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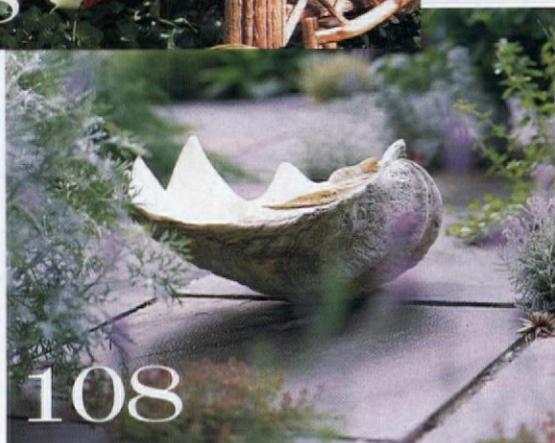
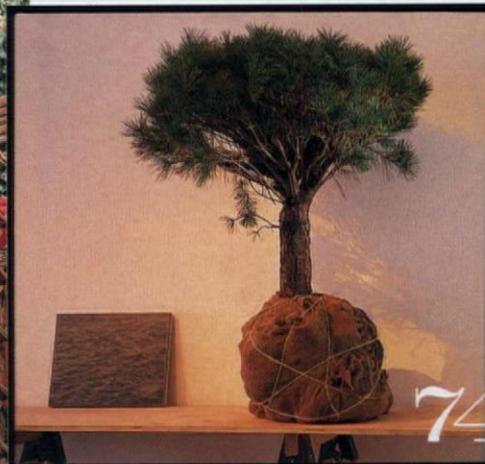
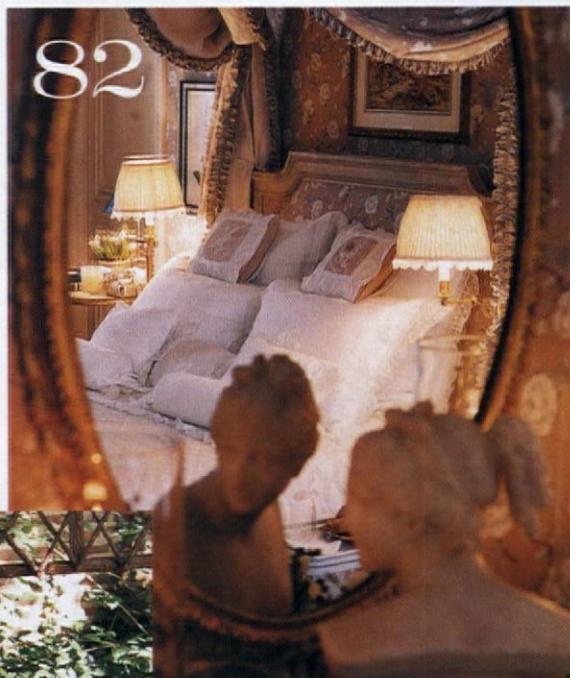
Cindy Adams's Park Avenue apartment is like her gossip column—outspoken, colorful, quintessentially Manhattan.

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garden

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Garden designer Jeff Mendoza orchestrates a verdant melody at the Long Island home of art dealer Barbara Toll.

BY ANNABEL DAVIS-GOFF

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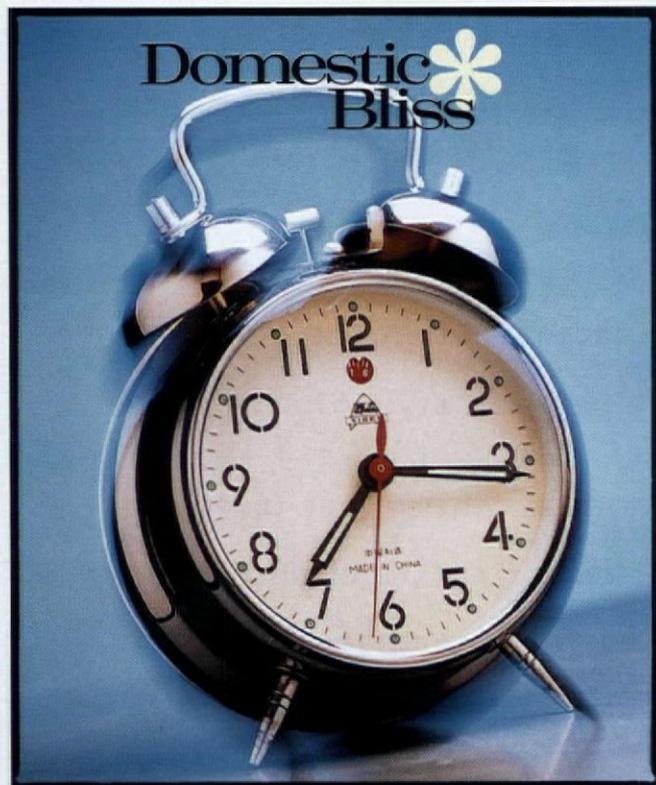
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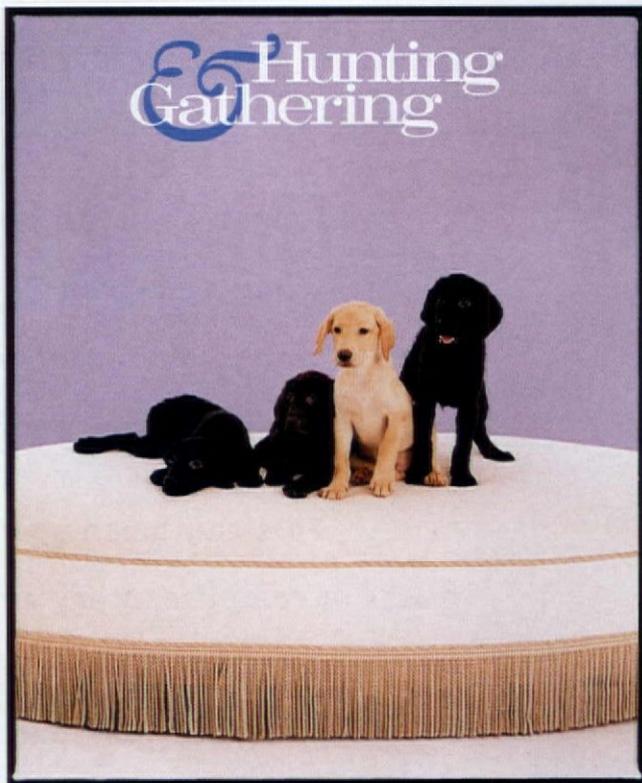


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WAKE UP The sound of breaking waves and breakfast on a tray. Also, a gold-trimmed mattress and candles of many wicks. **The 20-Minute Gardener 30: Merry Mulching**
BY DAN SHAW



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PULL UP A SEAT Use one—or several—of these tailored, oversized footstools as extra seating for your next party, or for a party of puppies. **What's News 36**

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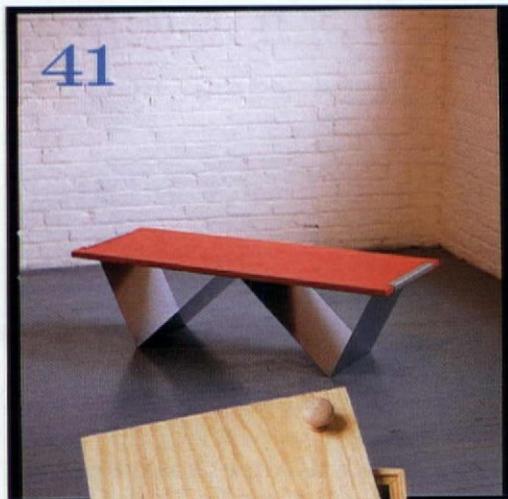
AMERICAN BEAUTIES Griffith Buck's roses are hardy, disease resistant, gorgeous, and about to be well-known.

BY TOM CHRISTOPHER

Home Economics 46

FOLD COMFORT Banishing sofa-bed dread, Avery Boardman has created a convertible couch that is chic—and nice to sleep on.

BY LYGEIA GRACE



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CHEESE WHIZ Affineur Jean D'Alos practices the vanishing art of ripening cheeses to creamy perfection in his Bordeaux shop.

BY ALISON COOK

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WHAT TO DRINK WITH CHEESE? Stick with white wines, not necessarily the reds, and pair them properly.

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JUNE 1942 Following the lead of Hollywood, mid-century magazines promoted master bedrooms as virginal settings with twin beds.

BY VÉRONIQUE VIENNE

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I'm having a decorating nightmare.

BY JEAN-PHILIPPE DELHOMME



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welcome

Bed Rx

I'VE ALWAYS BEEN SYMPATHETIC to the idea of taking to your bed when the going gets tough. And lately it seems as if many of my friends are doing just that. They're sick of their lovers, or their husbands, or their jobs, or just sick of everything. I understand the need to hibernate beneath the blankets; most of us have been there. (Sandra Bullock has recently become the Movie Queen of Bed Rest. In both *Hope Floats* and *Practical Magic*, she captures that five-days-later-and-I-still-can't-get-up angst, even as her children try to charm her out from under the covers, or her mother tries to blast her out with a shrieking vacuum cleaner.) Bed is, paradoxically, where we might be surprised by our greatest joy and where we are haunted by our greatest despair. And more horribly, some of us are confined to bed because of devastating physical illness—the cancers, brittle bones, strokes that strike with blunt and brutal energy and leave everyone in Job-like despair. Why him? Why her? Why me? Why? Dark thoughts: I'm seeing too many loved ones suffer. And where do they go to heal? To bed.

It may be that no woman or man is an island. Yes, we are all connected, sometimes in spite of our best efforts to shove off on our own. But what's wrong with islands? I'd like to posit the homemaker's corollary to the dictum of the poet: All beds are islands—and pretty wonderful for refuge.

The old advice that you spend time in your own guest room to see if it is properly outfitted is useful only if you know how to take care of yourself in the first place. Too many of us don't know how to treat ourselves well, almost as if we feel we don't deserve to, don't have time to, don't want to feel guilty about doing so. That's absurd; bed should be utterly luxurious. If your marriage has gone bad, or your lover gone south, I say burn the sheets. And start over. Add to your mattress the feather bed you can sink into deeply—but first, invest in the best mattress you can buy. You'll spend more time on it—even on your best days—than in your car. Find the softest possible throw to wrap around your shoulders or drape across your knees. No one's above having a security blanket on hand, at any age. Banish at least one of those tiny hotel-fare bedside tables. Get a big table and think of it as command central. (And remember, you've entered a battlefield where your waking hours are probably those in which the rest of the world is snugly asleep.) Make room for a bottle of wine (or Absolut or sparkling water) and the Baccarat,

plenty of books, a good lamp, a few rocks from your favorite beach, the silver candelabra you never use in the dining room, a perfect porcelain teacup and saucer, and the remote control for the music box. Whether it's Joni Mitchell or Gustav Mahler, you'll need all the music you can get. Make sure there's at least one piece of art you love perched so you can lay eyes on it the moment you wake up. (If you weren't already too depressed to do any of this, you'll now be exhausted enough to take to your bed.)

I'm told people don't like footboards anymore because they block the view of the TV. Move it. The more the bed feels like a crib the more comforting it is. Sleigh beds, poster beds, *lits à la polonaises*, canopy beds all create a world unto themselves. The modernist's version—the platform bed—keeps the demons at bay with its own emphatic boundaries, like the edging in a garden. And those new beds with big, broad headboards that wrap all the way around the top and partway down the sides resemble nothing less than a good shoulder to cry on. (One hundred per cent cotton on that shoulder would sure be nice, please. Egyptian, broadloom, polished, 350, whatever.)

Sometimes pain is inescapable. There isn't a thing you can

buy that will usher pain out, much as you'd wish it. Even the best medicines don't work alone. The only way out is *through*—with hope, perseverance, luck, wit, and a prayer. No matter how tiny (even pea-sized) the pain may seem to others, our feelings about it are always large. Sometimes there's no choice but to sleep it off. So you may as well sleep like a princess. And get better.



Dominique Browning, EDITOR

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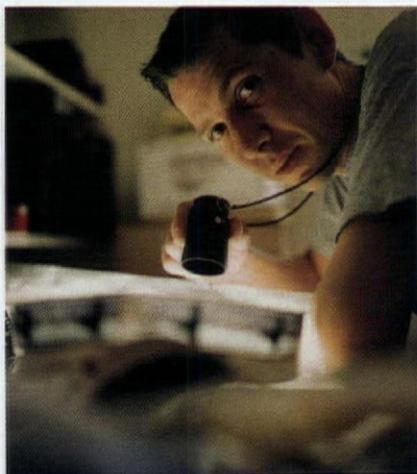
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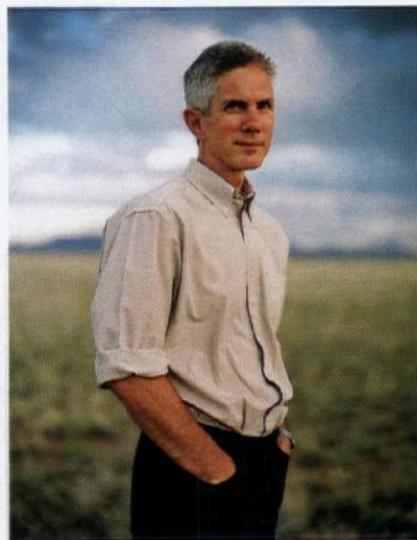
House & Garden

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^ ALEXANDRE BAILHACHE

"I love shooting gardens, because you are outside on quiet mornings when no one is awake, and you feel that you are the only one to see what you see," says Alexandre Bailhache, who lives in Paris with his wife and four children. In "Sunlit Sonata" (page 108), he turns his lens on Barbara Toll and Jeff Mendoza's artfully designed collaboration. Bailhache has just begun a third book, which retraces the routes of writers who traveled through Persia in the early 20th century.



^ RICHARD BUCKLEY

This month finds *House & Garden's* European editor in New York to illuminate James Bibo's modernist haven ("Industrial-Strength Solution," page 74). "It is austere, but if you look around at the furniture he's designed, there are a lot of ideas for doing things simply," Buckley says. Buckley's Paris apartment appeared in our January 1998 issue ("Americans in Paris").

v ALISON COOK

In "Cheese Whiz" (page 48), this Vermont native celebrates the European cousins of her state's beloved Cabot cheddar. "The parallels you find between different parts of the world fascinate me," she says. "Jean D'Alos's marriage of Ossau and quince jam is the direct equivalent of my mother's apple pie and cheddar."



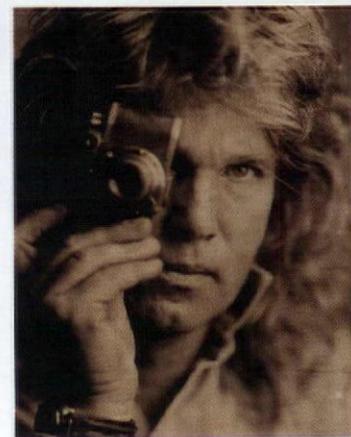
Cook, a contributing editor, has received two James Beard awards. She lives in Houston and is the restaurant critic for houston.sidewalk.com.

BOB HIEMSTRA

Putting 15 years as an illustrator behind him, Bob Hiemstra embarked on a new career as a photographer in 1993. Hiemstra's graphic sensibility and his sense of humor shine through in "Magic Poufs" (page 33), for which he employed a half-dozen puppies, who were "funny without even trying to be."

v CLAUS WICKRATH

Photographing Howard Slatkin's perfect guest room ("All the Comforts of Home," page 82) required the same meticulousness that characterizes its design, according to Claus Wickrath. "I tried to focus on the details," he explains. "I saw immediately that they had been done with a lot of taste and precision." Known for his fashion photography and portraits, Wickrath says he has always loved architecture and interiors. —SABINE ROTHMAN



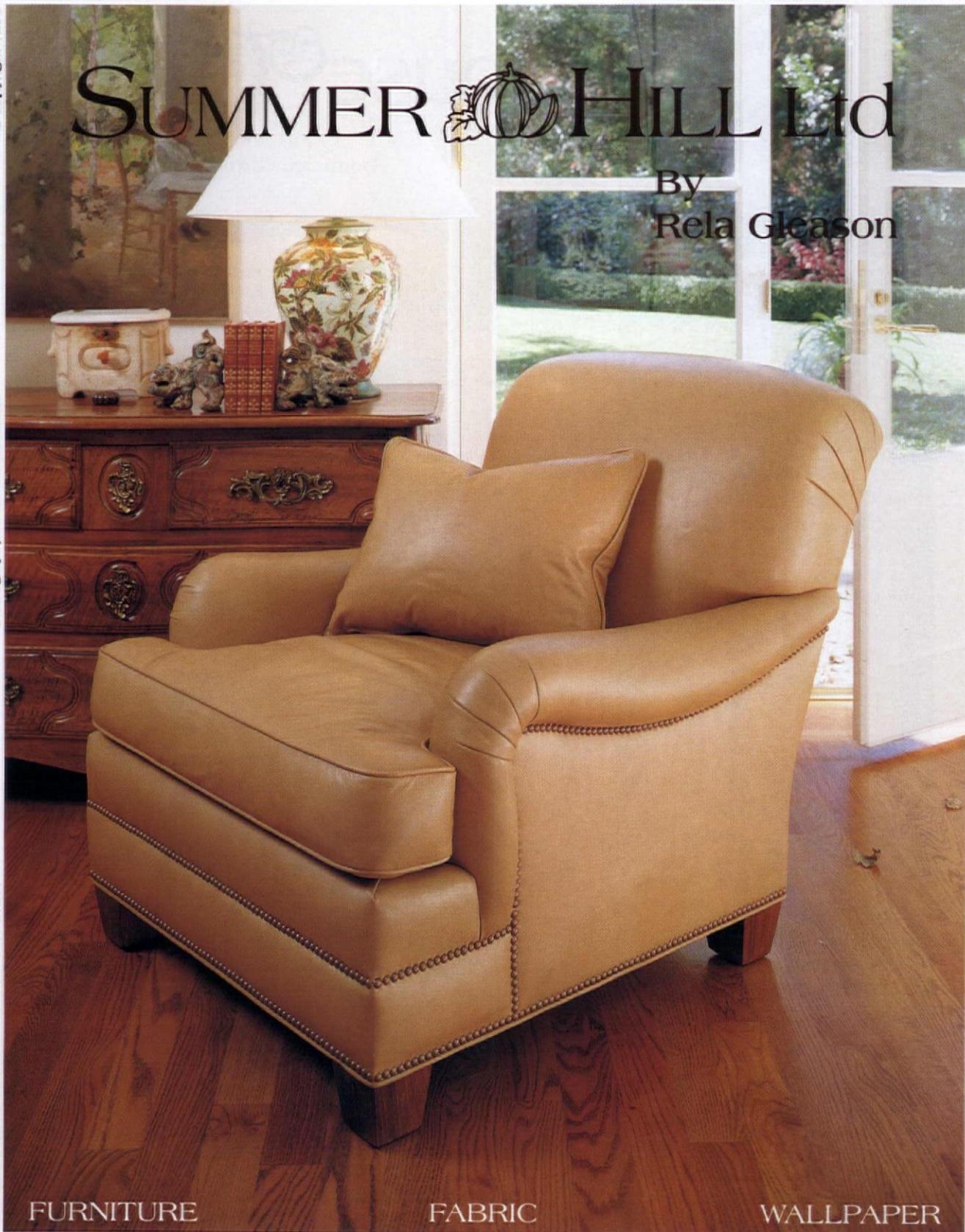
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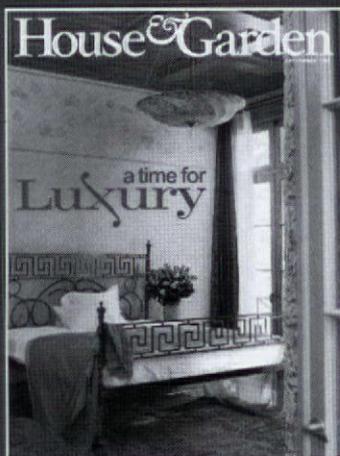
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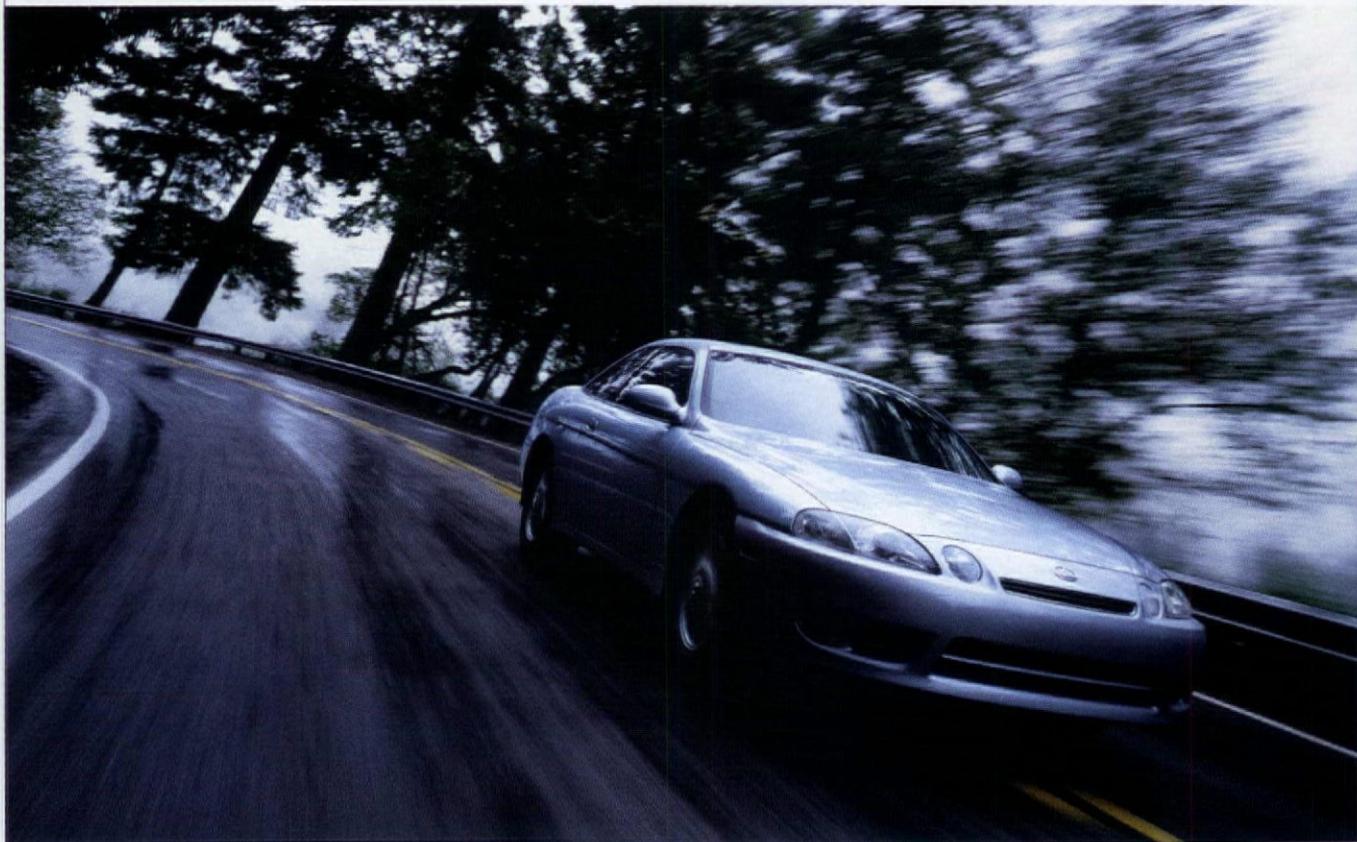
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Domestic Bliss



Mary Sue Milliken, co-host of the Food Network's *Tamales World Tour*, starts the day with tea or latte in Santa Monica, CA.

rise and shine

Don't wake up on the wrong side of the bed anymore! Get a new coffeemaker, bed tray, or alarm clock and begin the day in **a kinder, gentler way**. Also this month, new ways to **chill champagne**, watch TV, introduce your pets to your friends, and—courtesy of **The 20-Minute Gardener**—protect plants from the cold.

EDITED BY DAN SHAW

the breakfast club

DIALECTICAL MATERIALISM

Talk about your working breakfasts. Now that you can bring your laptop to bed and read *The New York Times* on-line and trade stocks while sipping your morning latte, a good bed tray is indispensable. And, finally, there are some stylish alternatives to white wicker. Robb Steck, a furniture designer in Redwood City, CA, was thinking about the laptop lifestyle of his Silicon Valley neighbors when he designed his aluminum and acrylic bed tray, bottom right. "It puts the screen at eye level," he says. "It's not only good for using in bed. It's also good when you're on the couch."

Joan Kron, author of *Home-Psych: The Social Psychology of Home and Decoration*, says putting your laptop on your lap is impractical. "It gets your knees hot," she says. "I know because I spent a lot of time in bed relaxing after my plastic surgeries and working on my new book, *Lift: Wanting, Fearing—and Having—A Face-lift*." For Chris Casson Madden, the creative consultant for Bassett Furniture and author of *A Room of Her Own*, a bed tray (along with her doting husband) is the key to her ritual Sunday morning breakfast in bed. "It angles up so you can work on it," she says. "I love it so much that I gave one to Toni Morrison." Of course, there are those who don't believe the bedroom is the place for multi-tasking. "When I'm awake I want to go out and do things," says Los Angeles interior designer Michael Smith. "Most of my clients wouldn't eat in bed. They have other great places in their homes where they can eat."



Chrome tray, \$220, from the Room catalogue. 888-420-7666

Plexiglas tray, \$305, from Troy, NYC. 212-941-4777

Aluminum and acrylic tray, \$210, from Amalgamated Home, NYC. 212-691-8695

What's your morning brew?

Rick Bayless
chef/owner
Frontera Grill, Chicago

"My first coffee of the day is a cappuccino, made in a Pavoni espresso machine. Once I get to the restaurant, I change to the Frontera blend, Allegro, made by the drip method."

Mary Sue Milliken
co-owner
Border Grill
Santa Monica, CA

"I mostly drink tea now, but when I drink coffee, about once a week, I use a blend, ground for espresso, from Graffeo Coffee Roasting Company. I use a simple Krups espresso machine and add steamed milk."

Lydia Shire
chef/owner
Biba and Pignoli
Boston

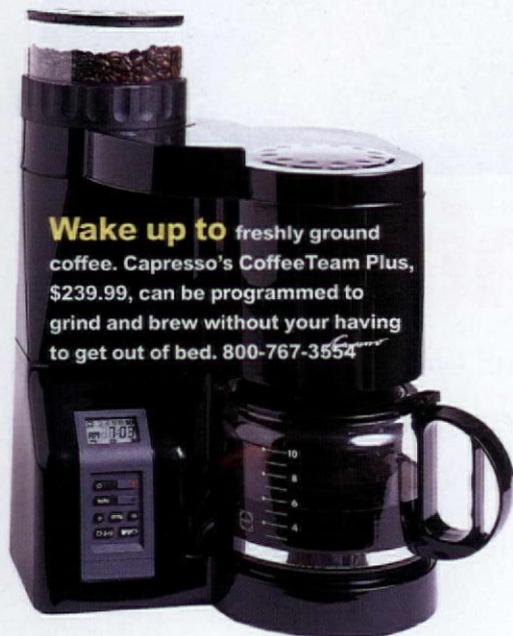
"I'm passionately devoted to a blend custom-mixed for Pignoli by Espresso Express in Boston. It's better than any Starbucks. The key to a great coffee is not to let it sit."

Alice Waters
chef
Chez Panisse
Berkeley, CA

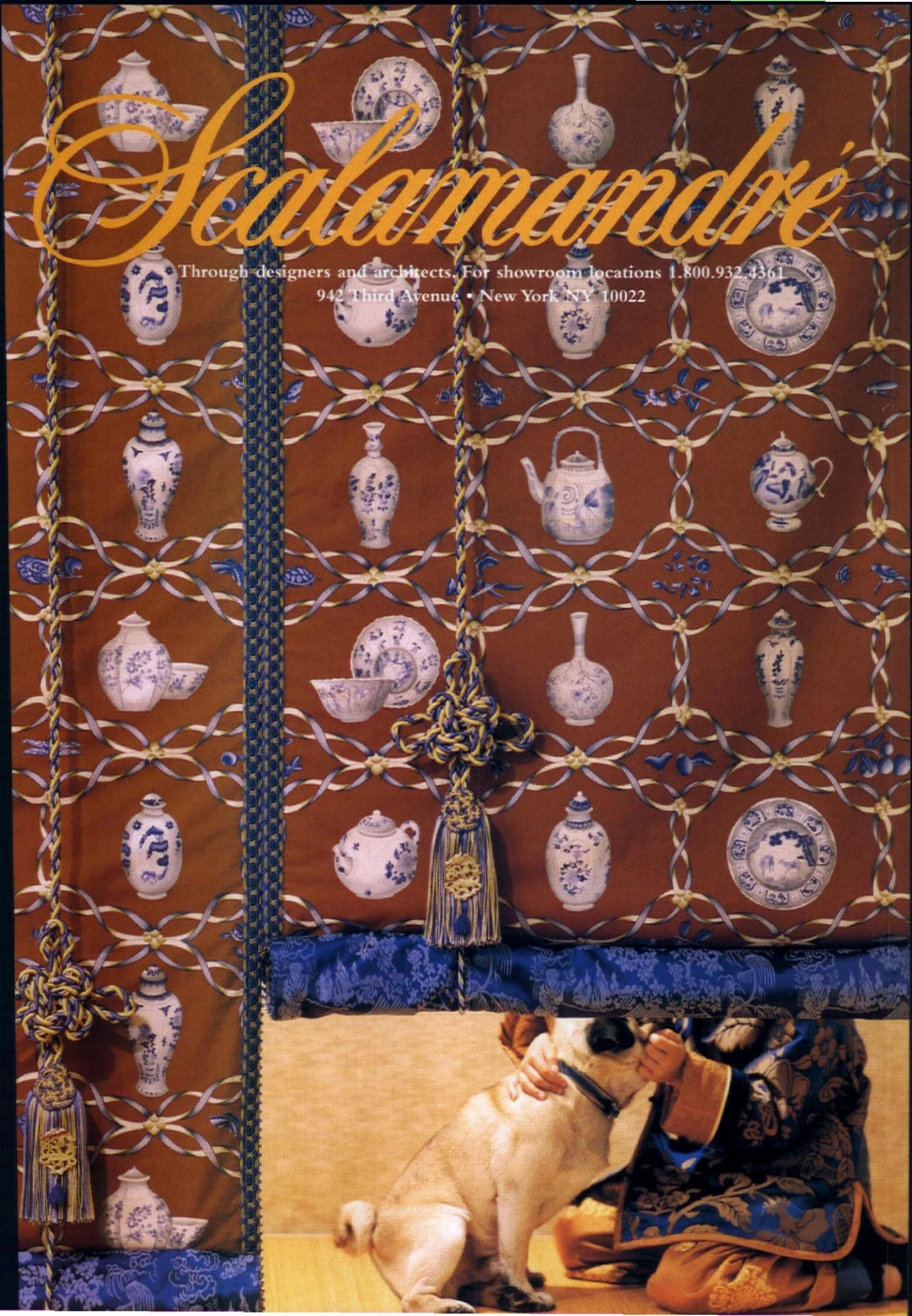
"My first coffee of the day is my own invention, called a Phantom. I add a shot of organic decaf espresso to a half-pint glass of steamed nonfat milk with no foam. I don't like coffee too hot."

René Bajeux
chef
The Grill Room
New Orleans

"I drink chicory coffee made in a drip pot, with warm milk."



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new age alarms

This is the dawning of the Age of Alternative Alarm Clocks. Being awakened by shrill high-pitched bleeps or a demonic deejay is, if you sleep on it, a cruel way to start the day. So it's good news that big and small companies are developing new means for rousing us from slumber. Now

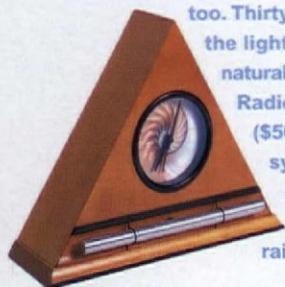


& Zen, a company in Boulder, CO (800-779-6383; www.now-zen.com), which describes itself as a manufacturer of "cultural artifacts of the spiritual renaissance," started selling the Zen Alarm Clock (\$99.95), bottom left, three years ago. When the alarm sounds, the clock, which comes in various finishes and with several dial faces, strikes a chime that resonates for 45 seconds. Three and a half minutes later, the chime sounds again. Over the next ten minutes, the interval between chimes decreases gradually. The chime then sounds every 4.7

seconds until the alarm is turned off. "Waking up with it has created a greater sense of peace in my life," says the clock's inventor, Steve McIntosh. "I used to be jerked awake, which is not the best way to begin the day." Minnesota entrepreneur Robert Knutson's Soleil Sun Alarm Clock (\$120; 612-961-3095; www.SoleilSunAlarm.com), above, promises to brighten your morning outlook, too. Thirty minutes before the beeper sounds, the light gradually goes on, simulating a natural sunrise. Both the Sound Spa Clock



Radio from Body Basics by HoMedics (\$50), right, and the Sound Selector alarm system by Philips (\$60) mimic nature. They can be programmed so you can wake up—and fall asleep—to sounds ranging from rain and ocean waves to mourning doves.



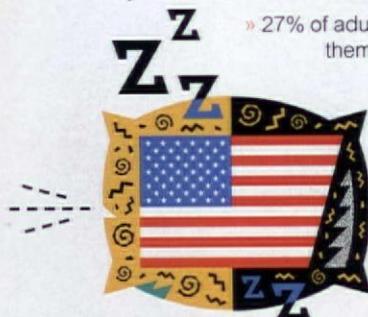
THE AMERICAN DREAM

- » The average adult gets 6 hours and 57 minutes of sleep per night during the workweek; the average sleep on weekends is 7 hours and 31 minutes.
- » 32% of Americans sleep six hours or less per night during the week; 64% sleep less than the recommended eight hours.
- » 44% of adults compensate for sleep lost during the week by sleeping more on weekends; one in eight sleeps less on weekends.
- » 51% of men and 42% of women would go to sleep earlier if they didn't have a TV or access to the Internet.

» 27% of adults have used a medication to help them sleep in the past year.

» 9% of adults report using medications to help them stay awake in the past year.

SOURCE: NATIONAL SLEEP FOUNDATION 1998 OMNIBUS SLEEP IN AMERICA POLL



intensive flair

The White House, a venerable English purveyor of bespoke linens, silver, and crystal, put a sick twist on luxury goods in its booth last fall at the annual Decorex trade fair outside London. Inspired by the work of bad-boy British artist Damien Hirst, the blasphemous vignette, above, combined French crystal with glass beakers, sterling-silver flatware with stainless-steel syringes, high-quality cottons and jacquards with stark metal hospital beds and intravenous bags; it was named best stand at the show. "We've been in business for more than ninety years," explains Christian Delliere, trade and contracts manager for the White House, which has recently started selling its fine linens in the United States. (For U.S. store information, call 44-171-629-3521.) "We wanted the booth to convey that we might not be cutting edge, but we're definitely of the moment."—JOYCE BAUTISTA

the gilded bed

Stearns & Foster's new Golden Elegance mattress lives up to its name. The 150-year-old company's best-quality mattress (\$3,999 for a queen-size) is outfitted with



24-karat-gold-plated corner guards and identification plate on the foundation. "Stearns & Foster is committed to providing the ultimate in luxury and quality," says Ron L. Jones, chairman and CEO of Sealy Inc., which owns S&F. "Our latest innovations only raise the benchmark." And how! In addition to the gold trimmings, the mattress has a quilted top made from DuPont Comforel, which resembles down, producing a soft but firm surface. The whole mattress is covered in a quilted Belgian damask ticking. These limited-edition mattresses are numbered on their embroidered logos because the company considers them works of art.

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HOUSE RULES

NAME: Faith Popcorn

PRIMARY RESIDENCE Very petite Upper East Side town house

RÉSUMÉ Marketing futurist and founder of BrainReserve, Inc., and Popcorn Products & Publishing

CURRENT PROJECTS Developing a Cocooning Chair and a line of home-office Cocooning furniture. For myself, expanding a shingle cottage on a beautiful pond (Georgica) in Wainscott, NY

THE FIRST THING I DO WHEN I WAKE UP IS Be thankful. Get anxious

I CAN'T GO TO SLEEP WITHOUT My Japanese Chin, Sissey Miyake

I SLEEP ONLY ON Non-designer, plain white cotton sheets and bean-filled neck roll pillows from Zona, East Hampton
MY REFRIGERATOR IS ALWAYS STOCKED WITH Absolut, Stolichnaya, and Belvedere vodkas, and China Fun roast chicken for Miyake

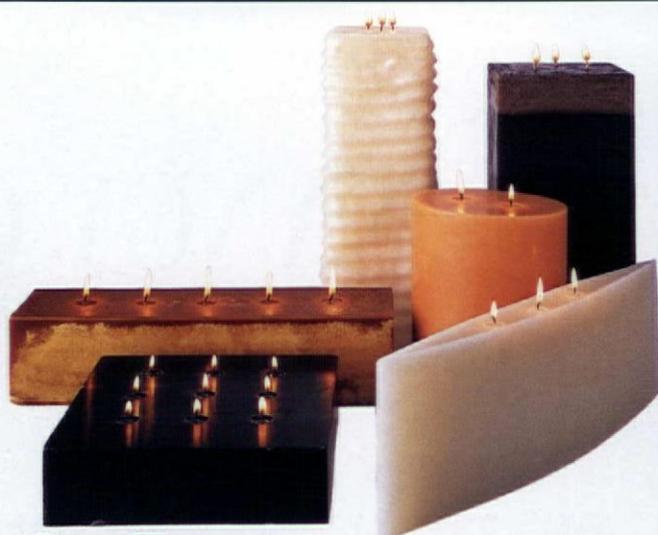
MY FAVORITE PLACE TO READ IS In bed—late at night and early, early in the morning

WHAT I WATCH ON TELEVISION *Extra*, *Hard Copy*, *Entertainment Tonight*, *Access Hollywood*, *911*, *Unsolved Mysteries*, *Cops*, *Dateline NBC*, *60 Minutes*, *20/20*, *48 Hours*, *Nightline*, *CNN* 24 hours a day

THE NEXT DECORATING PROJECT I'M GOING TO DO FOR MYSELF IS A retreat in Maine

MY DREAM HOUSE IS Any house where there is peace and kindness

A HOUSE IS NOT A HOME UNLESS Friends and family, especially children and their pets, are always around



the flame game

One-wick candles don't hold a candle to their multi-wick cousins. An alternative to the clutter of grouped votives, they've become ubiquitous. "They were the hit of the gift show," says Diane Serlin, of Perin-Mowen, whose 9-wick black/brown candle cake, front left, costs \$60. The tall 3-wick brown column, rear right, from New York's Interieurs, sells for \$170. Covington Candle's stock includes, rear left, the white 3-wick ripple candle (\$98); the 2-wick oval ginger candle (\$50), center right; and the 3-wick blade candle (\$70), front right. And Illume's scented candle collection includes a 5-wick "pear" brick, center left, for \$75. —GOLI MALEKI

english class

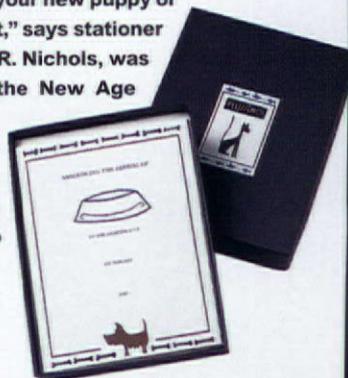
Calling all Anglophiles! The definitive English design book is now in bookstores. From painted water-closet basins to Liberty fabrics, *The English Archive of Design and Decoration* (Abrams, \$65) is a comprehensive collection of decorative styles from the early 18th century to World War II. Author Stafford Cliff has compiled original drawings for textile patterns, furniture pieces, and

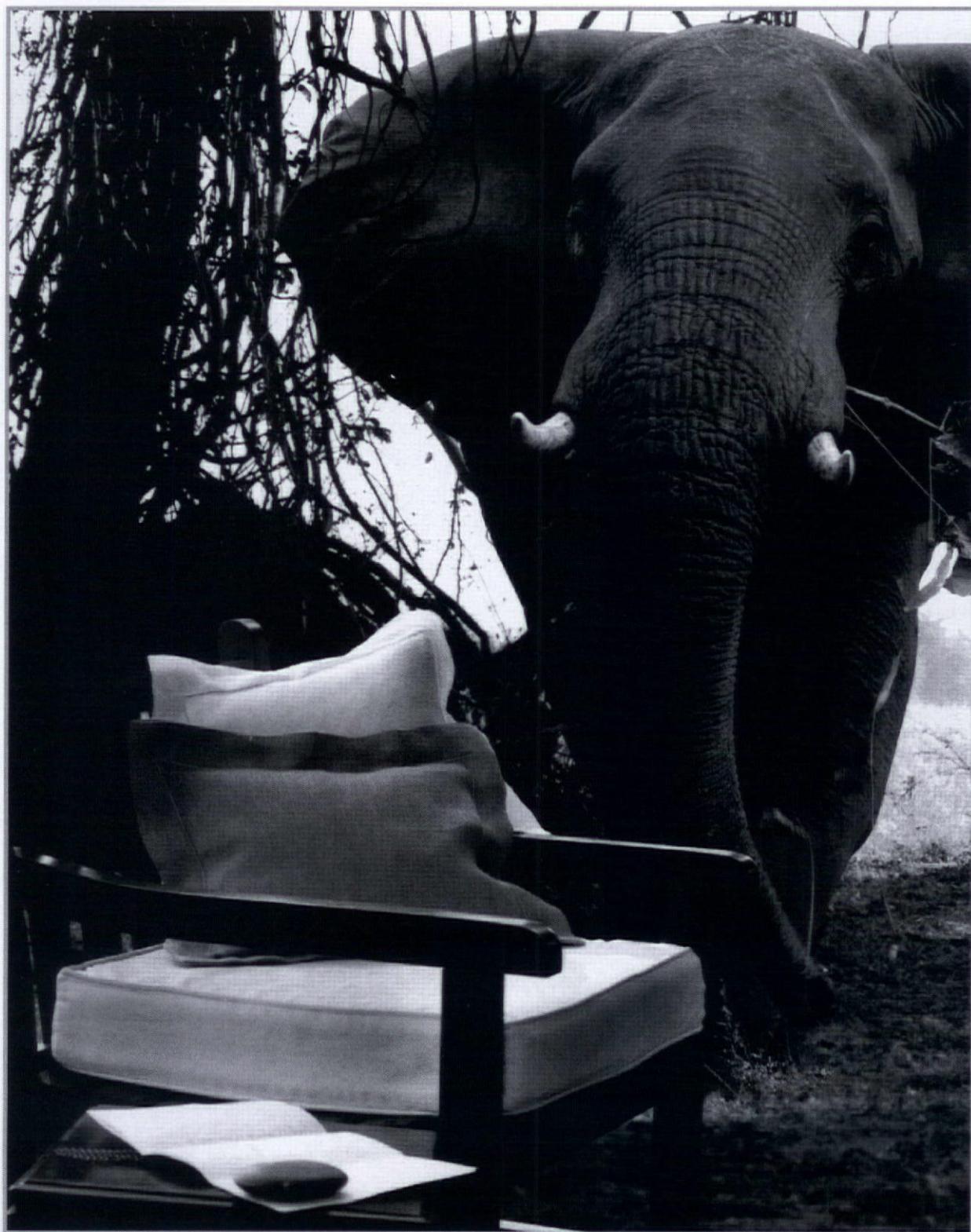


entire interiors. "Some of the designs from 1700 are still incredibly modern," he says. The big bonus for obsessive restorers: a resource guide listing stores and artisans. —J.B.

here's... rover

More than a few people we know treat their pets as if they were their children. And so it was inevitable: a New York store has started selling pet announcements that you mail to friends and family to introduce your new puppy or kitten. "I wish I had thought of it," says stationer Nick Hanzlick, whose company, R. Nichols, was commissioned by Felissimo, the New Age home store (212-247-5656), to produce the cards (\$20 for a box of ten). "It's such a kitschy idea," Hanzlick says, "but we did them in an elegant way so they're not too froufrou."





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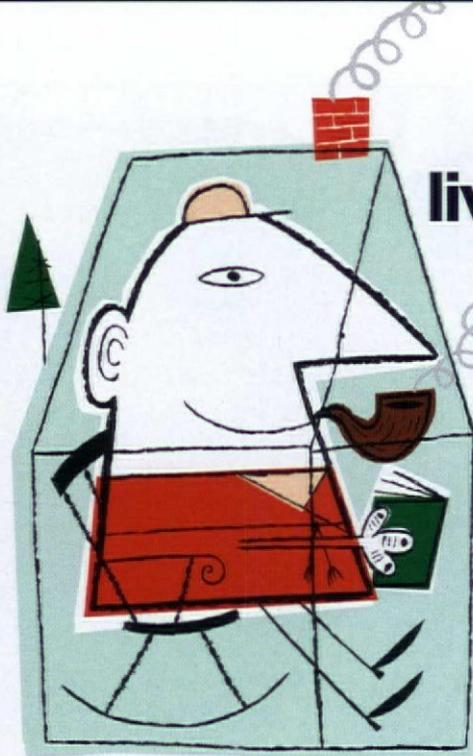
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FINDERS KEEPERS

PLANTER'S PUNCH

Only snobs sneer at the faux stone and terra-cotta planters that American Designer Pottery (888-388-0319) started selling in 1996. These lightweight Thermo-Lite containers, below, are perfect not only for the geraniums and petunias you plant in summer but also for chilling a case of champagne come winter. Guaranteed not to sweat, the planters can be used indoors without fear of damaging floors. If you entertain crowds, order a few for icing beverages and an extra to use as an umbrella stand.



living large

When it comes to houses, bigger isn't necessarily better. "Big houses are dramatic and impressive," says Minnesota architect Sarah Susanka. "But they are often so large they don't provide comfortable places for actual living. Big rooms give us a hollow feeling." This sounds like radical stuff at a time when McMansions are rapidly becoming fixtures on the suburban landscape. But to Susanka, great rooms aren't so great. "Look at the spaces you tend to hang out in, like the

breakfast nook." It's not the proximity to the kitchen that draws us in, she argues. "It's the scale that's important." In her book *The Not So Big House* (Taunton; \$30), Susanka advocates quality over quantity. But her theory of downsizing includes a focus on craftsmanship, which can be costly. "Smaller," she says, "doesn't mean cheaper." —LYGEIA GRACE

signs of the times

How do they spell F-A-D in SoHo, New York? In three-dimensional block letters, below, that look as if they have been rescued from old signs. Some of SoHo's leading home stores, including Anthropologie, Interieurs, and C.I.T.E., are selling these flea-market-inspired objets d'art. Anthropologie's ten-inch-high zinc letters and numbers and ten-inch-high whitewashed letters (\$10 each) are based on signs found outside shops all around France.



prime-time pillows

Comma, a young New York furniture company, is a comer. The 15 pieces in its initial collection (from barrel-shaped wenge side tables to a groovy lacquered-acrylic screen) stopped traffic at the International Contemporary Furniture Fair last spring. Comma's founder, architect David Khouri, designed the T.V. Time throw cushions, right (\$1,500; to order, 212-929-4866). While they have a retro rec-room attitude, the vinyl cushions on a walnut base are practical, too. "I always lie on the floor to watch TV," he says. "My goal is to create simple modernist solutions to your furniture problems." Period.



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merry mulching

Old Christmas trees are a jolly-good ground cover

It is satisfying to get a whole minivan-load of six-foot-tall conifers for free, even if they are dead. And by December 26, Cheap Sam is glad to have anyone haul away the unsold Christmas trees from the lot he rented alongside the turnpike. But more important than the price of the trees are the benefits they provide. If you're a gardener, they offer an excuse to get away from those relatives and acquaintances you see only once a year (for very good reasons). For the gardener's plants, those trees may be the difference between life and death. Dismembered so that the boughs may be spread over the perennials, bulbs, and ground covers, they protect the plants from winter weather and ensure that your garden greets the spring undamaged.

Despite what most people think, cold by itself is not winter's greatest threat to plants. If you have chosen species that are rated as hardy for your region, your plantings will cope with low temperatures. What injures hardy plants, or even kills them outright, are rapid fluctuations in temperature—a quick thaw followed by a quick freeze. Such sudden changes commonly rupture cells in a plant's aboveground parts and are likely to do even more serious injury to the roots. As soil freezes, it expands;

then it shrinks as it thaws, and expands again when it refreezes. Coming in quick succession, these changes are apt to tear roots apart and heave a plant right out of the ground.

Cover your beds with a single layer of Christmas tree boughs, and a day or two of unseasonably warm weather won't even reach your plants or soil. A prolonged thaw will penetrate, but at a more gradual rate, which is less likely to injure the plantings. Such a mulch offers additional protection: it wards off harmful winter winds, which tend to be dry; the winds draw moisture from the plants that cannot be replaced because the soil is frozen. The brown stems and foliage you find in springtime—what's called winterkill—are typically relics of this sort of dehydration.

It's important not to apply an evergreen bough mulch too early, before the top inch or two of soil is frozen. If you do rush the season in this way, mice will make their winter homes under the boughs and spend the rest of the season gnawing on your plants' roots, leaves, and bulbs. Besides, you'll enjoy the crisp air and the tang of balsam much more when the alternative is another afternoon with that infestation of holiday guests.

—TOM CHRISTOPHER AND MARTY ASHER

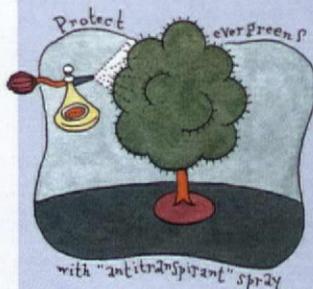
COLD COMFORT



1 Keep the snow load from crushing shrubs: knock heavy accumulations off branches by tapping them from below with a broom or rake.



2 If the soil around evergreen shrubs and ground covers is dry, take advantage of a midwinter thaw to water them. Moisten the soil; don't drown it.



3 Further protect evergreens from winter winds by spraying with antitranspirant (available at most garden centers). Apply when the temperature rises above 40°F in early winter, and again in midwinter and late winter.

M

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ligne roset

REST ASSURED



Design: Peter Maly

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Hunting Gathering



SEAT YOURSELF Clockwise from top: Compton Round in Epernay linen velvet, Brunswick & Fils, NYC. Henry Calvin pouf upholstered in striped cotton, Donghia Showroom, NYC. Otis ottoman, \$453, in Tussah fabric, Mitchell Gold. 800-789-5401. Goddess ottoman, about \$1,175, Century Furniture. 800-852-5552. Beatrice ottoman in Trianon toile, Lee Jofa, Bethpage, NY.

magic poufs

It's puppy love. We're enamored with **poufs**, those overstuffed footstools whose **whimsical** name was coined in nineteenth-century England. While the original versions may have been puffy, the newest poufs are **tailored** and chic. They are also versatile. Try one as spare seating or as a **glamorous** perch for your pooch.

PHOTOGRAPHED BY BOB HIEMSTRA PRODUCED BY MARGOT NIGHTINGALE



THE NAME MAY SOUND A LITTLE SILLY, but as furniture goes, few things are as functional or as flexible as a pouf. "It's like mobile seating," says Michael Delgaudio, vice president and creative director for Century Furniture. He tucks three under a long cocktail table and pulls them out for extra seating during parties. Use a pouf as a footrest, as a table for a tray, or for books, Lee Jofa's

BETTER HIDE From top: Tan suede pouf, \$745, the Room catalogue. 888-420-7666. Pony-hide pouf, \$1,500, Troy, NYC. 212-941-4777. Woven-rawhide OTTO pouf, by Paola Navone for Wicker Works, Italy, through Pranich & Associates, NYC. Brushed

steel and Danish leather ottoman by Frank Carfaro, \$1,100, from Desiron, NYC. 888-DESIRON. Black pouf covered in shaggy Icelandic sheep's wool, \$875, Troy. Suede shearling collar, \$60, and lead, \$72, are by Amy Kizer for Wagwear, Inc., NYC.



vice president and creative director, Stephen Elrod, suggests. You can also place one at the foot of a bed or in the middle of a big master bathroom. Troy Halterman, who designs hip square poufs for Troy, his SoHo, New York, boutique, likes to group several together as modular seating. Choose his whimsical version in printed cowhide, or a more traditional round, tufted style in white-and-blue toile or silk shantung. Just bring on the poufs. Puppy is sure to approve. 🐾

RED ROVER It looks like one of these Labrador puppies has already staked out her turf on a fire-engine-red pouf in a cabled wool and angora blend fabric. The pouf, designed by

Deborah Senibaldi, is called the Alessandra and is made in Milan by NJAL. It retails for about \$800 at N. Peal Cashmere, New York and San Francisco. Sources, see back of book.

what's news

This year's resolutions: Do up the bed, cover the floor, and visit the Winter Antiques Show



1



2



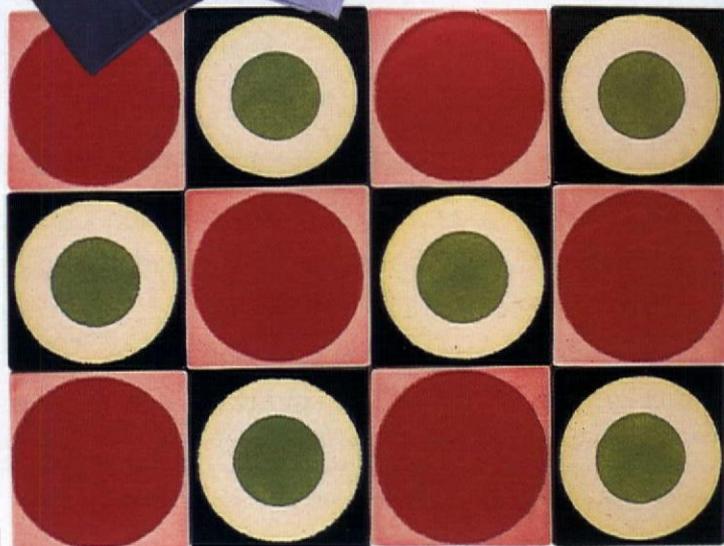
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6

1. MAGIC LANTERN This oversized terra-cotta lantern from American Homestead is \$825 and can be used indoors, or outdoors in frost-free areas.

Available at Devonshire, Palm Beach. 561-833-0796.

2. TRÈS CHIC The Paris Side Table, \$3,150, is ebonized maple with a calfskin top. Available from Maxine Snider, Inc., Chicago. 312-527-4170.

3. FEELING BLUE Calvin Klein Home's cotton reversible coverlet, \$250 for a queen size; cotton blanket in hyacinth, \$250; Bamboo Flowers duvet, \$250 for full or queen; wool-plaid bed sheer, \$160; plaid organza boudoir pillow, \$95. 800-294-7978.

4. NATIVE ARTISANRY This Blackfeet Indian boy's beaded shirt, circa 1870, will be on view at the 45th annual Winter Antiques Show in New

York (Jan. 15 to 24). It is part of an exhibit

of American Indian art from the

Eugene and Clare Thaw Collection

at the New York State Historical

Association in Cooperstown,

NY. 718-292-7392.

5. SITTING PRETTY From

England, the Step 1 chair,

about \$360, is painted

birch plywood. From

Alexander Hellum, London.

44-181-543-0080.

6. CIRCLES AND SQUARES

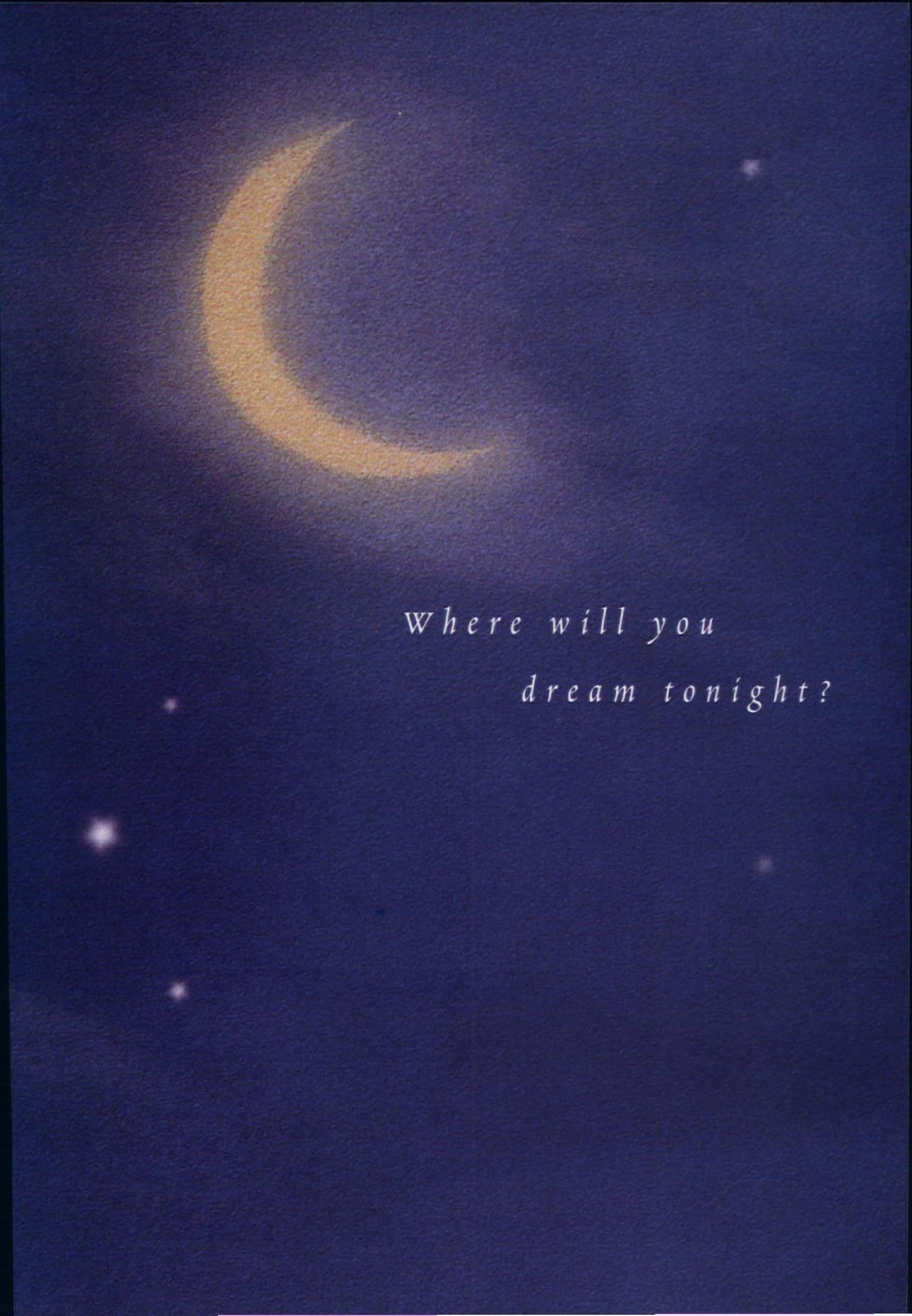
Amy Cushing's ceramic

tiles, Target and Cherry Red,

are from Mosquito, England.

Tiles cost from \$67 to \$83 each.

44-181-715-5611.

A dark blue, textured night sky featuring a prominent yellow crescent moon in the upper left quadrant. Several small, white, out-of-focus stars are scattered across the background. The overall mood is serene and contemplative.

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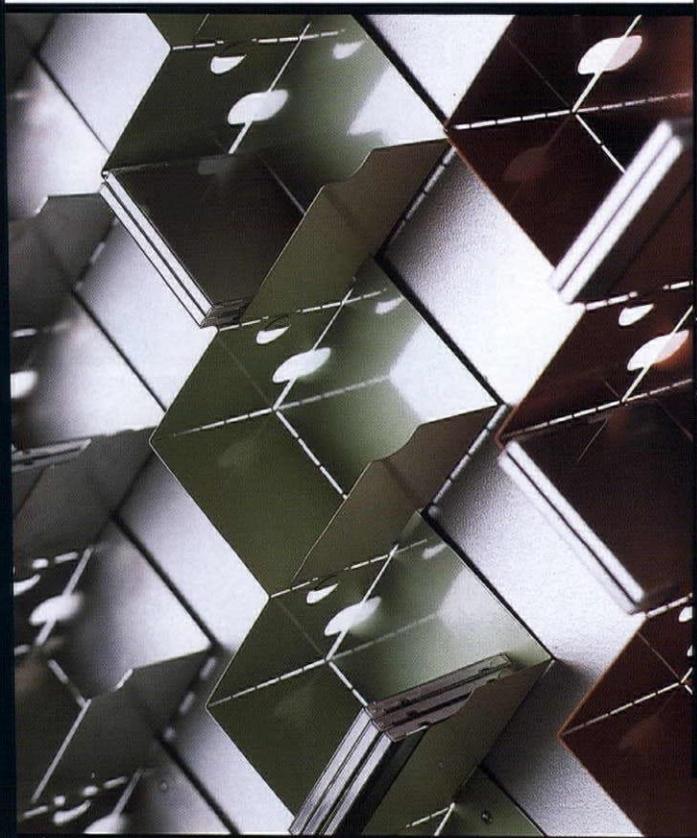
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Dot Dash

How three college pals got together to form the Blu Dot furniture company—the latest word in affordable cool

BY LYGEIA GRACE

O PEN A PACKING BOX, and in three simple steps—slide, clip, squeeze—you have a sleek side table. Fold a metal sheet three times, and you've made a cool CD rack. Ready-to-assemble furniture was never this way: stylish, affordable, and actually easy to put together. But Blu Dot, a year-and-a-half-old Minneapolis furniture company, wants to make such qualities an industry standard.

The firm appears well on its way. More than 100 stores—including pace-setters such as Moss in New York City, Now in Miami, and San Francisco's Fillamento—carry the line, and last summer Blu Dot won the "Best Collection" award

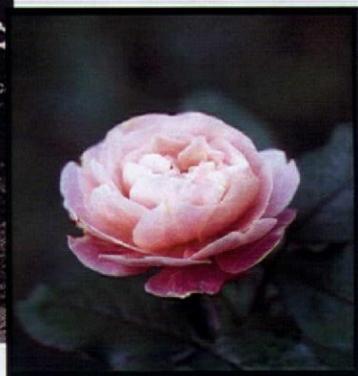
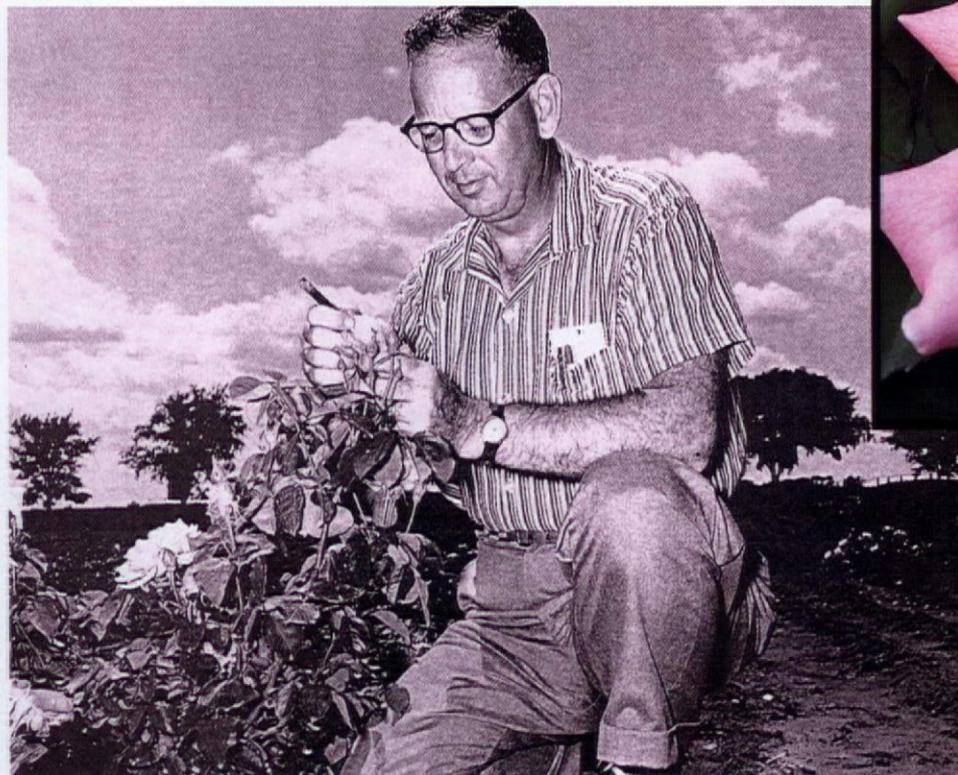
at the Accent on Design trade show.

The three thirtyish men behind Blu Dot fit together as neatly as their furniture. Former classmates at Williams College, architects Charlie Lazor and Maurice Blanks and John Christakos, a sculptor with an MBA, credit their success to collaboration. "We are all equally involved in the design process," explains Lazor. "We all sat in the same art history classes and sculpture studios. We all know what we're talking about. We can push each other hard and still be friends at the end of the day."

SCHOOL TIES CD racks, left; Blu Dot boys with the Chicago 3 Box Case, Uptown Cocktail Table, and Squeeze Top Table.

Concerned with good value as much as good design, the trio makes production a priority. "Instead of coming up with something that looks good and then figuring out how to make it, we like to ask, 'What's our price point? What materials can we use with our techniques?'" says Blanks. The results? Imagine Charles and Ray Eames for Ikea: clean, modern pieces like the best-selling wood-and-glass Uptown Cocktail Table for \$499.

Like the Eameses, Blu Dot is intent on a legacy of accessible design. A home-office system for Crate & Barrel is in the works, along with a new seating line. "We'd love to see our pieces being sold in garage sales twenty years from now," says Christakos. "It'd mean people use them." ☺



American Beauties

Griffith Buck's roses are hardy, disease resistant, gorgeous, and about to be well-known

BY TOM CHRISTOPHER

F ANY GARDENER deserved fame during his lifetime, surely it was Griffith Buck. He released his first new roses—'Andante,' 'Pizzicato,' and 'Cantabile'—in 1962; by the time of his death, in 1991, he had named and released a total of 87. He modestly insisted that the quality of his "Buck roses" was uneven. Rose experts agree, but they add that the range runs from superb to merely very good. In fact, the Buck roses unite a pair of virtues that formerly were widely held to be incompatible. His creations bloom like the best of the modern roses, bearing large blossoms in brilliant colors with relentless enthusiasm throughout the summer and on into the fall. Yet they are as cold hardy, disease resistant, and tough as the best of the heirloom roses, the survivors from our great-grandparents' gardens. The

Buck roses are, in short, truly carefree shrubs that you can plant and walk away from, returning only to enjoy the flowers.

So why aren't these paragons blooming in every American garden? The answer to that is a piece of great irony. Just like his roses, Buck himself was something of an American classic, and he was ignored for precisely that reason.

Griffith Buck's affair with roses began with a high-school Spanish teacher in Rockford, Illinois, who required that each student find a Spanish pen pal. Though Buck paid his quarter to the YMCA for a pen pal, none of the contacts it provided answered his letter. In

BEE'S WORK Rose breeder Griffith Buck in 1958, pollinating hardy new varieties: the single-variety 'Maytime,' top, and the two-toned 'Distant Drums,' bottom.

desperation, he wrote to a man whose name he found in a library book, a Spanish rose nurseryman named Pedro Dot. Dot assigned the task of corresponding to his niece, but did insert a note on his rose-growing into every one of her letters. He told Buck how to hybridize roses and urged the midwestern farm boy to try this himself, promising that something new would result from every attempt. That, apparently, grabbed Buck's imagination.

Actually, there was plenty of room for improvement in roses in the early 1930s, especially in Buck's home region. The hybrid tea and floribunda roses that monopolized nursery yards across the United States then (and to a great extent still do) were not really hardy in the upper Midwest. They had to be buried every fall to survive the winter, and in summertime they needed weekly sprayings if they



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dig it

were to remain disease-free. Buck had to confront these problems head-on when, after service as a country teacher and a paratrooper, he enrolled in the horticulture program at Iowa State University. He stayed at Iowa State for the rest of his career, and though the university encouraged his rose breeding, it provided little financial support. There was no money for spraying, not even for an irrigation system.

IN SHORT, Buck had no choice but to pursue self-reliant roses. That, actually, was a radical concept at the time. The postwar generation of gardeners regarded the extreme measures they took to keep their roses alive as proof of expertise. When Buck talked of roses so hardy that anyone could grow them, the gardening world tuned him out.

Or so believes Kathy Zuzek, a horticultural scientist at the University of Minnesota Landscape Arboretum. She heard of the Buck hybrids when she began collecting roses that flourish unprotected in her region. But when she went to Ames in 1992, a year after Buck's death, she discovered that his roses were on the verge of extinction.

With the exception of one pink-flowered shrub rose, 'Carefree Beauty,' which the Conard-Pyle nursery in Pennsylvania had distributed, and a bluish-blossomed freak that Buck himself had never liked, commercial rose growers hadn't shown much interest in the Buck roses during the breeder's lifetime. The fault was partly Buck's. He gave away his roses, rarely bothering to patent them first, which meant that distributors couldn't acquire the exclusive rights they prefer. Sadly, the lack of commercial success caused Iowa State to undervalue Buck's achievement. It didn't grant him a full professorship until 1974, and soon after his retirement in 1985, the university plowed under all of his breeding stock.

Fortunately, Buck's widow, Ruby, and his daughter, Mary, had maintained personal collections, and they supplied Zuzek with cuttings and budwood for grafting. The three also advertised in rose society newsletters, asking readers to send cuttings of any Buck roses they might have.



OFFSPRING Buck gave his creations down-home names: from top, 'Silver Shadows,' 'Country Dancer,' and 'Prairie Star.'

After filling her greenhouse with hundreds of young shrubs, Zuzek began the painstaking process of sorting out which rose was which. She spent hundreds of hours matching roses to the descriptions that Buck had filed when he registered his creations with the American Rose Society.

What Zuzek uncovered, she says, is a group of roses that are not only hardy and healthy but also cover the whole color spectrum. Buck liked to give his roses simple country names like 'Hi, Neighbor' and 'Do-Si-Do,' but their colorations are often very sophisticated.

'Distant Drums,' for example, a shrub of 1985, bears flowers of rose-purple tinted with golden tan; as the blossoms age, they gradually fade to a gray-lavender. Another of the Buck specialties were "freckled" roses, such as 'Gee Whiz,' whose bright yellow petals are stippled with vermilion.

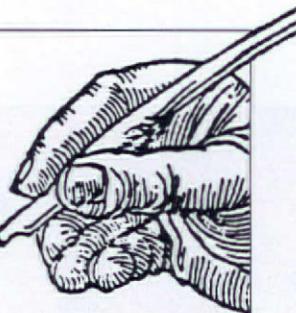
Everyone who has grown Buck roses has favorites. Sam Kedem, of Hastings, Minnesota, whose nursery offers a selection of 35 Buck roses (with 15 more cultivars in the pipeline), favors a trio of ultrahardy pinks: 'Amiga Mia,' a shrub that bears high-centered blossoms of coral, touched white at the base; 'Earth Song,' a deep pink rose; and 'Countryman,' whose blossoms verge on red. He also praises 'Prairie Harvest' as the only modern yellow rose he knows that seems immune to the common fungal disease black spot. Zuzek likes that one, but cites in addition 'Square Dancer,' another deep pink, and 'Paloma Blanca,' an exceptionally healthy and hardy white. She dwells on two apricots: 'Prairie Sunrise' and 'Winter Sunset,' roses that Ruby and Mary released after Buck's death.

Suzy Verrier, who consults on roses for the prestigious Connecticut nursery White Flower Farm and operates her own uncommon plant nursery, North Creek Farm, in coastal Maine, came to the Buck shrubs originally for their hardiness, but has since grown to appreciate them as one group of roses that she can cultivate strictly organically. What impresses her most about the Buck roses, though, is the way that the foliage complements the flowers. For example, the leaves of 'Honeysweet,' her great favorite, are dark green, but have a copper tint that echoes the coppery pink of the flowers.

Currently, various mail-order nurseries are beginning to offer small selections of Buck roses, and a well-regarded wholesaler, Bailey Nurseries, is building up a stock, so that soon these shrubs will be available to local garden centers. At last, American gardeners will be able to enjoy Griffith Buck's remarkable gifts.

Of course, this triumph comes too late for Buck to enjoy; he knew only public indifference. Did that bother him? If it did, says Ruby, her husband never mentioned it. Apparently, for Buck, the roses were enough. The quiet midwesterner was possessed of an extraordinary self-sufficiency. Just like his plants. 

Exquisite Handmade Kitchens

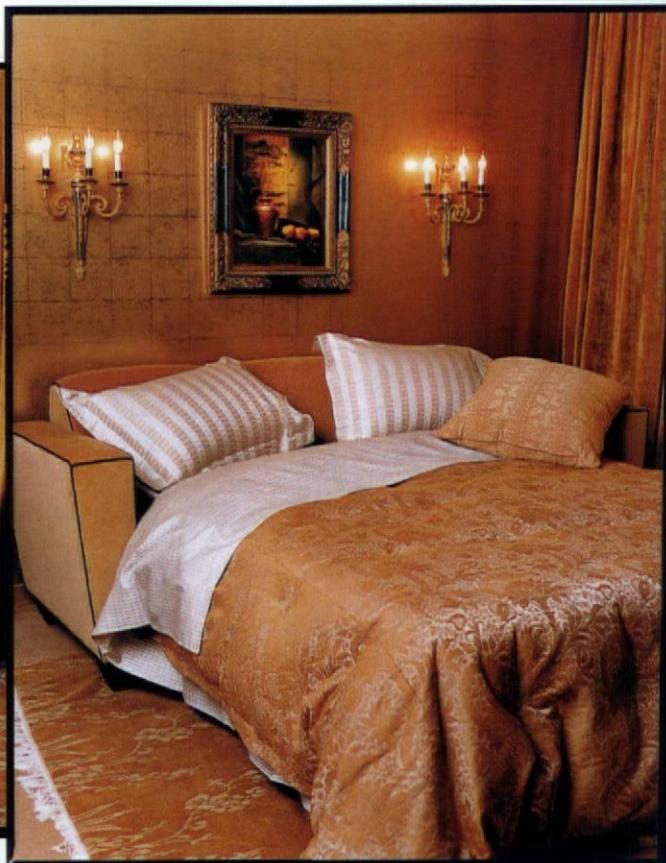


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Fold Comfort

Banishing sofa-bed dread, Avery Boardman has created a convertible couch that is chic—and actually nice to sleep on

BY LYGEIA GRACE

dECORATOR Kenneth Alpert might wince to recall the studio apartment he shared 27 years ago, when he moved to Manhattan. Yet he smiles at one memory of life in cramped quarters: his Avery Boardman sofa bed. "I lived and slept on it for three years," Alpert says.

The sofa bed has long been mocked as the Hamburger Helper of furniture. So it's a surprise to learn that there is one brand that top designers like Alpert, Renny Saltzman, and Juan Pablo Molyneux happily recommend to clients as a way to make, say, a library serve as one more guest room. As Avery Boardman vice president Luigi Gentile says: "We want to change the image of the sofa

bed. You *can* have quality and comfort."

While a Jean-Michel Frank-inspired model (above) proves the firm has style, Gentile explains, the sofa beds are made like fine furniture, too. The company uses kiln-dried hardwoods fitted with double dowels rather than nails (which can come loose); custom-filled down and feather pillows; and upholstery cut and sewn by hand. "When you see the inside," brags Gentile, "you can't tell it's a sofa bed."

But what truly sets apart an Avery Boardman sofa, now available through Beacon Hill showrooms, is its bedding

PERFECT SLEEPER Smartly tailored when closed, an open Avery Boardman sofa bed, in Portico Bed & Bath linens, delivers the unusual: a sound night's rest.

system. "The main stabilizing bar that used to run across your back has been moved up to shoulder level, where pillows soften it," says Gentile. Like a mattress on a standard bed, the five-inch-thick tufted innerspring mattress can be flipped. Most important, the mattress sits on a deck of chain-link Steel-Weave. "Most sofa beds have a polypropylene deck, which sags within weeks after being sat and slept on," says Boardman CEO Albert de Matteo.

Such quality comes at a price: Queen-sized models start at \$3,740. But the reward is a piece that lasts for generations. "We know people who have had their sofas more than thirty years," says de Matteo. "They never get thrown away. They just go to grandchildren in college." 

Priorities Change.



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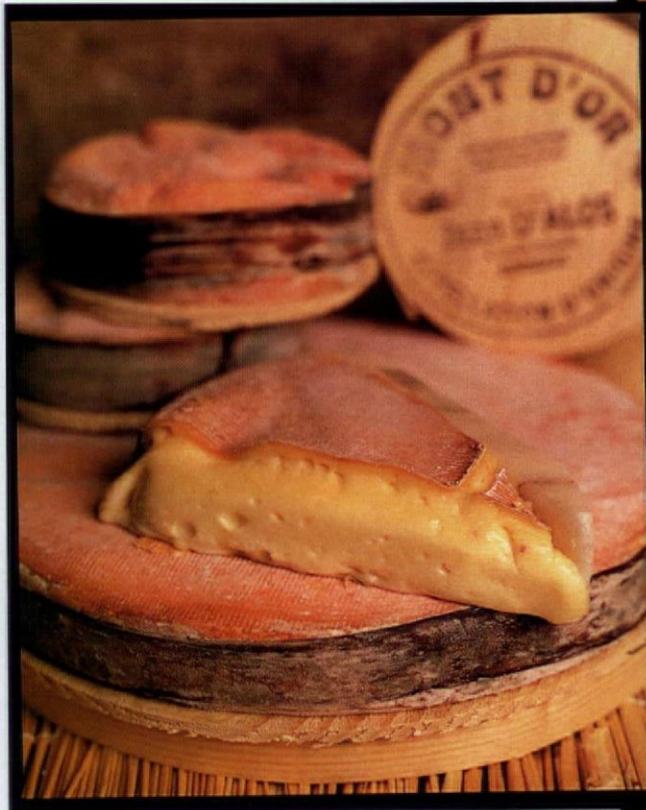
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Cheese Whiz

Affineur Jean D'Alos practices the vanishing art of ripening cheeses to creamy perfection in his Bordeaux shop

BY ALISON COOK

IN A WAY, I suppose I never really understood the aliveness of cheese—viscerally and emotionally, instead of intellectually—until the package arrived from Jean D'Alos's extraordinary shop in Bordeaux. Even the aromas that leapt out of the box were powerfully, mysteriously animate: They spoke of milk and earth, of fuzzy mountainsides and moldy subterranean realms that breed changes beyond understanding.

As I unwrapped wedges of raw sheep's-milk Ossau from the Pyrénées and a shockingly creamy ooze of Vacherin Mont d'Or from the Franche-Comté, the members of my household hovered in a strange mix of attraction

and alarm. They wrinkled their noses, scenting mushrooms, old socks, God knows what. The cheeses that Jean D'Alos ripens so meticulously in three levels of climate-controlled caves beneath his shop are not for the faint of heart; they announce themselves by smell alone as forces of nature.

Soon, my sister, who has fastidiously shunned cheese rinds all her life, was battling me for every last scrap of bloomy gold soft shell on that runny Vacherin, an uncooked and barely pressed cheese held together by an aromatic spruce

WHEELS OF FORTUNE A thin spruce band contains the opulence of a Vacherin, left, ripened in Jean D'Alos's cellars, right.

band. It is typical of the rigorously made raw-milk farm cheeses that D'Alos has championed as a founding member of the international Cercle des Fromagers-Affineurs, the tradition-minded cheesematurers' association that was a strong supporter of the 1990 French AOC law, by which cheese is strictly classified according to geographic origin and fabrication methods.

Cheese ripener, or affineur, is a job description that is all but unknown in the United States, where there are precious few cheesemongers who cut to order, and fewer still who are willing or able to coddle a cheese along to a state of transcendence. D'Alos is the kind of true believer who insists on cultivating

A woman with dark hair is smiling broadly, her hand resting on her cheek. She is dipping two pieces of bread into a green fondue pot. The pot sits on a wooden table with various dishes, including a plate of vegetables and meat, and several glasses of white wine. The background shows a bookshelf.

Reservations not required.



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in SEASON

relationships with all the cheese producers in his flock: knowing where their animals graze, and on what, and when they are milked, and every last detail of their manufacture. So that when a pilgrim to his shop exclaims over a current of fresh thyme and rosemary in a ten-day-old chèvre, D'Alos jumps in with a narrative about goats who browse on wild herbs near the St. Nicholas monastery in the Cévennes range. This is a world away from the industrially produced, dumbed-down cheeses that dominate our supermarket universe (even, alas, in France).

Aging—D'Alos's stock-in-trade—is a delicate if vanishing art. When, exactly, have the yeasts and molds that ferment a cheese brought it to a precise point of expression? D'Alos's genius is knowing the right moment to pull an opulent Beaumontois while it still shelters a crumbly and slightly unripe center—a state known as *moitié-moitié*, or half-and-half. Outside, this towering, dankly pungent round is all salty, vanilla-colored cream under a streaky ocher rind; inside, it is complicated by that chalky

heart. I would swear this cheese was transforming itself even as I eat it.

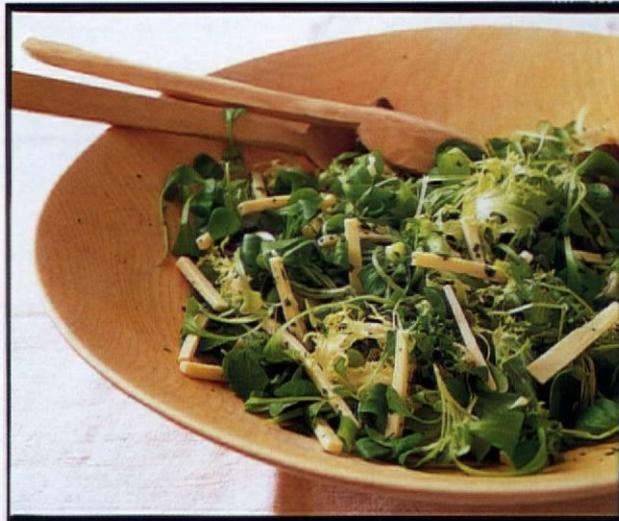
On the other end of the spectrum is D'Alos's unusually long-ripened Comté, a gargantuan hard mountain cheese from the Jura, which he sells, like wine, by its vintage year. To compare it to Gruyère does it an injustice: Comté from D'Alos, under its barklike brown rind, has a deep, astringent but curiously mellow nuttiness that unfolds in layers. And as a well-aged cheese, it is ready to eat when more evanescent cheeses are out of season.

A man who shepherds his cheeses so devoutly could be expected to have some ingenious uses for them. In the cold months, when cheese dishes are particularly apt, D'Alos marinates his julienned Comté in white wine and tosses it into a mustardy field green salad that strikes a fine balance between virtue and dissipation. For a spectacular and simple fondue, D'Alos digs a hole in a broad disk of Vacherin, pours in white wine, and melts the whole thing in the oven, right inside its fragile wooden box. Result: a molten, voluptuous pool in which to twirl small potatoes boiled in their jackets.

Vacherin is almost impossible to come by here (it is not aged enough to meet America's raw-milk strictures), but a high-quality Normandy Camembert produces a similarly dramatic effect.

Easier still is D'Alos's Ossau, cut into cubes and set off by a quince marmalade, as it is traditionally eaten in the Ossau Valley. Notched with the obligatory small holes, subtly nutty behind its distinctive salty-socky tang, the Ossau sings a highly specific song. Its handsomely mottled rind makes

mold seem friendly rather than alien. Like all of D'Alos's cheeses, the Ossau makes you think. And marvel. And treasure that increasing band of American cheese makers—Coach Farm in New York; Cowgirl Creamery in California; Allison Hooper and Bob Reese at Vermont Butter & Cheese Company—whom D'Alos would recognize as kindred spirits.



TOSS UP A mustardy salad contains wine-marinated batons of Comté cheese.

RECIPES

SALADE AU COMTÉ

Serves 4

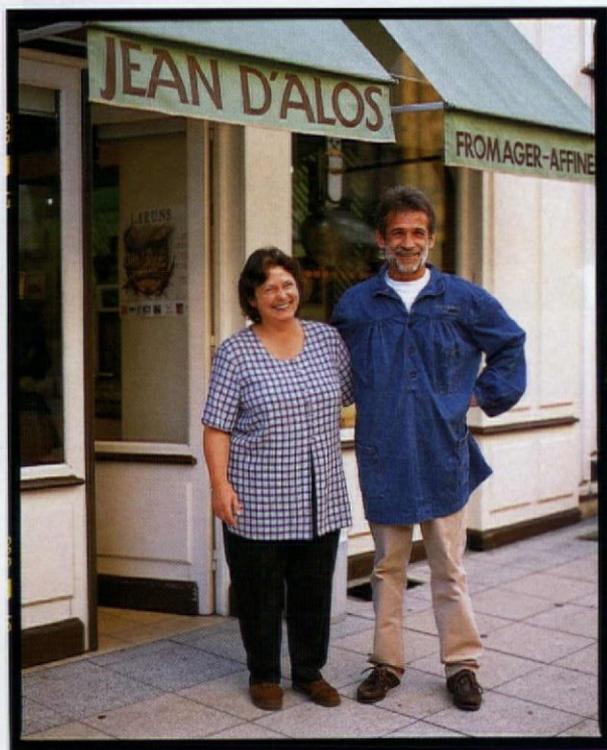
- $\frac{1}{4}$ lb. Comté cheese
- $\frac{1}{4}$ cup dry white wine
- $\frac{1}{4}$ lb. mixed salad greens, washed and dried

VINAIGRETTE

- 3 whole scallions, thinly sliced
- 1 Tbsp. fresh parsley leaves, finely chopped
- 1 tsp. Dijon mustard
- 1 tsp. white wine vinegar
- 3 Tbsp. olive oil
- Salt and freshly ground pepper

Julienne the Comté cheese and put it in a nonreactive mixing bowl with the white wine. Toss well, cover, and marinate at room temperature for 30 minutes.

In a wooden salad bowl, combine the ingredients for the vinaigrette. Remove the cheese from the marinade and combine with the vinaigrette. Add the salad greens and toss well. Salt and pepper to taste.



PAIRING Jean D'Alos with his wife, Pascale, in front of his Bordeaux shop. In the cellars within, D'Alos practices the delicate art of ripening cheeses.

WARM VACHERIN MONT D'OR

Serves 4, approximately

- 1 ½ lb. round of Vacherin Mont d'Or in its box, at room temperature
- ½ cup dry white wine (preferably a Côtes du Jura)
- 1 loaf of country bread, cut into bite-size pieces
- 12 small, unpeeled potatoes, boiled and served warm

Preheat the oven to 375°F.

Leaving the Vacherin Mont d'Or in its box, cut a 2½-inch hole in the center of the cheese, so that approximately 1 inch of rind is left around the top. (Do not cut

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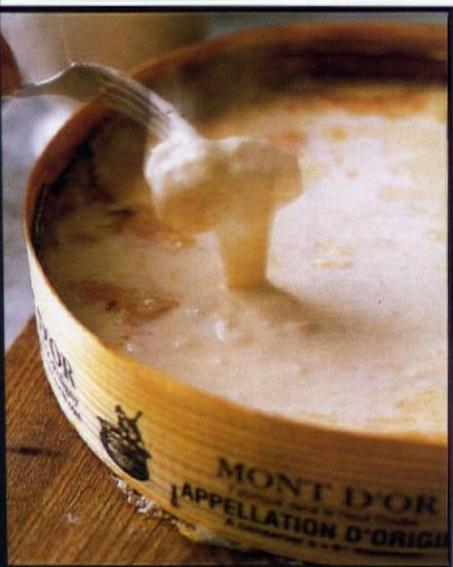
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through the bottom rind.) Remove the cheese in the center and reserve for another use.

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What to Drink with Cheese

Stick with white wines, not reds, and pair them properly

BY JAY McINERNEY

a YEAR AGO, through no virtue of my own, I found myself dining at Pierre Gagnaire, one of Paris's newest and hottest three-star restaurants. The food is wildly inventive—an appetizer called simply *pomme de terre* contained some half dozen ingredients, including foie gras, along with a single bite of cheesy mashed potato. After the extravaganza of the first two courses, I wanted to finish simply, with some cheese. Our bottle of Volnay being empty, I decided to order a half bottle of something for the cheese. Red, naturally. Claret, probably, in the English tradition. The sommelier sized me up as if trying to decide whether I was worth educating. Gently, he steered me toward the

white side of the wine list, informing me that the bulk of cheeses on offer would go far better with, say, a Vouvray, or a white burgundy, which is what I eventually selected. And damned if he wasn't right.

Six months later, at the two-star Enoteca Pinchiorri in Florence, the sommelier pointed to my unfinished 1995 Lafon Meursault, a white burgundy, when I asked his advice on a wine for the cheese. And as if these two experiences weren't enough to confound the orthodoxy of drinking red wine with cheese, I sat down with my kids recently to steal some of their macaroni and cheese and discovered that the cheap Chilean Chardonnay I was sipping was a near perfect match. These experiences have led me to question the widespread assumption

that cheese calls out for red wine only.

The cheese course, served at the end of the meal—as opposed to that plate of Brie and cheddar that still precedes many American meals and poetry readings—is just beginning to catch on in this country, a late manifestation of our culinary revolution. It can be either a supplement or an alternative to dessert. Everybody agrees that cheese goes well with that other product of controlled decomposition, namely wine, though some of the same people who demand warning labels on wine bottles will also tell you that cheese is bad for your health. To which my answer is: “How many fat French alcoholics do you know?”

Max McCalman is skinny enough to impersonate a flagpole, despite the fact

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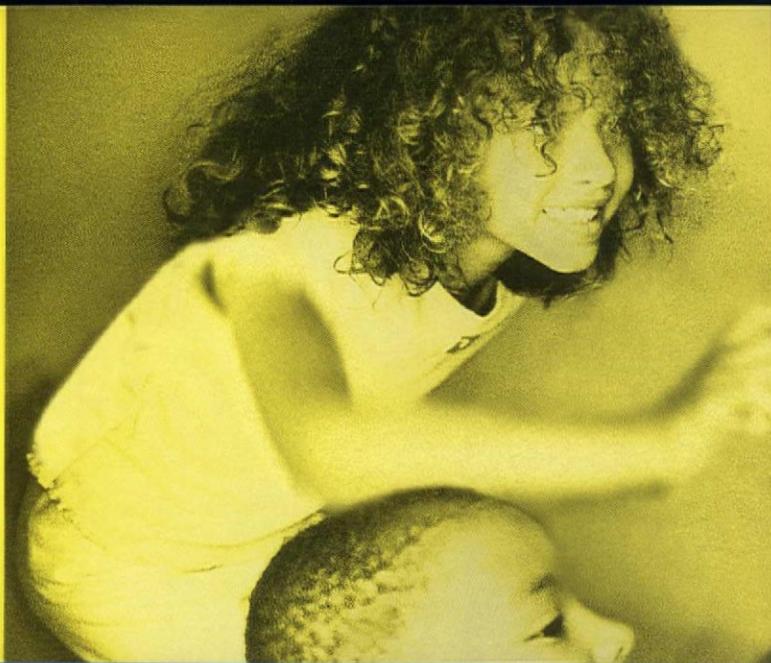
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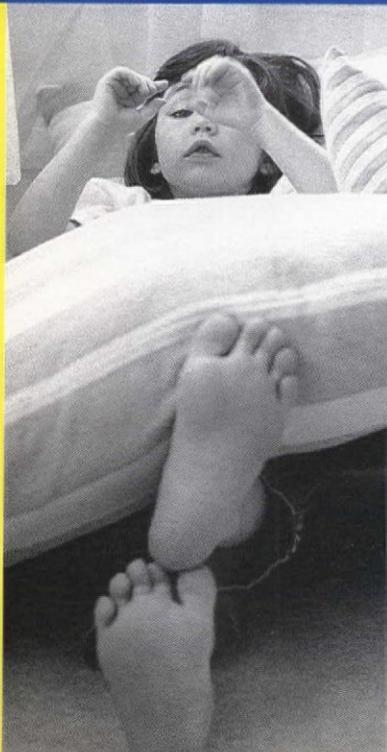
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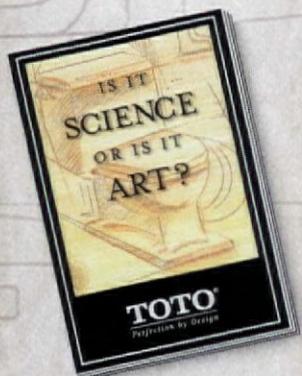
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that he eats more cheese than anyone I know. (His diet tip: Skip the bread and crackers.) Max is the maître fromager ("cheese nut," *en anglais*) at Manhattan's Picholine restaurant, possibly the only one in this country. Max is the kind of guy who can detect "the western Welsh vegetation and the sea salt" in a slab of Llangloffan. Despite his deadpan Deputy Dawg demeanor, Max is as passionate about his field as any grape nut I've ever met. He thinks Reblochon is kind of wimpy. (Don't even talk to him about Brie.) And unlike the USDA, he believes that pasteurization, far from being a great boon to mankind, is actually weakening the species by reducing our exposure, and hence lowering our resistance, to various bacteria. When it comes to matching food and wine, which comprises the better part of his duties as a maître fromager, he is uncharacteristically cautious. "It's hard to find hard-and-fast rules," he admits.

Like most cheese nuts, Max finds that veined cheeses tend to go with fortified wines. Stilton and port is the classic combination that comes to mind, as well as Sauternes and Roquefort. "Basically, wine and cheese matching is a kind of balancing act," he says, and in these matches the saltiness of these cheeses finds its foil in the sweetness of the wines. In any case, neither he nor I would advise risking the remains of a fine bottle of old bordeaux or burgundy on any of the blue cheeses.

Some of the great wine and cheese combinations are regional; it's hard to find a better match than Sancerre and Crottin de Chavignol (a chèvre), which are both from the Loire valley. This pairing can be extended beyond the region: Most goat cheeses seem to go well with young sauvignon blanc. Again, it's a question of balance—in this case, of pH levels. The high acidity of the sauvignon blanc seems to cut through the chalky alkalinity of the chèvre. Or something like that. Yet another regionally inspired white wine and cheese combo—this one originating in Alsace—is Muenster and Gewürztraminer.

As the sommelier at Pierre Gagnaire suggested, white burgundy seems to be a versatile cheese wine, although Max cautions against the average oaky California Chardonnay. The mineral quality of a

Puligny or a Meursault or even a Chablis seems to wed especially well with the earthiness of Gruyère, which is a feisty partner for most other wines.

Red wine definitely has a place at the cheese board, but, with apologies to my English friends, I'm convinced that the mellow charms of old bordeaux and burgundy are lost in the company of any but the mildest cheeses. A certain amount of acid, tannin, and young fruit helps a red wine to keep up its end of the conversation with a hunk of fermented milk. Reblochon is one of the few good accompaniments to a red burgundy. And one cheese that seems to me to cry out for red wine is cheddar. In its aged English form—from Neal's Yard Dairy, for instance—it's the Platonic form of curd. A good cheddar seems to be friendly enough to get along with a variety of red wines, including younger, burlier cabernets (or bordeaux), and Rhône reds like Châteauneuf-du-Pape and Côte-Rôtie. If you've got a really complex, expensive bottle of wine open, it's probably best to keep the cheese simple; in this regard, a good cheddar at the end of a meal serves the same function as an unadorned leg of lamb. But let's not get too geeky about all of this: As often as not, whatever wine is left on the table will taste fine with whatever cheese you have on hand.

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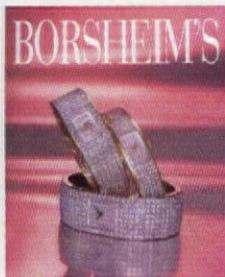
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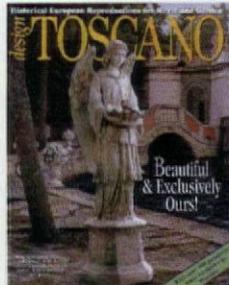
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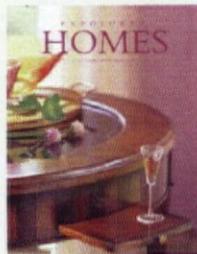
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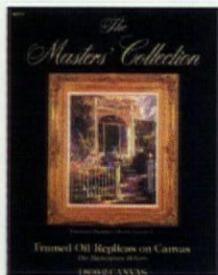
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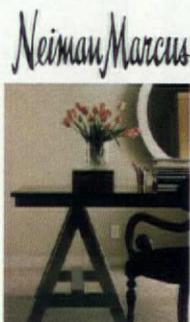
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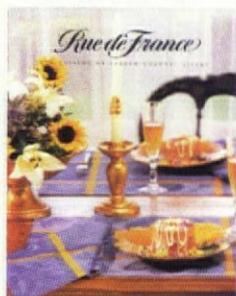
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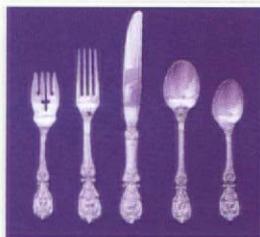
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June 1942

Following the lead of Hollywood, mid-century magazines promoted master bedrooms with twin beds

BY VÉRONIQUE VIENNE

nO WIDER than a foot, the furrow between the twin beds marks a symbolic divide between his and her side of the bedroom. Otherwise, little reference is made to the fact that a man shares this conjugal sanctum. Floral prints abound; the dust ruffles, curtains, and vanity skirt match the slipcovered chaise, and a bouquet of red and yellow tulips alludes to the nosegays that dot the pale blue wallpaper. Leafy motifs on the rugs echo the busy pattern of the dressing room's

linoleum. The only masculine touch is the dark finish of the furniture.

The morals of the day required that the master bedroom be a virginal setting. Here, a little boy is introduced to the concept of virtuous intimacy by being allowed to lie down in a timid diagonal on his mother's bed, while she reads him a story. By the time he is grown, he will have learned to negotiate his way across this immaculate realm. Like his father, he will probably abide by the laws of courtship stipulating that he be the one to trespass; no self-respecting

woman was ever expected to "come over."

Instituted in 1934, the film industry's Hays Code discouraged showing alluring bedrooms in movies. On the silver screen, married people slept in separate beds. Shelter magazines followed suit and seldom showed bedrooms with husband and wife in them. At long last, in 1959, Doris Day challenged the bedroom taboo. In *Pillow Talk*, she plays a decorator who seeks revenge on her boyfriend by redoing his bachelor pad so it resembles a bordello. Chastity between consenting adults had about run its course. 

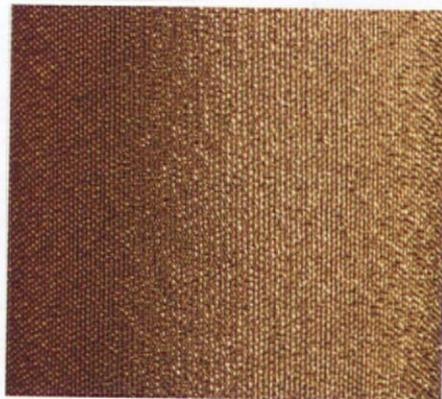
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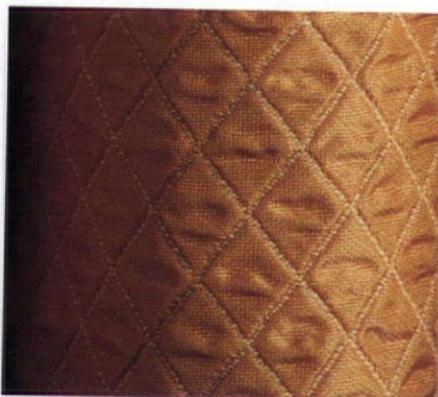
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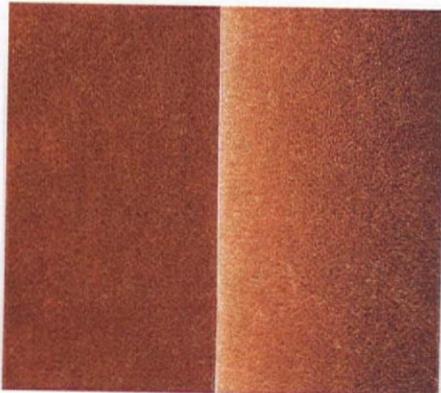
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american rococo



first principle Elaborate ornamentation is the basis of many design styles. Trimmings, borders, and fringes; a patchwork of printed wallpapers; ruffled and pleated fabrics worthy of a dressmaker's hand can turn ordinary rooms into lighthearted or even light-headed places. Flamboyant Baroque palaces, welcoming English country houses, and glamorous feminine aeries have all left their mark on many interior designers' imaginations. The result—played out in fanciful draperies, lavish bed canopies, and inventive upholstery—is an American rococo mix of charm, color, and fantasy.

INSPIRED BY THE BOLD colors in the entrance halls of English houses, Edward Zajac and Richard Callahan had this foyer painted a brilliant orange, these pages. The curtain fabric, cerise, is by Rose Cumming; the valance was custom designed by Zajac. The blue opaline Edwardian chandelier is from Objets Plus in New York City.

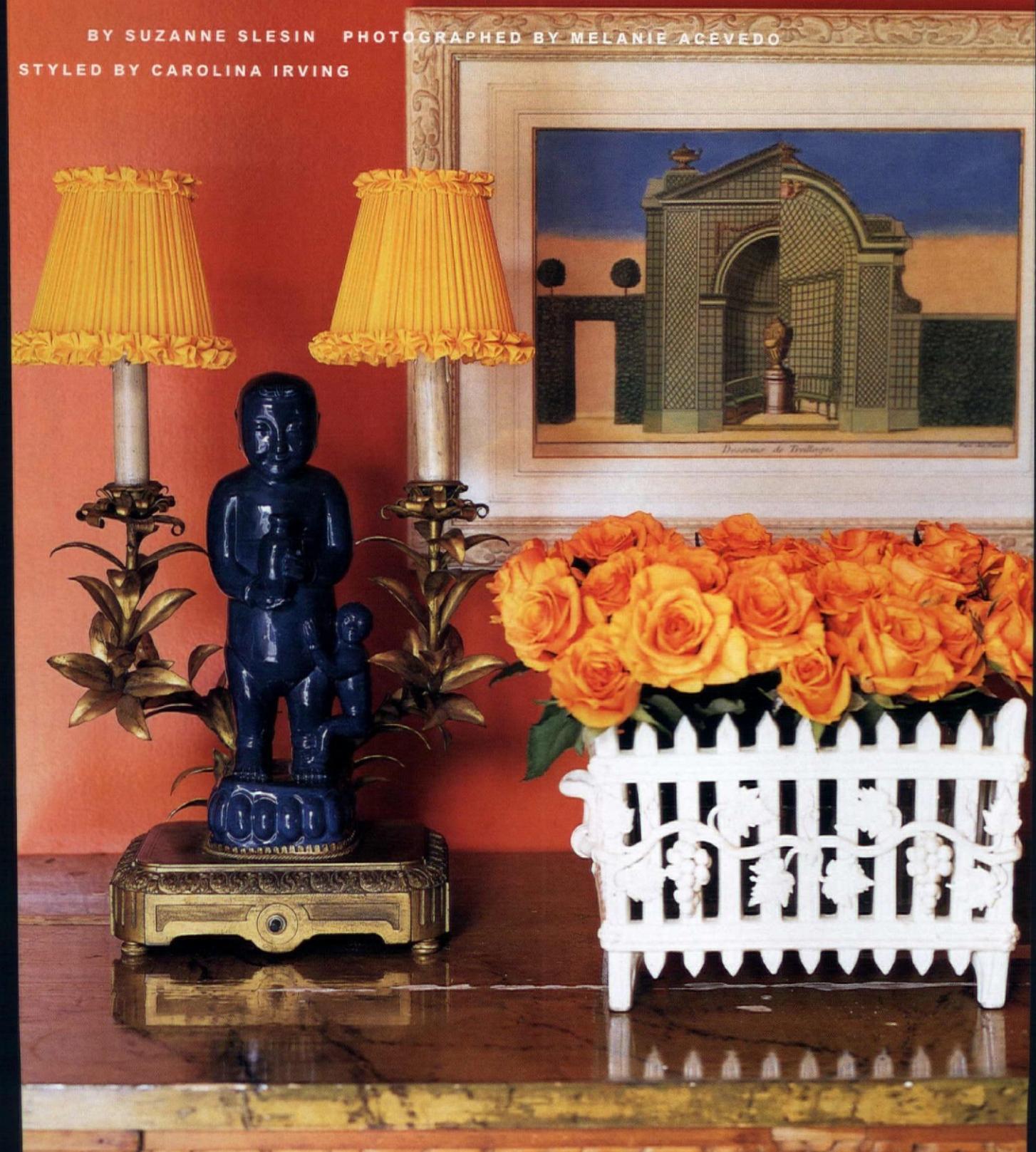


tern language

Edward Zajac and Richard Callahan bring their irrepressible American idiom to an old Long Island house

BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY CAROLINA IRVING







THEY MUST REPRESENT one of the longest-running shows in interior design: Edward Zajac and Richard Callahan met at the Parsons School of Design in New York in 1953 and have been in business together since 1966.

After all these years—and the dozens of decorating projects they have done together—Zajac and Callahan have not lost an ounce of enthusiasm for the trade they chose decades ago. “We call it the joy of decorating,” says the ebullient Zajac. “We absolutely love our work.”

So, of course, do many of their clients—especially Donald Brennan, a merchant banker, and his wife, Pat, who is Callahan’s sister. The Brennans’ 1930s Georgian-style house on Long Island has just received Zajac and Callahan’s final touches. “It was a particularly joyful event,” says Zajac, “because it was decorated in time for a family wedding.” Not that getting things done lickety-split fazes these decorators one bit. “You see it, you do it” is the way Callahan, the more subdued of the partners, sums up their approach.

The designers were given a free hand in turning potentially sedate rooms into exuberantly colorful environments. Their choices of irrepressibly patterned fabrics and their voluptuous color sense celebrate the decorating flights of fancy for which they are known. Call it American rococo.

“The house is a very American mixture, a collection of styles that we love, love, love,” Zajac says. “Our approach is to whip up things from years of accumulated knowledge,” adds Callahan, who began his career in the New York offices of Jansen, the prestigious French firm, then joined designer Valerian Rybar. “It’s a house that looks very young in spite of all the old stuff in it,” says Callahan. That may be because both Callahan and Zajac—who spent nine years with the legendary Billy Baldwin—are agile jugglers: mixing patterns and furniture styles, juxtaposing colors, and layering detail over detail without worrying about historical accuracy. “We do not like period rooms,” asserts Zajac. “Billy did not have respect for designers who did Louis XV or Robert Adam.” But he certainly would have appreciated Zajac and Callahan’s fertile imaginations. “The more we talked about fantasy, the more Pat loved it all,” says Zajac.

BEHIND THE SOFA, which is covered in Fairoak chintz, by Rose Cumming, a screen gives the living room a cozy, private feeling. The large-pillowed sofa, Régence chairs, and the ottoman, upholstered in a Clarence House cotton-and-linen velvet, provide comfortable seating.



BECAUSE EVERY HOUSE they have ever loved has had a chinoiserie room, Zajac and Callahan based the dining room, these pages, on an Oriental theme, mixing wallpaper and fabric patterns. A leaf-bedecked tole chandelier from Treasures & Trifles in New York City and a Venetian painted console add to the feeling of a garden room. The wallpaper, designed by Zajac, has been assembled

from silhouettes of Chinese vases. Chairs by Robert Adam surround a table with a canvas top painted to look like wood veneer. Pansies at the place settings match the motif on the antique plates. Florence Zajac, the designer's mother, made the frames of the side chairs, which are upholstered in Ivana, a Rose Cumming chintz. The multicolored silk tufts are from Scalamandr .







While students at Parsons, the designers toured giddy Baroque palaces in Germany, well-worn English country houses, and glittery Venetian palazzos, all of which provided them with a visual encyclopedia. "We feel it's most important to see all that stuff from periods other than your own," says Callahan. Zajac agrees. "You can't scale a lampshade properly unless you know the work of Palladio and his perfect proportions," he says.

While the partners' ideas may unfold at a quick clip, the actual execution is, they say, extremely time-consuming. "We spend hours and hours on details," says Zajac, who has been known to insist on paper templates for quilting patterns, and who still gets excited about coming up with a new box-pleated ruffle. "You don't just buy a fabric and throw it over a chair," says Callahan. "You add braid and trimming, and all kinds of things. You have to be devoted to every chair, every pillow, every rug. And we never like to use the same things twice."

Face-to-face with the demands of a particular job, the designers will invent new curtain shapes, come up with a different upholstery detail, figure out the best way to display a burgeoning collection of porcelain, or discover an ingenious way of mounting a Japanese screen. "Often, we design things because we're bored with what's been around for years," Zajac freely admits.

From the almost fluorescently hued foyer—inspired by brightly painted entrance halls in English country houses as well as by Callahan's knowledge of his sister's taste—to the Oriental-themed dining room ("Every house we've ever loved has had a chinoiserie room," Zajac says), the decorators created their own fanciful confections. In the master bedroom, glass beads bedeck the canopy, while in the dining room, the graceful shapes of Chinese export porcelain vases have been abstracted into a charming geometric wallpaper.

But is everything always so hunky-dory between them? Don't they ever disagree? "Sure," says Zajac. "The only things we don't fight about are the movies, the theater, and decorating." On that last subject, they do seem indefatigable. "We talk about decorating 24 hours a day and always have something to discuss," says Zajac. "Yes," says Callahan, "and it's probably what to do about the curtains."

ANTIQUÉ ENGLISH PAINTED PANELS from Kentshire Galleries in New York set an exotic tone in the study. **Foret Foliage wallpaper** from Brunschwig & Fils gives the room depth. **Paula Poleschner-Kucera** stenciled the floor to echo the ottomans and the Lee Jofa damask on the chair.



Fantasy reigns in the bedrooms. **AN ANTIQUE PORTUGUESE BED**, opposite page, from J. Garvin Mecking in New York, with its extravagantly turned wood posts and headboard, prompted the feminine look of the bedroom that belongs to one of the Brennan daughters. A Zuber & Cie faux-lace wallpaper and a bedspread made from Mosaico, a boldly patterned Clarence House weave,

complete the no-holds-barred look of the room. **THE GRACEFUL CANOPY** in the master bedroom, below, was inspired by a valance in a Venetian palazzo. Lace from Henry Cassen is layered over yellow silk from Christopher Norman. The glass-bead fringe and wallpaper are from Brunschwig & Fils. The flower-patterned carpet is from Stark Carpet. Sources, see back of book.

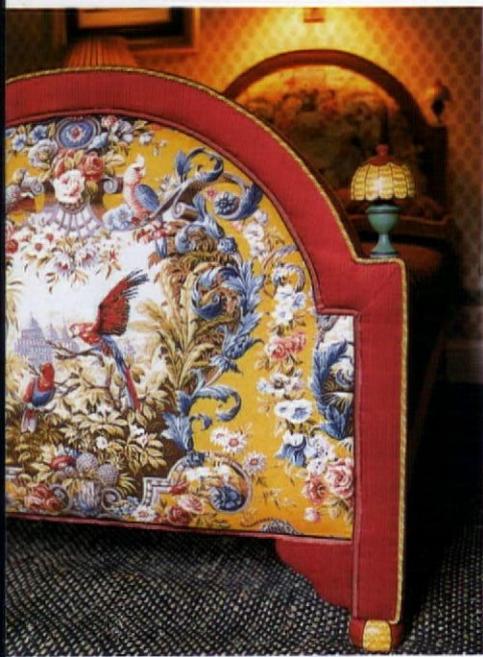


trade secrets

intimate details

Call them eccentric, even delightfully decadent. However you describe them, New York interior decorators Edward Zajac and Richard Callahan revel in using as many patterns, trimmings, and techniques as possible to create their trademark charmingly fanciful rooms. Every detail, from finials to flooring, is custom-designed. Fabric pattern repeats are cut out and applied to beds and window treatments; stenciled floors are coordinated with the designs of tooled leather upholstery. The result is an over-the-top style of decorating that can be termed American rococo.

— JOYCE BAUTISTA



bed head

< THE PLAYFUL birds placed in the exotic locale of Fonthill's *Paradiso Indiano* cotton print inspired the whimsical upholstered headboards for a pair of twin beds in a guest room.

The headboards, including the wooden umbrella finials, were designed by Zajac and Callahan. The solid red border is made of Opera Satin Theatre, a wool by Clarence House. The carpet is from The Stark Carpet Corporation.

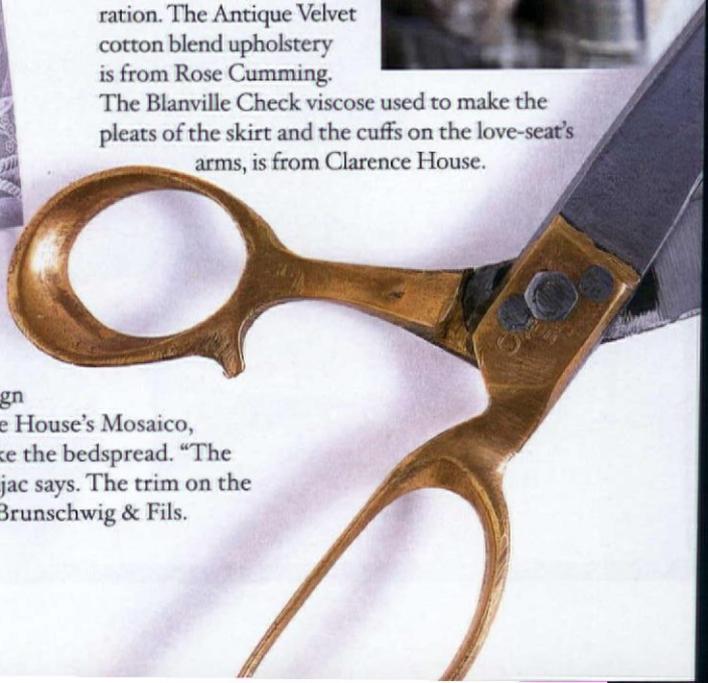


armed forces

▲ IN THE MASTER bedroom, a skirted love-seat seems to float above a wool floral carpet from The Stark Carpet Corporation. The Antique Velvet cotton blend upholstery is from Rose Cumming. The Blanville Check viscose used to make the pleats of the skirt and the cuffs on the love-seat's arms, is from Clarence House.

valiant valance

< IN A DAUGHTER'S bedroom, Zuber & Cie's faux-lace wallpaper and Brunschwig & Fils's paper ribbon trim and cream taffeta soften the bold design and dark colors of Clarence House's Mosaico, which was also used to make the bedspread. "The room is very feminine," Zajac says. The trim on the top of the valance is from Brunschwig & Fils.





curio collection

< IN THE STUDY, Zajac and Callahan introduced the homeowners to vessels made of black-glazed terra-cotta from the late 19th and early 20th centuries. Similar pieces are available at Treasures & Trifles and Niall Smith Antiques, both in New York City. "We always start clients off with a collection," Callahan says. "It gives them a chance to search for wonderful things they know about." Foret Foliage from Brunswig & Fils covers the walls of the study, adding to the garden atmosphere of the predominantly yellow and green room. "It keeps the very large space warm and intimate," Callahan says.



cut and paste

> GUESTS ARE greeted in the dramatic entry hall by clever window treatments made of Cerise, a Rose Cumming chintz bedecked with cherries. "If you know about decorating palaces you can always scale down," Zajac says. He designed the cotton chinoiserie-inspired textile for the valance and trim; the fabric is available through Zajac & Callahan Inc. All paint colors are from Benjamin Moore & Co. The blue opaline chandelier is from Objets Plus in New York City.



great wall

▲ MADE TO LOOK LIKE shelves displaying a collection of Chinese porcelain, the wallcovering in the dining room was created by Zajac by layering his custom-designed papers and cutouts. All are available through Zajac & Callahan Inc. "It's an easy and inexpensive way to do chinoiserie," Zajac says.

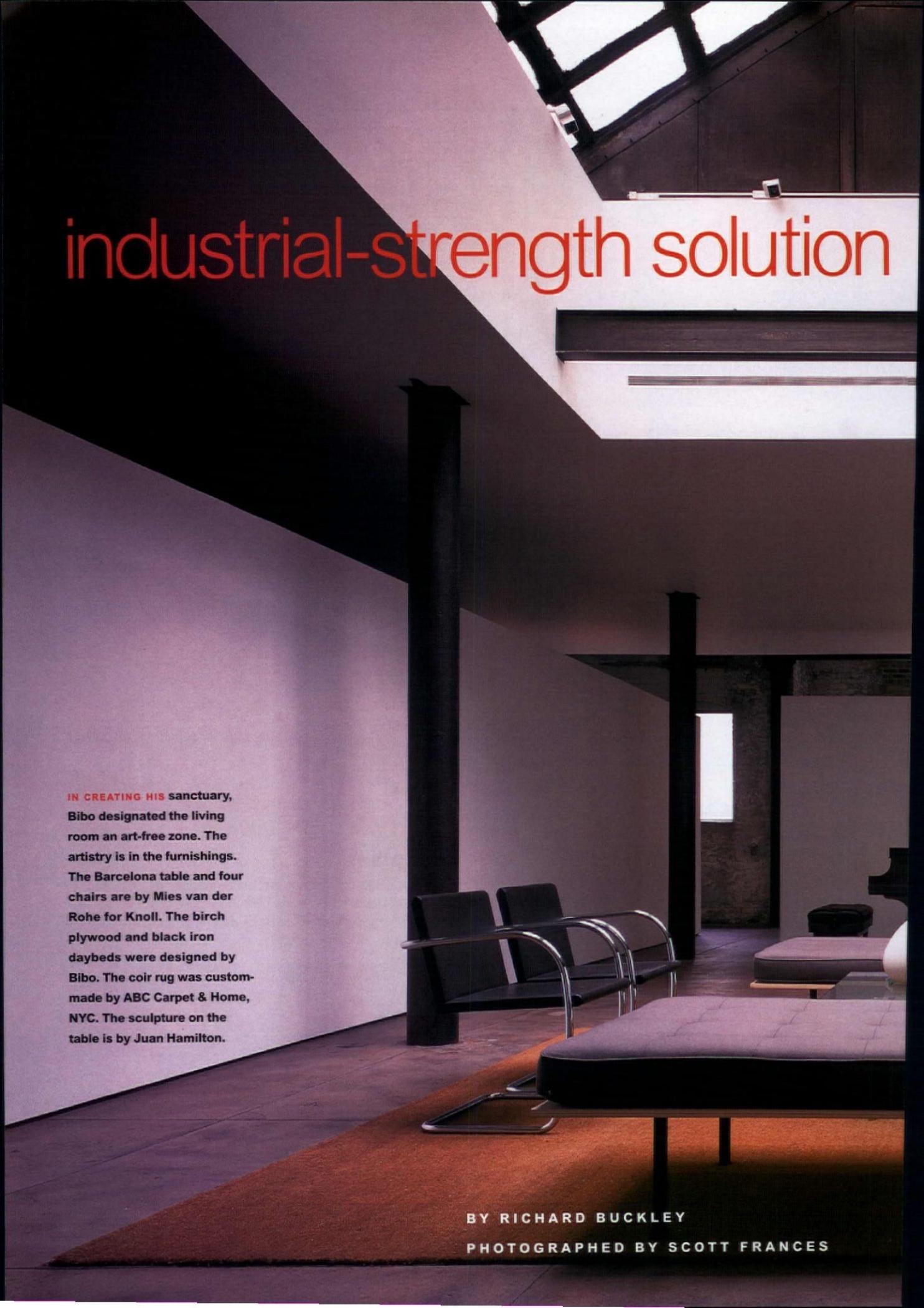
floor plans

▼ IN THE STUDY, leather ottomans designed by Zajac and Callahan complement the stenciled floor, also designed by Zajac, and painted by decorative artist Paula Poleschner-Kucera. The stylized flora reflects the garden theme of the room. "It's more



the details than the colors and patterns that make a place special," Zajac says. The tooled leather is from Falotico Studios and the ottoman hardware is from P. E. Guerin, both in New York City. Sources, see back of book.

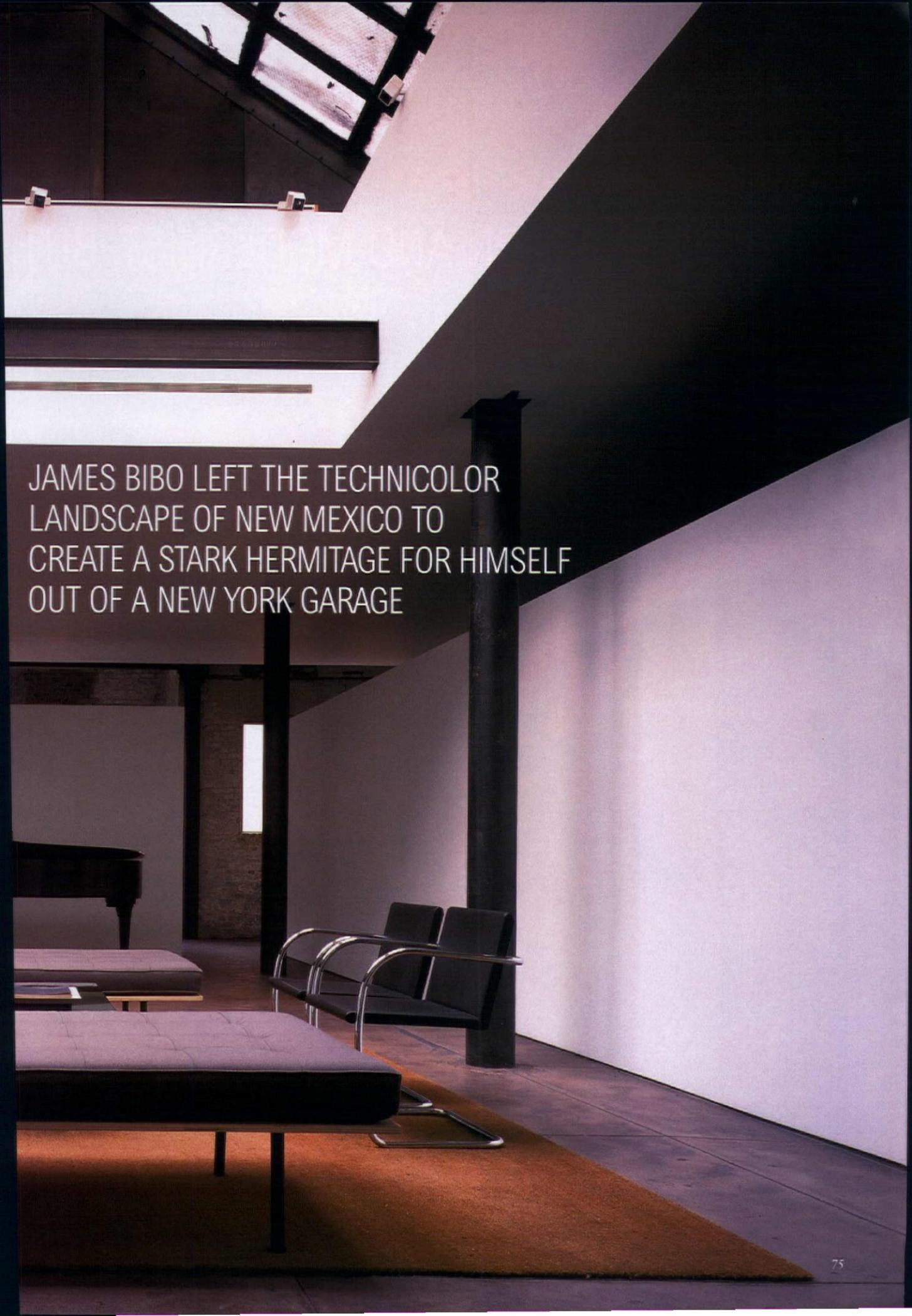
industrial-strength solution



IN CREATING HIS sanctuary, Bibo designated the living room an art-free zone. The artistry is in the furnishings. The Barcelona table and four chairs are by Mies van der Rohe for Knoll. The birch plywood and black iron daybeds were designed by Bibo. The coir rug was custom-made by ABC Carpet & Home, NYC. The sculpture on the table is by Juan Hamilton.

BY RICHARD BUCKLEY

PHOTOGRAPHED BY SCOTT FRANCES

A photograph of a modern interior space, likely a living area, featuring a high ceiling with a skylight and a large white wall. The room is furnished with a dark piano, a low table, and a chair. The lighting is dramatic, with strong shadows and highlights. The text is overlaid on the left side of the image.

JAMES BIBO LEFT THE TECHNICOLOR
LANDSCAPE OF NEW MEXICO TO
CREATE A STARK HERMITAGE FOR HIMSELF
OUT OF A NEW YORK GARAGE

“THIS IS MODERN AND MODERNIST, BUT





IT IS ALSO AN ANCIENT WAY TO LIVE”

—JAMES BIBO

BIBO'S INSISTENCE on retaining and refining the materials of the original structure gives the kitchen its primitive appeal. The concrete floor was ground, polished, and waxed. The center island is a concrete slab on birch plywood pedestals. The Pepe Cortés Jamaica Stools are from Knoll.

tOO MUCH LIGHT,” architect and artist James Bibo told his real estate broker. “Too many views,” he explained after she had shown him more than a hundred New York City loft spaces. The broker was dumbfounded; her clients always demanded broad vistas with abundant light. When she finally brought Bibo to see a bleak downtown parking garage, he took one look around and declared it perfect.

The architect found the building’s steel-and-concrete structure instantly appealing, but it was the gray light shed by a large central skylight that sold him on the property. On that initial visit, the light that spread throughout the space was “so gray” that Bibo says he couldn’t help loving its “beautiful, poetic melancholy.” (That, and the elevator, “this giant moving room that you could drive a car into, which is the size of my first apartment in New York.”)

Although Bibo’s creation of a stark modernist interior within a parking garage is not everyone’s idea of cozy, it makes sense to him. He says that after 12 years in New Mexico, the powerful contrast to the Southwest’s bright blue skies, broad panoramas, and the light that Bibo describes as “other-worldly” was exactly what he wanted. The building’s anonymity and New York’s bleak industrial landscape presented him with a whole new dynamic.

“I felt like I had been in this very rich environment,” Bibo says, “and I wanted to explore the bland part of my palette.” The result, far from being grim, is a clean, at times austere, linear space that Bibo describes as his hermitage. As a central element of his refuge, Bibo was determined to mute New York’s nonstop assault on the senses by creating an internal atmosphere that is almost immune to outside stimuli. To this end, one of his first decisions was to replace the loft’s windows with panes of cast-wire glass that admit light but offer no views. “To me,” he says, “it is a wonderful juxtaposition to have this haven in the midst of an incredibly vibrant city.”

Not that the transformation of the garage was as simple as replacing its windows. “There was no arguing that it was very grim, very depressing, and very . . . ah . . . *daunting*,” Bibo says of the project. “It’s as if the place was saying, ‘I dare you to try to

THE USE OF PLYWOOD with its plies exposed is consistent throughout the rooms. The shelving unit off the living room, this page top, was designed to store and display art, including a ceramic by Rick Dillingham, a gouache by Agnes Martin (*Night and Day*), and a linoleum print by Terry Winters (*Glymphs I*). **THE BIRCH PLYWOOD BEDS** in the guest bedroom, right, were designed by Bibo. The Cricket lamps are from Artemide, NYC. **IN THE STUDIO**, the Tolomeo lamp, opposite page, is from Artemide. The drawings and collages are by Bibo.







do something with this space.' ” Taking the challenge, Bibo began by camping out in the empty loft so that he could sketch, pace (“I did a lot of pacing”), and watch changing light patterns. Next came the “alchemical reduction process,” his name for his method of distilling space to its essence. He thought it was essential to celebrate the brutality, not to hide what was basically a “big, ugly garage.” The first part of the scheme, which Bibo equates to archaeology, was to take the internal structure—steel columns, brick walls, tin ceilings, and concrete, floors—back to its original, raw form.

THE MODERNIST ARCHITECTURE that Bibo created within this envelope accentuates the contrast between what existed before and the introduction of new structures. Bibo’s linear, spinelike Sheetrock inner framework conceals chambers that flank the loft’s central public living area. These rooms, with the exception of the bathrooms, have few doors and a suspended ceiling that does not touch the perimeter wall.

The plan’s crisp formality certainly owes a debt to one of Bibo’s major influences, Mies van der Rohe. “In this space I wanted something a little less monumental than this turned out to be,” he says, “but the influence of Mies is clear.” Despite its spareness, the loft is not minimalist. Bibo points out that although minimalism can be modernist and vice versa, they are not synonymous. “This is modern *and* modernist,” he stresses, “but it is also an ancient way to live.” He is referring to the clusters of spaces around a central courtyard that



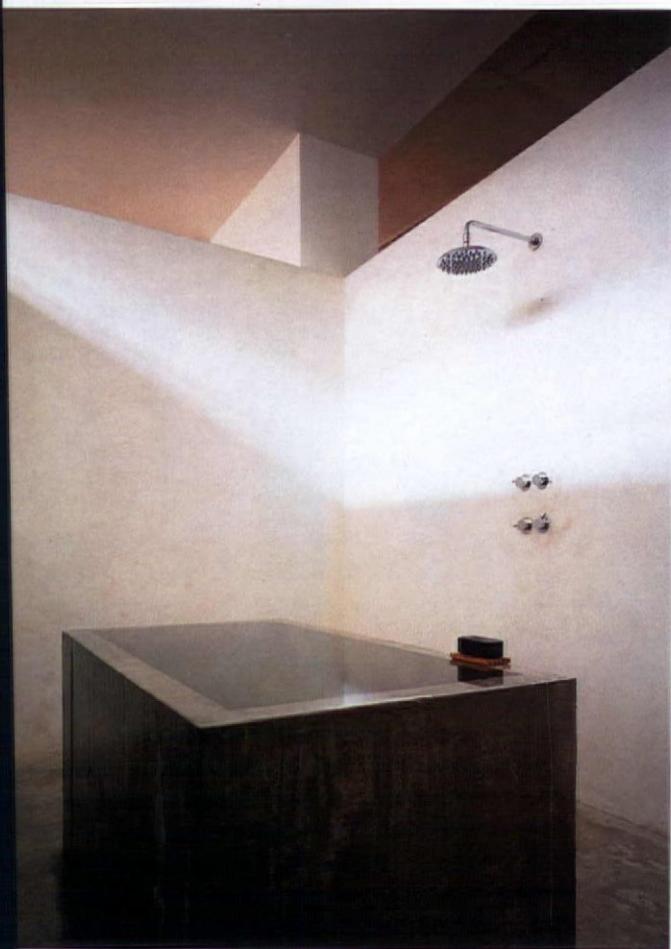
director Anthony Page has compared to a Sumerian village.

The most troublesome part of the project for Bibo was the finishing details, such as the edges on the many waist-high shelves. Bibo insisted on having their plies exposed rather than covering them with trim, as is customary. Trim conceals errors, so as Bibo notes, “it is much more difficult to do this kind of design, where all the edges are expressed and all the materials are pared down.” Besides the birch plywood, painted Sheetrock and concrete are the only other materials added in the loft.

“I didn’t want to use limestone or granite, stones I love but which I didn’t think were appropriate for this particular space.” He admits that “simplicity is costly in this scheme.” It was often more difficult to get the craftsmen to understand the crisp detailing Bibo wanted than to let them do something conventional.

But then there is nothing routine here. The loft requires a rigorous way of thinking and living, but rigor is Bibo’s idea of comfort. When visitors say there is no privacy here, Bibo points out that he doesn’t need privacy for himself. “The folly is that this place is for one person, and it is a luxury to have this kind of space. I don’t mean so much an economic luxury, but to live this way with myself.”

THE PRIMITIVISM of the bathrooms is its own kind of luxury. In the master bath, this page, the counter is concrete. The Cesame sink and Kroin faucet and shower fixtures are from AF Supply, NYC. **THE CONCRETE BATHTUB** was designed by Bibo. **IN THE GUEST BATHROOM**, opposite page, Bibo found the cast-iron-and-porcelain double pedestal sink from a Texas barber shop at Blackman Cruz in L.A. The chrome-plated spigots are from Urban Archaeology, NYC. Sources, see back of book.





WRITTEN BY HOWARD SLATKIN PHOTOGRAPHED BY CLAUD WICKRATH

PRODUCED BY CYNTHIA FRANK

all the *comforts of home*

The most considerate hosts are pamperers whose guest rooms are as well-equipped and beautifully furnished as their own

i'VE BEEN VERY LUCKY to have been a houseguest in some of the most luxurious rooms, where I have been not only cosseted and pampered, but downright spoiled. And I have also been given rooms that seem more like a seedy hotel, which is even more upsetting when I know that my host and hostess are snug in their beautiful bedroom. Is

there anything worse than feeling neglected? After all, treating a guest well is a simple matter of thoughtfulness.

Not all of us can replicate the luxury of friends of mine in the South of France, who have their car and driver meet you at the airport. Upon arrival at a private guesthouse, you are greeted by the staff (assigned just for "your" house) and the intoxicating fragrance of scented candles. (A serious pet peeve is a stale bedroom, or one smelling of mildew or cigarettes.) The most delicious snack awaits—a feast as if this were your last meal before the electric chair. (However do they remember I love fresh pineapple juice and brioche toast? By logging everything into a computer file for each guest, that's how.)

After going to visit my friends in the main house, I return to "my" house to find all my clothes from a week in Paris perfectly laundered and in the closet. And there is also a full kitchen, stocked with everything imaginable, should I still be a bit peckish. It's like coming home—to the home of my dreams, and the weight of the world is magically lifted



FROM THE BED, opposite page, which is reflected in an oval George III-period mirror, a guest can see fresh flowers and a French 18th-century marble bust on a Louis XVI-period demilune. PAINTED FLOORS unite the bedroom and bath, left. The rose print used for the curtains and walls and the checked curtain fabric are hand-printed Irish linens custom-designed by Howard S. Slatkin Inc.



from my shoulders. That's what *deluxe* can do to the spirit.

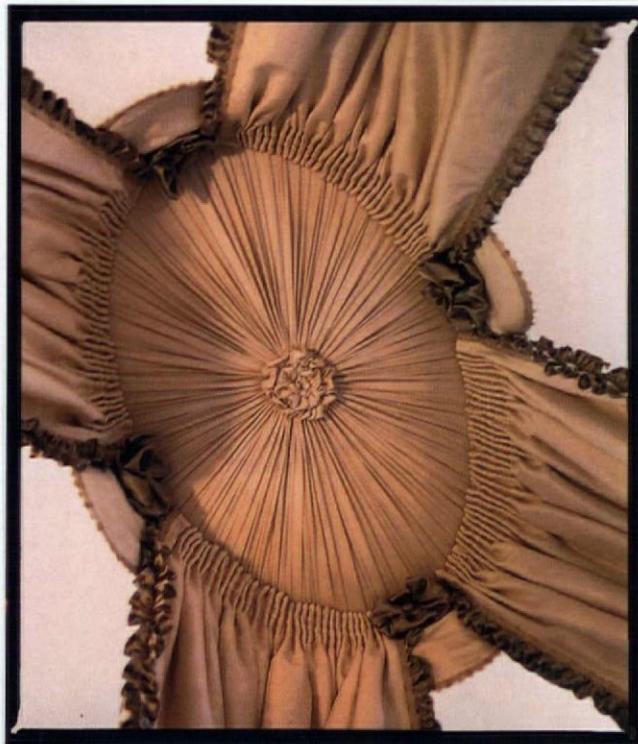
Few of us can offer such luxury, or the comfort of the guest room seen on these pages, which I did for a client's country house. But we can always learn from those who understand that it is the details that make the best guest rooms. Start with everything *you* would want, or do indeed have, in your own bedroom and bathroom, and then go from there. (I

think it's a bit vulgar when the host provides guests with less than he has. It's the antithesis of hospitality.)

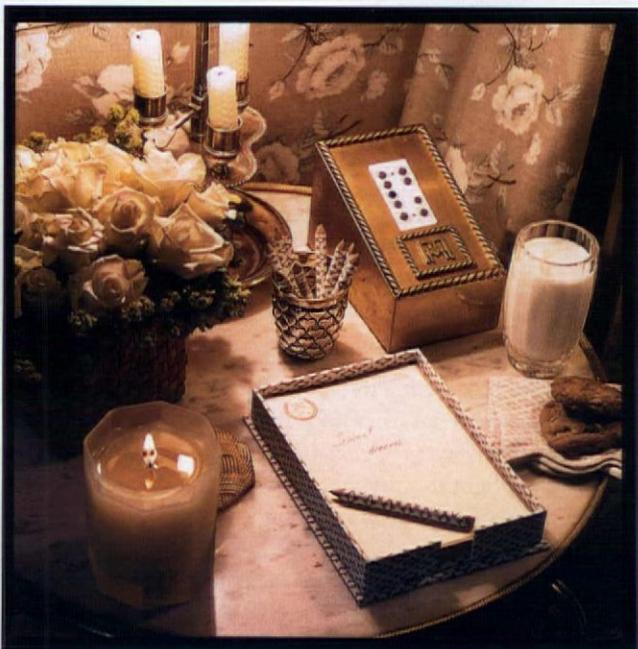
It's a cliché, but spending a night in your own guest room is the surest way to ensure that all is in order. Does a door not lock properly? Are the magazines old? Is paint peeling? Use the bathroom, too, so you can be certain there is enough hot water, stacks of clean, fresh-smelling towels, a fully stocked medicine



BRONZE DORÉ LAMPS from Howard S. Slatkin Inc., left, flank the antique Louis XVI bed, offering plenty of light for reading. Bed linens, in a custom-designed pattern by Howard S. Slatkin Inc., are from Porthault Linens, NYC. The wooden table drawn up to the bed is from Slatkin & Co.; the George III commode is from Czarina, Monte Carlo. **LYING IN BED**, guests have a glorious view of the smocking and ruching on the silk shantung canopy, below.



"REMOTE" MEANS CLOSE on this bedside table, below. Howard S. Slatkin Inc. created a gilded-bronze control box (bearing the client's monogram), which guests can use to operate the stereo, lights, and intercom. The stationery and pencils are from Slatkin & Co. The silver cup used as a pencil holder is from Czarina.



cabinet of unopened items (check expiration dates), and an ample supply of soaps, shampoos, and lotions. Don't forget hair dryers, shavers, shower caps—things you might not use, but a friend might. Assume your friend is arriving with luggage missing and try to foresee what will make the visit more enjoyable. Treat others as you would have them treat you, but better.

The guest room shown here is on the ground floor, so in



WRITE A LETTER HOME at the Louis XVI black lacquer *secrétaire à abattant* from Czarina. The Louis XVI *fauteuil* is upholstered in a cotton taffeta stripe from Georges Le Manach, Paris. A Fragonard drawing hangs behind a pair of 18th-century Italian bronze candleholders.

went the doors to lead to the garden, and up went a pergola to offer the perfect setting for a private breakfast. The climbing roses were selected so they appear to have come right off the fabric. And two layers of curtains, always. One set affords privacy yet lets light in, and one, lined and interlined with thick flannel, keeps out sunlight and sound.

There is a fireplace, of course, and a desk with stationery, train schedules, FedEx air bills, scissors, paper clips—everything needed for work or correspondence. And in the closets are a fax, computer, and printer, with stacks of paper and cover pages.

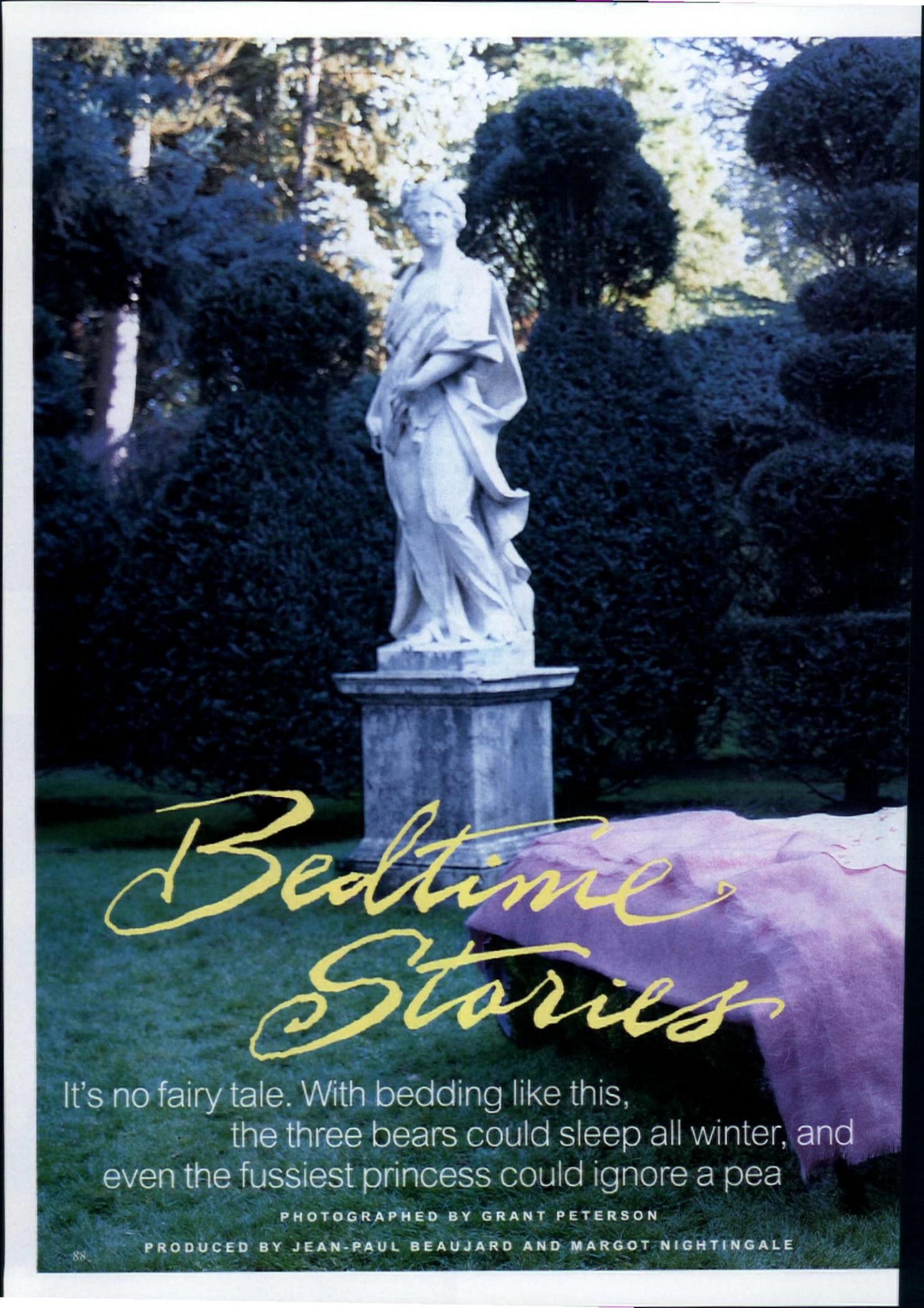
The bedside table has a telephone, pens and pad, alarm clock, water and glass, TV controls, a scented candle, and space for a book. I prefer adjustable floor lamps for reading—nothing makes me crazier than poor reading light. There's almost no need to get out of bed, unless you want a snack: The closet is stocked with good (fruit) and evil (cookies), and a refrigerator with juices, water, soft drinks, and liquor. I like to provide a hotel-like safe, should a guest have jewels to wear at dinner. The owner of this room told me that it is too successful—guests never want to leave to come to dinner. So perhaps the safe is superfluous.

an A-list for the spare room

The Slatkin office has a detailed list of guest room needs. Here are just a few:

- 1 In the closet, extra pillows and blankets, robes, disposable slippers, an iron, sachets, and plenty of hangers.
- 2 A safe for valuables, and a small refrigerator filled with drinks, fruit, cheese, crackers, and cookies.
- 3 A fireplace with extra logs, kindling, matches, and tools.
- 4 In the bathroom, a large mirror with a lighted magnifying mirror nearby. An assortment of soaps and shampoos, and a well-supplied medicine cabinet.
- 5 All lighting on dimmers. Pale peach-colored bulbs only.
- 6 Wastepaper baskets in abundance, ideally lined with plastic.
- 7 A comfortable reading chair, with a soft throw, floor lamp, and table.
- 8 A list of house rules, including instructions for heat and air-conditioning. If lunch is not served in-house, offer names of restaurants and directions for getting there.
- 9 A selection of new magazines and books, as well as CDs and videos selected for each guest.



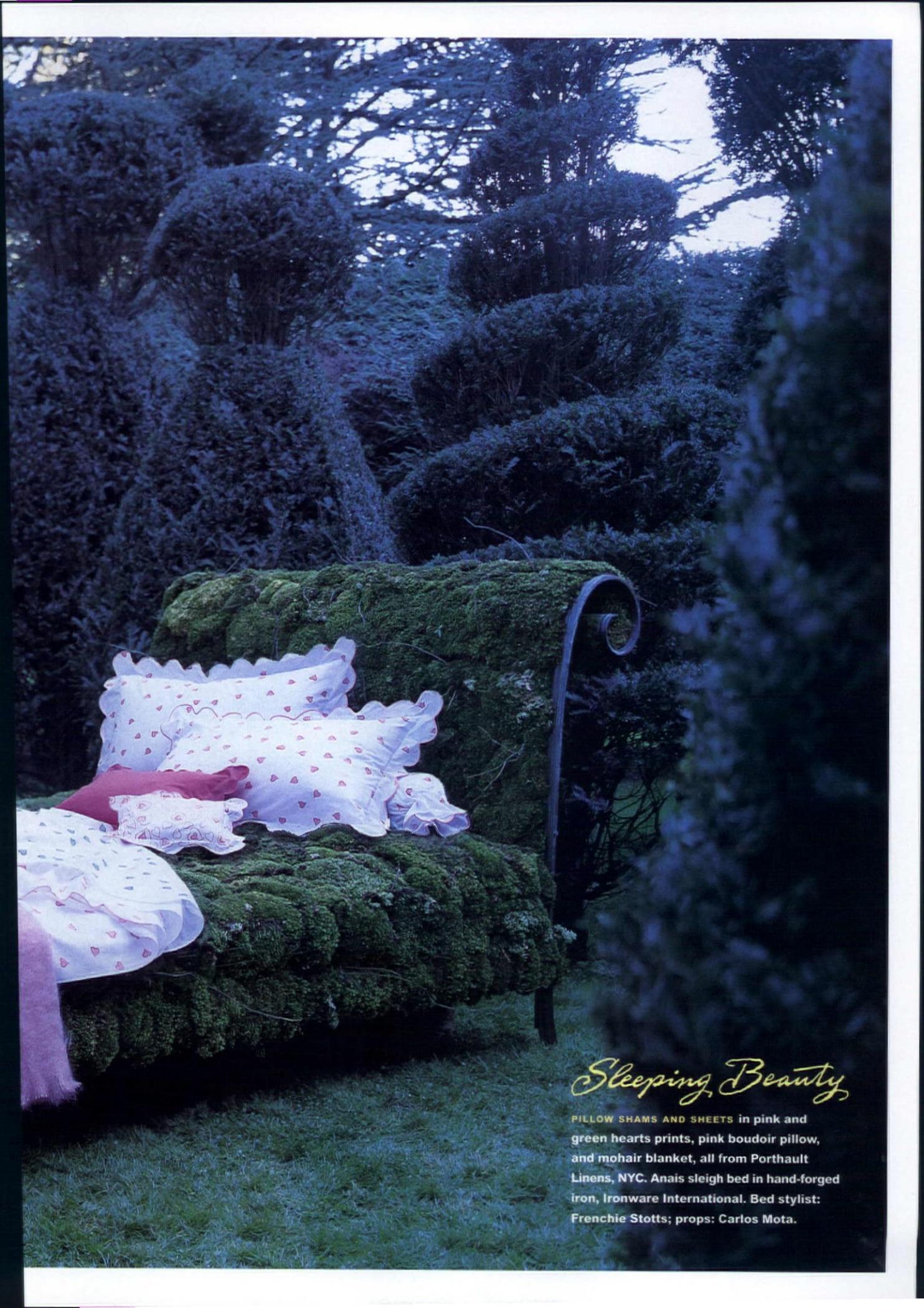


Bedtime Stories

It's no fairy tale. With bedding like this,
the three bears could sleep all winter, and
even the fussiest princess could ignore a pea

PHOTOGRAPHED BY GRANT PETERSON

PRODUCED BY JEAN-PAUL BEAUJARD AND MARGOT NIGHTINGALE



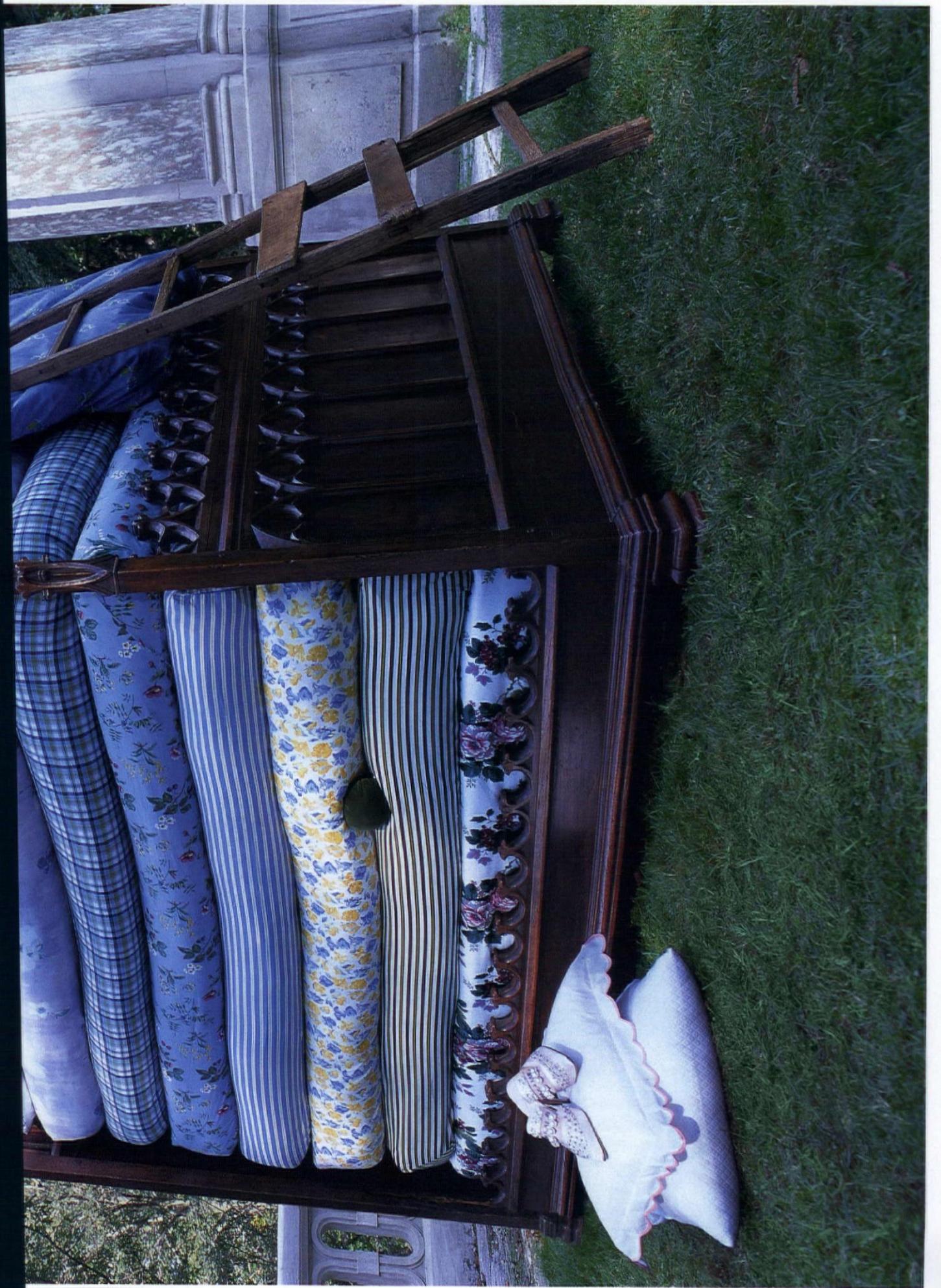
Sleeping Beauty

PILLOW SHAMS AND SHEETS in pink and green hearts prints, pink boudoir pillow, and mohair blanket, all from Porthault Linens, NYC. Anais sleigh bed in hand-forged iron, Ironware International. Bed stylist: Frenchie Stotts; props: Carlos Mota.

The Princess and the Pea

JHARIA COTTON DUVET, Tricia Guild for Designers Guild. Twin fitted sheets, from top: Delft, Designers Guild; Haiku, WestPoint Stevens; Meadow Plaid, Garnet Hill; In Full Bloom, Liz Claiborne; Cabana Stripes, Nautica Home Collection; Charlotte, Laura Ashley; Prep, Tommy Hilfiger Home; Valley Bouquet, Waverly. English Gothic-style walnut bed, Newel Art Galleries, NYC. Scalloped boudoir pillow, Porthault Linens. Quilted Barbara pillow, Peacock Alley. Schiafo mules, Manolo Blahnik, NYC. Green pea from Peas in a Pod pillow, Fillamento, S.F. All futons, Gold Bond Mattress Co. Antique wooden ladder, BitterSweet Interiors, NYC.







Goldilocks and the Three Bears

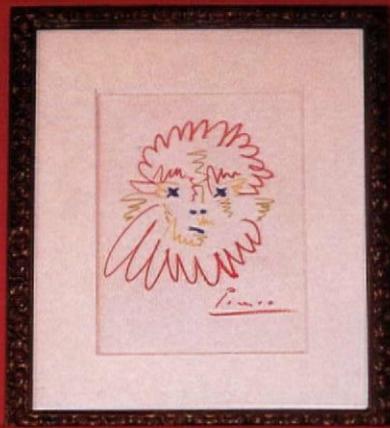
PAPA BEAR, LEFT: Woodstock plaid sham, Snowboard pillow, Chambray blue fitted sheet, Skating Pond plaid top sheet, Toulon Check cotton blanket, Snowboard blanket, and Rockingham plaid curtains in window at far right, all from Mountain Farm Collection, Ralph Lauren Home. Dust ruffle, Bed, Bath & Beyond.

MAMA BEAR, CENTER: Amsterdam patchwork pillows, Cornell Trading Inc; Oxford Stripe pillow, Wamsutta. Bottom sheet, Bermudes, Portico, NYC. Top sheet,

Toile, and Blue Gingham curtains at left, Cuddledown of Maine. Fallon quilt, Ralph Lauren Home.

BABY BEAR, RIGHT: Quill sheets and pillow shams, by Esprit for Martex. Amsterdam patchwork quilt, Cornell Trading Inc. Bentswood beds, cradle on stand, Black Forest-style carved walnut chandelier and bear end table, all from Newel Art Galleries, NYC. Runners, Woodard & Greenstein. Bear portrait, Toad Hall at ABC Carpet & Home, NYC. Sources, see back of book.





BY WILLIAM NORWICH PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS

only in **new** **york**, kids!

Cindy Adams's Park Avenue apartment is like her gossip column—outspoken, colorful, quintessentially Manhattan

PHONES AND doorbells ring. A man is here to fix the dishwasher. Another to regulate the lighting system. A gardener is suffering for his plants. A maid dusts Ming things in the red dining room. But Cindy Adams, the colorful *New York Post* columnist and *Good Morning America* gossipseuse, extols the virtues of meeting daily deadlines from home.

"You get up. You're writing about the world famous while you're still in your nightie," Cindy says, speaking her *Noo Yawk* way—fast, sassy, every syllable enunciated as if she were dictating a telegram. "Noxzema on your face. A cup of coffee? Not bad."

Well, "only in New York, kids!" as Cindy so often says. Cindy and Joey Adams, the last of the Big Apple Razzmatazz royalty, were married in 1952. "I was a teenager," Cindy says with a smile as she takes you through her home. A protégé of Mayor Fiorello La Guardia who was President Kennedy's goodwill ambassador to Southeast Asia, Joey Adams is a comic writer whose jokes appear daily in the *Post*.

Like Joey, the former Cindy Heller is a native New Yorker, who as a young model counted 57 beauty titles to her name, including

that of "Miss Bagel." In addition to her column and *Good Morning America* gig, Cindy has a Janovic paint named after her (red, of course), and a Coty perfume, the Spice Girl-ey Gossip. And last fall she began hawking a line of jewelry on the Home Shopping Network.

After living for some 35 years on Fifth Avenue in an apartment near Jacqueline Kennedy Onassis, the Adamses moved to this more spacious, terraced, Park Avenue place less than a year ago.

They bought it from the estate of tobacco heiress Doris Duke two years ago and began an extensive renovation. Cindy has regaled her readers with the trials of bringing this fossil up to twenty-first-century speed. The place hadn't been touched since the late Valerian Rybar decorated it for Doris Duke in the early 1970s.

Visiting the red apartment with its great haul of Asian art and furniture is like slipping wonderland-style into a pome-

granate. Cindy explains that she really has two apartments in one. The dining room, foyer with marble floor—"cracked like my face," she jokes—living room, and library are formal rooms. They surround her "inner sanctum": a master bedroom, sitting area, and dressing room/office complete with two computers, a television and VCR, Rolodexes, and a hot plate, microwave, and refrigerator.

The grander receiving rooms follow a decorating scheme the late Sister Parish helped Cindy achieve on Fifth Avenue. "What we did was buy and upholster new sofas and chairs for the scale of the living room here, which is much bigger than the one on Fifth Avenue," she explains. "Mrs. Parish approved only of our dining room," she recalls of



CINDY ADAMS CALLS her master bedroom/office suite "my sanctuary." An orchid grows in a Cindy Adams Gossip Red paint can from

Janovic. Opposite page, **A LITTLE PICASSO**, a lot of custom-dyed Ralph Lauren linens, and a headboard in flannel from Scotland.



the imperious arbiter. "She didn't like my Early-Funky-Comfy style. 'Too much stuff, Mrs. Adams,' she used to tell me. 'Too Chinese.'"

The Asian treasures were mostly bought when the Adamases traveled in Indonesia in the mid-1960s. "The rupiah had fallen to such an extent that you could get wonderful antiques for almost nothing," she remembers. "Sukarno took us shopping, but in those days you weren't allowed to export anything, so Sukarno packed up all our new things and shipped them to his embassy in Washington. Joey backed up a truck," jokes the lady who hosted Joey Adams's eightieth birthday party in 1991 by announcing, "If you're indicted, you're invited!" Her guest list included such lawfully troubled headliners as Imelda Marcos, Leona Helmsley, and Bess Myerson.

Cindy Adams surveys her terrace with its views of Central Park. A gardener is tending the plants. "Look at Central Park. No one is watering *it*." She shakes her head. About the experience of moving after 35 years? "Better ants should eat away at your intestines. In a hundred-and-five-degree heat. Unless I cannot afford where I am living, I will never move again. In my next twenty lives! Never again! We're here six months, and everything is state-of-the-art?" She pauses. Laughs. "Except me. And still nothing works. Except me."

AMONG THE ROOMS SISTER PARISH might have frowned upon is the foyer, top, with its Ming dynasty screen and a sofa upholstered in a multicolored fabric from Istanbul. The round end tables from the Ch'ing dynasty are inlaid with marble. The marble floor, cracks and all, was Doris Duke's.



“Sister Parish didn’t like my Early-Funky-Comfy style.
‘Too much stuff, Mrs. Adams,’ she’d say”



THE LIVING ROOM IS FILLED with treasures that Cindy and Joey Adams acquired in Southeast Asia, as well as other antiques. The 19th-century teak coffee table is from Galerie Renée in New York. The black-leather ceiling with glass inserts was concocted by Valerian Rybar for Doris Duke, who owned the apartment previously.

CINDY ADAMS LOVES to entertain. On the cook's night off, why not takeout from a favorite eatery? This is New York, after all. The dining room chairs are Ming dynasty. The table is New Jersey modern, from a marble factory there. The hanging lights are from Israel. The Ming dynasty ceramic bowl came from a Red Cross silent auction. The hanging panels were taken from a teak screen inlaid with ivory and jade.





"Personalize" is Cindy's favorite decorating tip. **ONE OF HER OFFICE WALLS**, above left and top right, is lined with some of her favorite *New York Post* front-page stories. **THE BATHTUB**, left over from the Doris Duke days, is now a place to store this

month's magazines. **THE BLACK-AND-WHITE** photograph, top right, shows Cindy with her mother, Jessica Heller. The boxing gloves are signed by Riddick Bowe. The portrait is of Sukarno. **THE LOO**, with paintings of Cindy, top left and above.

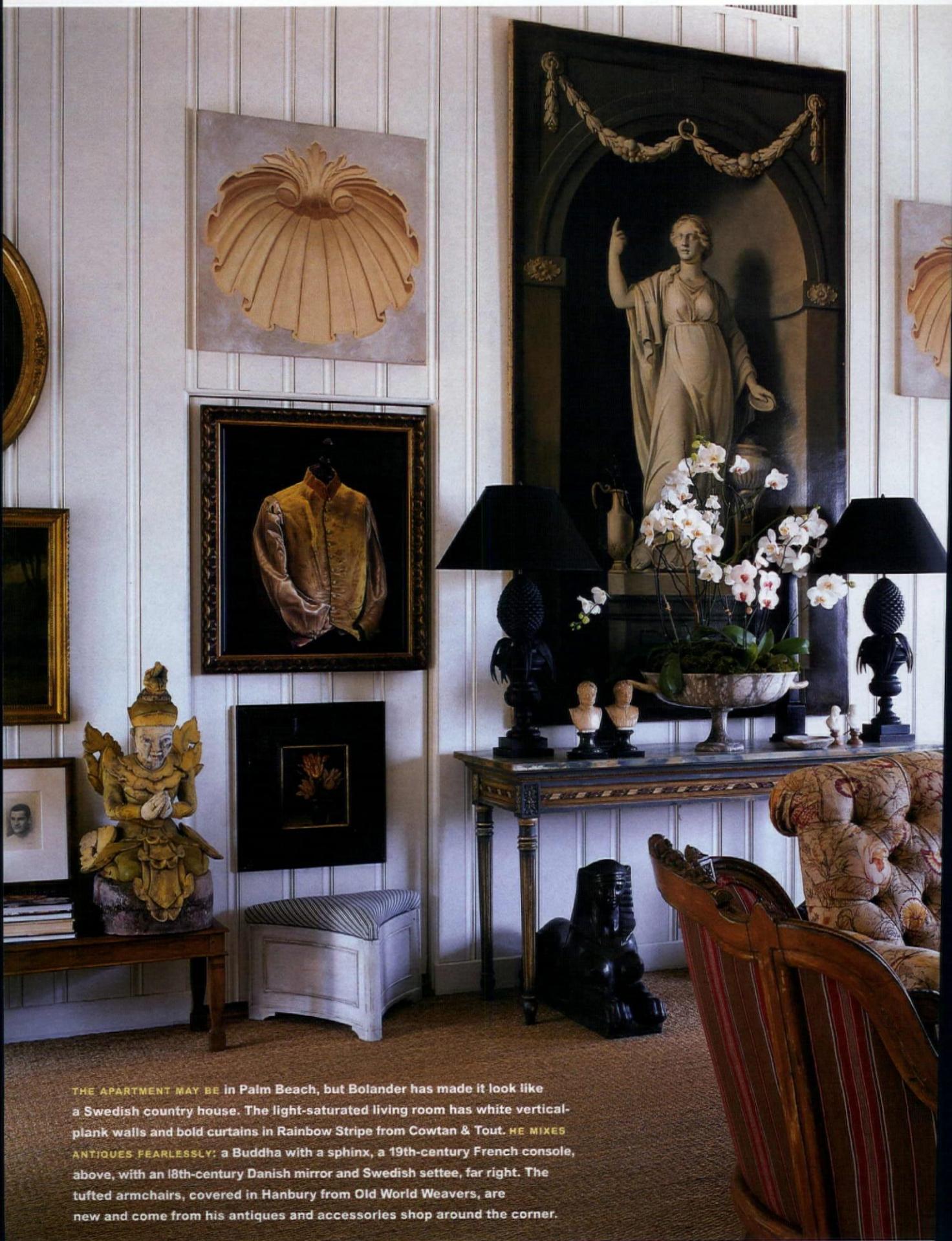
swedish *surprises*

Lars Bolander's Palm Beach apartment shows the unique mix of sophistication and daring that his clients prize

BY WENDY MOONAN PHOTOGRAPHED BY ERIC BOMAN
STYLED BY MICHAEL REYNOLDS



WEARING SWEDEN'S NATIONAL COLORS of blue and yellow, Lars Bolander looks over plans in his Palm Beach studio. THE TROMPE L'OEIL PAINTING, left, makes the room look like a tent, while the spears and Venetian sconces are real. Wooden chairs from Indonesia sit at drawing tables. As elsewhere in his apartment, Bolander uses a pale palette in fabrics and furnishings "to keep the atmosphere light."



THE APARTMENT MAY BE in Palm Beach, but Bolander has made it look like a Swedish country house. The light-saturated living room has white vertical-plank walls and bold curtains in Rainbow Stripe from Cowtan & Tout. HE MIXES ANTIQUES FEARLESSLY: a Buddha with a sphinx, a 19th-century French console, above, with an 18th-century Danish mirror and Swedish settee, far right. The tufted armchairs, covered in Hanbury from Old World Weavers, are new and come from his antiques and accessories shop around the corner.

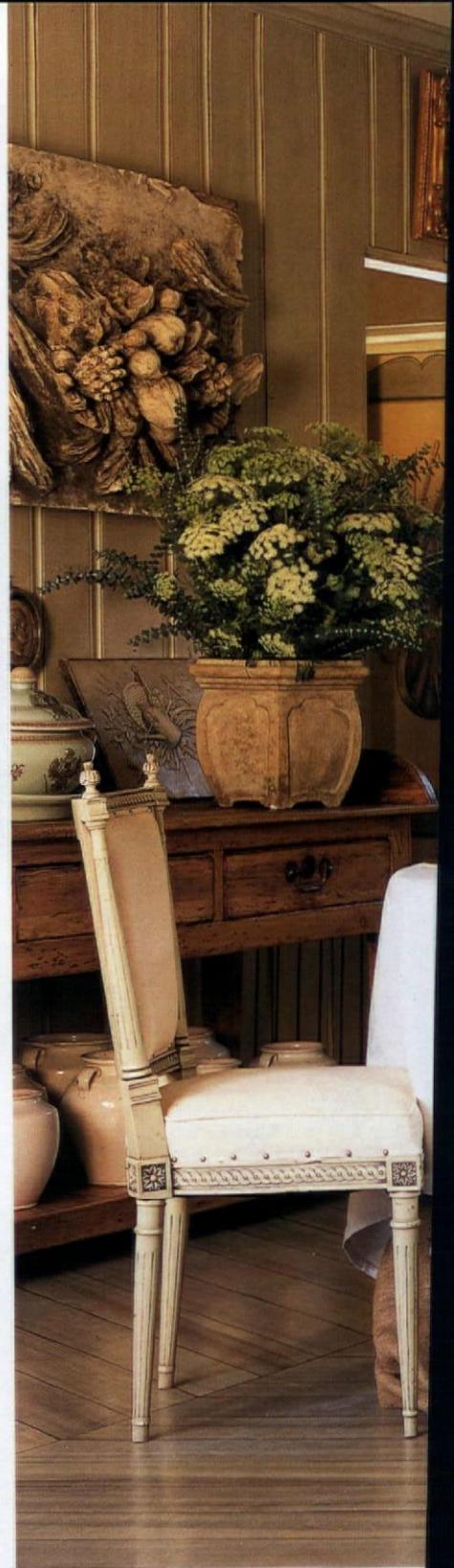


YOU'VE GOT TO HAVE GUTS," says Lars Bolander, the veteran interior designer, trying to encapsulate his design philosophy. "It's about fantasy and never being afraid to do something." Sweeping through the living room of his Palm Beach apartment, a second home for the last four years, the tall, energetic Swede explains, "My taste is definitely not conventional. I have a slightly theatrical touch."

He and his Russian-Spanish wife, Nadine Kalachnikoff, live on Worth Avenue, the Rodeo Drive of Palm Beach. Their shop is nearby. What was once a ramshackle set of rooms has been turned into a Swedish country house saturated with light. It has whitewashed vertical plank walls, painted wood floors, and new oversized windows with eastern and western exposures. The terrace is planted for fragrance and effect with gardenias, jasmine, passionflowers, and palm trees.

The Bolanders divide their time between Palm Beach and East Hampton, New York, where Lars has had an antiques and accessories shop and design studio since 1990. He has designed interiors for, among others, Georgiana Bronfman, Gunter Sachs, and Charlotte and Janette Bonnier, of the Swedish publishing family. He opened a Florida office and store after several clients asked for his help there.

There is a certain offhandedness to the apartment, which draws upon an eclectic array of sources combined with Gustavian style (named for Gustav III of Sweden, 1746 to 1792,



For Bolander, talent trumps money, and his results are often achieved by the clever use of reasonably priced things. **IN THE LIVING ROOM**, top left, the painted Roman cameos are copies of originals that Bolander admired. The leopard-print throw is from Banana Republic. The stone urns are contemporary pieces from California. **ON THE OTHER HAND**, the marble bust that dominates the breakfast room, left, is 18th-century French, as is the folding screen.



HANDSOME EFFECTS are often the result of surprising choices. In the dining room, the tablecloth is made from handwoven convent sheets layered over burlap. The antique Louis XVI-style chairs are paired with an early 1800s Swedish bench. The pineapple lamp and bench throw are from Lars Bolander Ltd.

who re-interpreted neoclassicism by lightening up Louis XVI's strict silhouettes). The dining room, for example, has painted antique Louis XVI-style chairs upholstered with white cotton, a white Swedish bench from the early 1800s, and a white antique Swedish architectural element with gilded reliefs.

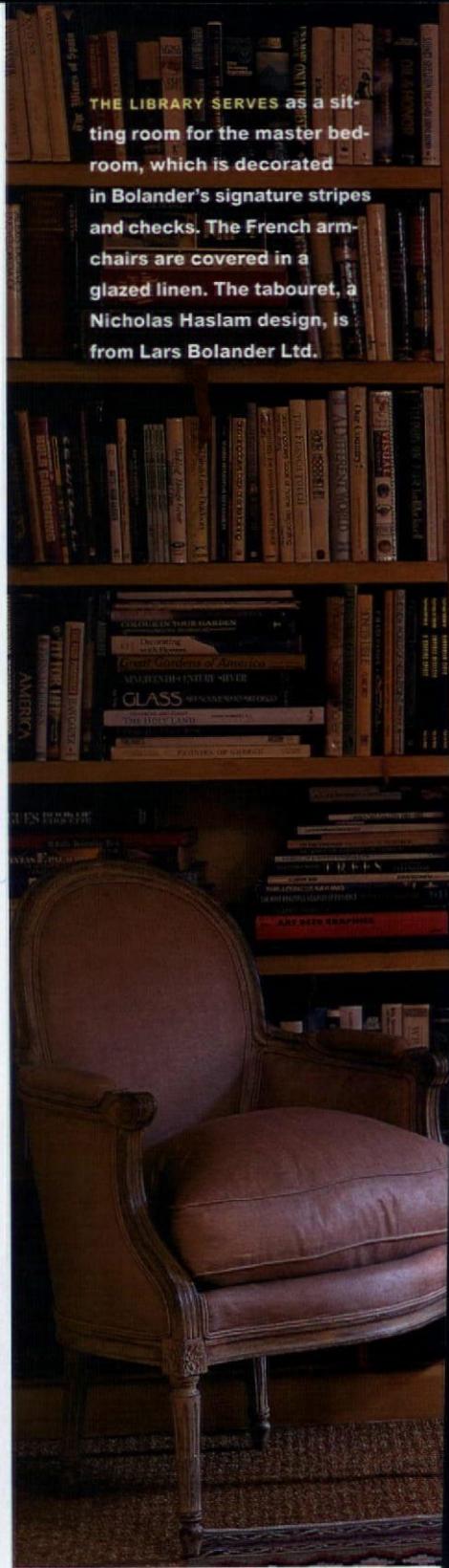
The room used as a studio strikes a more whimsical note. Here, with a masterful sleight of hand, Bolander has had the walls painted to look like the inside of a tent, complete with real tasseled spears and large Venetian wall sconces.

Bolander doesn't think that successful decorating requires precious ingredients. "I don't impress with expensive items," he says. "What's important is how you use what you have." In the living room, for example, he has grouped a large nineteenth-century French grisaille painting of a statue in a niche with two giant trompe l'œil shells. The shell paintings are contemporary; Bolander commissioned them after seeing a similar shell on a plaque above a door in Milan.

Bolander acquires "whatever appeals to my eye," whether on



THE LIBRARY SERVES as a sitting room for the master bedroom, which is decorated in Bolander's signature stripes and checks. The French armchairs are covered in a glazed linen. The tabouret, a Nicholas Haslam design, is from Lars Bolander Ltd.



AN ANTIQUE SWEDISH architectural fragment with a gilded carved trophy, above left, gives a touch of elegance to the dining room. BEYOND IS the comfortable guest bedroom, left. The French bergères are upholstered in an off-white cotton. A 19th-century Swedish mirror hangs above a console by Nicholas Haslam, Ltd.; pottery pieces are from Lars Bolander Ltd.

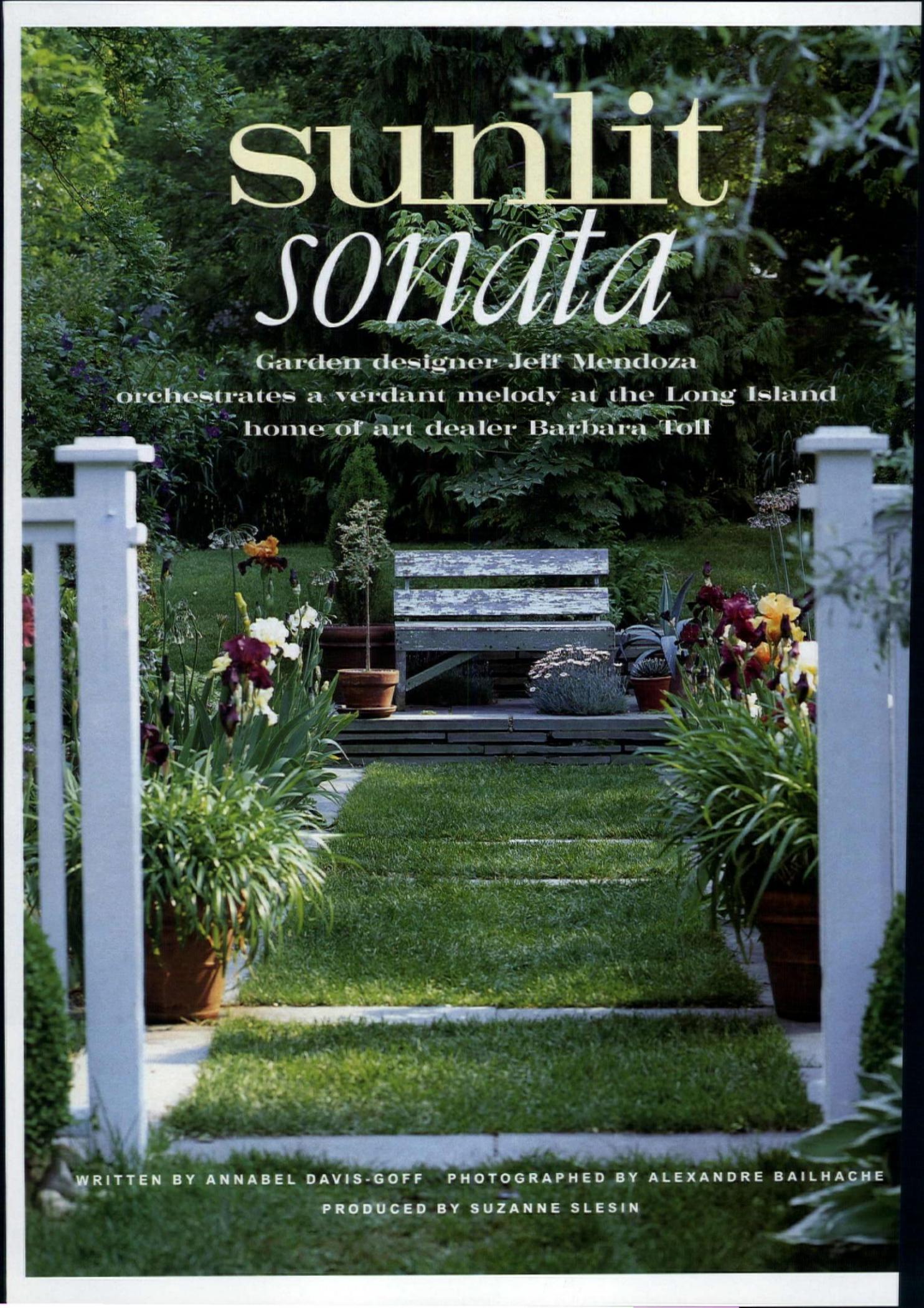




vacations or on frequent buying trips for his shops. At home, he has woven the souvenirs of these trips, such as an African basket, a marble bust of Marie Antoinette, a Turkish kilim, and an antique Buddha, into the decor. Nothing Bolander does looks fussy or formal. An antique French bergère in the living room is updated with a striped Ralph Lauren textile. The coffee table, an old wooden bed from India, boasts two contemporary stone urns from California. Behind it are eight matched oil paintings of Roman busts. They are copies of a set of eighteenth-century

grisaille cameos Bolander once admired in a shop on Pimlico Road and passed up because they were £75,000. Later, Nadine saw some reasonably priced copies and bought them for him.

Lars Bolander's shops are known for their sophisticated merchandise: Swedish painted furniture, European prints and paintings, as well as antiques and reproductions "from everywhere." At home, however, the atmosphere is more relaxed. The art here, Bolander admits in an uncharacteristic aside that almost approaches a boast, is all in the way it is put together. ☺



sunlit *sonata*

Garden designer Jeff Mendoza
orchestrates a verdant melody at the Long Island
home of art dealer Barbara Toll

WRITTEN BY ANNABEL DAVIS-GOFF PHOTOGRAPHED BY ALEXANDRE BAILHACHE
PRODUCED BY SUZANNE SLESIN



Garden designer Jeff Mendoza composed the areas in Barbara Toll's garden like movements in a symphony. **OPPOSITE PAGE**, an iris-bordered walk ends at a raised bench placed among four cedar trees, and in front of a variegated aralia. **SEEN THROUGH IRISES** and waving stalks of *Siculum nectoscardum*, **this page**, the ivy-clad arches of a shed mark the confines of the herb garden.



I DON'T THINK gardens and art are different from one another," says New York art dealer Barbara Toll. Looking at the garden of her house on Long Island, it is easy to believe she is right. The fruit of a successful collaboration between Toll and gardener and garden designer Jeff Mendoza, the garden is a wondrous, rich, and complex mix of flowers, trees, and foliage that, like the best art, seems at once spontaneous and intricately planned.

It is difficult to believe that it was all born of some questions about bushes. The story begins 11 years ago, soon after Toll bought the house—a shingled, two-story affair built around 1910. White pines and spruce sheltered the front yard from the road; the backyard featured two outbuildings and a large asphalt parking area. Toll was wondering how to go about planting hydrangeas near the driveway when a friend happened to mention, "Jeff knows about plants." Toll

knew Mendoza first and foremost as a sculptor. She liked him and had exhibited his work, and so invited him to her house. The advice he gave went far beyond shrubs. "Forget the hydrangeas," he said. "Lose the parking lot."

What Toll did not know was that Mendoza was already making a name for himself in Manhattan as a professional garden designer, earning a reputation for his brilliant sense of color and for his work with confined spaces like roof gardens and terraces. Urban gardening, Mendoza says, "was a tremendous learning ground. The restrictions of size, location, water, heat, exposure—each demanded a new solution." In finding Mendoza to work with her on her smallish plot of land, Toll couldn't have been more fortunate.

The asphalt was duly removed, and Mendoza began to lay out not just a garden but a series of gardens. Beds of perennials came first, designed with romantic curves and abundant plantings in a range of colors. Next came a hedged garden for the swimming pool, which Toll installed using the proceeds from the sale of an Eric Fischl print disconcertingly titled *The Year of the Drowned Dog*. Mendoza next laid out an iris-bordered pathway, and placed a bench to take advantage of the shade provided by four cedar trees. An herb garden was the last element in a composition that seamlessly blends the lush and the spare, the formal and the chaotic. That is so, Toll says, because "Jeff's sculptural background helps him understand the use

DOTTED WITH potted succulents, above, the "octopus" herb garden centers on a boxwood topiary. "TENTACLES" of dwarf barberry 'Bagatelle,' opposite page, each embrace a different herb, including sage, thyme, and rosemary. *Allium karataviense* and black mondo grass hug the hub of the octopus, and flowering chives mark the corners of its river-stone bed.







FLOWERS IN THE PINK AND WHITE PERENNIAL BORDER jostle for attention. The provenance of the vibrant dahlia is unknown, because Mendoza found it at a hardware store. It keeps company with *Eupatorium purpureum*, pink cosmos, white *Astrantia*, spikes of *Agastache* 'Tutti-Frutti,' and the variegated foliage of *Buddleia* 'Harlequin.'

ground rules



dusky red

IN THE RED BORDER, left, *Clematis* 'Niobe' clammers up compact pink lilac 'Palibin.' A welcome "mistake," the lilac provides a bright accent and, along with the blue and purple flowers, acts as a foil for the dark red of the Japanese maple 'Crimson Queen' and *Euphorbia dulcis* 'Chameleon.' Below, THE BOLD LEAF of a purple plantain (*Plantago major rubrifolia*) contrasts nicely with the wispy flowers of butterfly weed and 'Lemon Gem' marigold. Warm colors like these tend to jump out at the viewer, whereas cool colors like silver and blue, bottom left, tend to recede. THE HARD, SMOOTH SURFACE of the gazing ball plays against the delicate forms of lamb's ears, *Allium cristophii*, and *Heuchera* 'Pewter Veil,' and offers the visitor a focal point.

color-theme flower borders

Creating sophisticated borders of a single color, or of several colors that are closely related, is a hallmark of Jeff Mendoza's designs. His unusual color schemes evolve through experimentation and the willingness to make mistakes. Mendoza guides the viewer's eye around the garden, as he carefully strikes a balance between the excitement of color and a garden's necessary calm. His approach is intuitive, but grounded on some basic tenets:

Challenging Yourself

To limit the color range in a border is to limit the plants available for compositions. Mendoza suggests you accept this problem from the outset, and consider it a challenge to your ingenuity.

Creating Diversity

Varying the shapes, sizes, and textures of plants is more crucial in a border with flowers of similar colors. Remember to include plants with bold foliage and those with strong vertical accents.

Solving Problems

If your border isn't working, take pictures of it. Photography flattens a composition, making mistakes and solutions more apparent.

Border Patrols

If you wonder how a plant might look somewhere else, snip off a flower or some foliage and wander around trying it in various locations. Also make notes of what works, what doesn't, and what you want to change.

Evolving Gardens

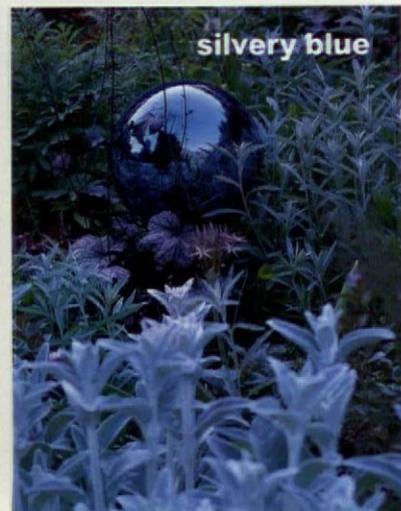
To Mendoza the garden is alive and the border a never-ending work in progress. Don't be afraid to interact

Achieving Harmony

A border is constantly in movement, and yet should be soothing. "Even limited color can be terribly chaotic unless it's carefully manipulated," says Mendoza. The repetition of flowers or foliage is a good way to calm down the eye. Architectural plants and objects also offer the eye a place to rest.



orange and yellow



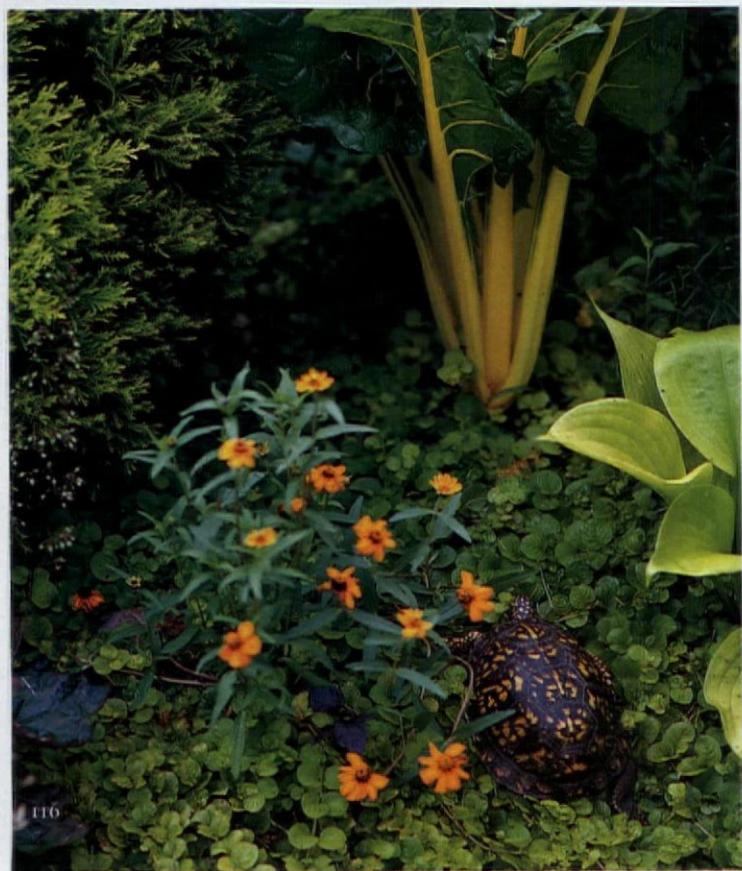
silvery blue

with your border. Virtually any plant can be moved—many times. A few inches in one direction can often make a huge difference. Be open to the possible success of a mistake or accident. Often a plant you didn't intend to grow—a self-sower, a mislabeled purchase, a leftover—turns out to provide just the accent or contrast you were seeking.

—DEBORAH NEEDLEMAN



AGAINST A WINE-RED back-
ground of redbud (*Cercis*
'Forest Pansy') and sand
cherry (*Prunus x cistena*), the
colors of *Dahlia* 'Fidalgo
Blackie,' coleus, and *salvia*
create a pleasant cacophany.



MENDOZA CREATED UNOBSTRUCTED GARDEN views behind the house, below, by replacing the parking area with large flower borders and turning the garage into a shed. **YELLOW AND ORANGE** foliage and flowers, opposite page, top, comprise the hot border. **WITH ITS ORANGE MARKINGS**, a wild box turtle out for a stroll, below left, looks at home among the orange *Zinnia linearis*, *Hosta 'Sum and Substance'*, golden chard, and *Lysimachia nummularia 'Aurea'* of the hot border. The essential trio consists of Mendoza, Toll, and Boomer.

and manipulation of space and volume.”

Mendoza prefers to compare his gardening to another art: composing music. “Like music, flowers are ephemeral,” he says. “The individual elements of a garden—shrubs, trees, and especially perennial borders—have to be as carefully orchestrated as a symphony. You determine when things come in, go out, how they play over a long period of time, and when it reaches a crescendo. A garden should have the texture of music.”

No other area of the Toll garden represents Mendoza’s notions of floral harmony—and dissonance—better than the perennial garden. To one side, a long, lilting yellow bed progresses from yellow

and blue with silver accents, to yellow, orange, and bronze, with surprising punctuations, like a stalk of golden chard. Opposite, a bed of pink and white flowers—including a dramatic stand of dahlias that were found at a hardware store—gradually becomes a white and silver garden with pink accents.

If the pool garden and the shaded bench are softer passages, the herb garden can be thought of as the fugue in Mendoza’s symphony. It is the result of a wonderful flight of fancy. Toll, he explains, had wanted something whimsical, and in a play on the Beatles’ song “Octopus’s Garden,” he conceived a design in which tentacles of russet dwarf

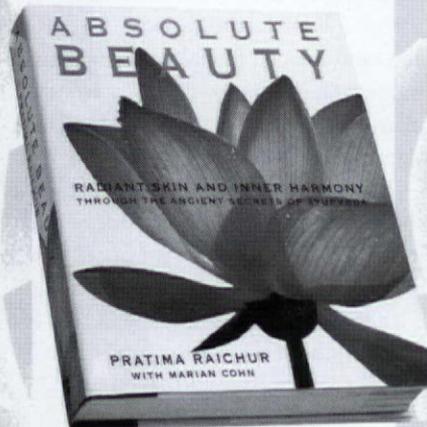
barberry ‘Bagatelle’ radiate from a spiral boxwood topiary. The plants are set in a square bed of black river stones, and herbs grow at the tip of each tentacle: basil, thyme, rosemary, parsley, tarragon, and sage. Flowering chives are planted at the corners of the main bed, which is bordered by bluestone squares. Between these, Toll has planted thyme, oregano, and santolina. To complete the maritime motif, the garden is dotted with shell planters and pots of agaves and cacti that stand out like stalks of coral.

For all its delights, Toll says that what she enjoys most about her garden is that it is not a static thing, but a process. It will change and grow with the seasons, and with her and Mendoza’s new ideas. “It’s like working with an artist,” she explains. “As his thoughts develop, so do mine.”

ANNABEL DAVIS-GOFF’s most recent novel, *The Dower House*, will be issued in paperback this spring by St. Martin’s Griffin.



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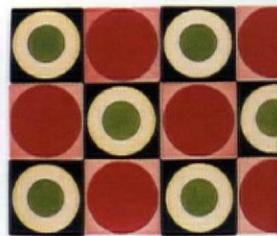
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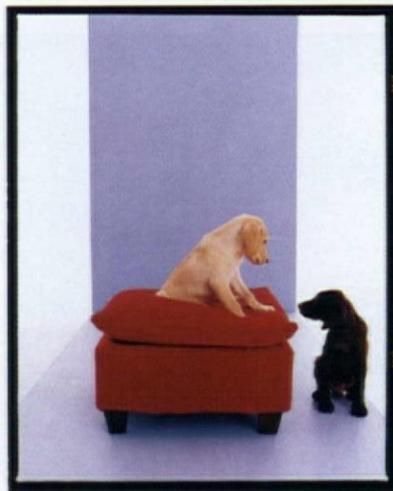
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COVER

Chair, Old Versailles, Inc., 315 East 62nd Street, NYC 10021. 212-421-3663. **Fabric on chair**, Clarence House, NYC. 212-752-2890. Available through architects and designers. **Stool, mirror, and glass pagoda**, Objets Plus, NYC. 212-832-3386. Available through architects and designers. **Chantilly Taffeta curtain fabric**, Christopher Norman Inc., NYC. 212-647-0303. Available through architects and designers. **Cornwall on Vinyl wallpaper and Dauphin Border**, Brunswig & Fils, NYC. 212-838-7878. Available through architects and designers. **Petite Bouquet carpet**, Stark Carpet Corp., NYC. 212-752-9000. Available through architects and designers.

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Page 22, **Laptop**, \$1999.99, Sony Electronics Inc., San Jose, CA. 888-315-SONY. **Milk/cow glass**, \$1.50, Crate & Barrel, 650 Madison Avenue, NYC 10022. 800-996-9960. **Mono stacking cream and sugar set**, \$70, Moss, 146 Greene Street, NYC 10012. 212-226-2190. **Chambord teapot**, \$39.95, Crate & Barrel. **Diner salad plate**, \$2.75, Crate & Barrel. **Juice glass**, \$.95, Crate & Barrel. **Mono tea mug**, \$106, Moss. **Alessi egg cup**, \$45, Moss. **Zani & Zani teaspoon**, \$210 for six-piece place setting, Moss. **Page 24**, HoMedics. 800-HOMEDICS. Philips, 800-243-7884. Stearns & Foster, Archdale, NC. 336-861-3500. **Page 26**, Perin-Mowen, 270 Lafayette Street, NYC. 212-219-3937. Interieurs, 114 Wooster Street, NYC. 212-343-0800. Covington Candle, 976 Lexington Avenue, NYC. 212-472-1131. Illume, 8302 W. 3rd Street, Los Angeles, CA. 800-211LUME. **Page 28**, Anthropologie, 375 West Broadway, NYC. 212-343-7070.

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Donghia Showroom, NYC. 888-732-1996. Available through architects and designers. Lee Jofa, Bethpage, NY. 800-453-3563. Available through architects and designers. **Page 34**, N. Peal Cashmere, NYC. 800-962-5541 and S.F. 800-421-2713. **Page 35**, Pranich & Associates, NYC. 212-980-6173. Available through architects and designers. Wagwear Inc., 4 East 10th Street, NYC. 888-WAGWEAR.

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Blu Dot, 1500 Jackson Street NE, Minneapolis, MN 55413. 612-782-1844. Moss, 146 Greene Street, NYC. 212-226-2190. Now, 51 N.E. 40th Street, Miami, FL 33137. 305-573-9988. Fillamento, 2185 Fillmore Street, San Francisco, CA 94115. 888-500-8507.

DIG IT Pages 42-44

Roses Unlimited, Route 1, Box 587, Laurens, SC 29360. 864-682-7673. Sam Kedem Greenhouse and Nursery, 7874 165th Street E., Hastings, MN 55033. 612-437-7516. White Flower Farm, P.O. Box 50, Litchfield, CT 06759. 800-503-9624.

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Avery Boardman, NYC. 800-501-4850. Available through architects and designers. Portico, NYC. 888-759-5616.

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Jean D'Alos, 4 rue Montesquieu, 3300, Bordeaux. 05-56-44-29-66. Murray's Cheese Shop, 237 Bleecker Street, NYC 10014. 212-243-3289. Dean & Deluca, NYC. 212-226-6800. Neal's Yard Dairy, 17 Shorts Gardens, WC2H 9AT, London. 44-171-379-7646. Coach Farm

Inc., 105 Mill Hill Road, Pine Plains, NY 12567. 518-398-5325. Cowgirl Creamery, CA. 415-663-8153. Vermont Butter & Cheese Co., P.O. Box 95, Websterville, VT 05678. 800-884-6287.

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Acker Merrill, 160 West 72nd Street, NYC 10023. 212-787-1700. Garnet Wines & Liquor, 929 Lexington Avenue, NYC 10021. 212-772-3211. Rosenthal Wine Merchant, 318 East 84th Street, NYC 10028. 212-249-6650. Union Square Wines & Spirits, 33 Union Square West, NYC 10003. 212-675-8100. Murray's Cheese Shop, 237 Bleecker Street, NYC 10014. 212-243-3289. Dean & Deluca, NYC. 212-226-6800. Neal's Yard Dairy, 17 Shorts Gardens, WC2H 9AT, London. 44-171-379-7646.

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10014. 212-741-1367. **Pages 62-63**, Rose Cumming Ltd., NYC. 212-758-0844. Available through architects and designers. **Objets Plus Inc.**, NYC. 212-832-3386. Available through architects and designers. **Mirror**, Rose Cumming. **Pages 64-65**, Clarence House, NYC. 212-752-2890. Available through architects and designers. **Wallpaper on walls and ceiling**, Clarence House. **Ditchley wallpaper border**, Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. **Regence chairs and fabric on screen**, Rose Cumming. **Carpet**, Stark Carpet Corp., NYC. 212-752-9000. Available through architects and designers. **Mirrors**, designed by Zajac. **Pages 66-67**, Treasures & Trifles, 409 Bleecker Street, NYC 10014. 212-243-2723. **Scala-mandré**, NYC. 212-980-3888. Available through architects and designers. **Regency Rope wallpaper on ceiling**, designed by Zajac. **Red table lamp and mirror**, Treasures & Trifles. **Pages 68-69**, Kentshire Galleries Ltd., 37 East 12th Street, NYC 10003. 212-673-6644. **Brunschwig & Fils**, NYC. 212-838-7878. Available through architects and designers. **Decorative painter**, Paula Poleschner-Kucera. 914-255-1044. **South-wold Damask**, Lee Jofa, Bethpage, NY. 516-752-7600. Available through architects and designers. **All lamps and wooden arm-chair**, Treasures & Trifles. **Coffee table**, designed by Zajac and Callahan. **Leather on ottomans**, Falotico Studios, NYC. 800-316-5106. **Column**, J. Garvin Mecking Inc., NYC. 212-677-4316. Available through architects and designers. **Pages 70-71**, Zuber & Cie, NYC. 212-486-9226. Available through architects and designers. **Henry Cassen Inc.**, through Decorators Walk, 516-249-3100. Available through architects and designers. **Christopher Norman Inc.**, NYC. 212-647-0303. Available through architects and designers. **Bordure Ruban wallpaper border in daughter's bedroom**, Brunschwig & Fils. **Bedside lamps**, Objets Plus. **Dauphin wallpaper border in master bedroom**, Brunschwig & Fils. **Lampshades**, Abat-Jour Custom Lampshade Corp., NYC. Available through architects and designers. **Bedside tables**, designed by Zajac & Callahan.

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CORRECTION

On page 36 of the November 1998 issue, the correct telephone number for Waddesdon Manor is 44-1296-651282.

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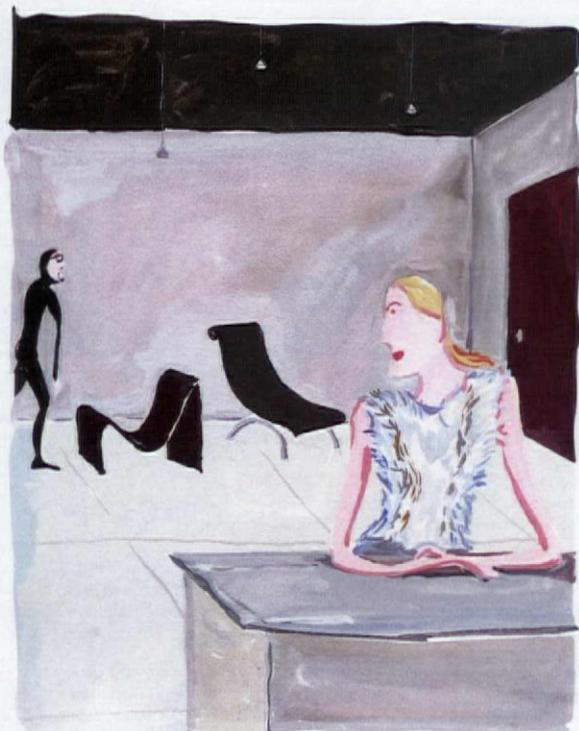
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Another Thing...

i'm having a decorating nightmare! by jean-philippe delhomme



I often dream that I'm going to hell. I realize that I like the decor there - all concrete and steel - much better than the decor in Paradise, which is too laid-back for my taste.



In a recurring dream, I'm invited to the Eameses, and Ray tells me, "You know, for your house you should..." I always wake up at this point, and spend the entire day trying to figure out what she was about to suggest.



Sometimes I have a nightmare that the Noguchiesque garden in our bedroom has gone completely mad and is about to strangle us.



I have an obsessive dream in which I'm casting interior designers. The line is endless. It's worse than counting sheep.



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