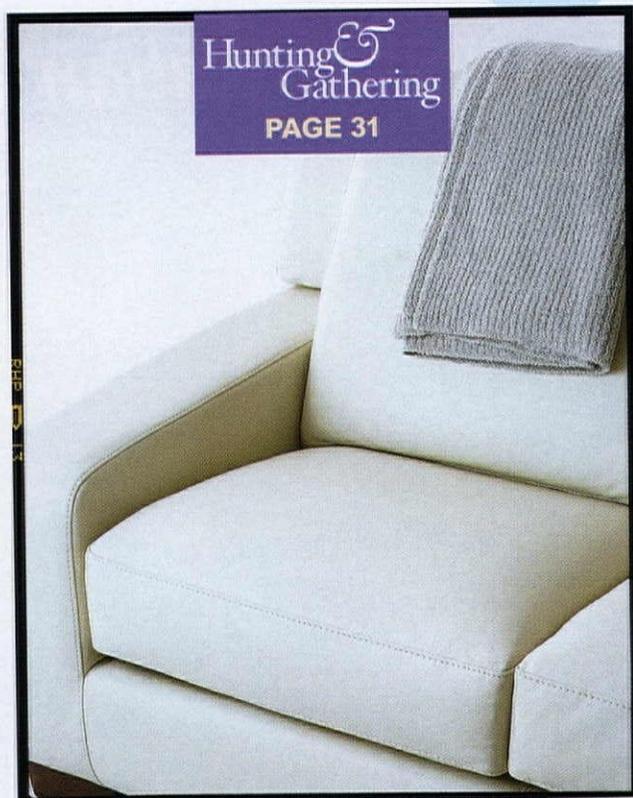
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january threshold



Domestic Bliss

PAGE 19



Hunting & Gathering

PAGE 31

SACRED SPACES From spiritual interiors and a maharishi's exterior to the divas of TV decorating; and **The 20-Minute Gardener > 28: Catalogues**

BY DAN SHAW

WHITE NOW In our winter fabric report, we waltz with white, above, then wrap things up in brightly colored paisley **Object Lesson > 39: Embossed Leather**

departments

WELCOME 12

BY DOMINIQUE BROWNING

DIG IT 44

A YANKEE'S TROPICS
During a harsh New England winter, a Connecticut gardener plans his very own Margaritaville.

BY TOM CHRISTOPHER

HOME ECONOMICS 48

VOYAGE OF DISCOVERY
Schumacher's Thomas Burak found inspiration in the vibrant public spaces of Delhi and Jaipur.

BY LYGEIA GRACE

ONE OF A KIND 50

WALL OF WORDS Rare books are rarely well displayed, but Dakota Jackson designed a bookcase that speaks volumes.

BY WENDY MOONAN

DEALER'S CHOICE 52

SÈVRES SURPRISE In a wide array of pieces—cups, plates, bowls—the French porcelain reflects the varied decorative tastes of three centuries.

BY WENDY MOONAN

HOME BASE 54

HEAVEN CAN'T WAIT In a Hudson River town, Mary

Fisher creates a bit of earthly paradise in her turn-of-the-century house.

BY DAN SHAW

UNCORKED 56

APROPOS THE APERITIF The proper prelude to a dinner with serious wines is the aperitif.

BY JAY McINERNEY

PAST PERFECT 60

JANUARY 1919 In the furry, finny world, Teddy Roosevelt loved everything to death.

BY VÉRONIQUE VIENNE

SOURCES 122

Where to buy everything.

& ANOTHER THING 124

Before we go . . .

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WHO DOESN'T TAKE TO HER BED EVERY NOW AND AGAIN? Our lives are busy and rich and fast and sometimes too much to bear. When I feel like I'll spill over if I don't settle down, bed provides the retreat into meditative drift. We all have our sacred spaces; we all turn to the soulful things that slow time down. I'm not the only one running for the bedroom, either. Furniture manufacturers and designers talk fervently about customers' growing demands for "spiritual oases" and "signature beds." Of course, it's one thing to have furniture that makes a

statement for (or about) you. Quite another to render an ordinary, lifeless object sacred, to imbue it with so much meaning and memory that it is animated by your tender gaze. I don't have a signature bed (or a sacred one, for that matter). It's the stuff I see *from* my bed that calms and comforts, particularly the things on my bedside table. That is my little altar to the gods and goddesses who protect and nourish and guide and punish. It is covered with offerings of love, and I arrange and rearrange them with a fetishistic superstition that would warm the hearts of the ancients.

Buddhas of ivory and bronze, crosses of ebony and mosaic, carved saints, figs, a scrolled and curlicued hand of Fatima, bits of sea glass, smooth beach pebbles. A blown-glass sculpture made by Judyth van Amringe. An intricate antique Chinese ivory from a lost friend, engraved with two people who cannot come together. A tiny glass slipper from a Prince Charming. A lithograph by Alan Magee of a mottled gray stone floating in white space, pulled out of a private bin years ago by Edith Caldwell, an art dealer in San Francisco who wisely intuited that it would do me good. A small painting from an angel whose corporeal presence is unreliable (well, that's angels for you) but whose spirit is registered in a lyrical wash of brooding hues. An oddly resonant, delicate watercolor by a young artist named Julia Kunin of two tiny breasts as soft and milky pink as rose petals.

Every night as a little girl, I greeted bedtime, like millions of other children, with the recitation of a popular prayer: "Now I lay me down to sleep/I pray the Lord my soul to keep/If I should die before I wake/I pray the Lord my soul to take." The terrifying threat implied is so engraved in my heart that perhaps I've created little altars to propitiate Anyone who might get Any Ideas about ripping me untimely from the bed. It's hard to

know, sometimes, when or why ordinary objects take root and begin branching into our lives. But sometimes we're lucky enough to see it happen right before our eyes.

Recently, Suzy Slesin (our design editor) and I went to a *bris* and naming ceremony for the newborn boy and girl twins of Lauri and David Carey, *House & Garden's* publisher. As the *moyel* prepared the living room for the ritual, I noticed that David had placed his favorite chair center stage. Suzy and I had been with him months before when he had fallen in love with its handsome lines and bought it from the designer Dakota Jackson. The *moyel* draped a deep purple silken cloth over the back of the chair, and each tiny child in turn was laid, nestled in a pillow, on the seat. The gracefully swooping arms embraced each baby as prayers and blessings were chanted, portraits snapped. Suzy and I leaned against each other's arms for support as the circumcision was performed. Babies wailed and sympathetic, joyous tears streamed from generations of family and friends. I hope tears stained the chair. As I watched, I knew that the chair would too soon hold a child and David as he read aloud, David brooding about a teenager's missed curfew, David waiting for news of safe passage into this world for his children's children. . . . Dakota Jackson once told me he started his career as a magician, and at the time I thought it must have been a strange kind of journey into the world of furniture design. But watching that chair as it began to fill up with life, with love, and with hope, knowing it had the strength, the grace, and the character to take hold in that family's imagination and survive down the years, I saw real magic unfurl.



Dominique Browning
Dominique Browning, EDITOR

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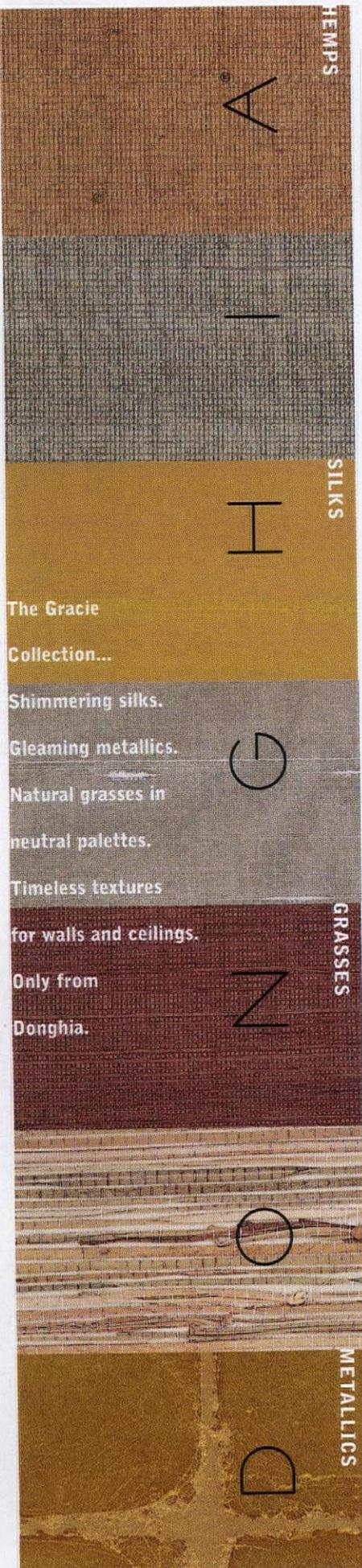
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Domestic Bliss

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



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RAP

sacred spaces

Interior design has become a **spiritual** journey for many Americans. Turning our homes into **sanctuaries** can be as simple as putting a **Buddha** in the bedroom or making an alcove into a yoga zone. Also this month, the dueling divas of television **decorating**, the return of the recliner, the gentrification of paper napkins, and **The 20-Minute Gardener's** guide to catalogue shopping.

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SACRED SPACES

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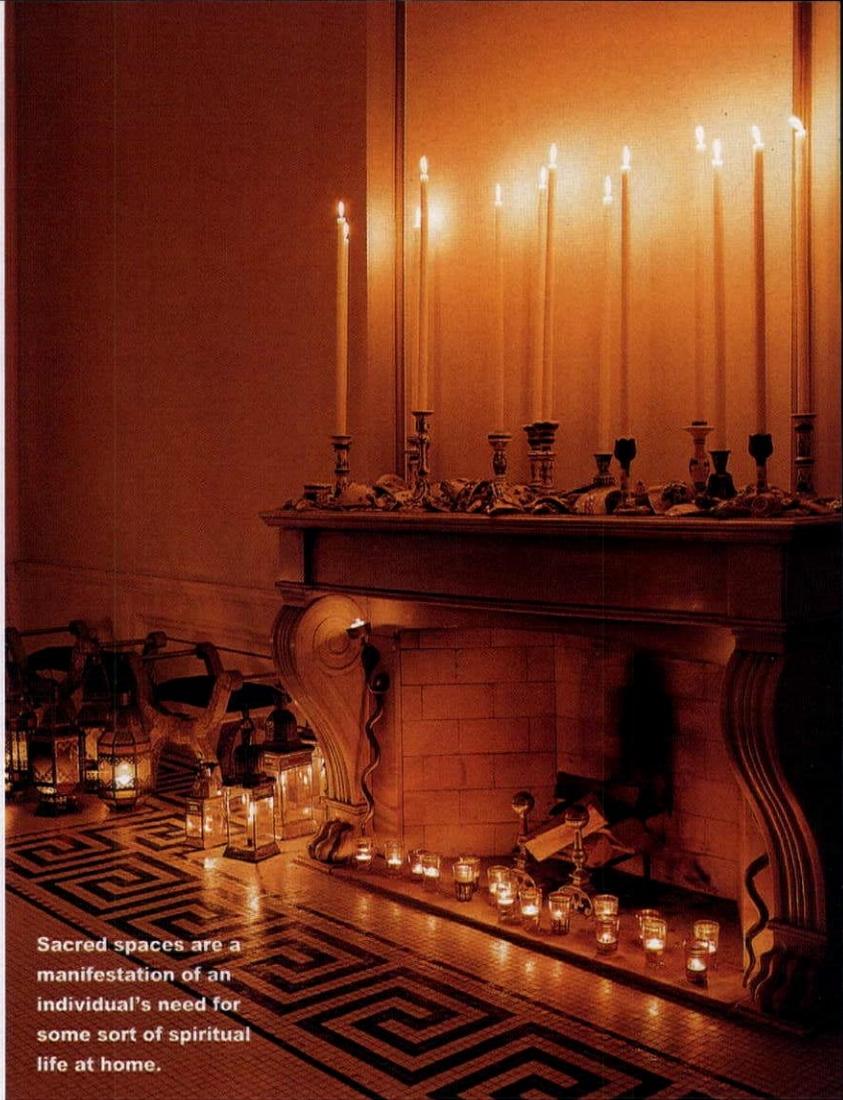
Soulful decorating is the design mantra of the moment

Last spring, *House & Garden* polled five hundred readers about what they considered the “finer things in life.” The most startling finding? That 82 percent of respondents said a “quiet place for meditation or spiritual contemplation” was not a luxury but a necessity, a clear indication that our homes aren’t just the proverbial castles anymore but sanctuaries, too.

Lou Sagar, the owner of Zona, the home stores known for selling soulful merchandise, has observed this trend evolve over the past fifteen years. “Home as Sanctuary,” he says, “where we absorb and reflect on the world around us, is an increasingly important mission for many of us in the creation of a comfortable home.”

Traditionalists are realizing that holiness doesn’t necessarily look New Age or monastic. The Interior Design Society, based in America’s furniture capital, straight-laced High Point, North Carolina, now gives courses in *feng shui*, the ancient Chinese art of placement; Ralph Lauren, in a recent advertisement for his Mountain Living Home Collection, said: “Today the goals are about achieving a life that is rich in spirit, a searching for independence, a sense of continual self-discovery.” What’s more, mixing icons and faiths is thoroughly modern, reflecting a “multilayered spirituality,” in the words of Wade Clark Roof, author of *A Generation of Seekers: The Spiritual Journeys of the Baby Boom Generation*. “Members of this generation,” he writes, “have few inhibitions about multiple associations with vastly different groups, such as remaining a Presbyterian while at the same time exploring Zen Buddhist teachings.”

Multilayered decorating is the forte of Kelly Hoppen, an English designer who deftly incorporates Asian elements into

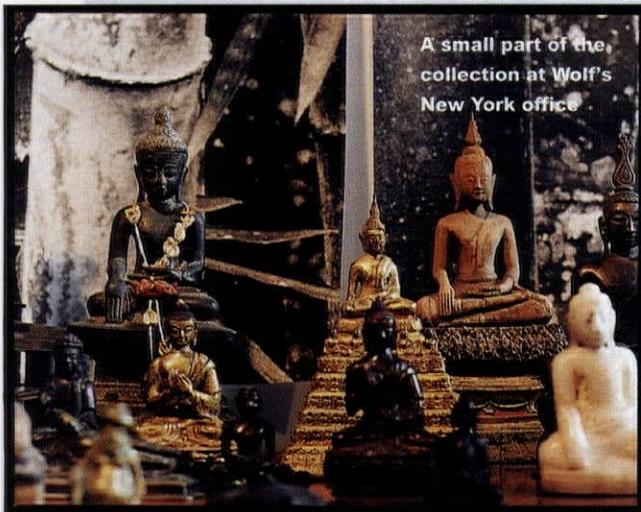


Sacred spaces are a manifestation of an individual's need for some sort of spiritual life at home.

contemporary and unmistakably Western interiors. Hoppen says her practice is booming because clients want soulful homes. It is the Eastern influences—Buddhas, scrolls, porcelains, lacquerware, silks—that provide resonance. “They’re what ground people,” says Hoppen, who wrote *East Meets West: Global Design for Contemporary Interiors* and has a life-size Buddha in her London flat. “Asian pieces help create a peaceful, meditative environment.”

“With the eyes to see it and the hands to create it, we can recover the home that the soul desires”

—ANTHONY LAWLOR, ARCHITECT AND AUTHOR OF *A HOME FOR THE SOUL*



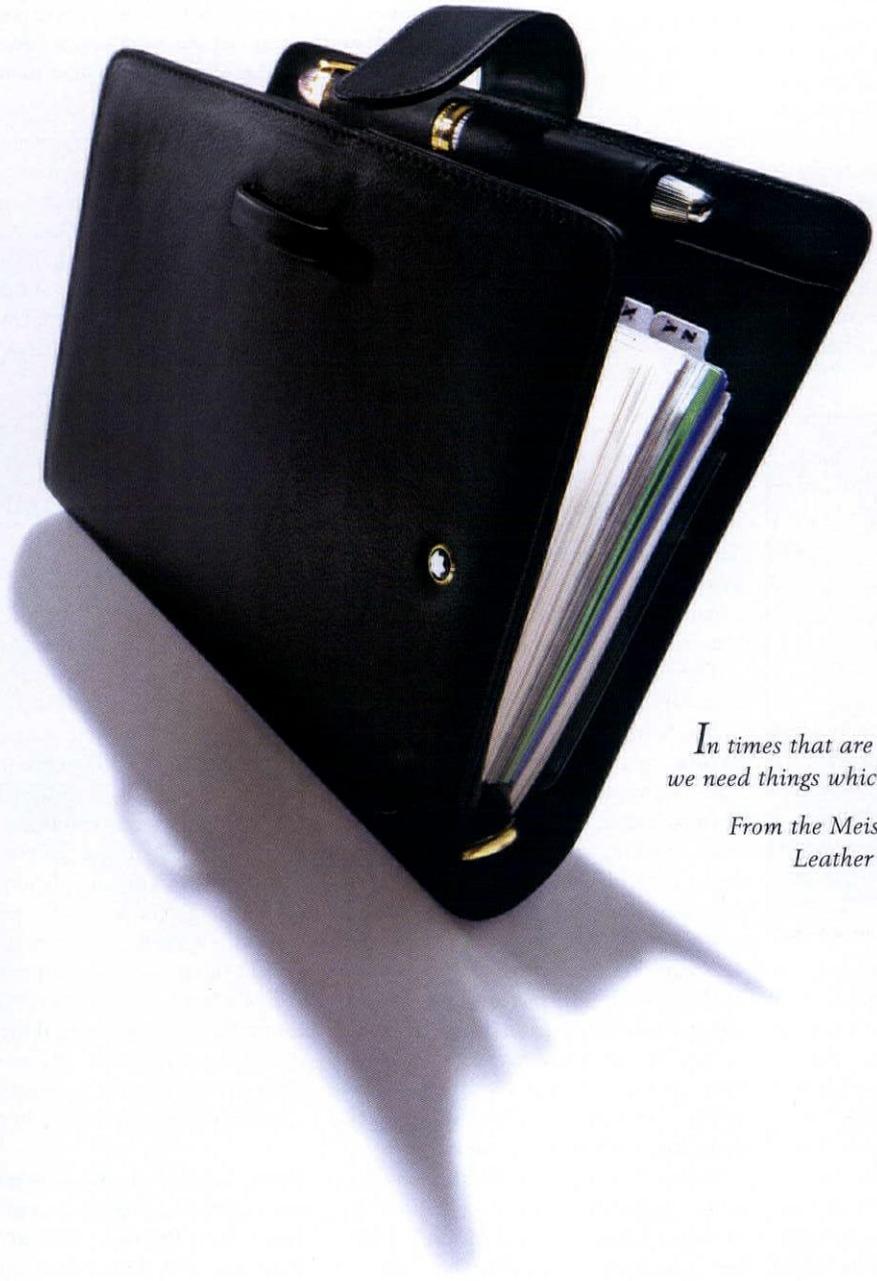
that's zensational!

Vicente Wolf, a New York designer, is not a Buddhist, but he maintains a collection of sixty-five Buddhas in his midtown office. “I admire the religion, and I appreciate the point of view: the quality of serenity, simplicity of thinking, and oneness of mind,” says Wolf, who has bought Buddhas from “street vendors and very good antiques shops” in Japan, Thailand, Burma, Sri Lanka, and India. “Because they come from different places, when I look at them I recall different situations and what buying them meant. They give me moments of tranquility.”

For all Sources, see back of book.

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SACRED SPACES

transcendental building

Maharishi Mahesh Yogi is promoting architecture that follows natural law

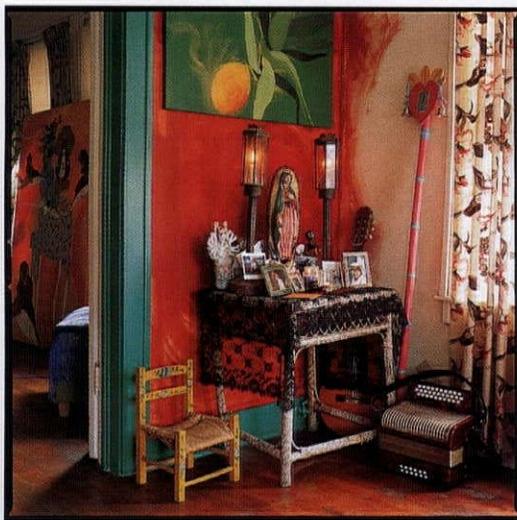
The yogi who introduced the world to Transcendental Meditation forty years ago is now trying to raise buildings as well as consciousness. Maharishi Mahesh Yogi has codified his beliefs as Maharishi Sthāpatya Veda Architecture, which he says is in accord with “natural law” and can be applied to *any* style of building. One of the system’s basic tenets is that a building should face due east or north—and not in any other direction.

“The sun is a very important influence on a building,” says Anthony Miles, a California designer affiliated with Maharishi Global Construction, an Iowa company that offers to advise architects on altering projects so they are in accord with natural law. “Sun wakes up all of nature and puts everything to sleep. Basically, you should put bedrooms in the west, where the sun sets, and entrances in the east, where the sun rises.”



Architect Henry Clark designed this Iowa mansion, now a condominium, according to “natural law” principles, which determine right and wrong placement of rooms; the wrong placement of a bedroom, for example, can lead to insomnia.

The system promises an awful lot: “People who live in buildings designed by these principles feel more connected to themselves,” says Miles. “Their own consciousness is enlivened. They become more at home with themselves. It brings your life into harmony with nature.” It has taken Maharishi Mahesh Yogi many years to organize this system, which is based on knowledge that is thousands of years old. But the Maharishi’s followers aren’t Luddites: you can learn more about their beliefs by visiting the Maharishi Global Construction Web site: www.MGC-Vastu.com.



shrines of the times

Quirky and personal, home altars are sacrosanct

California. “Some family keepsake—a parent’s or child’s photograph, an icon, talisman, or treasure—can become the centerpiece of a symbolic arrangement.”

The altars she photographed are often used, she says, to “help define the space that is home—create a sense of sanctuary, comfort, peace, and, at times, celebration.” Many are poignant, such as Eleanor Coppola’s altar, “Remembering,” dedicated to her son Gio, who died in a boating accident. “Each object, each piece of fabric on this altar makes me think of something I especially value,” Coppola, the wife of director Francis Ford Coppola, told McMann. The shrine to Gio includes fringed red fabric from the Philippines, “where we all went to shoot *Apocalypse Now*,” and flowers, now dried, that Gio gave her on Mother’s Day, 1986, “the last day we spent together before he was killed.”

Some of the altars McMann found were more explicitly religious. Hairdresser Veronica Bhonsle’s “God House” reflects her upbringing in Bolivia, where she was

raised a Catholic but exposed to Inca traditions, and her husband’s Hinduism. “What I like about it is that they all get along there—the Virgins, the Hindu figures, the Buddhas, the Native American things,” Bhonsle said of the shrine, which is set in a Japanese chest in her bedroom.

“Some people feel uneasy at first about making a shrine,” notes McMann. “Maybe their parents were iconoclasts, or their religion forbade images, or the concept of a shrine seems just ‘too religious.’ But their first arrangements usually persist, even expand.” Whether to clean a shrine is a subject of debate. “Some like to fuss over their shrines,” says McMann. “Others keep things the same for years, don’t care about the dust and cobwebs, take pride in these signs of longevity.” Obviously, for them, cleanliness is not next to godliness.

Elaine James’s kitchen-window sill altar, below, includes a row of hyacinth bulbs. Terry Ybanez’s Altar of My Memories of My Loved Ones is above left.

arranging photos, flowers, and candles on a tabletop or mantel isn’t mere decorating for the people in Jean McMann’s forthcoming *Altars & Icons*, which Chronicle Books will publish this spring. For these individuals, including an exiled Russian princess and a professor of microbiology, such tableaux are sacred.

“Most personal shrines begin with family,” says McMann, an artist and architectural historian who lives in Mill Valley,



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HOME IMPROVEMENT

According to statistics compiled by the economic department of the National Association of Home Builders, American houses aren't what they once were. Homes built over the last quarter century are taller, larger, and cooler.

YEAR	1971	1978	1984	1989	1996
CENTRAL AIR-CONDITIONING INSTALLED					
	36%	58%	71%	77%	81%
TWO AND A HALF OR MORE BATHS					
	15%	25%	28%	44%	49%
FOUR OR MORE BEDROOMS					
	24%	24%	18%	28%	31%
ONE OR MORE FIREPLACES					
	36%	64%	59%	65%	62%
TWO OR MORE CAR GARAGE					
	39%	62%	56%	70%	78%
TWO OR MORE STORIES					
	17%	28%	40%	49%	47%
2,400 OR MORE SQUARE FEET					
	9%	14%	17%	26%	30%
AVERAGE SQUARE FEET					
	1,520	1,755	1,780	2,035	2,120



our purple passion

With the opening of Shanghai Tang on Madison Avenue, New York's best-looking boxes—Tiffany's classic blue, Hermès's enviable orange, and Bendel's dashing brown and white stripes—have serious competition. Shanghai Tang's purple boxes, with green labels and sneaker-lace-style ribbons, are reason enough to shop at the first American branch of the Hong Kong emporium founded by David Tang. But the real lure is the ultrahip, often kitschy clothing and home accessories.

FIDDLE-DEE-DEE!

Elsie de Wolfe made Brunschwig & Fils's Les Fougères glazed-chintz fern print famous when she hung it in the cocktail lounge of "After All," her fabled Beverly Hills retreat. Fifty years later, the company is reissuing the fabric as a woven—now called Fiddlehead Fern—in five subtly hued colorways that range from bamboo green to dijon (shown here). Botanically correct right down to their delicate roots, these specimens give indoor gardening a good name.

DESIGNSPEAK



The term "case goods" refers to furniture, such as a bureau or chest, that is designed in the form of a box. While experts may agree on the meaning, the etymology of the term is debatable.

"The term 'case goods' originated sometime after the Civil War," says Richard Barentine, executive director

of the International Home Furnishings Marketing Association, "when goods were shipped via rail in wooden crates called cases."

Janet Roda, who handles publicity for the D & D Building, thinks the term dates to the Crimean War, when "everything was designed in the shape of a

box and was easy to move."

Jack Crimmins of the Decorators Walk showroom says twelfth-century Normans probably coined the term, since the word "case" comes from the Old North French *cas*, meaning a case or a chest where things are stored. The battle over the term's origins still rages. — LESLIE BRENNER



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recliner redux

Though they've starred in *Friends*, *Seinfeld*, and *Frasier*, recliners are still seen by many decorators as not ready for prime time. But more than a few of the seven million recliners sold last year are stylish enough to end up in rooms designed by David Easton, Dan Carithers, and Mariette Himes Gomez.

Indeed, recliner design has radically improved, and as a result, the chairs are in demand. Domus, a cutting-edge New York furniture showroom, stocks three sleek black-leather models (\$3,000 to \$6,000), and reports that recliners make up 20 percent of its armchair sales. IKEA, which carries five club-inspired styles, has seen its recliner business increase 55 percent in a year. Even La-Z-Boy, maker of one third of the world's recliners, has gentrified its line.

IKEA's Tomelilla
Glide recliner



Nevertheless, recliners still evoke an era of rumpus rooms gladly forgotten. "None of our clients asks for them," intones New York designer Ralph Harvard. "They are too velour-y for us." But for others, the recliner's rec-room origins are part of the allure. "Recliners are fabulous because they are so hideous. If you are going to use one, you have to embrace the concept," declares chic designer William Sofield. "I'd try to find one of those vintage kinds with the built-in water jets, remote controls, and everything."

"Recliners are terrific if you use a nice fabric," says Los Angeles decorator Rose Tarlow, who employs them on request. "They are fun in a study or library—places where you work and there's no room for a bed or couch." Ever the realist, she declares, "Anything that makes you comfortable is good." Sit on that. —LYGEIA GRACE

THE DUELING DIVAS OF TV DECORATING

BY INGRID ABRAMOVITCH

NAME	christopher lowell	dina merrill	NAME
STYLE	Lowell is the flamboyant prince of do-it-yourself decorating on the cheap (and his hour-long, twice-a-day show has production values to match).	Merrill visits decorating stars like Mark Hampton and chandelier showrooms without getting plaster dust on her pastel suits.	STYLE
RESUME	A former choir boy and Broadway set designer, Lowell last ran a series of do-it-yourself-decorating workshops in the town of Chagrin Falls, Ohio.	A star of stage and screen (<i>The Player</i> , <i>Butterfield 8</i> , <i>The Pleasure Seekers</i>), she is now vice-chairman of RKO Pictures, which she owns with her husband, Ted Hartley.	RESUME
YOUTH	"From poverty, let me tell you," says Lowell, whose first house was a chilly log cabin built by his father in Alaska.	As the child of E. F. Hutton and heiress Marjorie Merriweather Post, she had her bedroom decorated by Walt Disney.	YOUTH
JOYS	Slipper chairs, the color chartreuse, "chic cheats," and tropical table settings that "would make Don Ho jealous."	Seashells; NY; decorator Howard Elliot (he did her five homes); and a Queen Anne desk from her parents' yacht, <i>Sea Cloud</i> .	JOYS
CREDO	"I try to link decorating to skills women already have. If you can put on makeup, you're overqualified to do a faux finish."	"Mother went in for a lot of French furniture, but you can have the Louis, as far as I'm concerned."	CREDO



garden party

Until recently, even the best paper napkins were dorky. But the botanical napkins inspired by the art collection at London's Victoria & Albert Museum are sophisticated and sublime. "They're quite remarkable when you consider they are printed on absorbent paper," says Jonathan Newman, co-owner of Boston International, which distributes the German-made napkins in the United States. "A lot of retailers, like nurseries and garden centers, which have never sold party goods, are selling these—and reordering." The firm also distributes paper goods based on the archives at Sanderson, an English purveyor of fabrics. As decorative accessories, they're a bargain: 20 cocktail napkins cost about \$3.50.

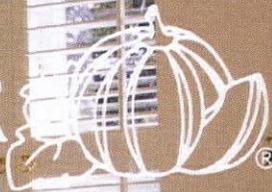
on a clear day . . .

you can see how Barbra lived

For \$30, the nonprofit Streisand Center for Conservancy Studies, which occupies Barbra Streisand's former twenty-two-acre compound in Malibu, California, will let you glimpse the way she decorated and gardened. But be patient: there's a two-month wait for tickets to the hour-long, Wednesday-only tours, which are followed by a "leisurely tea on the barn patio." To become one of the luckiest people, call 310-589-2850 for reservations.



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By
Rela Gleason

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THE 20-MINUTE GARDENER mail-order myths

You have to know the lingo when ordering plants from catalogues

Soon after New Year's Day, the nursery catalogues begin to land in the mailbox. They fill Tom with anticipation. They fill Marty with dread, reminding him that underneath the snow, the plants are conspiring. He complains that the ones he ordered last year didn't turn out to look anything like those

soft-focus photographs in the catalogues. Of course they didn't. Tom explains that catalogues, at least visually, are just horticultural pornography. It's the text that tells you what the plant is really like—if you know how to read it.

There *are* some catalogues that talk straight. Pinetree Garden Seeds of New

Gloucester, Maine, for example, distributes a newsprint booklet remarkable for its brutal Yankee honesty. Proprietor and author Dick Meiners describes the annual cockscomb that he sells, *Celosia cristata* 'Nana,' as "a tad garish," like "oversized colorful brains on one-foot plants." Well, that may not make you whip out your checkbook. But when Meiners says that 'Tip-top' tomato "merits a try," you should listen.

To help Marty decipher all those other catalogues, Tom has composed the following phrase book:

"New!" (and usually **"very limited supply"**)

TRANSLATION: Buy this plant and you may be able to lord it over your less au courant neighbors for a few months. But in 1999, they'll get the same thing for half the price you paid, unless the plant has turned out to be a dog.

"Native"

TRANSLATION: Originated somewhere in North America. But if it originated in Florida, it isn't going to like your Minnesota backyard. Still, the environmentally correct gardener cherishes "native plants"—like poison ivy and poison sumac.

"The product of over 50 years of superior English breeding"

TRANSLATION: This effete plant demands endless coddling. Sure, it's beautiful—in England. But in your "corner of some foreign field," it will make like Rupert Brooke and die young.

"Easy to grow; reseeds readily"

TRANSLATION: You'd better really like this wildflower, because it is going to overrun your garden. Your mother called this a weed.

"Exotic"

TRANSLATION: Of foreign origin. Make sure this isn't going to turn into the next kudzu (an "exotic" from Japan) before you introduce it to your neighborhood.

"Whopper"

TRANSLATION: When part of a vegetable name, this indicates huge but tasteless fruits.

"Whopper improved"

TRANSLATION: A huge, tasteless vegetable with disease resistance bred into it.

"Prefers" (as in **"Prefers sun," "Prefers rich soil"**)

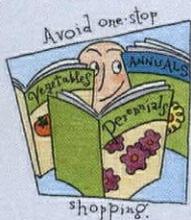
TRANSLATION: Read "requires" if you want the plant to look anything other than pitiful. Your goldfish "prefers" water.

"Drama" (as in **"six months of drama in the garden"**)

TRANSLATION: Something of eye-stunning hue that won't harmonize with anything. The last act of *Hamlet* is also full of drama, but is that how you visualize spending weekends?

—TOM CHRISTOPHER AND MARTY ASHER

THE GAME PLAN



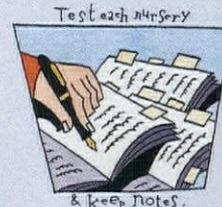
1. Avoid one-stop shopping. Order perennials from a nursery that specializes in perennials, and vegetable seeds from a company that specializes in those.



2. Before spending a lot of time with a catalogue, make sure it has a telephone number for customer service. Be cautious about ordering from post-office boxes.



3. If possible, order from nurseries that share your region's climate. Tom orders roses from Canada; if the bushes survive those winters, they'll survive in Connecticut, too.



4. With any catalogue, test before you trust. Buy a few plants. If they arrive properly labeled and in good health and perform well in your garden, place the big order.

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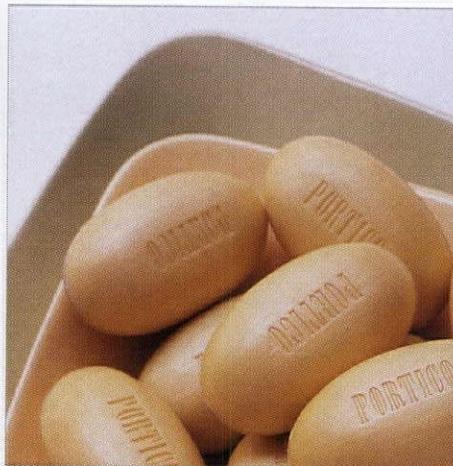
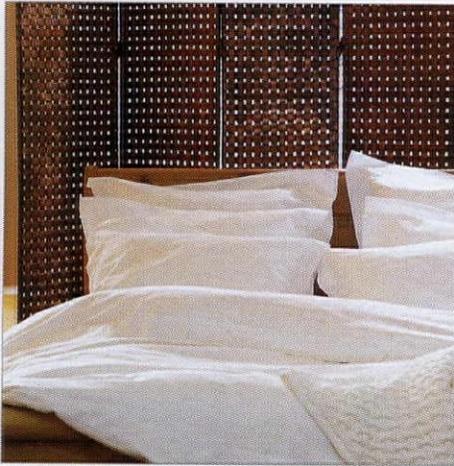
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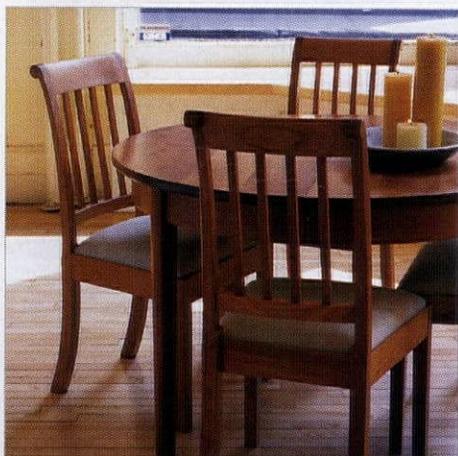
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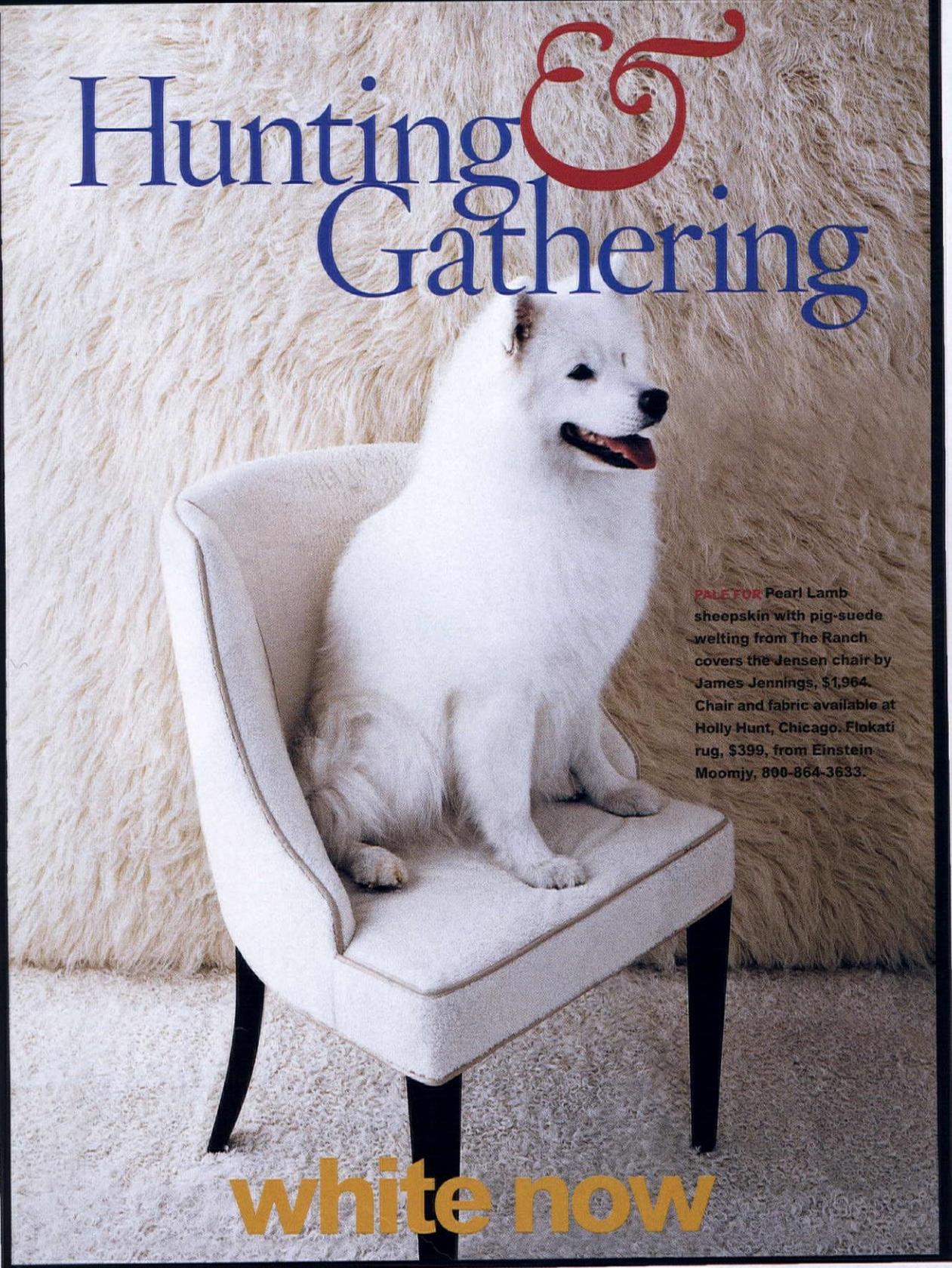


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Hunting & Gathering



PALEFOR Pearl Lamb sheepskin with pig-suede welting from The Ranch covers the Jensen chair by James Jennings, \$1,964. Chair and fabric available at Holly Hunt, Chicago. Flokati rug, \$399, from Einstein Moomjy, 800-864-3633.

white now

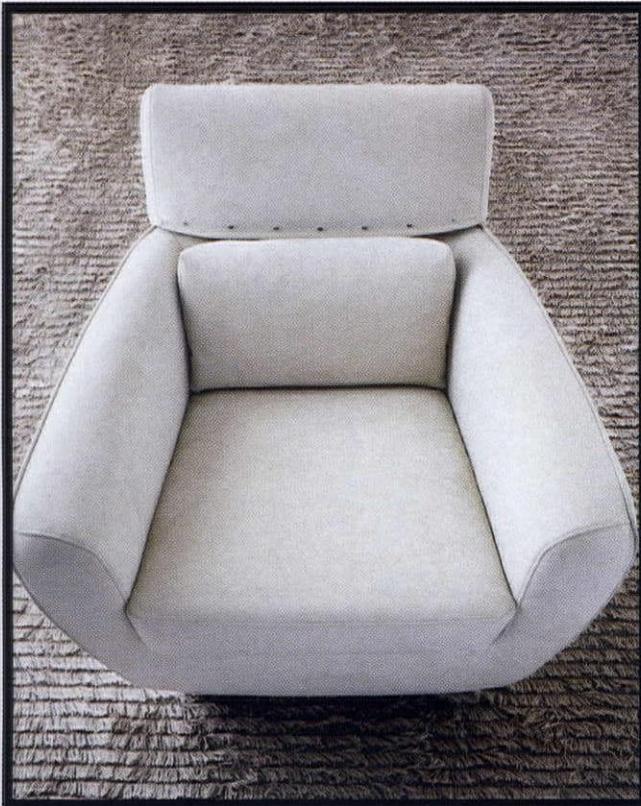
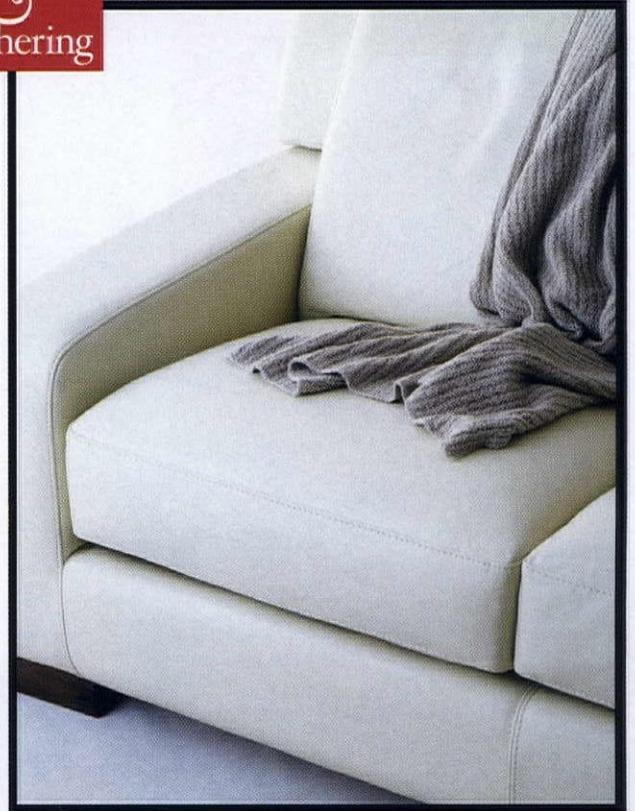
fabric report Fred Astaire and Ginger Rogers would have loved the new fabrics in every shade of white. Can't you just picture them waltzing past sofas and chairs covered in creamy Mongolian lambskin or eggshell suede? In this report on two of the latest fabric trends, we're also in a whirl over paisley.

PHOTOGRAPHED BY JONATHAN LOVEKIN PRODUCED BY BROOKE STODDARD



NIGHT AND DAY Cadette side chair in white leather and cordovan maple, \$1,183, and Nuevo Tango étagère, \$8,513, with kidskin panels and cordovan cherry, both by Dakota Jackson, NYC. Couture hand-thrown porcelain vases and bowl, about \$240 each, by Jonathan Adler for seed inc., NYC. 212-226-0976. Flokati, Einstein Moomjy.

LATELY, SOME OF OUR FAVORITE FURNITURE looks as if it came out of the hotel rooms in *Top Hat*: chairs covered in pearl lambskin, headboards upholstered in ivory suede, sofas in alabaster leather. White has such pizzazz it's surprising that it is usually relegated to walls and button-down shirts. Certainly, as the color that encompasses all others in the spectrum, it goes with everything. The question is where to begin when there are so many shades of pale.



WINTER LIGHT Top, from left: Vanity stool with fine-grain leather, \$810, by Fasem for Domus, NYC. 212-421-2800. Nicos lounge chair, \$1,200, in leather and stainless steel, reGeneration Furniture, Inc., NYC. 212-741-2102. Pré Carré leather sofa, \$4,595, Hans Hopfer for Roche-Bobois U.S.A. 800-972-8375. Silk-chenille throw, \$995, TSE New York. 800-522-2276. Above, from left: Tichka chair, \$1,785, Didier Gomez for Ligne Roset.

800-BY-ROSET. Raffinée wool-and-linen rug, \$50 a square foot, Montis-Furniture Paradigms. 888-8MONTIS. Tailor bed with suede headboard, about \$1,800, by Nina Ramsey; Quad throw, \$550, and three-panel pillow, \$150, both in suede; all from Archipelago, NYC. 212-334-9460. Royale wool rug, \$45 a square foot, by Liset Van Der Scheer, Montis-Furniture Paradigms. On wall, Royal Hide leather in Polar Bear, Edelman Leather, NYC.



paisley unfurled

fabric report This time, the paisley revolution is better-looking. Designers are playing with the classic fabric, blowing up the teardrop shape, which originated in ancient Babylon and has been linked to the symbols for yin and yang. They're also updating paisley with eye-catching hues like chartreuse and blue chambray. In this war of the whorls, there's not a burgundy in sight. 🌀

TEARDROPS From left: Red paisley fabric in hemp muslin by Kathryn Ireland, Santa Monica, CA; Paisley Rose in chambray by Rela Gleason for Summer Hill Ltd., NYC; and Rajasthan Paisley in pink-and-green cotton by Thomas M.

Burak for Schumacher, NYC. John Hutton's Eaton occasional chair covered in cotton Toujours fabric by Sherri Donghia in jaune, both from Donghia, NYC. Blue paisley pillow, \$90, by Sally Baring for Borderline, from Classic Revivals, Boston.

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Object Lesson

GILDED GLORY

Two embossed and gilded leather panels hang to dry at Frederic and Lut Poppe's workshop in the French village of Prechac-sur-Adour.

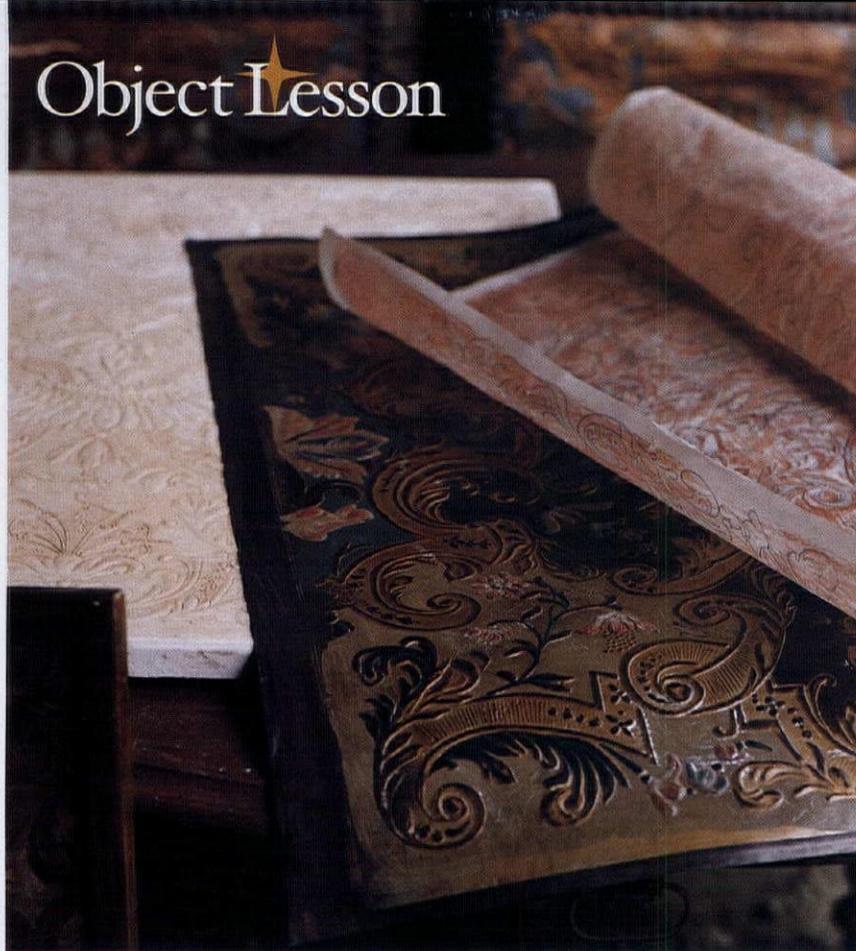
embossed leather

In Renaissance Flanders—modern-day Belgium—craftsmen **transformed** leather by gilding and embossing it with **elaborate relief** patterns. Soon it became fashionable **across the continent** to panel entire rooms in embossed leather. Now a young Belgian couple has revived this dormant art. The **exquisite panels** they are making and **gilding by hand** are just one example of this craft's rebirth.

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPHED BY MARTYN THOMPSON

PRODUCED BY CAROLINA IRVING STYLED BY STAFFORD CLIFF

Object Lesson



were asked by an antiques dealer to restore several panels of gilded leather. As they worked on the job, Frederic says, "We were so struck by the wonderful quality of the material that we asked ourselves, Is it worth starting this art over again?"

RENAISSANCE PATTERNS

Today the couple has "single-handedly revived a dead industry with a product that is as genuine as the original," according to John Buscemi, a partner in Classic Revivals, Inc., of Boston. He is the distributor in the United States of the Poppes' leathers, which are marketed under the name Lutson Goudleeder. Buscemi's clients include interior designers across the country who are using embossed leather to cover walls, room dividers, furniture, and screens.

"The minute I saw them, I said, 'I have to use these, they're too fabulous,'" says Barbara Lee Grigsby, an interior designer based in Rancho Santa Fe, California, who used embossed-leather

ANTIQUE CRAFT

In seventeenth-century Flanders, every self-respecting burgher had a room covered in wall panels made of leather stamped with intricate relief patterns and hand-painted in silver, gold, and other colors. These embossed-leather panels soon became de rigueur everywhere, from Italian villas to English country homes. In this country, in the late nineteenth century, Cornelius Vanderbilt was said to have ordered two dozen chairs in embossed leather for his mansion in New York. This painstaking craft died out as it was replaced by modern materials and production methods.

Fast-forward to 1989, when Frederic and Lut Poppe, a young Belgian couple specializing in stained-glass restoration,

INTRICATE DESIGNS Each panel starts with a drawing on paper that is used to make a mold, above. Once the leather has been embossed and gilded with metal foil, it is painted with artists' oils, right. A monochrome panel has one background color; a polychrome has several background colors. Opposite page, top: Furniture created by Renwick & Clarke of London using the Poppes' leathers. From left: Queen Anne Trefoil dining chair, \$5,560; Gainsborough chair, \$11,668; and screen, \$8,988.



"I DO *adore* EMBOSSED
LEATHER. I USE IT
FROM THE CHAIR RAIL UP
TO THE CORNICE"

HOWARD SLATKIN
INTERIOR DESIGNER, NYC



THE ART OF EMBOSSEING LEATHER

Because there were no living craftsmen from whom to learn the art of embossing leather, Frederic and Lut Poppe turned to the library, where a 17th-century manuscript, *The Secrets of the Gilded Leather Maker*, provided some clues. The rest was trial and error. Each panel starts with a drawing by Lut based on an antique piece. She makes a wax sculpture of the drawing, which Frederic then uses to create a cast-resin mold. After tanning and staining calfskin dark brown, they cover the entire surface with

metal foil and place it between two heated molds to emboss it. Once the leather is embossed, they varnish the metal foil to create a gilded look (the original craftsmen also did it this way). Finally, Lut paints the panel with artists' oils. She uses fabric samples from the decorator to make sure the panels fit the color scheme of a room. The results may look delicate, but both the color and the gilding on the embossed leather should last a lifetime. The Poppes even recommend using their leather to upholster chairs.





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Object Lesson

panels from Classic Revivals to decorate a powder room in a Houston house. "It looked like a jewel box," she says.

WALLS TO FURNITURE

While the Poppes' leather is unique in that it is handmade in the traditional Flemish style, it is part of a resurgence of embossed leather in both furniture and interior design. The Ralph Lauren Home Collection as well as Councill, in Denton, North Carolina, include new chairs with machine-embossed leather upholstery in their lines. Another company, Edelman Leather, in New York, produces colored embossed leather for furniture.

Interior designers are also hunting down antique embossed leather—which is rare, but not impossible, to find. "I do adore it," says Howard Slatkin, the New York designer known for his love of opulent materials. "I use it in the traditional manner, from the chair rail up to the cornice—not to the floor."

USING LEATHER

Slatkin discovered a stash of antique panels a year after completing an apartment on Manhattan's Fifth Avenue. He convinced the owners to let him redo the walls of a room filled with Dutch old masters even though the room's architecture had to be changed to accommodate the panels. "It made all the difference," Slatkin says.

Embossed leather is also appropriate in more informal settings. Slatkin placed ivory-and-gold panels by the Poppes in a room in a Virginia country house along with unlined cream linen curtains and raffia-and-cotton carpets.

Even though making embossed leather is an antique craft, Buscemi says that for today's designers it might as well be a brand-new product, one that involves some re-education. "It's not a big expanse of material—yes, there are seams, and some people can't bear to have seams," he says. And the panels are expensive: a 22-by-24-inch panel can easily run several hundred dollars, with the price dependent on the number of colors.

On the other hand, the Poppes can copy any design and match leathers to any color scheme; their gold and silver can be made to look bright or antique. Each panel is a work of art that is custom-made. For that alone, it is worth its weight in gilding.

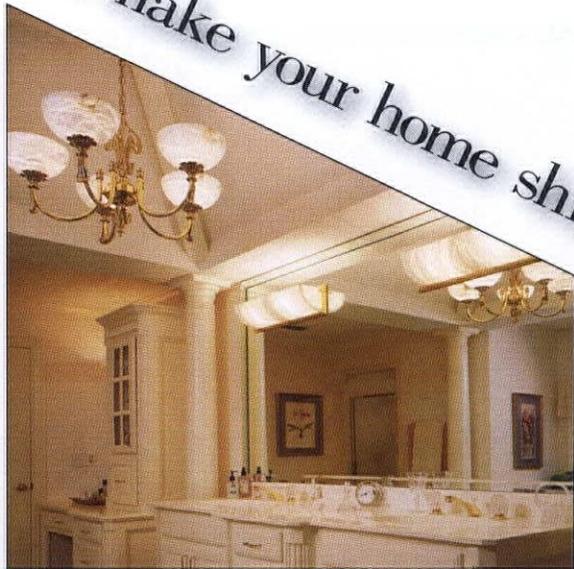
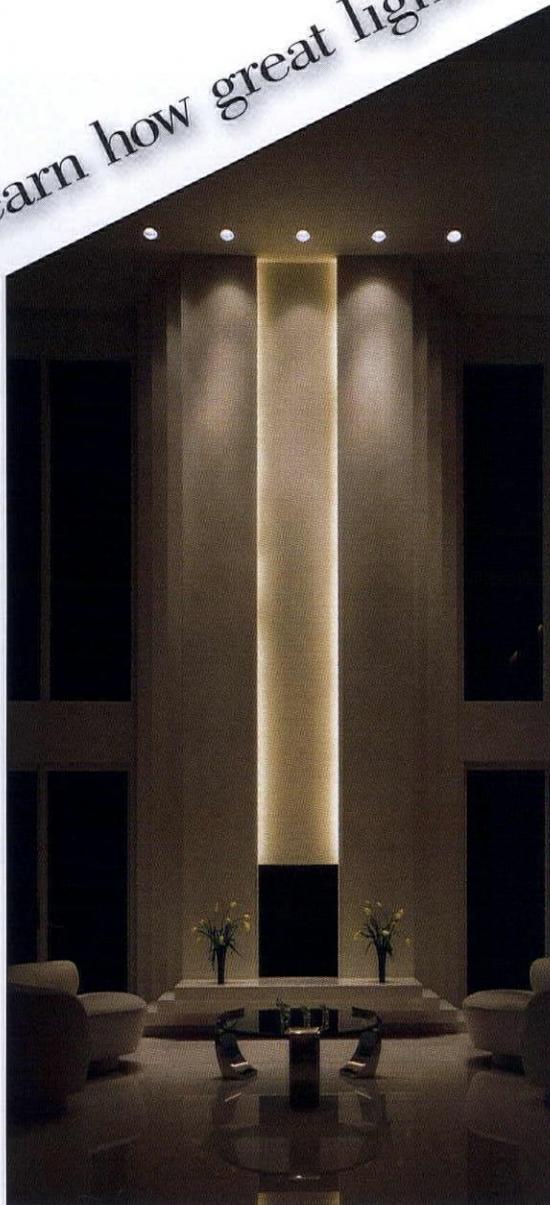


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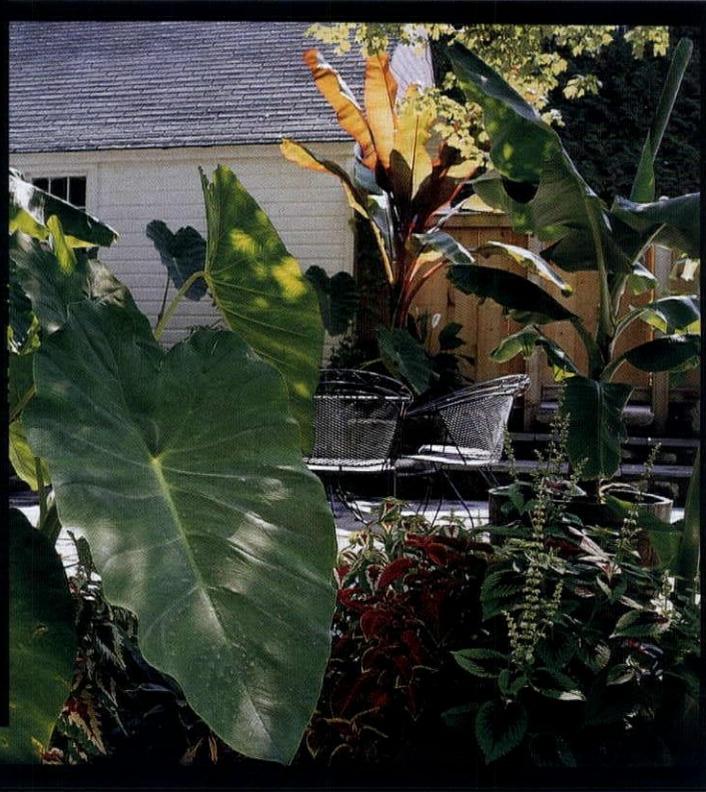
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A Yankee's Tropics

During a harsh New England winter, a Connecticut gardener plans his very own Margaritaville

BY TOM CHRISTOPHER

IT WAS A GARDEN BORN of self-pity and a New England winter. Week after gray week, life had revolved around carving parking spaces out of snowbanks. Gradually, a resolve hardened. I was going to spend the balance of the year somewhere tropical. Though as it happened, my departure turned out to be purely horticultural.

For even halfhearted self-scrutiny emphasized that Gauguin I was not. My talents wouldn't excuse abandoning the family for a one-way ticket to Tahiti. Besides, I had a garden to plant. The previous fall, I had finished laying the stones of a flagstone terrace tucked into brownstone retaining

walls. The borders surrounding the terrace were still empty.

Then, as I leafed through the new spring crop of nursery catalogues, I realized that flight was unnecessary. I could reverse the process. I could bring the tropics to my Connecticut backyard.

To do this, I would be forced to step outside the tradition of garden design in which I had been schooled. I had apprenticed under European immigrants, and though they uniformly came from working-class or peasant backgrounds, their professional

VEST-POCKET PARADISE Banana leaves, above, and with coleus and taro, right.

outlook was aristocratic to the core. Quiet good taste, muted colors, subtle contrasts. "Gertrude Jekyll," they insisted in their polyglot accents, "read Gertrude Jekyll."

She, of course, was the influential turn-of-the-century designer who essentially created the modern English garden. Her many books speak of gardens "hungering . . . for something of palest lemon-yellow." Of "quiet harmony," of "tender and cool colouring." But by last spring, I didn't want cool, I wanted hot. The "grey garden" Gertrude Jekyll proposed made me shiver. I wanted the kind of retreat where you lounge about wearing a shirt decorated with parrots.



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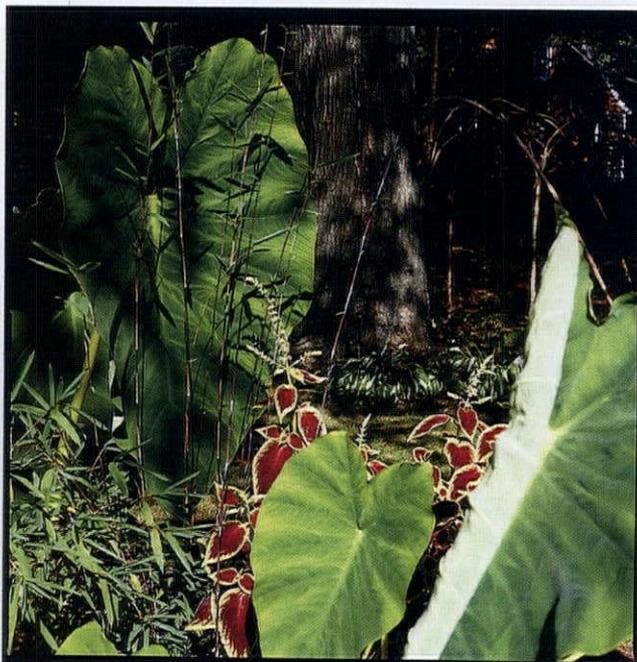
DIG IT

A foray through pictorial works on the rain forest confirmed my suspicions. I was in the market for bad taste—or what my old-world mentors would have labeled as that. In its crudest terms, “tropical” translated into outsize foliage and loud colors. I found two ways to achieve this.

I could have counterfeited a tropical look by mixing the boldest of the cold-hardy perennials. Rhubarb (*Rheum officinale*), for example, what my Yankee neighbors call pieplant, makes leaves two to three feet across; it's hardy right up into Maine. Giant hogweed (*Heracleum mantegazzianum*) tolerates temperatures as low as -40°F, and it has red-spotted stems and three-foot leaves cut like philodendrons' that would look at home in any jungle portrait. A bit south of Connecticut, in USDA zone 7, I could have planted gunneras (*Gunnera manicata*), whose monstrous-toothed leaves can spread to a width of six or more feet. Even

the old-fashioned *Hosta sieboldiana*, with its quilted bluish leaves, each of which can measure as much as fifteen inches long and a foot across, could do its bit.

In fact, I did plant a few hardy perennials. I set out starts of bamboos, hoping that as their stems rose up to fence the terrace, they would gradually give it the feel of a courtyard. For caution's sake, I avoided the “running” bamboos, which send stolons colonizing aggressively in all directions. Instead, I planted a much less enterprising species, the fountain bamboo (*Fargesia nitida*), which has purple stems, and a dwarf form of the black-stemmed



EQUATORIAL The big, bold, and steamy look comes north.

bamboo (*Phyllostachys nigra* 'Hale').

For immediate effect, though, I took the more authentic route to a tropical look. I planted real tropicals, realizing that in Connecticut, what should

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be perennial would perform only as annuals. Taro tubers (*Colocasia esculenta*) purchased from a South Carolina seed company sprouted on a windowsill in April and were moved outside as soon as the soil had warmed. By July they had made a satisfying hedge of heart-shaped leaves four feet tall. They were punctuated with dwarf banana trees (*Musa acuminata* 'Dwarf Cavendish,' 'Dwarf Lady Finger,' and 'Dwarf Jamaican Red'), which a California tree nursery shipped to me bare-rooted. These I set in tubs, but the red-leaved banana (*Ensete ventricosum* 'Maurelii') that I bought at a local garden center I planted right in the ground. It rewarded me by shooting up to a height of ten feet.

Around the bases of these towering greens, I wound a ribbon of coleus, New Guinea impatiens, and caladiums. In any other setting the colors—violet reds and oranges and fuchsias—would have looked tacky, but here they were very much at home. So were the houseplants I set out for the summer, like the two white-flowered *Spathiphyllums*

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I popped out of their pots and plunged into the beds.

The view was especially exotic when seen by the flickering light of my bamboo tiki torches. Evening was also the time when the blush, eight-inch-long blossoms of the angel's-trumpet (*Brugmansia candida*) released their citrus-scented perfume. In two months, the angel's-trumpet had grown from a seedling to a four-foot-tall bush that completely filled its large terra-cotta tub. The friends who had begun turning up with bottles of wine rearranged their chairs to savor its bouquet.

Fall's arrival soon brought my garden back to Connecticut. The bananas came out of the soil and, with their roots stuffed into plastic trash bags, went down to the basement, where they sleep in the cool dark. Every few weeks, I pour a cup or so of water into each bag. The taro I will start from new tubers next spring. If I have room for them, I'm planning a plantation of striped-leaved cannas for next year. Gertrude Jekyll would hate that—but she's not invited. 

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Voyage of Discovery

Schumacher's Thomas Burak found inspiration in the vibrant public spaces of Delhi and Jaipur

BY LYGEIA GRACE

IT WAS FIVE YEARS into his tenure as Schumacher's design director when Thomas Burak looked around and felt dissatisfied. The venerable 109-year-old New York textile firm had strong sales and a new line of furniture, and its diverse clients included President Clinton, Oscar de la Renta, and Madonna. Still, Burak recalls, "We felt there was an important design element missing. There was a need for something a little less formal, something for the more casual lifestyle."

The key, he thought, was color—and what better place to track it down than India? "There, color is used so vividly," he explains. "Even women working in fields wear gorgeous silk saris in every

color imaginable. The clear light seems to electrify each one to its most intense hue." Burak's journeys through Delhi, Jaipur, and Bombay bore fruit: the India Collection, awash in pinks, coppers, saffrons, and blues.

Expecting to stoke his imagination in royal sanctuaries, Burak initially focused on gaining entrée into private rooms and palaces. "Unfortunately, we didn't find a lot," he reports. What he discovered

ORIENT EXPRESS Burak, in a chair covered in Red Fort Frieze, unearthed seeds of design in unlikely places. A vintage paisley, top left, led to Rajasthan Paisley. An artisan at a museum created the model, top right, for Pallav Elephants.

instead was the vibrancy of the public spaces—museums, textile markets, monuments. A frieze on Delhi's famous Red Fort was the model for the intricate floral detail on a fabric of the same name. An antique rug in Jaipur's City Palace Museum shaped the bold scale and design of Maharajah's Carpet. And a fragment of sheer turban fabric unearthed in a market was translated into the sophisticated Pugri Stripe.

Freed from his preconceptions, Burak found inspiration everywhere. "It seems like every surface is covered with color, design, and texture," he says. "There were many nights when I just lay awake thinking about everything I had seen." Oh, that all sleepless nights produced something so dreamy!

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Wall of Words

Rare books are rarely well displayed, but Dakota Jackson designed a bookcase that speaks volumes

BY WENDY MOONAN

IF THEY TELL YOU what they need, you have to ignore it," says Dakota Jackson, a New York furniture designer, musing on the relationship between patron and artist. Two years ago, a friend who had been collecting first editions of Virginia Woolf and drawings by Bloomsbury-era artists since his days at Harvard approached Jackson about building a bookcase to showcase the treasures he had amassed. "People have very traditional ideas about commissioning things," Jackson says. "They want to be surprised, but they need some level of safety. They want spontaneity

but need to be anchored. My only job is to think about the project: How could I create a framework for a friend's trophies that would balance restraint and sensuality?"

Jackson's solution? A cityscape of towers in sumptuous mahogany, anegre, and silver-leafed panels. The top forms a skyline, and the base makes the bookcase resemble a building that floats. "I made a massive object, then put it on feet to give it a slightly precarious feel. I'm fascinated by the 'awkward' moment." First editions are under glass; other books are on shelves or behind doors ("to create a sense of inaccessibility").

There are, of course, a few secret compartments. "As an artist, you find a certain relationship between objects and the experience of them," he says. "I had to think about how my friend would need to feel when he looked at his bookcase." Jackson understands the intimate nature of the creative process. "It's about the importance that this bookcase places on the activity of his collecting. It's also an extension of how he shares his collection with others." The bookcase was finished last year, and the man is so pleased that he and his wife are now redesigning their entire SoHo loft to complement it.

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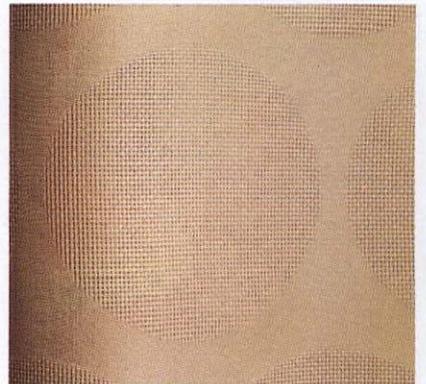
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Sèvres Surprises

In a wide array of pieces—cups, plates, bowls—the French porcelain reflects the varied decorative tastes of three centuries

BY WENDY MOONAN

IT'S BEEN DECADES since I've seen a piece of Sèvres in faux tortoiseshell," says Leon Dalva, co-owner of Dalva Brothers, a longtime antiques establishment in Manhattan. "It is very rare." He is discussing an exquisite, almost contemporary-looking hard-paste porcelain teacup and saucer with stylized anthemion motifs that he's selling for \$9,000. "It was made about 1800—before the Empire and after the Revolution," he explains. "It's when we see faux marble, faux granite, and faux malachite at Sèvres."

The Dalva gallery specializes in first-rate French furniture, bronzes, and porcelains. Next to Boulle commodes and Louis XV fauteuils are vitrines

boasting royal Sèvres dessert services and some more affordable pieces, such as a 1765 white plate decorated with sprays of flowers in colored enamels (\$800).

Last October, Leon Dalva saw a flyer with a watercolor of an unusual cream pitcher made in the shape of a ram's head in 1813. The leaflet was for a forthcoming exhibition of Sèvres porcelain 1800-1847 at the Bard Graduate Center for Studies in the Decorative Arts in New York. Dalva phoned Bard to say that he had the real pitcher, and promptly lent

CHINA SYNDROME A rare faux tortoiseshell teacup and saucer, left, and a blue ram's head cream pitcher exemplify the broad scope of 19th-century Sèvres.

it to the show (which runs through February 1). Visitors can compare the effervescent lapis-blue porcelain ram with burnished-gold eyes and grapevine handle to the artist's gouache.

Most people associate Sèvres with flowery eighteenth-century confections. The Bard exhibition reveals the dazzling variety of Sèvres produced under its director Alexandre Brongniart in the nineteenth century. And in April, the American Craft Museum in New York will showcase twentieth-century Sèvres with works by artists Anne and Patrick Poirier, Louise Bourgeois, and Czech designer Bořek Šípek. At Sèvres, understanding commerce—changing tastes in changing times—is also an art. 

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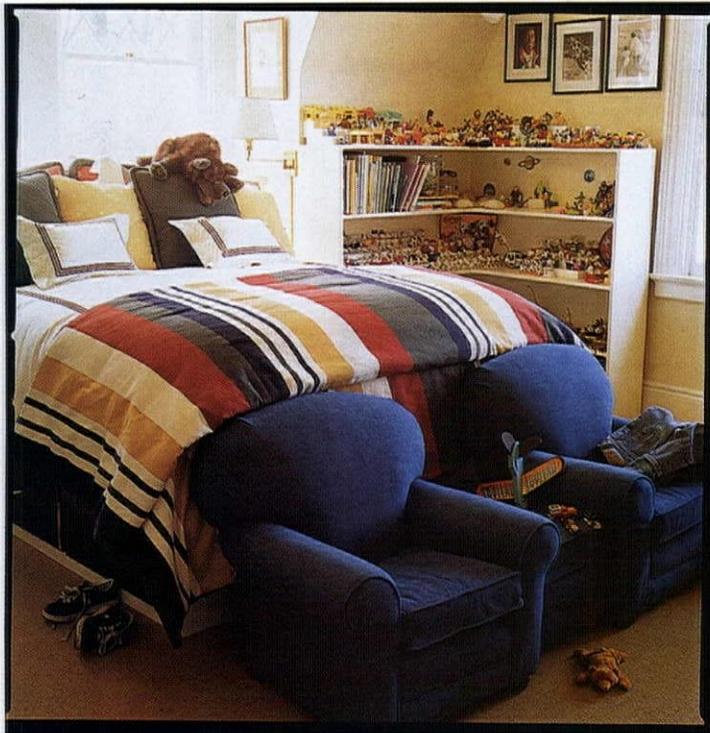
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Heaven Can't Wait

In a Hudson River town, Mary Fisher creates a bit of earthly paradise

BY DAN SHAW

IN HER DECORATING, as in her life, Mary Fisher no longer does the expected. The large turn-of-the-century shingle house in Nyack, New York, she moved into last winter has a rambunctious spirit, which one doesn't normally associate with well-bred Republican heiresses. "My mother was horrified because I made what was a formal dining room into a game room with a pool table and pinball machines," says Fisher, whose father, Max, is one of Detroit's real-estate titans and a leading fundraiser for Israel and the GOP. "I don't need a formal dining room. That's not how we live."

Fisher and her sons—Max, ten, and Zachary, eight—put a premium on merrymaking. There's a trampoline in the front yard and Jet Skis in the backyard, which slopes down to the banks of the Hudson River. In the foyer there

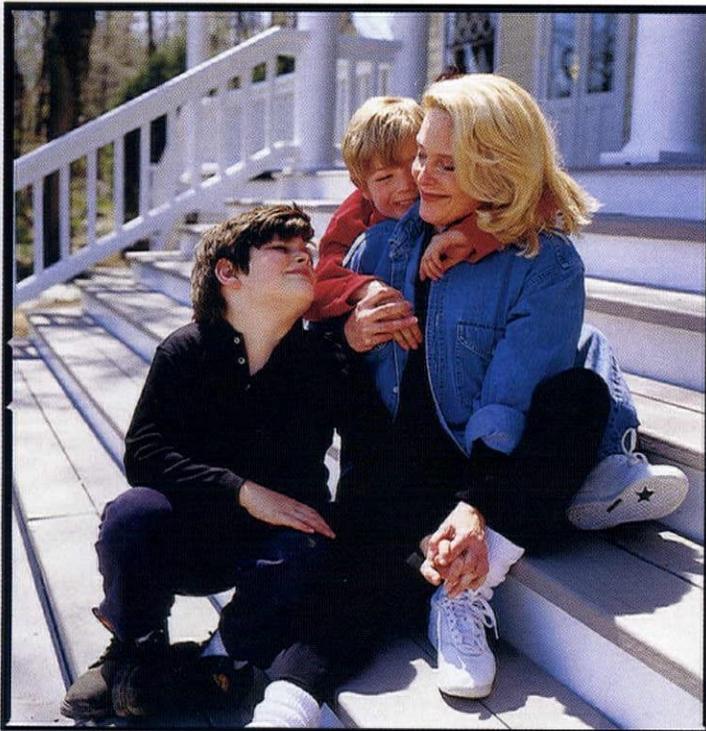
are two baby grand pianos and a slew of electric guitars and amplifiers. On the sixty-foot-long veranda, there's a set of drums that Max shares with members of his mom's ad hoc all-girl rock-and-roll band. "Our first gig was for two hundred people at my Fourth of July party. It was especially wonderful because we had views across the river of five different sets of fireworks," she says. "We have wonderful times here."

Creating a home full of music, laughter, and joyful memories is especially urgent for the forty-nine-year-old Fisher, who learned she was HIV-positive six

FAMILY VALUES In renovating and decorating her home, Fisher emphasized her sons' needs and comforts. In Zachary's room, above left, there are child-sized club chairs upholstered in denim. Max skates in the driveway, above right.

years ago, when her ex-husband called to tell her he had the virus. After six months of terror and tears, during which she broke the news to her parents and determined that her sons were not infected, Fisher decided to speak out.

Though she'd once been involved in national politics—she was the first female advance man in Gerald Ford's White House—Fisher was living a relatively anonymous life in Boca Raton, Florida, when she was diagnosed. Until then her main concerns were her children and her handmade-paper artwork. Suddenly the socialite/artist was transformed into an activist. She addressed the 1992 Republican National Convention, where her speech stunned many of the mostly white, suburban delegates. "The AIDS virus is not a political creature," she told the crowd at the Astrodome. "It does not ask whether you are black or white, male or female, gay or



straight, young or old. Tonight I represent an AIDS community whose members have been drafted from every segment of American society.”

The following year, she sold her modern glass house in Boca Raton and moved to Washington, D.C., which was more convenient for cultivating the media and lobbying government officials about the desperate need for more education and research to combat the epidemic.

But Nyack, a quaint town with an old-fashioned Main Street, twenty miles north of New York City, beckoned. It offered her children a semblance of normality. It's also convenient to Manhattan and to several airports, which is essential for Fisher, who continually travels around the country giving speeches about AIDS.

Nyack is a far cry not just from the capital but from the gated community in which Fisher had lived in Florida with her children and husband, from her parents' mansion in Palm Beach and their New York pied-à-terre in the Sherry-Netherland hotel. “I want the children to grow up in a very diverse community,” she says. “I want them to experience what life is really like. I want them to go to public schools, to have sidewalks like I

KIDS RULE On the back porch overlooking the river, Fisher roughhouses with her sons, Max, front, and Zachary. She put a mini-fridge in the kitchen and stocked it with sodas and juices for the boys' snacks. In their all-white bathroom, Zachary likes to make vignettes with his collection of colorful plastic figures.

did with my grandparents in Kentucky, to have friends on their street, and do normal things.”

While renovating her new house, Fisher immersed herself in the community by opening a gallery-cum-art studio in the center of town, where she gives lessons in making paper by hand and sells crafts and objets by local artists. “Everyone on Main Street now knows the children,” she says. “I feel very comfortable about that.”

Like any devoted single mother organizing a new home, she had to balance her needs and her children's. “I had to decide how I wanted to live, facing everything we're facing as a family,” she says. “Did I

want to live very traditionally, as I was raised? I made the decision that having pinball machines and guitars was more important than being able to have sit-down dinner parties for eight or ten. I wanted a place that would feel like a retreat, a place where I would feel safe. I felt this was a place where the children could grow up, and they could have friends and relationships with people here. And it would be a place they could always come back to.”



HOME BASE

Originally a summer home, the house was built wide and shallow, so most of the rooms have river views and breezes. Fisher took apart nearly every wall to update the plumbing and electrical systems, but she maintained the house's basic footprint and character. "I kept the large pocket doors, but I did remove a wall to make a brand-new kitchen, and we added a mudroom and extended the back porch by adding steps," she says as she shows off the kitchen—designed so adults can cook and children can play without bothering each other. Though there are two Sub-Zero refrigerators, there is also an under-the-counter wine refrigerator that's stocked with juices, sodas, and yogurt for the boys. "I can't count how many times a day kids go to the refrigerator, so this keeps them out of the way. Someday they'll appreciate it for what it was intended for," she says wistfully.

The mood of the house is blissful and upbeat, and this helped Fisher through a winter of discontent. "At the beginning of last year, I really had a hard time

inhibitors and found out that we have hardly any research on women, and we don't know how to dose me. I am really, really angry about that. Many women are dying because we don't have that type of research. And that affects

lie in the hammock. I had to get my energy back. This house, and my music, gave me joy, and there was very little giving me joy."

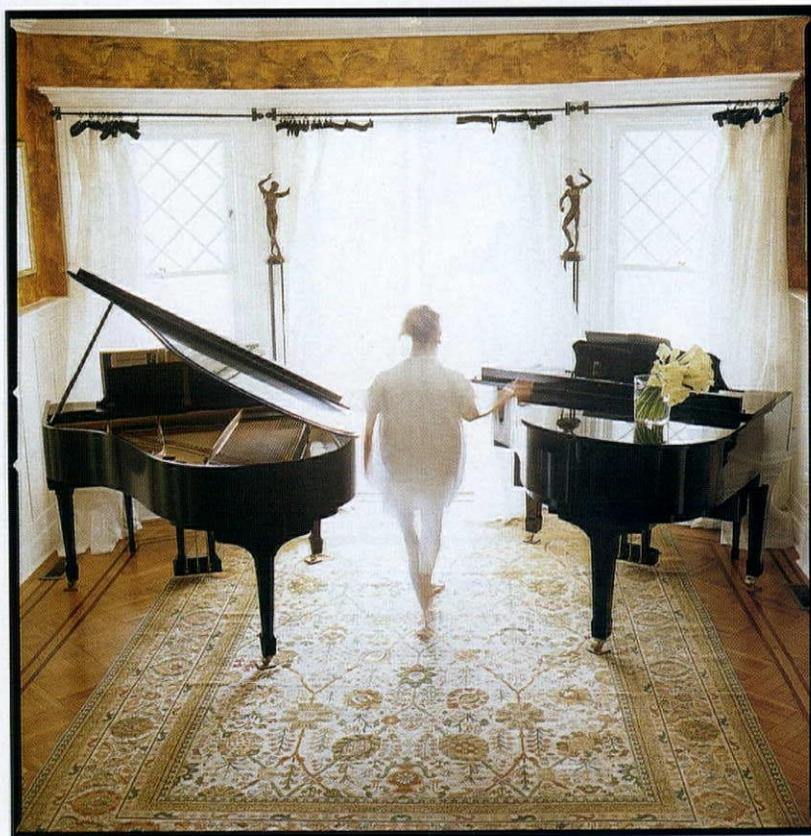
She continues to be remarkably productive, recently completing her fourth book on AIDS, *Angels in Our Midst* (Moyer Bell), which pays tribute to the men and women who care for people with AIDS. "It contains my photographs of caregivers and tells why I believe they are the true heroes in this epidemic. I hope it will bring another message."

That Fisher can say "I'm so happy here" is a result of having created a home that is meant to be filled with music, laughter, family, and friends—and usually is. "My house isn't the same when my children aren't here," she says. "It's not the same when the music isn't being played. I mean, it's pretty, and everything looks nice,

and it's fine, but it's not the same without the people. That's whom I wanted to create spaces for."

But even when the rooms are quiet, Fisher finds that the house sustains her. "I don't know how you can't be refueled by a view like this," she says, curled up in a wicker settee, gazing at the river whose light inspired a school of nineteenth-century landscape painters. "I don't know how you can't have attitudes change." The move to Nyack has exceeded her expectations. "I never knew that the feeling I would have when it was all finished would be as settling and centering and as beautiful as it is now," she says. "It's a little piece of heaven."

For now, and forever, she deserves nothing less.



PLAY ON In the foyer, where sheer curtains on French doors diffuse the morning sun, Fisher keeps two baby grand pianos. During warm weather, her all-girl rock-and-roll band plays just outside, on the porch.

children, because women are really the center of the family unit in most cases. We don't take care of women in this country. We haven't yelled loudly enough, so you'll be hearing from me."

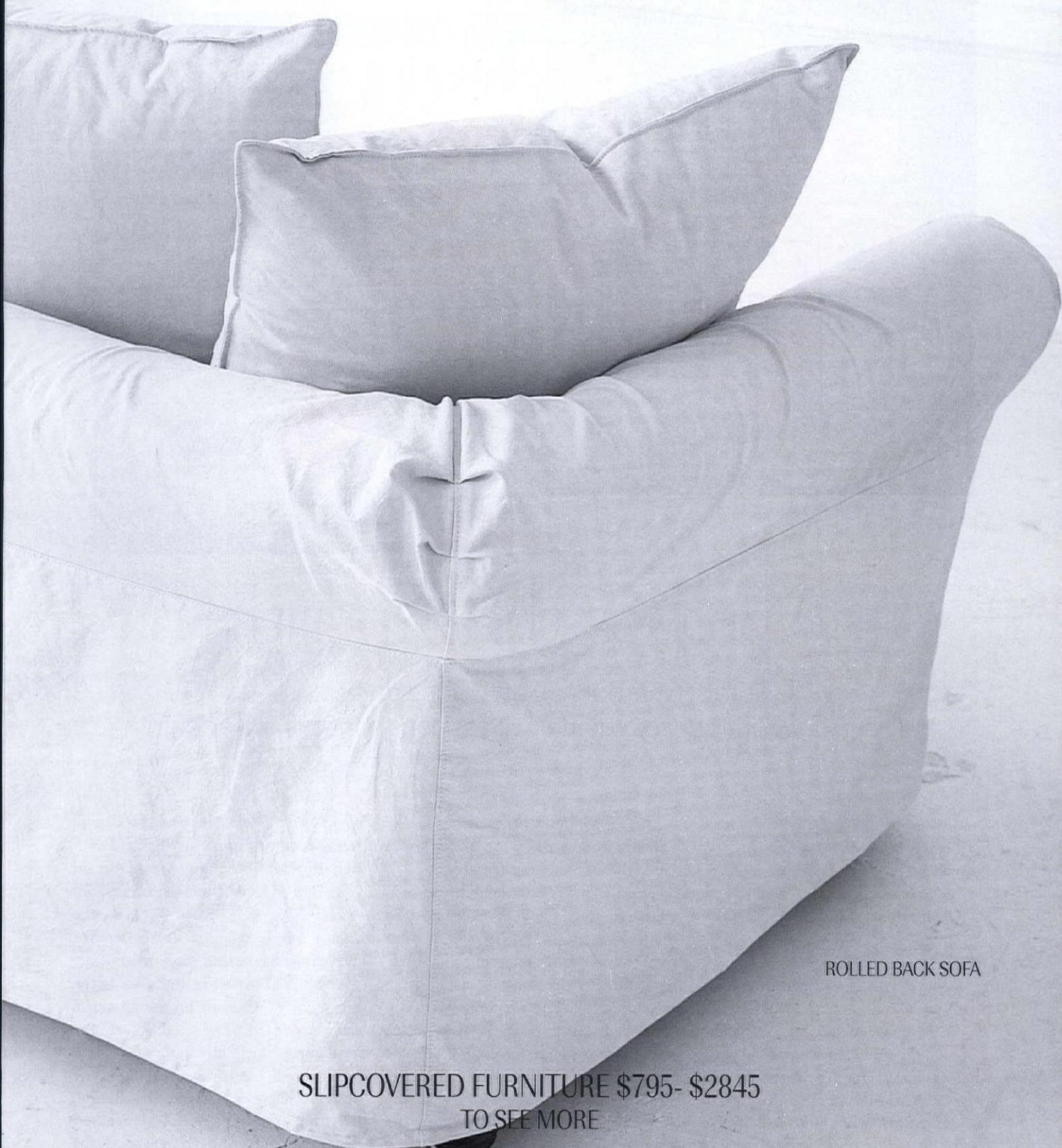
But Fisher first had to overcome the depression that threatened to keep

"I made the decision that having pinball machines and guitars was more important than being able to have sit-down dinner parties"

with my situation, with medications, with my numbers changing, with facing AIDS in a whole new way," says Fisher, who knows her robust appearance confuses people. "I was taking protease

her from her work as a political activist. "I had to make a choice again," she says, recalling her decision six years ago to become a public figure, "to get angry or to take what I've created here and

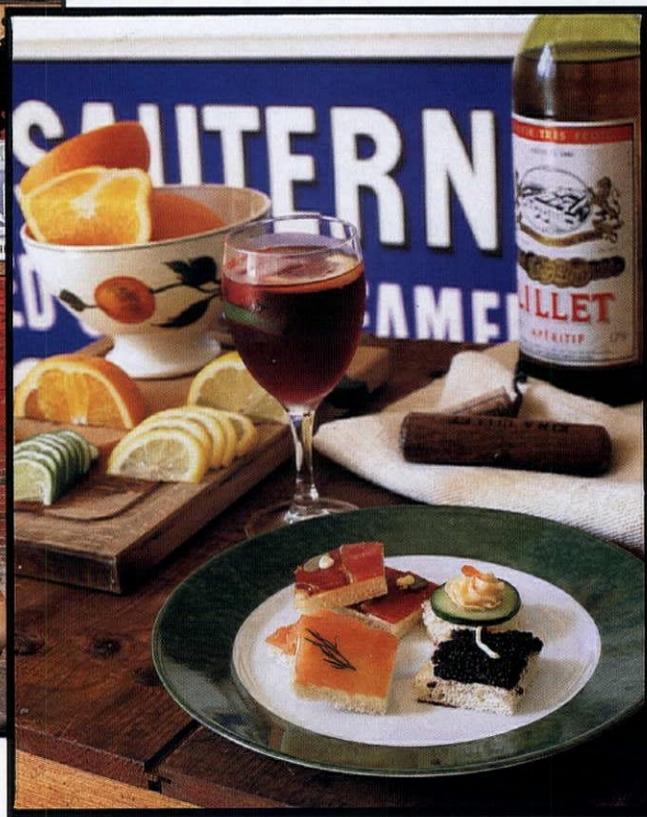
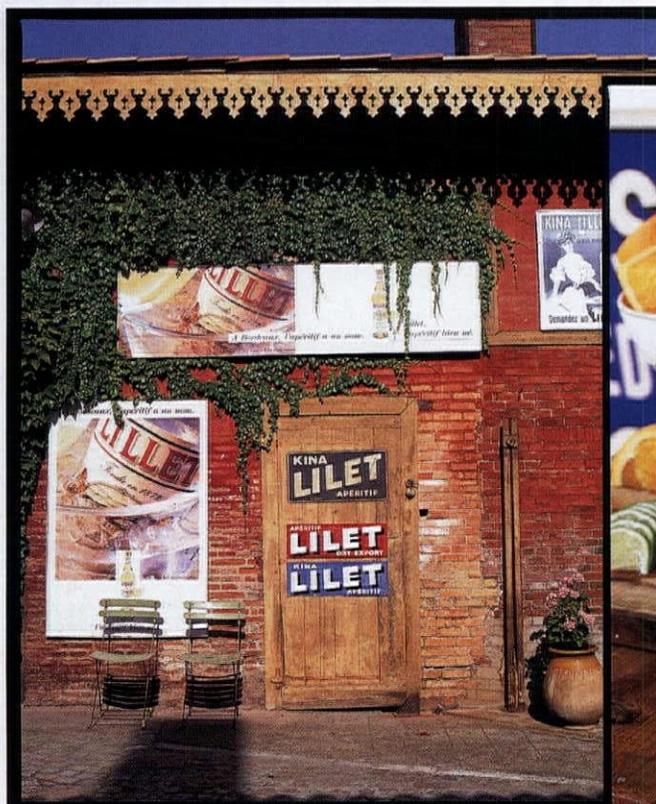
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Apropos the Aperitif

Forget Chardonnay at the cocktail hour.
The proper prelude to a dinner with serious wines is the aperitif

BY JAY McINERNEY

"... they had drunk cocktails before meals like Americans, wines and brandies like Frenchmen, beer like Germans, whiskey-and-soda like the English."

F. Scott Fitzgerald, "The Bridal Party"

HAVE NOTHING against cocktails. Far from it. A martini is my idea of a great way to kick-start the night. On the other hand, from the point of view of your liver as well as your taste buds, a high-octane cocktail or two can be too much of a good thing if you're planning to kill some serious wine with dinner. The French—and the Italians—unlike Fitzgerald's Jazz Age expatriates, have always been cognizant

of this fact. Hence the aperitif, a Gallic concept that strikes me as far more compelling than, say, the bidet.

The aperitif is foreplay. The point is to tease your taste buds instead of mauling them, to set up a light buzz of anticipation for incipient pleasures, to stimulate the tongue rather than thickening it. The ideal aperitif contains hints of bitterness along with sweetness and underlying acidity—thus exercising three of the four zones of taste perception (saltiness is the fourth), prepping your tongue for the big game to come. When in Rome—or Milan—I like to follow local custom and start things off with a Campari and soda, or a Martini Bianco on the

rocks. The latter, Martini and Rossi's semisweet vermouth, is very refreshing, though not always available at your local saloon. Campari has a wonderful syrupy texture—hence the soda—and a bitter backbite that for me brings back fond memories of my courtship of my wife, and also of the heavy-duty prescription cough syrup that used to be dispensed at the Williams College infirmary.

Although I generally don't approve of fruit juice after dark, the Bellini, invented at Harry's Bar in Venice, is a beautiful starter, particularly if the peach juice is fresh. A champagne-based aperitif, the kir royale, has caught on here in the States, although I seem to

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remember hearing more calls for it in the eighties. It consists of several dashes of cassis added to a glass of champagne. The tart acidity of the champagne and the sticky fruit of the cassis establish the right tension. The plain, still wine version is best when the wine base is something tart, like sauvignon blanc or Aligoté from Burgundy.

Currently, my favorite aperitif is Lillet, which has been concocted in the Bordeaux region at the edge of Sauternes since 1887. It enjoyed a great vogue in this country after the Second World War, and again in the mid-eighties among the kinds of folks whose pictures appear in *W*. The new and improved version of this pre-dinner quaff deserves a wide audience, particularly among those who appreciate wine. Best known in its original *blanc* incarnation, it also comes in a sangrialike *rouge*. Both are made from *cru bourgeois* bordeaux wine, which is goosed with the addition of ten fruit liqueurs and aged for a year in wood.

The Lillet factory is located in the middle of the small, trafficky town of

Podensac; once you turn off the main drag into the fruit-scented somnolence of the factory's courtyard, you feel you have left behind the era of internal combustion. The wooden buildings are

THE OENO FILE

LILLET BLANC: Like a svelte Sauternes on a tropical vacation; Sémillon with sweet citrus, intimations of spice (is that cardamom in there?), and a bit of a backbite. Try with a dash of Angostura bitters, a sprig of mint, and a slice of lime over ice. \$13

LILLET ROUGE: A very sophisticated sangria with a slap of medicinal bitterness. Good prep for some serious red bordeaux. Serve it cold. \$13

CAMPARI AND SODA: One part Campari to about three parts soda or seltzer, with a slice of lime, on the rocks. Drink before dinner or while watching Fellini's *8½*.

BELLINI: Harry's Bar in Venice uses only the juice of white peaches; a frozen purée is available from France, as is canned juice. Ideally, process your own and mash it through a sieve. Add one part juice to three parts Prosecco or champagne. Forget about the maraschino liqueur and other crap that some bars add.

KIR ROYALE: A small dash of cassis (like Bonny Doon, \$12) added to champagne or a cheaper sparkler (like Boyer Brut, \$9). For a non-fizzy kir, try '95 Aubert de Villaine Aligoté, \$16.

embellished with the original Victorian gingerbread tracery and further decorated with colorful Art Nouveau and Art Deco Lillet posters, some of which display the spelling *Lilet*. (The name of the founding family is pronounced "lee-lay," but over the years there was concern that the home team, as is their usual Froggy habit when confronted with double els, would pronounce it "lee-yay," thereby possibly baffling le bartender.)

In 1985, after nearly a century producing the zingy aperitif, the Lillet family sold it to Bruno Borie, himself the scion of a distinguished Bordeaux family that owns Château Ducru Beaucaillou and several other important properties. Borie, now forty-one, had always loved Lillet, but he hired an enologist from the University of Bordeaux to help him refine the original product; the tweaking has tended to make Lillet more vinous and less spirituous. (The alcohol level is 17 percent, far lower than that of the average cocktail.) Borie has improved the base wine; tasted before it is blended, the Sémillon he uses is very pretty on its own. The exact recipe is secret, although several kinds of citrus peel are involved, as well as something called cinchona bark that provides the bitter counterpoint so important in a good aperitif. The underlying sweetness makes it, like the sweet wines of neighboring Sauternes, an excellent (and less expensive) accompaniment to foie gras and Roquefort.

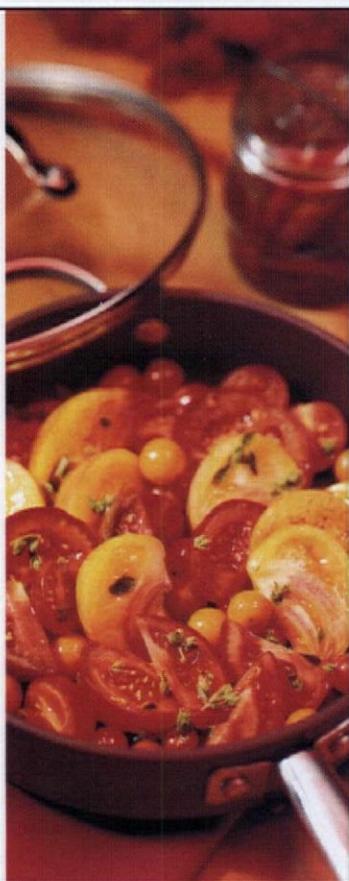
Borie likes to serve Lillet chilled, on the rocks, with a slice of orange or lemon or both. (Which means, if you happen to be an American in France, for once in your life you can demand ice in your drink without feeling crass.) And as a final grace note, he squeezes an orange peel into the flame of his cigarette lighter, spraying the drink with flaming orange oil, a trick that can provide a useful diversion if you have kids hanging from your limbs during the cocktail hour; although this aperitif probably tastes best when you're temporarily childless, standing on the terrace of Borie's eighteenth-century château in St. Julien, looking out over the vineyards at the end of a hot October day, contemplating the meal and the wines to come.

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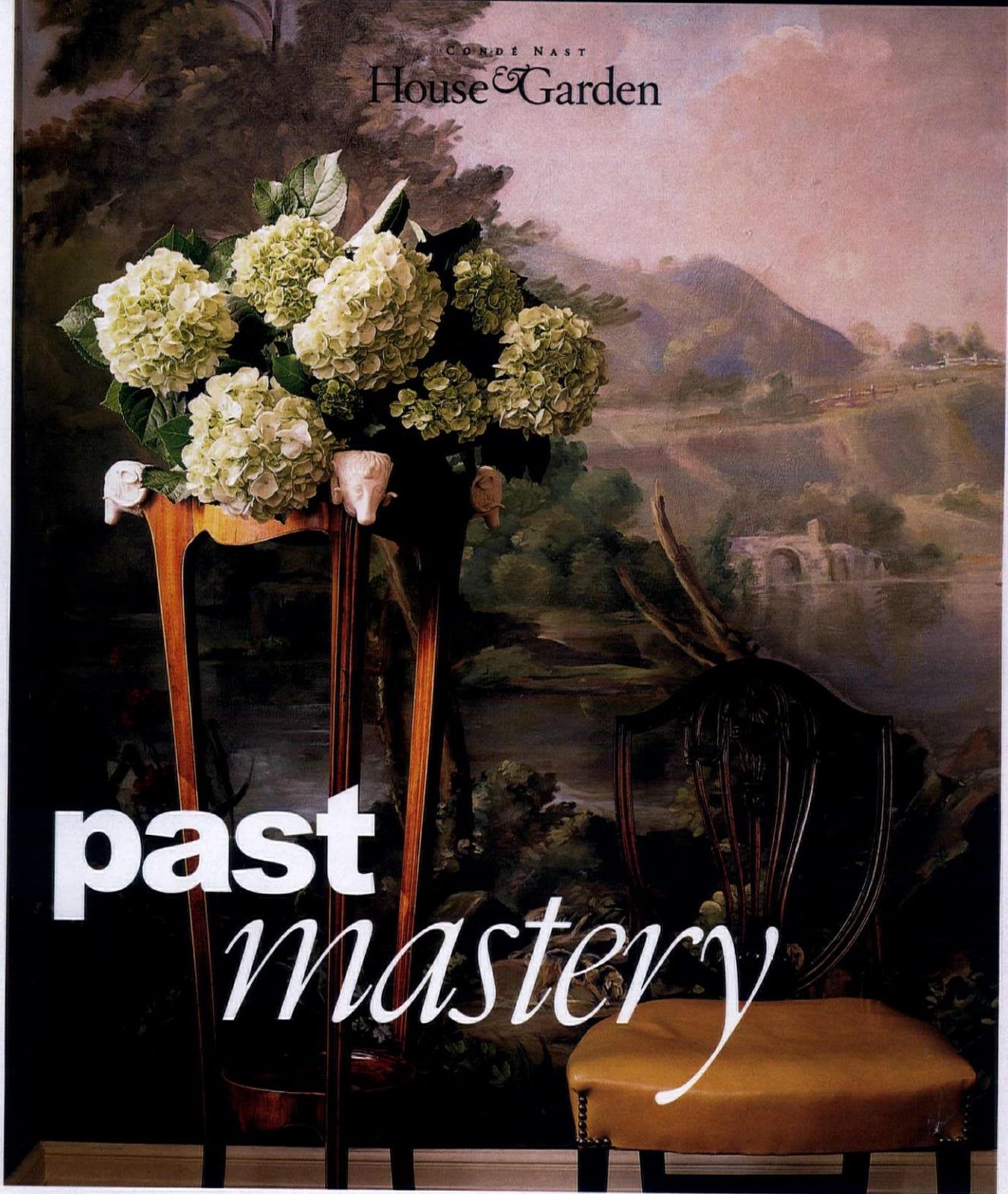
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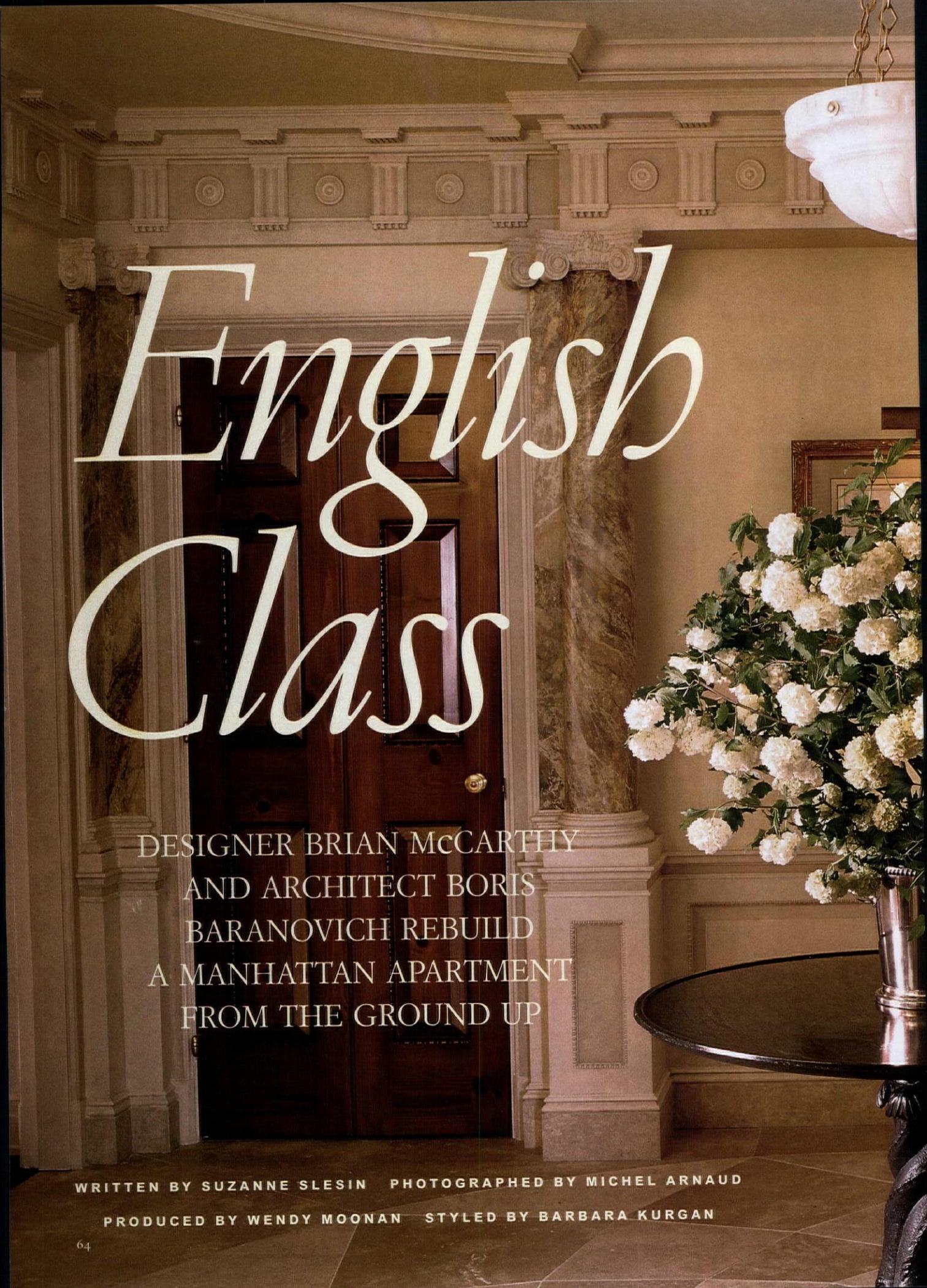
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past *mastery*

first principle In interior decorating, starting from scratch—especially when the goal is to re-create an old-world feeling—can be both daunting and exhilarating. While from-the-ground-up projects can require more than the usual in planning and execution, the result is a totally made-to-order interior. Here, designer and architect collaborated on the ambience of a traditional wood-paneled library, installed a stone floor in the foyer, and, with the help of a talented muralist, turned a dining room into a romantic bower.



English Class

DESIGNER BRIAN MCCARTHY
AND ARCHITECT BORIS
BARANOVICH REBUILD
A MANHATTAN APARTMENT
FROM THE GROUND UP

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY WENDY MOONAN STYLED BY BARBARA KURGAN



Everything in the grand entrance hall—limestone floor, painted columns, classical molding—was custom-designed for the space. A 19th-century French alabaster light fixture from Marvin Alexander, Inc., in New York, hangs above a table with a base of intertwined dolphins, also 19th-century French.

Custom-made designs GIVE A TRADITIONAL APARTMENT AN OUT-OF-THE-ORDINARY LUSTER

WHILE ALL INTERIOR decorating involves a certain sense of magic, some projects require more than the usual sleight of hand. Sometimes, designers have to be masterful conjurers, working their magic from the ground up. Such was the situation of an apartment in a gracious New York prewar Sutton Place building that had been stripped down to its bare walls. The apartment was, according to New York interior designer Brian McCarthy and architect Boris Baranovich, who collaborated on the renovation, a "soup to nuts" job. "Nothing of the original apartment was left," says the thirty-seven-year-old McCarthy, who recently hung the last drawing in the apartment. The client, a prominent investment banker who had lived in an identical space on a lower floor, jumped at the chance to buy the apartment, which had been gutted by the previous owners, who put the place on the market before finishing the job. "Not a single ceiling, wall, or floor was left, only the partitions and the chimney stacks," says the client.





Gilt-wood salver stands by Paul Storr, bought at auction from England's historic Harewood House, gleam on the living-room mantelpiece, opposite page. Ottomans designed by Brian McCarthy and covered in a red Clarence House damask accent the pale-hued living room. The sisal rug is from Stark; the sofas are upholstered in a Rose Cumming velvet; the festoon shades are made of a Christopher Norman taffeta.

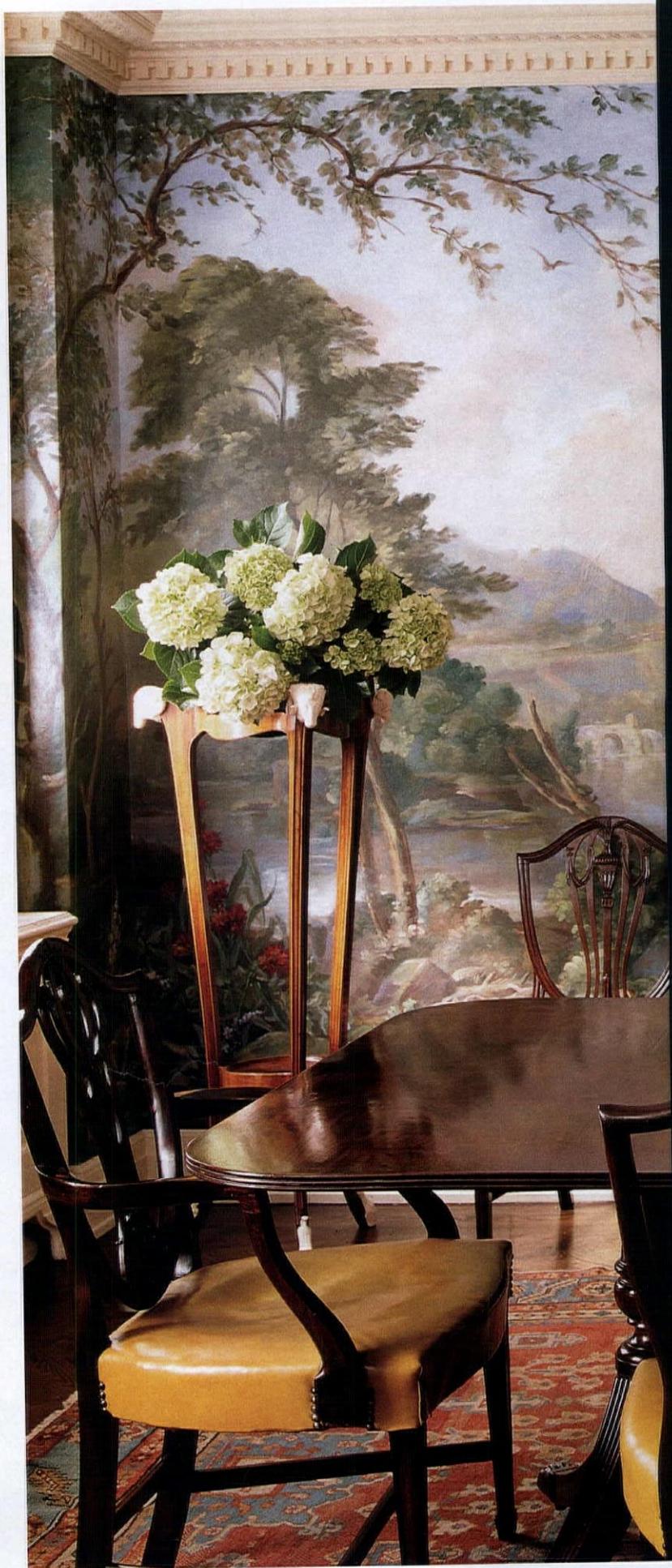


In a corner of the living room, above, an 18th-century Queen Anne red lacquered secretary, bought from Partridge Fine Arts, an antiques shop in London, stands with its doors open, drawing the eye to the adjacent dining room. A George II gilt-wood side chair, upholstered in a Clarence House velour, sits in front of the desk.

"I saw it as an opportunity to have an apartment that looked as if it was built in 1928 but was properly wired, had air-conditioning, and was nice and fresh."

INITIALLY ONLY BARANOVICH worked with the client on restructuring the space. Three years ago, almost by chance, McCarthy came to the attention of the client again—the decorator had done an apartment for him ten years before, when McCarthy was a young designer at the prestigious firm of Parish-Hadley. McCarthy soon joined Baranovich in turning the demolished space into a comfortable home. The extensive renovation included doubling the size of the library, expanding the master bath, and completely redoing the kitchen. Most important was building what McCarthy and Baranovich call the heart and soul of the apartment: a grand entrance hall, with a striking geometric Cotswold limestone floor and graceful painted columns, which serves as both an introduction and a finale to the rest of the rooms.

Custom-made designs for the limestone floor, the carpeting in the master bedroom, the extraordinary paneling in the library, and the lyrical mural in the dining room are among the special effects that give the apartment its out-of-the-ordinary luster.





Rather than wallpaper the dining room, McCarthy commissioned Susan Huggins to paint a mural—a spectacular backdrop for the satinwood jardinière with ivory ram's heads and feet, the 19th-century English dining chairs and table, and the Adam sideboard. The 19th-century crystal chandelier is from Marvin Alexander, Inc.

The library was meant to be comfortable and enveloping. Boris Baranovich designed the detailed wood paneling. The sofa, by Brian McCarthy, is covered in a striped chenille from Clarence House. The reproduction Regency chairs are from Christopher Norman and have leopard-printed cushions edged in a Scalamandré trim.







PART OF THE APARTMENT'S SUCCESS lies in McCarthy's well-planned-out approach. "Every room has a tight theme," says the decorator. "The spacious living room is lacquer and gilt; the dramatic dining room has a wonderful scenic; and the library is a rich, enveloping, and womblike paneled room." He also had to organize appropriate places for his client's collection of eighteenth- and nineteenth-century antiques. The wood paneling in the library sets off the Irish and English furniture and sporting art; in the dining room, eighteenth-century Georgian silver adorns the Adam sideboard and vies for attention with the sparkling nineteenth-century crystal chandelier. Old-master drawings hang on the pale walls of the living room, where a pair of George II gilded consoles flanks the fireplace and an eighteenth-century Queen Anne red lacquer secretary and a pair of red-damask-covered ottomans provide touches of color. "Among the most important things for me were the transitions from room to room, from light to dark," explains McCarthy. His client, he says, loved the smoky grays he saw in the view of the East River and wanted those colors to inspire the backgrounds of the rooms. "It was important to keep the apartment fairly monochromatic, so that it would be about shapes of color rather than rooms of color," adds the designer. That was a departure for the client. "My other place," he says, "was classic '80s investment banker—the yellow paint job, lots of chintz, and a fairly good collection of English antiques, which could not be seen because of the overall clutter." In the new apartment, the decorator was sensitive not only to the quality of the antiques but to the way his client wanted to live with them. "He loves the hunt for beautiful things," says McCarthy, "but nothing in the apartment is treated as if it is precious. He's not afraid to put his feet up or to put glasses on tables. Even his dogs are on everything." That includes the spectacular mural in the dining room, where portraits of Bucky, a yellow Labrador, and Bertie, a mutt, add an even more personal touch.

Rather than order scenic wallpaper, McCarthy commissioned Susan Huggins, a New York decorative painter, to create her own version of an idyllic landscape—McCarthy describes it as Hudson River meets Tuscany. That exemplifies McCarthy's approach to the reinterpretation of traditional decorating. "It's a very peaceful place to have meals," says the client. "You forget you are in New York City." For some, that might be the most magical feeling of all.

A Clarence House toile unifies the small sitting room off the master bedroom, this page. Italian wall brackets are from the Chinese Porcelain Company, New York; the portrait is from the school of Sir Joshua Reynolds. In the master bedroom, opposite page, the Irish antique bed has linens from E. Braun, New York. The carpet was custom-made by Patterson, Flynn & Martin. The canopy is a solid taffeta lined in a cotton print, both from Clarence House. Sources, see back of book.

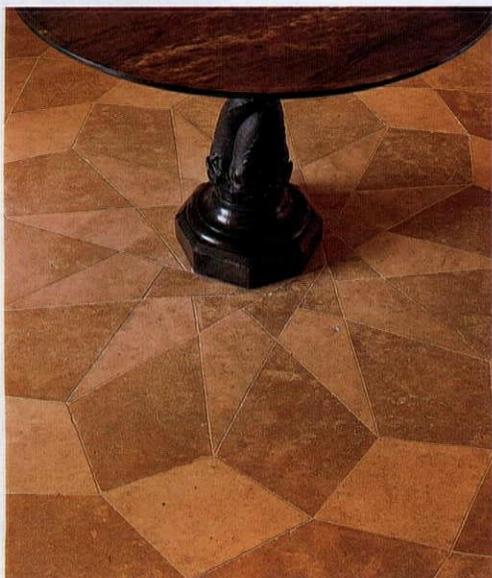
MCCARTHY WAS *sensitive to the quality* OF THE
ANTIQUES AND HOW THE CLIENT LIVES WITH THEM



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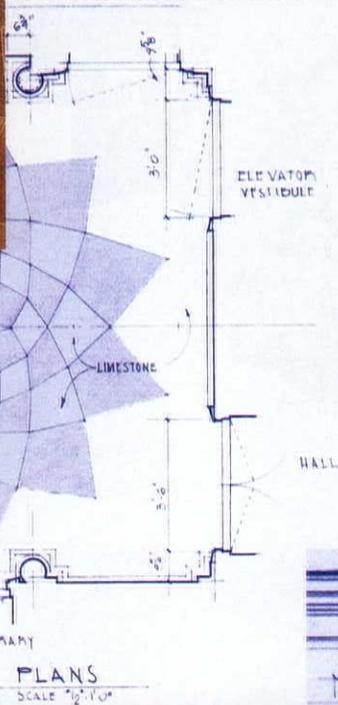
Custom Designs

Interior designer Brian McCarthy and architect Boris Baranovich were inspired by the traditional decor of grand English country houses for a client's formal yet comfortable city apartment. Classic pilasters and arches adorn the paneling in the library, which is made from a waxed, slightly distressed pine to add warmth. McCarthy dressed an imposing Irish antique bed with a softly rounded canopy and valance, and paired toile with a leopard carpet—an unexpected touch.



Formal introduction

< Baranovich designed the entrance hall to be the “heart of the apartment” and installed patterned Cotswold limestone flooring (a detail of the blueprint is shown below) that is “formal but not glitzy.” He didn’t want “just another decorated room,” so he made a grand statement with architectural elements. Similar tiles are available at Paris Ceramics, NYC.

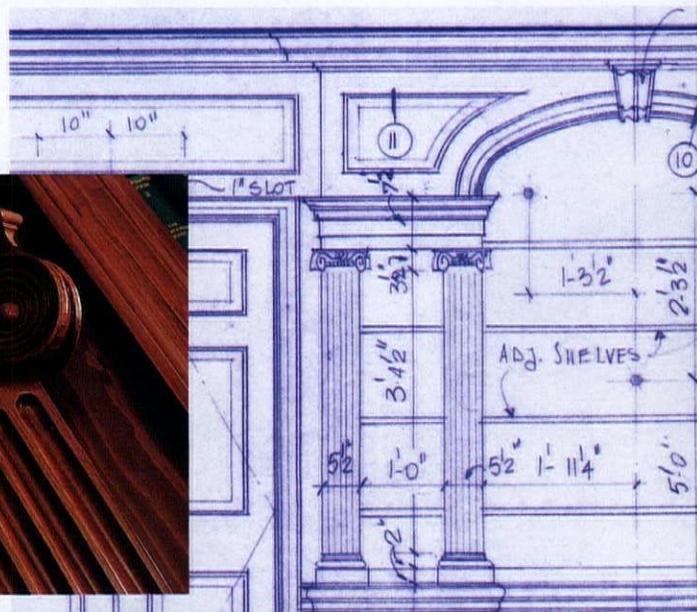
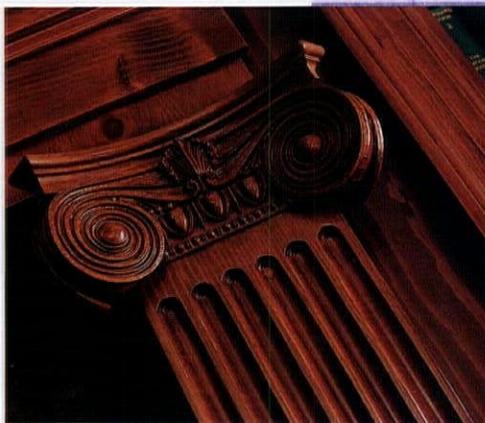


The great outdoors

△ New York decorative painter Susan Huggins puts the finishing touches on a romantic landscape in the dining room. She added portraits of the client's dogs for a personal touch. The mural is in the style of the Hudson River school, an example of which—Asher B. Durand's 1854 *Strawberry*—is shown at top.

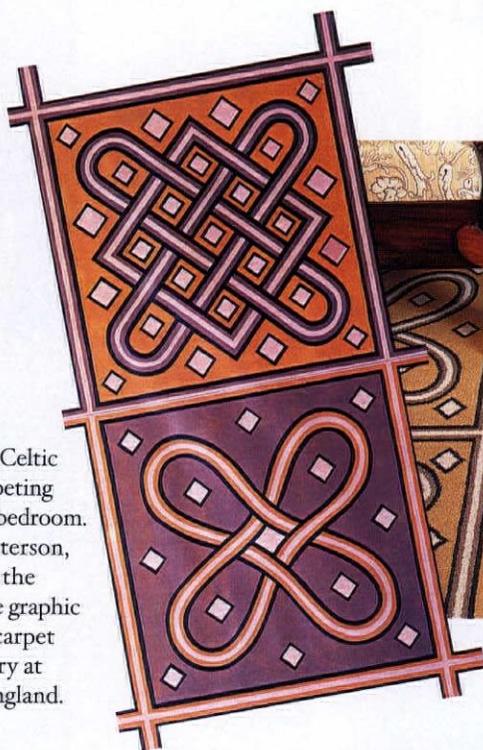
Classic comfort

> To soften the English classical style of the wood walls in the library and to create a lived-in, “clubby” feeling, Baranovich used a waxed, slightly distressed pine. The style of the woodwork complements the homeowner's collection of English antiques.



Curvaceous canopy

> To temper the masculine feel of the master bedroom, right, Brian McCarthy added a curved canopy and gathered valance to the heavy Irish four-poster bed. For the bed draperies, he used a plain, solid cotton taffeta on the outside and a floral striated cotton as the lining. Both are from Clarence House. The fringe, tassels, and tiebacks all were custom-made by Passementerie.



Celtic carpet

> With its bold yet lyrical Celtic knot pattern, the wool carpeting sets the tone in the master bedroom. Made for the room by Patterson, Flynn & Martin, it offsets the subdued bed draperies. The graphic design was copied from a carpet McCarthy saw in the library at Stourhead in Wiltshire, England.



Daring duo

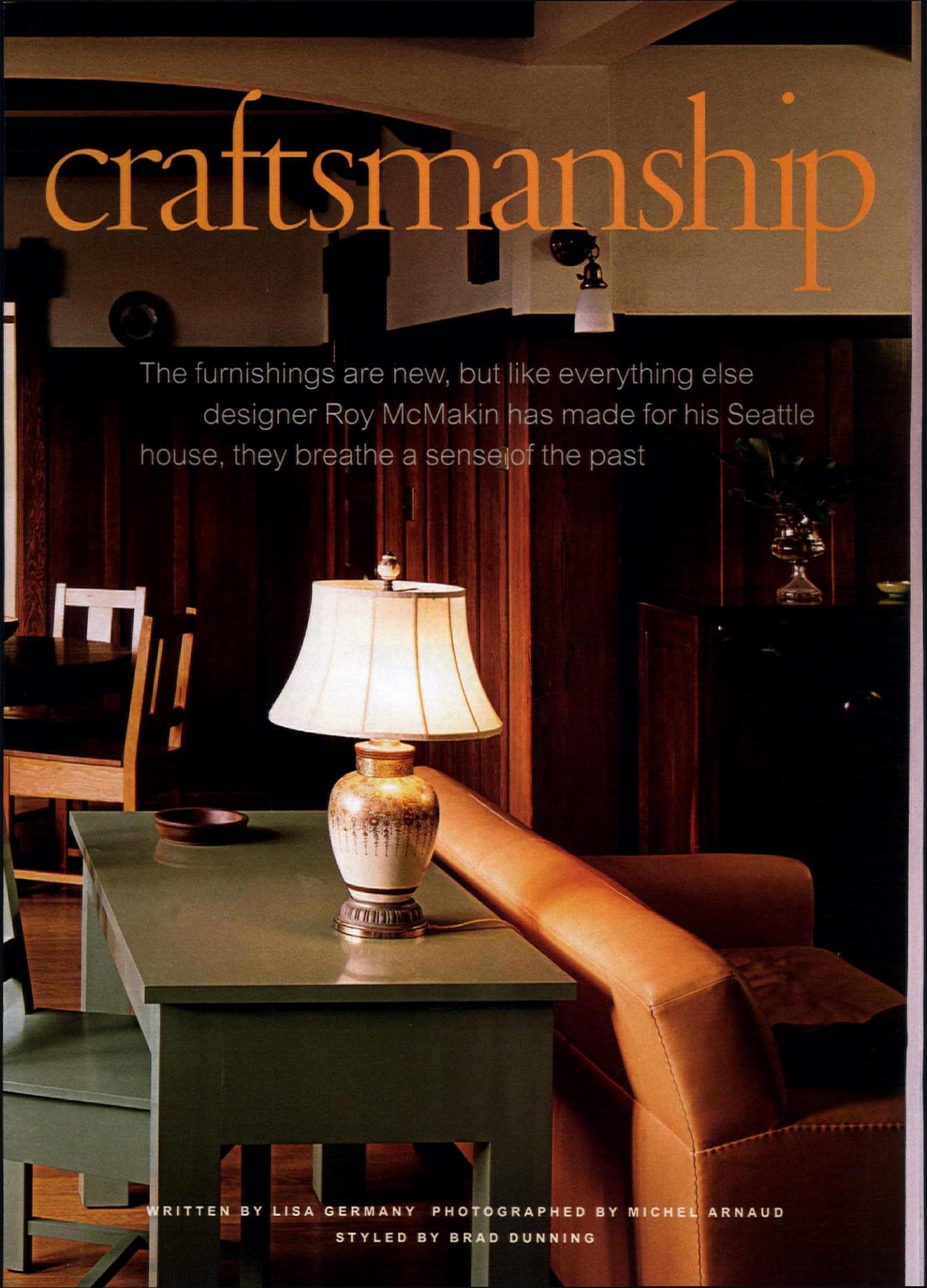
< In the small sitting room off the master bedroom, McCarthy daringly juxtaposed a classical yet whimsical Clarence House orange-and-tan toile of barnyard animals with a French-made wool rug in a leopard print from Stark. A 19th-century Regency cabinet that was bought in England picks up the hues of both the fabric and the carpeting. Sources, see back of book.



arts &

The pieces Roy McMakin designed for his home blend effortlessly with vintage items. The sofa, desk and chair, and oak dining table and chairs are his designs. The armchair is a Charles Limbert piece. The lamp is from Japan, and the sconces and hanging fixtures are original to the house. In the background, the designer at work in his office. A monoprint by Jeff Mitchell hangs behind him.

craftsmanship

A photograph of a living room interior. In the foreground, a green side table holds a lamp with a white, pleated shade and a ceramic base. To the right, a brown leather chair is partially visible. The background shows a dining table and chairs, and wood-paneled walls. The lighting is warm and focused on the lamp.

The furnishings are new, but like everything else designer Roy McMakin has made for his Seattle house, they breathe a sense of the past

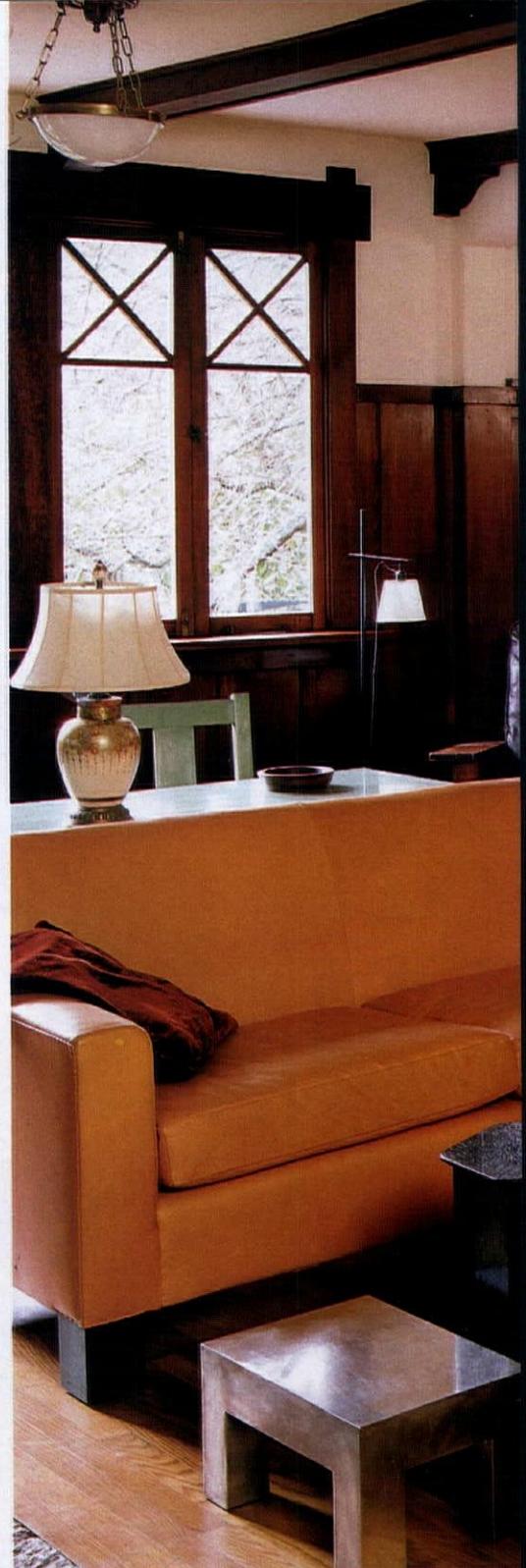
WRITTEN BY LISA GERMANY PHOTOGRAPHED BY MICHEL ARNAUD
STYLED BY BRAD DUNNING

WHEN FURNITURE DESIGNER AND ARTIST Roy McMakin first saw his Seattle Arts and Crafts house, in 1993, he was suffering from an unusual dilemma—how to recapture the happiness he had known before becoming successful. He had left Domestic, his thriving furniture business in Los Angeles, sold the beautiful Irving Gill house he had painstakingly brought

back to life, and moved to Seattle, where he hoped he could change the world with furniture built of solid wild wood. The task of going out and finding trees to be milled had proved more difficult than he had imagined, and his idealism had faltered by the time he came across the hillside home designed by Ellsworth Storey in 1907. Its massive fireplace betokened the warmth and shelter characteristic of the Arts and Crafts style, but the impact of the house was much more personal: it offered something “sweet, tender, and very, very witty.” He bought it and moved

in, and gradually, over the next six months, he and the house restored each other.

Now, with the completion of the largest commission of his career—the furniture for the offices of the new J. Paul Getty Museum in Brentwood, California—McMakin’s risky move of five years ago seems to have paid off. This time he’s successful *and* happy: the Getty job showed him that he could overcome the difficulties of working with solid wood, and his series of wooden objects called “Alphabet Sketches” is being shown at Seattle’s Henry Art Museum and the Marc Foxx



McMakin has been careful to preserve the best features of the house, such as the French doors, left. The drawing is by Philip Taaffe. A Meissen figurine sits on a Gustav Stickley stand. The modernity inherent in the Arts and Crafts style is emphasized throughout the house. The coffee table and console, above, are by McMakin, but the contemporary-looking hexagonal black stand dates to the early 1900s.



gallery in Santa Monica. But underlying these triumphs is the satisfaction of having finished work on the Storey house, which contains McMakin's business as well as his friends and beloved dogs.

"When I went through the house, I could see an incredible fragility but also an earthy solidity, and I knew my job was to emphasize those qualities," McMakin remembers. He thought hard about

giving it an authentic Arts and Crafts restoration, but somehow such a rigorous approach seemed deadly. "The challenge," he says, "was how to make it work with the Arts and Crafts idiom and with my work and the world we live in now." He wanted to find a meeting place for the utopian view that had shaped Storey's generation and the more cynical, mannered times that had shaped his own.

With minor exceptions—an antique Mission chair by Charles Limbert, a Craftsman lamp table and magazine rack—he answered the call of the house's solidity with furniture of his own design. Not surprisingly, he drew upon the nascent modernity in Arts and Crafts designs to give each piece a hint of something older, something vaguely familiar. "We all bring something to



objects," he says. "Emotions, memories, who you were in relation to similar objects—all that stuff plays a part."

SINCE MCMAKIN BELIEVES SO strongly that stories grow up around our memories of objects, it's worth it to examine one of his own stories for what it says about his house. When he was thirteen, his parents offered to let him pick out his own bedroom furniture. "They envisioned going to Levitz or someplace where I could choose a bedroom set," he recalls, "but I didn't want a bedroom set. I wanted to find furniture in the classified ads and get them to take me to see it." The first piece he acquired was a Gustav Stickley desk. To look now at his own furniture is to understand the strength of his early admiration of the desk and the imaginative power of a story.

But McMakin's stories do not always have such a literal application. Some fragment of a story can be seen, for instance, in the cabinet in the living room. It has a formal appearance, but it also has a great big knob on one door, and another door with a semicircular cutout to accommodate that knob. "It's elegant," McMakin says, "but it's also humorous and even fairly aggressive." Like a writer of stories or a teller of tales, McMakin talks about voice in his work. For him color is like a voice, and he works hard to make it subdued and beautiful. The upstairs bedroom and TV room are blue because they are at tree level and because he wanted to create a dreamy mood. The living room, by contrast, has earthy colors: wood tones, the warm golds of the sofas, and, for contrast, the monochromatic apple-green desk that adds something tart.

In the context of McMakin's quiet voice, the living room reveals the fragility he first noticed. The old glass in the mul-lioned windows is so wavy and irregular that it animates one's experience of the space; the panes can seem like mirrors, sending back enchanting images. When McMakin says that the house taught him what he needed to learn at the time it came into his life, it's tempting to think of these windows—looking out at the world while reflecting something deeper, some flickering, ineffable memory. 

Lisa Germany is the author of Harwell Hamilton, A Biography of the Modern Architect.



The bureau in the master bedroom, top, is made of an ebonized mahogany and is a McMakin design. The pieces on it are a miscellany of found objects—a craft vase, a Mexican sculpture, a slipcast deer, and a 19th-century Japanese carving. The sconce is 18th-century tinware.

Like a number of other things in his house, the cross McMakin designed for his bed, above, is loaded with significance for him, connoting as it does something as simple and positive as a plus sign, the sign for a hospital, and the more obvious Christian symbolism. Sources, see back of book.

White



A PAINTER IS WHAT I AM," says Donald Kaufman, who for seventeen years, with his wife, Taffy Dahl, has made a career out of mining the subtleties of paint colors—especially the infinitesimally varied white. White is the most interesting, he says, because of the absence and presence of color within it—as well as its rich associations. "There are thousands of shades," adds Kaufman, who has made his

share. His first, in 1984, was a custom white for event designer Robert Isabell. It was a gray-violet white that, because of the sequence in Kaufman's paint colors, was number 1984, and the name stuck. "It was all about the future," says Isabell, who has used 1984 ever since—along with a lot of other people. Kaufman creates his variegated whites by adding a "full spectrum of colors" to pure white commercial bases. Kaufman is

Album

We introduce **Master Class**, a new feature in which we examine one subject in depth. Color expert Donald Kaufman discusses white, the most versatile hue.

In the following pages, three very different spaces—one old-world warmth, one southern romantic, one L.A. cool—prove white's complex simplicity



known to be an alchemist, a mind reader, a perfectionist. For the Calvin Klein store in New York, designer John Pawson wanted "vanilla," so Kaufman made a "slightly warm white." For the Getty Center in Los Angeles, architect Richard Meier asked for something that matched his freshly laundered shirt (he told Kaufman he picked five shirts out of his closet until he found one that was white enough). By adding

blue, Kaufman concocted a white "like snow." Natural plaster was on Stephen Sills's and James Huniford's minds for a New York apartment. They wanted the iridescence that lime gives to old plaster, says Kaufman, who used "a smidgen of gray." "Milk," decreed designer Philippe Starck for the Delano hotel in Miami Beach. He got it when Kaufman added a bit of pink. "Just like clouds," says the wizard of paint.

ameri

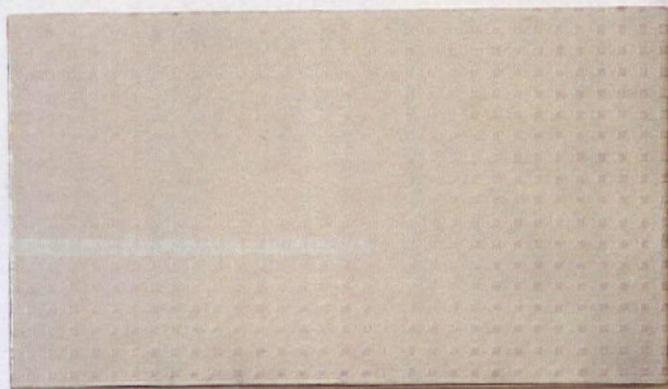
Gucci designer Tom Ford and Richard

"I like to do things myself, if I have time," Tom Ford says. The furniture he created for the apartment reveals a keen appreciation of the masterpieces of modern design. The living-room sofa, for instance, was inspired by a Jean-Michel Frank design. The painting is by Helmut Dorner. The end table, a concoction of horns and fur, was purchased in Paris.



cans in paris

Buckley teach the French the meaning of chic



BY WILLIAM NORWICH PHOTOGRAPHED BY TODD EBERLE



ONLY ANOTHER VISUALLY obsessed Virgo can understand: I have a really hard time living with color. I can't cope. If I walk by it, it disturbs me. It's a jolt. It demands too much from me, and from the room. I always think that I should live with color, but I can't. I can't even sleep at night knowing there's a pair of colorful shoes in the closet," says Gucci designer Tom Ford on a reluctantly sunny Saturday afternoon at the Paris pied-à-terre he shares with Richard Buckley, *House & Garden's* European editor.

Buckley, a Libra, sign of the balanced scales, smiles. Earlier, he had joked to a guest about Ford's delight in the minimalist monochromania around them. Buckley reports that Ford had even considered putting dark shoe polish on the white bits he thought extraneous in the marble fireplace in the living room.

"I never did that!" Ford exclaims.

Maybe, maybe not.

Buckley and Ford met more than a decade ago, when Ford was working in New York City for fashion designer Cathy Hardwick and Buckley was a reporter for *Women's Wear Daily*. Beyond their obvious interest in fashion, they shared a passion for interior design and architecture. Ford grew up in Santa Fe. Buckley spent his formative years in Germany, where his father was in the military. In junior high school, when given aptitude tests, both gentlemen were advised to become architects. As a result, Buckley became an avid reader of interior-design magazines and decided to be a writer. Ford studied architecture and art history. "I love architecture as a spectator," he explains, "but it can be

In another view of the living room, the chaise was also designed by Ford. The upholstered Dunbar chairs, here and on previous pages, are from Alan Moss, NYC. The head on the mantel is by André Arbus. A German Arts and Crafts table from the 1920s, far left, is combined with Mies van der Rohe chairs.



studies in white: cosmopolitan

"White is the purest reflector of light, which, in most cities, counts for a lot."
—Donald Kaufman

day for night *The purity of all-white walls—moldings, paneling, and door frames—dramatizes the textural richness of the upholstered pieces, a brown goatskin rug, a modern painting, and the dark oak floors.*

composition *white acts as a neutral background to set off strong shapes—the overscale egg-shaped light fixture, the muscular glass-and-bronze console tables by Jacques Quine, the expanse of a large rectangular dining table.*





Ford and Buckley may joke about their minimalist monochromania, but the dining room, opposite page, and the library, this page, display the strength of a subdued palette. The "Shadow" paintings by Andy Warhol inspired the color of the library, where the good dog John naps on a Chinese goatskin rug from Gucci Home. The sofa is from Knoll and the table is by Mies van der Rohe. The fiberglass chair is a 1948 Eames. The dining table, of travertine on limed oak, was designed by Ford.



too earnest for me personally. Fashion is a little bit more flippant. Disposable. If you wanted to use red, you could, just because it was pretty. That would be enough justification."

WITH GUCCI'S HEADQUARTERS based in Italy, and Ford and Buckley official residents of the United Kingdom, the two men wanted to live in, or at least spend the weekends in, Paris, a more international location. "This apartment could exist in hyper-space," Ford says. "I only come here to relax. Maybe three to four days a month." Whereas the Gucci look is distinguished by sexualized luxury and flash, Ford's aesthetic at home is more restrained. "We're both sort of Modernist freaks," he explains. "We like Philip Johnson's Glass House, Mies van der Rohe, and the California architects, especially Neutra." (Ford recently bought a Neutra house in Los Angeles.) "But what we now call Modern, of course, looked totally normal until we hit the 1980s and Modern went out of fashion."

By Buckley's account, finding a great apartment in Paris isn't easy. "Most apartments are Haussmann, nineteenth-century designs, with a large entrance hall and a string of rooms. They all look alike." Buckley says they looked at more than 120 apartments before they arrived at this one. Built as

a home in the eighteenth century and turned into apartments in the late nineteenth century, the place was hardly in great shape. It was the fifteen-foot ceilings that attracted them, plus the view of the Seine from the front rooms. "The tenant before us was here for over fifty years," Buckley explains. "It looked like someone had been smoking with the windows closed all that time—the white walls were caramel-colored."

They replastered and repainted, leaving, after some debate, the ruffled woodwork, or "pastry," as Buckley calls it, on the walls. Parquet floors were stained a dark oak, something of a scandal to the French, who are inclined toward traditional cognac-colored floors. They had always dreamed of having a stainless-steel kitchen, and had one built, modernizing a room that hadn't been touched since the 1920s.

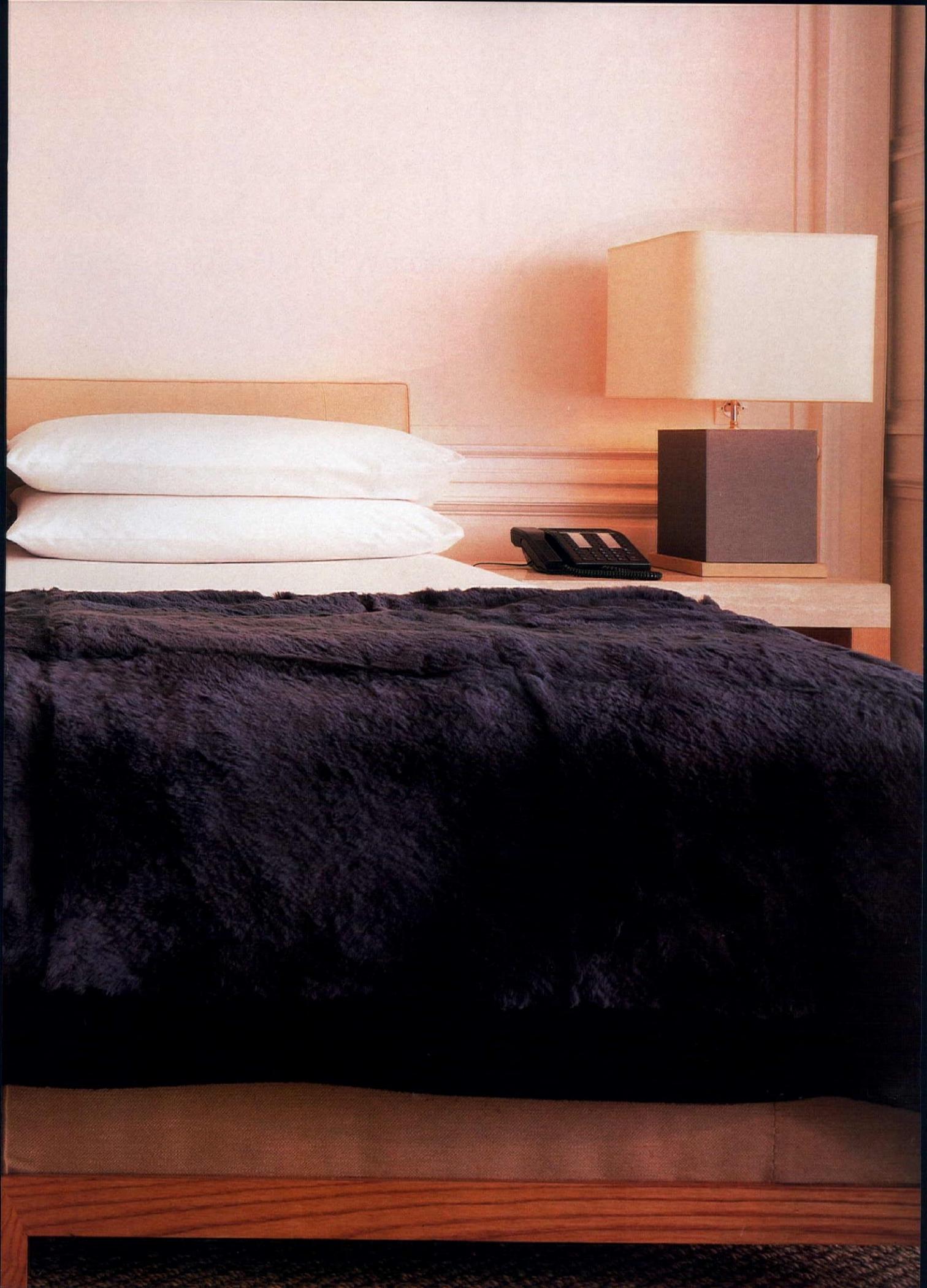
Ford and Buckley furnished their rooms with twentieth-century pieces—art, objects, and photographs they have collected from dealers and lucky trips to flea markets, plus the occasional accessory from the Gucci Home Collection, including a leather dog bed and fur blanket for their smooth-haired fox terrier, John. "In essence, this is an old French apartment stripped down in terms of color, and edited with compositions of objects we love," explains Ford. "We could have stripped everything, but we wanted to feel we were in Paris when we were in Paris. It's modern, but in context." 🐾

Flexibility is all. Ford admits that although they were "tired of sisal, it worked in this room." The Biedermeier chest is flanked by flea-market chairs. Their Lucite frames have been upholstered in leather left over from clothing from the Gucci Collection. The chair in the foreground is an Eames design.





Ford's designs combine a modernist aesthetic with a sybarite's sense of comfort. In the bedroom, the bed and side tables were designed by Ford and made in Paris. A sketch by Jean Cocteau stands next to one of two matching lamps from Aero, in Manhattan. The bedcover is a sheared-beaver throw from the Gucci Home Collection. The linens are from Bloomingdale's. The rug is industrial sisal. Sources, see back of book.



studies in white romantic

well dressed &

Decorator William Hodgins updates



WRITTEN BY LANCE ESPLUND PHOTOGRAPHED BY WILLIAM WALDRON
PRODUCED BY CAROLINE YOUNG STYLED BY CAROLINA IRVING

fashionably pale

the elegant soul of an old Virginia house



The mixture of slightly idiosyncratic items such as the 19th-century English maquette of a greenhouse, below, with more conventional furnishings in the room the owner calls the studio gives this room its balance. The drapery is from Greeff. The armchair, from John Rosselli International, is upholstered in silk damask from Rose Cumming.

W

HILE VISITING the Santa Maria dei Frari Chapel in Venice recently, I turned off the electric lamps lighting Titian's *Pesaro Altarpiece*. Only then, after my eyes had adjusted to the natural morning light, did the painting begin to breathe. The cool, damp air seemed to get warmer, and this painting, built of subtlety upon subtlety, became increasingly monumental, as each small color change could now be seen.

Walking through a recently restored Colonial home in Virginia, I had a similar experience. Not that the place reminded me of Titian or the Frari, but each room, bathed in shifting hues of off-white, soft putty, and stone, slowly revealed a theme of tranquillity. If there is monumentality in this late-eighteenth-century home, it is disclosed with an austerity found in traditional Japanese architecture. In all this delicate distinction, I became aware of the wood grain in the pine floors, the warmth of a French stone mantel, and the beautiful range of grays in the bedroom, with its mercury-glass tiebacks and mirrored side table. This is the kind of house, I thought, that seems perfectly designed to be a backdrop for meditation.

Nuances in temperature and texture, more than in hue, become apparent with each change in light—from morning to midday to evening. The subtlety of the house reflects the character of its owner, who had a prominent hand in the interiors, designed by Boston-based decorator William Hodgins.

The pair worked hard to give a special ambience to each room. The owner admits that she frequently gets up to adjust the lighting, because, she says, "Lighting is extremely important to me. I like a warm, poetic light. I can't stand those electricians who come bounding in with their brochures about prepackaged

Almost every room contains one oversize object. Here a massive 19th-century Scottish landscape dwarfs the sofa, from Henry B. Urban Inc. The sofa fabric is by Lelievre for Old World Weavers. The Rose Cumming ottoman is upholstered in Isabella by Rogers & Goffigon Ltd.



“Lighting is extremely important to me. I like a warm, poetic light. I can’t stand electricians who come bounding in with brochures about prepackaged ‘mood lighting’ ”



The dining-room-window treatments provide a variety of choices in lighting. The under-curtains are from Christopher Norman; the over-curtains are by Anna French through Classic Revivals; the roller shades are Blair Madras from Cowtan & Tout with cotton-loop fringe by Scalamandré.



‘mood lighting.’” Wall-mounted candelabra and fireplaces, along with numerous windows, often dressed in three or four layers of fabric, offer her a variety of lighting combinations.

The house, built around 1787, needed a great deal of restoration. Architect Allan Greenberg redid the exterior, stripped the building of Victorian accretions, and designed a seamless, two-story, L-shaped addition. A garden and a pergola were

also added, and halfway through the project, an exercise room was converted into a nursery when it became apparent that a baby was on the way. A playhouse by designer Stephen Pannell, of Kennett Square, Pennsylvania, complete with its own garden, walkway, and picket fence, was nestled into the half-acre lot.

“This is the fifth or sixth home we’ve worked on together,” says Hodgins, speaking of his collaboration with the

owner. “I really enjoy her ideas.” He has also grown accustomed to them. “I want each room to be a backdrop for one sacred object,” the owner says, and so each of them is, but the sacred is also leavened by the playful, and almost every room has one oversize object to provide a touch of whimsy. (Outside, under the pergola, Hodgins has designed a playful peculiarity of his own: a slab of limestone that rests on four

The stone globe in a corner of the living room provides another whimsical comment on scale. The sofa, from Henry B. Urban, is upholstered in Dover Damask by Old World Weavers. The Swedish armchairs are upholstered in Faille Kaleidoscope by Clarence House. The rug is from Stark Carpet.



large iron paws from an antique bathtub.) The plan for the house was to let the garden permeate the interior. A flower-arranging room with a handsome sink was added; a hand-painted column by Yorke Kennedy acts as a flower stand in the master bedroom; a floor-to-ceiling wall mural by Robert Jackson encircles the drawing room and evokes a Tuscan landscape. The mural opens up the room, making you feel as if

you're looking out on a veranda at sunset. In the studio, Jackson painted and collaged leather bookbindings to make a trompe l'oeil bookcase. Personalized with occasional fictitious titles, it forms a set of doors concealing an entertainment system. When asked to describe her aesthetic, the owner replies without hesitation, "Simple. Simple. Simple. . . . We set out to create a sanctuary . . . a house of repose." I reminded her of the stacks of

brightly colored children's drawings in almost every room, of the finger-painted cardboard refrigerator carton converted into an indoor playhouse, and the heap of wooden blocks at the entrance to the studio. "Well," she replied, "when you have a five-year-old, of course, simplicity goes out the window." 

Lance Esplund is a writer for Modern Painters magazine.

studies in white: romantic

"With white—and all colors—one is painting not an area but an atmosphere. A color that surrounds you adds up to something different than a color on a swatch." —Donald Kaufman

romantic light *The tall, well-proportioned windows are dressed with soft, diaphanous fabrics—valances, under-curtains, over-curtains—to filter and enhance the quality of light. The elaborate treatments draw attention to the windows and create an airy atmosphere. The bare wood floors keep the rooms from feeling too ethereal.*

modernity *White used in conjunction with glass and mirrored glass gives the bathroom in particular, but also the other rooms, a fresh, contemporary look.*

furniture *Period-style chairs, whether 18th-century French or modern Swedish with pale upholstery and white-painted frames, are delicate yet functional enough to prevent a hands-off feeling.*



The range of textures and shades of white in the master bedroom is as subtle as it is dramatic. The over-curtains are by Coraggio Textiles, the under-curtains by Manuel Canovas, and the valances by Classic Revivals. The banquette, from Therien, is upholstered in a rayon velvet by Daniel C. Duross Ltd. The flower stand, designed by William Hodgins, was painted by Yorke Kennedy.



The master bathroom shows that modernity is compatible with romance. The Czech & Speake plumbing fixtures are available though Waterworks. The clear-glass sink is from Davis & Warshow, NYC. The Satellite mirror is by Eileen Gray from Pucci International, NYC.



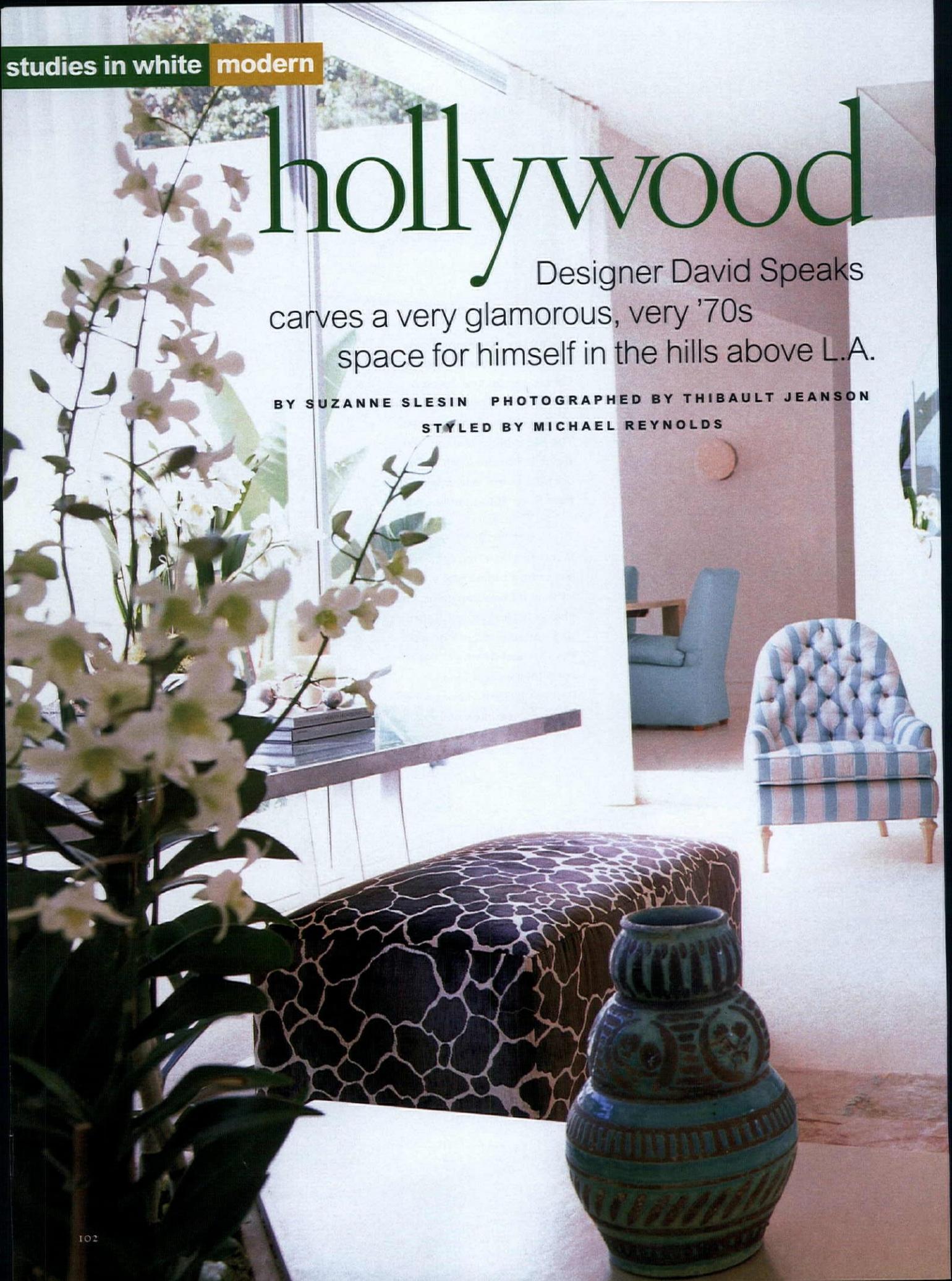
Mercury-glass tiebacks and a mirrored table supply accents without introducing color. The chaise is from Henry B. Urban and upholstered in Choiseul from Manuel Canovas. The pillow is upholstered in Moulins Damask by Brunschwig & Fils. Sources, see back of book.

studies in white modern

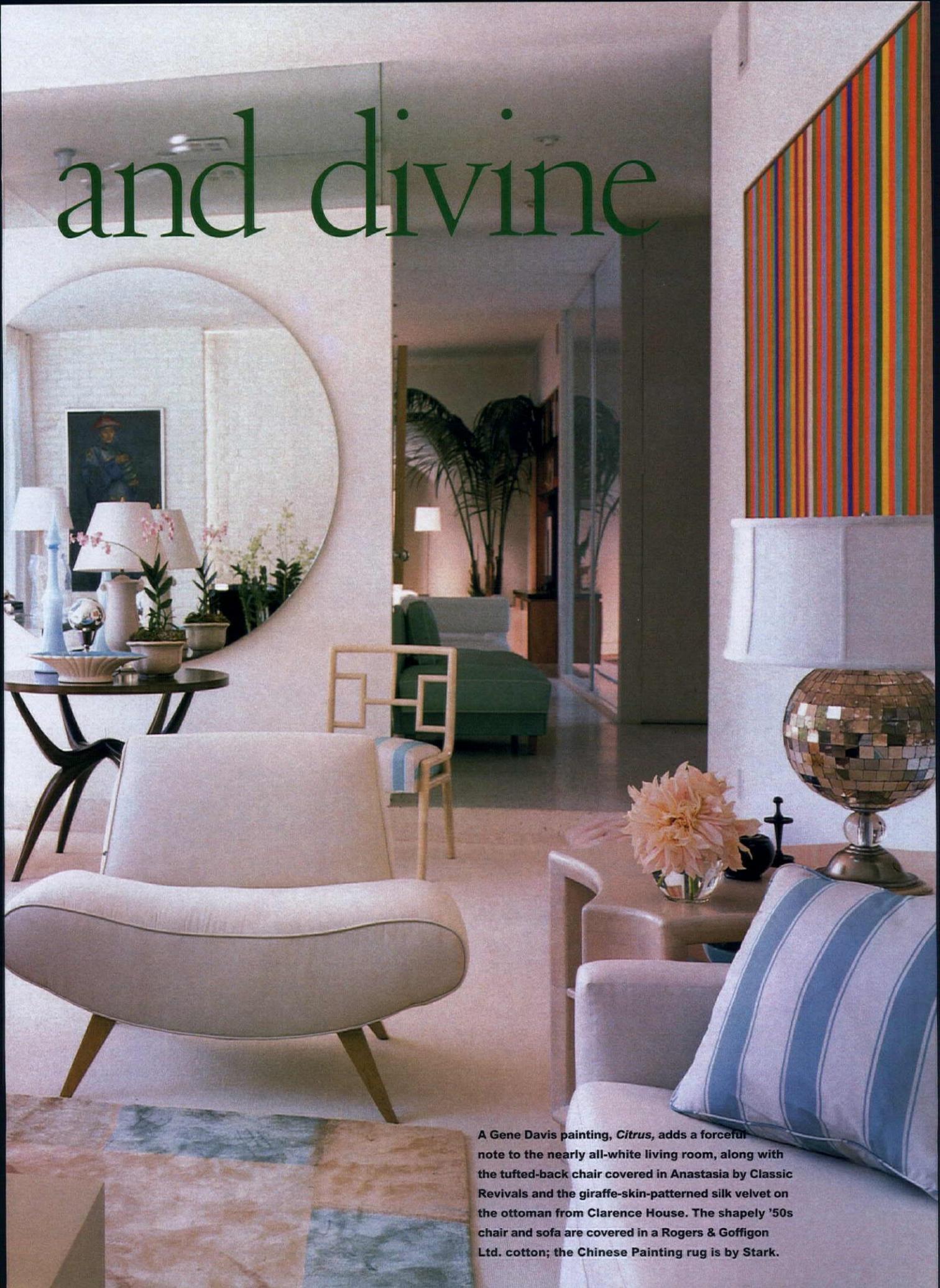
hollywood

Designer David Speaks
carves a very glamorous, very '70s
space for himself in the hills above L.A.

BY SUZANNE SLESIN PHOTOGRAPHED BY THIBAUT JEANSON
STYLED BY MICHAEL REYNOLDS



and divine



A Gene Davis painting, *Citrus*, adds a forceful note to the nearly all-white living room, along with the tufted-back chair covered in Anastasia by Classic Revivals and the giraffe-skin-patterned silk velvet on the ottoman from Clarence House. The shapely '50s chair and sofa are covered in a Rogers & Goffigon Ltd. cotton; the Chinese Painting rug is by Stark.



dAVID SPEAKS, a Los Angeles-based interior designer, is nothing if not persevering. Born in Winston-Salem, North Carolina, he was determined to find a house in L.A. that sat on a flat acre of land. Because of his beloved dogs, “rescued mixes” called Luke and Macy, none of those early Modernist houses on stilts with cantilevered living rooms

commanding views of canyons would do. “They need a place to run around,” says Speaks, who finally hit the jackpot with the seventy-fifth place he looked at. “It’s a 1969 house by Hal Leavitt, a notable California Modernist, set in parklike grounds,” says Speaks, who moved to California about nine years ago, after a ten-year stint in New York as a designer for Bloomingdale’s.

The style of the one-story house,

with its floor-to-ceiling sliding glass doors and low, lean profile, also happened to suit Speaks’s “hankering” for the elegant and often flamboyant pieces of furniture that seem to dot every decade from the ’30s to the ’70s. With spanking white walls and terrazzo floors, distinctive, shapely pieces, and zany acid-hued fabrics, Speaks, decoratively speaking, goes forth unafraid.

The chosen house proved to be in



poor condition. "We're talking cottage-cheese ceilings," Speaks says with a sigh, "but the house could be opened up from front to back and was incredible for entertaining." A very good paint job provided the perfect backdrop for his collection of furniture by Samuel Marx, Vladimir Kagan, William Haines, Billy Baldwin, Anthony Redmile, and Paul László. Speaks had all the walls painted in Swiss Coffee from Dunn-

Edwards. "It's a warm white," says the designer, "that goes well with the white terrazzo floors."

Wall color seems to be the only choice that was made in a quasi-strict manner. Speaks usually prefers a more relaxed approach. "I don't work in a very studied way," says the thirty-nine-year-old, who refers to himself as a "very emotional designer." Feelings and instinct are factors in his decorating. "I'm neither too

A console and mirror by Anthony Redmile for J. F. Chen anchor the entrance foyer, opposite page. An untitled painting attributed to Christian von Schneidau is in the living room beyond. In the den, above, the cubist chairs covered in a vinyl patent from Decorators Walk and the sisal rug with vinyl binding from Designer Floor Coverings, L.A., sound a slick note against the sofa, which is in a Clarence House cotton chenille. Charles Arnoldi's *Close to Truth* hangs at right.

studies in white: modern

"White is almost always the most appropriate color for contemporary art" —Donald Kaufman and Taffy Dabl

art *Hard-edged graphic works by Ellsworth Kelly, Gene Davis, and Richard Serra stand out against white and off-white walls and floors, the classic solution in a glass-walled house.*

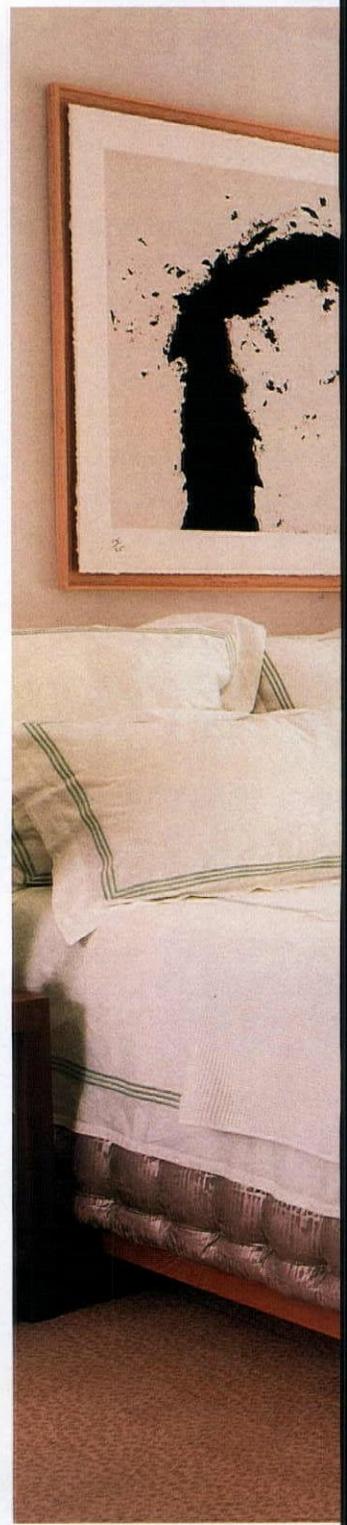
fabrics *Shiny fabrics add a hipness reminiscent of the '70s. White vinyl, especially, sparkles in sunlight.*

light-colored woods *Large-scale furniture, such as the dining-room table and breakfront by Samuel Marx, are in light woods, so they seem to float in the space.*





In the dining room, this page, the splash-of-blue leitmotif is played out in a Westgate silk on the Billy Baldwin chairs for Ventry. Richard Serra's *Finkl Forge II* hangs next to the table. In the foyer, opposite page, a '40s loveseat from Blackman-Cruz is upholstered in a turquoise snakeskin vinyl from Craig Fabrics, Inc. *Untitled*, by Ellsworth Kelly, hangs over the loveseat; a color lithograph by Sam Francis is in the background.



serious nor scientific," he says. "It's a happy house that makes me feel good. It's bathed in sunlight, very upbeat and entertaining, especially for me."

The choice of furnishings, fabrics, and artwork reflects Speaks's joyful attitude. When he felt that the living room, in particular, was maybe a little too quiet for his taste, he hung *Citrus*, a large painting by Gene Davis, a leader of the Washington Color school. "Its

heaviness works well in a room where everything else is very subdued," says Speaks. "It has the edge to cut some of the lightness of the living room."

The colorful Davis as well as striking etchings and lithographs by Ellsworth Kelly, Sam Francis, and Richard Serra attest to Speaks's gift for juxtapositions. The works of art, like the furnishings, span decades yet enhance each other.

In the dining room, for example, the

focus is a striking breakfront by Samuel Marx, in which a collection of 1930s Chinese crackleware is displayed. Seventies Murano glass lamps hang stylishly over the Samuel Marx dining table, which is surrounded by reproductions of Billy Baldwin chairs covered in Speaks's leitmotif, turquoise. "It's what I call my Tiffany blue accent," says Speaks.

"I have talent and, I think, exquisite taste," the designer continues, "but I

"It's a happy house that makes me feel good. Bathed in sunlight, it's upbeat and entertaining"—DAVID SPEAKS



don't hover over a set of plans." Rather than being hampered when he can't find every piece of furniture he needs, Speaks proceeds on his own. Sometimes that means making a line-for-line copy, as he did with a white patent-leather chair he found in New York; designing an ottoman covered in a giraffe-skin-patterned velvet for the living room; reupholstering a curvaceous '40s side chair in a sparkling cotton-

and-silk fabric with a subtle silver Lurex stripe; and covering a '40s adjustable loveseat in turquoise snakeskin vinyl. As for Anthony Redmile's outrageous mirror and console in the foyer, bland decorating is simply not in the designer's domain. "My goal is to go against all those people who order all that whitewashed wood and beige Haitian cotton," he says. "I prefer to add some Hollywood muscle." ❧

Ellsworth Kelly's 1990 lithograph *Blue/Yellow/Red* gives a shot of color to the guest room, opposite page. The bed is made up with Pratesi linens. The bedside tables and lamps are from Downtown, L.A. Speaks designed the bed in the master bedroom, above. The linens are from Pratesi Linen, the bedside tables from Aero, NYC. A polka-dot chenille from Fabric Gallery covers a lounge chair by Speaks. Richard Serra's *Allee* hangs above the bed. Sources, see back of book.

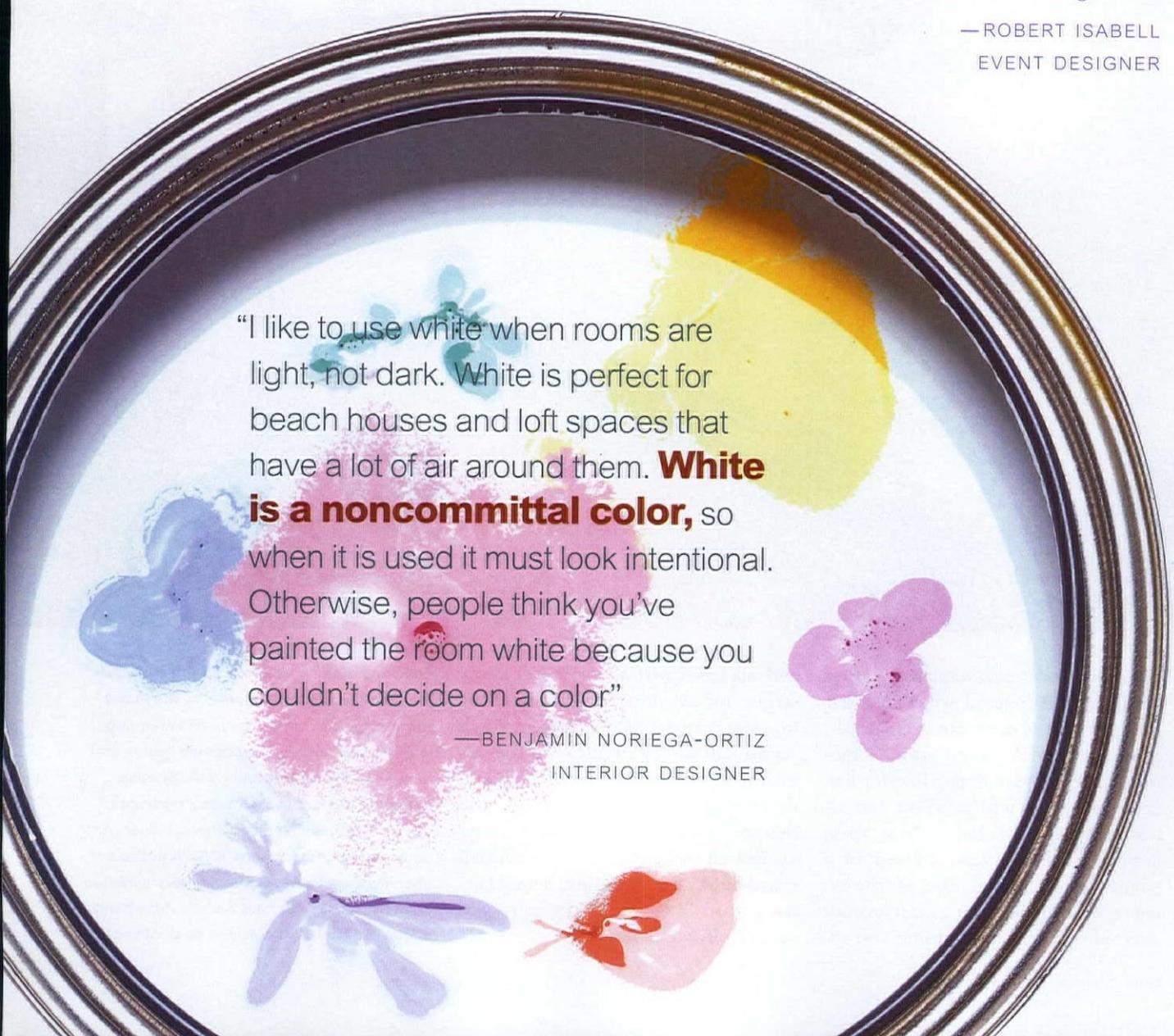
Mixing it up

“White is very difficult. It’s too strong. Use only for **extraordinary accents**”

—PHILIP JOHNSON, ARCHITECT

“My white is a **clean, sexy** one that Donald Kaufman made for me in 1984. It changes at every hour of the day, from a clean, crisp white in the morning to a soft, smooth dove gray with a violet cast to it at night”

—ROBERT ISABELL
EVENT DESIGNER



“I like to use white when rooms are light, not dark. White is perfect for beach houses and loft spaces that have a lot of air around them. **White is a noncommittal color**, so when it is used it must look intentional. Otherwise, people think you’ve painted the room white because you couldn’t decide on a color”

—BENJAMIN NORIEGA-ORTIZ
INTERIOR DESIGNER

“With white there is no camouflage: you can’t make any mistakes with scale, and details have to be perfect. White is the most revealing and the most flattering, because you are aware of shape and volume.

Using white in an interior is like wearing a matte jersey dress:

everything is revealed, so you have to be all together underneath”

—CELESTE COOPER
INTERIOR DESIGNER

*“White reflects light beautifully. But when you don’t have light, **white can be a mistake.** I like to create very graphic interiors, and white really silhouettes antiques and art”*

—VICTORIA HAGAN
INTERIOR DESIGNER

*“My favorite white is a creamy ivory, like the natural color of the finest cashmere. I like it with pale apple green or celadon. I’m leaning toward more color now, but always **thrill to a white room** if done properly. I no longer leave the ceilings white. I always take the color around”*

—BARBARA BARRY
INTERIOR DESIGNER

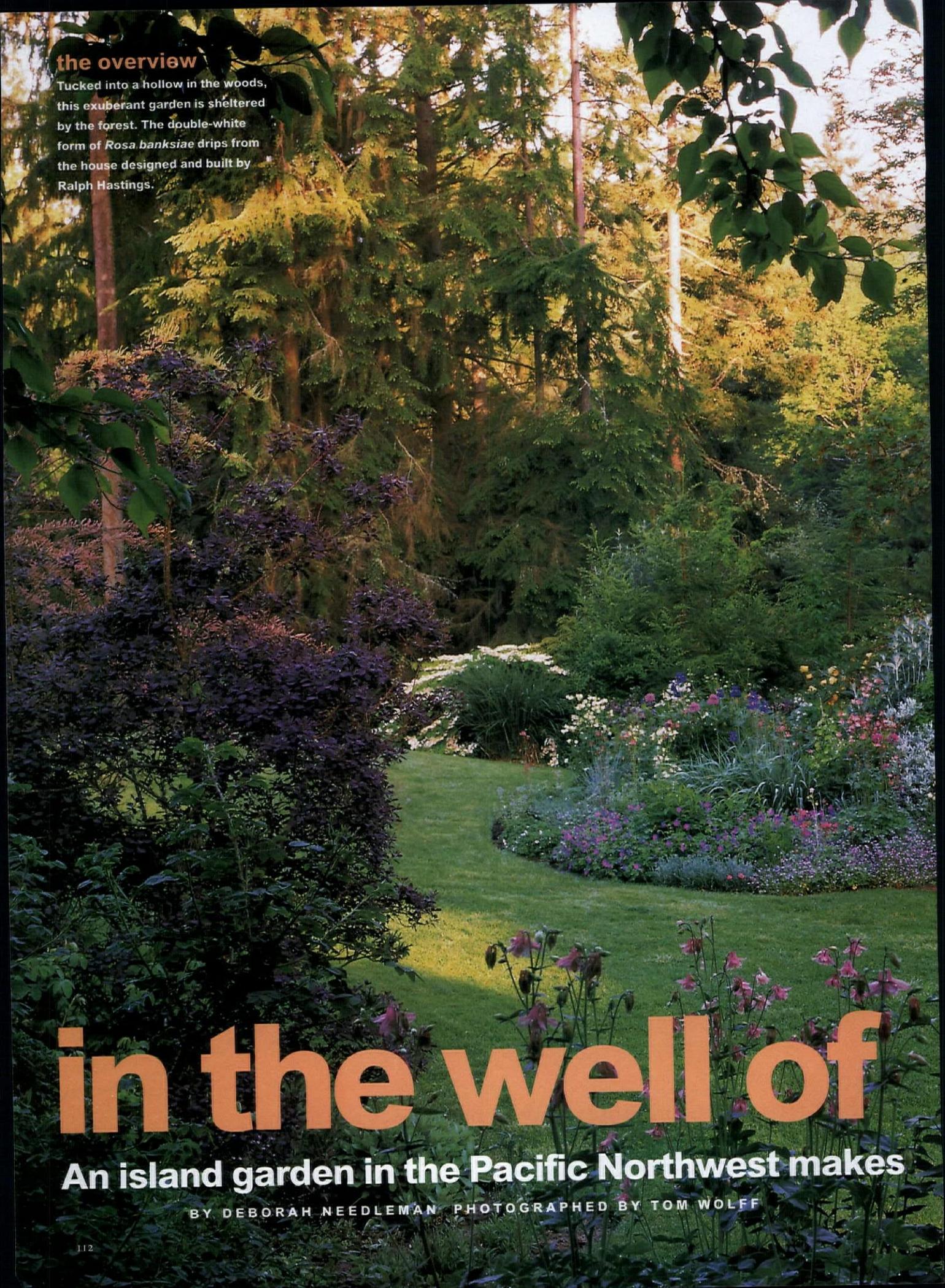
“Cream is my favorite shade of white. But I think white has more definition when you add a bit of color, like a red painting, or a green chair, or yellow pillows. Mixing different shades of white in a room **takes the edge off** so it doesn’t look like a hospital or a refrigerator”

—MARIETTE HIMES GOMEZ, INTERIOR DESIGNER



“I like to use different finishes of white, as in a white shiny chintz pillow on an alpaca-upholstered sofa, for a juxtaposition of textures. I also like to **paint walls a pale oyster flat white** and do the crown molding in a lacquerlike high-gloss white”

—JOHN F. SALADINO
ARCHITECTURAL DESIGNER

A photograph of a lush garden in a wooded area. A path winds through a green lawn, bordered by a dense bed of purple flowers. The background is filled with tall, thin trees and dense foliage, creating a sense of being tucked away in a forest hollow. The lighting is soft and dappled, suggesting a sunny day with trees overhead.

the overview

Tucked into a hollow in the woods, this exuberant garden is sheltered by the forest. The double-white form of *Rosa banksiae* drips from the house designed and built by Ralph Hastings.

in the well of

An island garden in the Pacific Northwest makes

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY TOM WOLFF



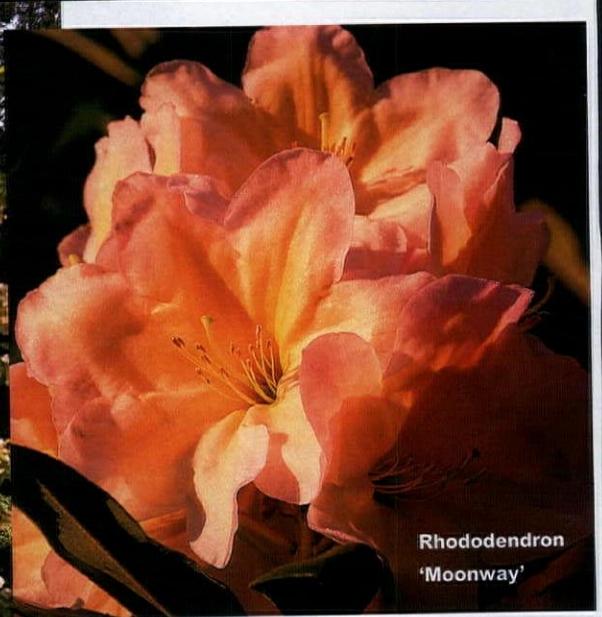
the woods

uncommon use of common elements



open plan

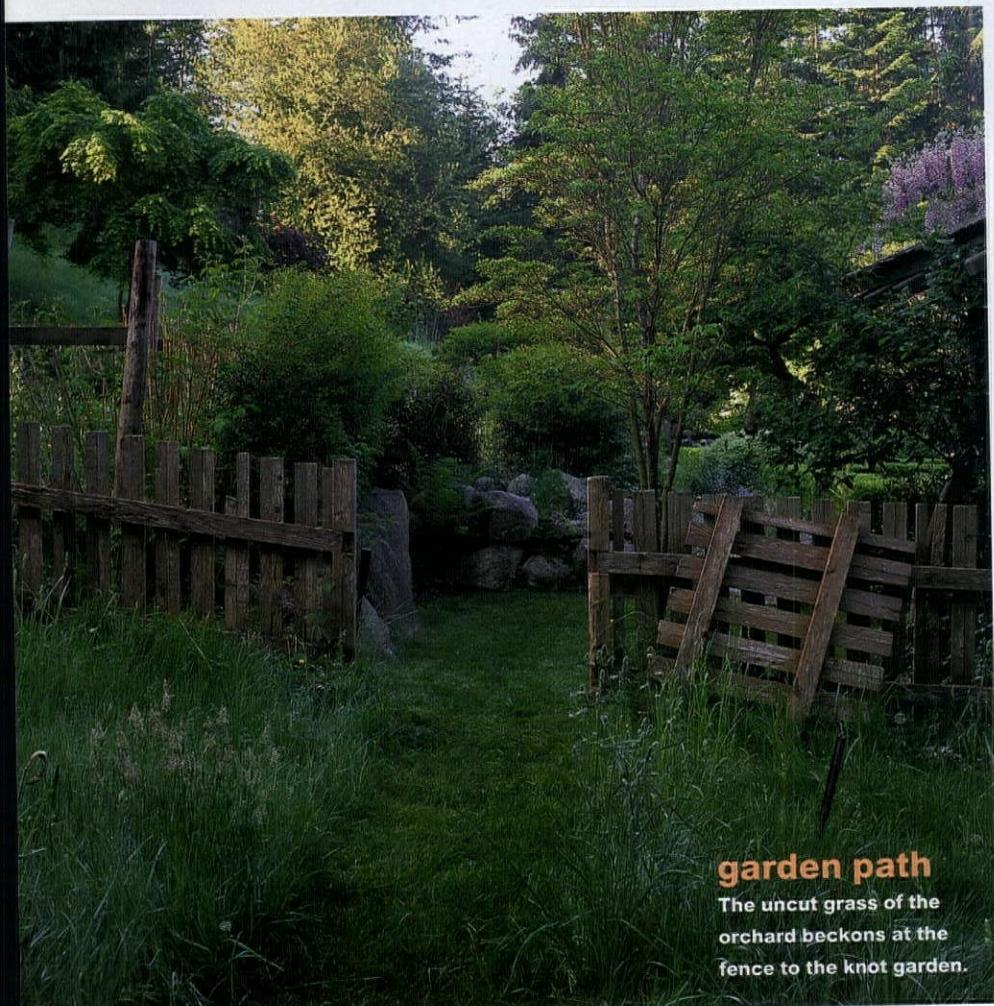
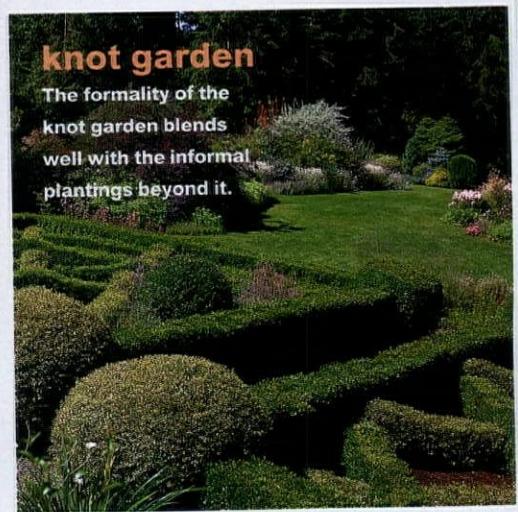
Looking through the 'Lady Banks' rose from the house, you can see past the mixed border to the meadow and woods.



Rhododendron
'Moonway'

knot garden

The formality of the knot garden blends well with the informal plantings beyond it.



garden path

The uncut grass of the orchard beckons at the fence to the knot garden.

nESTLED IN the hollow of a fir-and-hemlock forest, Froggwell is invisible until the moment it presents itself in its sparkling entirety. Unlike most gardens, which proceed from one enclosed room to the next, here the whole garden forms just one room, with walls of native forest wrapping its perimeter.

The garden on Whidbey Island in the Puget Sound is the creation of Holly Turner and her partner of nearly twenty-five years, Ralph Hastings. They even invented the name, substantiating it with a fictitious anecdote about a thirteenth-century Welsh explorer who, lost at sea, followed the sound of frogs here to safety.

Natives of Seattle, Turner and Hastings originally came to the island as part of a commune, but disagreements over almost everything led the pair to abandon their less than utopian community, though not the island they had come to



mixed borders

Holly Turner anchors her perennials and annuals with trees, shrubs, and evergreens. The purple smoke tree and pink tamarisk form a luminous cloud when backlit. See drawing page 121.

love. While Whidbey is only a twenty-minute ferry ride from the mainland, its lush, mild climate makes it ideal for gardening year-round.

The couple's search for a place of their own ended as soon as they laid eyes on a piece of pasture buried beneath the wreckage of seventeen cars. The site's natural endowments would allow Turner to have a peaty bog garden, flowering meadows, woodland walks, and undisturbed wetlands and woods. She could also make herbaceous borders, orna-

mental gardens, a rockery, and a knot garden. To have all these elements would present a challenge to any gardener; to have them all open harmoniously to one another is the miracle of Froggwell. Turner's small stature and sweet voice camouflage her independent spirit. Although she now suffers from Lou Gehrig's disease, which prevents her from gardening, she zips around the place on her scooter, engaged in every aspect of its upkeep.

A visitor approaches the garden either

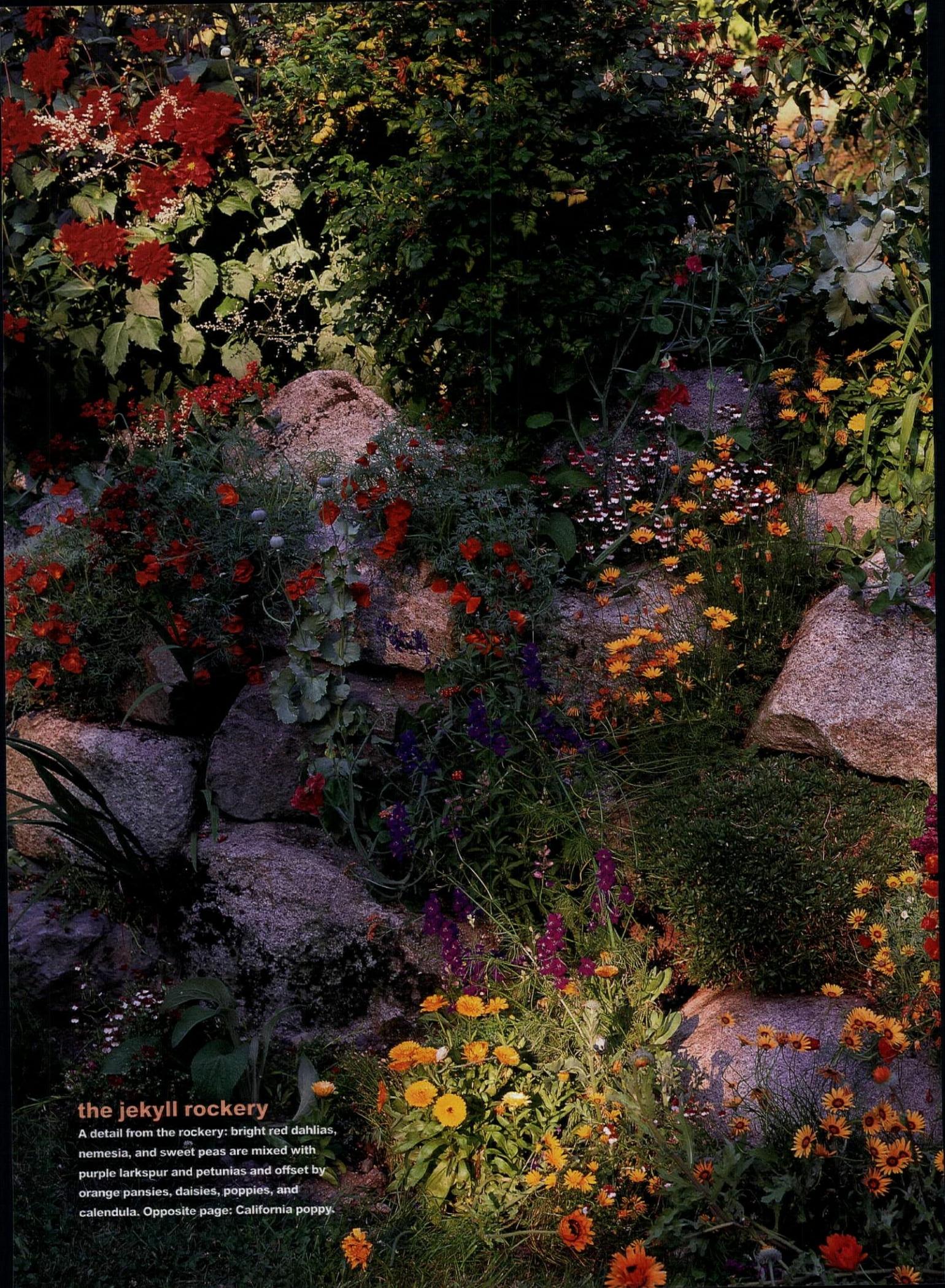
by a grass path at the edge of a pasture or through a gate by the charming house built by Hastings. A 40-foot perennial border hugs the foundation of the porch. From here, the path, flanked by two large mixed beds, extends to a gray-green white beam tree. On either side of these large beds, other small gardens dot the landscape—the winter garden, the rockery, the knot garden, the conifer bed, and the burgundy-and-gold border. A short yew hedge delineates this more formal area, but the path continues through the

figure and ground

In the Pacific Northwest, bright colors, like the yellow of this hollyhock, are used as dramatic counterpoint to the dominant tones of gray and green created by the perpetually hazy sky and lush foliage.







the jekyll rockery

A detail from the rockery: bright red dahlias, nemesia, and sweet peas are mixed with purple larkspur and petunias and offset by orange pansies, daisies, poppies, and calendula. Opposite page: California poppy.



hedge, runs across a meadow, and passes a woodland garden before meandering down to a lake and dissolving into the woods. Uncultivated wildness is visible everywhere, and here the meadow seems to lap at the edge of the yew, beckoning like a wave to the shore.

tURNER THINKS that the “nearly perfect growing climate gives us a chance, indeed a responsibility, to grow a wide range of plants.” And in her garden, everything seems welcome. Her mixed borders are like a garden melting pot, in which each element sacrifices some of its identity for the good of the whole. To see rhododendrons come in from the woodland to serve alongside roses, or specimen trees like the silvery willowleaf pear (*Pyrus salicifolia*) trade in their lonely status to mingle with the white blossoms of a matilija poppy (*Romneya coulteri*), is to understand Turner’s talent. She creates lovely compositions from what she calls her uncommon use of common elements.

The borders emphasize the blues,

silvers, and grays that read so well in the misty, lush Northwest, and Turner combines them with more dramatic purple and crimson foliage. The garden is a riot of color at midday, yet when the afternoon light sweeps through, the same areas are translucent, as if lit from within. One of the most exuberant areas is the rockery, dedicated to Gertrude Jekyll, whose advice Turner heeded when designing it. Populated almost entirely by annuals, it bursts forth each summer from an unassuming rock wall. But Jekyll would probably be shocked by the mix of colors here. Pastel pinks and baby blues rise toward stronger blues and yellows before giving way to an explosion of hot tones, in this case, a most un-Jekyllian cacophony of bright orange, red, and purple.

Turner has tied the garden in with the landscape by retaining several large trees when she cleared the land and by using native trees in her plantings. When the horticulturist Dan Hinckley gave a new dwarf form of red cedar the name *Thuja plicata* ‘Holly Turner’ recently, it seemed a fitting tribute to the tiny woman who not only protects northwestern natives but whose garden is protected by them.

Shrubs in the Border

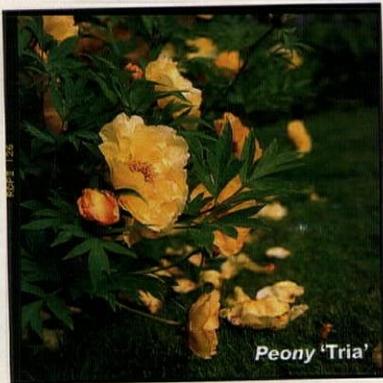
Holly Turner's dense and varied plantings derive their inspiration from the lush Pacific Northwest forests that surround her home. She deftly uses a mix of plants in her beds because she thinks that the more traditional practice of restricting the border to perennials can be boring. Introducing shrubs, evergreens, and small trees creates a foundation for a bed, grounding it from within while providing seasonal interest through changes in bloom and leaf. Around these anchors, smaller perennials, annuals, and bulbs mingle and fill the gaps. Although the mild climate of the region is perfect for this planting, there are basic lessons here for gardeners across the country who want to try mixed beds.

Choose a central idea or theme—a Shakespeare garden, a fragrance garden, a garden to attract wildlife, or

shapes of shrubs and conifers help immensely to provide form and definition in the winter months.

Use small trees that can create a sense of scale and drama. In the East Bed, there are four trees: a purple smoke

tree (*Cotinus coggygia* 'Royal Purple'), a eucalyptus (*Eucalyptus archeri*), the willowleaf pear, and the tamarisk. Unless



Protect plants by grouping them carefully. While complementing one another visually, the plants in the bed should also shelter one another from overexposure to wind and sun.

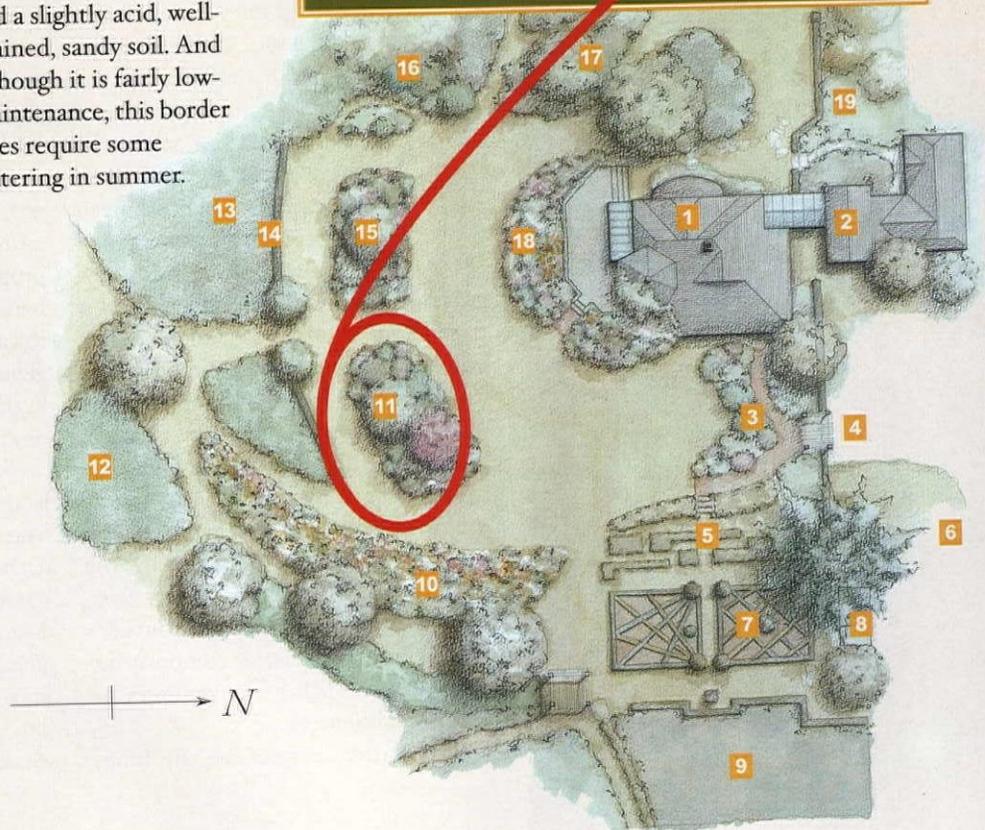
Select plants with similar cultural needs so all will thrive. In the East Bed, all the plants prefer full sun and a slightly acid, well-drained, sandy soil. And although it is fairly low-maintenance, this border does require some watering in summer.

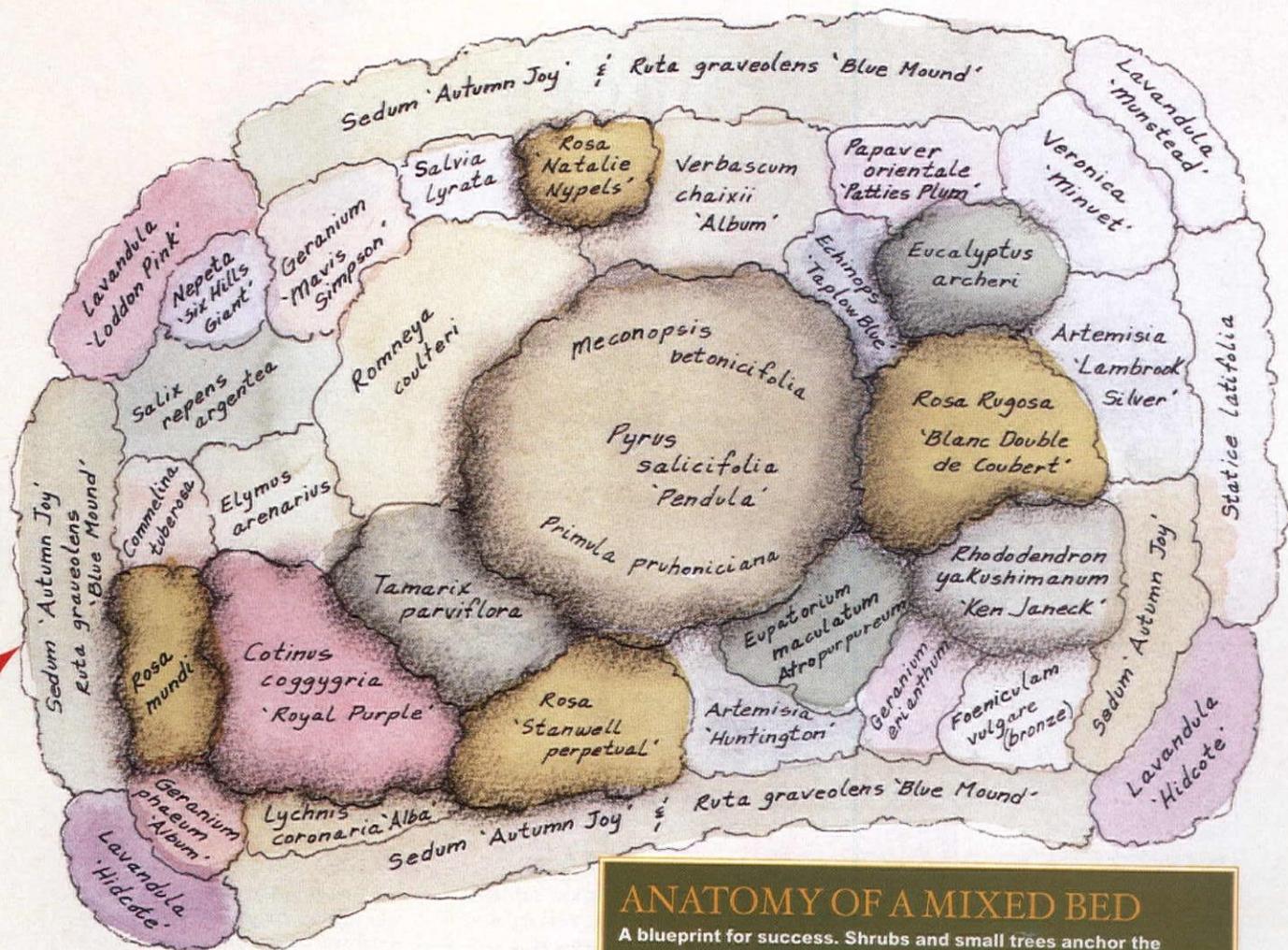
one based on a particular color—to keep the border unified. The East Bed, illustrated on the opposite page, is a silvery, cool border featuring a weeping willowleaf pear (*Pyrus salicifolia* 'Pendula') and a pink-flowered tamarisk (*Tamarix parviflora*) as its stars. Silver foliage from artemisias and white-flowering varieties of roses, geraniums, and poppies reinforce the palette.

Consider the design a picture and think of how the border will look in each season. No border can be at its best in all four seasons, but with careful planning, the planting should hold year-round interest. The sculptural

A PILEATED WOODPECKER'S-EYE VIEW 1 Acre

- | | |
|-----------------------------|--|
| 1. House | 11. East Bed |
| 2. Studio | 12. Woodland Garden |
| 3. Winter Garden | 13. Meadow |
| 4. Entry Gate | 14. Yew Hedge |
| 5. Herb Garden | 15. West Bed |
| 6. Orchard | 16. Conifer Bed |
| 7. Knot Garden | 17. Asian Bed |
| 8. Garden Shop | 18. Helen Van Pelt Wilson Perennial Border |
| 9. Vegetable Garden | 19. Burgundy/Gold Border |
| 10. Gertrude Jekyll Rockery | |





ANATOMY OF A MIXED BED

A blueprint for success. Shrubs and small trees anchor the center of the bed (shaded above), while smaller perennials and herbs make their way down to an edging of lavender and sedum.

you want the bed to be transformed into a shade garden in the years to come, make selections from among trees that top out at no more than fifteen feet tall.

Use shrub and species roses instead of fussy hybrid teas, which need more air circulation than a crowded environment can supply and are also more appealing to deer. Turner used 'Blanc

Double de Coubert,' a classic rugosa with double pure-white flowers and dramatic orange-red hips.

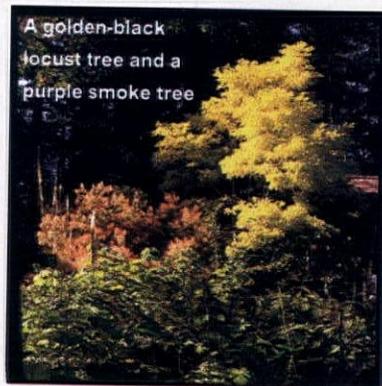
Use rhododendrons for foliage color. Varieties such as silvery-leaved 'Lacamas Spice' are too special to be relegated to woodland. Their shape, leaf texture, and foliage color (and fragrance) can always add to the border.

Use plants from your region whenever appropriate. They look at home and perform beautifully. The matilija poppy (*Romneya coulteri*) in the bed is a large West Coast wildflower with exquisite white, crepe-like flowers.

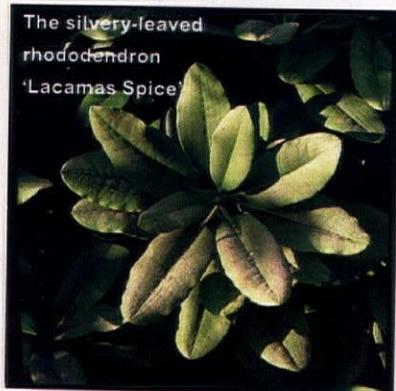
Use large, non-invasive perennials to make a bold statement in your planting. Turner likes *Ligularia* (large round leaves), thalictrum (wispy and tall), *Verbascum* (towering spires), cardoon (deeply serrated leaves), *Rodgersia* (dramatic, lobed leaves), and grasses, like *Helictotrichon* (blue, tufty clumps). Large invasives can take over in a big way if happily situated (if you're willing to stay on top of it, try *Macleaya*).

Use foliage plants with unusual colors, like silvery artemisia, crimson barberry, and golden oregano. Flowers are short-lived, and these plants provide more constant interest and an alternative to green foliage.

Don't overlook dwarf conifers, bulbs, ferns, and vines, all of which can add variety and interest to the border.



Consider edibles like fennel and rhubarb. No need to segregate the vegetables. Bronze fennel (*Foeniculum vulgare* 'Purpurascens') is especially handsome.



The silvery-leaved rhododendron 'Lacamas Spice'

SOURCES

Where to Buy It



WHAT'S NEWS
Page 36

DOMESTIC BLISS
Pages 19-28

COVER

Heifetz lamps, Alan Moss, NYC. 212-473-1310. **Daybed**, Knoll, 800-445-5045.

THRESHOLD

Page 10, Chinese chanting board, \$900, and **Tea table**, \$750, Tucker Robbins, 366 West 15th Street, 5th Floor, NYC 10011. 212-366-4427.

DOMESTIC BLISS Pages 19-28

Page 19, Meditation candles, short, \$17, and tall, \$19.50, by Aromatherapy of Rome, from Carapan, 5 West 16th Street, NYC 10011. 212-627-2265. **Scented candle**, Donna Karan Beauty Company, 800-647-7474. **Bamboo tray**, \$65 for set of 3, Troy, 138 Greene Street, NYC 10012. 212-941-4777. **Screen panel with mother-of-pearl**, \$600, Tucker Robbins, 366 West 15th Street, 5th Floor, NYC 10011. 212-366-4427. **Page 22, Maharishi Global Construction LLC**, 550 North Third Street, Suite 110, Fairfield, IA 52556. 515-472-9605. **Page 24, Shanghai Tang**, 677 Madison Avenue, NYC 10021. 212-888-0111. **Fiddlehead Fern**, Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Page 26, Tomelilla Glide Recliner**, \$499, IKEA Home Furnishings, Baltimore, MD. 410-931-8940 or Burbank, CA. 818-912-1119.



TRADE SECRETS
Pages 74-75

HUNTING & GATHERING

Pages 31-36

White Now, **Page 31, Mongolian lamb hides**, Holly Hunt, Chicago, IL. 312-644-1844. Available through architects and designers. **Pages 32-33, Dakota Jackson**, NYC. 212-838-9444. Available through architects and designers. seed inc., 76 Greene Street, NYC 10012. 212-226-0976. Domus, 215 East 58th Street, NYC 10022. 212-421-2800. reGeneration Furniture, Inc., 38 Renwick Street, NYC 10013. 212-741-2102. Roche-Bobois U.S.A. 800-972-8375. TSE New York. 800-522-2276. Ligne Roset. 800-BY-ROSET. Montis-Furniture Paradigms. 888-8MONTIS. Archipelago, 525 Broadway, NYC 10012. 212-334-9460. Edelman Leather. 800-886-TEDY. Available through architects and designers. **Paisley**

Unfurled, **Page 34**, Kathryn Ireland, 1118 Montana Avenue, Santa Monica, CA 90402. 310-396-5035. All fabrics available through architects and designers. Summer Hill Ltd., NYC. 212-935-6376. Schumacher, 800-332-3384. Donghia, 800-DONGHIA. Classic Revivals, Boston, MA. 617-574-9030. **Alterations**, Gayle Draght Fine Alterations Sewing, NYC. 212-254-0829. **What's News**, **Page 36**, 2) J. Robert Scott, 800-322-4910. Available through architects and designers. 3, 5) Christine Marie Designs, 11 Marisa Court, Montrose, NY 10548. 914-734-2246. Apartment 48, 48 West 17th Street, NYC 10011. 212-807-1391. 4, 6) Deborah Rhodes, NYC. 212-564-7440. Available through architects and designers. 7) Ralph Lauren Home Collection, 1185 Avenue of the Americas, NYC 10036. 212-642-8700. 8) Carolyn Roehm Home Collection, 888-CAROLYNE. 9) B&B Italia, 800-872-1697.

OBJECT LESSON

Pages 39-42 Classic Revivals, Boston, MA. 617-574-9030. Available through architects and designers. Renwick & Clarke, London. 44-171-730-8913.

HOME ECONOMICS

Page 48 Schumacher, 800-332-3384. Available through architects and designers.

DEALER'S CHOICE Page 52

Dalva Brothers, Inc., 44 East 57th Street, NYC 10022. 212-758-2297. Dragesco-Cramoisian, Paris. 331-42-61-18-20. Christie's, 502 Park Avenue, NYC 10022. 212-546-5821. Sotheby's, 1334 York Avenue, NYC 10021. 212-606-7000.

UNCORKED Pages 56-58

Amagansett Wine & Spirits Ltd., Amagansett, NY. 516-267-3939. Wally's, Los Angeles, CA. 310-475-0606. Zachys, 800-723-0241.

ENGLISH CLASS

Pages 64-73 Brian McCarthy, Inc., 1414 Avenue of the Americas, Suite 1103, NYC 10019.

212-308-7600. Boris Baranovich Architects, 153 Waverly Place, NYC 10014. 212-627-1150. All upholstery by A. Schneller Sons, NYC. 212-695-9440. All fabric and carpets available through architects and designers. **Pages 64-65**, Marvin Alexander Inc., NYC. 212-838-2320. **Pages 66-67**, Clarence House, NYC. 212-752-2890. Stark Carpet Corporation, NYC. 212-752-9000. Rose Cumming Ltd., NYC. 212-758-0844. **DuBarry taffeta and lacquer table**, Christopher Norman, NYC. 212-647-0303. **Southwold Damask on armchairs**, Lee Jofa, 800-453-3563. **Custom-made trim on sofas**, Passementerie Inc., NYC. 212-355-7600. **End table**, Florian Papp Antiques, NYC. 212-288-6770. **Pages 68-69**, Partridge Fine Arts, London. 44-171-629-0834. **Velours Duguesclin on side chair**, Clarence House. Mural, Susan Huggins Incorporated, NYC. 212-947-6948. Available through architects and designers. **Console**, Partridge Fine Arts. **Leather upholstery on dining chairs**, Falotico Studios, 800-316-5106. **Pages 70-71**, **Trim**, Scalamantré, NYC. 212-980-3888. **Pages 72-73**, Les Muses et le Lion, Clarence House. Chinese Porcelain Company, NYC. 212-838-7744. **Sylph standing lamp**, Bill Sullivan Sculptor, NYC. 212-724-5183. E. Braun, 800-372-7286. Patterson, Flynn & Martin, NYC. 212-688-7700. **Custom-made fringe on canopy**, Passementerie Inc. **Montpellier upholstery on armchair**, Cowtan & Tout, NYC. 212-647-6900.

TRADE SECRETS Pages 74-75

Paris Ceramics, NYC. 212-644-2782.

ARTS & CRAFTSMANSHIP Pages 76-81

Roy McMakin, Seattle, WA. 206-323-0198. **Pages 76-77**, Spinneybeck Leather, 800-482-7777. **Pages 78-79**, Cavalier, Knoll Textiles, 800-343-5665. **Pages 80-81**, **Bed linens** by Wamsutta, available at Garnet Hill, 800-622-6216.

DOMESTIC BLISS
Pages 19-28



AMERICANS IN PARIS

Pages 84-93 For all Gucci Home Collection products, 800-388-6785. **Pages 88-89**, Knoll, 800-445-5045. **Pages 92-93**, **Book-cloth lamps**, Aero, NYC. 212-966-4700. **Bed linens**, Bloomingdale's, 800-555-SHOP.

WELL DRESSED & FASHIONABLY PALE

Pages 94-101

William Hodgins Inc., 232 Clarendon Street, Boston, MA 02116. 617-262-9538. Unless otherwise noted, all fabric, rugs, and furnishings available through architects and designers. **Pages 94-95**, Greeff, 800-523-1200. John Rosselli International, NYC. 212-772-2137. **Rose Cumming Ltd.**, NYC. 212-758-0844. **Rosewood table**, Florian Papp Antiques, NYC. 212-288-6770. **Pencil cup**, Roy Hamilton, Los Angeles. 213-465-6402. **Pages 96-97**, **Sofa**, Henry B. Urban Inc., NYC. 212-489-3308. **Laura-gais from Lelievre**, Old World Weavers, NYC. 212-355-7186. **Ottoman**, Rose Cumming Ltd. **Isabella**, Rogers & Goffigon Ltd., NYC. 212-888-3242. **Tassel fringe on ottoman**, Manuel Canovas, NYC. 212-752-9588. **Wall sconces**, Colefax and Fowler, London. 44-171-493-2231. **Pages 98-99**, **Bagatelle Small Stripe under-curtains**, Christopher Norman, NYC. 212-647-0303. **Cotton Field Lace over-curtains**, Classic Revivals, Boston, MA. 617-574-9030. **Blair Madras**, Cowtan & Tout, NYC. 212-657-6900. **Loop fringe**, Scalamandrè, NYC. 212-980-3888. **Bachus finials and Flora tiebacks**, Niermann Weeks Co., Inc., Annapolis, MD. 410-923-0123. **Empire table**, Florian Papp Antiques. **Turned-wood candlesticks with clear globes**, John Rosselli Ltd., NYC. 212-737-2252. **Side chairs**, Newbury Galleries, Boston, MA. 617-437-0822. **Swedish armchairs**, H. M. Luther, Inc., NYC. 212-505-1485. **Sherin side panels**, Zimmer & Rohde, NYC. 212-758-5357. **Cotton Voile under-curtains**, Lee Jofa, 800-453-3563. **Villa Lante stretched curtains**, Clarence House, NYC. 212-752-2890.



ENGLISH CLASS
Pages 64-73

Directoire table, H. M. Luther, Inc. **Needlepoint chair**, Kentshire Galleries, NYC. 212-673-6644. **Table lamp**, A Smith Antiques, Ltd., NYC. 212-888-6773. **Ottoman**, Henry B. Urban Inc. Daniel C. Duross Ltd. 800-323-5833. **Pages 100-101**, Coraggio Textiles, NYC. 212-758-9885. **Carpet**, Avena Carpets Ltd., Halifax, England 44-142-233-0261. **Bed**, Charles Beckley, Inc., NYC. 718-665-2218. **Brunschwig & Fils**, NYC. 212-838-7878. **Yorke Kennedy**,



OBJECT LESSON
Pages 39-42

Somers, NY. 914-277-8972. **Waterworks**, 800-927-2120. **Davis & Warshaw**, NYC. 212-688-5990. **Satellite mirror**, Pucci International, NYC. 212-633-0452.

HOLLYWOOD AND DIVINE Pages 102-109

David Speaks Incorporated, 8430 Santa Monica Boulevard, Suite 103, Los Angeles, CA 90069. 213-665-3579. All fabrics available through architect and designers. Unless otherwise noted, all carpets available at Designer Floor Coverings, Los Angeles, CA. 310-274-9857. **Pages 102-103**, Classic Revivals, Boston, MA. 617-574-9030. **Giraffa Velours Soie**, Clarence House, 212-752-2890. **Rogers & Goffigon Ltd.**, NYC. 212-888-

3242. **Stark Carpet Corporation**, NYC. 212-752-9000. Available through architects and designers. **Club chair**, Blackman-Cruz, Los Angeles, CA. 310-657-9228. **Coffee table, end table, library table, occasional chair, table lamp**, Forty One, NYC. 212-343-0935. **Spider Table**, Downtown, Los Angeles, CA. 310-652-7461. **Blue vase, Aero**, NYC. 212-966-4700. **Mirror**, Jerry Solomon Enterprises. 800-FRAME23. **Pages 104-105**, **Console and mirror**, J. F. Chen, Los Angeles, CA. 213-655-6310. **Cubist chairs**, Lost City Arts, NYC. 212-941-8025. **Quaintance fabric on chairs**, Decorators Walk, NYC. 212-319-7100. **Coffee table and end table**, Blackman-Cruz. **Plaza Stripe Soleil fabric on throw pillow**, Travers, Los Angeles, CA. 310-855-1313. **Pages 106-107**, Craig Fabrics Inc., NYC. 212-371-0827. **Westgate Fabrics**. 800-527-6666. **Ventry chairs from Hinson & Company**, NYC. 212-688-5538. Available through architects and designers. **Dining table and china cabinet**, Forty One. **Pages 108-109**, Pratesi Linen, NYC. 212-288-2315. **Game table and oval-back chair**, Downtown. **Pop woven chenille on lounge chair**, Fabric Gallery. 800-FABRIKS. **Custom bed**,

J. C. Cody, Inc., North Hollywood, CA. 818-982-0321. Available through architects and designers. **Mirror**, Blackman-Cruz.

& ANOTHER THING Page 124

Blue lightbulb, \$8.88 for a 2-pack, by Phillips, and **porcelain ceramic fixture**, \$3.49; both available at Gracious Home, 800-338-7809.

CORRECTION

In the November 1997 issue, Suzanne Shaker styled "Reconstructing from Memory."

PHOTO CREDITS

Page 60, Past Perfect: *House & Garden*, January 1919, courtesy of CNP Archives.

Page 74, Trade Secrets: Asher B. Durand painting, The Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA/SuperStock.

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approximate list prices in this issue of *House & Garden*.

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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 homeowners.

— PRODUCED BY LIEZEL MUNEZ



DOMESTIC BLISS
Pages 19-28

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Another thing...

From a past master: **Billy Baldwin**,

whose work and words from the '30s to the '70s are an inspiration today.

"If there's one thing decorating is, it's **personal**.

Nothing is interesting unless it is personal."

"If both the expensive and the inexpensive are, in their ways,

first class, they can be perfectly harmonious."

"There is nothing quite so boring as false refinement, or so

vulgar as misplaced elegance."

"Charm is augmented by a sense of nonpermanence."

Turn on
Some Light

"I'd love to see less and less studied decoration and more and more things chosen because you

love them. That's the whole point, really."

"If you fall in love with something, that's

all that matters.

Your love protects you from all upsets."

"Next to suitability, restraint is the most important quality."

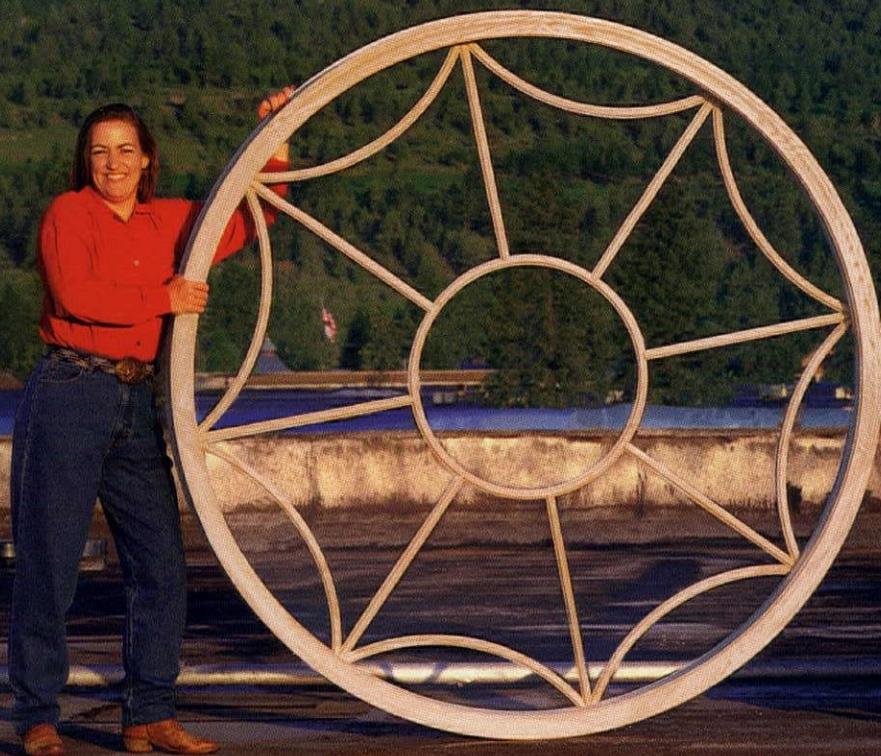
"To get a room that sizzles with personality, you've got to

take risks.

A person with a real flair is a gambler at heart."

Unlike Dena, robots don't notice slight imperfections when making windows.

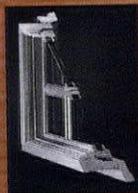
Which may explain why they don't get as excited about posing with their handiwork.



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high atop our beautifully functional factory

Handcrafting but five custom windows a day, Dena Suing brings out wood's natural beauty.

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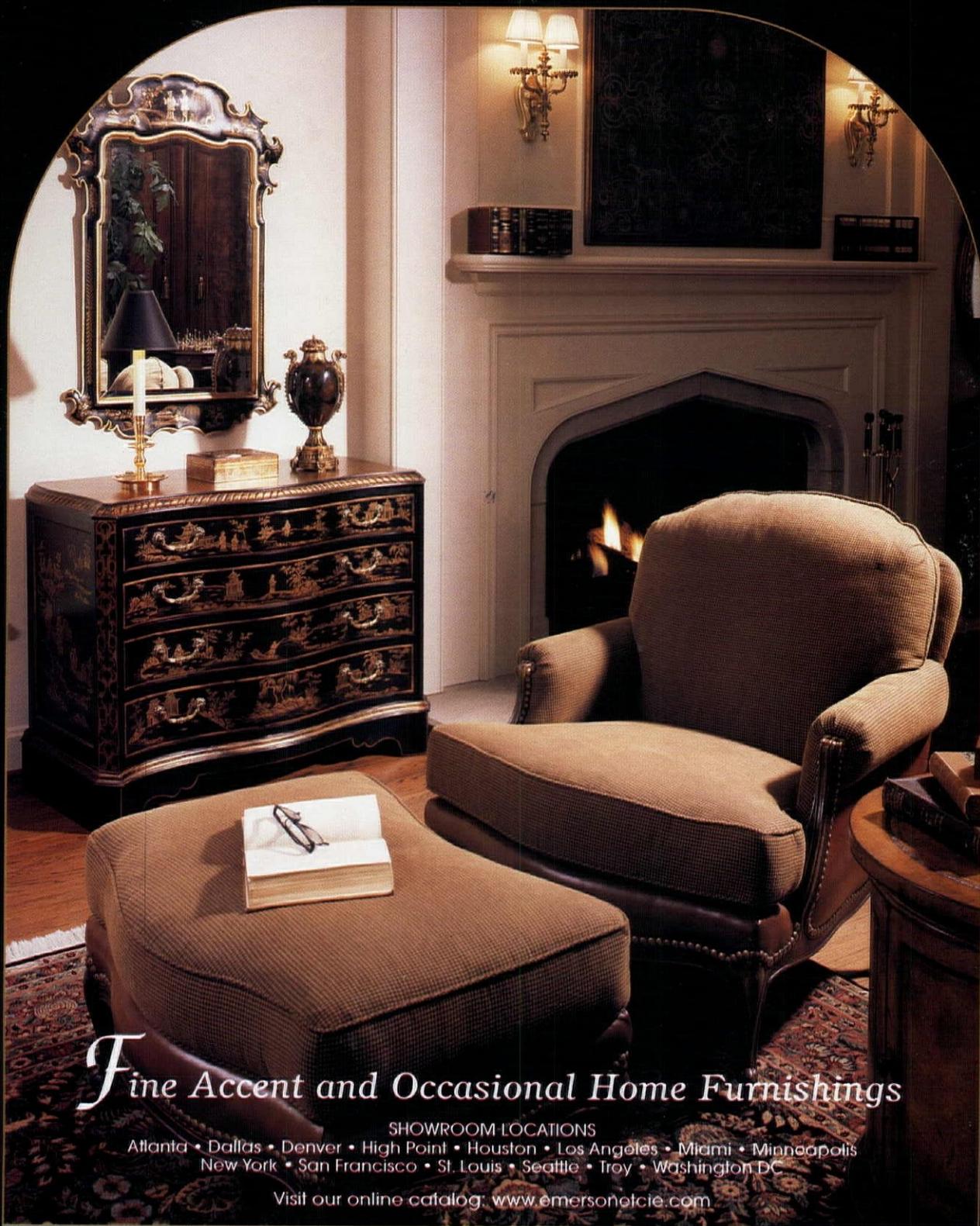
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