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House & Garden

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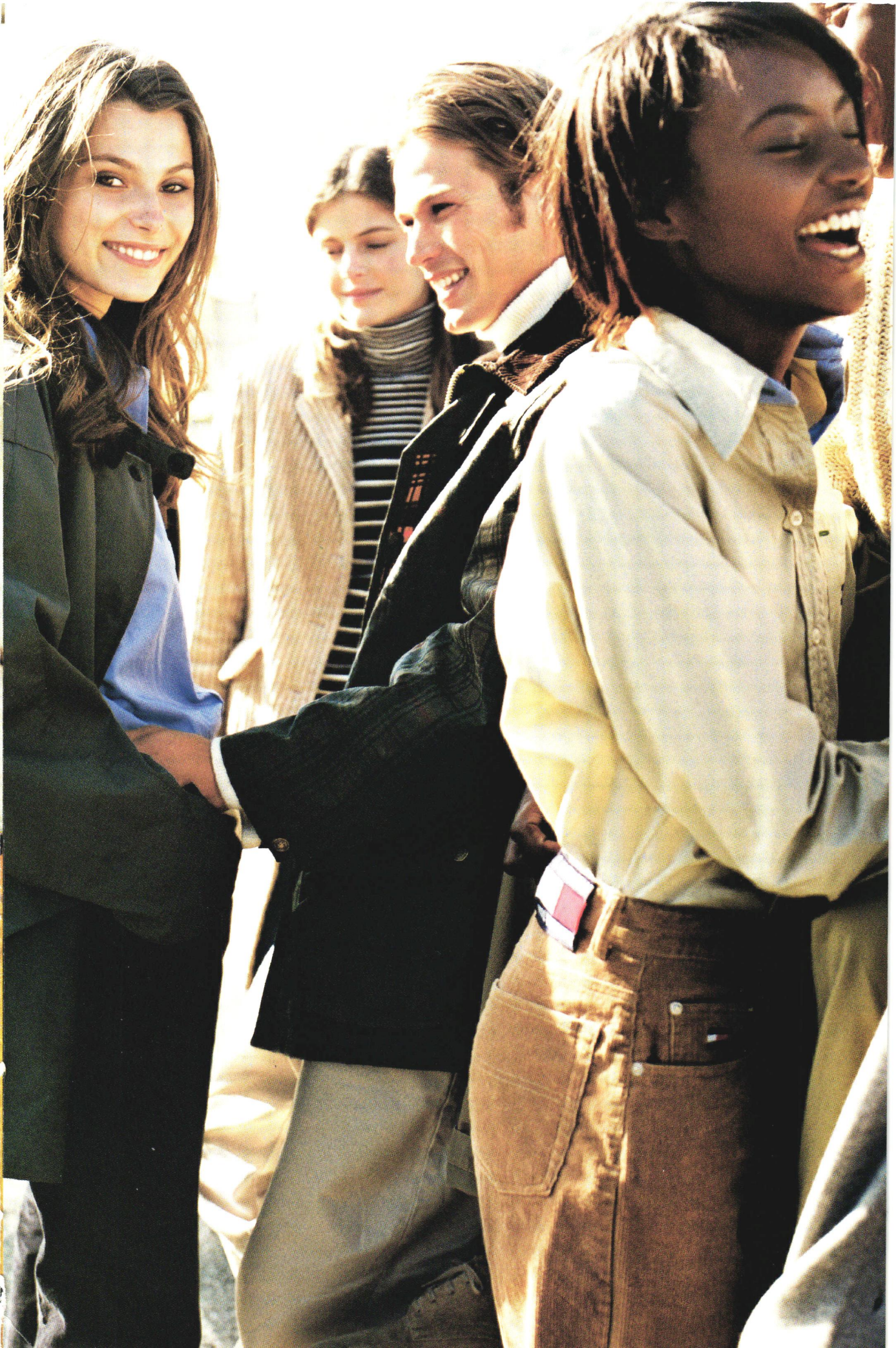
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COVER: "ARTISTS IN RESIDENCE," PAGE 86,
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Threshold

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*"A redder berry on the thorn,
A deeper yellow on the corn"*

—EMILY HENRIETTA HICKEY
BELOVED, IT IS MORN

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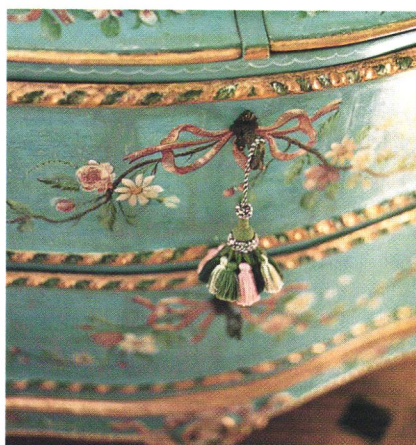
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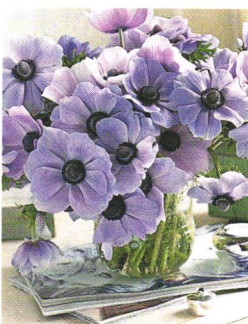
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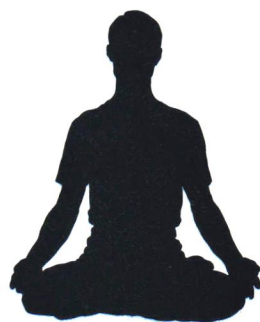
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{The Crow}



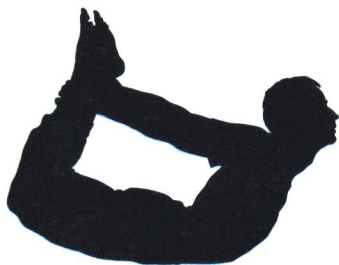
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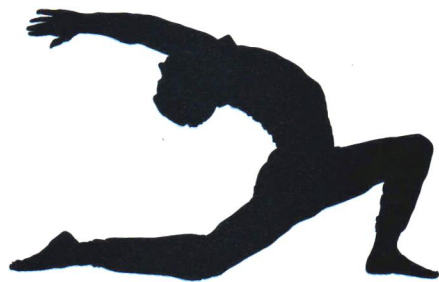
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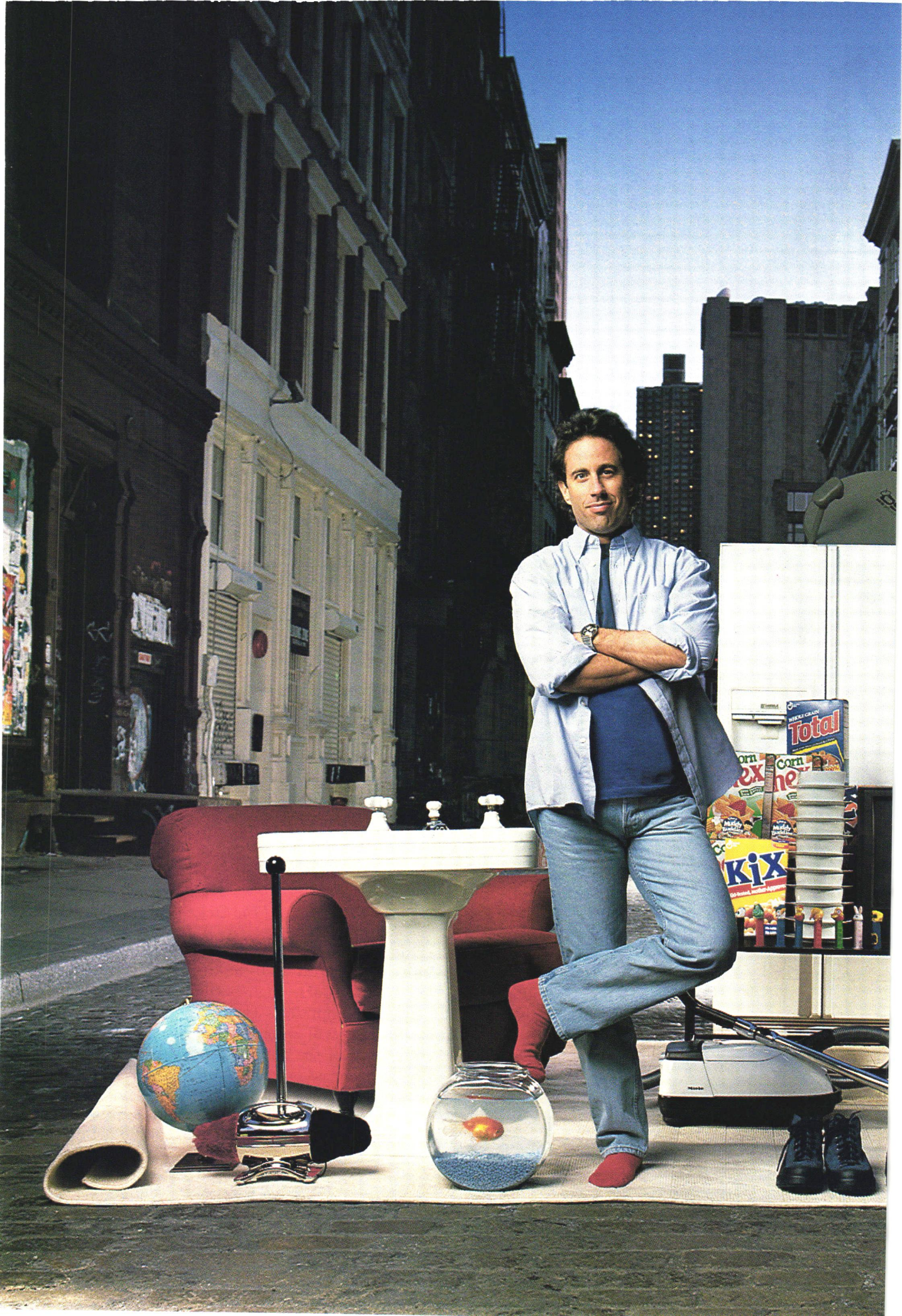


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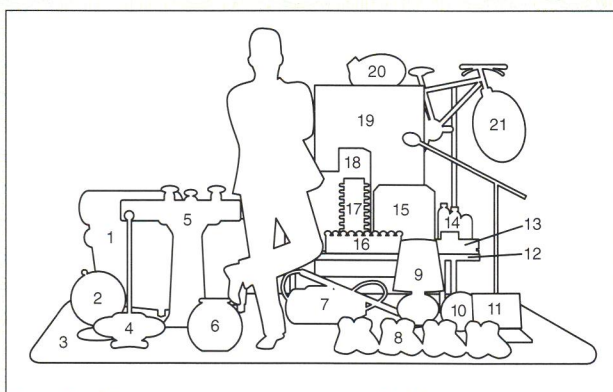
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JERRY SEINFELD

{ Comedian, Author, Cereal Lover }



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THE BOMBAY SAPPHIRE MARTINI. AS SCULPTED BY ROBERT LEE MORRIS.

P O U R S O M E T H I N G P R I C E L E S S .

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WELCOME

New Growth

THE IMPULSE TO GATHER FAMILY AND FRIENDS TOGETHER is strongest as summer inexorably winds down. In the easy-does-it days before we return to our harried cool-weather lives, informality is the only rule. This month, we celebrate the art of family living, from Carl D'Aquino's mammoth retreat for a couple in rural New Jersey and their large brood to a fifteenth-century Venetian palazzo where a mother and her daughter-in-law have carved out two very personal spaces under one roof. And here, we joyfully introduce six of the talented new members of our own growing *House & Garden* community.



"I want the magazine to be inviting," says *House & Garden*'s Art Director, **Diana LaGuardia**. "We're concentrating on bigger pictures and bolder colors in order to draw the viewer in." The former design director of *Esquire* and *Condé Nast Traveler*, LaGuardia says her favorite photographs, like "Cabana Be Cabana Bop" (page 96), evoke a specific mood. "The picture is a fantasy. It's late afternoon, the sky is turning purple, and there is nobody around for miles. The story lets you imagine that you could be there. It gives you that moment alone."



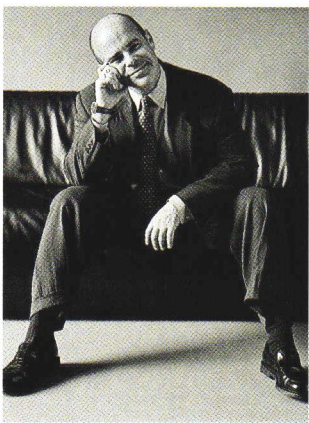
A seven-year veteran of *Condé Nast Traveler*, Photo Editor **Dana Nelson** believes one of her biggest challenges is to shoot and edit houses and gardens so the owners' personalities show through. "For 'One Size Fits All' (page 67), we knew that we wanted the pictures to have the sense of a big family coming together," she says. "We wanted to emphasize the lifestyle of the home as much as the decor. Lizzie Himmel photographs houses, and she also works with a lot of children. She brought the right combination of enthusiasms to the story."



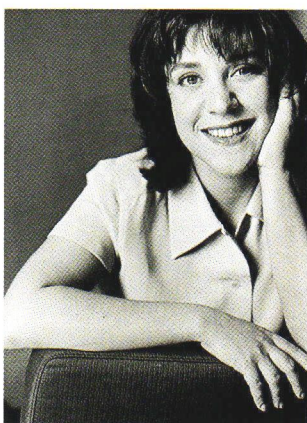
"My job is to tell a story with the best products on the market," explains Style Editor **Newell Turner**. "I look for objects—from a luxurious fabric to a sleek stainless-steel washing machine—where style, quality, and design converge." For "Object Lesson" on terrazzo (page 49), the former senior editor at *Metropolitan Home* tracked down craftsmen, scouted locations, and set up shots. "I wanted to make sure that we showed the whole range of the product, from how it's made to how it's used."



Brooke Stoddard, Senior Editor (Style), thinks the pages of "Hunting & Gathering" should reflect more than the latest trends. "When I work on shopping stories, I try not only to create a gallery of beautiful objects but to offer ideas for how to use them," says the former associate design editor of *Harper's Bazaar*. "In 'Sheer and Now' (page 35), I wanted to put these fabrics in several contexts. We swagged a bed, made up pillowcases, and covered a chair to suggest how to live with things we love."



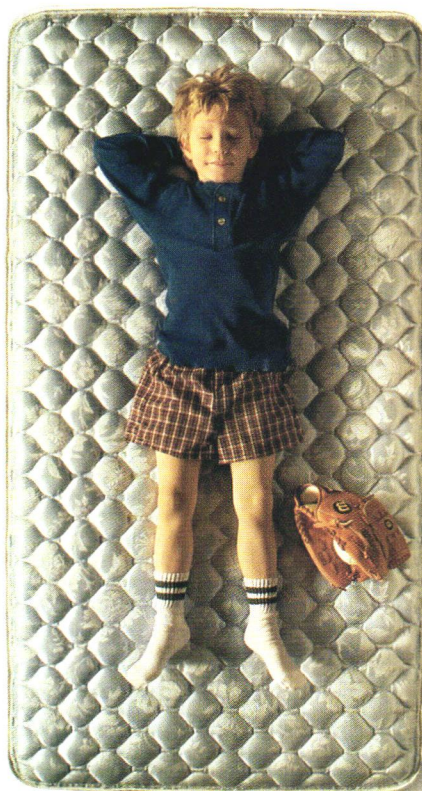
William Norwich joins *House & Garden* as an editor at large after eight years at *Vogue*. He believes the move was a logical one. "The lines between fashion, design, and decorating have all been blurred, in the best sense, under the umbrella called style," he explains. "Whether it's a fabulous new actress who possesses one good dress or the Princess of Siam, I want to bring people with spirited pursuits to the magazine." Norwich also writes the "Style Diary" for *The New York Observer*. His novel *Learning to Drive* is out in paperback this fall.



Features Editor **Ingrid Abramovitch** likes to get to the bottom of things. "I'm interested in stories that demystify style and architecture," she says. "I like giving people information so that they can decide for themselves whether something is right for them." This month, Abramovitch, a former senior editor at *Martha Stewart Living*, takes the floor on terrazzo. "I've probably walked miles of my life on it and never realized it was such an ancient material. The idea that you can customize something so durable is amazing."



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Shown: Cabello II in Straw. ©1997, Karastan, a Division of Mohawk Industries, Inc.



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The Sage of SoHo

NAME: Murray Moss

RÉSUMÉ: Former actor and fashion executive who now owns Moss (146 Greene Street; 212-226-2190), a two-and-a-half-year-old New York shop that carries housewares and decorative objects by this century's leading designers, including Philippe Starck, Aldo Rossi, Achille Castiglione, Tom Dixon, Arne Jacobsen, and Anna Castelli Ferrieri.

travel, the more Internet access they have, the more they know—then they will start demanding more.

HOW ARE YOU EDUCATING YOUR CUSTOMERS?

By showing how things can be relevant to one's life in the same way food and clothes are. Coffee has become more than just a cup of java. It used to be just black coffee or coffee with milk. You can now use your choice of coffee—cappuccino,

"Since you have to buy a fork anyway, why not get a little design for your money?"

—MURRAY MOSS

RESIDENCE: Loft in midtown Manhattan.

HOW DID YOU GET INTERESTED IN DESIGN?

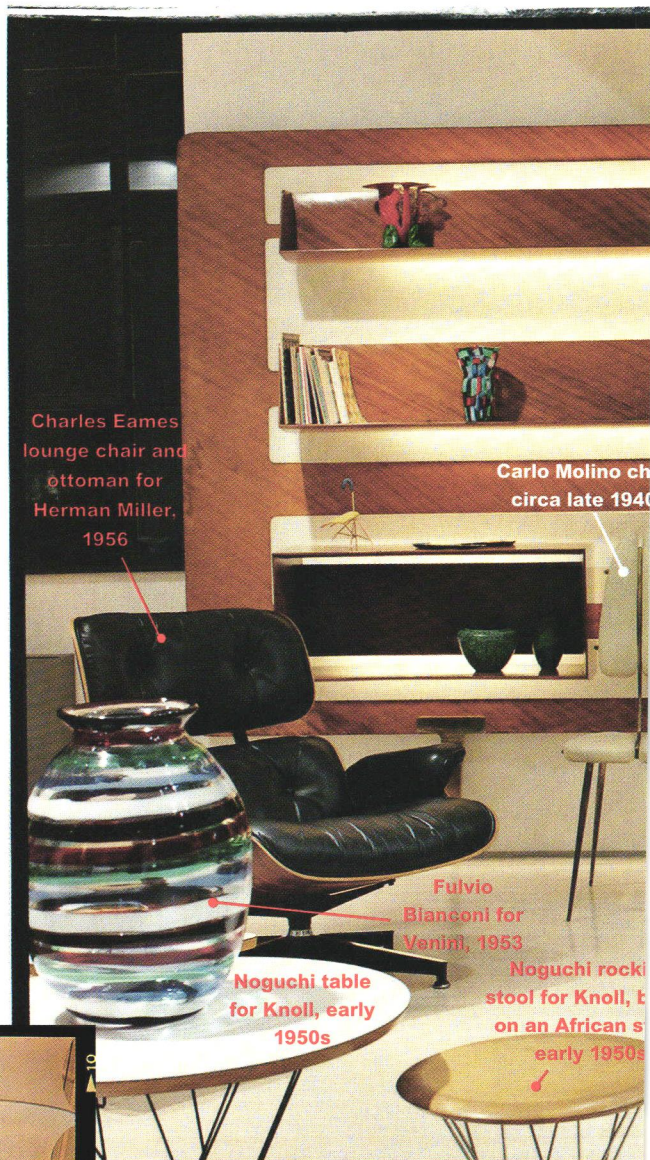
I lived for ten years in Europe, where people talked about objects in a way I'd never heard before. I met a lot of intelligent industrial designers—of coffeepots, flatware, fruit bowls—who were writing books about what they were doing and relating it to culture. The cultural implication of a coffeepot is a common topic of conversation among Italian manufacturers. I saw things from design collections and the Museum of Modern Art being used and made relevant to everyday life.

WHY ARE MODERN AND CONTEMPORARY DESIGNS SUCH A TOUGH SELL IN THE UNITED STATES?

We are denied access. People are much better than what's being offered. The more people

Murray Moss, above, in his store. Like his loft, shown in other photos, it is virtually a museum of modern design.

espresso, latte—to express who you are! America used to be a nation of tap-water drinkers. We go to a restaurant and a waiter brings us a bowl of olive oil and we don't blink! We dip our bread in it. When did this change happen? And clothes!



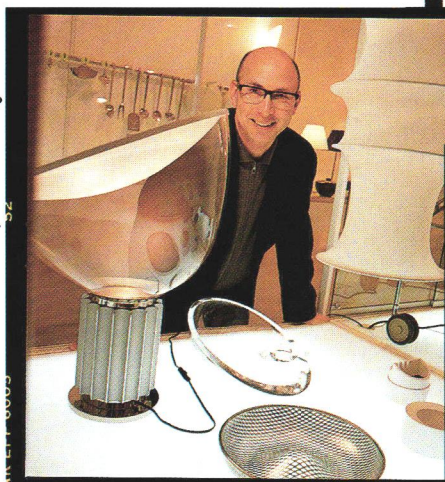
Charles Eames lounge chair and ottoman for Herman Miller, 1956

Carlo Molino chandelier, circa late 1940s

Fulvio Bianconi for Venini, 1953

Noguchi rock stool for Knoll, based on an African stool, early 1950s

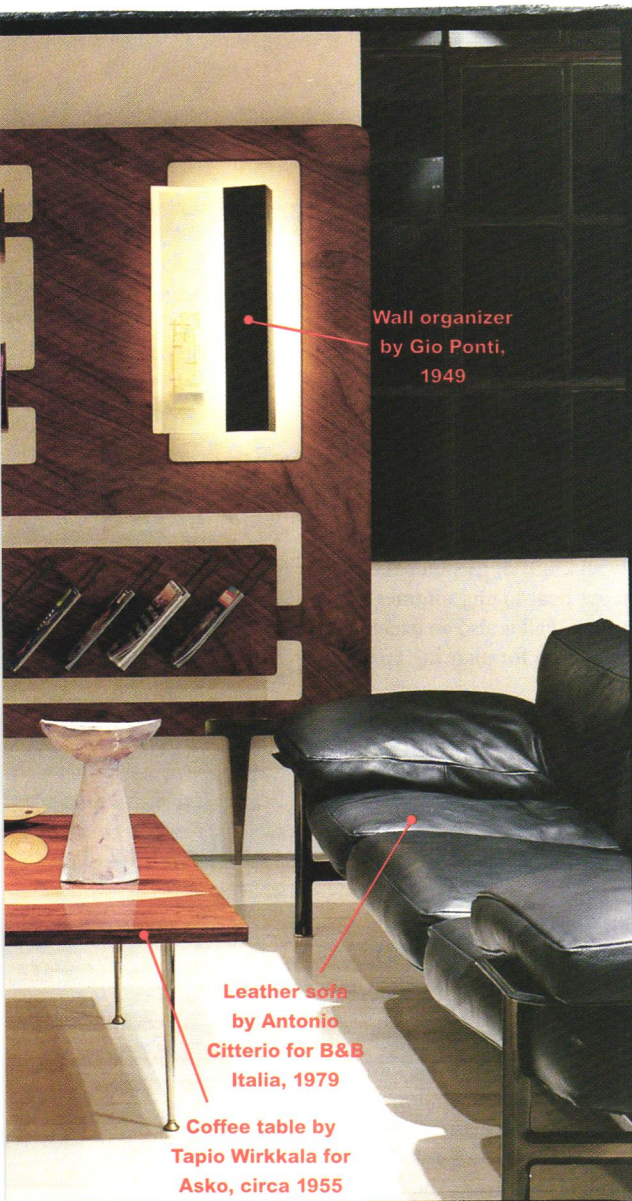
Noguchi table for Knoll, early 1950s



Venini glass chandelier, late 1950s

The Illusion molded glass table on a steel frame by Philippe Starck for Fiam, 1992

543 Broadway chair, resin and steel with rubber feet, by Gaetano Pesce for Bernini, 1993



Wall organizer
by Gio Ponti,
1949

Leather sofa
by Antonio
Citterio for B&B
Italia, 1979

Coffee table by
Tapio Wirkkala for
Asko, circa 1955

have students looking at a \$22 melamine ashtray that they don't know is a 1977 Isao Hosoe.

WHY IS NEARLY EVERYTHING IN YOUR STORE BEHIND GLASS?

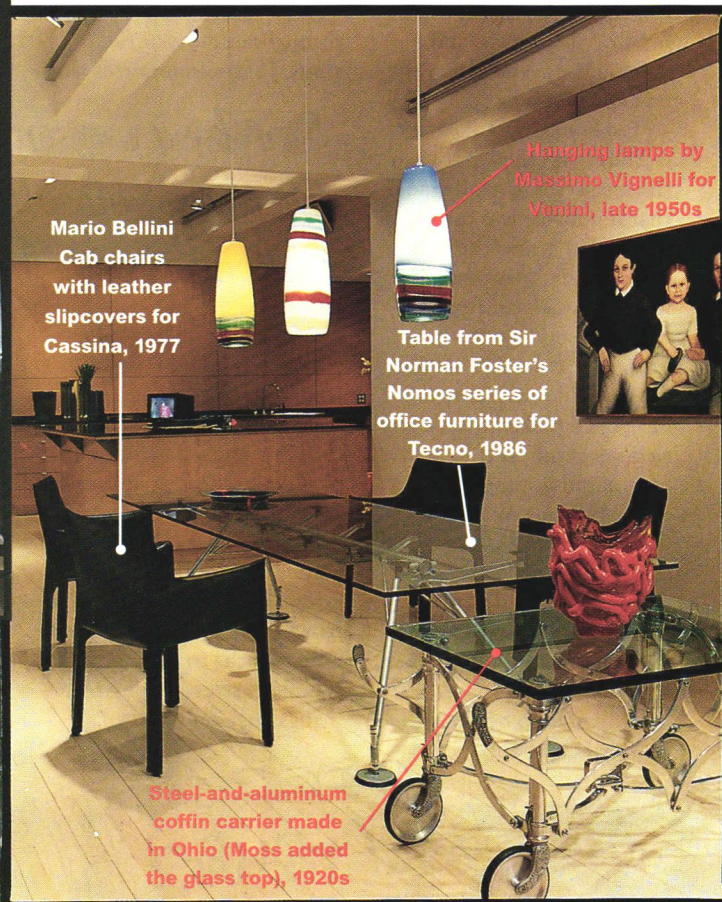
I decided to do a store that reads as though you'd expect it to be part of the Museum of Modern Art. In the museum, things are behind glass and the message is: These are valuable.

WILL YOU EVER

SELL FURNITURE?

I'm sneaking it in so that it doesn't look like furniture. Too

vision. So I wouldn't know how to show furniture except in a glass case. If I'm doing my job properly, the store is not about "I don't need any fruit bowls today"; it's about "What can I see today?" And people do come in every week, which is a very high rate for what could be characterized as a gift store. My job is to show people something that maybe they didn't know they needed. But it's not a hoax. Frankly, how *are* you supposed to know? Why should I expect you to have any connection or



Mario Bellini
Cab chairs
with leather
slipcovers for
Cassina, 1977

Hanging lamps by
Massimo Vignelli for
Venini, late 1950s

Table from Sir
Norman Foster's
Nomos series of
office furniture for
Tecno, 1986

Steel-and-aluminum
coffin carrier made
in Ohio (Moss added
the glass top), 1920s

"I've lived in Italy, which is why I have a bias toward Italian manufacturers," says Moss, who over the years has experimented with several decorating schemes, including country French, Art Deco, and Art Nouveau.

Anyone can talk about fashion for at least five minutes now.

SO ARE WE ABOUT TO BECOME A NATION OBSESSED WITH STATUS FLATWARE AND DESIGNER GOBLETS?

We've become so accustomed to the language of design as meaningful for food and fashion that I think it's a natural progression. And when we look at all the other stuff in our lives, it's like having an unbalanced table. You think, *What's going on here? Why do I live in surroundings that don't look the way I look? There must be something more in*

keeping with what I know and who I am. You put a fork in your mouth, for God's sake!

A fork is like underwear—it's so intimate. It has taste.

It's sensual. Since you have to buy a fork anyway, why not get a little design for your money?

WHO'S RESPONDING TO YOUR MESSAGE?

The customers range from students to very uptown people. For example, the Lauders registered their daughter for her wedding. They looked at Sambonet cooking things and Aldo Rossi aluminum-gauge pots. And at the same time, I

many people still believe that furniture is something you buy once. You buy it because it's *sturdy* and also because it's so *inoffensive* that you can live with it no matter how you might develop as a person. And there's a practical problem with selling furniture: I've never seen it displayed well. I've created a store where the field of vision is only three feet. I force you to look at things in a certain field of

interest? That's *my* job.

AND YOU'RE HAVING FUN WITH THIS TO BOOT?

Yes, I am. I'm trying to be how I wanted to be as an actor. I'm a vehicle for communicating other people's ideas, which is what you do as an actor. There is the playwright and director, and you have to convey their message. Curiously, I'm better at this than I was at acting.

BRAVO!



Domestic Bliss*

The 20-Minute Gardener

SHOPPING IN SEPTEMBER

By Tom Christopher and Marty Asher

THERE IS AN OLD YANKEE in Marty's hometown who is the 20-minute gardener's shopping guru. For fifty years this man has run a nursery that is the community's premier weekend rendezvous. One Saturday last April, Marty was there, fighting the crowds and making the scene, when the owner wised him up.

"Go home," he told Marty.

Marty was hurt, but then the nurseryman explained that his advice was meant kindly. He makes the bulk of his yearly sales in the first two weeks of April, which means that if you drop by the nursery at that time, you'll find plants that have been picked over, a harried sales staff, and an ambience about as pastoral as a rush-hour ride on a New York subway. Recovery from this commercial catharsis takes weeks. So if you are smart, the nurseryman said, you'll postpone your garden shopping until fall.

Why fall? To begin with, that's when Nature

wants you to plant. No matter how carefully you treat them, moving plants from nursery to garden damages their roots, leaving the new arrivals vulnerable to drought until the roots regrow. The cool, moist weather that comes with fall throughout most of the United States minimizes this

Stop by a nursery after Labor Day and you will be virtually alone, except for the plants

stress. Spring offers similar conditions, of course, but it is followed by summer, the season of maximum stress. Fall, in contrast, is followed by winter, a season of respite. Although the upper half of the plant may go dormant in winter, the roots continue to grow, as long as the soil is not frozen. Fall plantings have nine months to get ready for summer's stress; spring plantings have only three.

This is why, in the northern half of the country, September is the best time to plant hardy evergreens, and late fall—October and November—the best time to plant deciduous trees and shrubs. In the South and on the Pacific Coast—wherever winters are mild and moist—a late fall or even an early winter planting is ideal for virtually all kinds of garden plants, except heat-loving summer annuals. Fall is also an excellent season for planting most

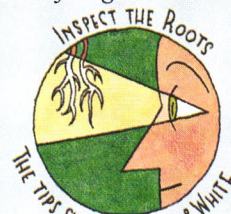
kinds of perennial flowers.

For the 20-minute gardener, economics is another reason fall is the preferred shopping season. Stop by a nursery after Labor Day and you will be virtually alone, except for the plants, and there should be a fair selection left over from the spring feeding frenzy. And the nurserymen will be anxious to sell—storing the plants until next spring is expensive. That's why prices are regularly marked down by 50 percent in fall.

One word of warning: On autumnal visits to the nursery, avoid the bargain bins of left-over bulbs. The prices may be seductive, but bulbs deteriorate quickly if improperly stored. The cheap bulbs may look fine, but chances are they won't flower well next spring. For some commodities, even 20-minute gardeners have to pay full price.

THE GAME PLAN

1) When shopping for fall bargains, avoid balled-and-burlapped ("B&B") trees and shrubs that have flattened, sagging root balls. This is a sign that the plant has been out of the ground too long.

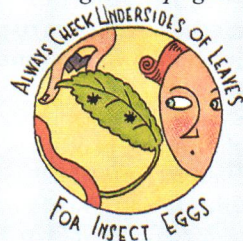


2) Slip container-grown plants out of their pots and inspect the roots. The tips should be crisp and white. Brown or blackened root tips are signs of a plant that was left unwatered in the hot summer sun.

3) Run your hand over a conifer's needles. Dry needles reveal that the roots were allowed to dry out at some point—conifers rarely recover from that.

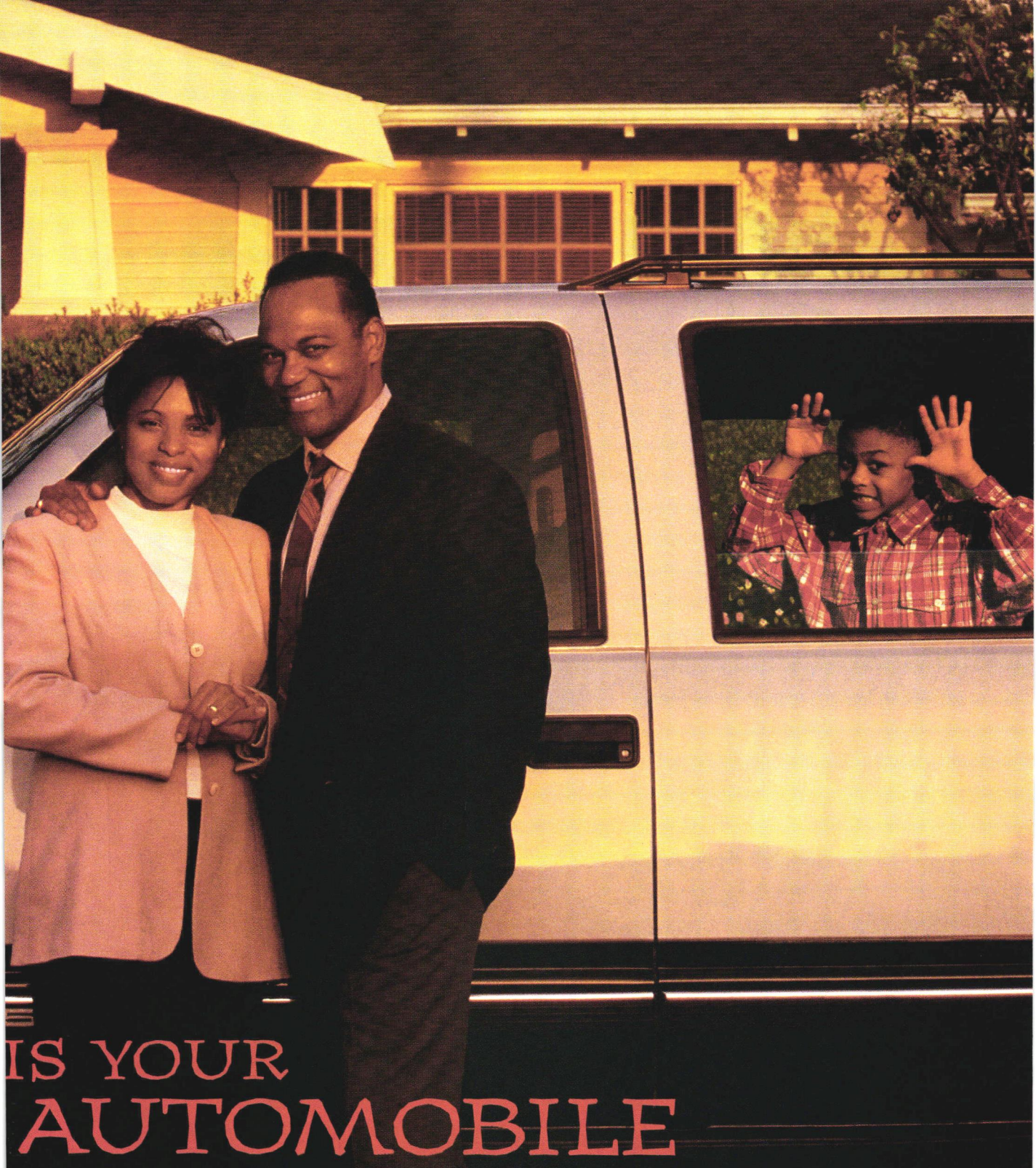


4) When shopping for perennials, always check the undersides of the leaves for insects and insect eggs. You don't want to bring home a plague.



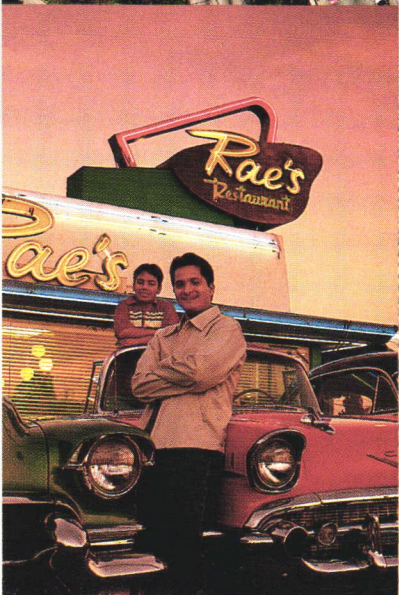
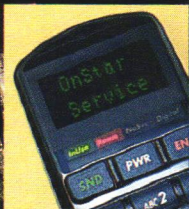
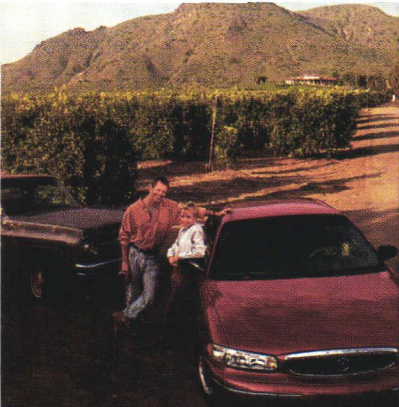
5) Check the trunks of trees. Bruises or scars in the bark are legacies of rough handling and may become entry points for decay.



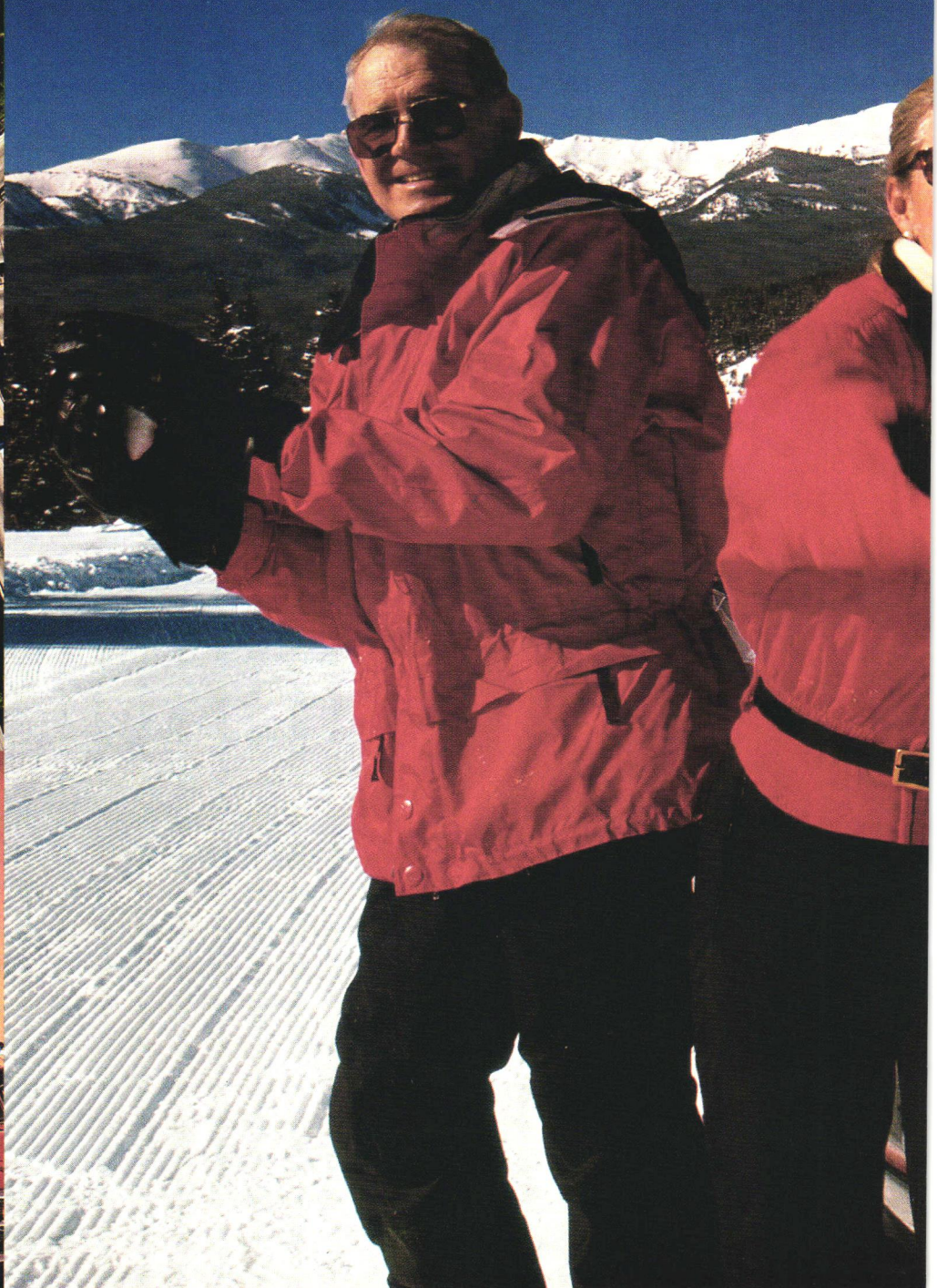


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AUTOMOBILE

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TO YOU
AS YOU ARE
TO IT?



DOES IT
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Hunting & Gathering

SCREEN GEMS

Clockwise from top left panel: Anna French's Diamond Madras and Collique Madras; Christopher Hyland's Karina; Osborne & Little's Rona; two Net Chiaroscuros from Decorators Walk; Osborne & Little's Pavlovsk Trellis Lace; J. Robert Scott's Sheer Empire; Larsen's Square Dance; Bergamo's Marina. Kestrel Mfg. screen.

Sheer and Now

Light and air are **summer essentials**; sheers are the ultimate warm-weather house dressing. Cool clothes for your windows and chairs, these translucent beauties invite **sunshine** into every room. We also peer through the best **Lucite** furniture; turn East for **gardening tools**; pick a bouquet of **vases** for the bounty of our summer plots; and check out the latest in the marketplace.

WRITTEN BY LYGEIA GRACE PHOTOGRAPHS BY BRUCE WOLF
PRODUCED BY BROOKE STODDARD STYLED BY PAUL FORTUNE



SLEEPING BEAUTIES

From Hinson, Shadow Stripe drapes canopy, Valentine Trellis behind bed and on front pillows. Sanderson's Saladin Voile on back pillows. Green Medallion Embroidered Voile by Henry Cassen. Christopher Hyland's Continental sheer covers bed by Barton-Sharpe, Ltd.

SHEER FABRICS ARE A CELEBRATION OF opposites: they diffuse light and enhance it, lend privacy while giving the illusion of openness, and soften a view as they frame it. But don't let their translucence fool you. Bold pattern and bright color give these most ephemeral fabrics strong design impact.

"We use sheers quite a lot," reports Geoffrey De Sousa, design director for San Francisco's Agnes Bourne, Inc. "Some clients think of them as creamy and feminine, but colored sheers can be masculine and very dramatic—especially if they are used in one long swoop." Pattern, whether subtly woven as


PEEKABOO

In window, Fiori sheer, and on the table, Fenice, both from Sahco Hesslein at Bergamo. Clarence House's Premiere Vision on chair.

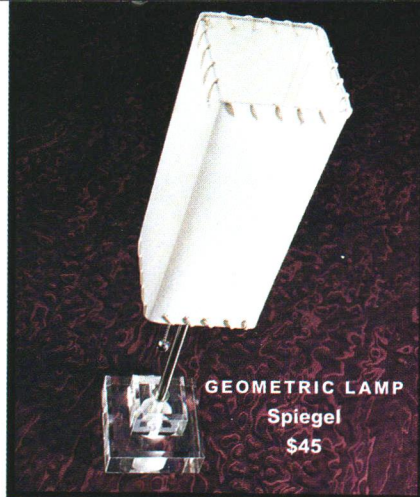


In Anna French's Diamond Madras or printed on the exuberant scale of Bergamo's Fiori, provides the drama. "If a room doesn't have

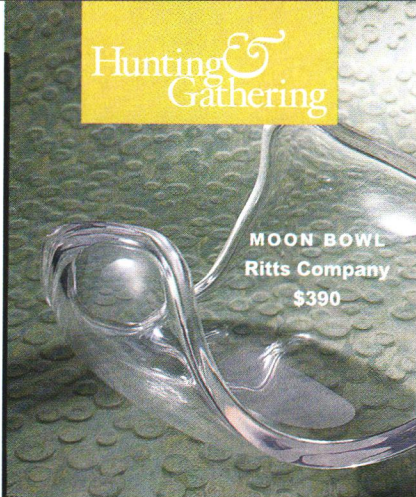
SEE HERE Use sheers to add color and light: cover a small lampshade or layer a pair over a clear shower curtain, pin a panel to a wall, use several to divide a room, or tack swoops across a ceiling for the airiest of canopies.

a great view, a sheer on a rod pulled flat across the window creates one—it filters light and gives a pattern," says José Solis Betancourt, an interior designer in Washington, D.C. "I also use them as slipcovers over tables and chairs to reveal their lines and architecture." Let there be light. 

PRODUCTION COORDINATOR: MARGOT NIGHTINGALE

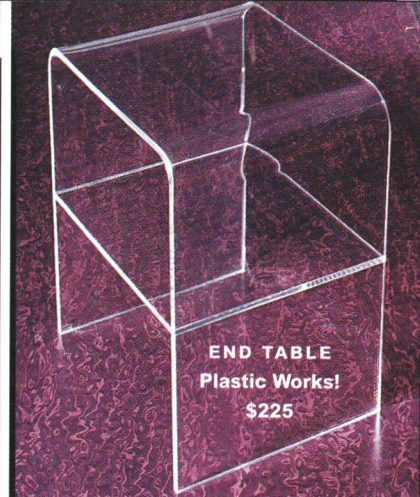


GEOMETRIC LAMP
Spiegel
\$45

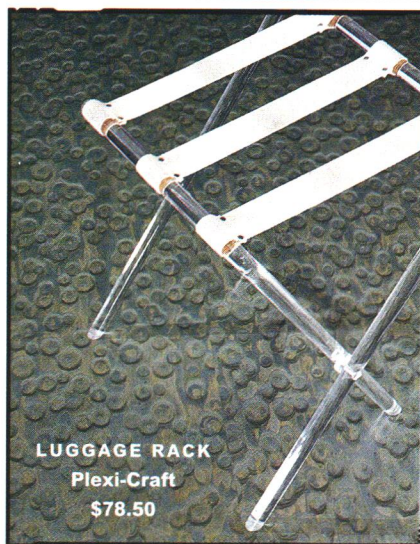


Hunting & Gathering

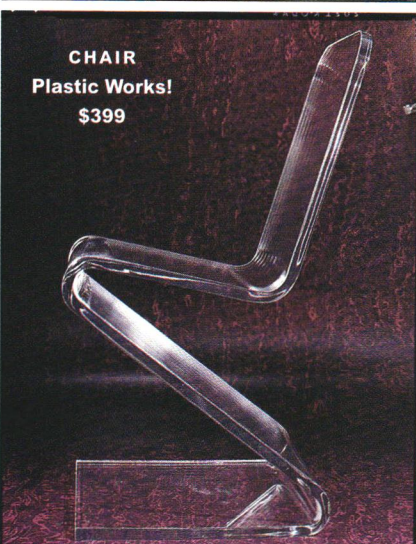
MOON BOWL
Ritts Company
\$390



END TABLE
Plastic Works!
\$225



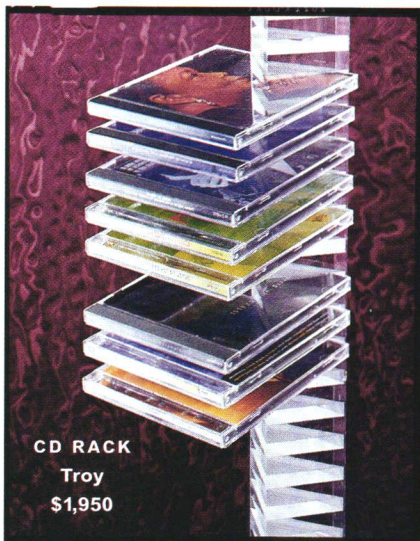
LUGGAGE RACK
Plexi-Craft
\$78.50



CHAIR
Plastic Works!
\$399



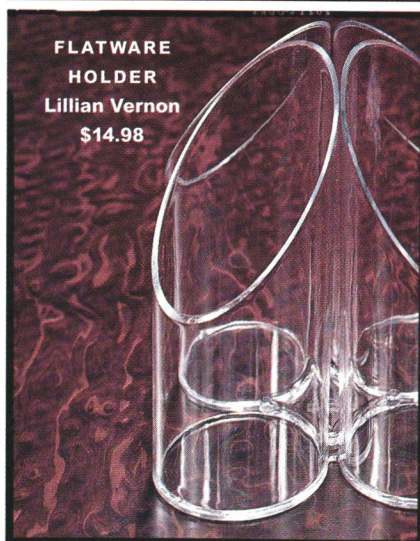
SPRINGER OVAL LAMP
J. Jones
\$6,180



CD RACK
Troy
\$1,950




FIVE-SIDED CUBE
Plastic Works!
\$110

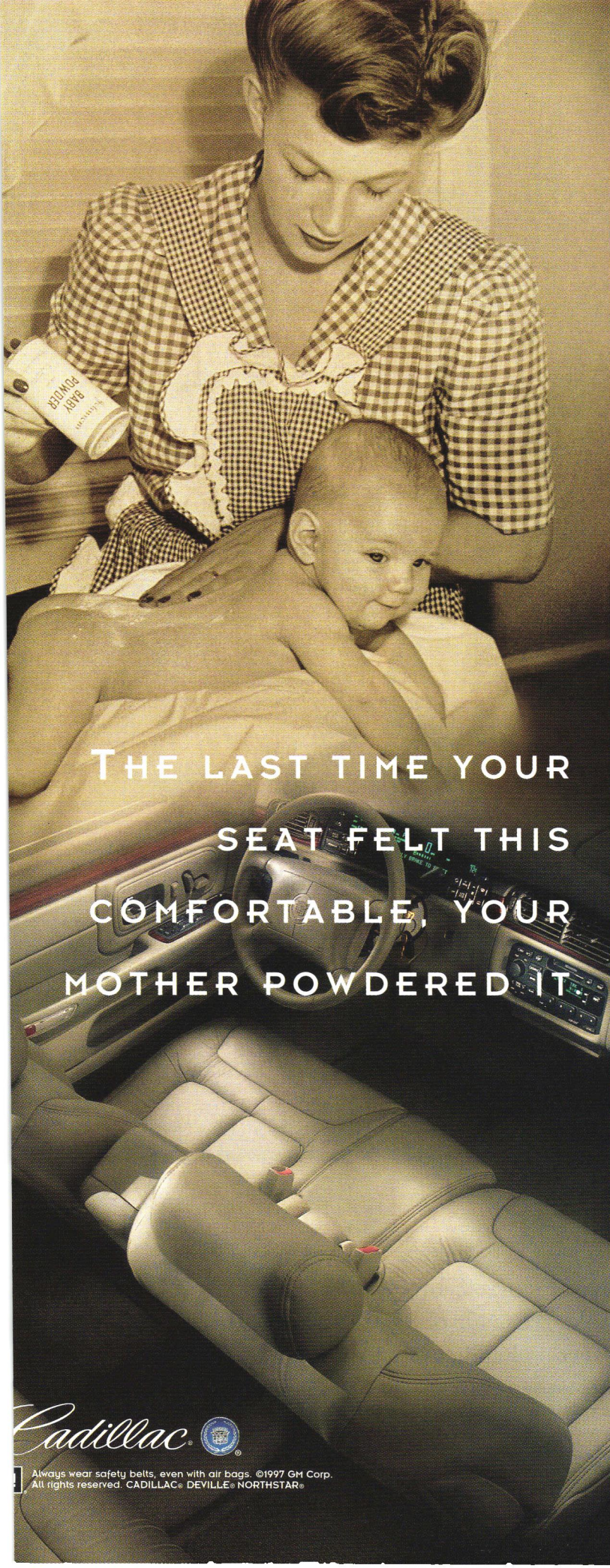


FLATWARE HOLDER
Lillian Vernon
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Loud and Clear

IT'S VERY CLEAR, OUR LOVE—uh, Lucite—is here to stay. The transparent marvel, born in the Depression and made famous by the Rat Pack (imagine Frank and Sammy lounging in see-through chairs) is hotter than

ever. So are other acrylic resins: Plexiglas and Astrolite. Vintage Lucite is collectible now but many classic items are still being manufactured. Use them sparingly, like gold leaf one piece can give spark to any room. 



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Clip Job

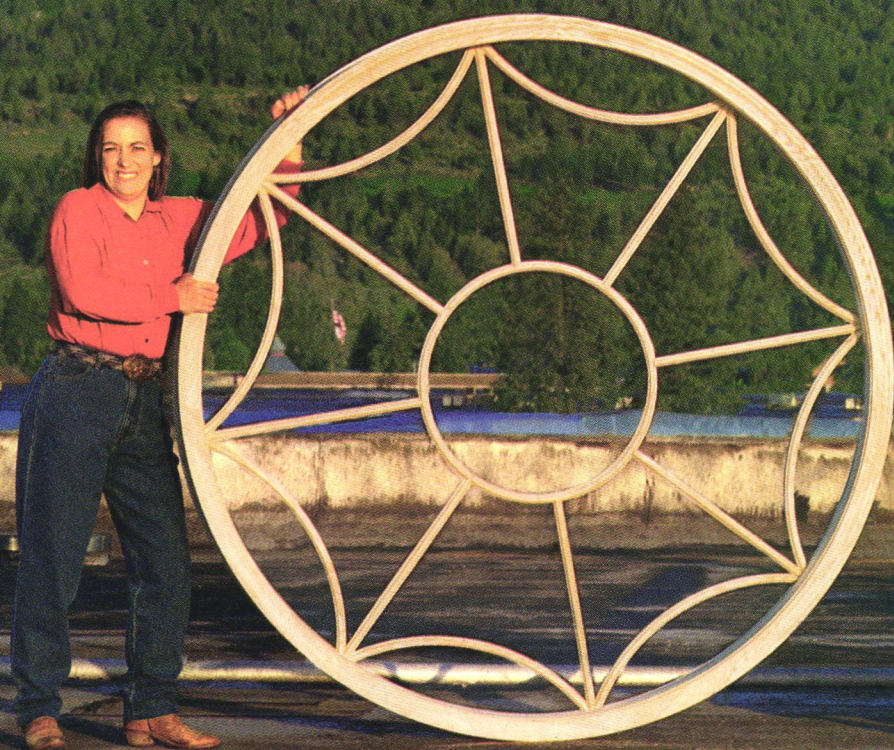
IT'S TIME TO HONE IN ON GARDEN TOOLS. Invest in the best: These Japanese ones, well-balanced and comfortable to hold, are made of hand-forged steel, which is very sharp and keeps an edge. The durable hardwood handles don't wobble and won't shrink. Dig in

CUTTING EDGE 1. Long-reach saw, \$79; 2. Extended-handle hedge shears, \$49; 3. Grafting knife, \$41; 4. Bonsai shears, for fine pruning, \$21; 5. Cotton gloves, \$5 per pair; 6. Scissors, \$13; 7. Bamboo broom, for sweeping pebbles, \$9; 8. Folding all-purpose

saw, \$29; 9. One-hand gardening hoe, \$15; 10. Farmer rake, \$47; 11. Wooden brush-pruning hatchet, \$59; 12. Japanese Farmer's knife, for root cutting, \$20; 13. Bear Claw hoe, for cultivating soil, \$15; 14. Loppers, \$61. All from Hida Tool & Hardware Inc.

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

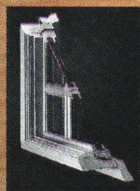
Which may explain why they don't get as
excited about posing with their handiwork.




Dena Suing,
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Handcrafting but five custom windows a day, Dena Suing brings out wood's natural beauty. However, she would be the first to tell you there's more to a Pozzi window than meets the eye. Like interlocking double mortise tenon joints for maximum frame strength. And thick glass, giving the most traditional design the warmth of energy efficiency as well. All shaped to within 1/16" of perfection—as is every window we make, standard or custom. Sure, wood windows can be assembled to the hiss of machines. But they come to life with the brush of Dena's sandpaper.




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HOME VASE 1. Magi by Venini, \$775, Georg Jensen 2. Crackle, \$19.95, Crate & Barrel 3. Elm vase, \$175, Bergdorf Goodman 4. Desirée, \$2,650, Baccarat 5. Jolly Cactus, \$675, Salviati 6. Empreinte, \$800, Baccarat 7. Occhi bottle by Venini, \$1,125, Georg Jensen 8. Nicola, \$19.95, Crate & Barrel



9. Vase by Nick & Gabi Ward, \$130, Robert Greenfield, Ltd. 10. Ruvidi by Venini, \$885, Georg Jensen 11. Squeeze, \$150, Orrefors 12. Moire, \$3,850, and 13. Web, \$6,750, Hoya Crystal 14. Natura, \$75, Royal Copenhagen at Georg Jensen. Boogie Woogie shelves, Domus, NYC.

Fill'er Up

LONG-STEMMED BEAUTIES OWN THE beach, but not the world. Short is swell, as a raft of vases attests. Try bunching lots of pink carnations—don't add greens, do snip stems to 4 inches. Let snapdragons crowd the vase's rim rather than soar above it. Get

the lowdown on roses: cut back the stems and let the flowers see the world (and vice versa) with a child's-eye view. For solitary splendor, place one lily in a tall vase. Or put an empty vase in the sun and look through the glass—not darkly, but ever so lightly. 🌹

Lands' End® Chinos. So easygoing, it's hard to believe they descended from a starchy British officer in the Punjab.



Our women's chinos don't *look* it, goodness knows – but they're actually descended from that officer's pajamas.

He was Lt. Harry Lumsden. And back in 1846, he sweltered in the heat of the Punjab, on India's north-west frontier. His scarlet tunic – a heavy felt – gave no relief.

So, the inventive Lieutenant reached for the most comfortable clothes in his locker, a pair of cotton PJ's. He dyed them a tawny color: the Hindi word for it was *khaki*.

And casual clothing has never been the same, since. How khakis turned into chinos, and then into Lands' End Combed Cotton Chinos for women – *that* takes explaining.

Combed first, then dunked

The fabric in chinos has always been a woven cotton twill – a fabric that's medium in weight, but good-wearing.

That's what led the U.S. Army to adopt it for summer uniforms. (Before World War I, Uncle Sam bought a lot from China – hence, the name chinos.)

But our women's chinos are made from a softer, easygoing twill. The cotton has been *combed*, giving a fine "hand," or feel to it.

Then, the chinos are dunked in a friendly enzyme wash. So that right from the package, ours feel broken in – more comfortable than Lt. Lumsden's PJ's.

Of course, fabric alone does not a pair of chinos make. It's also a question of how they fit you.

Breezy, yes. Baggy, no.

Our fit is relaxed. Casual, but not baggy or sloppy. There's a little room behind the thigh, but a nice, flattering taper to the bottom. And our chinos come in Regular, Tall and Petite, each one proportioned *just so*.

All in all, they're well worth the \$32.50 we ask (or \$33.50 with pleats).

In fact, we'll put these chinos up against some that go for \$60. Plus, we hem ours *free*.

Of course, there's lots more classically-styled clothing in the Lands' End catalog. And it's all just as well thought out. We'd be happy to send you our free catalog. *It's* kind of relaxed and easygoing, too. ©1997 Lands' End, Inc.



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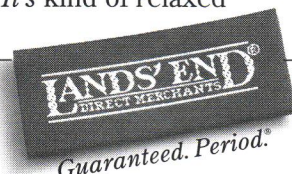
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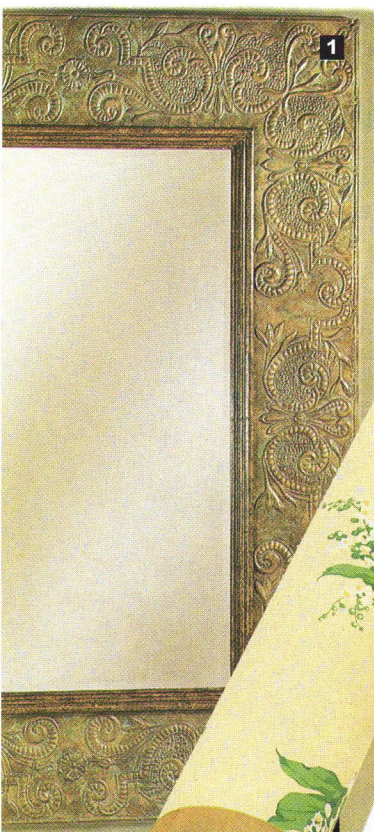
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What's News

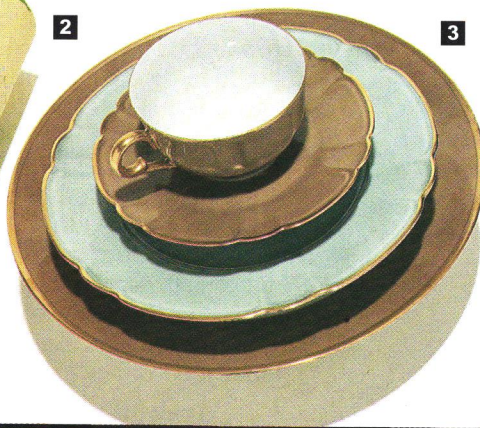
What's the fairest of them all? You decide: Dior wallpaper, a tote bag . . .



1



2



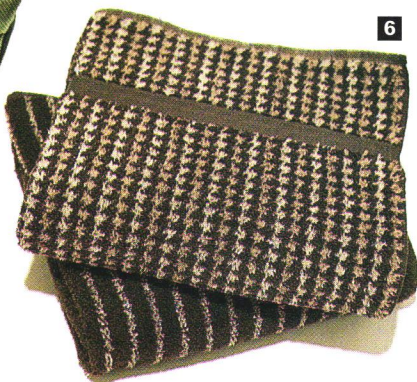
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5



6



7

1. FACE FORWARD Embossed brass mirror, \$4,988, La Barge Inc. 800-692-2112.

2. WALLFLOWERS Lily of the Valley wallpaper, available in tan, white, blue, and yellow from Christian Dior Collection by Gramercy. 800-332-3384.

3. POT OF GOLD Rainbow Mozart cup/saucer in mocha, \$110; dessert plate in empire green, \$65; and Rainbow dinner plate, \$65; all Limoges porcelain, from Robert Haviland & C. Parlon. 800-993-2580.

4. TWIN BILL XL sofa by Sawaya & Moroni, available at Limn, San Francisco. 415-543-5466.

5. CARRIED AWAY Waterproof polypropylene Jumbo bag by Toshin Co., \$23, Hida Tool and Hardware, Inc. 800-443-5512.

6. DRY CHIC Executive Cheque and Executive Pin-stripe towels in dark chocolate, \$9.99 each, from the Executive Suite Collection by Martex. 800-533-8229.

7. SITTING PRETTY Glencoe slipper chair in Glorious Garden, \$725, and custom pillow covered with Pastoral Plaid in sunshine, \$28/yard; both from Waverly Home. 800-988-7775.

Object Lesson



Terrazzo

Since ancient times, craftsmen have mixed bits of marble and stone to create a **luminous** surface called terrazzo. Virtually indestructible and so **timelessly** chic that it has been used by everyone from Michelangelo to Morris Lapidus, terrazzo is an **enduring** investment. And while it used to come mainly in off-whites and beiges, this handmade material now comes in **shades** from lime to lavender.

WRITTEN BY INGRID ABRAMOVITCH PRODUCED BY NEWELL TURNER

PHOTOGRAPHED BY PETER MARGONELLI

Object Lesson

TERRAZZO TIME

For a while, Dominick, Michael, John, and Paul Magnan, the brothers who run D. Magnan & Co., a terrazzo company in Mount Vernon, New York, worried that their ancient trade was dying out. In the 1970s, after twenty years in business, they discovered that terrazzo was losing ground to materials such as marble tile.

But in the last year, the Magnans have placed gleaming terrazzo floors in living rooms and patios across the country as well as in high-profile public spaces like New York's Niketown and the fashionable restaurant Jean Georges. The craftsmen at D. Magnan (914-664-0700) mix pieces of marble and glass into molten bases of colored cement or epoxy resin. This is



SOLID GROUND Terrazzo floors can be placed both indoors and out, as in this circa 1946 house in Montecito, California, designed by Richard Neutra.

LOW MAINTENANCE

Terrazzo is easy to maintain and does not require waxing. All that's needed to clean a terrazzo floor at home is damp mopping once a week with a neutral cleanser like Ivory liquid or Murphy's Oil Soap. The floor's sealer should be stripped and replaced every three years by a professional.



RETRO COOL The terrazzo floor at NYC's Jean Georges restaurant, designed by Adam D. Tihany, has large marble chunks set in geometric rows.

“TERRAZZO **BOUNCES** LIGHT
IN AN ATTRACTIVE WAY AND
GIVES A REAL SPARKLE TO A ROOM”

JARRETT HEDBORG
INTERIOR DESIGNER, LOS ANGELES

poured and ground into a smooth surface with a thousand flecks of color.

COOL AND MODERN

In Los Angeles, the glass-and-glitter capital of the West Coast, the terrazzo installers are also busy. Terrazzo is back, especially among the design cognoscenti. “It has an elegance that’s in vogue now,” says fashion photographer Dewey Nicks, who is putting terrazzo floors in his Bel Air home after noticing them in Gucci ad campaigns.

“It’s virtually a custom floor,” says Sallee Humphrey, an interior designer with Boora Architects of Portland, Oregon, who helped design the terrazzo floor at Niketown in New York. The intricate Niketown pattern incorporates words like “teamwork” with images of basketballs and the New York Marathon route. The scheme uses sixteen colors of

terrazzo embedded with glass, stone, and mother-of-pearl.

Terrazzo may be trendy now, but it was popular among the ancient Egyptians, who developed it as a stronger and smoother substitute for mosaic tile. It was also favored by Renaissance architect Michelangelo, who used it in St. Peter's Cathedral. More recently, in the 1950s and 1960s, terrazzo was the ubiquitous flooring in houses in Florida and California, where it was sturdy enough to endure bright sunlight and occasional hose-downs. Even Modernist masters like Richard Neutra and Craig Ellwood loved terrazzo for its spare, reflective surfaces.

“It’s modern, it’s cool, it’s indestructible,” says Michael S. Smith, a Los Angeles-based designer. He uses terrazzo for floors, kitchen counters, and tabletops—the last inspired by Jean Prouvé, who put pink

and yellow terrazzo tops on painted metal legs in the 1950s.

Jarrett Hedborg, another Los Angeles designer, thinks terrazzo's resurgent popularity can be traced both to the current revival of Modernism and to new advances in this age-old craft. Terrazzo was traditionally made with a cement base that came in a limited palette, but epoxy resin bases have been developed that can match any color. For the floor of John Barrett's hair salon at New York's Bergdorf Goodman, for example, the Magnans came up with a vivid lavender inspired by the store's classic shopping bag.

NEW FORMULAS

In addition to being more colorful, the epoxy terrazzo is easier to install. Cement terrazzo requires a two-and-a-half-inch mortar bed and generally needs to be placed during the construction phase. But epoxy terrazzo is just three eighths of an inch thick and does not need a base, enabling it to be poured over existing floors.

Epoxy-based terrazzo can be molded into shapes such as counters, sinks, and fireplaces. It also does away with the metal divider strips needed to prevent cement from cracking (although many designers still use the zinc or copper dividers because they like the patterns dividers make).

Terrazzo is an investment that can often cost more than marble or granite. The Magnans charge \$25 to \$35 a square foot for flooring and \$80 to \$100 a square foot for tables and countertops, which must be hand-formed.

But then, what other material evokes both Italian palazzos and Florida's Fontainebleau Hotel while improving in appearance the more it is walked on? And what other flooring can be customized with pieces of marble, stone, colored glass, and seashells?

Terrazzo designs have become so flexible that there is almost nothing that Dominick Magnan hasn't tried adding, from broken Coca-Cola bottles to fragments of broken sunglasses for a Serengeti eyeglass brochure. But he has his limits. "One of my customers wanted to throw her ex-husband's ring into the mix," he says, "but I talked her out of it."

"I WANTED AN **EXPANSE** OF WHITE TERRAZZO WITH FIVE PERCENT BLACK AND MOTHER-OF-PEARL, LIKE PEGGY GUGGENHEIM'S HOUSE IN VENICE"

DEWEY NICKS
FASHION PHOTOGRAPHER

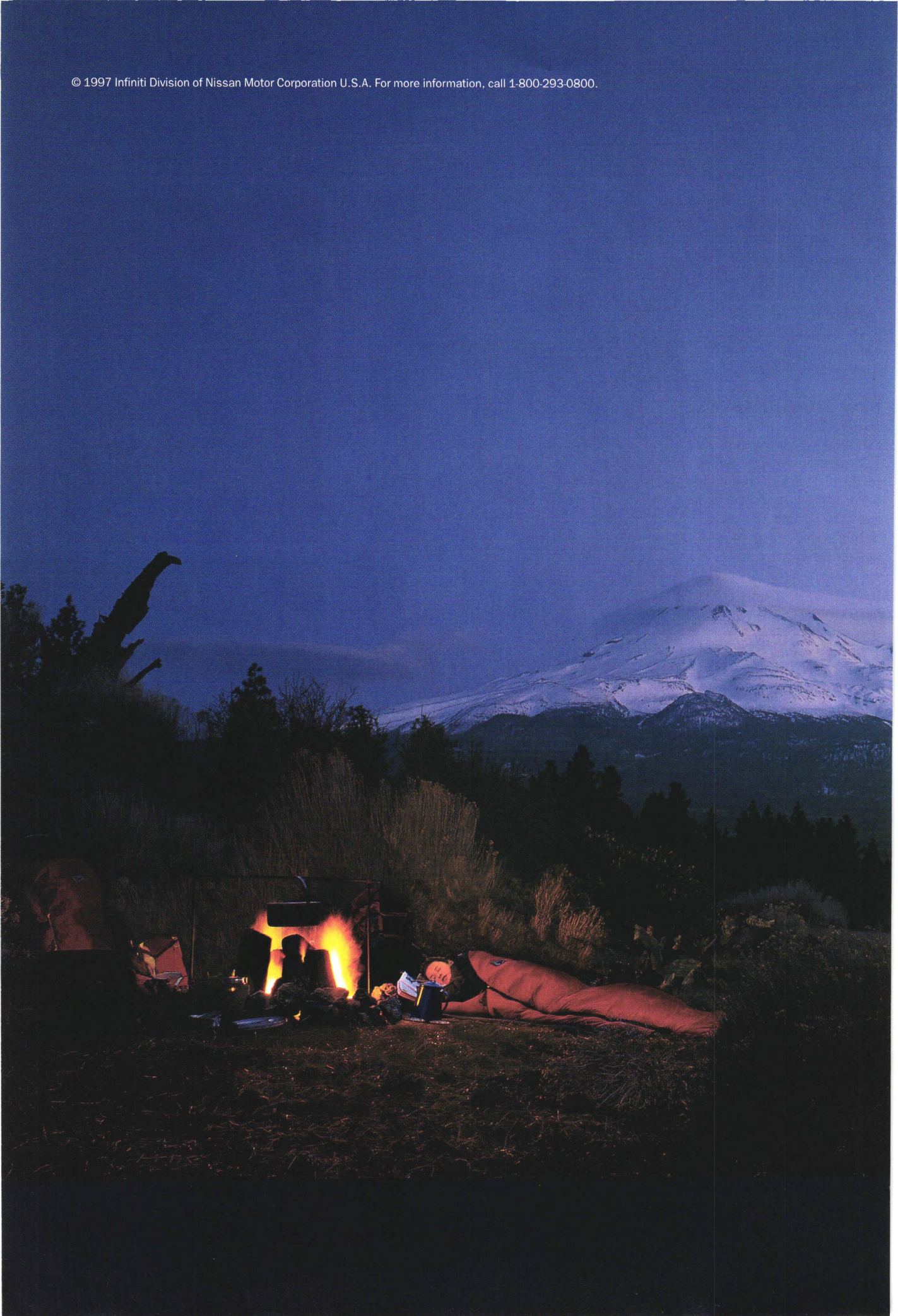


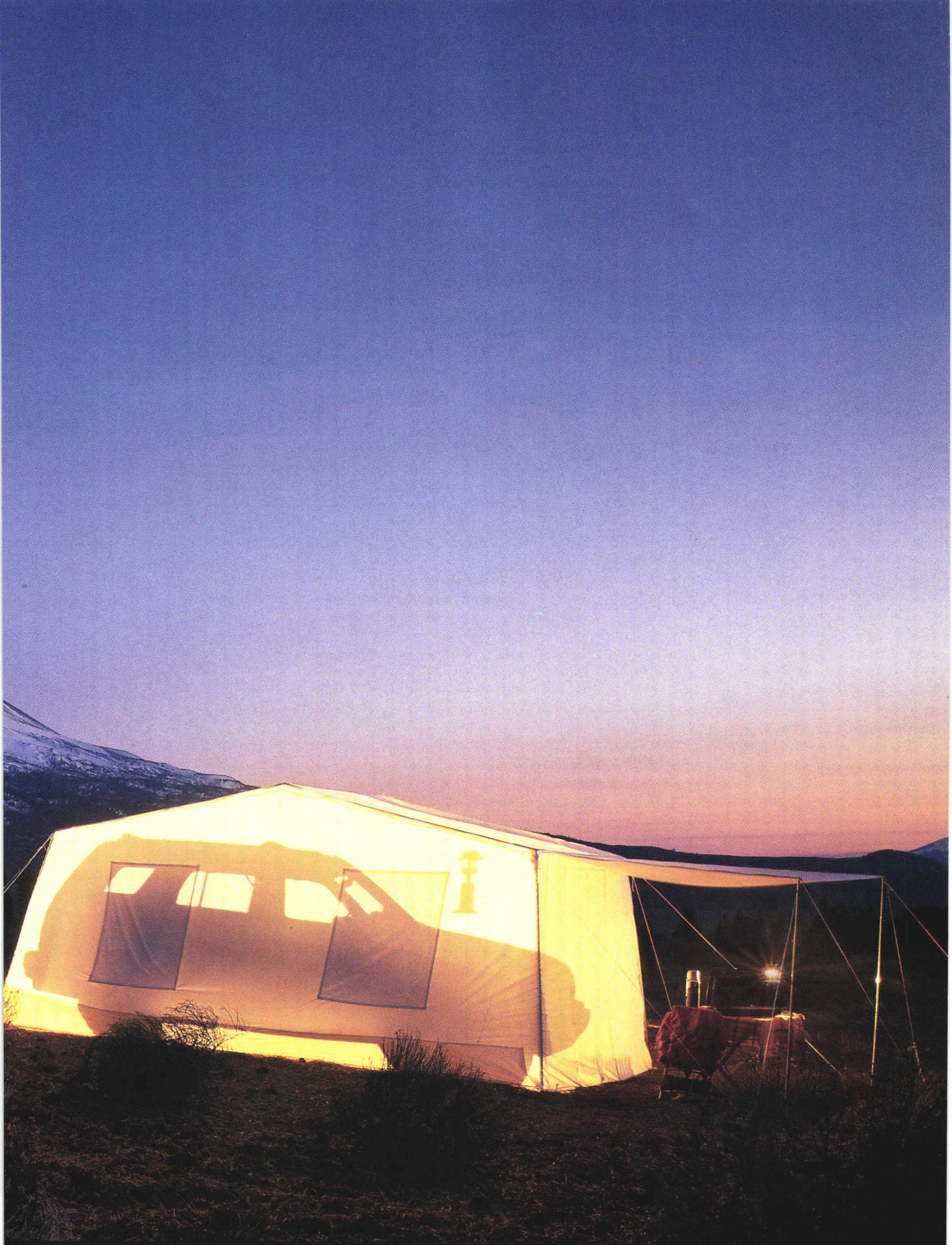
POURING A FLOOR

Installing terrazzo is a messy procedure requiring skilled labor and as many as ten days. Here is how the process works:

Before the craftsmen arrive, the client chooses a color of cement or epoxy as well as the elements to be mixed in, called aggregates. The percentage for each ingredient must be specified: 20 percent yellow marble chips from Verona, Italy, for instance, or 50 percent blue glass. A terrazzo "mechanic" arrives on site with a mixer, blends the ingredients, and pours the mixture in batches onto the floor using five-gallon pails. The mixture is then leveled with a trowel and allowed to cure for two days. After the terrazzo has cured, it must be sanded with a series of abrasive stones—from roughest to smoothest—attached to a grinding machine. This sanding reveals the embedded chips and creates a polished surface.

CUSTOM-MADE The ingredients mixed into terrazzo are called aggregates, top left; clients can choose bits of colored glass, stone, and marble, in any proportion, and have them added to a base of their choice. Terrazzo is poured into wooden molds, top, to make steps. After being poured, a tabletop is ground to a polish with abrasive stones, above. Terrazzo also comes in tile form, such as these Logos tiles, below, available in 30 colors, from Bisazza, in Miami (305-597-4099).





INFINITI.

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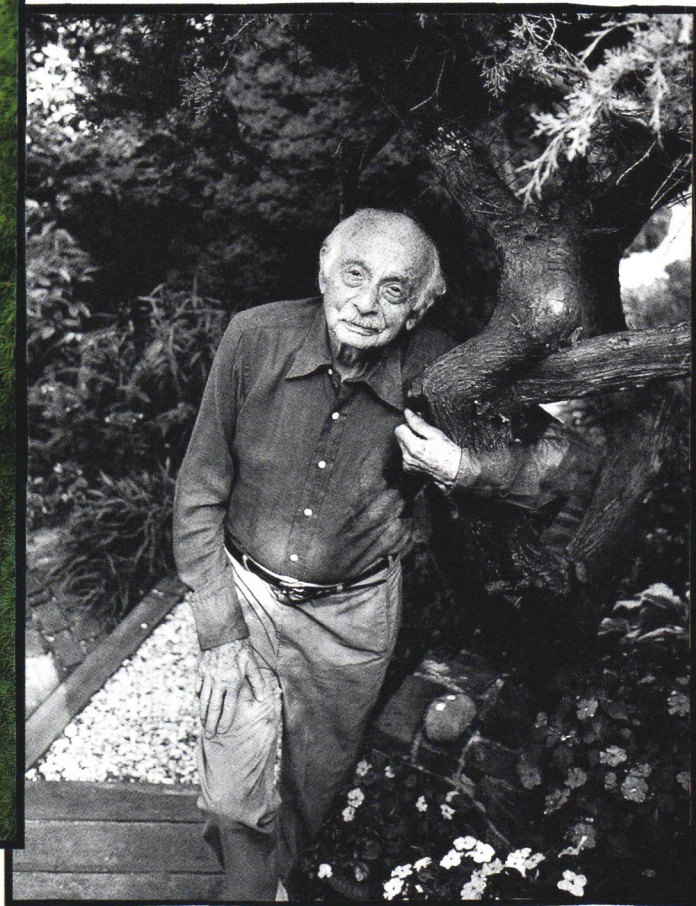
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Poet's Corner

On a small and sunny spot on Cape Cod, Stanley Kunitz cultivates a garden about the art of living

BY MOLLY PEACOCK

LET'S TAKE A WALK. And let's learn the secret of life on our way. If we're looking for revelations, there's no better place than a garden and no better person to ask than one who is both old and wise. Let's ask Stanley Kunitz to be our guide. He's the wiry, spry type deadheading the campanula beyond this iron gate. But don't ask him directly if this is his garden! He might tell us what he mutters to tourists who walk down his Provincetown street and stick their elbows through his Boston ivy: "I just work here."

He's working all right, on every level.

Because he is ninety-one years old, the celebrated Pulitzer prize-winning poet turns with the force of a whole century behind him, as energized as his poetry. His face glows like an icon—he really is our Virgil. His garden is famous among book people. When critics talk about his poems—even when they don't know an astilbe from an aster—the subject of horticulture rises like an astrological sign.

SEEING DOUBLE Kunitz, above, likes to repeat colors and plants in his garden. A crushed-clamshell path that is as direct as his poetry leads to his studio.

"Welcome to my *late* garden," he says with mischievous symbolism. He's planned it to wake up in late June, just when he and his wife, painter Elise Asher, lock their Greenwich Village apartment and come here, to their house on Cape Cod.

The challenge of this garden began in 1963, after the poet bought a house with a front yard that was essentially a sand dune. Instead of leveling the dune, he used it as a native language, letting its naturally sharp angle shape the tiers of beds—the way language molds thought. The unyielding slant underpins every

HOME BASE

invention in his garden, just as the fact of his birth (mere weeks after his father's suicide) has determined the acute angle of what he writes. "Like the verses of a poem," he says of the five tiers he dug into the slope, reinforced and nourished with compost and seaweed.

"You must have repetition in the beds," he admonishes as we pace the paths that frame the tiers. "You must repeat colors and plant material as you repeat words and themes." At the top of a shady path a blue rose of Sharon echoes another elsewhere. This symmetry grew out of disaster: when a hurricane took a small tree down, Kunitz seized the chance to create a refrain.

"These Alberta spruces are the four anchors of the original plan," Kunitz announces, rising on his toes and pointing a steady arm. There are the underpinning compass points of spruces, like the four corners of a page. By now we're up to the crest, facing an ingenious wall made of *Euonymus japonicus*. It's the perfect spot for a bench—but there isn't one. And the absence of a bench reveals the secret of life, according to Stanley Kunitz.

"There isn't room to sit down!" he exclaims. But metaphor is always lurking. Not to sit down means *Keep moving*, an idea that turns the old slogan Use it or lose it into the practice of the toughest art, the art of living. I remember that the title of Kunitz's last book of poems is *Passing Through*. "There's no one vantage point from which to see the whole layout," he remarks. "You have to walk the garden to really see it. That's why it's nearly unphotographable." Kunitz's demesne insists on unfolding in time, and photographs, of course, stop that motion he has always equated with life.

We're at the wrought-iron fence, which you can barely see from inside the garden because it, too, is shielded by



TURN, TURN, TURN Clockwise from left: Kunitz built the garden in 1963, maybe quadrupling the space, now a lush hillside, by terracing it. To write without distraction, he works in a studio overlooking the compost heap. He planned the garden so that there is no place, including a corner bursting with black-eyed Susans and tiger lilies, from which you can see the entire layout.

a wall of euonymus. How did he feel making a garden in his front yard, where everyone could see him? Kunitz laughs, "Well, very exposed!"

As we take in the second tier, "blue" rhymes with "blue"—'Butterfly Blue' scabiosa, 'Blue Charm' veronica, and perennial geranium—until a drift of Japanese anemones ('Grape leaf' and 'Queen Charlotte') explodes among Russian sage like the shock of a new image. "There's an *Indigofera* from the Himalayas," Kunitz whispers. "It's very far from home." But Asian principles

operate comfortably here. Enamored of the spare schematics of Japanese poetry and gardens, Kunitz mixes Eastern and Western plant material and philosophy. "Not seeing the garden ever whole—that's a Japanese concept," he says, "and that's what I was thinking of in 1963, when I began this garden."

Because his poetry often employs short lines and tight, clear images, it's a straight shot to his targets, just as now the bottom path of crushed clamshells makes a direct route to his studio. As the light of the day ends, the work of the



*So let the battered old willow
thrash against the windowpanes
and the house timbers creak.
Darling, do you remember
the man you married? Touch me,
remind me who I am.*

FROM "TOUCH ME," A POEM BY STANLEY KUNITZ



word begins. But the poet never wishes to view his garden when the business of writing is at hand. His studio window does not face his flowers. Instead, as he says in his poem "The Round," he sits "hunched over my desk / with nothing for a view / to tempt me / but a bloated compost heap."

Since the house is embedded in a slope, the studio is actually part of the basement, forming "cosmic roots," as the French philosopher Bachelard would say, where "secrets are pondered" and "projects are prepared."

Through the basement and protruding into the light is Elise Asher's studio. Though the garden is the exclusive province of her husband, she has drawn whimsical personal botanicals of many of the species and has painted works on canvas inspired by imagery in her husband's poems. "Darling," Kunitz writes in his poem "Touch Me," "do you remember / the man you married? Touch me, / remind me who I am." Together since the 1950s (both artists were married previously, with children), they orbit each other in

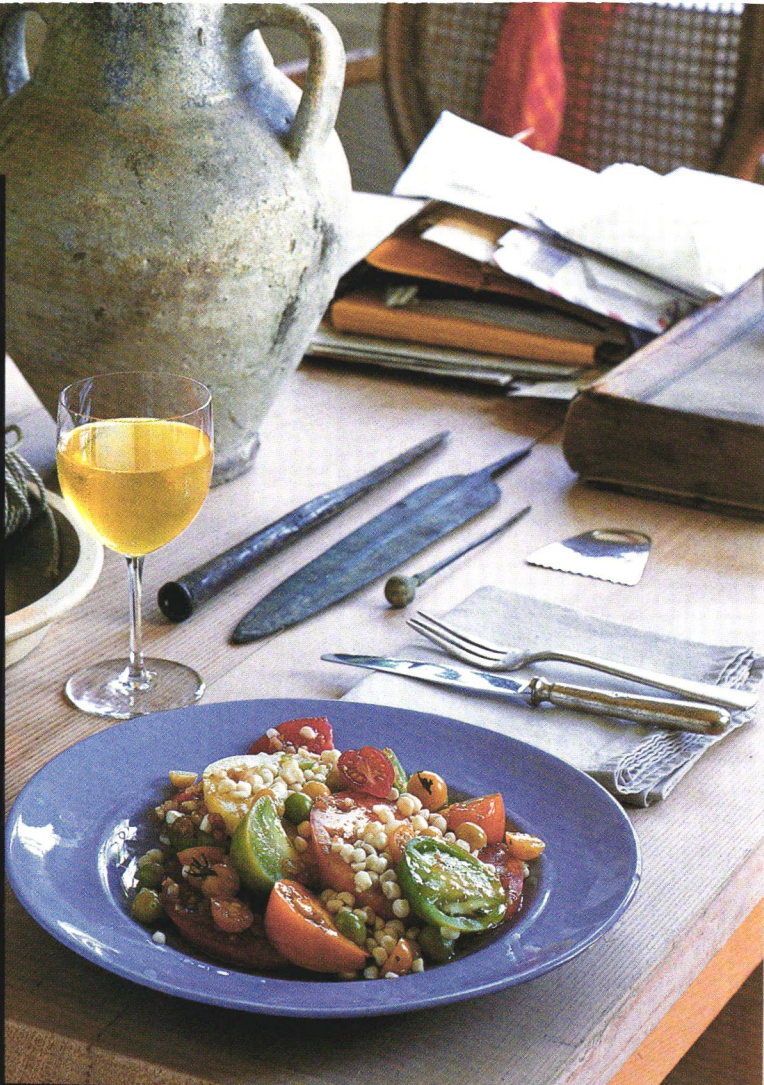
their household like planets drawn by rotational pull.

Kunitz writes only in the wee hours. It's a boyhood habit, formed from keeping monsters away by reading with a flashlight under the covers. It was also a way of keeping alive at night; disconnecting sleep from death was essential for the son whose father died so young. "How have I lived so long? Always on the edge of death, with the knowledge of death alive at my side," he says.

Gardeners must equip themselves with a zest for disaster. After all, if the storms don't get you, your own hubris will. That awareness of death emboldens Stanley Kunitz to take chances with all he does. Back on the path, he gestures, "This tree is *Stewartia*, a pseudo-camellia, not adapted to this climate." Doesn't he obey the zone charts, those equivalents of the Book of Genesis for gardeners? "Well, if I fail," he says matter-of-factly, "I'll try something else." He arms himself with a nearly gleeful sense of possibility. "I can scarcely wait till tomorrow," states the last quatrain of his poem "The Round," "when a new life begins for me, / as it does each day, / as it does each day." And so our amble ends. "We enter through the gate, with a walk around that returns to the beginning, so it's a circular poem," he says.

So, you can stop bothering with that bench you're always intending to build, but never do. The proper vantage point, according to Kunitz wisdom, is from whatever place you're in. The absence of a bench is the presence of a seeking point of view. *Keep looking.* That's the secret of life on a walk.

Molly Peacock is a contributing editor to this magazine and the author of four books of poems.



Vegetable Love

The use of heirloom varieties enhances the long, happy marriage of tomatoes and corn

THIS IS WHAT AN American summer tastes like: the cool, tart-sweet squish of tomato; the gently nutty crunch of corn so young its sugars haven't even thought about converting to starch. Surely the kitchen gods intended that these ancient New World flavors be combined. Alone, they embody the season; together, they intensify its sunny abundance. Now that heirloom varieties are available again, corn and tomatoes can take you back to another, more expansively flavored age.

CORN-AND-TOMATO RISOTTO WITH TOMATO CONCASSÉ AND FINES HERBES

Serves 6

TOMATO CONCASSÉ

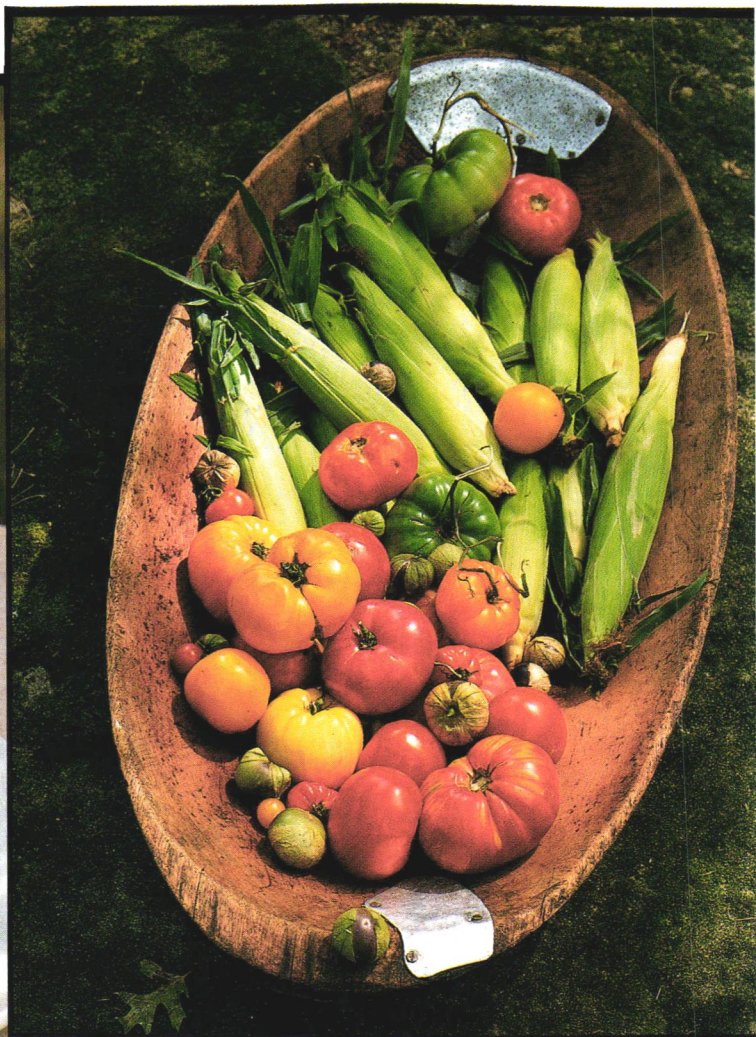
2 shallots, finely diced
1 clove garlic, peeled
and chopped
2 Tbsp olive oil
2 pounds ripe tomatoes,
peeled, seeded, and diced
1/2 cup dry white wine

In a large sauté pan, sauté the shallots

and garlic in the olive oil for several minutes until opaque. Add tomatoes and wine. Continue cooking at a high simmer, stirring occasionally, until the mixture is reduced by half, about 15 minutes. Remove from heat and reserve.

RISOTTO

5 to 6 cups chicken stock
1/4 cup chopped shallots
3 Tbsp olive oil
1 1/2 cups Arborio rice
Kernels from 3 ears of fresh corn
1/4 cup heavy cream
Salt and pepper



OLD-FASHIONED FLAVOR. The salad and risotto both benefit from the distinctive taste of newly available heirloom varieties of corn and tomatoes.

FINES HERBES

1/2 cup minced leaves of the following fresh herbs: parsley, sage, oregano, and thyme

In a large saucepan, bring the chicken stock to a simmer and keep it simmering. In a 2-quart sauté pan over a medium-high heat, sauté the shallots in the olive oil until opaque. Add the rice and stir until opaque. Add 1 cup of the simmering chicken stock to the rice mixture and continue stirring over medium heat until almost all the liquid is absorbed. Continue adding chicken stock one cup at a time, letting it cook down until the rice is tender, approximately 20 to 25 minutes. Be sure to keep the risotto at a simmer during this process. Reduce the heat and stir in 1/2 cup of the tomato

concassé, corn kernels, heavy cream, and 1/4 cup of the fines herbes. Add salt and pepper to taste.

Reheat the other 1/2 cup of concassé.

To serve the risotto, spoon some of the concassé onto the center of a plate. Spoon a serving of risotto over it and sprinkle with remaining fines herbes.

HEIRLOOM-TOMATO-AND-CORN SALAD WITH RICOTTA SALATA

Serves 6

(See Sources, back of book, for tomatoes)

Kernels from 4 ears of fresh corn

1 Tbsp olive oil

1 Tbsp champagne vinegar

2 pounds heirloom tomatoes

1 cup grated ricotta salata

1/4 cup fresh marjoram, chopped

VINAIGRETTE

2 shallots, very finely diced

1/4 cup sherry vinegar

1/2 cup extra-virgin olive oil

Salt and pepper

Over medium-high heat, sauté the corn in the olive oil for 2 minutes. Add the champagne vinegar. Turn off the heat and let cool.

To make the vinaigrette, combine the shallots and sherry vinegar in a mixing bowl. Slowly whisk in the olive oil until it is well combined with shallot mixture. Add salt and pepper to taste.

Wash the tomatoes and cut into 1/4-inch slices. Arrange on a platter and sprinkle the corn over the tomatoes. Pour the vinaigrette and top with the ricotta salata and fresh marjoram. 🍷

UNCORKED



Reconsider Riesling

The most versatile of German wines is not, repeat not, sticky sweet

BY JAY MCINERNEY

GROWING UP in Germany's Black Forest region, Eberhardt Müller was not terribly impressed with the wines of his homeland. Training under chef Alain Senderens at L'Archestrate in Paris, Müller developed a Francophile's sense of classic food-and-wine marriages that has served him well since taking over the kitchen at Lutèce, André Soltner's classic New York restaurant. But somewhere along the way he rediscovered German Riesling.

Most Americans tend to think of German wine as being sticky sweet and indifferently vinified. And indeed, an ocean of imported *liebfraumilch* has confirmed the impression. Blue Nun, anyone? But German wine making has

improved dramatically in the past decade, as has American distribution, and the current fashion for dry white wine has been duly noted. Meantime, Americans are just starting to notice how badly Chardonnay sometimes behaves with food—rather like an obstreperously drunken guest who shouts down the rest of the table. If Chardonnay is the king of white grapes, it can be a tyrant. Riesling, by contrast, is an elegant and accommodating queen. And nowhere is Riesling's quicksilver character so variously expressed as on the steep, terraced river valleys of Germany's wine country. Müller recently invited a group of top German wine makers to show their stuff at Lutèce, that shrine of classical French cuisine. More than one skeptic

was staggered by the quality of the wines, which ranged from light, super-dry, aperitif-style Rieslings to aged *Trockenbeerenauslesen* with the texture and sweetness of honey. "I don't think there is a grape variety in the world," says Müller, "that produces so many different styles of wine." Indeed, Riesling is a Laurence Olivier of a grape, capable of playing everything from farce to Othello. But for the moment—high summer—it makes sense to focus on the young dry and medium-dry wines that would feel right at home in a picnic basket.

Even when they have residual sugar, German Rieslings have an acidity—partly inherent in the grape and partly a function of cool weather—that counteracts the perception of sweetness. (Think of

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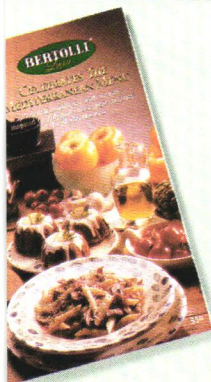
1 cup diced pink skinned potatoes, unpeeled
1/2 cup diagonally sliced celery
1/2 cup diagonally sliced carrot
2 garlic cloves, minced
1/4 cup Bertolli Extra Virgin Olive Oil
8 cups chicken stock, fat skimmed from surface
1/4 tsp. saffron
1 cup diagonally cut French green beans (slender)
1/2 cup baby lima beans, fresh or thawed frozen

3 Tbsp. orzo (rice shaped pasta)
1 cup coarsely chopped hearts of escarole
1 cup zucchini and/or yellow squash, quartered lengthwise and cut diagonally
1/2 cup diagonally sliced asparagus spears
1/2 cup diagonally sliced scallions
1/2 cup tiny peas, fresh or thawed frozen
1/3 cup diced plum tomatoes, peeled and seeded, fresh or canned (optional)
Salt, pepper and Parmesan cheese, to taste

1. Combine potato, celery, carrot, garlic and olive oil in large broad saucepan. Cover; cook over low heat, stirring occasionally, until vegetables are tender, but not browned, about 10 min.
2. Add broth and saffron. Heat to boiling. Stir in green beans, lima beans, orzo. Cook, stirring, until tender, about 8 min. Add escarole; simmer 5 min.
3. Stir in zucchini and/or yellow squash, asparagus, scallions, green peas. Simmer just until tender and heated through, about 5 min. Add tomatoes, if using. Salt and pepper, to taste. Ladle into bowls. Serve sprinkled with slivers of Parmesan cheese. Serves 6-8.

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Love Needs No Pedigree

Photo by Mary Bloom

Keith Reinhard, Chairman & CEO, DDB Needham Worldwide with 7 week old "Virginia."

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lemonade: it takes a lot of sugar to tame a handful of lemons.) The high acidity and relatively low alcohol are what make them so refreshing as an aperitif and so food-friendly. Müller proposes this experiment: Grill a piece of fish; try it plain, then dribble some lemon juice on it. The lemon inevitably enhances and highlights the flavor of the fish. And the same is true with wine. The high-acid Riesling makes a much better accompaniment to most fish dishes than the riper (and often heavily oaked) Chardonnay and has the edge to cut through pork dishes and cream sauces. One of the most amazing food/wine combinations I have tasted was Müller's signature oysters with caviar-and-cream sauce, paired with a flinty Mosel Riesling Spätlese from Dr. Ernst Loosen. If only the terminology on the label went down as easily as the wine.

Unfortunately, German wine labels make burgundy look easy. In addition to listing the region, the village, the vineyard, the producer, and the grape, German labels almost always carry a designation indicating the level of ripeness at which the grapes were harvested. Often the same vineyard is harvested several times, the early harvested grapes providing insurance against bad weather while the later crop provides a richer, riper wine.

In ascending order of ripeness, the dryish, export-quality wines are *Qualitätswein*, *Kabinett*, *Spätlese*, and *Auslese*. *Qualitätswein* grapes require the addition of sugar to balance their ferocious acidity; from the best makers they produce dry and racy aperitifs, which is also true of the riper *Kabinett*, to which no sugar is added. *Auslese* is nearly a dessert wine, while the slightly less ripe *Spätlese* is perhaps the golden mean of German Rieslings. Unfortunately, it can be either dry or semidry—or even semi-sweet—depending on whether the wine maker decides to stop fermentation before all the sugar has converted into alcohol. Sometimes the label will tell you the style: the word *trocken* on a label indicates the wine is dry; *halbtrocken* is half dry with a touch of residual sugar. (Which won't necessarily make it seem sweeter than the average Napa Chardonnay.) Sometimes the label is

THE OENO FILE

95 KOEHLER-RUPRECHT 'KALLSTADTER STEINACKER' RIESLING KABINETT HALBTROCKEN More *trocken* than *halb*. Green apples on the nose and in the glass. A cult wine in the Pfalz. Incredibly zingy. \$14.95

95 VON SCHLEINITZ SPÄTLESE

This elegant Mosel has a touch of honey for those who like a little sweetness. \$14.95

95 HEHNER-KILTZ 'SCHLOSSBOCKEL-HEIMER KÖNIGSFELS' RIESLING

SPÄTLESE HALBTROCKEN The rich texture and sweetish pineapple fruit are balanced by a Mennen Skin Bracer slap of acidity. Gorgeous stuff. \$17.95

96 ERDENER TREPPCHEN RIESLING

KABINETT, DR. LOOSEN

The puckish Ernst Loosen's dry humor finds perfect expression in this wine. \$17.50

96 HOCHHEIMER REICHESTAL RIESLING

KABINETT, FRANZ KÜNSTLER Spring flowers here, with a slight spritz. \$17.50

silent on this issue; you can get a clue by looking at the alcohol level. A low alcohol level of 8 or 9 percent indicates residual sugar; 10½ or 11 means the wine is dry, the sugar turned to alcohol.

Five regions account for the best Rieslings: the Mosel-Saar-Ruwer, Nahe, Rheingau, Rheinhessen, and the Pfalz. Each has its own character: the wines of the Mosel region often have a stony ele-

ment, while those of the Pfalz and Rheingau tend to be a little fatter and fruitier. Across the board, however, they tend to show some combination of tart green apple, lemon, and grapefruit flavors in the drier wines, and pineapple and apricot in the riper ones. While vintages are widely variable in this most northerly of great wine-producing nations, recent vintages, from 1993 to the currently available 1995, have been good to excellent. Ultimately it is the producer that counts for quality. Among my favorites, in no particular order, are Geltz Zilliken; Adolph Weingart; George Breuer; Toni Jost; Lingenfelder; Maximin Grünhauser; Dr. Loosen; J.u H.A. Strub; and Schlossgut Diel.

One way to circumvent the almost absurd specificity of German wine labels is to look for the importers' labels: In this country, Terry Theise and Rudolf Weist represent many of Germany's best estates. Their own labels appear separately on the tall, thin bottles, which seem to mimic the svelte, racy charms of a good German Riesling. 🍷

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

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PAST PERFECT



February 1962

In its issue on new ideas, the magazine suggested building a patio circle and introducing teens to folk dancing

BY VÉRONIQUE VIENNE

AMONG THE INTRIGUING things about this photograph is the strong sense that something or someone is missing. The emptiness of the house in the background, the orderliness of the buffet table on the terrace, and, most significant, the stagy body language of the dancing teens seem to suggest that the people in charge have stepped out of the frame to watch a scene they have set in motion.

And indeed, the party *was* organized by grown-ups—the editors of *House & Garden*. Perhaps it is not so surprising that just as one of the most tumultuous decades in American history was taking shape, the magazine should have wished to turn the clock back to a time when parents had charge of their teens' social lives. And no wonder that rock and roll, the music that threatened to divide the generations, has no place here. Instead, the editors recommended folk

music from Greece, Czechoslovakia, and Israel—countries where parental authority was still very much intact!

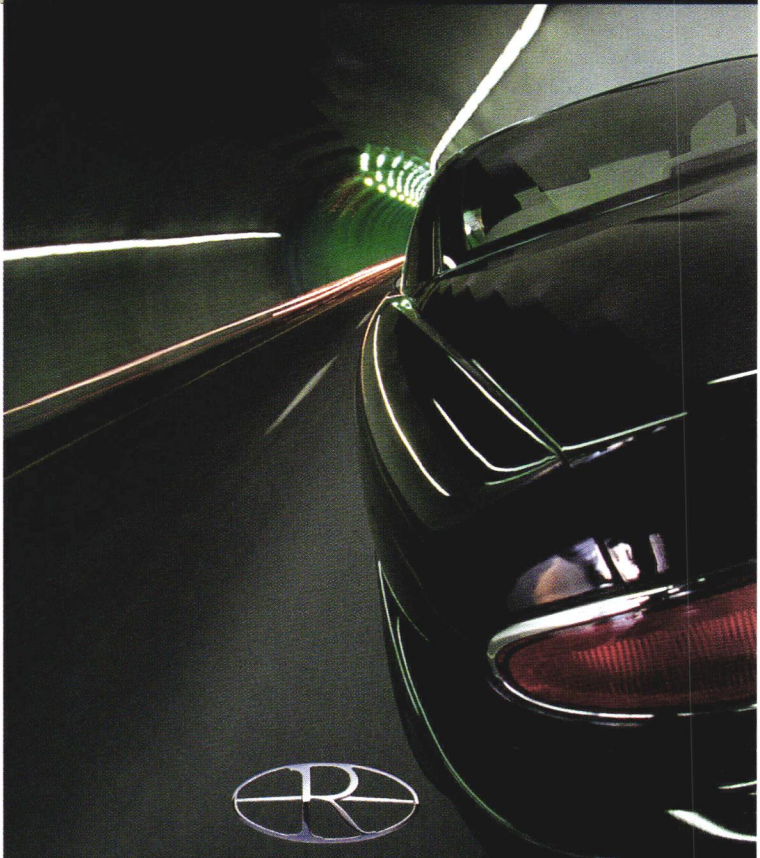
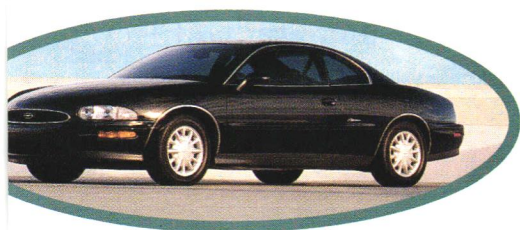
And so, in the waning days of Pat Boone's reign, when rhythm and blues was still considered ghetto music, and Elvis, back from the Army, was making sappy movies, readers were urged to set out the lemonade, plug the phonograph into a weatherproof outlet on the patio, and give young people an evening of supervised fun.



Dear Mrs. Responsible:

You never missed a school play.
You remember everyone's birthday,
including your father-in-law's.
You never went on a golf weekend.
With all due respect, Ma'am, you're
due. This is the Buick Riviera.
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but it only seats four. So it's not
the perfect family car.
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Buick Riviera

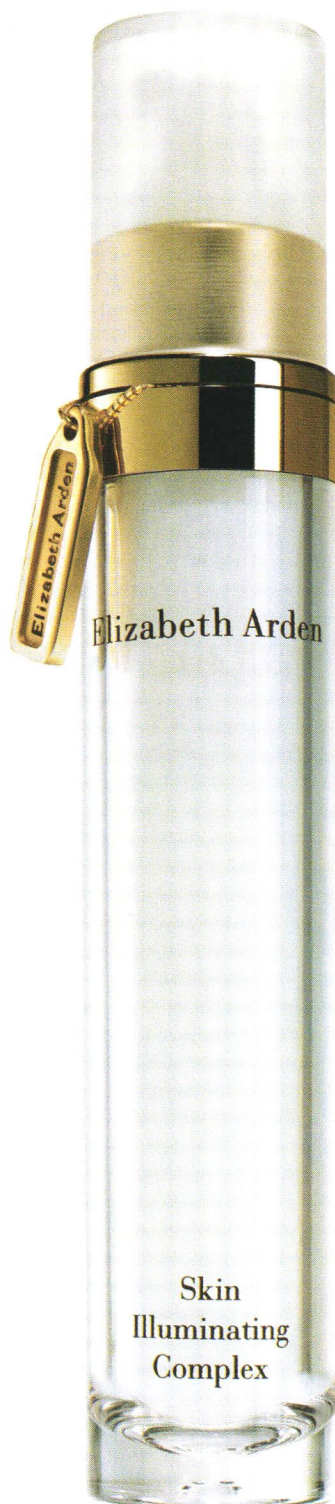
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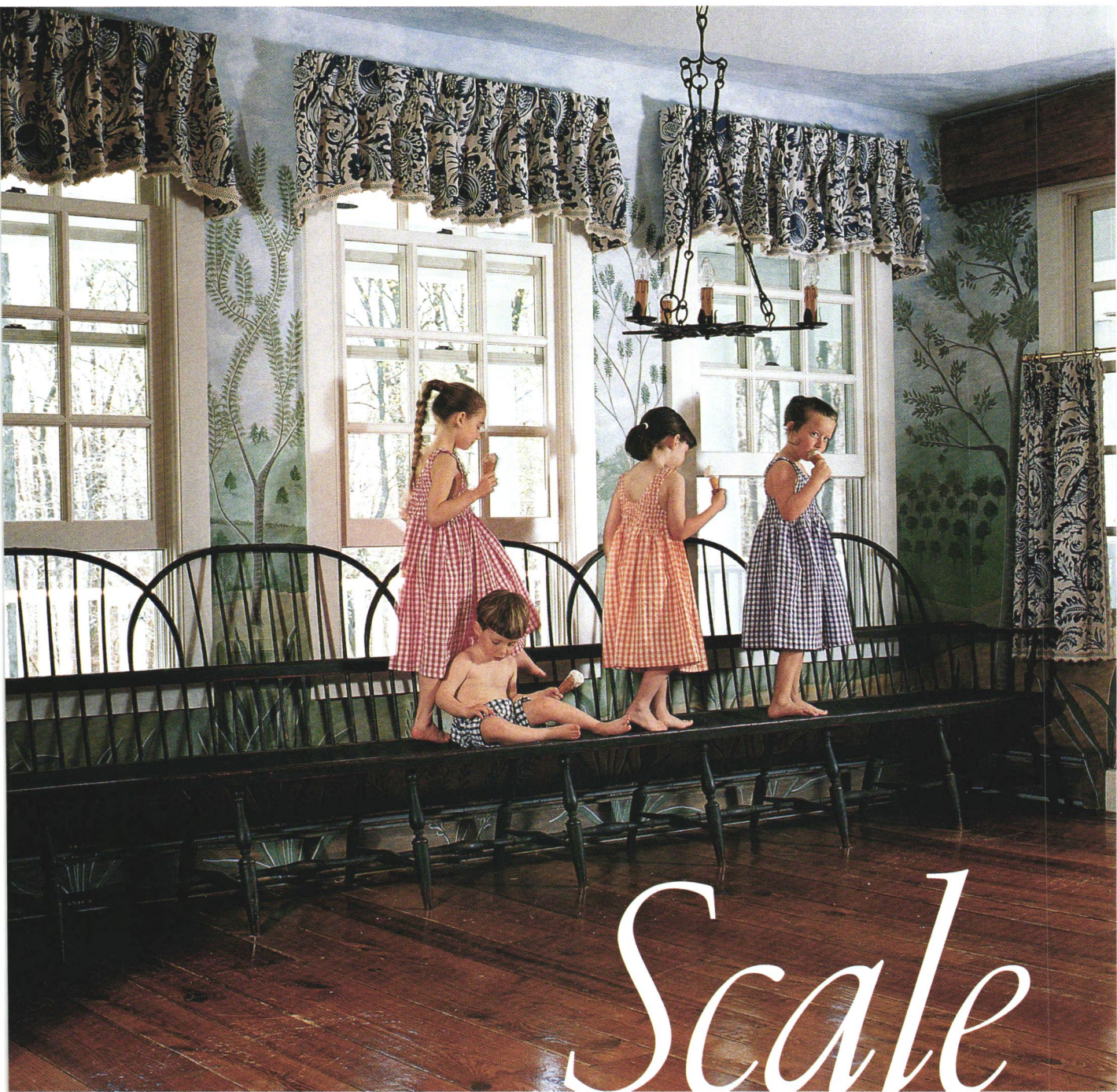
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FIRST PRINCIPLE The problem of never having enough living space seems nearly universal. But not in Joan and Edward Klein's case. They enjoy making the families of their eight grown children welcome when they visit. "A very social house was what we had in mind," says Joan Klein. Carl D'Aquino, the New York interior designer, tamed the scale of the enormous rooms by filling them with suitably large furniture. But it's his trump card—a knock-your-socks-off use of bold color—that sets the tone of the inviting place, where four generations of a family are happy to gather.

Like the 15-foot-long kitchen bench, on previous page, almost everything in the house (except the grandchildren) is oversized. In the foyer, opposite page, a seven-foot-wide chandelier hangs above an equally wide table. A Lee sofa chair and George Smith sofa are covered in a Brunswick & Fils cotton. Both the checked floor and striped walls were hand-painted.



One Size Fits All

Carl D'Aquino makes a big family's huge house cozy



BY SUZANNE SLESIN PHOTOGRAPHED BY LIZZIE HIMMEL STYLED BY ADAM GLASSMAN

“COLOR sets a MOOD, a TONE, and

EVEN CARL D'AQUINO, the interior designer, was floored. “Humongous” was the only word he could come up with when he first saw Joan and Edward Klein’s new seventy-five-foot-long, ten-thousand-square-foot house, which sits on three wooded acres in rural New Jersey. “I panicked,” recalls D’Aquino. “I asked myself, ‘How can I possibly do something with these rooms so they can be at a scale to be enjoyed?’ I thought the children were all gone.” Well, they are and they aren’t, Joan Klein explains. “With eight children getting out of college and getting married, and a grandmother who lives with us, our basic family doubled. We simply couldn’t fit into the house the children had grown up in.”

Many couples of their age decide to downscale their lives, think about retiring, or at least taking off for the nearest golf course. Instead, the Kleins, like a surprising number of empty nesters around the country, have moved into bigger houses. And in the Kleins’ case, this means a banquet-sized dining room that can seat two dozen people comfortably, a huge formal living room where their clan can sit by the fire and open Christmas presents, a two-story library, an enormous center hall and wide stairways, perfect for a bridal party. And even though a huge extended family doesn’t strictly require it, the Kleins indulged themselves by constructing a luxurious master bath to escape to, equipped with a steam shower for him, a Jacuzzi for her, a double tub for them. And, they built enough extra bedrooms to accommodate visiting children, their spouses, and their children. “We wanted a very social house, where we could have great parties,” says Joan. “Even before we had any furniture we already had had a wedding here.”


“I like challenges,” says D’Aquino, whose job was to “transform the huge spaces into approachable, friendly, warm rooms.” The decorator was willing to accommodate Joan’s near obsession with blue; her dislike of rugs and carpets; and the couple’s desire to start a collection of high-quality American



In the library, as in every other room, there is a child's chair, far right, to put young ones at ease. What D'Aquino calls the “modulation of color”—in this case, Joan Klein’s beloved blue—is the room’s thematic glue. The sofa and chairs, covered in a Brunschwig & Fils cotton damask, can accommodate a clan. The draperies are made with the same fabric, lined in a red Schumacher cotton.

n this case, adds a PERIOD NOTE”
— Carl D'Aquino





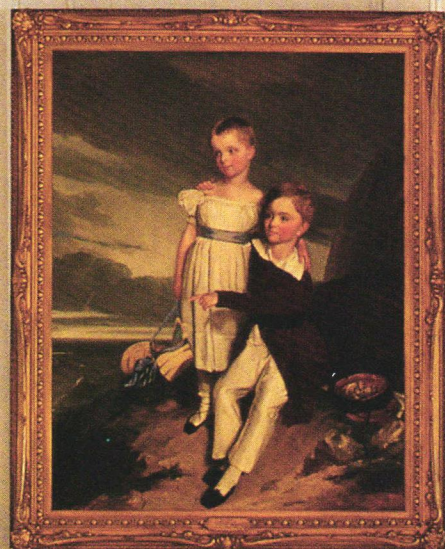
Antique furniture helps tame the scale in the dining room; a blue-green and red color scheme gives it vibrancy. The George III mahogany table, which seats 24, originally came from Winterthur. The restored side chairs are upholstered in a Rose Cumming cotton blend and the wing chairs in a Cowtan & Tout check. The curtain panels are of a Font-hill Ltd. cotton print; the balloon shades are of a rayon solid from Old World Weavers. Two chandeliers of gilt metal and rock crystal are from Christie's.

"We wanted a very SOCIAL house"



here we could have GREAT parties”
—Joan Klein

The pale-hued living room provides a soft contrast to the strong colors of the other rooms. The George Smith sofa is upholstered in a Quadrille cotton. The chair to the right of it is upholstered in a Manuel Canovas toile; the four side chairs are upholstered in a Manuel Canovas cotton. The drapes are made of a Clarence House damask and a Bailey & Griffin cotton. An antique Aubusson rug from Symourgh International provides an old-world look. The Kleins bought antique dinnerware, including the English china, opposite page, especially for the new house.



OVERSIZED pieces bring the room



antiques. So D'Aquino and his clients attended auctions up and down the East Coast, looking for antique furniture to tame the scale of the house. "We all loved the adventure and the search," he says. Not surprisingly, they found themselves bidding on what the decorator describes as "rather large pieces." The dining table, for example, which seats twenty-four, was in a sale of de-acquisitioned pieces from Winterthur. "We really lucked out," says D'Aquino, who let the other bidders at the sale vie for the Chippendale chairs ("We didn't have the budget for them anyway," he says), while they "walked away" with the table, a George III beauty that once belonged to Henry Du Pont. While its baronial size and only fair condition were deterrents to others, it ended up costing less than a good reproduction, even after the necessary restoration. The side chairs, which have no provenance, were relatively inexpensive to restore and reupholster.

Other overscaled pieces—the ornate seventeenth-century Dutch cabinet in the foyer, the 60-inch-high English Hunt mirror in the living room, the pair of Louis XIV-style gilt metal and rock crystal chandeliers, the piles of nineteenth-century

CALE into manageable proportions

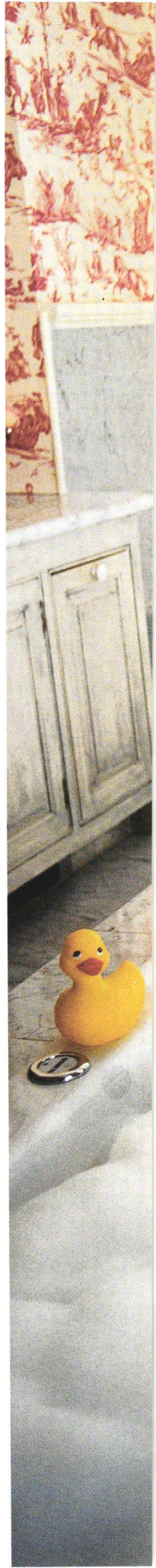


Adams creamware and Staffordshire china—not only bring the scale of the rooms into manageable proportions but add a layer of authenticity to the decor. “We wanted to build a collection in keeping with what they could afford,” says D’Aquino, who filled in with reproduction pieces when real antiques proved too costly. “My office does a lot of period work,” adds the designer, “but we try not to do museum settings.” Just as well, since making three generations of adults as well as the grandchildren—there are already ten of them, and counting—feel comfortable in the house was very important. It was Joan Klein’s idea to put at least one child-sized chair in every room. “Now as soon as the kids go in, they know ‘Of course this is for me,’” she says.

JOAN KLEIN’S PASSION FOR BLUE—a color she can’t get enough of—directed D’Aquino toward what he calls the “modulation of color,” picking shades that ranged from light to dark and from soft to vibrant. “Color was one way to defeat the newness of the house, because it sets a mood, a tone, and, in this case, adds a period note,” says D’Aquino. Now, moving from one room to another, from the boldly hand-painted royal-and-light-blue-striped foyer to the deep-blue library to the Mount Vernon-inspired blue-green-hued dining room with pale pink ceilings and fuchsia balloon shades, is exhilarating. So are the charming murals of harbor scenes by Marguerite MacFarlane and Peter Cozzolino that turn the wide stairs into works of art and are in keeping with the Kleins’ fantasy that the just-built house once belonged to a ship captain, who brought things back home from all over the world.

The painted stairs are also a recognition of Joan Klein’s dislike of rugs in general and, in particular, of putting runners on stairs. So the decorator had to work backward. “Usually I like to buy the carpets first and bring the color of the rooms out of them,” says D’Aquino. “Joan wanted me to do the draperies and choose the colors with no idea of what the rugs would be. And if you think it’s easy to find a rug to go with the blue-green colors of the walls and fuchsia draperies of the dining room, you are crazy.”

It took a while, but D’Aquino did. Remember what he said about challenges?



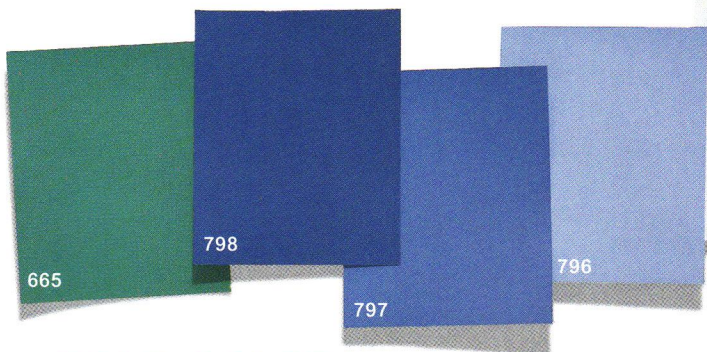


the kitchen, opposite page, top,
expands the concept of a family room:
central worktable has two counter
heights to accommodate adults and
children. The bedroom, below, is part
of a ground-floor master suite. Its
red-and-neutral-palette unifies the
salamandré wallpaper, Brunswick
Fils velvet headboard, and Manuel
Canovas and Quadrille toile canopy.
Grandchildren soap up in tubs by
Pierluigi Pico, this page, foreground, and
background. All fixtures are by Kohler.

TRADE SECRETS

Think Big!

It's not exactly Barnum & Bailey, but the bold colors, splashes of whimsy, and oversized furniture coupled with child-sized chairs provide all the variety and excitement you find under the big top. Directed by ring-master Joan Klein, designer Carl D'Aquino soothed the heroic size of the Kleins' New Jersey house with an aggressively clever approach to color and scale.



BOLD COLORS

▲ HUES NEWS

Vibrant blues are the theme of the library and foyer (but don't faze a grandchild, far right). The blue-green color (#665), above left, on the walls in the dining room was inspired by a room at Mount Vernon. "In the 18th century, they would have used milk paint," D'Aquino says. The designer opted for Benjamin Moore latex paints instead.

X-LARGE FURNITURE

▼ SIZABLE SOLUTIONS

A six-foot-high, 17th-century Dutch cabinet from New York dealer Steven H. Bluttal anchors the 750-square-foot foyer. A stone bust, right, fills the niche of one of the five-foot-high library windows.



▼ BENCHMARK

The 15-foot-long, custom-made bench by Gregory Vasileff in Hampton, Connecticut, can accommodate the Kleins' 10 grandchildren. The murals are by Marguerite MacFarlane and Peter Cozzolino from The Studio in Englewood, New Jersey.



BIG PATTERNS

▲ FE-FI-FO-FUM FABRICS

D'Aquino tamed the immensity of the rooms by using fabrics with large repeats and bold patterns. Reds and neutrals complement different blues of the walls. Clockwise from top: Old World Weavers's rayon solid; Fonthill's cotton Maximillian; Cowtan & Tout's viscose and linen check; Manuel Canovas's Mandarin toile; Quadrille's La Tour cotton blend; Bailey & Griffin's Logan cotton taffeta; and Clarence House's cotton damask.



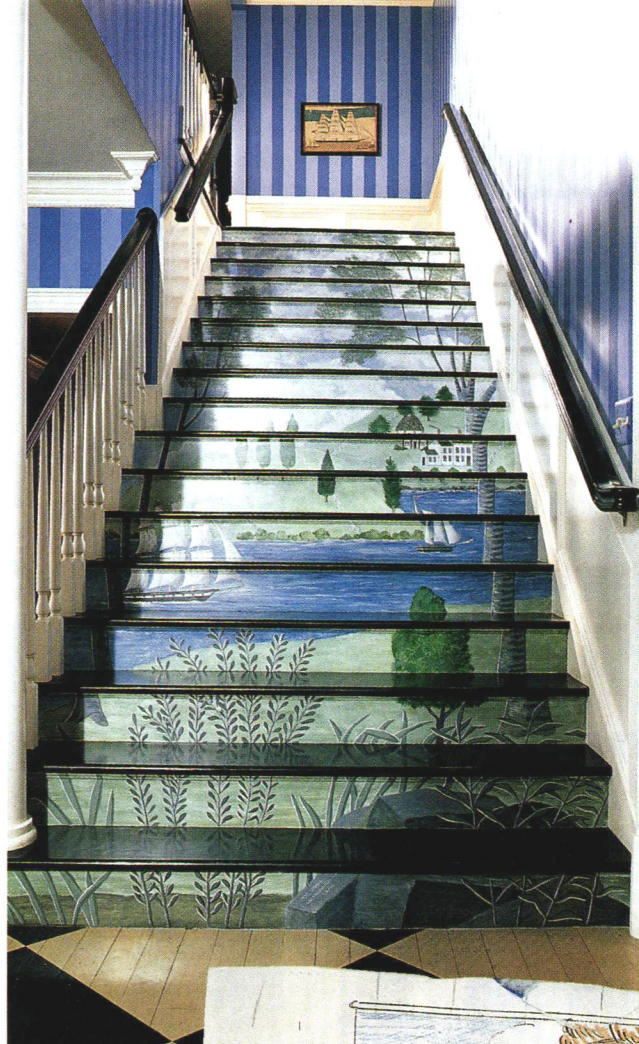
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GREAT DETAILS

> STAIRWAY TO PARADISE

MacFarlane and Cozzolino used household latex paints and acrylics to transform the staircase, above, into works of art in the style of Rufus Porter, a 19th-century itinerant painter (sketch is shown at right). It was Joan Klein who suggested the Porter style, which helps give the newly built house some historic character. The painting is also a charming alternative to a stair runner.



< SEEING DOUBLE

Back-to-back draperies of Brunswick & Fils's blue damask and Clarence House's red damask separate the living room from the foyer. The painted stairs and painted checked floor can be glimpsed in the hall. Sources, see back of book.

The historic Brandolini palazzo, shown here in an old photograph found in an antiques shop, has room for many treasures, including the contemporary works in glass by Marie Brandolini, and the trompe l'oeil murals painted by Lila de Nobili in the 1950s, opposite page.

TWO~PART *Harmon*



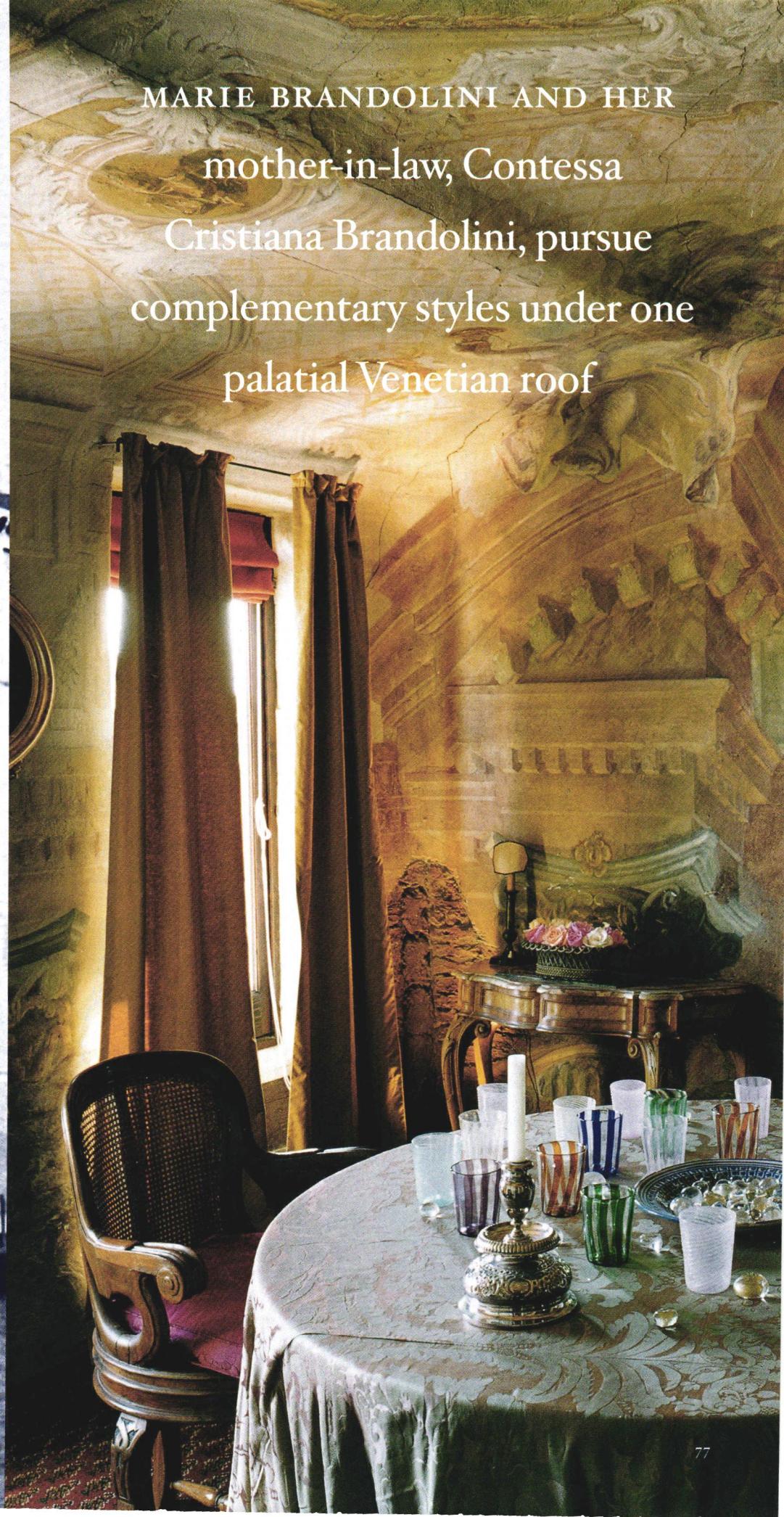
WRITTEN BY MARELLA CARACCILO AND JAMES REGINATO

PHOTOGRAPHED BY FRANÇOIS HALARD PRODUCED BY CAROLINA IRVING

My



MARIE BRANDOLINI AND HER
mother-in-law, Contessa
Cristiana Brandolini, pursue
complementary styles under one
palatial Venetian roof



"What fascinated me in the technique was the mix of



ance and will”

THE CONTEMPORARY STYLE OF MARIE BRANDOLINI

WRITTEN BY MARELLA CARACCILO



“VENICE,” MARIE BRANDOLINI SAYS OF HER ADOPTIVE city, “is like a beautiful but spoiled and arrogant woman. She sits there doing nothing and expects everyone to

admire her!” Despite her impatience with Venice, the French-born Brandolini has reason to be spoiled herself. She is rich, intelligent, and aristocratic. Like the city she sometimes scorns, she is also beautiful. But unlike Venice, she has forsaken the idle life for the craft of glassblowing. Her newly redecorated apartment, which she shares with her husband, Brandino, and two young sons on the top floor of the palazzo Brandolini, allows us to glimpse a life of creative contradictions.

“I am definitely not a great decorator,” Brandolini says, “for the simple

reason that it took me nearly six years to choose the fabric for a sofa.” In spite of her indecision, she has managed to create a light and breezy modernity in these rooms that sets them apart from the hushed grandeur of the palace’s lower levels.

The living room, with its strong, bright fabrics, successfully combines late-eighteenth-century antiques and contemporary art. A Diego Giacometti bronze tree, for instance, stands near an eighteenth-century gilded chair, while two delightful eighteenth-century stools are covered in a tiger-patterned fabric from the 1920s.

By practicing her craft, Marie Brandolini, above, has made her peace with Venice. Her apartment reveals a similar rapprochement: eighteenth-century Venetian pieces such as the chests of drawers welcome twentieth-century vases and ashtrays.



Contradiction is followed by surprise on the top floor, where an alcove is covered in trompe l'oeil murals painted by Lila de Nobili at the behest of Italy's master interior designer, Renzo Mongiardino. A wooden partition, designed to evoke a church confessional, divides the space, with a small dining room on one side and a guest bedroom on the other.

These interiors succeed by taking elements from the past—the family antiques—and transforming them through a bold choice of color and fabric into something contemporary.

Oddly enough, the same can be said of the technique Brandolini uses to make her glassware. "What really set me off," she explains, "was finding

a collection of ancient *goti*," the Venetian term for the glasses that glassmakers used to make out of left-over bits of glass. "What fascinated me about this technique," she explains, "was the mixture of chance and will, so I decided to learn it." She did so by going to the island of Murano, near Venice. The result is a unique collection of handmade vases and drinking glasses.

What began as an attempt to escape life in a palace has become a thriving business. "My life is changed," Brandolini admits. So has her relationship to Venice. "I love it now. I have even managed to change the curtains in our apartment. Venice has finally become home."



The private and public faces of the palazzo are reflected in its enclosed garden, opposite page, and its terrace overlooking the canal, right. As in the living room, the bedroom's bold new fabrics, above, give the antique furniture a modern air.



THE GRAND STYLE OF CRISTIANA BRANDOLINI

WRITTEN BY JAMES REGINATO



EVEN THE MOST SEASONED DECORATOR COULD TAKE A lesson from Contessa Cristiana Brandolini. One of Europe's long-reigning social doyennes, she has overseen

the refurbishment of *palazzi*, *castelli*, *ville*, and other habitations for herself and her family. As a newlywed thirty or more years ago, she took on the formidable task of updating the principal rooms of the fifteenth-century palazzo Brandolini in Venice, inherited by her husband, Brando.

As befits the home base of the aristocratic Brandolini clan, their Venetian palace is imposing in style and scale. Not long ago, Cristiana Brandolini reclaimed a series of unused rooms in the building's upper reaches with the idea of making them into a guest apartment, or even a refuge for

herself in summer, when the palazzo buzzes with the family's numerous members.

After bringing in Renzo Mongiardino, she has found that the results have been, if anything, too successful, and she has all but abandoned the stately piano nobile, or main floor, below.

"Downstairs, I don't use anymore," says Brandolini, who divides her time between Paris, Geneva, and Venice. "It's too big, too difficult to heat. You have to have 120 people or you feel lost. Here, it's cozier. When you live in a very grand house, it has to be

Although she finds herself here in the dining room of the palazzo's piano nobile, Contessa Cristiana Brandolini, above, prefers the warmth of her refuge in the upper reaches of the palazzo, right, with its cheerful fabrics and intimate scale.

"When you live



"In a very grand house everything has to be perfect"



"With this place, if you put two flowers out, it look



ery pretty”



perfect. With this place, if you put two flowers out, it looks very pretty.”

Brandolini, who is a sister of industrialist Gianni Agnelli, discovered Mongiardino decades ago at the outset of his career. The two have collaborated on every one of her houses since then and become great friends in the process. “It started out when we asked him to do one room. We thought [the result] was charming, so then we asked him to do some things in the country. Afterward, it became like a game. Every time we had something to do, we asked him to come.

“He has great talent,” she comments. “Thirty years ago, he invented a style that involved combining a number of styles. He’ll also put something very pretty with something very hideous; something very important—a great painting—with some little photo. He knows how to

mélanger things. Now, everybody does that. But at that moment, nobody dared. It was quite new.”

Now, as then, however, Mongiardino’s rooms are delights to live in. “He makes it all quite cozy, very *raf-finé*. He uses the best materials and furniture, but he makes it a little bit casual.”

For Brandolini, the passage of years has also brought a more relaxed approach to decorating. “When you are young, you feel decorating is very important. Now, I feel different. It’s more about how you feel, not what others think. You can’t believe what others tell you. Everybody might say it’s hideous. I say, ‘Well, I like it.’ And afterward, they like it, too. You have to be sure of yourself.”

Marella Caracciolo is a contributing editor of the magazine. James Reginato is an editor at W magazine.

The bedrooms are good illustrations of what Contessa Cristiana Brandolini admires about the work of Renzo Mongiardino: his gift for employing the finest fabrics and antiques and giving them a setting that radiates warmth.

artists in resid

Le Corbusier painted a mural there;
Jackson Pollock dropped by for meals.

A Long Island **farmhouse** has soaked
up the lives of those in and around it



eVERY VILLAGE HAS ITS SECRETS. Even this well-heeled resort on the east end of Long Island, where New York City's exhausted elite takes refuge every summer, and where hardly an oyster evades a gossipy local press, still has its private delights. In a bay-side hamlet sheltered by old trees and suffused with sunlight (the "wettest light in the world," as Robert Dash once called it) is a small gray-brown farmhouse built in the 1700s, when the village was still a farming and fishing community. The house belongs to Ruth Nivola, now an eighty-year-old widow, who came here half a century ago with her husband, Italian-born sculptor Costantino Nivola, as part of an earlier wave of refugees fleeing postwar urban malaise. The area was already a mecca for artists—Breton and Ernst had roamed its beaches during the war—so it was natural for others to make their way here. Jackson Pollock and Lee Krasner had come in the '40s; Robert Motherwell, who owned four acres, was already making a house out of a Quonset hut. The Nivolas bought the farmhouse as a summer place, and eventually stayed year-round. They lived simply and casually, as Ruth does now. When Costantino (known as Tino), a prolific and successful

WRITTEN BY CATHLEEN MEDWICK PHOTOGRAPH BY [unreadable]

ence



Simplicity rules in the shingled house, opposite page. The Nivolas didn't want much furniture in this room, but Le Corbusier suggested the pillows along the far wall. Tino made the wood sculpture. The prayer rug belonged to Ruth's father. A Chinese chair can be folded into a box.

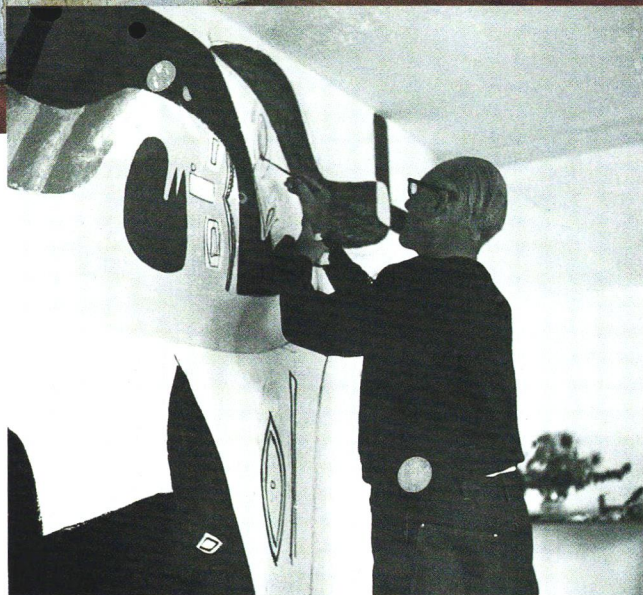


Le Corbusier at work on the mural, below right. Virtually dancing with color and abstract form, it covers adjoining walls in the Nivolas' living room, above.

sculptor, wasn't executing commissions, he sculpted and worked around the house—building a little furniture, gardening, painting the floors a vivid yellow, the ceilings a splendid ultramarine he remembered from his hometown in Sardinia.

In 1946, Tino and Le Corbusier were introduced by architect José Luis Sert and quickly became friends. Le Corbusier, who was staying at a hotel while working on his designs for the United Nations, made a habit of coming by the Nivolas' city apartment and painting in Tino's studio. Le Corbusier loved the farmhouse, Ruth remembers. "He said to us, '*Très belle maison, mais a besoin d'une murale.*' In other words, it's a very beautiful house but it needs a mural. So we immediately asked him to go get paints, and he started to work."

Le Corbusier's mural, said to be the only one he ever did in





The artist's eye and hand are evident everywhere. Sardinian baskets, above, hang over a bench that Tino designed. The Renaissance desk, left, belonged to Ruth's father. It sits on a carpet, handwoven in Sardinia, that was based on a drawing by Tino. He designed the sofa and coffee table, below, and carved the sculpture that is on the table. The rug is Guatemalan; the chairs are Scandinavian.



Ruth, whose face is as radiant now as it must have been then, delights in tales of artists at play



cleopatra's needlework

A guardian angel of her husband's work, Ruth Nivola is also an artist—though she would be the last to advertise the fact. She and Tino met at art school in Italy. But the war turned Ruth, who is Jewish, and Tino, who was anti-Fascist, into refugees. "I started off learning to paint," she explains, "but with all the commotion, after leaving Europe, I didn't do anything for many years. When the children finally left home, I wanted to go back to painting, but it didn't work, so I took up jewelry." It was a fortunate substitution. Her wearable art of metallic thread, silk, and luminous beads is dazzling: Necklaces slither from breastbone to waist; belts cinch invisibly, then cascade in rivulets to the hip; pins turn the plainest dress into a sheath fit for Cleopatra. Ruth remembers how Tino would gaze at each piece, then christen it with an exotic name: Festival of the Queen Bees, top left, or Gabriel's Scale, top right, for example. Ruth no longer makes jewelry, but she does occasionally display it. Those who missed her last exhibit, in 1996, should be optimistic: brilliance can never stay hidden for long.

the United States, covers adjoining walls in the Nivolas' living room. After two days, the walls were virtually dancing with color and abstract form that perfectly illustrate the painter's preoccupation with "modular man"—the relationship between human and architectural proportions. Le Corbusier must have responded to the small-scale beauties of the Nivolas' house: its low, stuccoed ceilings and steep, narrow stairwells; its windows, with their old, wavy glass, set close to the floor; the light that skitters from room to room; and the thick, sheltering walls. What emerges in the mural is pure joy: a bright, playful, and serene response from the dour master of Modernism as he breathed the salt air.

Ruth Nivola doesn't struggle to remember that weekend or any other during the years when Tino and she lived here—the house remembers it for her. In the upstairs hallway is the collage that a close friend made of the Nivolas' dog, the adored Woody ("the most intelligent dog I can imagine") after he died. Outside the bedroom window there's a giant tree—"That's the willow the artist Saul Steinberg gave us when we moved into the house," she says. People were always dropping by: Marino Marini and Henri Cartier-Bresson, and neighborhood friends like Pollock, Krasner, and the de Koonings.

"We used to see each other in a very informal way. We would drop in on each other's houses and provide the dinner, or whatever. None of these formalities, who invites whom. And no reporters. There was something very beautiful about that, that we lost later. We became more . . . bourgeois."

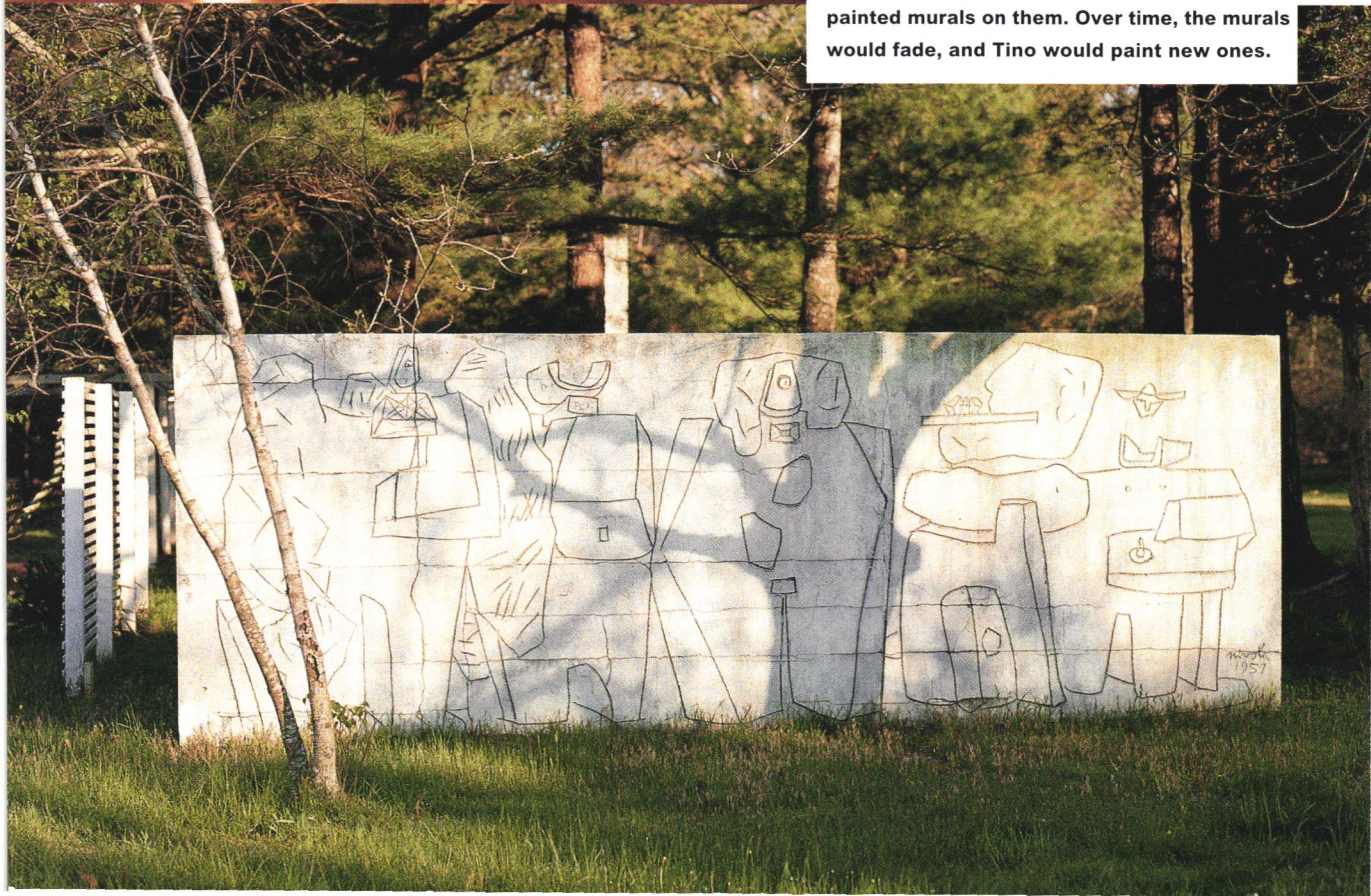
There were picnics in the garden. Tino built an oven and baked bread and pizza in it. Pollock and Krasner munched meat cooked on skewers in the Sardinian way. Le Corbusier rolled up his pants and lazed in the grass.

RUTH, WHOSE FACE IS AS RADIANT now as it must have been then, delights in tales of artists at play. "I'll tell you a funny story about Jackson and Pietro, my son. He wanted a bicycle very much. He didn't get it. One Christmas morning we woke up. There was snow all over. We opened the door, we wanted to go out in the snow, and there was a bicycle, all newly painted, with a note from Jackson. He had found this old bicycle in his barn or something, and painted it, and given it to Pietro. It was just like that. It was the same with the mural, or with the portrait of the dog. It was different from what goes on today."

The signs of Tino are everywhere: an exuberant image of New York City that he painted after he fled his country's Fascist government, and another, darker one that he made decades later. A photograph of his mother; his bronze sculpture of Ruth, pregnant with Pietro; his painting of her nursing the baby. The Sardinian baskets on (continued on page 120)



Ruth, opposite page, rocks in a chair that was in the house when the Nivolas moved in but which they painted red. Tino, above right, and Le Corbusier work outside casting a sand sculpture. The finished bas-relief, left, now hangs in the house. Tino constructed cinder-block walls in the garden, below, and painted murals on them. Over time, the murals would fade, and Tino would paint new ones.







*The jazziest beach chairs
are decked out in vibrantly striped canvas*

cabana^{be} *cabana*^{bop}

IN AUGUST, a late afternoon by the ocean can feel like a bebop tune: pink light jamming with the rippling water, violet shadows swinging low like bass lines on the sand. To these notes, we added our own improvisations, refitting sling chairs from Crate & Barrel with fabrics in bright cabana stripes. From left: Donghia Textiles's Hamaca Rojo; Schumacher's Callaway Stripe, one in green, the next in primary; Hinson's Sarasota Stripe in faded pastels; Schumacher's Belvedere Stripe; the cotton canvas that comes with the Crate & Barrel chair; Giati Designs's Westport; and Waverly's Picket Stripe. The colors, reminiscent of old Havana, seem even lusher in the setting sun, while a sea breeze blows the fabric on each chair as full as Dizzy Gillespie's cheeks. Sources, see back of book. ♪

PHOTOGRAPHED BY CHRIS SANDERS

PRODUCED BY BROOKE STODDARD

RALPH LAUREN



{WILD AND WOOLLY}

Ralph Lauren's New Zealand Collection mixes wool pillows with rough-hewn furniture like the Burke armoire, \$5,985, and Kemp chair, \$3,075. Blanket patterns mimic traditional sweater motifs.

DRESSING FOR THE

On the fall runways for home design: **Ralph Lauren**
in the vigorous world of **New Zealand's back country;**
Calvin Klein in the spirit of the **Far East**

WRITTEN BY SUZANNE SLESIN PRODUCED BY PAUL FORTUNE PHOTOGRAPHED BY BILL ABRANOWICZ



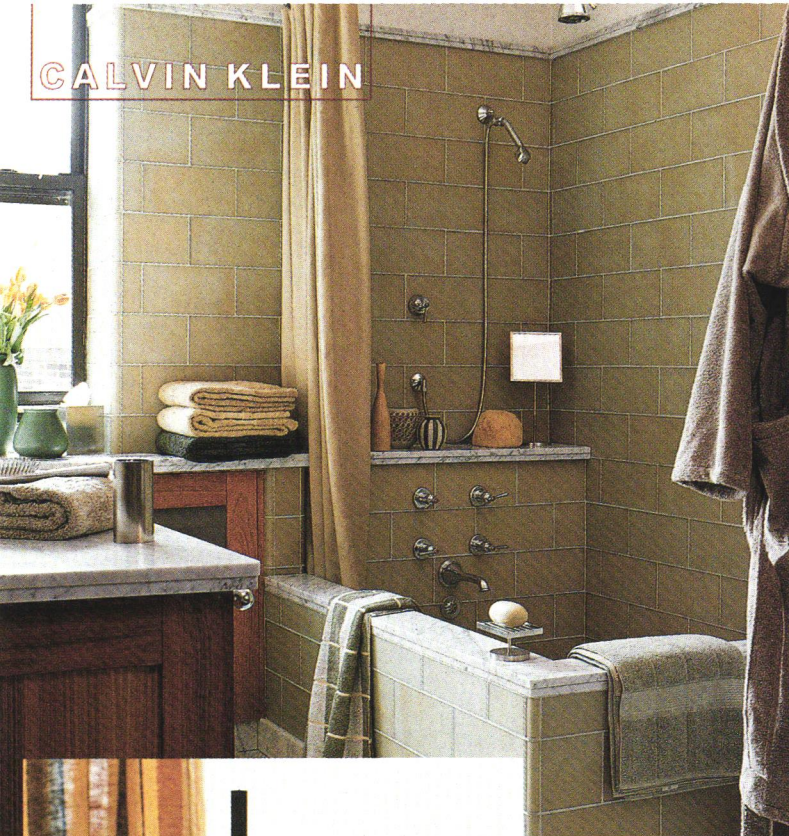
BAND OF GOLD}
A hand-painted matte-gold band adds warmth and line definition to Calvin Klein's taupe fine china dinnerware. Prices range from \$23 for a bread plate to \$200 for a pitcher. The tray is made of ash wood, \$110.

AMERICAN HOME

THESE DAYS CHANGING THE BED entails more than pulling out new sheets. It can mean adopting a whole different state of mind and bringing home new china, pillows, and furniture. Here, Ralph Lauren and Calvin Klein give us a special advance look at their fall home collections. Both explore new frontiers: Lauren ventures into the New Zealand back country, while Klein looks to the East, celebrating its gentleness and simplicity. Lauren's furniture includes tactile details like

shearling welting and rivet-edged antelope hide. Klein has taken a gilded route—china circled with bands of gold, candlesticks in burnished bronze. Lauren's is a fresh-air fantasy, as he says, of "wool blankets that look like your favorite sweater layered with shearling blankets, all set in a modern home of stone, glass, and steel." With new signature colors, cinnabar, bittersweet, and claret, Klein's world is an adventure in subtlety. Breakfast in bed may never be the same.

CALVIN KLEIN



{SPICE PALETTE}

Calvin Klein's fall home collection includes browns and rich reds with names like cinnabar and bitter-sweet, below, as well as textured fabrics such as silk shantung, cotton sateen, and brushed bouclé wool. Prices range from \$85 for a set of pillowcases to \$425 for a queen-sized duvet cover. Next to the custom-made bed by Reed Halstead are a chair and woven leather rug from Troy. The lamp is from Salgado-Saucier Design. Klein is also adding new colors to his towel collection, including tea, seen at left in center stack, garnet, and camel. Bath towel, \$25. Hardware by Chicago Faucets; Chiaro glass tiles from Ann Sacks Tile & Stone.



{SERENE MEALS}

A porcelain bisque bowl, left, \$40, was inspired by Asian pottery. It is set in a Luna dinnerware bowl. Ellipse flatware, \$105 a setting and wine-glasses, \$45 each.

Below: Luna dinnerware, \$95 a setting, and Mercer hammered stainless flatware, \$60 a setting.



“Layering one color over another adds **interest** and **dimension**,” says Calvin Klein. “Overall, the bed has a Far Eastern influence in terms of design and **simplicity**”





{SHEARLING FANTASY}

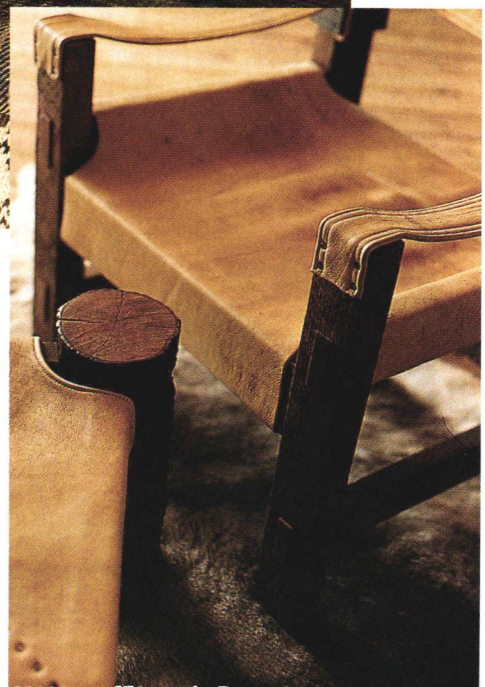
"This place is remote," says Ralph Lauren, referring to his notion of a luxurious cabin deep in the back country that inspired the New Zealand Collection. In a montage in his showroom, complete with canoe and Labrador retriever, Lauren gives us a sneak look at his suede Godley sofa, \$7,185; Fox Peak throw pillows, \$215 each; Fox Peak throw blanket, \$575; Loft cocktail table, \$2,475; and Atkinson chair in shearling upholstery, \$9,735.

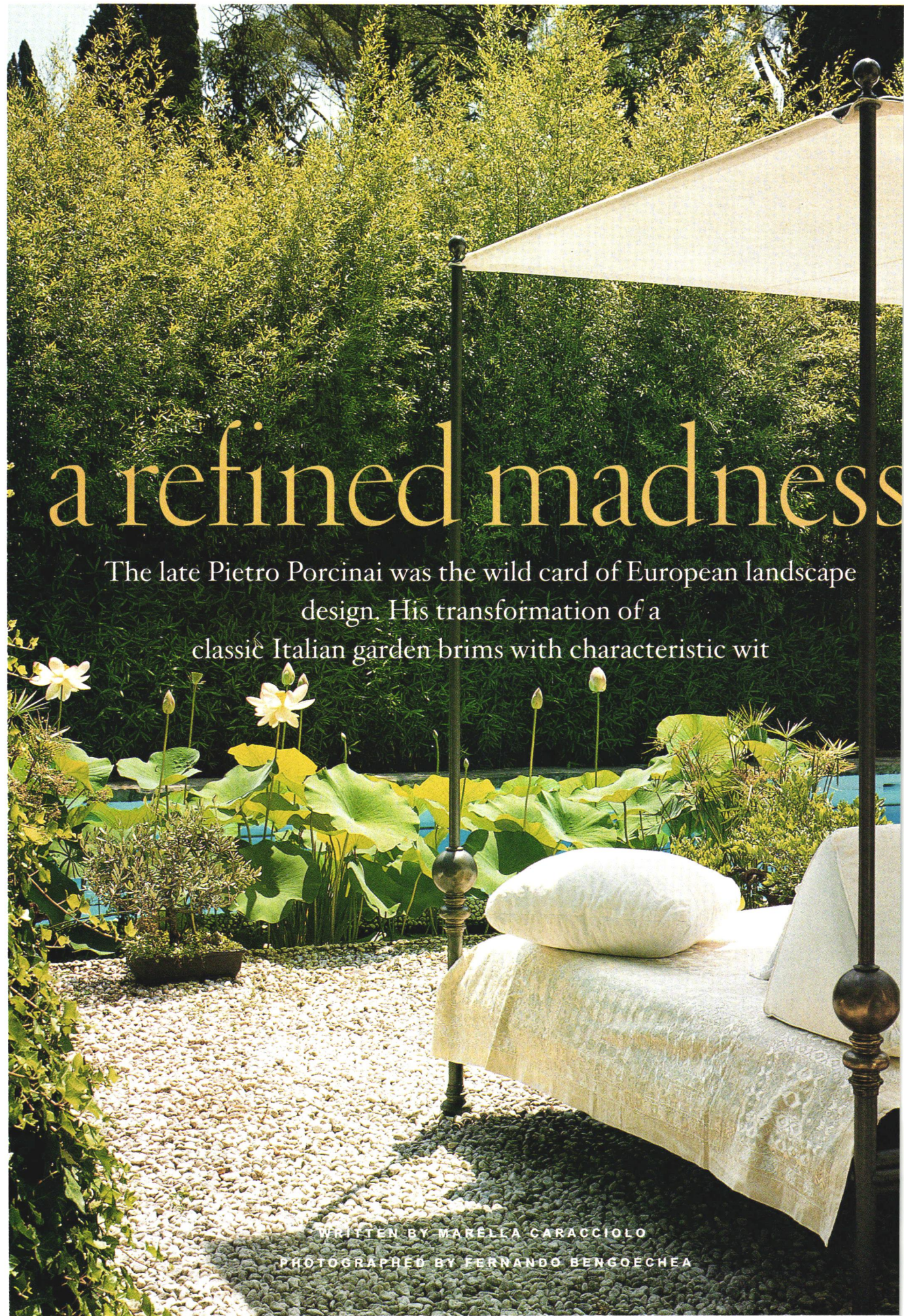
**"The dream
of the place," says
Ralph Lauren, "is
as important to me as
the furniture design"**

{DESK DUTY}
After a long day herding sheep,
the New Zealand type can catch up
on paperwork at the mahogany
Banks Desk, while seated in a Loft
dining chair covered in shearing



{RUGGED STYLE}
Wool throw pillows, above left, and
North Cape blankets, above right, are
from the New Zealand Collection.
Below pillows, cotton bath towels,
\$20 each, in patterns with names like
Auckland and North Island. Right:
antelope hide Greytown chair, \$3,885,
and Cooke cocktail table, \$2,475.
Sources, see back of book. 🐾





a refined madness

The late Pietro Porcinai was the wild card of European landscape design. His transformation of a classic Italian garden brims with characteristic wit

WRITTEN BY MARELLA CARACCILO

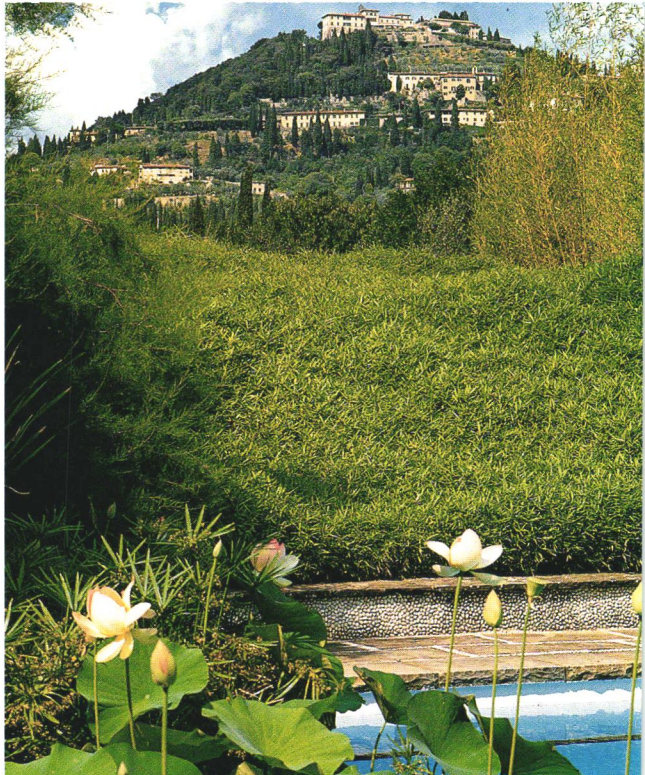
PHOTOGRAPHED BY FERNANDO BENGOCHEA

Porcinai made this Renaissance garden, opposite page, a tropical shrine by enclosing it in a thick bamboo hedge and adding exotic plants such as the lotus, right. But it is the four-poster bed he designed and placed near the pool that gives the place its insouciant grace note.



GARDENS CAN MAKE you happy, peaceful, melancholy, or thoughtful. But can a garden actually make you laugh? Until recently I thought not. But that was before I came across the gardens of Pietro Porcinai, one of Italy's most gifted and eccentric landscape architects. Porcinai, who died eleven years ago, at the age of seventy-six, was something of a wild card in the field of European landscape architecture. His work, which took him all around the world, included projects as diverse as children's fairytale gardens, the grounds of major corporations, and the gardens of King Zog of Albania. He also designed planters, vases, and garden furniture. And when he was young, a clever toilet-paper holder and in the late forties, a prototype for disposable diapers. "In my life," he once said, "I have done everything short of becoming a fire-eater." Porcinai's garden for a Renaissance villa near his native Florence is a testament not only to his elegant architectural vision but to his joyful irreverence about a very serious subject: the classic Italian garden.

In the small garden of the guesthouse of Villa Palmieri, Porcinai has tipped the notion

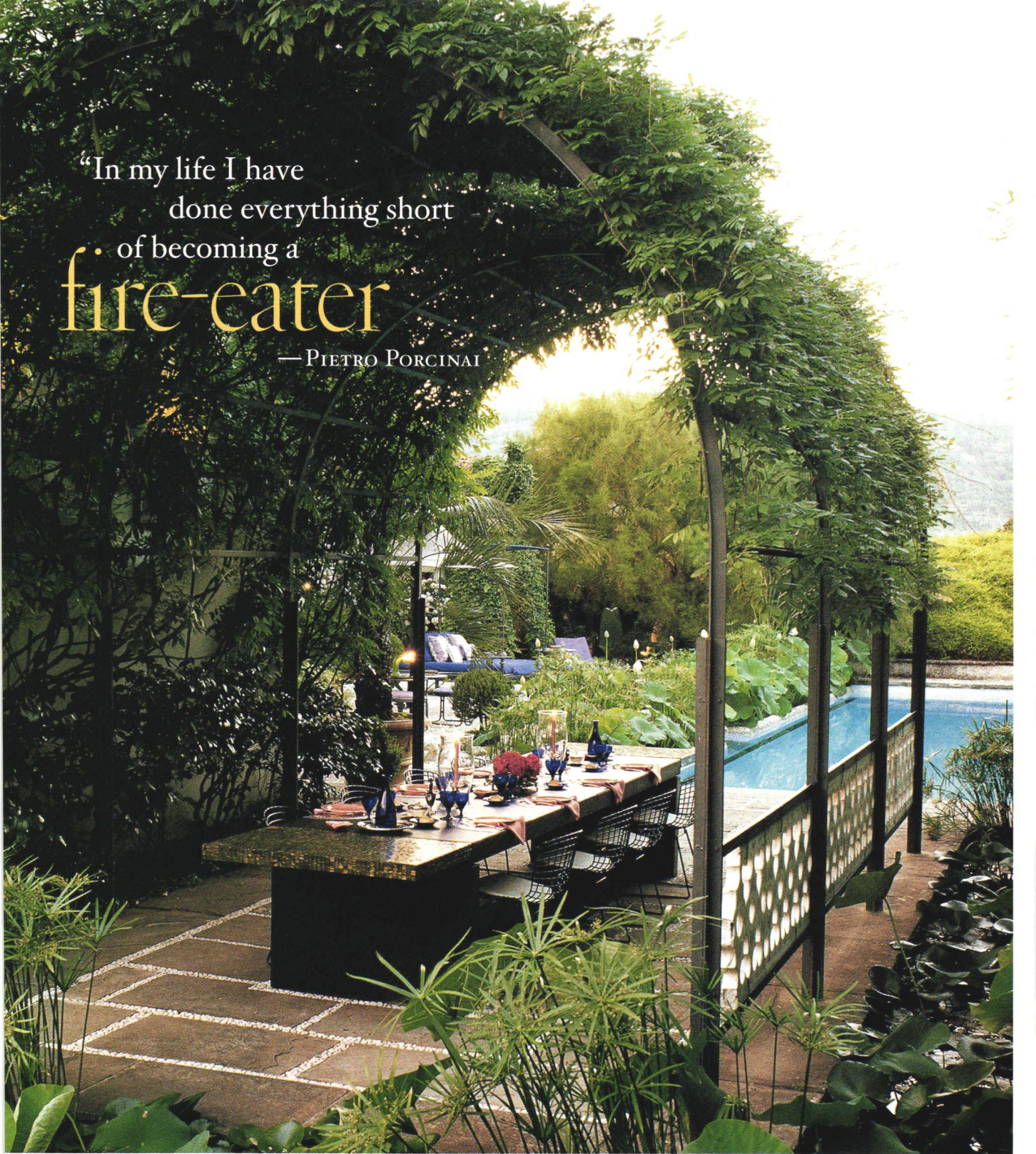


The austerity of the Tuscan guesthouse, above left, is relieved by Porcinai's ebullient additions: his graceful iron chair, top left; the artificial hill covered in bamboo, top right; and a topiary gazebo that also serves as a changing room, above right.

of the classical Italian garden on its head with his sense of irony and flair for the exotic. Once the site of a *bortus conclusus*, an enclosed garden, this small patch of land has been transformed into a tropical shrine. Old walls were replaced with thick hedges of bamboo, while traditional Tuscan plants gave way to exotic ones—palm trees, papyrus, and lotus, among others. But there are reminders of the traditional Italian garden here, too: The classic garden folly is echoed in the two bird-shaped topiary gazebos, which double as changing rooms

for the pool, and the symmetry important to Renaissance gardens appears in the pool's simple rectangular shape.

The greatest influence at Villa Palmieri, however, is Eastern. The use of stone as a decorative element, the minimalist layout, and the bonsai trees all evoke the spirit of Japanese gardens. The dwarf trees are also an ironic comment on the former grandiosity of the site, and, like the four-poster bed designed by Porcinai and placed next to the pool, they reinforce the deliberate sense of artifice that pervades the garden and most of his work.


A photograph of a garden with a dining area under a vine-covered archway. The archway is made of dark metal and is covered with thick green vines. The dining area is set with a long table, chairs, and a decorative centerpiece. The ground is paved with large stone slabs bordered by small pebbles. In the background, there is a swimming pool and more lush greenery.

“In my life I have
done everything short
of becoming a
fire-eater

—PIETRO PORCINAI

The garden's imaginative design is nicely balanced by its comforts: the vine-covered allée shades a dining area where all the furniture has been designed by Porcinai. The geometric paving throughout is made of large slabs of local stone bordered in pebbles.

The vitality and exuberance of Villa Palmieri are present in many of the hundreds of gardens Porcinai created, which, as he himself once said, extend all the way from the Arctic Circle to the equator. Sadly, however, one of his most treasured dreams, to transform his own beloved Florentine villa into a center for landscape architecture, was not realized during his lifetime. What he had envisioned was the creation of “a center for artists, a place where they could exchange ideas, experiences, opinions, similar to what used to go on in the

gardens of the Renaissance.” Now, at last, his dream is about to be realized, through the work of his heirs and a few devoted followers. The Pietro Porcinai Foundation, which will be based in Florence, will include his library and archives. Its aim is to pass on to younger generations the master's passion for and knowledge about gardens. And one hopes that his sense of humor will be passed on, too. 

Marella Caracciolo is a contributing editor of the magazine.

The living room's creamy palette, this page, coordinates with the pastel-hued foyer, opposite page. A Robert Mapplethorpe photograph hangs above the sofa upholstered in a Clarence House damask. Vicente Wolf designed the low table—with its distinctive X-shaped legs—that doubles as an ottoman.



LESSONS FROM A MASTER:

Tricks Up

designer Vicente Wolf shows how to give

His Sleeve

an old apartment a modern air







“OLD AND DULL” MAY HAVE been New York interior designer Vicente Wolf and his longtime clients’ first impression of this Fifth Avenue apartment. But the graciously proportioned rooms, old-world architectural detailing, and compelling treetop views of New York’s Central Park were inspirational. “We wanted to be able to have the kids come home with their friends and not be afraid,” says the client. “But it had to be sophisticated, too.”

Wolf agreed. “When we began working together thirteen years ago, it was all much more modern,” says the interior designer, who is known for his sleek minimal schemes. In their previous apartment, the clients say, “everything was very square; it was tough to change that look. A lot of the architectural qualities here were new to us, but that’s what we were looking for.”

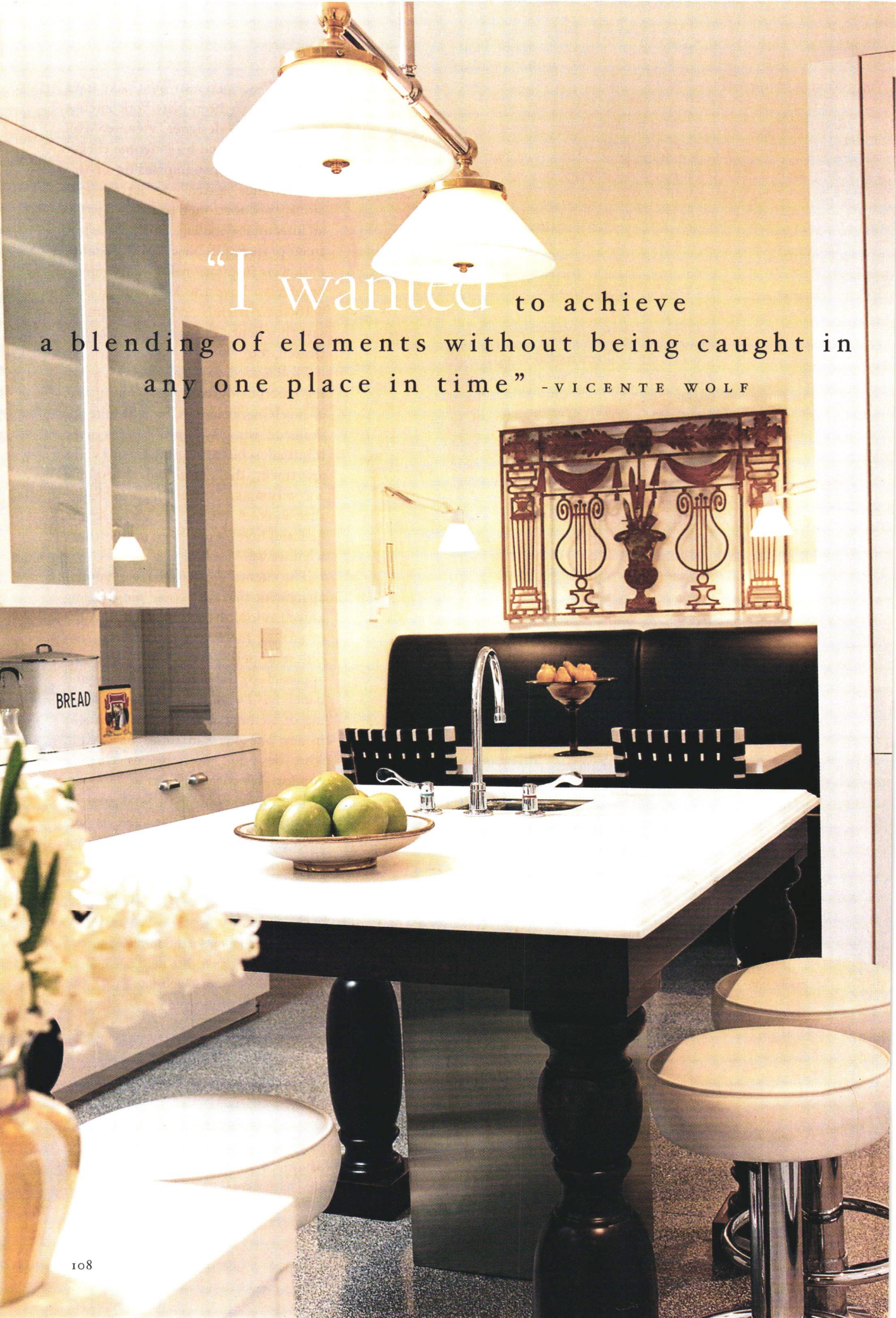
The clients’ desire to have a “young” apartment that they could “enjoy using as well as looking at” jibed with Wolf’s evolution: his use of furnishings from different periods and his deferential approach to the existing moldings and paneling. “I wanted to achieve a blending of elements without being caught in any one place in time,” says Wolf, who designed new pieces to mix comfortably with antiques.

The dining room is a Wolf tour de force. The large circular table is surrounded with mismatched chairs—four

MIXING IT UP

Vicente Wolf designed most of the furniture in the living room, combining it with antiques and a Persian Tabriz from Doris Leslie Blau.

1. New mirrors Wolf designed the mirrors that frame the entrance to the dining room. They reflect the park view and make the room feel larger. **2. Antique console** One from H. M. Luther, far left, is an eye-catcher. **3. Upholstery** New but with an old-world look, in elegant fabrics from Clarence House, J. Robert Scott, and Manuel Canovas. **4. Lighting** Montano sand-dollar ceiling fixture from Paris; Hinson’s space-saving swing-arm lamp, far left, above sofa.



“I wanted to achieve
a blending of elements without being caught in
any one place in time” -VICENTE WOLF



MODERNITY

Though completely modernized, the black-and-white kitchen was meant to convey an old-fashioned feeling.

Seating Vicente Wolf designed the webbed chairs for Thierien and the worktable; he added stools. A space-saving quette is elegant covered in black vinyl. **2. Work surfaces** Countertops are Corian; the worktable, marble. **3. Flight of style** An antique garden gate lends a decorative note.

INFORMALITY

The dining room, which was designed to seat as many as twelve people comfortably, is elegant yet informal.

1. Chairs Mismatched tufted ones, Italian neoclassical ones, and a doorstep-shaped pair by Vicente Wolf surround a George III-style table from Thierien & Co. **2. Windows** Wolf used simple shades and curtains of celadon silk from Zimmer & Rohde Silk. **3. Lighting** A clean-lined English lantern replaces a crystal chandelier.



Italian neoclassical designs, six by Wolf, and two of the clients' armchairs that have been reupholstered. In the living room, quiet upholstered pieces are set off against a gilt console. "It's dramatic and a little over the edge," says Wolf. "There's nothing as voluptuous as that."

Both Wolf and his clients are pleased with the feeling they achieved. "Once, I would have wanted to eliminate the original moldings," says Wolf. "Now I understand how to use many of those elements in a contemporary way. A place does not have to be slick to be modern." 🐾

ATMOSPHERE

The bedroom was meant to have a more romantic feeling than the rest of the rooms in the apartment. "I wanted my clients to feel they were in a dream boat," says Vicente Wolf.

1. Color A seafoam hue was chosen, says Wolf, "to give a freshness and to contrast with the white moldings and linens." **2. The bed** Upholstered in a Manuel Canovas viscose-and-cotton, the shape reminds Wolf, who designed it, of a Venetian gondola, in which one can "lie and drift away."

A desk doubles as a roomy night table. 3. Cozy corner

A chaise, in a Manuel Canovas fabric, takes advantage of the view. The 1940s table is from Reymer-Jourdan Antiques, the sisal from Stark Carpet, and the silk draperies from Randolph & Hein. Sources, see back of book.





WHEN HE WANTED

A GARDEN ON

THE INHOSPITABLE

ISLAND OF GREAT

WASS, CHARLES

RICHARDS HAD TO

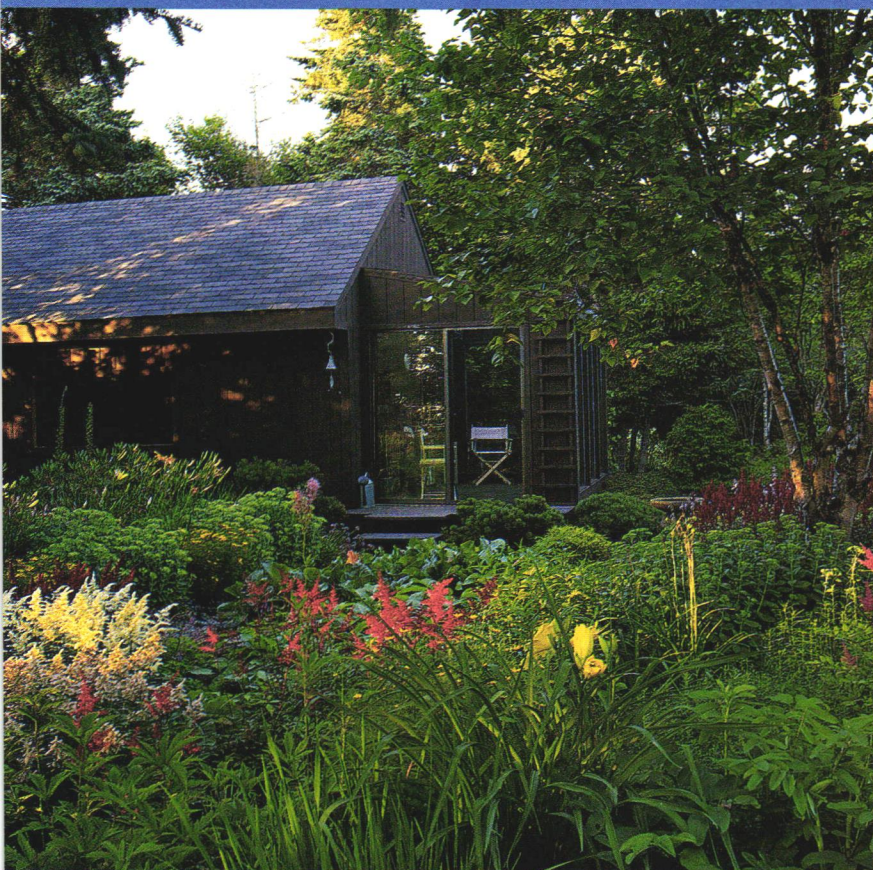
BEGIN BY IMPORTING

EVERYTHING,

INCLUDING THE SOIL

Between a Hard Place

BY TOM CHRISTOPHER PHOTOGRAPHED BY CHRISTOPHER BAKER



The perennial bed surrounding the guest cottage gives no hint of its effortful creation.



Rock and a

It Was Plants that kept Charles Richards from gardening. A professor of botany at the University of Maine at Orono, he was too busy with teaching and research to get his hands into the soil in any serious way—at least until his retirement, fifteen years ago. But since then he has worked a startling transformation at his weekend cottage on Maine's Great Wass Island. For in the island's austere granite face, Richards saw the promise of a softer beauty.

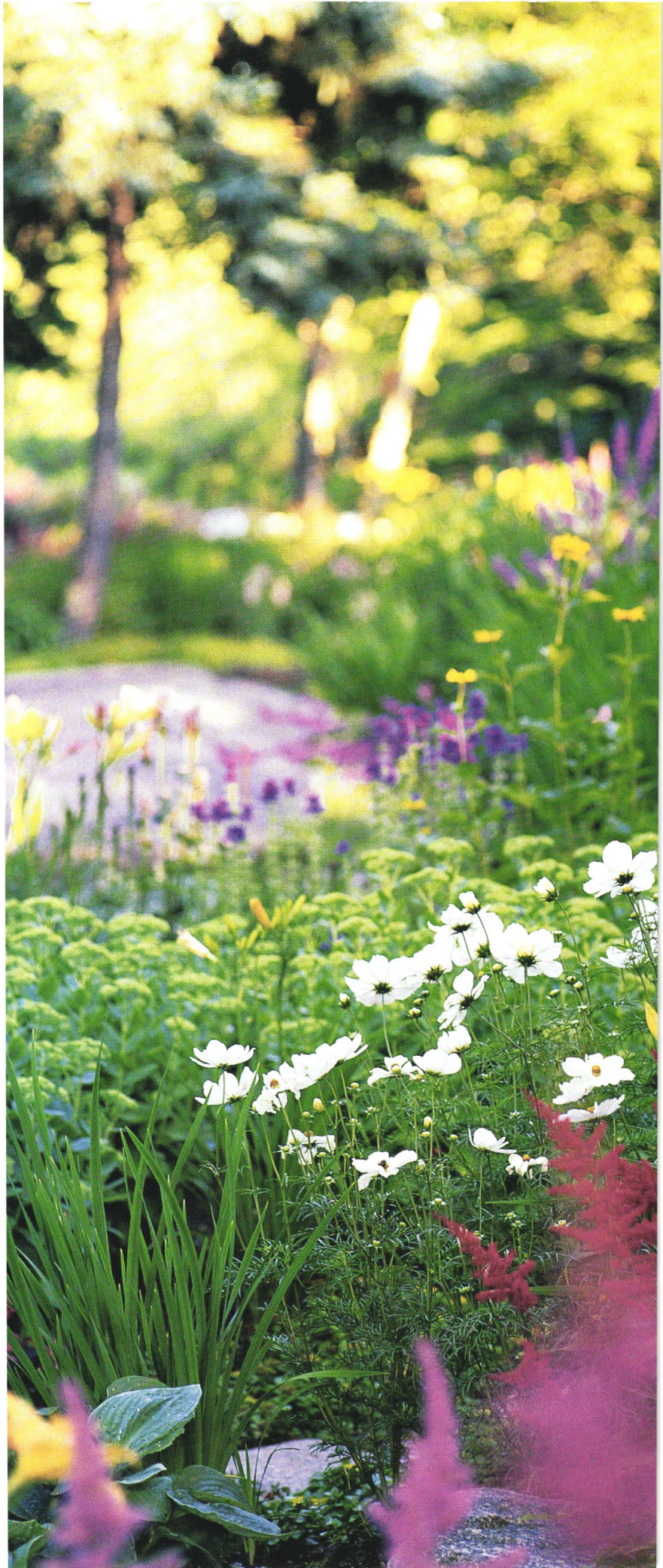
He began with a challenge few gardeners would accept. His ocean-side acres offered magnificent views but virtually no soil. In between the boulders, boggy handfuls of peat had settled. From these sprouted a tangle of wild sheep laurel.

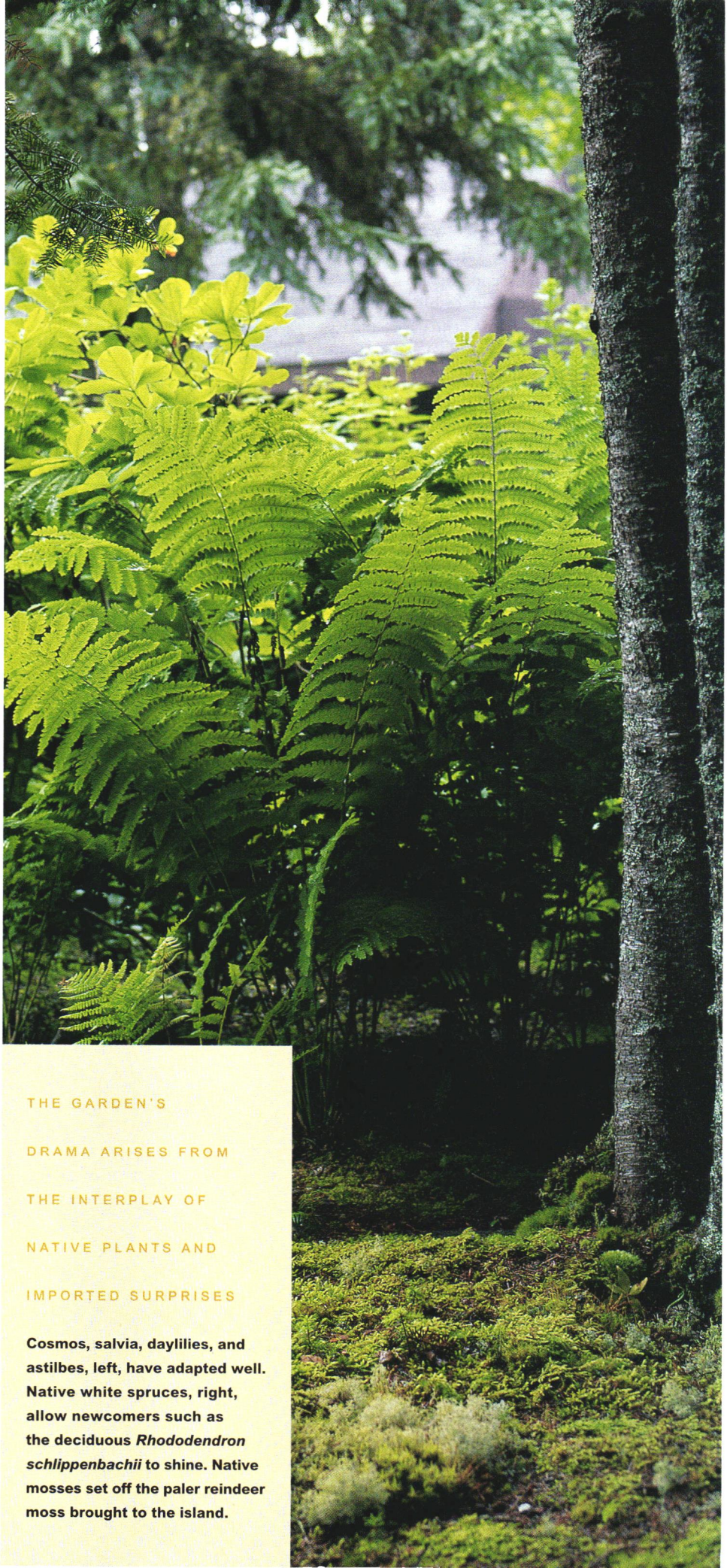
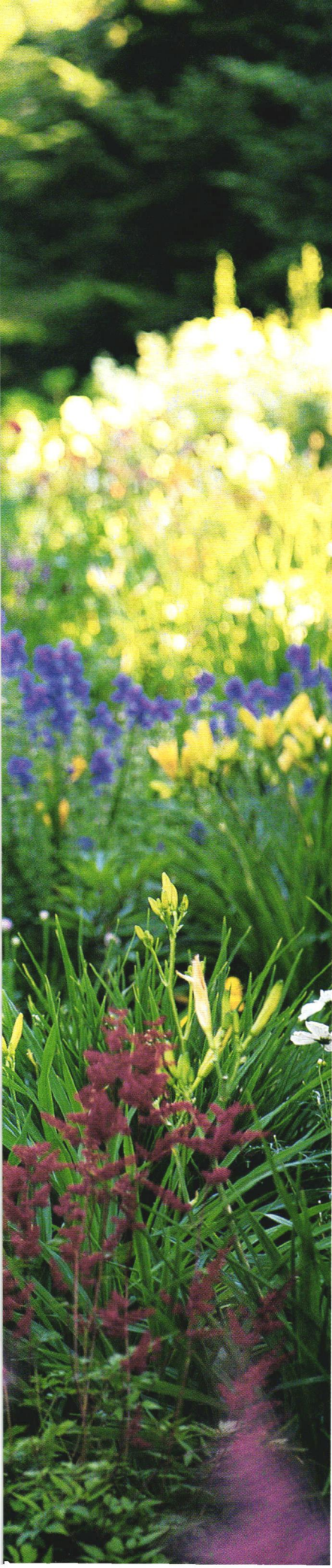
In true scientific fashion, Richards plunged into research. He stripped the site to its skeleton, rooting out the sheep laurel and digging out the peat to expose the rocky foundation. Once he had identified promising pockets, he began importing soil.

This came in truckloads from the mainland, and the quality was uneven. Some of the best came from fish factories and abandoned blueberry farms. The next task was to tame the wind. The climate of Great Wass is relatively mild, considering that the Canadian border is an easy day's sail down east. The United States Department of Agriculture climate-zones map identifies this bit of Maine coast as belonging to zone 5, which means that on average winter days, temperatures drop only to -10 or -20 degrees Fahrenheit. But "it's an iffy zone five," according to Richards. That's because the island is open to winter gales. These sweep away the insulating snow, exposing the plants and dehydrating them.

Actually, Great Wass's granite boulders provide effective protection for low-growing plants, and Richards has made good use of rock-garden standbys such as heathers and Iceland poppies. But for more luxuriant flora, better protection was needed.

Richards had visited Inverewe, a famous garden on Scotland's northwest coast. Inverewe had also been a patchwork of peat and stone until a Victorian laird ringed it with evergreens. Now, thanks to the influence of the Gulf





THE GARDEN'S
DRAMA ARISES FROM
THE INTERPLAY OF
NATIVE PLANTS AND
IMPORTED SURPRISES

Cosmos, salvia, daylilies, and astilbes, left, have adapted well. Native white spruces, right, allow newcomers such as the deciduous *Rhododendron schlippenbachii* to shine. Native mosses set off the paler reindeer moss brought to the island.

Stream, Inverewe's gardeners cultivate palm trees outdoors, even though the garden lies as far north as Labrador.

Richards began adding to the native fir and spruce that already dotted his property. Gradually he enclosed an area behind his beachfront cottage, placing the trees so as to filter the off-ocean wind while still leaving vistas.

What would grow in his new compound? Richards tried the native plants he had taken students to see in field botany courses and found that bunchberry and the ferns—Christmas, interrupted, and cinnamon fern—flourished. He also experimented with perennial flowers, especially the reliable old-fashioned types. So, modern hybrid daylilies were not a success. But the older hybrid 'Hyperion,' the lemon lily, and some unidentified but time-tested daylilies have performed well.

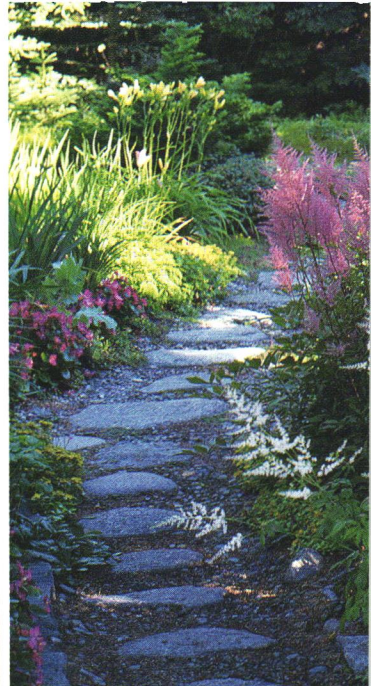
Bearded irises do not thrive on Great Wass, but the Siberian irises do. Hostas would grow well if it weren't for the slugs, but the hybrids of *Hosta sieboldii* have proven relatively slug-proof.

Astilbes are Richards's greatest success. They are slug-proof, rabbit-proof, and winter-hardy. By late July they fill his woodland with clouds of rose, white, and red. In addition to the common *x arendsii* hybrids, he has planted the late-flowering *Astilbe chinensis* and *taquetii* cultivars to prolong his display.

Maintenance is simple and betrays a Yankee horror of waste. Debris from the garden goes into the compost and is later used to mulch around the flowers. In late fall, Richards picks up fir-bough trimmings from a wreath factory and spreads these over the perennials to help insulate them from winter thaws and to ward off the wind. In spring, summer, and fall, he fertilizes, and for this he favors a controlled-release fertilizer, a balanced combination of nitrogen, phosphorus, and potassium in pellets of resin.

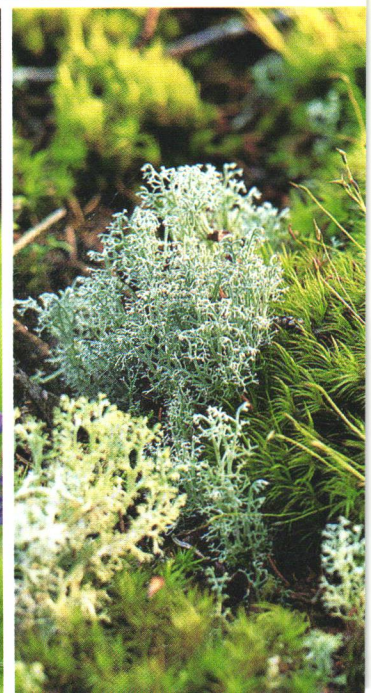
Richards dismisses his gardening as "good exercise." So it is. A good exercise of the imagination, combined with an unusual sensitivity to the potential of a place that is this botanist's horticultural style.

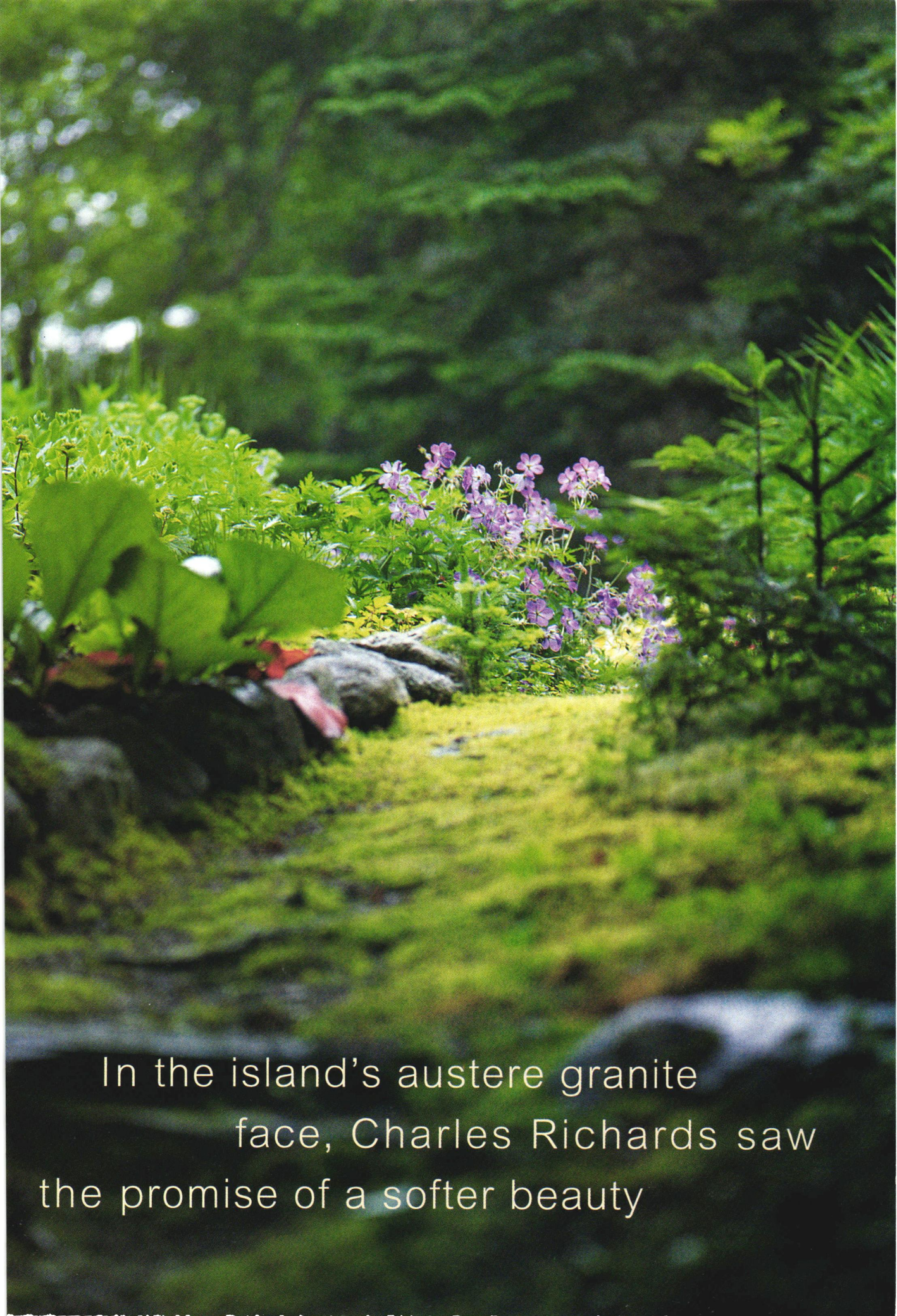
Tom Christopher is a writer and horticulturist whose most recent book, with Marty Asher, is *The 20-Minute Gardener*.



MICROCLIMATES A
RICHARDS'S LUXU
FLORA TO SURVIV

Along the pine-needle p
left, trees have been lim
mosses can thrive. A sto
winds through the trium
astilbes, above and left.
moss garden, below, bro
mixes with lighter reind
Lupinus polyphyllus, be
is another island guest.
appearance of the *Gera
himalayense* and the br
Bergenia along a mossy
right, seem entirely natu





In the island's austere granite
face, Charles Richards saw
the promise of a softer beauty

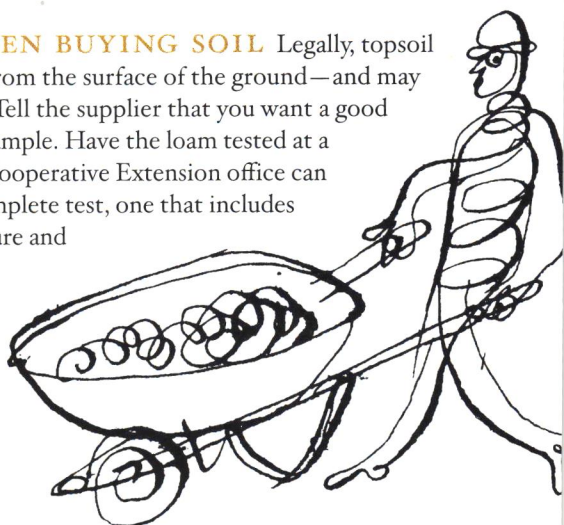
The Pleasures of Adversity

GARDENING ON AN EXPOSED SITE REQUIRES PRACTICAL STEPS FOR IMAGINATIVE RESULTS

THE ACHIEVEMENT of Charles Richards's garden on Great Wass Island illustrates a seldom-recognized truth: commonly, it is a challenging site that inspires the most dramatic results. A barren surround emphasizes the lushness of any plantings that the gardener manages to impose, and environmental difficulties encourage one's innovation. Where conventional plantings are impossible, there is no alternative but to develop original solutions. But if the results are original, their foundation is not. Success on an exposed site comes only if the gardener takes certain measures.

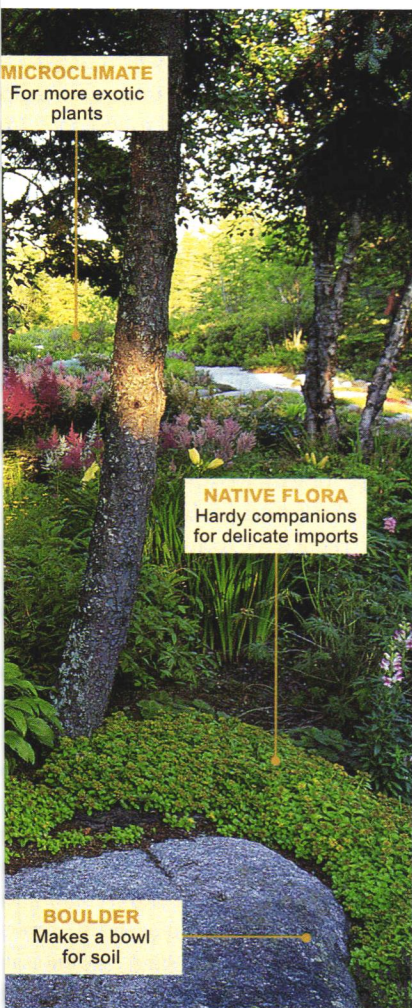


> BE SPECIFIC WHEN BUYING SOIL Legally, topsoil is just that—soil gathered from the surface of the ground—and may be of good or poor quality. Tell the supplier that you want a good fertile loam and request a sample. Have the loam tested at a soil laboratory (your local Cooperative Extension office can provide information). A complete test, one that includes information about soil texture and organic content as well as fertility, may cost you as much as \$40. But it will help ensure that the soil you buy will be of high quality.

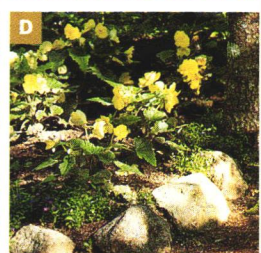
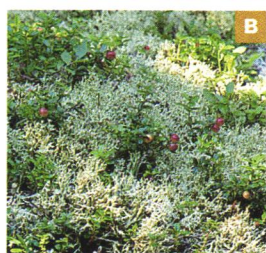
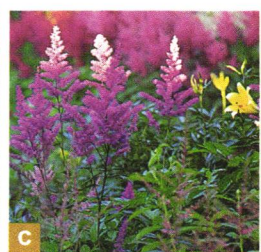
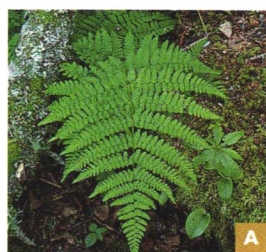




< MAKE USE OF MICROCLIMATES These are the spots within the garden where some natural feature modifies the surrounding environmental conditions. As Richards discovered, a pocket among boulders can provide a haven for plants that would not flourish locally in the open. Since cold air, like water, flows downhill, it's important to realize that plants near the top of a slope will suffer less from frost than those toward the bottom. Similarly, a north-facing slope will be colder than the surrounding landscape, while a south-facing one will be significantly warmer.

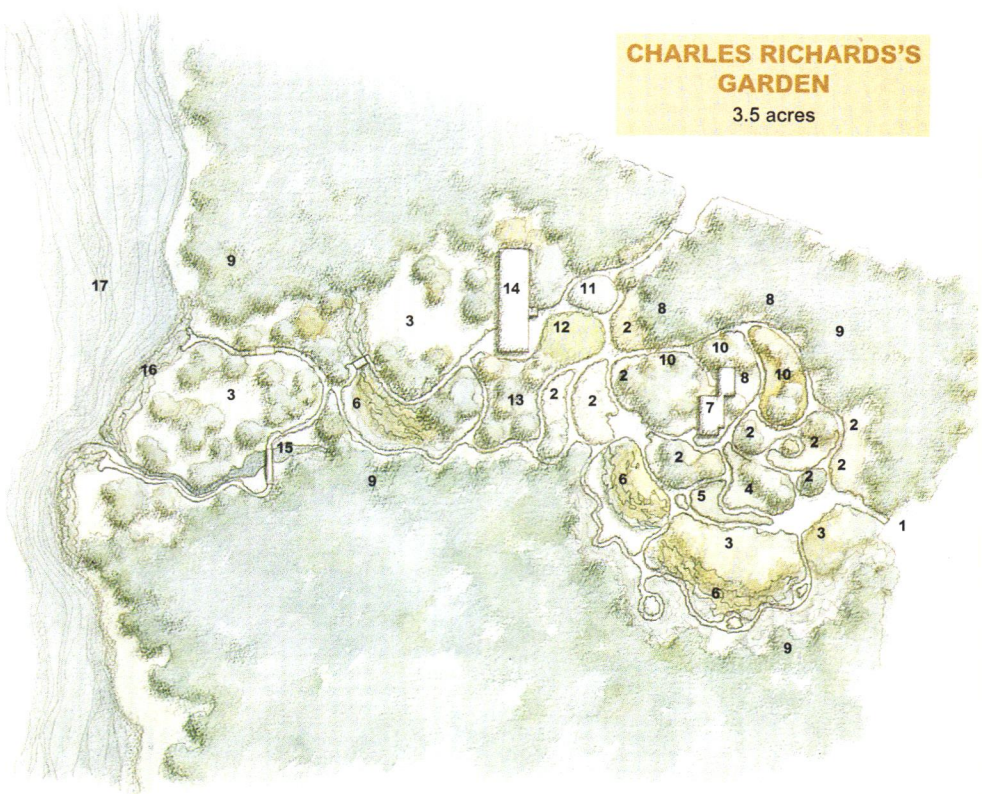


> USE NATIVE FLORA In planting, taking your cue from the native flora can be one shortcut to success. A local prevalence of conifers and ferns, for example, is a clue that the soil in the area is acidic. On the other hand, an expanse of grassland is an indication of dry soil. But keep in mind that the exotic plants (C and D) you import from other geographical regions with similar habitats are likely to outperform the natives (A and B). This is because in making the move from one region to another, these plants leave behind the pests and diseases adapted to prey on them.



< MOST EFFECTIVE WINDBREAK An irregular belt of mixed evergreen and deciduous shrubs and trees provides the most effective windbreak. A planting of this sort, including cedars, white spruce, and jack pines, filters the wind and reduces its velocity, whereas a solid evergreen hedge or fence merely deflects it and so actually increases turbulence downwind. For maximum protection, plant two such belts, leaving an interval of several feet in between. 🌿

CHARLES RICHARDS'S GARDEN
3.5 acres



A HERON'S-EYE VIEW

1. Entrance
2. Perennial Gardens
3. Native Vegetation
4. Peat Garden & Rhododendrons
5. Rock Garden
6. Moss Ledges
7. Guest Cottage
8. Shade Garden
9. Coniferous Forest
10. Moss & Fern Garden
11. Juniper Island
12. Astilbe Garden
13. Ledge Garden
14. Main Cottage
15. Sphagnum Bog
16. Granite Ledge
17. Atlantic Ocean



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FOR ALL

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Pour ingredients, except garnish, over ice in a large mixing glass or cocktail shaker. Stir or shake and strain into a chilled martini glass. Add garnish.

STOLI® PERSIK PEACH HIGHRISE

2 oz. Stoli® Persik
1 oz. cranberry juice
splash of lime juice
lime wedge

STOLI® KAFYA MIKHAIL'S MARTINI

2 oz. Stoli® Kafya
½ oz. Stoli® Vanil
several coffee beans

STOLI® ZINAMON CAPPUCHENKO

½ oz. Stoli® Zinamon
1 oz. Stoli® Kafya
½ oz. Stoli® Vanil

STOLI® VANIL CREAM-SICKLE

1 oz. Stoli® Vanil
1 oz. Stoli® Ohranj

STOLI® RAZBERI CZAR BURST

1 oz. Stoli® Razberi
1 oz. cranberry juice
lime wedge

STOLI® STRASBERI STRASBERI SHORTCAKE

1 oz. Stoli® Strasberi
1 oz. Stoli® Vanil
strawberry slice

CONDÉ NAST HOUSE & GARDEN THE ISSUE IS LUXURY

This September 1997, *Condé Nast House & Garden* invites you to join us as we celebrate our first anniversary with a special issue devoted entirely to exploring luxury in the nineties.

Look for it on newsstands this mid-August or pick-up a complimentary issue when you stay at one of these luxurious hotels between August 12th and September 16th*.

The Breakers
Palm Beach, Florida

The Four Seasons Hotel
Los Angeles, California

The Mark Hotel
New York, New York

The Park Hyatt
San Francisco, California

*while supplies last

ARTISTS IN RESIDENCE

(continued from page 91) the kitchen wall the painting of his town, Orani, done entirely from memory; the coffee table he slapped together ("We did things with nothing. Just a piece of plywood with some linoleum pasted on it"); the lamp he made from Pietro's Tinkertoys. Every thing that happened gave the artist ideas and his restless energy made them real. Watching Pietro and their daughter Claire, play on the beach, he thought of a way to amuse them by casting sand sculpture. "My husband used to wet the sand and then carve in it while the sand was wet. He would take either plaster or, later, cement, and throw it over the sand. When Le Corbusier came, "he got all excited and thought the technique had great possibilities for murals. He wanted to try it out, so they went to the beach. They did this" (she points to a bas-relief casting with brightly painted fish on the wall), "and another one, which deteriorated; we don't have it anymore. And then some little ones we had cast in bronze. Tino refined the technique, using it in his bas-relief mural for the Olivetti showroom in New York City and elsewhere. But the inspiration was always here.

In the garden, Tino constructed low cinder-block walls and painted murals. When they faded, he painted new ones. He built a fountain of copper shingle or metal rods. The fountain has long been dry, though Ruth has plans to fix it. "The water would start up here" — Ruth gestures as if she sees it now—"and then it comes down and makes a beautiful music. Tino trucked in good sand, with no salt, so his castings would be stronger. He built a studio and worked there. Ruth goes in now and points to a design for a monument, never realized. "He got the idea once, when he was on the jury for the Roosevelt memorial. In his last couple of years, he remembered it and wanted to have a model of it." Seen from above, the monument is really a flat, with columns for stars and wavy walls for stripes. Figures appear between them. "What's so beautiful," says Ruth, "is that when you move around, these little statues appear and disappear. He used to say 'America had its presidents and great men, but also great ordinary men.'"

CONDÉ NAST


House & Garden

Leaving the studio, Ruth rearranges some stray objects and locks the door. She is used to giving tours to friends who admire Tino's work. She also works actively with the Nivola museum, in a building redesigned by Peter Chermayeff, of Cambridge Seven Associates, and Umberto Floris, in Italy, that opened in 1995 in Orani. Proudly, quietly, efficiently, lovingly, Ruth Nivola shares her husband's treasures with the world.

She has her own treasures, too, but they are less closely watched. After being asked twice, she pulls out a box of jewelry, which she calls "wearable art": necklaces, pins, and belts woven with metallic thread. "It's really an ordinary technique," she says, "like doing a sweater."

But at this moment the jewelry hangs on its black velvet backings like the trappings of an Egyptian queen: the most exotic shapes imaginable, each with a name that Tino gave it—Siren's Anchor, the Icon, Gabriel's Scale, Joyful Tears, Reflections in a Temple, Festival of the Queen Bees. Ruth showed her work years ago, at Zabriskie Gallery; she once had a one-woman show at the American Craft Museum and last summer showed at Jack Lenor Larsen's LongHouse. After Tino died, in 1988, she stopped making jewelry. She was too busy, she says. But also, "I have a feeling that I would have a hard time doing it now because he's not here. It has nothing to do with the actual shapes. It has to do with the presence of

the person, which inspires you."

She lives quietly, if that is an accurate description of a life so filled with brilliant episodes. She believes strongly that houses evolve; that they gain character and resonance over the years. Objects that have been loved take on lives of their own. And they also respond to their owners, even to one another—there is some give-back, an intimate exchange. In this house, where nothing is really still and nothing is dead, you can almost feel the air move with love. No wonder great artists took deep breaths here, and had the time of their lives. 

Cathleen Medwick is a contributing editor for this magazine.



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TRADE SECRETS
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Where to Buy It



WHAT'S NEWS
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THRESHOLD Page 8

Chair fabric, Hélène Sheer, Hinson & Company, 212-688-5538. **Chair**, \$1,050, Wyeth, NYC, 212-925-5278. **Lamp**, Hinson Lighting, 212-688-5538. **Terrazzo tiles**, Tiles a Refined Selection, NYC, 212-255-4450.

DOMESTIC BLISS Pages 15-28

Page 15, Gold-leafed plaster frame, ca. 1940, \$3,200, Alan Moss, NYC, 212-473-1310. **Console table**, \$5,500, Donzella 20th Century Design, NYC, 212-598-9675. **page 22**, Eddie Bauer Home, 800-426-8020.

HUNTING & GATHERING

Pages 33-42

pages 33-35, All fabrics available through architects and designers. **page 33**, Anna French through Classic Revivals, 617-574-9030. Christopher Hyland Inc., 212-688-6121. Osborne & Little, 212-751-3333. Decorators Walk, 212-319-7100. J. Robert Scott, 800-322-4910. Larsen, NYC, 212-462-1300. Sahco Hesslein Collection through Bergamo Fabrics Inc., 212-888-3333. **Screen**, \$389, Kestrel Mfg., 800-494-4321. **pages 34-35**, Hinson & Company, 212-688-5538. **Saladin voile**, Belle Epoque collection, by Sheila Coombes through Sanderson, 212-319-7220. Henry Cassen through Decorators Walk, 212-319-7100. **Bed**, \$3,038, Barton-Sharpe, Ltd., NYC, 212-925-9562. **Pillows**, \$60/ea., and **feather bed**, \$185, Scandia Down, 888-995-9050. **Flat and fitted sheets**, \$37/ea., Wamsutta, 888-WAMUTTAA. Clarence House, 212-752-2890. **Jacobs chair**, by Kerry Joyce, \$2,024, James Jennings Furniture, available at Holly Hunt New York, 800-229-8559. **Vase**, \$225, Aero Ltd., NYC, 212-966-1500. **Modus table**, by Antonio Citterio, \$1,235, Maxalto, available at Domus Design Center, NYC, 212-421-2800. **page 36**, Spiegel, 800-345-4500. Ritts Company, L.A., CA, 213-566-2947. Plastic Works!, New Rochelle, NY, 914-576-2050. Plexi-Craft, 800-24-PLEXI. J. Jones at Goralnick Buchanan, NYC, 212-644-0334. Troy, NYC, 212-941-4777. Lillian Vernon, 800-285-5555. **page 38**, Hida Tool & Hardware, Inc., 800-443-5512. **page 40**, Georg Jensen, 800-546-5253. Crate & Barrel, 888-249-4155. Bergdorf Goodman, 800-218-4918. Baccarat, Inc., 800-777-0100. Salviati, 212-725-4361. Robert Greenfield, Ltd., NYC, 212-545-1890. Galleri Orrefors Kosta Boda, 800-351-9842. Hoya Crystal, 800-462-4692. Boogie Woogie by Franco Poli in beech wood, \$5,480, Bernini

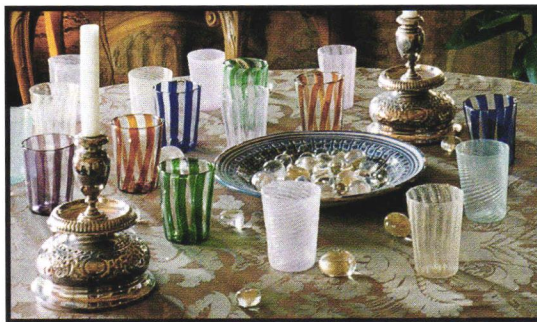
at Domus Design Center, NYC, 212-421-2800.

OBJECT LESSON Pages 45-47

Adam D. Tihany International, Ltd., 57 E. 11th St., NYC 10003. 212-505-2360.

IN SEASON Pages 54-55

Heirloom tomato seeds, Seed Savers International, Decorah, IA, 319-382-5990. **Tomato seedlings**, Santa Barbara Heirloom Seedling Nursery, 805-968-5444. **Tomatoes**, The Heirloom Tomato Company, P.O. Box 12, Knightsen, CA 94548.



TOP: TWO-PART HARMONY

Pages 76-85

ABOVE: IN BETWEEN

Pages 92-93

From left: Crate & Barrel, Gati & Waverly

UNCORKED Page 56

Vinum Rheingau glass, \$100/set of 6, Riedel, available through International Wine Accessories, 800-527-4072.

ONE SIZE FITS ALL Pages 63-73

Interiors designed by Carl D'Aquino with design associates Dawn Barry and Dean Farris, Carl D'Aquino Interiors, Inc., NYC 212-929-9787. **Antique carpets**, Symourgh International, Inc., NYC, 212-686-3756. **Drapery hardware**, Joseph Biunno Ltd., NYC, 212-629-5630. **All upholstery on antiques**, K. Flam Associates, Bronx, NY, 718-665-3140. **Drapes**, Monte Coleman,

NYC, 212-463-0085. Upholstery, drapes, fabrics, and wallpaper available through architects and designers. **page 63**, **Drapery fabric**, Delft, Clarence House, 212-752-2890. **Check dresses**, M. N. Bird Co., 518-273-2826. **pages 64-65**, **Blue dress and floral T-shirt**, The Children's Place, 888-TCP-KIDS. **Swimsuits**, M. N. Bird Co. **Denim shorts**, Sweet Pea, Life Size at Fred Segal, L.A., 213-651-3698. **Chandelier**, Hurley Patentee Lighting, Hurley, NY, 914-331-5414. Lee Jofa, 800-453-3563. George Smith Sofas & Chairs, NYC, 212-226-4747. **Wing chair and sofa fabric**, Damas Grand Corail, Brunswick & Fils, 212-838-7878. **Painted wall stripes**, by Michael Dolan, Pioneer Painting and Wall Covering Service, NJ, 908-286-2500. **pages 66-67**, **All seating and ottoman fabric**, Villers, Percheron from George Smith Sofas & Chairs. **Armchair, sofa, and drape fabric**, Volterra, Brunswick & Fils. **Lining of drapes**, Glosheen, Waverly, 800-423-5881. **Spiral staircase**, American Stairs & Doors, Inc., Lakewood, NJ, 908-363-3734. **Floor lamps**, Reymer-Jourdan Antiques, NYC, 212-674-4470. **Custom lampshades**, Bhon Bhon, by appointment only: 212-397-3710. **pages 68-69**, **Dining chairs**, White & Howlett, NYC, 212-274-0034. **Dining-chair fabric**, Excelsior Red Rose Cumming, 212-758-0844. **pages 70-71**, **Trim on drapes**, Houles USA, 310-652-6171. **Trim on side chairs**, Wellington, and **trim on drapes**, Angel hair, Scalamanré, 212-980-3888. **Armchair fabric**, Lina Ottoman, Brunswick & Fils. **Bronze chandelier**, Portobello Antiques and Design, NYC, 212-925-4067. **Upholstery**, George Smith Sofas & Chairs. **pages 72-73**, **Wallpaper**, Fern & Thistle, Scalamanré. **Headboard fabric**, Fabiano figured velvet, Brunswick & Fils. **Headboard**, La Mode Upholstery Co., NYC, 212-368-4090. **Bed and canopy fabric**, Jacobine, Manuel Canovas, 212-752-9588. **Fabric inside canopy**, Ballon de Gonesse, Quadrille, 212-753-2995. **Shutters**, David Russell, NJ, 201-746-0060. **Tub and fixtures**, Kohler, 800-4-KOHLER.

TRADE SECRETS Pages 74-75

Steven H. Bluttal, Inc., NYC, 212-965-9688. **Stone bust**, Portobello Antiques and Design. Benjamin Moore & Co., 800-826-2623. Gregory Vasileff, 860-455-9939. The Studio, 201-569-9114. Old World Weavers, 212-355-7186. Fonthill Ltd., 212-755-6700. Eaton check, Cowtan & Tout, 212-753-4488. Bailey & Griffin, 212-754-5880. Damas Venetien, Clarence House.

WO-PART HARMONY Pages 76-85

Marie Brandolini's work is available at: Bergdorf Goodman, 800-218-4918; Neiman Marcus, 800-288-7741, and Gump's, San Francisco, 800-766-7628.

IN BETWEEN Pages 92-93

Sling chair, \$49.95, Crate & Barrel, 800-323-5461. Donghia, 800-DONGHAI. Schumacher, 800-332-3384. Hinson & Company, 212-688-5538. Giati Designs, Inc., 805-965-6535. Waverly, 800-423-5881. Covers, Gayle Dragt, Fine Alterations Sewing, NYC, 212-406-5508.

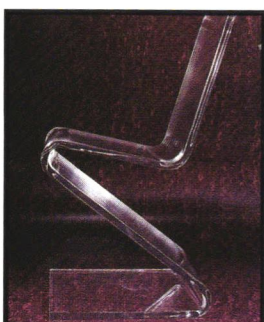
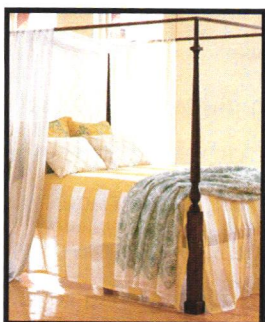
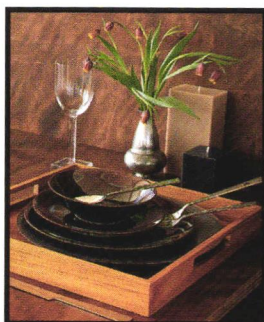
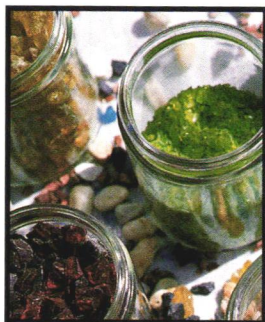
DRESSING FOR THE AMERICAN HOME pages 94-99

page 94, Ralph Lauren Home Collection, NYC 212-642-8700. Top shelf of armoire, left from top: North Island pillow, \$90; Erewhon lace pillow, \$200; large North Island pillow, \$400; right: Fox Peak pillow, \$215; North Cape blanket, \$235. Middle shelf, left from top: Edmund Stripe sheet, \$75; Auckland sheet, \$42; Auckland, Nazomi Peak, North Island Dobby, and North Island towels, all \$20/ea.; right: Mount Egmont blanket, \$123; Auckland blanket, \$500. Bottom shelf, left from top: Erewhon Lace sham, \$125; right: Chocolate Velvet pillow, \$110; North Cape Berber pillow, \$115; Edmund Stripe pillowcase, \$75/set. Lindsay ottoman, upholstered in Mount Egmont, \$1,635. On ottoman: Auckland knit pillow, \$485; North Island throw, \$350. Kemp wing chair, \$3,075. On chair, North Island pillow. page 95, Gilt dinnerware in taupe: sugar bowl with lid, and creamer, \$160; teacup and saucer, \$52; salad plate, \$28; soup bowl, \$48, and place mat, \$35; all from Calvin Klein Home, 800-294-9978. Vase, \$45, Aero Ltd., NYC, 212-66-1500. Curtains, Forty One, NYC, 212-343-0935. pages 96-97, Top left: towels \$25-\$35, hemp shower curtain, \$250; mirror, \$75; tissue box, \$100; toothbrush holder, \$40, and soap dish, \$45; all from Calvin Klein Home. Chicago faucets, 800-323-5060. Annacks Tile & Stone, NYC, 212-463-8400. Vases in window, tall, \$200, and short, \$70, Aero Ltd. Vases in shower: yellow, \$850; stoneware, \$175; striped, \$275, all from Wyeth, NYC, 212-925-5278. Bathroom designed by William Sofield, Studio Sofield Inc., NYC, 212-473-1300. Middle: soup bowls in manilla, \$18/ea.; dinner plate in ocean, \$33, and salad plate, \$19, all Luna innerware; gold/bronze bowl, \$200; candlesticks, 10 1/2", \$80 and 3 1/2", \$60; decanter, \$80; place mats, \$35/ea; all from Calvin Klein. Walnut table, \$4,400, Wyeth. Bottom: Luna in mahogany, bronze charger, \$180; tray, \$80; candles, available late 1997; all Calvin Klein Home. Bud vase,

\$150, Munder-Skiles, NYC, 212-717-0150. Right: Silk pillows, \$100/ea.; flat and fitted sheets, \$115/ea.; all Calvin Klein Home. Danish KL chair, \$1,700; rug, designed by Troy, \$1,650; vase, \$400; all from Troy, NYC, 212-941-4777. AVA lamp, by Salgado-Saucier Design, through Dennis Miller Associates, Inc., NYC, 212-335-4550. Available through architects and designers. Lampshade, \$175, Aero Ltd. Reed Halstead Furniture, NYC, 212-988-1056. page 99, Banks desk, \$5,085. Dobson highball, \$58.

TRICKS UP HIS SLEEVE Pages 104-111

Interior design by Vicente Wolf of Vicente Wolf Associates, Inc., NYC 212-465-0590. All fabrics and lamp available through architects and designers. pages 104-105, Sofa fabric, Brocatelle Hapsburg, Clarence House, 212-752-2890. Throw pillow fabric, Pompadour, and fabric on side table, Le Drap, Manuel Canovas, 212-752-9588. Coffee-table pillow fabric, Tansu, J. Robert Scott, 800-322-4910.



TOP FROM LEFT: OBJECT LESSON

Pages 45-47

DRESSING FOR THE AMERICAN HOME

Pages 94-99

ABOVE: HUNTING & GATHERING

Pages 33-42

Blanc de Chine charger, China Importing Co., Ltd., NYC, 212-995-0800. Hinson & Company, 212-688-5538. Regency-style table, Kentshire Galleries, Ltd., NYC, 212-673-6644. Candlestick, Therien & Co., Inc., L.A., CA, 310-657-4615. pages 106-107, Doris Leslie Blau Gallery, NYC, 212-586-5511. Curved-sofa fabric, Tansu. Console, H. M. Luther Antiques, NYC, 212-439-7919. pages 108-109, Niedermaier, 773-528-8123. Corian, 800-4-CORIAN. Halogen wall-mounted lights, M.S.K. Illuminations, Inc., 212-888-6474. Drapery

fabric, Sikandra, Zimmer & Rohde, 212-627-8080. Roman-shade fabric, Pompadour, and fabric on biscuit tufted chairs, Le Drap. Host and hostess chair fabric, Brocatelle Hapsburg. pages 110-111, Bed fabric, Soliman and chaise, desk, chair, and Roman-shade fabric, Pompadour, both are Manuel Canovas. Comforter fabric, Priya, Zimmer & Rohde. Drapery fabric, Cordon Deux, Randolph & Hein, 212-826-9898. Reymer Jourdan Antiques, NYC, 212-674-4470. Stark Carpet Corp., 212-752-9000.

& ANOTHER THING Page 124

Butterflies, \$130/ea, Baccarat, Inc., 800-777-0100. Buccellati, Inc., 800-223-7885. Elsa Peretti, available at Tiffany & Co., 800-526-0649. Crystal bugs, available through Swarovski, 800-426-3088.

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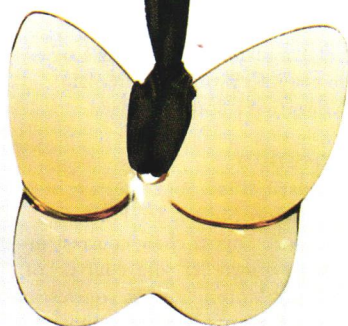
Domestic Bliss: Sofa, courtesy of Mike Moore Studio, San Francisco, CA. News: Slipper chair, courtesy of Waverly Brown; XL sofa, courtesy of Sawaya & Moroni; mirror, courtesy of La Barge. Home Base: b/w photo, courtesy of Stanley Kunitz. Past Perfect: House & Garden, Feb 1962 / courtesy of CNP Archives. Two-Part Harmony: b/w photo, courtesy of Muriel Brandolini. Artists in Residence: personal collection of Costantino Nivola.

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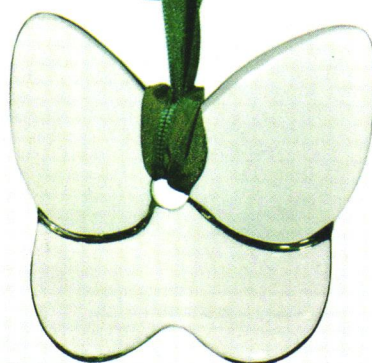
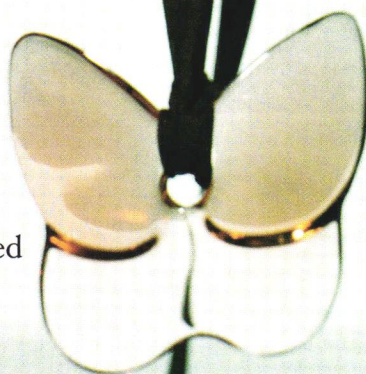


Glass-charm necklaces from **Baccarat** catch the morning sun; let a cloud of butterflies drift off the curtain rod.

Beribbon that ruby- and amethyst-encrusted starfish brooch by

René Boivin.

Hang it in the window and be dazzled.



Pin glittery bugs to a lampshade or tablecloth, in the fold of a curtain, or up the back of a chair. Costume works perfectly, but if you're lucky enough to have a **Buccellati** dragonfly zip into your life, why keep it trapped in a jewel box?

Extra-large cotton napkins—the chicest kind for summer—need big rings. Use those

Elsa Peretti

cuffs on the table, but keep your elbows off.

Hang It Up

Put your jewelry to work around the house.



my life is ready for a change

i need more room

The decision to remodel my home wasn't easy. But the planned chaos will soon pass and I will enjoy the light. The moon. The stars. And the beauty of my new windows. On this I am adamant. On this I won't compromise. On this I am sure.

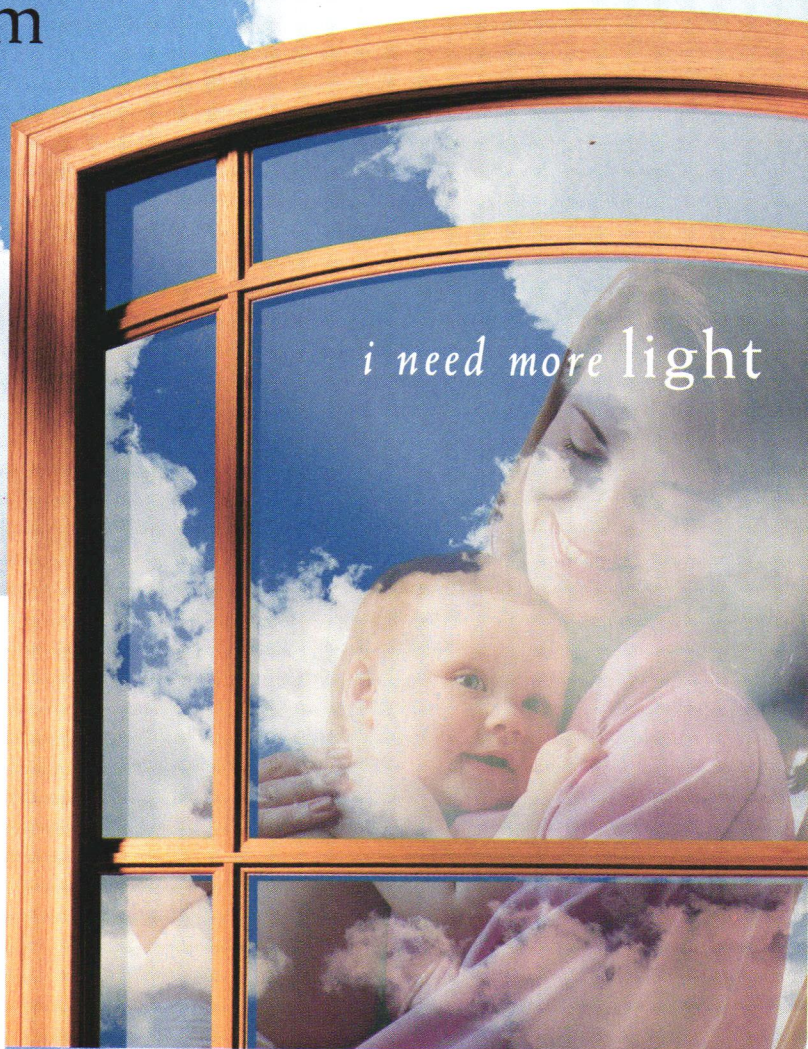


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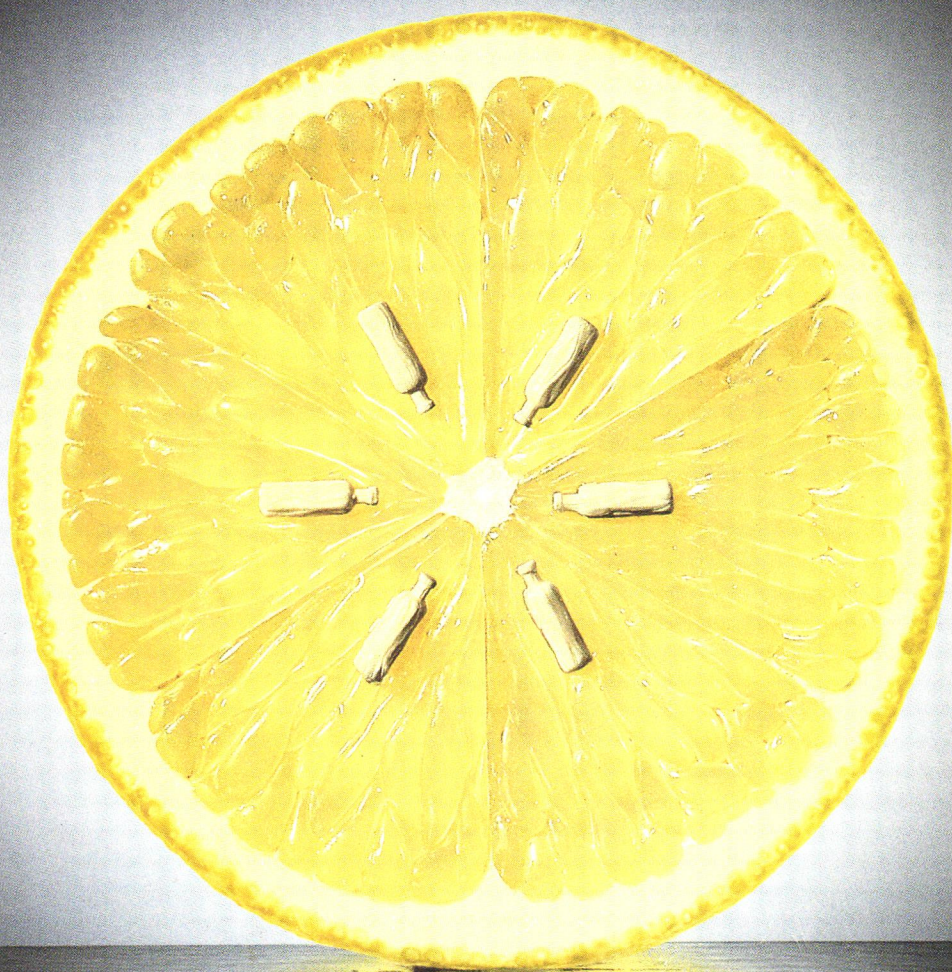
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