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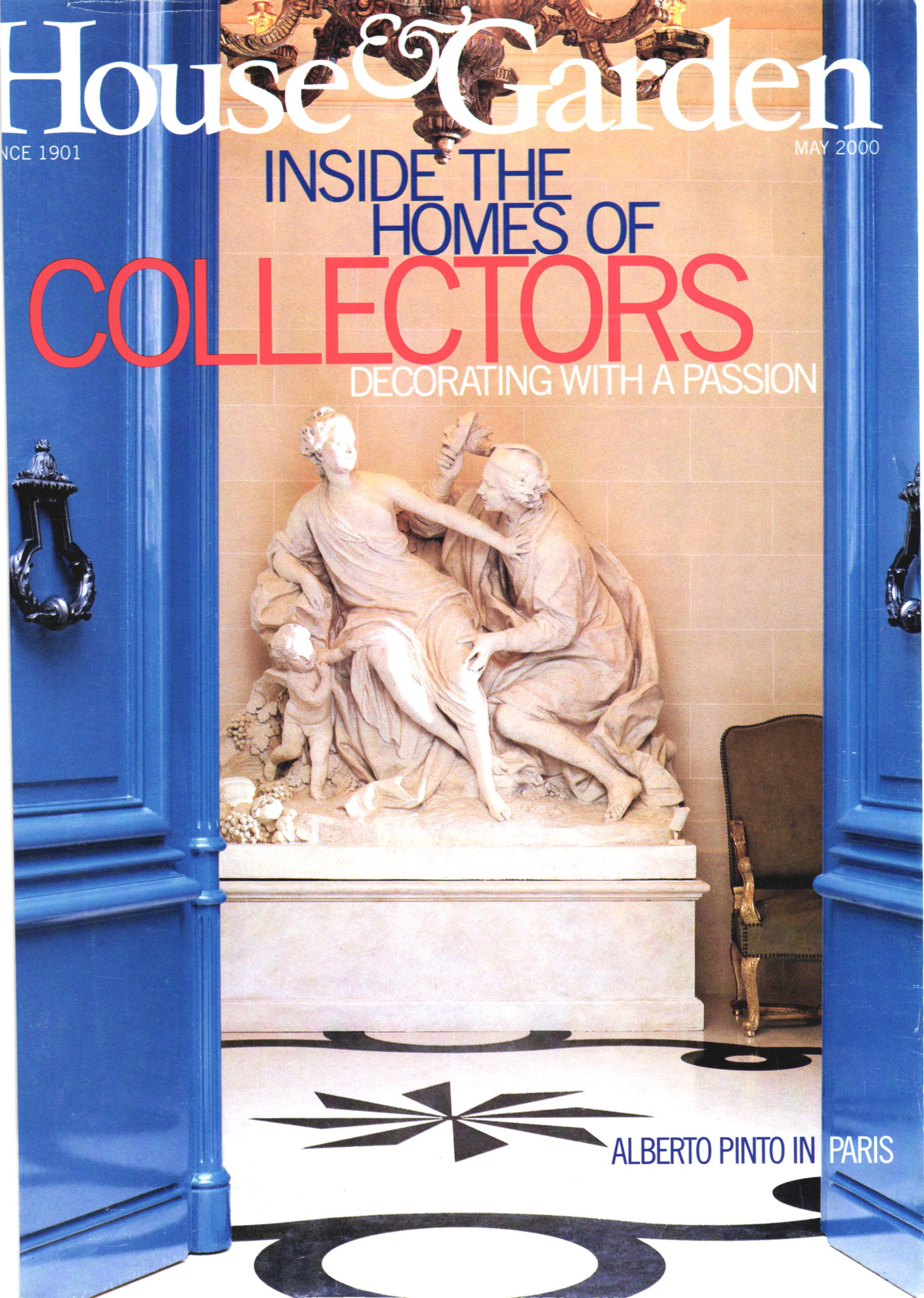
DECORATING WITH A PASSION



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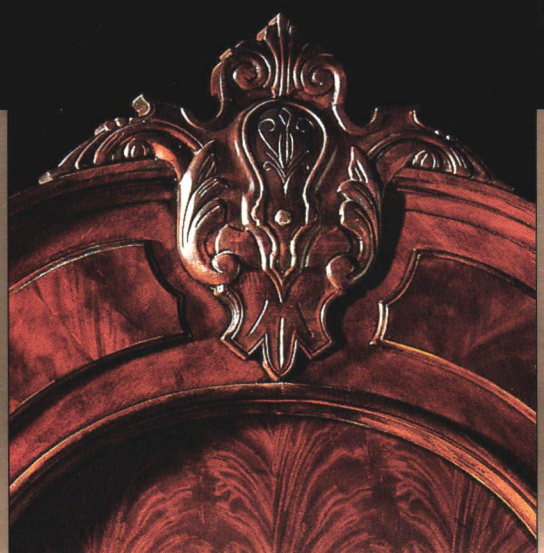

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House & Garden
MAY 2000 VOLUME 169 NO. 5

May

Fine Lines 124
ON THE COVER The clients wanted classic French luxury. Alberto Pinto, Europe's grand duke of interior design, gave them a Louis XVI tour de force in the shadow of the Eiffel Tower.
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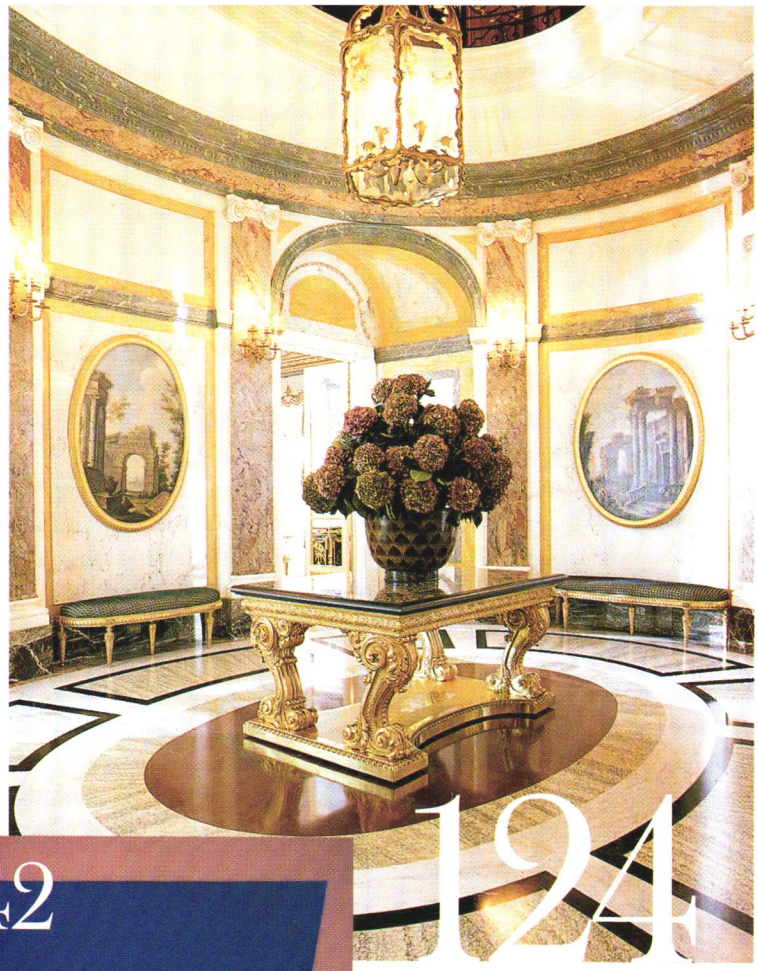
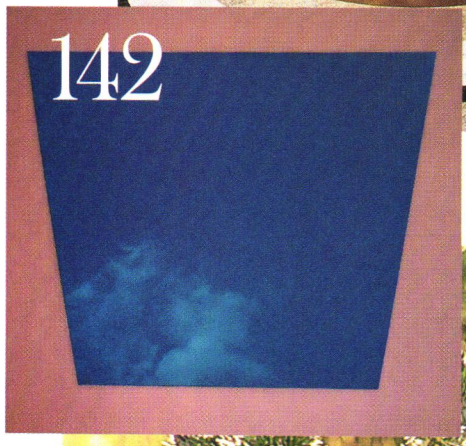
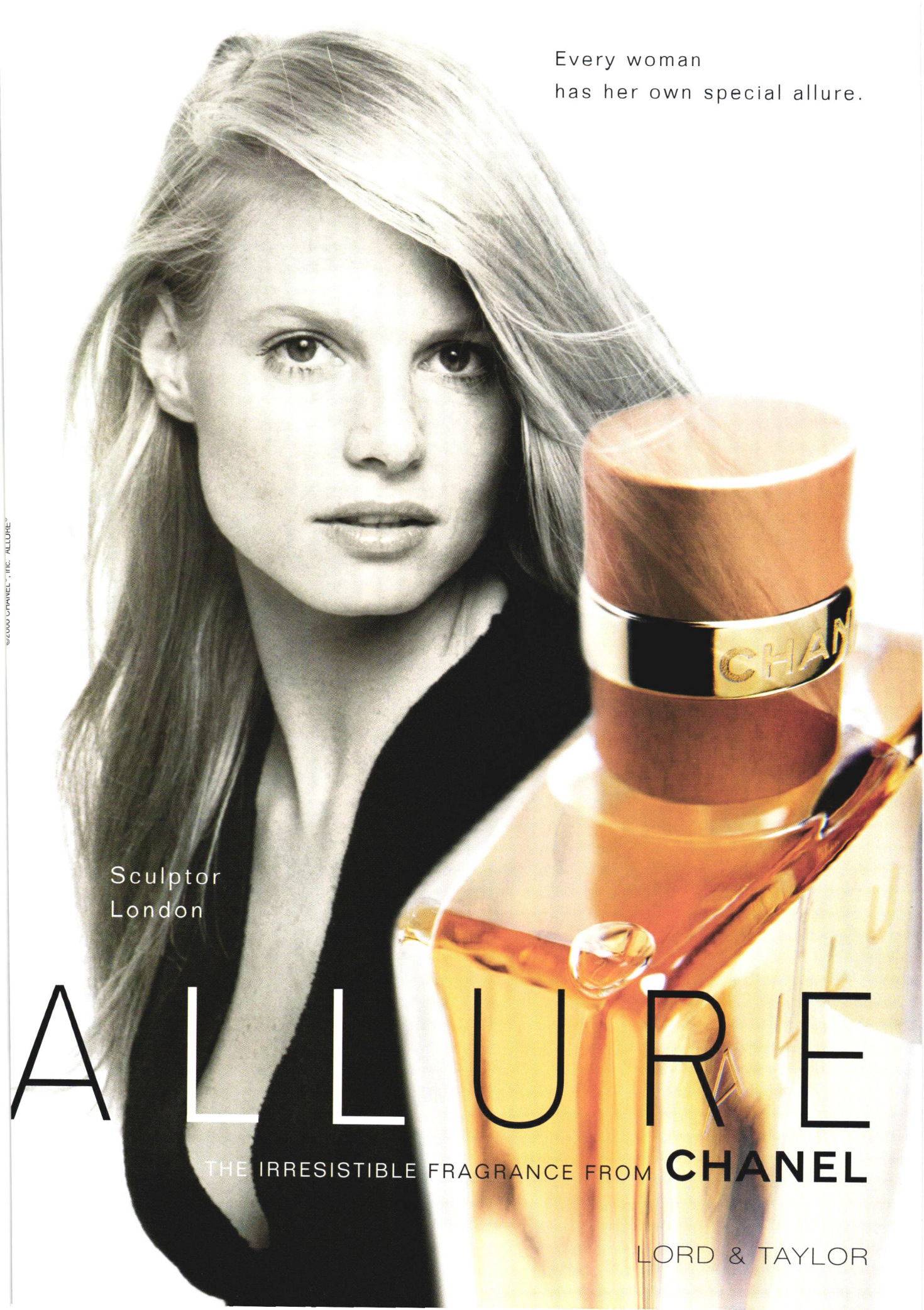
BY PAGE DICKEY





ON THE COVER: "FINE LINES," PHOTOGRAPHED BY PIETER ESTERSOHN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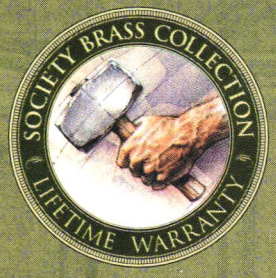

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May

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The hottest collecting craze is for one's own memorabilia. Plus, the buzz on bare bulbs, the best olive oils, shopping for antiques on the Internet, and taking a vacation with potted succulents.
EDITED BY DAN SHAW

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Instead of putting your favorite collection behind closed doors, display it in an open gilded case or on a series of gilded shelves, as we did with Kangxi porcelain, top.

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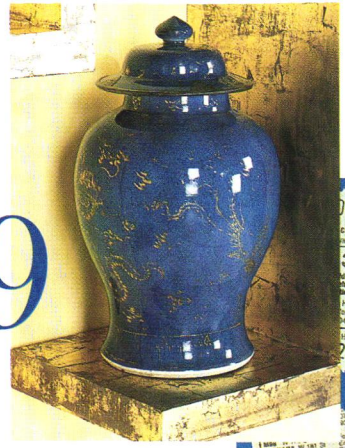

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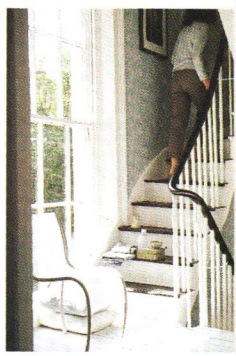

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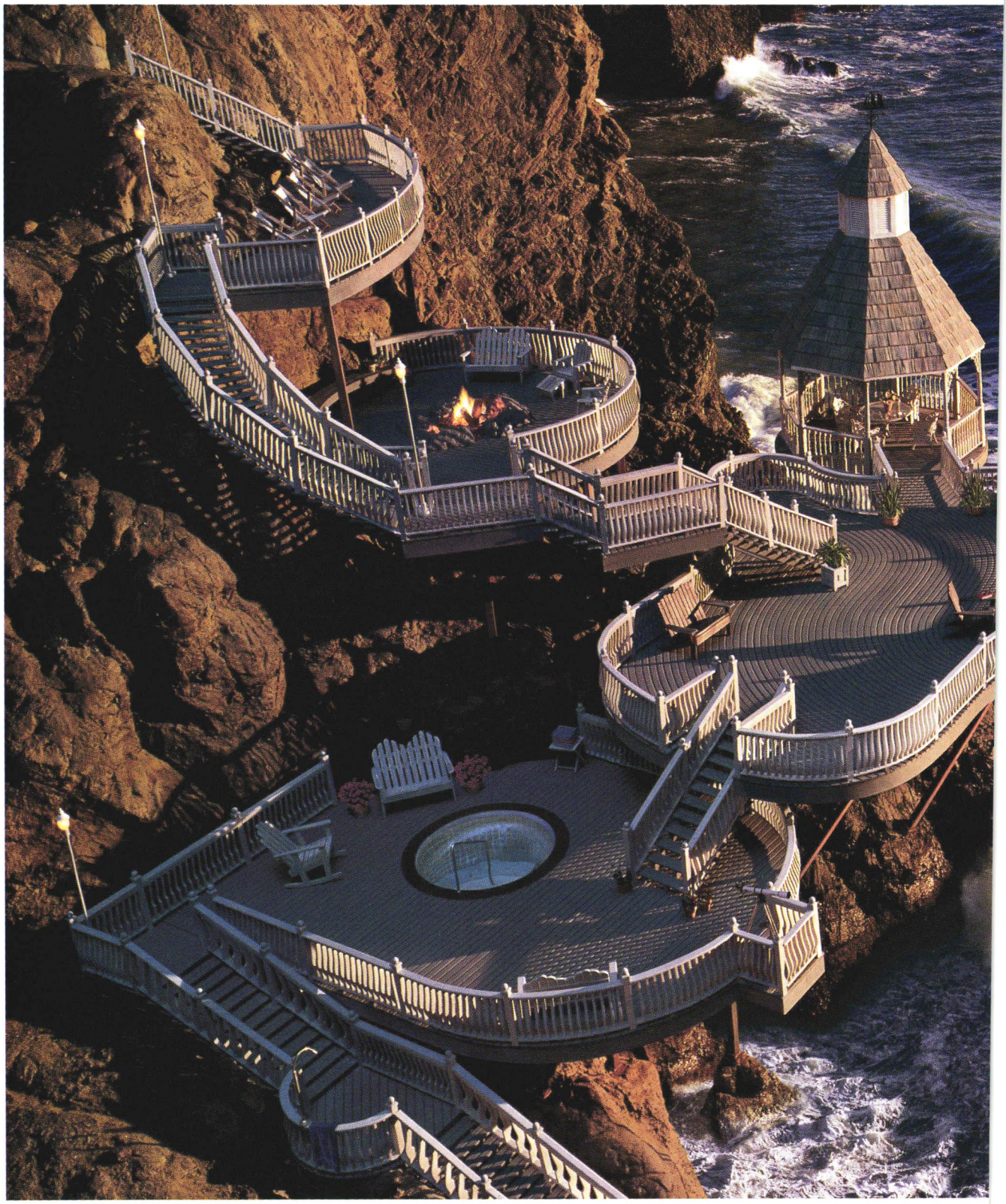

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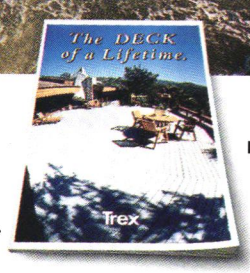

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OKAY, I'M READY TO SIGN MYSELF UP, and eager to enroll about 50 people I can think of just off the top of my head. I think it is time to admit that we got a little confused, a few decades back, when we decided that higher education should not include instruction in, well, what do we even call it? How to appreciate the finer things in life? How to behave like one of the finer things in life? It's time to bring back finishing school.

All kinds of dealers—whether of art, antiques, fabrics, porcelain, or silver—are reporting their strongest sales in years. Nothing bad here. We're in another period of big and instant money, and the fortunate are making their presence felt, mightily, in our world of decorating and gardening. Well, that's good for business: Alpha capitalists want alpha domains.

Things become troublesome when it is clear that many of these new customers don't have a clue what they're buying. Don't know an Aubusson from an Afshar, or a centurion from a centaur. And they don't care. Just give us the biggest and most expensive, whatever it is. What an irksome bruise to people who have spent years refining their knowledge so they can be better craftsmen, or dealers, or designers. A sense of the value of a thing—quite distinct from its cost—does matter.

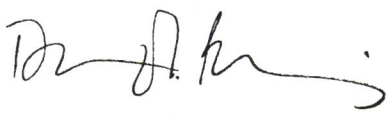
Much of the making of a home has to do with the making of a soul. One alpha capitalist recently confided that he wanted to renew the pleasure he used to take in art, now that he had the resources to put together his own collection. But it turned out that he wasn't at all interested in visiting galleries and falling in love with—or at least under the spell of—a work of art. Rather, he wanted a personal curator to acquire something to reflect his new financial standing. It's an old story. But must we hear it again? How about, instead, discovering the integrity of the domestic arts, and learning something about what we're spending all this money on? A little knowledge here is not a dangerous thing. It is the beginning of a path to deeper knowledge—and appreciation.

Somehow, the I-can-have-anything-I-want mentality translates into I-can-behave-any-way-I-want. Something strange is happening when the stuff gets home; some new and miserable alchemy is being born of insecurity combined with arrogance. Decorators report unprecedented levels of abusive behavior from clients (but with commissions to match, and there's the rub). In one case I heard of recently, an entire wing of a new house was knocked down and rebuilt three times to indulge one woman's caprice. Not that decorators are perfect angels, of course; we all hear of firms that lose jobs because the designers sort of forget that they might actually have to justify the $500,000 price tag on that armoire.

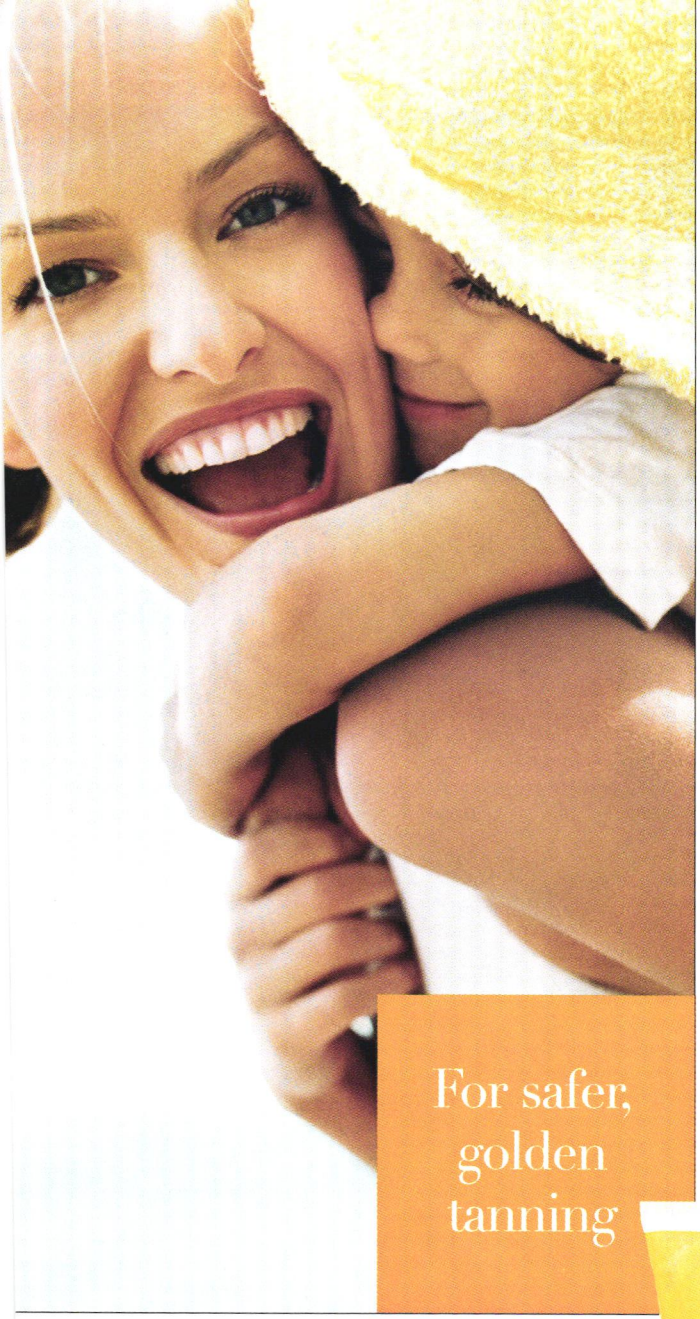
I've seen egos crushed by clients who give new meaning to Ugly Americanism. One designer, proudly showing me a home that was the meticulous fruit of years' worth of planning, noted that while the room we were in was elegant, it was, above all, comfortable. "I don't want it to look comfortable!" his client shrieked. "It's costly! Costly!" Duly noted.

As journalists, we at the magazine arrive at the end of the decorating process. But it's amazing what you learn in the short days of a photo shoot about what the decorator went through for years: The house-proud man who casually, but loudly, disdains the fabric on an armchair while bragging about its having a price tag many people might consider a handsome yearly salary. The germ-phobic owners (their ranks, too, are growing in number) who greet the help at the door with surgical booties to wear over their shoes. The millionaires who don't offer visitors a glass of water, much less a crust of bread. The woman who hovers over the rooms with a chart for every tabletop, mapping the exact *placement* of each bibelot. The minor tragedies go on and on, as in one of those Greek myths that you follow in childlike amazement at how grown-ups could behave so badly. Don't they know what they're in for? Especially grown-ups who seem to have it all. We are in danger of losing a sense of proportion and of plain, forthright decency.

Let's rally out of this karmic tailspin. A smile or a kind word or a gentle touch can carry us far. Otherwise, after we get finishing school on the national agenda, we'll have to add charm school.



Dominique Browning, EDITOR



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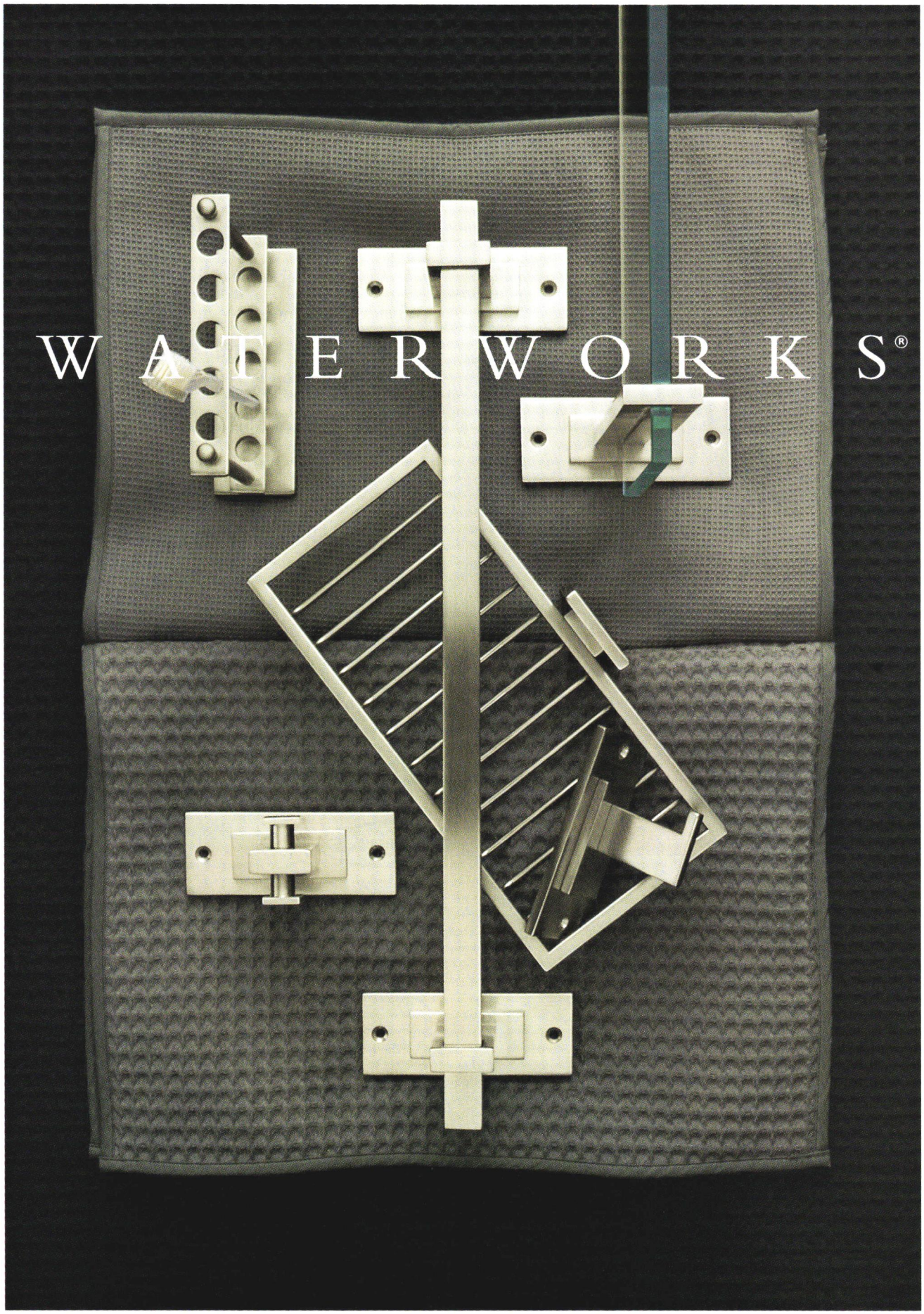
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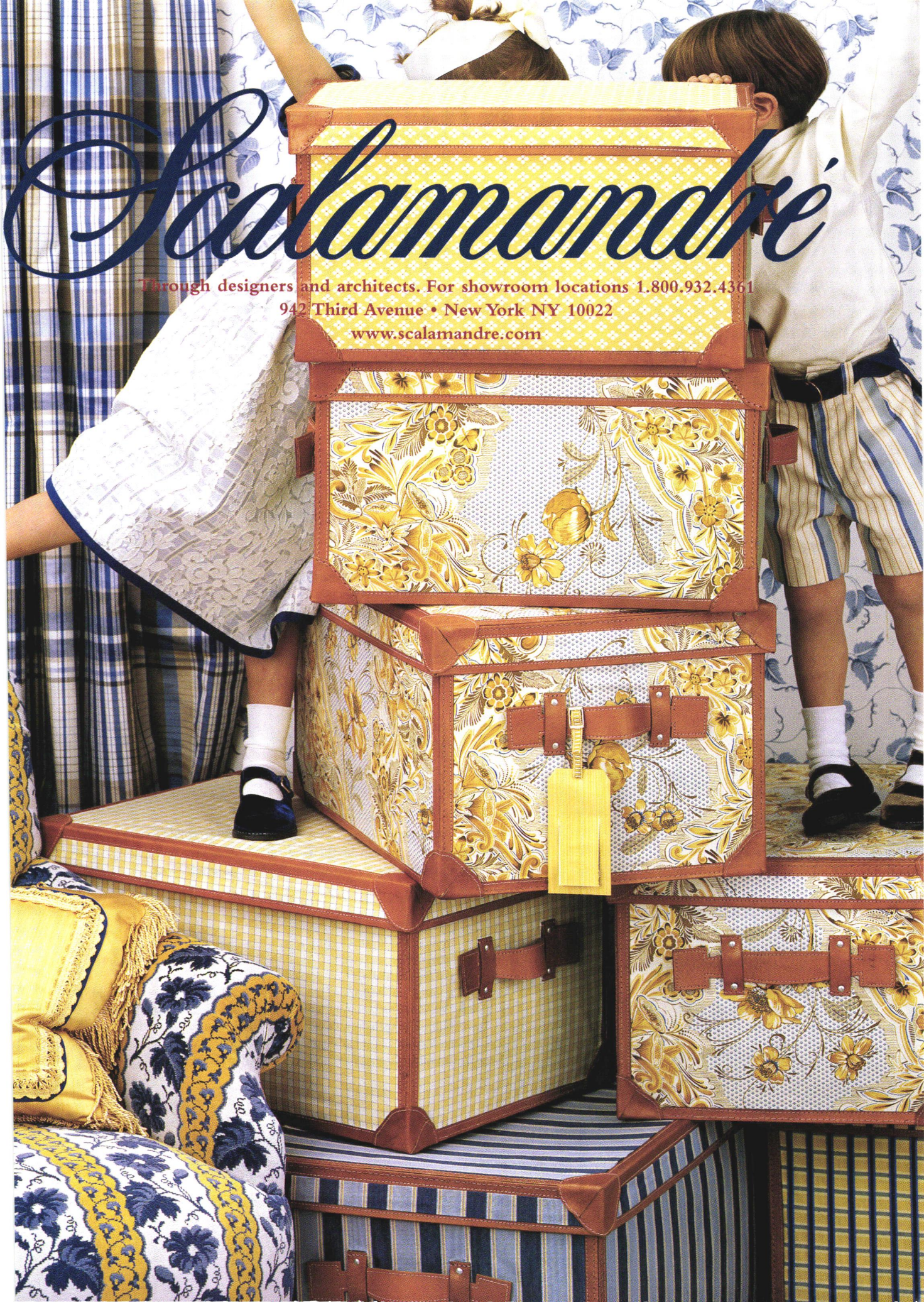
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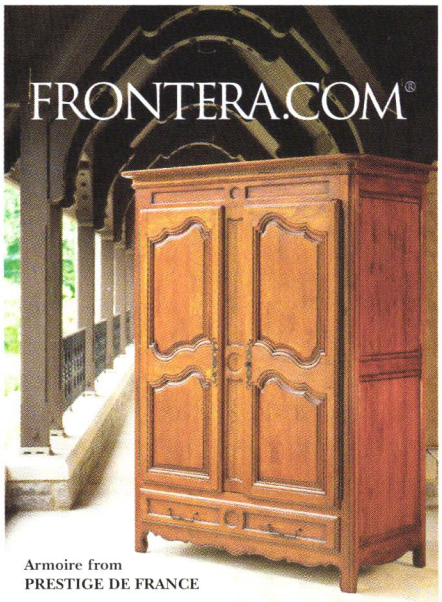

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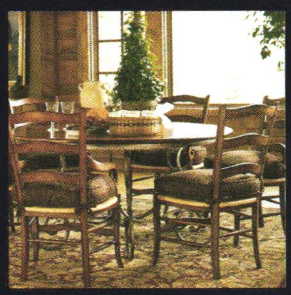

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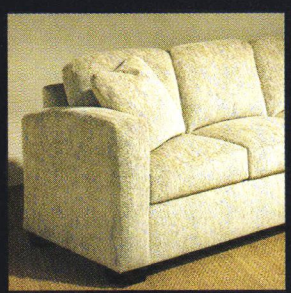

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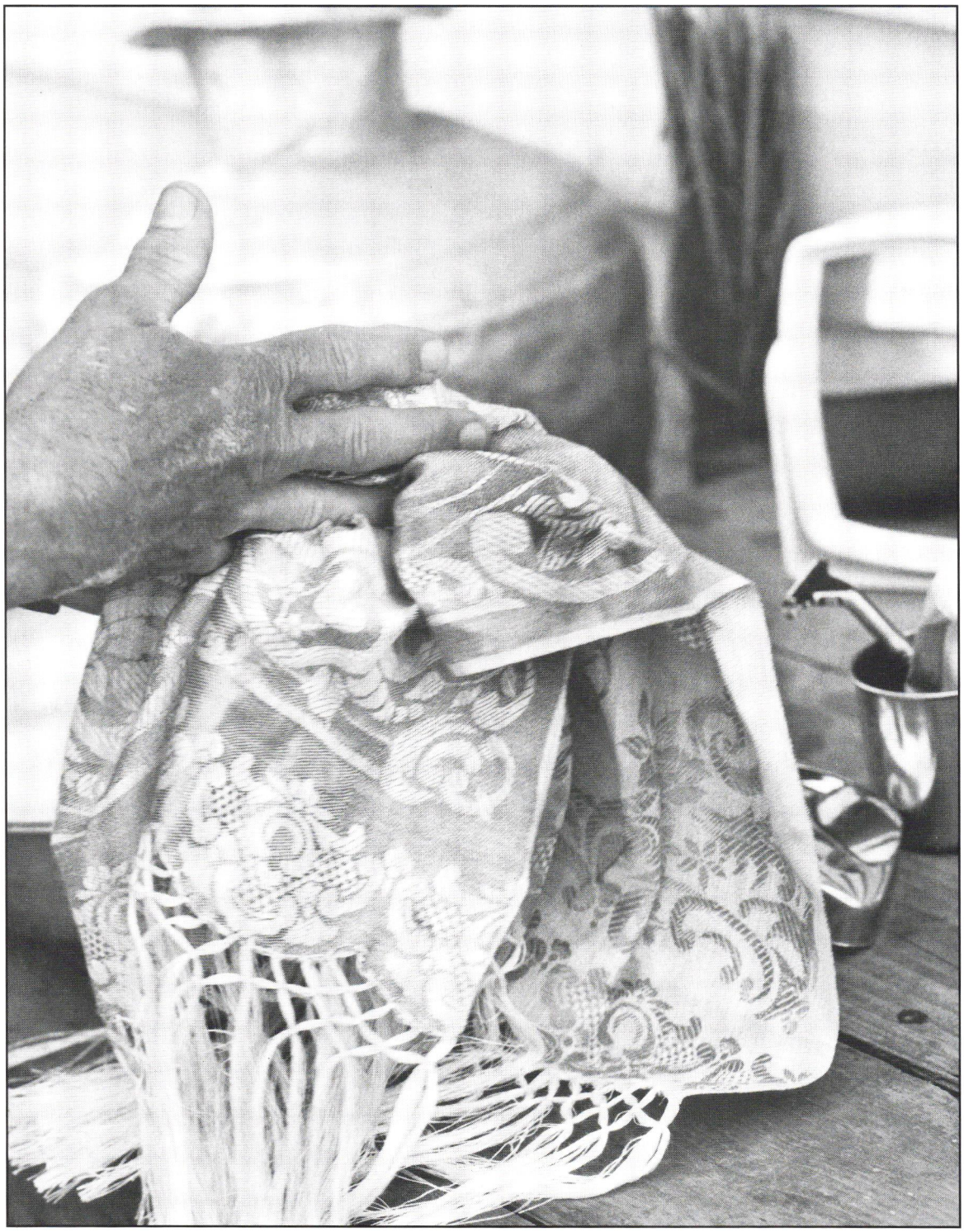

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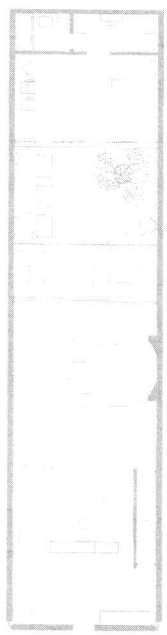

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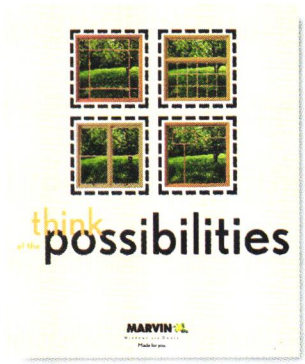

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next wave

THANK YOU for recognizing the importance of creating gardens that can be enjoyed by visitors of any age or ability ["Beauty Without Boundaries," February]. At Wave Hill (wavehill.org), the public garden and cultural center in the Bronx, where I work, a similar effort is under way to make our 28 acres of gardens, grounds, and buildings more accessible and welcoming to all. Your article brings to mind many of the challenges and successes we have had, while offering innovative ideas about creating a place that seamlessly blends "the aesthetic and the pragmatic." Congratulations to Deborah Nevins for designing a beautiful garden [above], and to *House & Garden* for acknowledging this noble effort.

JULIA WATERS
Wave Hill, Bronx, NY

charlotte's web

GARDEN EDITOR Charlotte Frieze and your photographers did a terrific job with *House & Garden*'s special garden issue [March]. The locales and subject material were chosen so carefully, and the photography was spectacular.

ELIZABETH HENDRICKSON
Kirkland, WA

coming clean

DOMINIQUE BROWNING's "Welcome" editorials always strike a chord ["Doing the Dishes," February]. My fondest childhood memories are also of standing by my grandfather and doing the dishes after dinner. My grandmother cooked, and my grandfather always cleaned up. They also refused that modern improvement, the dishwasher. Today, sharing the simple chore of washing the dishes with my husband, sister, or stepchild is a moment that I treasure. It's a time to visit and share thoughts—something that could never be replaced by the most advanced kitchen equipment.

LAURA LEE SAMFORD
Birmingham, AL

in a lather over leather

I CAN'T BELIEVE you would actually publish an article promoting leather ["Hide Times," March]. Please encourage your readers to be nice to animals instead of wearing them. Exfoliate your closets and shed them of dead skin.

DANA HADDRILL
Birmingham, MI

do tell

WITHOUT A DOUBT you have the best magazine published today. Congratulations. Everything about it is a joy—and the photography is beautiful. I hope it never changes.

HELEN HILLMAN
Pittsfield, MA

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

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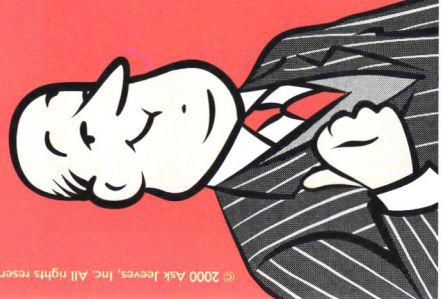
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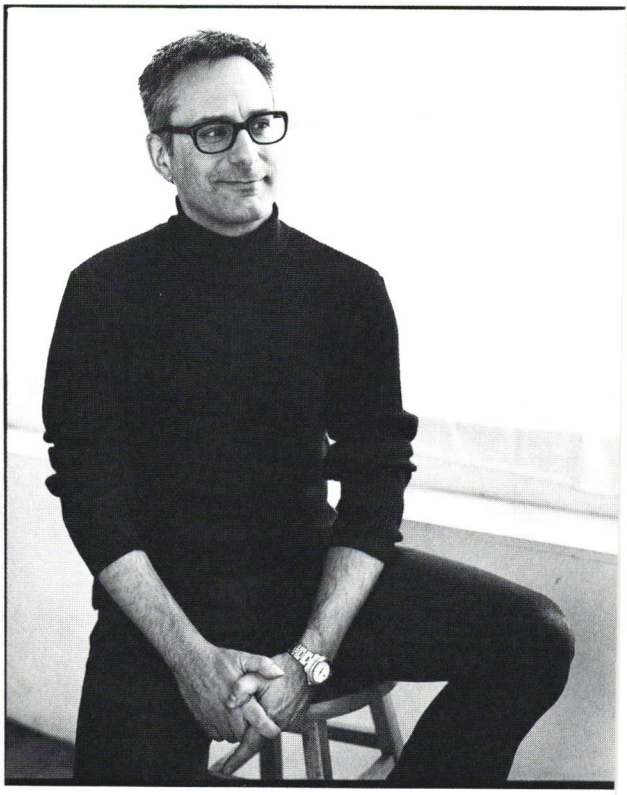
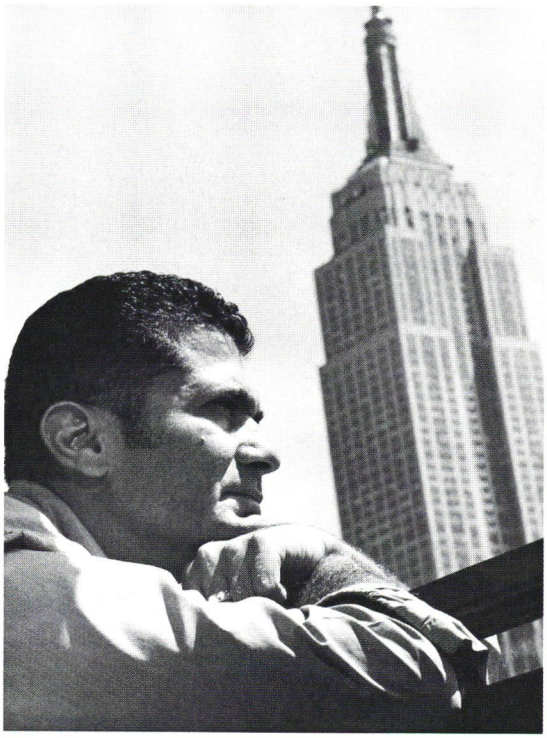


ANTHONY JAZZAR

Few people would seem as well qualified to define and refine the look of *House & Garden* as Jazzar, who joined us as art director in January after six years as creative director of *Marie Claire*. He not only holds degrees in English literature and in graphic design but also studied interior design for three years. "Being the art director of an interior design magazine lets me unite the three disciplines I love," says Jazzar. "It's also exciting to be part of something that is such an institution."

JUDYTH VAN AMRINGE

Like collector Elaine Rush, whose story she produced ("Folk Wisdom," page 164), this editor at large has a precise eye and unconventional taste. Of Rush she says: "She is a universe unto herself, and almost looks like one of the objects she collects. The chenille she wears is even notched like Tramp art." In the early 1990s, van Amringe's SoHo shop sold antiques and her original creations. She is now studying in the ceramics program at the University of the Arts in Philadelphia.



HICHAM GHANDOUR

An interior designer and gilder, Ghandour has the Midas touch, whether he's sprucing up a Louis XIV *bergère* or decorating a chocolate cake with edible gold leaf. His New York City business, Antiquariato, known for its fine restoration work, is a treasured resource for museums and antiques dealers. This month, we commissioned Ghandour to design gilded display cases for some of his favorite collections ("Shelf Life," page 59). He himself collected Roman coins as a child, and has since moved on to Kangxi porcelain.

—SABINE ROTHMAN

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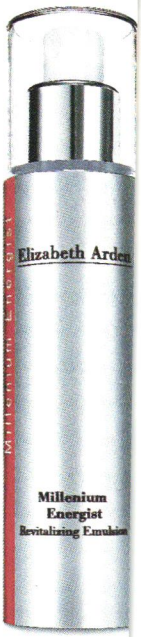

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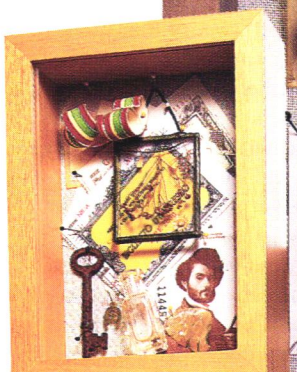
domestic bliss

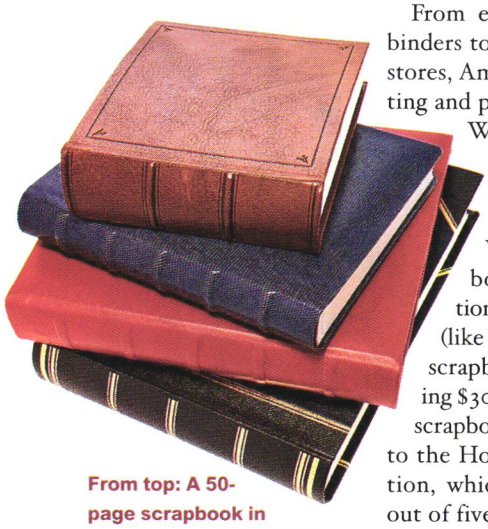
Betty Alfenito, a collage artist and stylist, used shadow boxes from Exposures (800-222-4947) and Umbra (800-387-5122) to show us how to display memorabilia. "Make sure you vary shapes," she advises. "Too many rectangular photos are boring."



MEMORY MANIA

NOW THAT the memoir has become our reigning literary form, it's not surprising that the hot collecting craze is for one's own memorabilia. "Everybody is being very retrospective and thinking about the past," observes Deborah Mock, the editor of *Memory Makers,* a magazine devoted

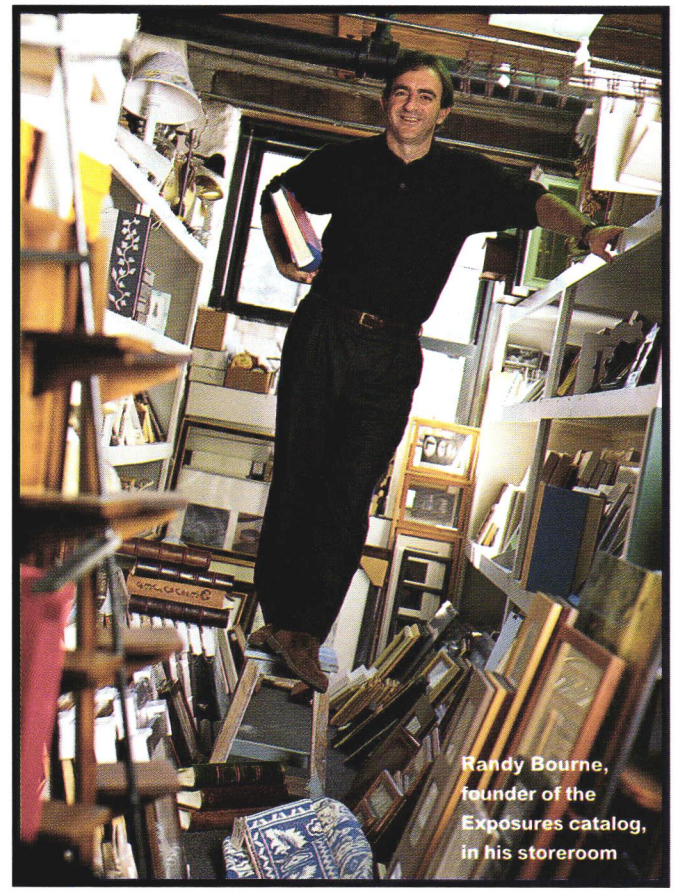
EDITED BY DAN SHAW



From top: A 50-page scrapbook in brown natural calf, $195 (also available in black and tan); a blue stamped calf leather model, with self-adhesive pages, $150 (also available in red, yellow, and green); both from Asprey & Garrard. 800-883-2777. Scrapbooks in red Italian leather, $205, and blue leather, $150, both from Dempsey & Carroll, NYC. 212-486-7526.

to scrapbooking. "The millennium has people looking forward, too—they're wondering how they will be remembered."

From elite Manhattan bookbinders to mall-based scrapbook stores, America seems to be cutting and pasting as never before. We're attending Memories Expos, and going to "crops" (quilting bees for "clip artists"). We're inviting neighbors over for presentations by Creative Memories (like Tupperware parties for scrapbookers). We're spending $300 million annually on scrapbook materials, according to the Hobby Industry Association, which estimates that one out of five U.S. households has a scrapbook fanatic.



Randy Bourne, founder of the Exposures catalog, in his storeroom

While keeping a family album is nothing new, the impulse to safeguard and celebrate one's own life is now especially poignant. As globalization threatens to make us all seem the same—everybody drinks Starbucks coffee, watches CNN, shops at the Gap and Gucci—scrapbooks and albums remind us of our uniqueness. "Life seems so ephemeral, and they make things concrete," says Vera Rosenbluth, co-author of *Classic Scrapbooking: The Art & Craft of Creating a Book of Memories*. "I think the phenomenon is due to increased interest in personal history and family stories. Baby boomers are becoming interested in preserving their legacy."

There's also a practical need for scrapbooks: Americans are drowning in snapshots. "When I started my business fifteen years ago, nobody was worrying about what to do with all these pictures," says Randy Bourne, the founder of Exposures, a catalog for "protecting what's priceless." He got the idea for his company while working as an advertising executive on the Nikon account. "The introduction of automatic thirty-five-millimeter cameras and twenty-four-hour photo booths created a picture-taking boom," he says.

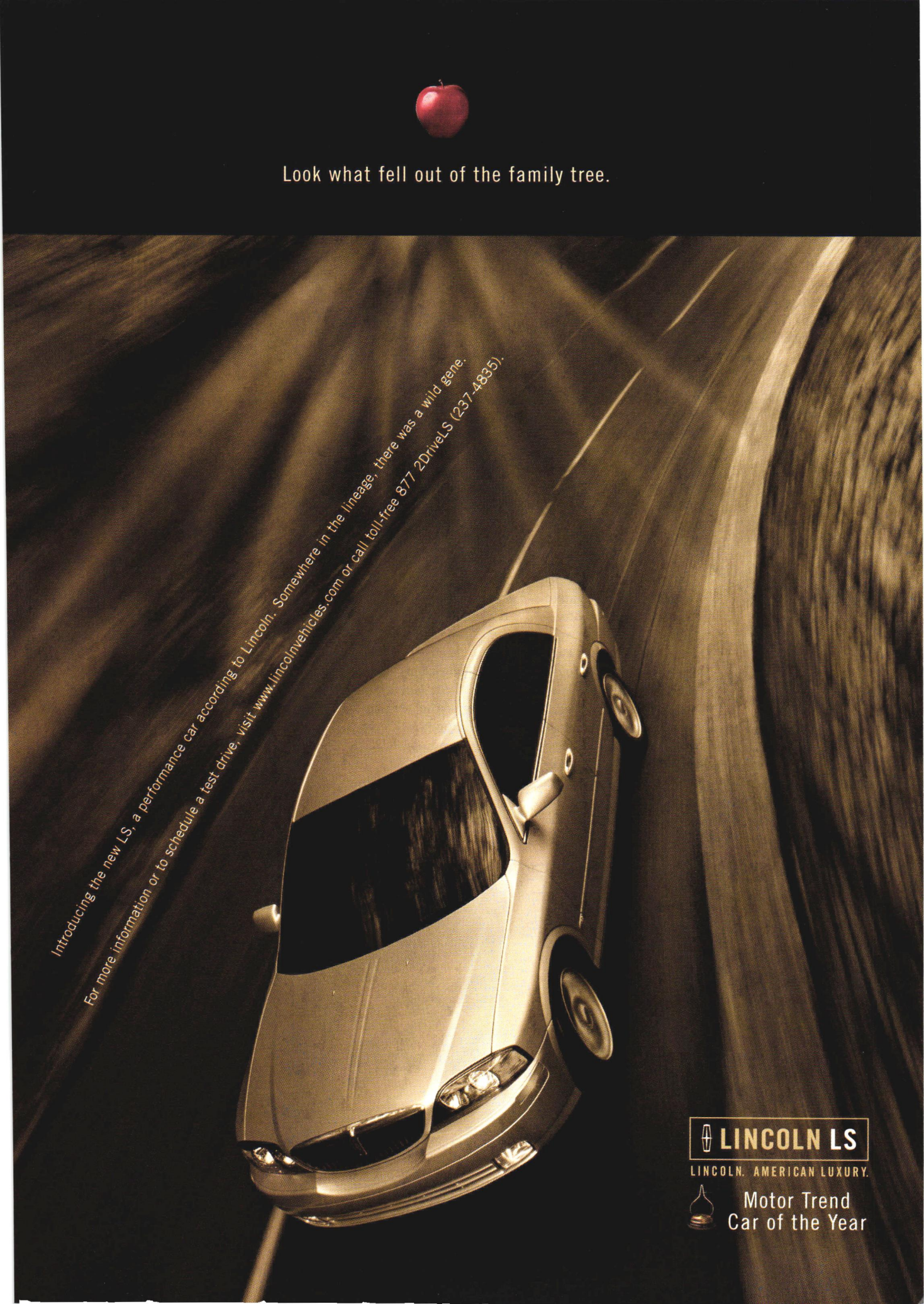
Having helped educate Americans about archival storage and acid-free materials, Bourne is introducing a plethora of display shelves, curio cabinets, and shadow boxes. "People love to see each other's collections," he says. "They're what truly differentiates your home."

While do-it-yourselfers gravitate to Exposures, others turn to professionals to organize their souvenirs. "The most important thing is to mark photos immediately with names and dates, using photo-safe pens," says Elaine Bloom, who runs a

an eye for preserving the past

For ten years, photographer Frank W. Ockenfels 3 has been keeping extraordinary journals, recording in words and pictures his professional and personal lives. Documenting portrait shoots, the birth of his son, his feelings about locales he's visited, Ockenfels has created a series of journals that are as visual as they are personal.

"I always encourage my assistants to keep scrapbooks," says Ockenfels, who gives them the same plain volumes that he buys in art supply stores and uses himself.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New Jersey business called A Place for Everything (organizeit.com). "I tell people to pick out the best pictures. You don't have to put every one in an album." She also recommends creating multiple family albums, one for each child.

Manhattan bookbinder Joseph Landau (finebinding.com) notes that the computer facilitates making duplicate albums: "I can scan in your pictures and produce as many editions as you need." Landau says that people are saving all sorts of things between leather covers. "They are bringing in printouts of E-mail to document a friendship or a romance. One woman wanted to immortalize her daughter's school career. I made two volumes of report cards, drawings, and programs from assemblies." Artist and AIDS activist Mary Fisher has been creating separate volumes for her sons—Max, 12, and Zack, 10—since they were born. "I wanted to do something beyond the standard photo album," says Fisher, who began documenting their lives before she was diagnosed with AIDS. "I would have volumes bound each year, and I would write captions for them about how I experienced events in their lives, like their first haircuts or losing a tooth. And I would write a letter to them in the beginning, so they would always know how I'd felt."

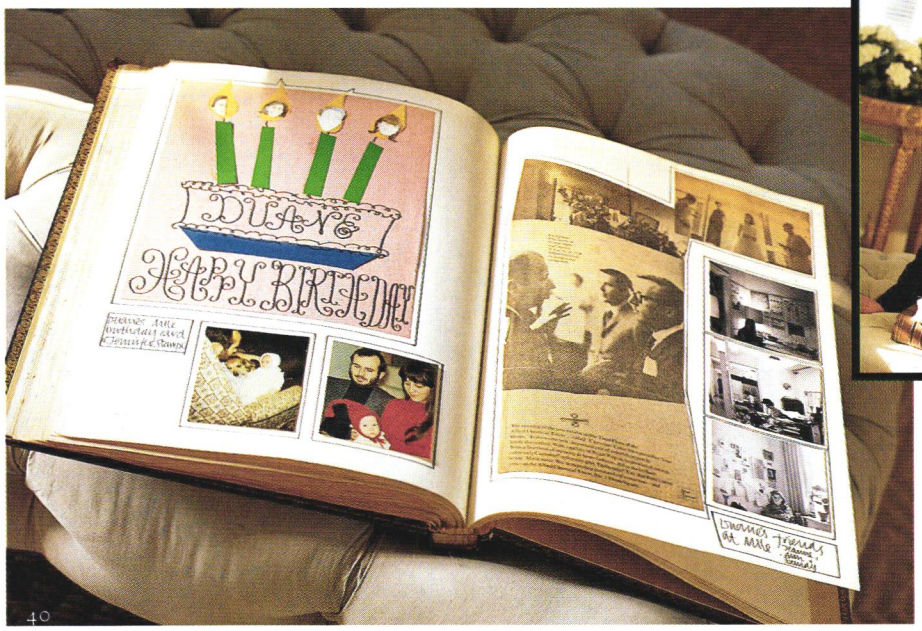
As a commemorative millennium gift, Schumacher made scrapbooks covered it its Teahouse Damask.

Alexa Hampton, the decorating daughter of the late interior designer Mark Hampton, treasures the red leather volumes her father kept about their family. (He had been inspired by the great English decorator David Hicks, whose scrapbook compulsion was legendary.) "I ordered a set of numbered leather volumes for myself, but I didn't put my name on the spine, because I wanted to wait until I got married," she explains.

If you're overwhelmed by scrapbooking, there's the 504-page *Family History,* from Graphic Image (graphicimagenewyork.com). It's a gilded outline (about $160) for recording milestones for generations; there's a page for every day of the year, and you jot down events as they happen. "It's based on a book that my great-grandmother kept," Graphic Image CEO Tom Glazer says. "The great thing is that you don't have to be obsessive or a gifted writer to use it." —D.S.

mile-high art

Architect Richard Meier creates inspirational scrapbooks. The globe-trotting modernist likes to fashion collages from the ephemera and detritus of his busy life, and finds the time to make his assemblages on long airplane flights. Meier has a special travel kit filled with tools like scissors and glue, as well as ticket stubs and other bits and pieces of paper, which he pastes into sketchbooks.



The late decorator Mark Hampton was famous for his red leather scrapbooks, left; his daughter, Alexa, above, has brown volumes for her keepsakes.

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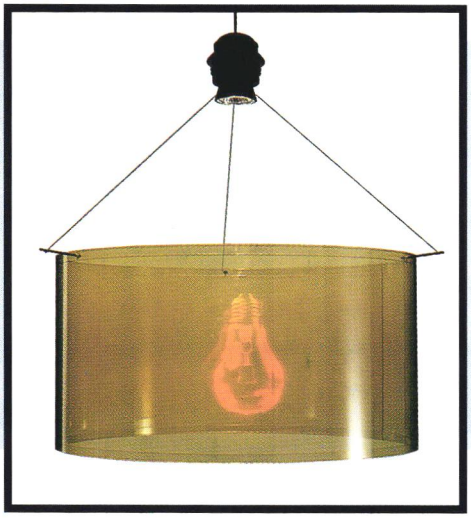
dare to go bare

Everywhere you turn, the latest look in lighting is the exposed light bulb. Illumination is reduced to its basic electrical components—cord, socket, and bulb—while electricity is celebrated in the singular beauty of an incandescent light. "The bare light bulb looks like minimalism, but it is almost baroque," says Paola Antonelli, curator of architecture and design at the Museum of Modern Art in New York. "It is the essence or soul of a lamp revealed." Nasir Kassamali of Luminaire in Miami believes that the trend is an "anti-statement" in lighting. It is, he says, a reaction to the "vulgarity of tassels and beading on shades." Even as technology flashes forward, the romance of the early days of electricity still sparks our imagination. A bulb is never just a bulb.

Designer Philippe Starck illuminated Asia de Cuba, in St Martins Lane Hotel, London, with custom fixtures by Flos.

The Burnside, a cloth-covered cord fixture, left, $62, from the Rejuvenation Lamp & Fixture Co.; the Peony Pendant, above, $89, from Smith & Hawken; the Ediflex hanging light, right, $175, from Luminaire.



Ingo Maurer, master lighting designer, spoofed the incandescent bulb, right, with "Wo Bist Du, Edison,...?" The top of the metal unit displays Thomas Edison's profile, and a halogen light illuminates a holographic image of the "original" light bulb; available at Ingo Maurer Making Light, NYC. With his Amadeus lamp, far right, Peter Bottazzi pays homage to the bulb, emphasizing it with a magnifying panel; available at Unica Home, Birmingham, MI.

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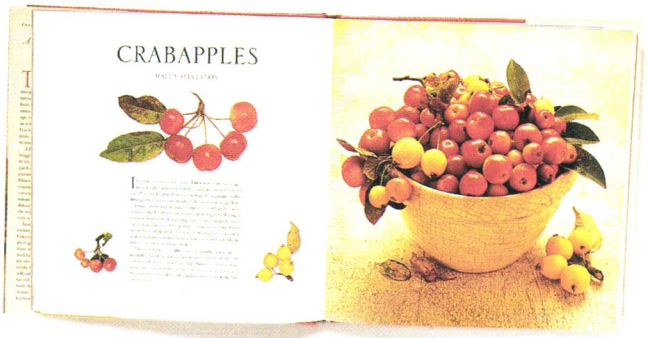
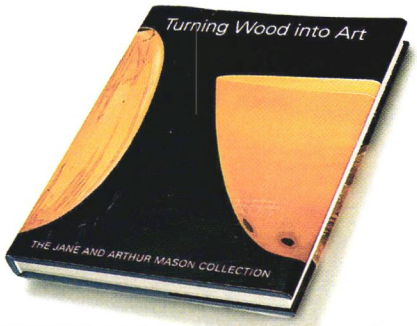
springing up

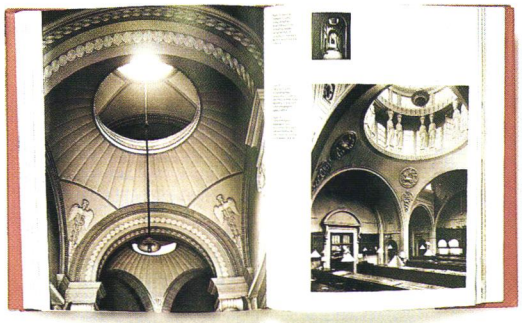
Anticipate the pleasures of the season with books celebrating the beauty of sweet summer fruit and the enduring charm of New Hampshire cottages. Or take an armchair trip: Ride down south to Music City, USA, or hop across the pond to meet John Soane, England's great neoclassicist, who is still making waves. Bon voyage!



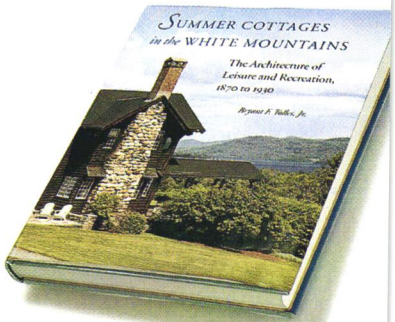
A PASSION FOR FRUIT (Abbeville, $35) If Lorenza de'Medici's simple recipes don't tempt you into the kitchen, Mike Newton's gorgeous still lifes, inspired by 17th-century paintings, surely will.



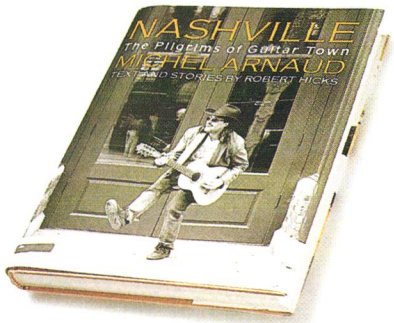
TURNING WOOD INTO ART (Abrams, $49.50) Jagged and raw, or polished to a shine, these turned-wood pieces beg to be touched. Remarkable variations in grain make them even more alluring.



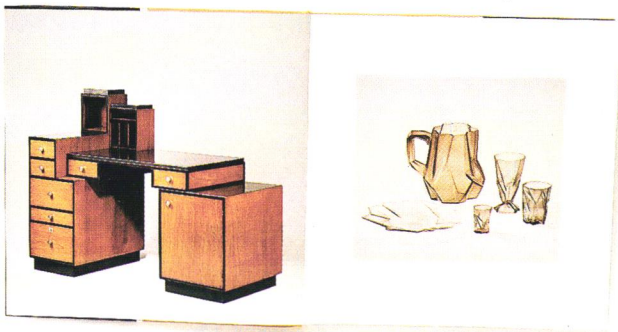
JOHN SOANE, ARCHITECT (Yale, $75) Soane's pared-down exteriors and light-filled interiors still inspire today. The drawings, paintings, and architectural models in this beautiful book prove why.



SUMMER COTTAGES IN THE WHITE MOUNTAINS (University Press of New England, $50) Less showy than their Newport cousins, these old houses play upon New Hampshire's rustic beauty.



NASHVILLE (Stewart, Tabori & Chang, $27.50) Photographer Michel Arnaud captures the city's dreamers—from struggling songwriters to legendary singers—with affection and respect.



AMERICAN MODERN (Abrams, $39.95) The 1925 Paris Exposition introduced the world to the modern look. But it took designers such as Deskey and Dreyfuss nearly 15 years to translate the style into an American vernacular.

TO ORDER any of the six new books featured here, call 800-266-5766, Dept. 1820.

REQUIRED READING

lady henrietta spencer-churchill's decorating must-haves

THE ELEMENTS OF STYLE: A PRACTICAL ENCYCLOPEDIA OF INTERIOR ARCHITECTURAL DETAILS FROM 1485 TO THE PRESENT edited by Stephen Calloway and Elizabeth Cromley (Simon & Schuster) "A useful book for finding out about architectural details of period houses."

THE CURTAIN DESIGN DIRECTORY by Catherine Merrick and Rebecca Day (Merrick & Day) "This has nice clear line drawings of window treatments. It's good for showing to clients to give them basic ideas of styles."

ENGLISH COUNTRY HOUSES by Christopher Hussey (Country Life Limited and Charles Scribners Sons) "I have various volumes of these, which I use for ideas and, again, for period details on architectural features and furnishings—in particular the Early, Mid-, and Late Georgian periods."

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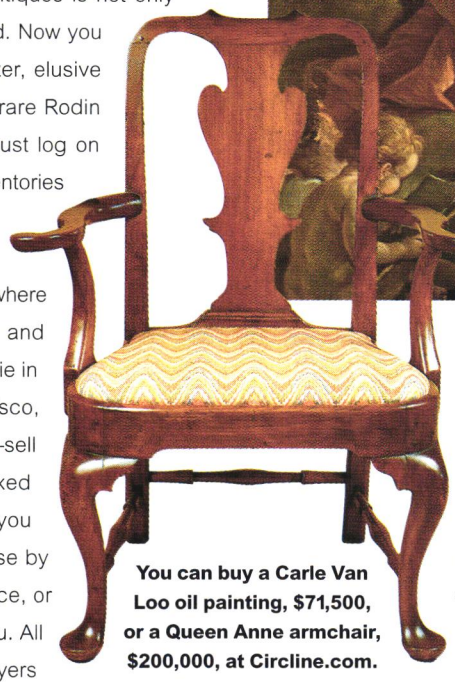
Circline is a central marketplace where dealers from the United States and Europe—including Galerie de Beyrie in New York, Ed Hardy in San Francisco, and Nicholas Grindley in London—sell high-end art and antiques at fixed prices. The site is easy to use: you can look for a specific item, browse by furniture type, style, period, or price, or request that Circline search for you. All items are pictured. Dealers and buyers are charged a 5 percent commission at the time of sale. Rachel Meyer, who co-founded Circline in 1997 with her husband, Sean Mast, says, "We sell items from $1,000 to more than $100,000. Most people, however, don't buy on-line. They *shop* on-line. Then they contact the dealer or Circline and buy off-line."



You can buy a Carle Van Loo oil painting, $71,500, or a Queen Anne armchair, $200,000, at Circline.com.

"I recently sold a pair of nineteenth-century Italian neoclassical chairs to a buyer who lived two blocks from my shop," says Karen Warshaw, a dealer on New York's Upper East Side. "He passed by every day, but he never walked in. Instead he turned on his computer, found the chairs at Circline, and then walked two blocks to my shop. He had been looking for those chairs forever. He was thrilled." —LESLIE BRENNER

E-DITORS' CHOICE

soap scum? delete

With Americans showing renewed interest in all things spiritual, including soul cleansing, it's a good time to address another area targeted for cleanliness: the bathroom. There's on-line help from plumbing industry titan American Standard (www.americanstandard.com). Consider faucets. If you've just invested in top-of-the-line chrome ones—or have old faucets you'd like to preserve—you'll want to give them a good, nondestructive shine. At the Web site, follow links—Plumbing, Home Owner—to Tips of the Trade. To get rid of what's vividly described as "soapy gunk," soak a paper towel in white vinegar, squeeze, wrap the towel around the chrome for ten minutes, then dry the faucet. You can also use this environmentally friendly cleaner to unclog a drain "mucked up with soap residue. It's far safer than chemical drain openers." The tip sheet has other hints, such as one on toilet cleaning: "Use a mirror to view the rim holes. If they are clogged with mineral deposits, use a coat hanger . . . to clean [them] out." It's good for the soul. —KATRINE AMES

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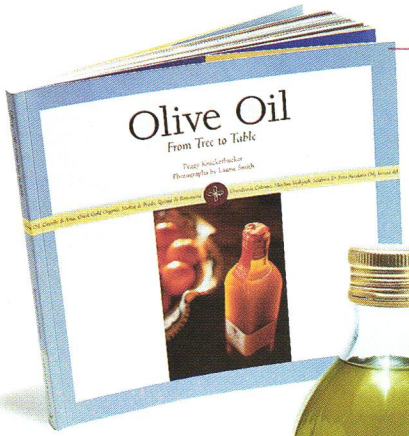
best-pressed list

In my kitchen, the greatest disaster would be to run out of extra-virgin **olive oil**. One bottle won't do, since I like to match particular oils with specific dishes. Extra-virgin olive oil doesn't get better with age, so I buy only what I can use within a few months, and store it in a cool, dark cupboard. Don't limit yourself to gourmet stores: Some wine merchants import wonderful oils from the Italian vineyards where they get their wines.

Nan McEvoy's fruity, clean Marin County elixir converted me to **American** olive oil ($15, at Katz and Co.; 800-676-7176). I dip bread in it or drizzle it over baked potatoes topped with Parmigiano-Reggiano.

A kitchen library must, Peggy Knickerbocker's ***Olive Oil: From Tree to Table*** (Chronicle Books, $19.95) is filled with oil lore, wonderful recipes, and sources from around the world.



Wine merchant Neal Rosenthal's **Aldo Armato** is light and mild, perfect for frying zucchini flowers, eggplant, or *fritto misto* ($15 and $25; www.madrose.com; 800-910-1990).

Elegant, with a neat bite, Steven Singer's Italian **Olio** ($29.95, at the Gardener in Berkeley, CA; 510-548-4545) is the cornerstone of my vinaigrette, on greens, below. It's also wonderful mixed into warm white beans with fresh herbs.

I love homemade rosemary-infused oil on polenta. **Italian truffle oil** (Terrablanca, $13.50, Dean & Deluca; 800-999-0306) drizzled over risotto just before serving is heavenly.

Made with olives and organic citrus, **finishing oils** are *beyond* when drizzled over prepared dishes ($22, at Dean & Deluca). Magical pairings: Meyer Lemon Oil on broccoli rabe; Tahitian Lime Oil with corn on the cob; Blood Orange Oil over beets.

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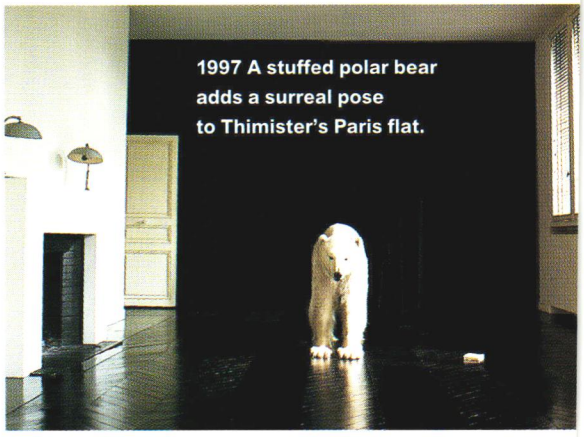
bliss then and now by carolina irving

1920s Rateau's embroidered blue boudoir for Lanvin.

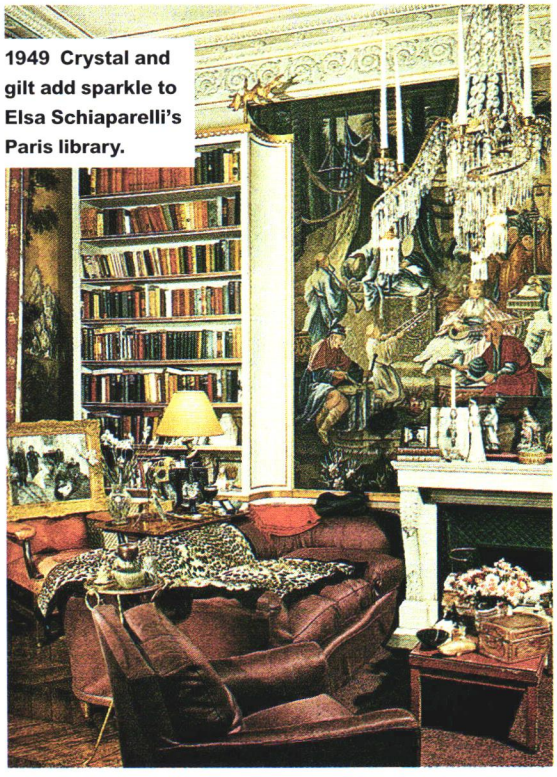
1950s A rare Sèvres planter anchors Dior's salon.



1997 A stuffed polar bear adds a surreal pose to Thimister's Paris flat.

couturiers at home

dresses are not the only magnificent things that great couturiers create. Whether it's Jeanne Lanvin's exquisitely embroidered cornflower-blue bedroom designed by Armand-Albert Rateau or Christian Dior's quintessentially French willow-green grand salon, the rooms these style makers inhabit exude drama and panache. But creating environments like these takes guts and a bold eye. For proof, just look at the starkly furnished Paris flat that fashion newcomer Josephus Thimister populated with a menagerie of stuffed animals (horrors!) or the Neuilly studio that inveterate collector Jacques Doucet filled with paintings by Rousseau, Braque, and Modigliani, and furniture by Lalique, Eileen Gray, and Rose Adler (heavenly!). Who needs the clothing? It's the apartments I adore!



1949 Crystal and gilt add sparkle to Elsa Schiaparelli's Paris library.

1929 Doucet's Paris studio was a temple of modern art.

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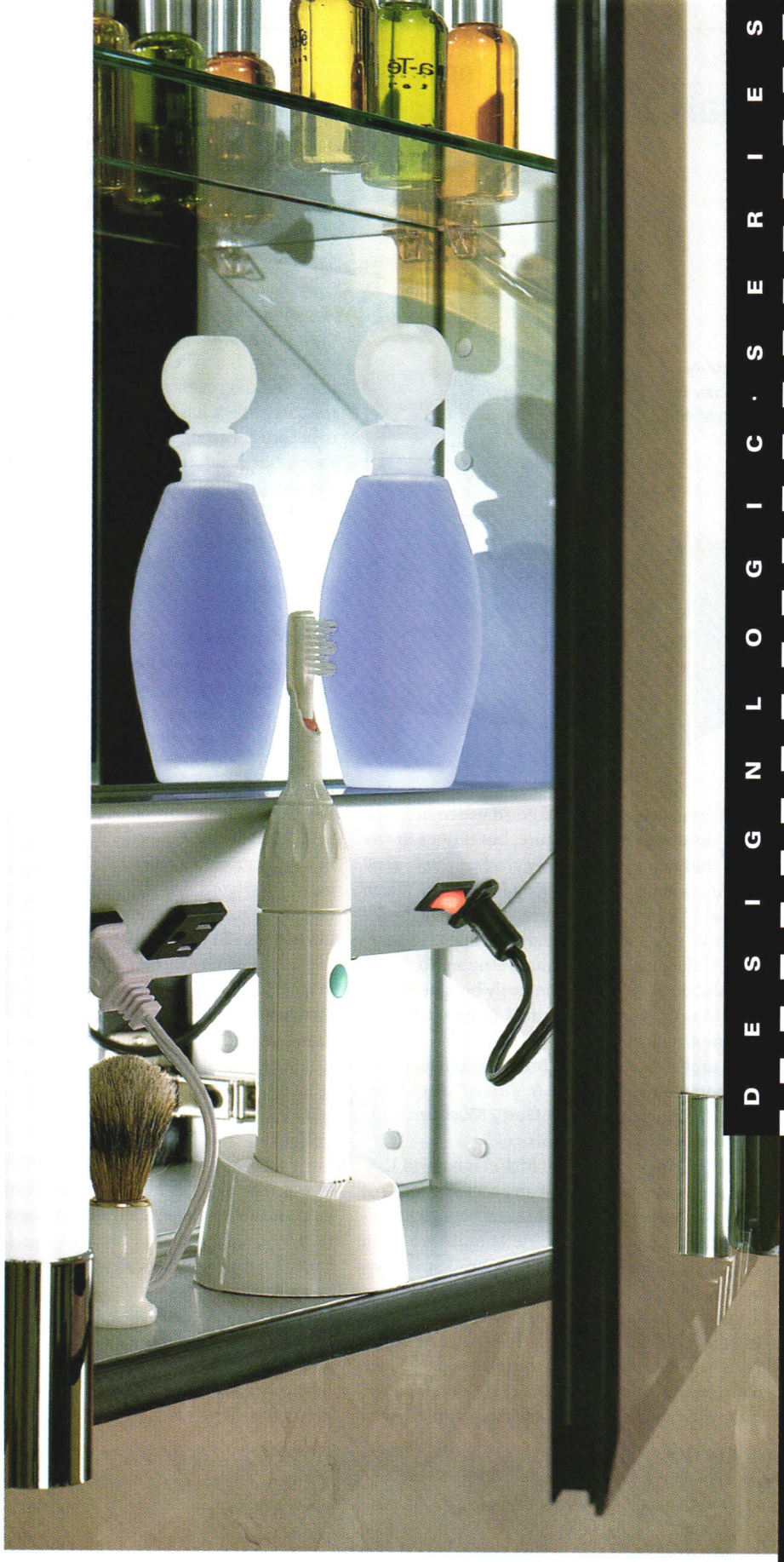

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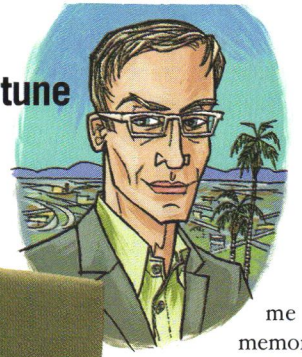
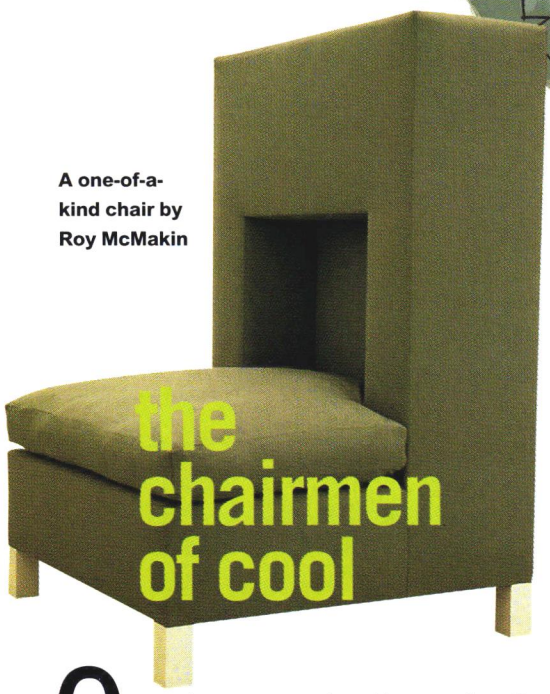




A one-of-a-kind chair by Roy McMakin

the chairmen of cool

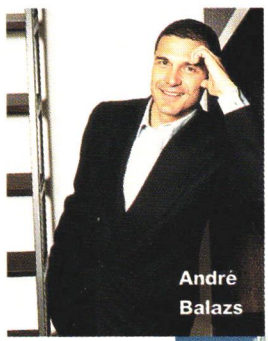
Eccentric is not a word you'd use to describe most modern furniture, but it does fit the bill (along with *quirky, cerebral, ironic, wry)* when it comes to designer **Roy McMakin**. When he closed Domestic Furniture, his Beverly Boulevard shop, some years ago and decamped for Seattle, L.A. decorators lost a rare resource for witty and solid designs. Even yours truly bought several of his pieces, and I rarely feel inclined to buy contemporary furniture.

His subtle ideas and extraordinary craftsmanship have seduced many of L.A.'s most discerning patrons, among them the **Getty Museum**. (He designed furniture for its offices.)

The good news is that McMakin is back in L.A. and has opened an atelier on an obscure stretch of Wilshire Boulevard, in the old Lanz negligee building, whose Deco-glam facade could have been designed by Cedric Gibbons for a '30s Joan Crawford vehicle. He has also completed several renovations, including one of the oldest houses in Beverly Hills, a 1904 mock Tudor manse that's giving the neighbors a lot to talk about. "I love this project," McMakin says. "Its development has involved all my sense of irony and allowed me to play with our concept of memory, what we think a house is, and how that concept can be thwarted by changing proportions and playing with the Tudor vernacular. It also helps that I have very patient and understanding clients. The furniture I've designed for this project has become more sculptural, even conceptual. I seem to be reverting to my art school roots, but it's definitely furniture." He recently showed (ironically) in the "Against Design" show at the ICA in Philadelphia, and is restoring a Craftsman house in Seattle with Dutch Colonial references. (*Oh, Roy, you're so kooky.*) If you need someone with flawless design cred, Roy's your boy.

into the frey

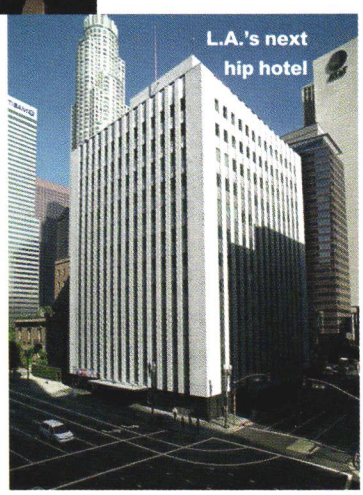
Driving into the prehistoric-looking Coachella Valley, east of L.A., one is startled to come across what seems to be a giant pterodactyl sentinel on the side of the mountain. It is, in fact, a gas station, designed in 1965 by renowned architect **Albert Frey**. Closed in 1996, the architectural gem fossilized in the desert air until designer **Montana St. Martin** and his partner, former HarperCollins executive **Clayton Carlson**, rescued it and turned it into a gallery specializing in landscape artists. "The building was trashed," St. Martin recalls, "but we saw possibilities and had to save it." They bought it and immediately contacted Frey, who was then in his 90s and living in Palm Springs. "He gave us invaluable help during the eighteen-month restoration," St. Martin says. "It was the last work he did before he died. I have ambitious plans for a series of earthwork-like sculptures that will draw inspiration from the desert landscape. They'll surround the building and, I hope, attract interested visitors to this monument to Frey's futuristic vision."



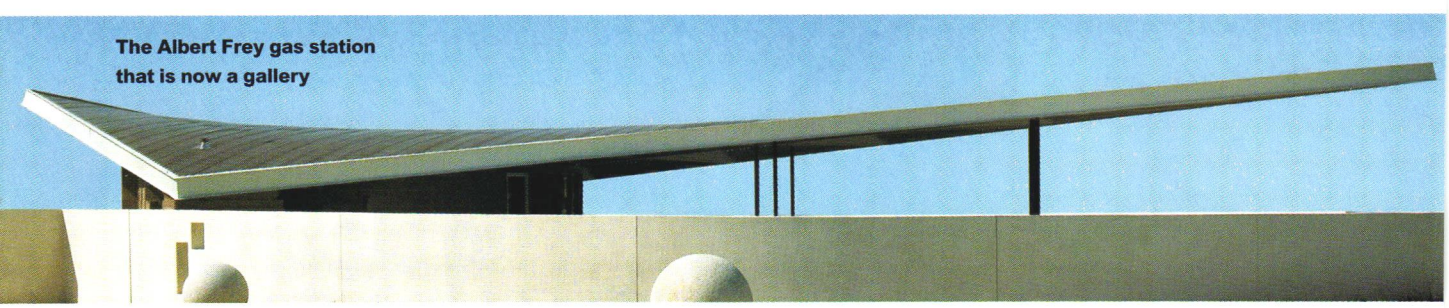
André Balazs

a superior idea

Hollywood lore dictates that you have to follow a hit with a sequel. Nobody understands this better than hotel tycoon André Balazs, whose follow-up to the remodel of the Chateau Marmont was the '60s-inspired Standard Hotel on the Sunset Strip. Now he plans to turn the old headquarters of the Superior Oil Company in downtown L.A into a hotel. This stunning example of Hollywood modern was designed in 1954 by Claude Beelman, who clad it in marble, black granite, and stainless steel. The clients, wildcatter William M. Keck and his son Howard, wanted a building that would outshine the neighboring headquarters of the Mobil and Richfield oil companies—and they got it. The hotel is slated to be named the Standard, but I suggest the Superior. It's a bit snotty-sounding, but you'd always feel as if you were staying at the right place.



L.A.'s next hip hotel



The Albert Frey gas station that is now a gallery

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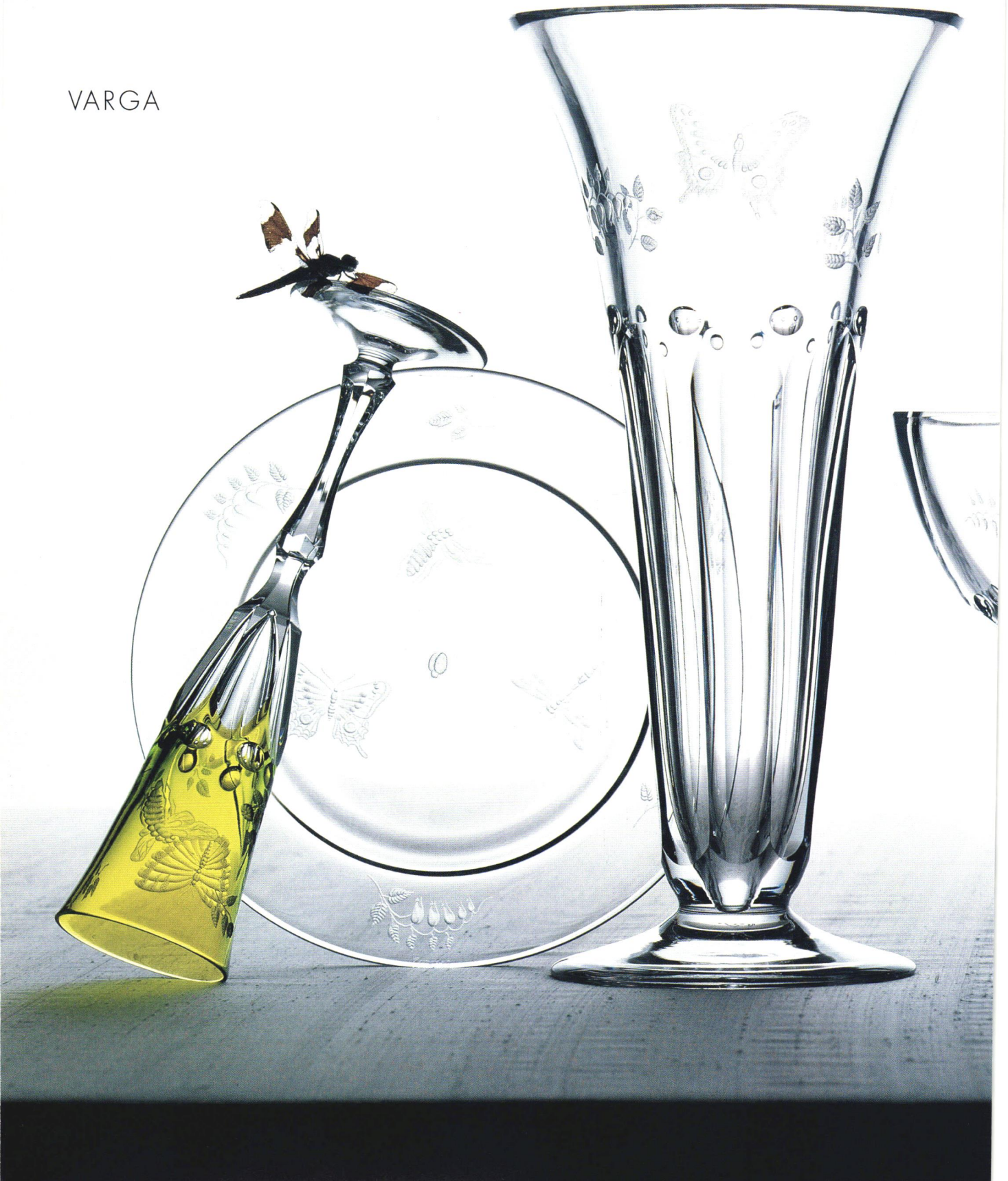

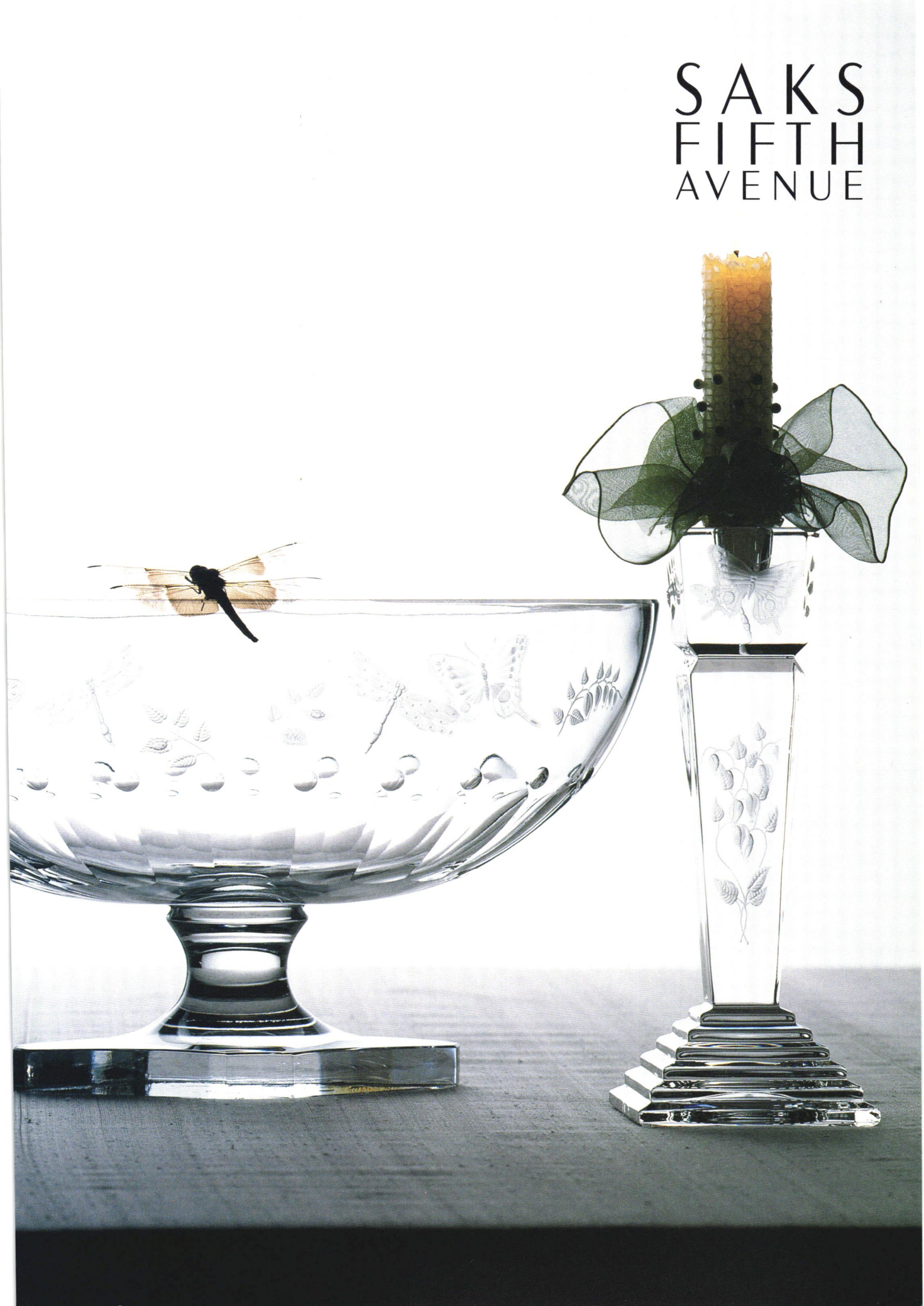
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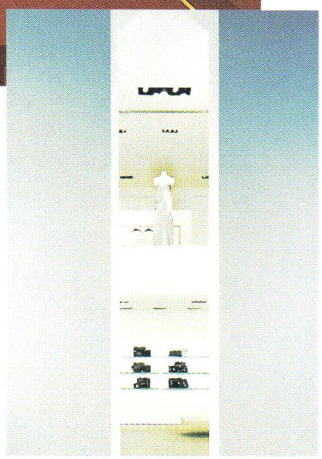


John Pawson's living room in London, left; inset, his design for Calvin Klein on Madison Avenue that so impressed the Trappist monks.

more of less

Two decades before Calvin Klein chose him to create the ultimate minimalist Madison Avenue shrine for the moderno version of fashion, **John Pawson** was a slightly mysterious figure—an old Etonian who had left his family's textile firm to go sit at the feet of the Japanese design guru **Kurumata** and eventually become a minimalist architect, a man who came back to London and lived what he preached. When it was revealed in the mid-'80s, his minimalist conversion of his flat in a Victorian mansion threw the rag-rolling, chintz 'n' drag generation into conniptions.

Recently, I ventured into the trendy (but still marginally badland) area behind King's Cross Station to have a preview of a forthcoming book about Pawson's work, called *John Pawson Works*. As it turned out, I ended up discussing a vernacular minimalist house in Telluride that he is currently building, and Trappist monastic life.

No, not Pawson's life, but the life of silent contemplation that will be lived in a Trappist monastery he has designed for the silent monks of that order. It will wrap around a ruined Baroque manor house on 100 acres in the Czech Republic.

"Why on earth did the monks choose you?" I wanted to know.

"It was the abbot."

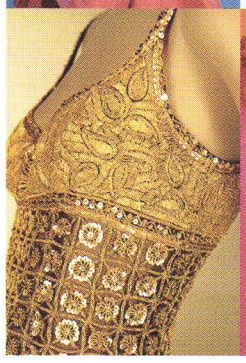
"The abbot?"

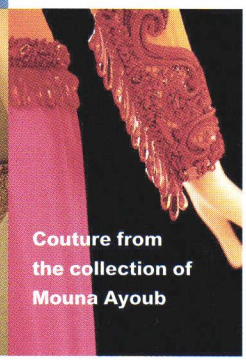
"Yes, Dom Patrick, a charming man, approached me. He had seen the work I had done for Calvin and thought I might be a suitable person to design their monastery."

"Yes," I said, "but you designed Calvin's store for, well, worldly things, like the perfect black cashmere sweater."

"Yes, they said it was a pity it was used only for selling clothes, and they thought I might be a suitable person to design the new monastery," he explained. "It's not that odd, actually. The Cistercians have a history of commissioning very interesting and adventurous buildings."

Finally, we cut to the original purpose of my visit—the new book. *Works* examines and analyzes Pawson's major commissions, from Leslie Waddington's Cork Street galleries to Calvin's Madison Avenue store. It has an extremely interesting, not to say challenging, text by Deyan Sudjic and will be published by Phaidon next month.





Couture from the collection of Mouna Ayoub

tout paris

A stormy Saturday in Paris recently found me lunching *en grande luxe* at Mouna Ayoub's, completely surrounded by 125 mannequins dressed in some of her most astonishing couture. It was one of the most curious and beautiful decorative schemes I have ever seen. Ghostly ball dresses, streams of feathers, sequins, and appliquéd flowers formed a magical background to caviar and a lengthy discussion of John Galliano's riches-to-rags couture collection for Dior.

Later, I visited a minimalist watering hole of a nineteenth- (as opposed to twentieth-) century stamp. Tino Zervudachi, who has worked with David Mlinaric since he was 18, lives in a high, square apartment building along the spare lines of the Directoire—that minimalist period that followed on *tous les* Louises—with furniture to match.

When he first went to Paris, Zervudachi lived in an enchanting *garçonnière* above Mlinaric's office and shop in the Palais Royale. Tucked away on the mezzanine, all its windows were *demi-lune*, looking out over the gardens where, as a child, Louis XIV used to hunt wild boar in a tiny artificial wood planted for the purpose.

Always the center of attention.

To the trade. Photo: Paul Robinson

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garden bliss by carol king

dry idea

Potted succulents let you have beautiful containers and a vacation, too

In the springtime excitement of planting up urns, pots, and window boxes, it's easy to forget that when the weather heats up, we're going to have to water our creations with the same frequency that General Patton read his Bible—that is to say, "every damn day." By midsummer, when we want to go away, we'll be slaves to our container gardens.

Faced with the desire to get out of town last summer, a Brooklyn friend came up with a simple solution to the problem of the window boxes on the upstairs porch of her brownstone. She'd become intrigued by drought-tolerant succulents. Without knowing much about them, she selected **echeverias**, **aeoniums**, **sempervivums**, and **jade plants** that complemented one another, and found that they relished the drought conditions of a Brooklyn summer. Planted in sandy soil, they grew beautifully all summer with only occasional watering. When chilly weather arrived, my friend brought the boxes inside, and was delighted when many of the plants turned wonderful hues or bloomed.

In their native habitats, succulents develop thick juicy leaves that serve as their own hydration units. To replicate their natural environment, grow succulents in bright light with good air circulation. Plant them in gritty, free-draining soil, and give them a drenching every week or two. Adding a weak fertilizer will help replace the nutrients that wash out.

Although many varieties of succulents bloom beautifully, their chief charm lies in the variety of their foliage and form. Many succulents, including the popular echeverias, are rosette-shaped. Kept small, jade trees resemble bonsai, and some succulents, such as the aeoniums, are as bizarrely funky as anything that Dr. Seuss ever imagined.

A visit to a garden center will usually yield a wealth of succulents. But beware of plants that resemble succulents, such as **perennial sedums**, if you plan to move them indoors. These plants need a winter chilling period and will wither unattractively during their off-season. More suitable are the rosette-leaved, long-lived houseleeks, or sempervivums, which can quickly become an obsession in themselves. Other succulents are red-tipped or ruby-colored, and all of them produce an ever-widening brood of miniature offshoots. Pastel-colored ***Pachyphytum oviferum*** resemble clusters of Jordan almonds, and look almost good enough to eat. The winter-blooming ***Kalanchoe pumila*** is great for softening the edge of your container. For an upright element, the bizarre ***Aeonium aboreum* 'Zwartkop'** resembles a black palm tree hovering above the lower growers.

Assembling a container of succulents is like creating a miniature landscape of sculptural plants. And with succulents, you can have your plants and leave them, too.

RESOURCES

NURSERY

Bob Smoley's Gardenworld
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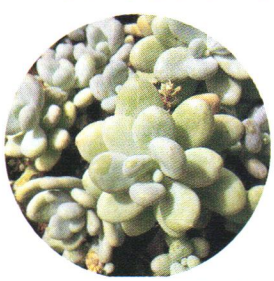
www.bobsmoleys.com

BOOK

***The Plantfinder's Guide to Cacti & Other Succulents,* by Keith Grantham and Paul Klaassen (Timber Press)**

sweet and low-down A gallery of care-free succulents



Sugar Almond Plant (Pachyphytum oviferum)

Echeveria

Kalanchoe pumila

Aeonium aboreum 'Zwartkop'

Cobweb Houseleek (Sempervivum arachnoid

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hunting & gathering

shelf life

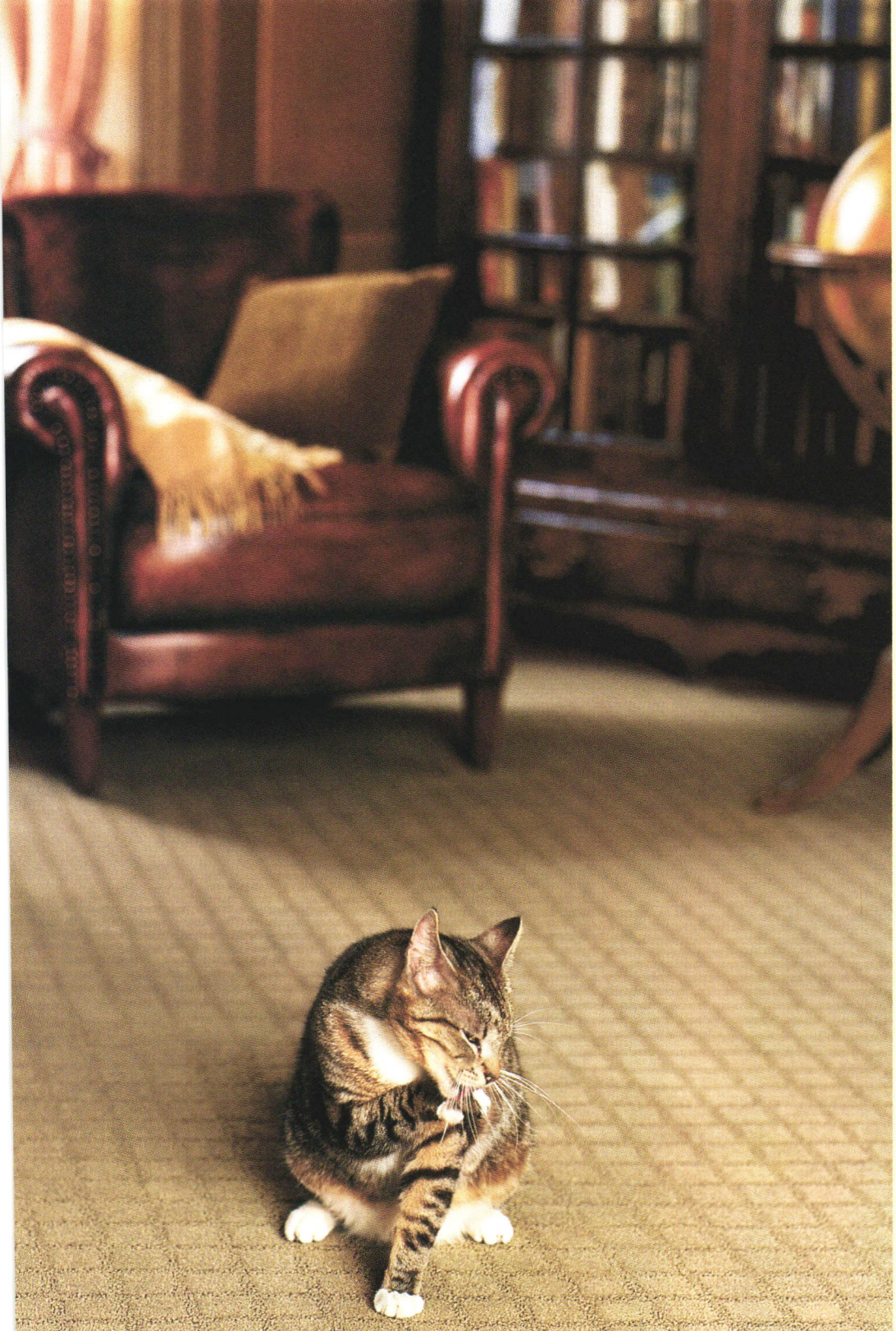
Like a great frame on a painting, the right display case can enhance a collection. We asked interior designer Hicham Ghandour, the president of Antiquariato, NYC, and an expert restorer of gilded objects, to make cases to show off pieces. A red cabinet evoking a Chinese moon gate is ideal for Keith Murray's glazed moonstone Art Deco pottery. These works, says Carole A. Berk, a Maryland dealer, "have a calming, almost spiritual feel."

RED MOON RISING The pottery is by English ceramist Keith Murray, who worked for Wedgwood in the 1930s and 1940s. Among the rarest pieces are a bulbous vase, center, far left, and a shoulder vase, bottom, far right. From Carole A. Berk, Ltd., in Bethesda, MD. 301-656-0355. Antiquariato. 212-727-0733.

PHOTOGRAPHED BY FRANCESCO MOSTO PRODUCED BY ALICE SIEMPELKAMP

MELLOW YELLOW These pieces of hand-blown cased glass from the midtwentieth century are part of the private collection of Miguel Elias, who owns XYZ Total Home, a Manhattan home-accessories store. Elias found the glass vessels, most of which combine white and butterscotch colors, at flea markets. Similar pieces are available at The End of History, NYC. 212-647-7598.

Ghandour constructed three blue trapezoidal cabinets, then applied silver leaf, to set off the muted tones and rounded shapes of Miguel Elias's collection of butterscotch cased glass, in which colors are fused together. The pieces were hand-blown in Italy and Scandinavia. "People think of gilding as very classical," Ghandour says. "But I enjoy using silver leaf in a contemporary way." Oh, the gilt!



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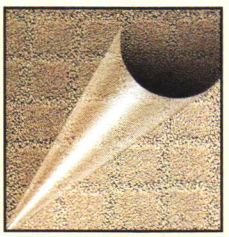

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Antique Wedgwood urns, pitchers, and black basalt vases are sturdy enough to rest on a mantel or sideboard. Here they stand on silvery shelves that reflect their fine detail. Library busts made of this dark and lustrous material, which is meant to look like stone, are also popular collectibles, says Ruth Kaplan, who with her husband and children runs Leo Kaplan Ltd., an antiques store in Manhattan. Basic black is hard to beat. —SABINE ROTHMAN

BLACK MAGIC Josiah Wedgwood invented basalt ceramic ware in the 1760s to look like stone. The basalt rum kettle, top left, the covered urn, top right, and the helmet-shaped pitcher, lower right, are from Leo Kaplan Ltd., NYC. 212-249-6766. The two smaller vases from the 1930s, and the classical one, lower left, are all from Niall Smith Antiques, NYC. 212-255-0660. Sources, see back of book.

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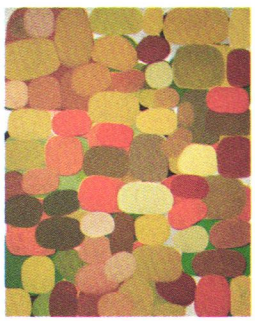

Artist: Tony Beauvy
Title: Untitled
Date: 1997
Medium: Painting - Oil
Size: 40" x 32"
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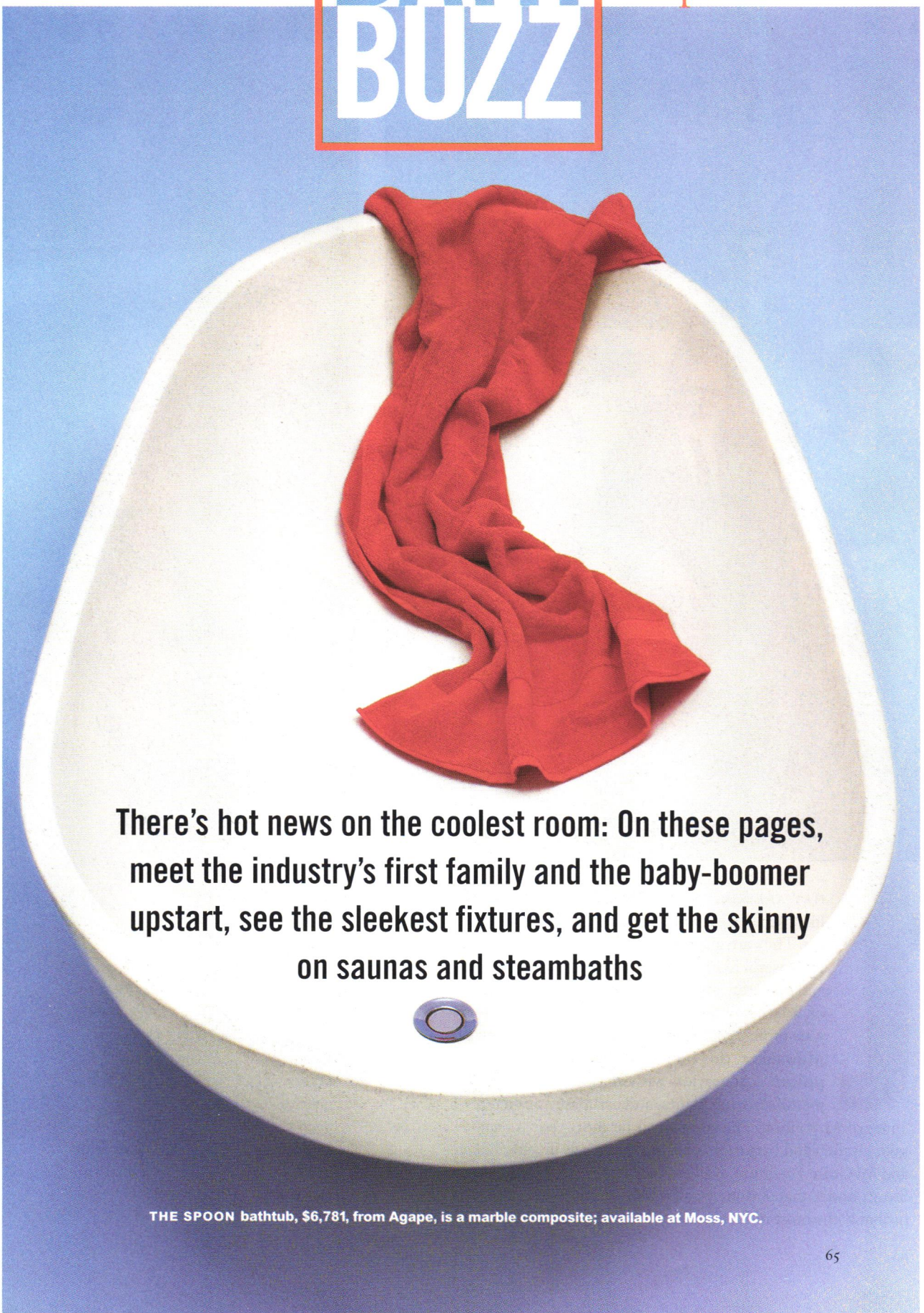


There's hot news on the coolest room: On these pages, meet the industry's first family and the baby-boomer upstart, see the sleekest fixtures, and get the skinny on saunas and steambaths

THE SPOON bathtub, $6,781, from Agape, is a marble composite; available at Moss, NYC.

first

THEY ARE RUGGED like the Kennedys, ambitious like the Ewings, and philanthropic like the Lauders. They are glamorous like the Carringtons and purposeful like the Windsors. But like every rich and powerful family, real or imagined, the Kohlers of Wisconsin are rich and powerful in their own way. From a picturesque village 70 miles north of Milwaukee, this tight-knit clan micromanages a private corporation with 18,000 employees, 37 manufacturing plants, and estimated annual revenues of $2.3 billion. The company is far more than its namesake kitchen and bathroom division. Holdings include Baker and McGuire Furniture, Kallista Plumbing, Ann Sacks Tile & Stone, and Canac Kitchens, all of which makes the Kohlers probably the most influential family in the world of interiors.

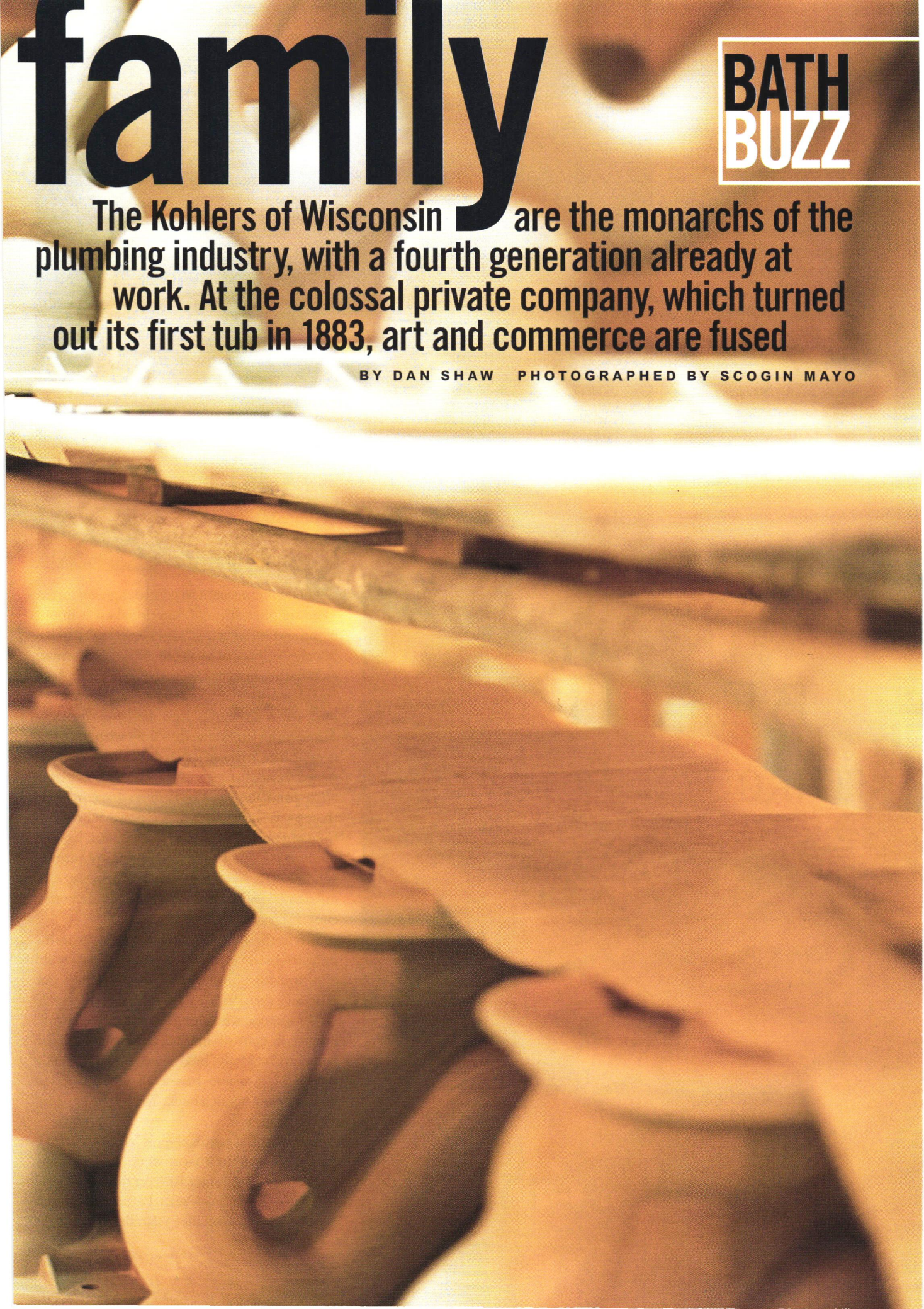
DYNASTY IS DESTINY Chairman Herbert V. Kohler, Jr., seated, center, and his closest advisers, clockwise from left: wife Natalie, group president and general counsel; and children, David, president of the kitchen and bath group; Rachel, vice president for stores and showrooms; and Laura, vice president for human resources. **CLAY TOILETS**, this page, dry before being glazed and fired.

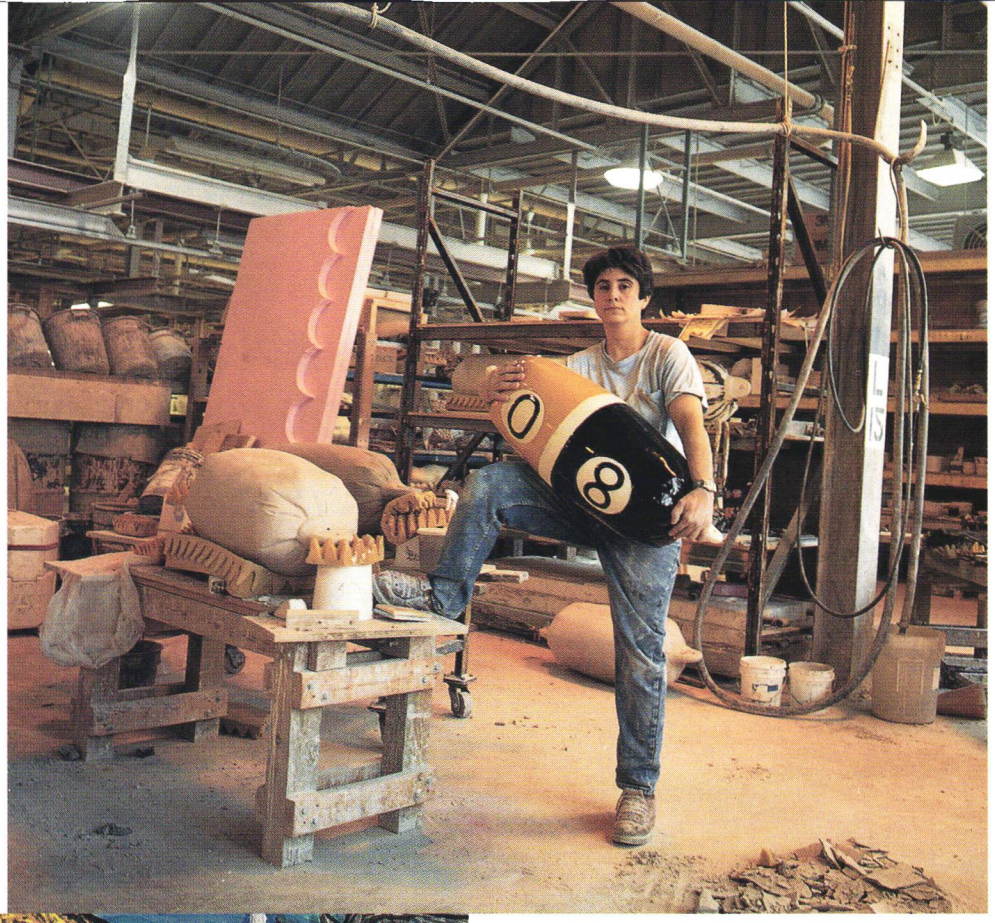
family

BATH BUZZ

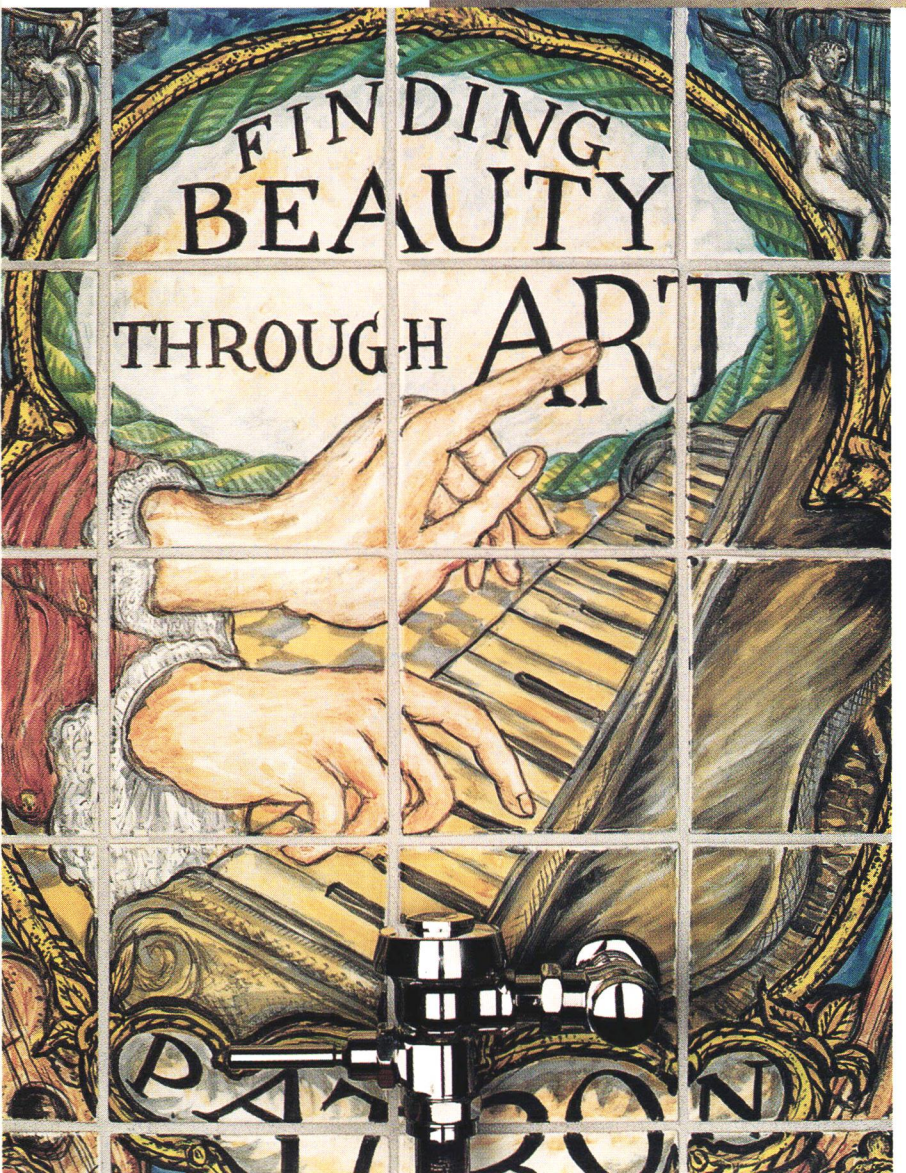
The Kohlers of Wisconsin are the monarchs of the plumbing industry, with a fourth generation already at work. At the colossal private company, which turned out its first tub in 1883, art and commerce are fused

BY DAN SHAW PHOTOGRAPHED BY SCOGIN MAYO





SIDE BY SIDE For a quarter century, the Arts/Industry program has awarded fellowships to artists, granting them the use of Kohler's raw materials and kilns in the Pottery and Foundry/Enamel shops. Last winter, Amy Toscani, right, a Minneapolis sculptor, spent six weeks working on the same factory floor where lavatories are molded. **NEW YORK ARTIST** Matt Nolen toiled at the factory for four months, creating a rest room, below and opposite page, for the John Michael Kohler Arts Center in Sheboygan, WI. Nolen's permanent installation, *The Social History of Architecture,* includes hand-painted tiles and sinks.



Their commitment to good design is genetic. "The simple notion of functional art is in our blood and in our roots," says Herbert V. Kohler, Jr., the robust 61-year-old chairman, whose grandfather bought the Sheboygan Union Iron Steel Foundry in 1873 and turned a horse trough into the company's first bathtub in 1883. Though the firm's motto—"Life without labor is guilt; life without art is brutality"—is borrowed from the nineteenth-century English art critic John Ruskin, the Kohlers have made it their own. "It's an idea that is powerful enough to span generations," says Natalie Black Kohler, Herbert's second wife and the corporation's general counsel. "Herb would always say this mission is not just something we put on coffee cups. It is our *primary job.*"

When the bearded chairman speaks in his industrial-strength baritone, only a fool would question his sincerity. "If we are living our mission, the P&L will take care of itself," insists Kohler, who along with his sister, Ruth, reportedly controls more than 75 percent of the company's closely held shares. "Most really successful companies have a mission. It's hard to be passionate about a buck. You can be passionate about ideas."

The central idea at Kohler is "gracious living." As far back as the 1920s, when the company introduced matching cast-iron tubs and china lavatories—in Spring Green, Lavender, Autumn Brown, and Horizon Blue—Kohler has brought

SEEKING
HARMONY

artistry to hygienic rituals. In the 1960s, the chairman upped the ante with a sexy marketing campaign, the Bold Look of Kohler, which ushered in an era of fixtures in pop-art colors and sybaritic bathtubs for two. "Our goal has been to make the bathroom a more refreshing, invigorating, and stimulating place to be—not just a pass-through, but a destination," he says.

The bathrooms at his own home, however, were often places to avoid, according to his children—Laura, Rachel, and David. "Our bathrooms were always torn up," recalls Rachel, 36, a former management consultant who is now the vice president for showrooms and stores. "We had test products there all the time."

"There was a surprise in every bathroom,"

adds David, 33, who, like Rachel, has an MBA, and who worked at Dayton Hudson Corporation before coming home in 1993. He is now the president of the Kitchen and Bath Group.

"Usually it was something we decided *not* to produce," Rachel says. "We still have this weird, ergonomically designed toilet in the powder room."

None of them *ever* planned on working for the company. "When I turned eighteen, I wanted to change my name!" says Laura, 38, a former actress and theater producer who is Kohler's vice president for human resources. "I

LABOR RELATIONS During his six-week stint last winter in the foundry, Robert Smart, top, a Wisconsin sculptor, consulted with Kohler employees who make cast-iron tubs and sinks. The Arts/Industry Program led to the creation of Kohler's Artist Editions line; a worker at the factory, above right, puts the finishing touches on a sink. At the John Michael Kohler Arts Center, Brooklyn artist Ann Agee's *Sheboygan Men's Room,* left, is a blue-and-white extravaganza. Sources, see back of book.

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went to Duke University convinced that no one would make the connection between *Kohler* plumbing and Laura *Kohler*. Needless to say, all the plumbing was Kohler, and I was quickly known on campus as the Toilet Girl."

As members of the first family in a small town where their father was boss to thousands, the kids understood early that their birthright carried obligations. ("Let us have faith that right makes might, and in that faith let us, to the end, dare to do our duty as we understand it," is carved into the stone fireplace at the American Club, the workers dormitory that the family improbably turned into a luxury resort hotel across the street from the factory in 1981.) For teenagers, being a Kohler in a town called Kohler dominated by Kohler smokestacks was embarrassing. Rachel remembers that her sister and brother "would hide on the floor of the car whenever we went out with our parents."

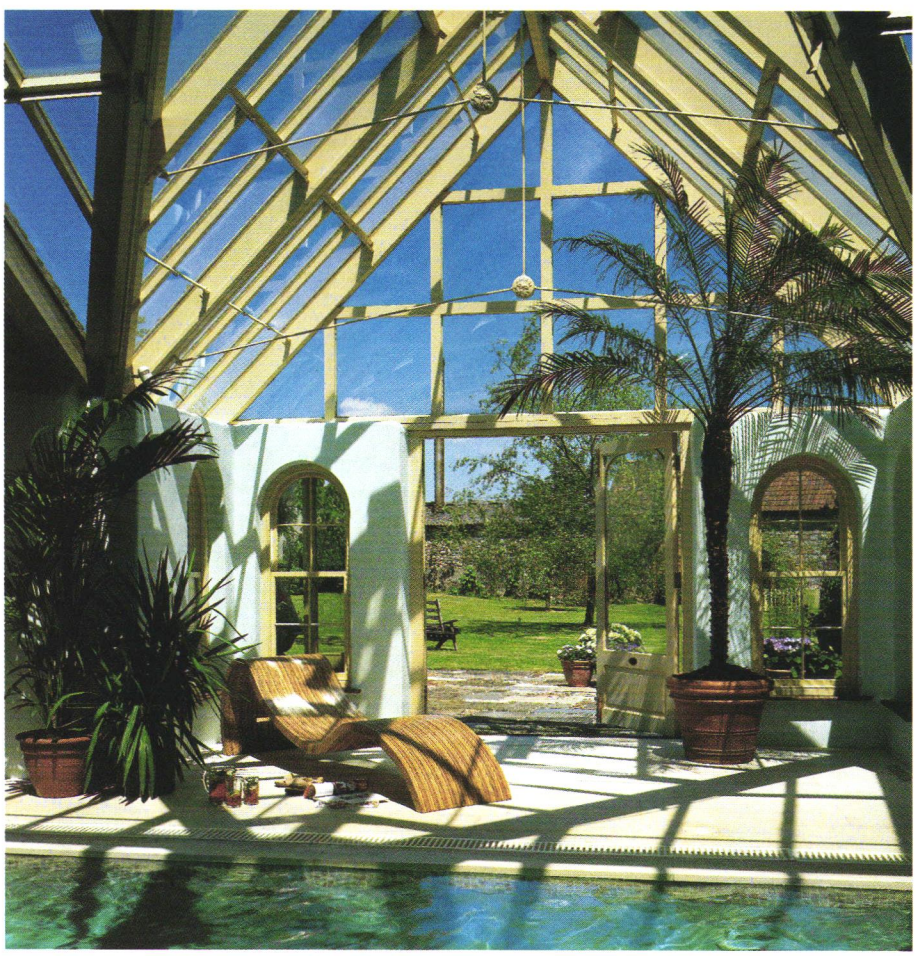
Their father was more than sympathetic. "I didn't want them to feel about Kohler the way I felt as a kid," he says. "Because I was expected to work for the company, I became a real rebel. I was a poet. I was a political writer. I was in the theater. I did everything I could think of that wasn't industrial." He took a leave from Yale, moved to Zurich, where he studied physics in German ("If you want to try something impossible, that's it"), came home to study liberal arts at tiny Knox College in Illinois, and eventually returned to Yale, where he got his business degree in 1965. A year later, at his father's urging, he finally came home.

"Our goal has been to make the bathroom a more refreshing, invigorating, and stimulating place" — Herbert V. Kohler, Jr.

"I realized that I loved that darn place," he says, sounding like the hero of a Frank Capra movie, which is fitting, since the village of Kohler looks like a movie set. (It was designed as a planned community by the Olmsted Brothers, beginning in 1912.) "I made Pop promise that he would never protect me, and that when I made mistakes I would suffer the consequences, because I knew that was the only way I was going to learn. Then he passed away two and a half years later and he *really* wasn't there to protect me."

For moral support, he leaned on his sister, Ruth DeYoung Kohler, who had moved to Canada to pursue a career in the arts but returned to Wisconsin when their father became ill. "I never thought I'd spend my adult life in Kohler Village," says Ruth, who took a temporary job in 1967 at the new John Michael Kohler Arts Center in neighboring Sheboygan; she never left and is now the director.

The symbiosis between the siblings' personal and professional lives is embodied by Kohler's Arts/Industry program,



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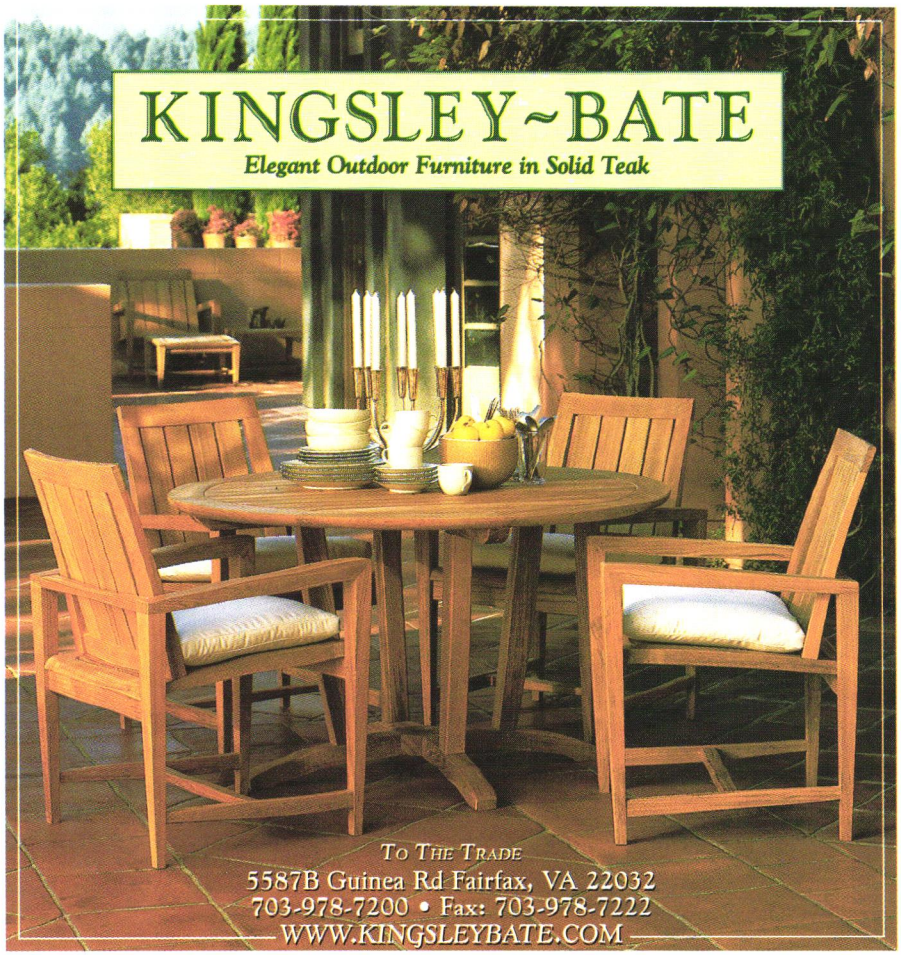


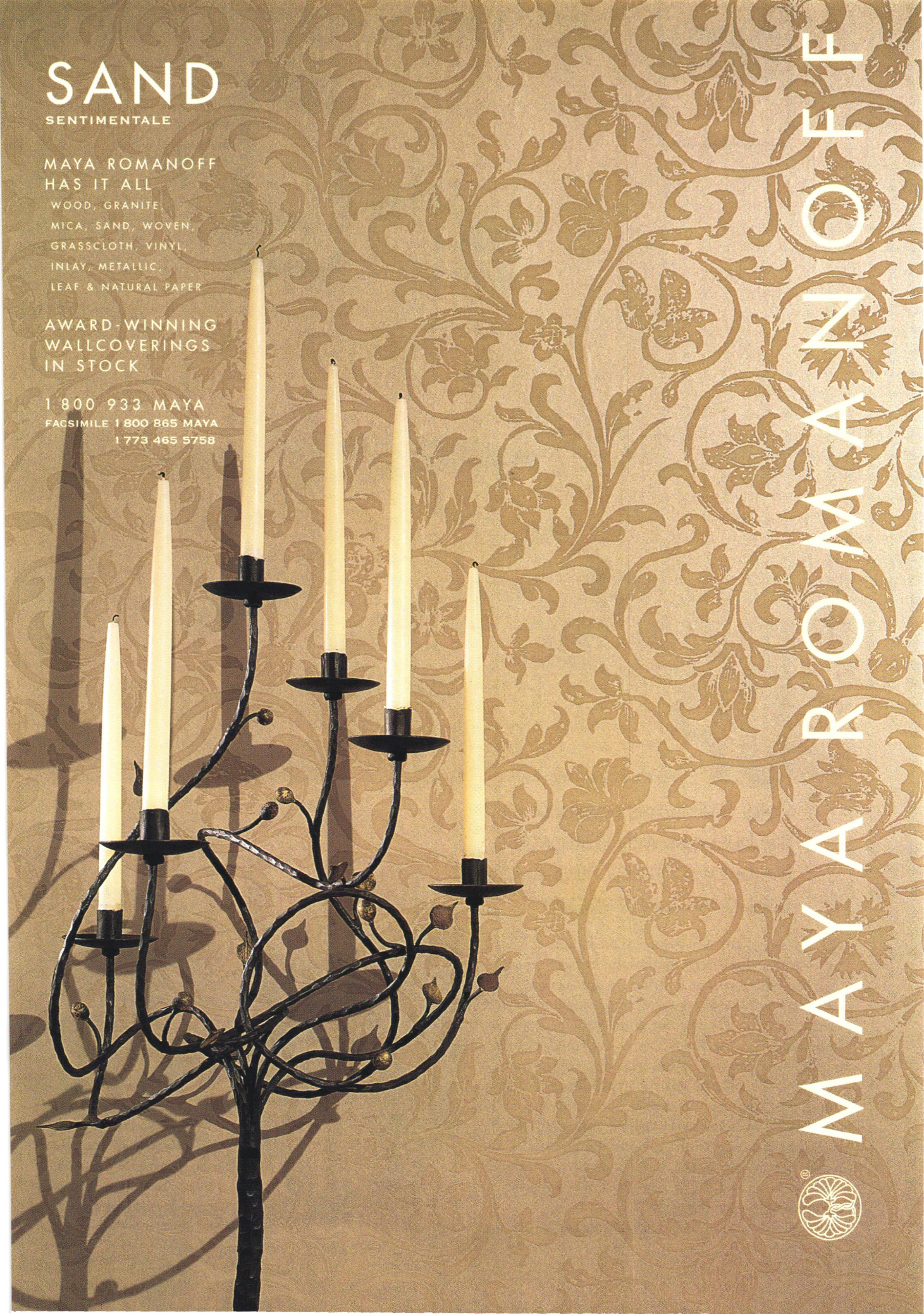
which was born in 1974 when Ruth invited leading ceramists to Wisconsin for an exhibition. To keep them entertained, she took them to the factory to see the pottery and foundry where toilets and tubs are still made in the artisanal tradition. (The company offers daily tours, in which visitors can see how tubs are molded from molten iron and how toilets are hand-glazed.) The artists were so impressed that they asked if they might take advantage of the company's resources, such as liquid clay and gigantic kilns. By 1984, the program had grown into a year-round fellowship in which four artists are always in residence at the factory.

"More than two hundred and fifty artists have participated," says Ruth, who has devoted a gallery to their work at the Arts Center. The program also inspired Kohler's Artist Editions line of hand-decorated sinks, toilets, and accessories, which are adorned with images ranging from wildflowers to sailing ships.

The most recent expression of this synergy was unveiled last May at the opening of the expanded Arts Center. Six artists, each commissioned to create a public washroom for the center, fashioned urinals to resemble a cathedral's stained-glass windows, and painted the words "Swirling, swirling, around and around and down" on the inside of toilet bowls. "Without our relationship to the factory, a project like this could never happen," Ruth says.

Of course, commercial synergy is a family value, too. The French-blue limestone floors in the Arts Center lobby, for example, are from Ann Sacks; and every room at the American Club is decorated with Baker and McGuire furniture and has a Kohler whirlpool tub.

Now that they've all returned to the fold, the goal for the younger generation is to keep the ideas, and the harmony, flowing. "There is an enormous amount of pressure," says Rachel. "I don't know how many people have told us that family-held businesses die in the third generation." So far, the heirs remain close, and continue the tradition of spending the week after Christmas on vacation with Herb and Natalie and the grandchildren. It is, after all, essential that they get along. "A family business is more than just a business," Natalie observes. "It's your life."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BATH BUZZ

BUBBLING UP

BY LYGEIA GRACE

Peter Sallick has revolutionized the business with Waterworks, the baby boomers' nirvana of soap, towels, and spigots

IN 1993, WHEN PETER SALLICK joined Waterworks—his parents' bathroom fittings company—he had a vision: a string of upscale boutiques that would offer one-stop shopping for the well-furnished bath. Taking a cue from fashion giants like Banana Republic and Ralph Lauren, he would sell toilets and tubs and the towels and soap to go with them. If this sounds like one of those Harvard Business School case studies, that's because Sallick has an MBA from the university. "I'm driven by the analytic approach," he says, dismissing the suggestion that sentiment played a role in his signing on at the mom-and-pop business. "I came back because I saw that there was a market. It had nothing to do with family."

This clarity and no-nonsense strategy have become

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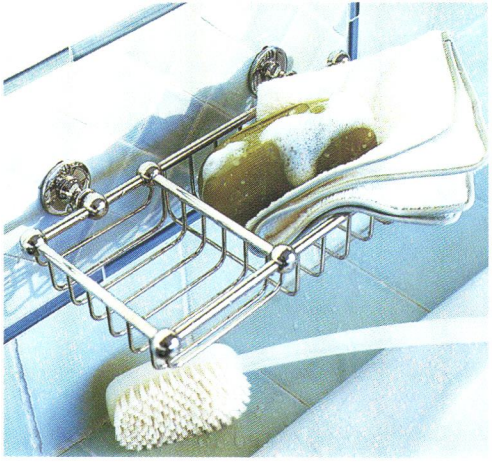


HOME BODIES The Waterworks look plays on our affection for traditional materials and classic shapes. From top right: a soap and sponge holder in nickel, an antique copper Normandy basin, and a cast-iron tub.

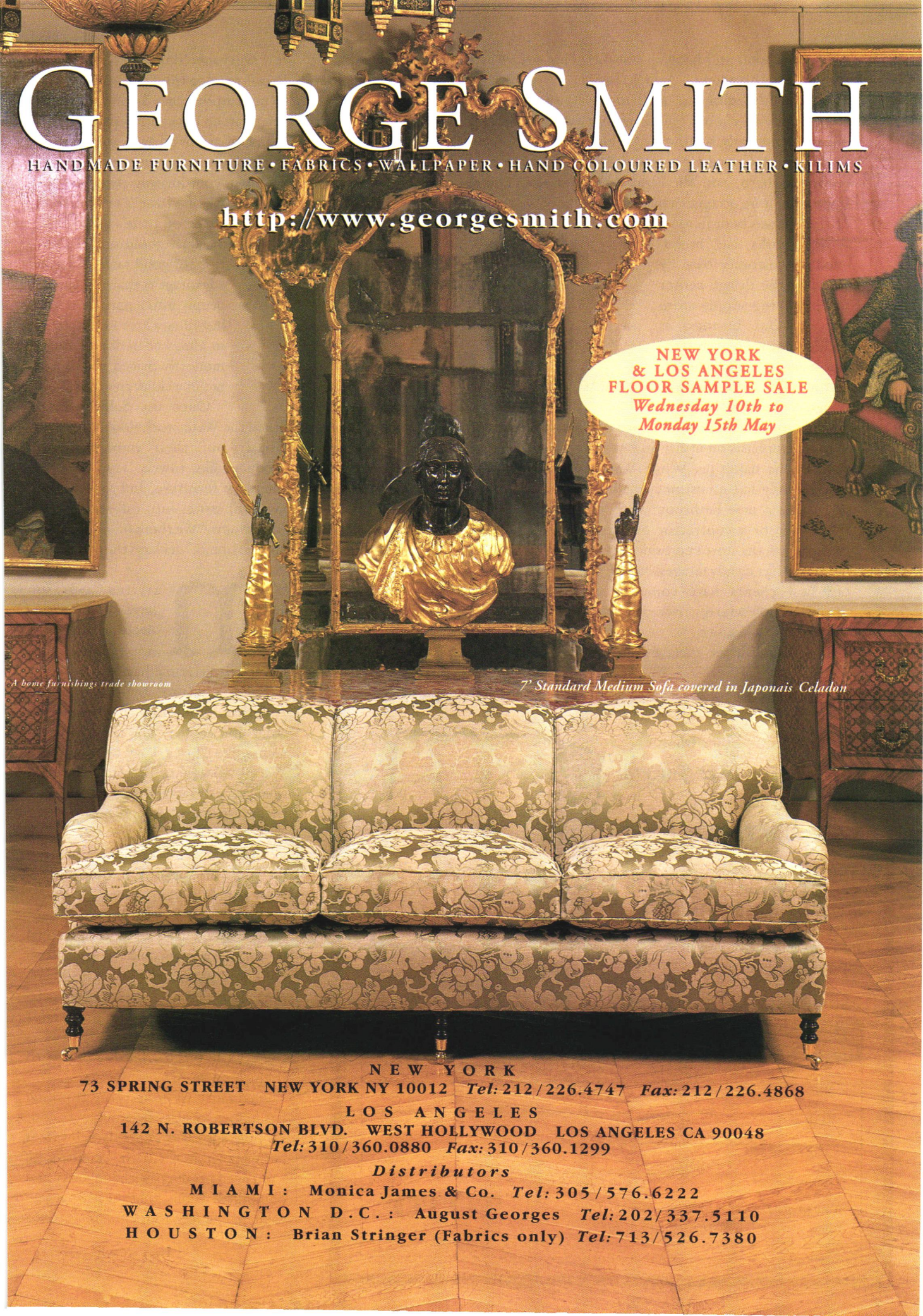
Offering a highly edited selection of bathroom fixtures and accessories, Sallick has made buying faucets and tumblers a lifestyle decision

Sallick hallmarks, helping him turn the Connecticut-based company with four modest outlets into a high-end, brand-name firm with 28 stores nationwide and six more projected to open this year. In the process, he has introduced a new way of selling bathroom accoutrements in a business that has traditionally been defined by plumbing supply stores, trade showrooms, and big-box retailers. Offering a highly edited selection of fixtures and accessories from street-level shops, Sallick has made buying faucets and tumblers a lifestyle decision.

His timing couldn't have been better. In 1993, when Sallick became president and CEO of Waterworks, a generation of label-conscious consumers was defining itself through companies like Ralph Lauren Polo and J. Crew that guaranteed a coordinated look—safe, sophisticated, and polished. For their homes, these same shoppers were turning to Pottery Barn, which brought brand-name decorating to a new plateau. But the bathroom had yet to be marketed as a head-to-toe style statement.

Sallick saw his opening and, like a true businessman, seized it. "The bath had been left in the dust by fashion, furniture design, paint, jewelry, car design, fabric design," he says. Sallick and his mother, Barbara, set about developing private-label lines of French- and English-inspired hardware, lighting, bath fixtures, and tiles, and presented them in their stores as carefully composed vignettes. They tapped into our latent lust for nickel-plated washstands, 12-inch-wide shower heads, and mahogany toilet seats—luxuries that evoke great London hotels like Claridge's and the Savoy.

Sallick's approach to selling is as innovative and savvy as his merchandise. The 22-year-old company is committed to street-level stores in areas typically full of restaurants and clothing shops. "We love the sense of independence and community that we get from being in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a neighborhood and hanging out our shingle on the street," Sallick says, obliquely criticizing the mall mindset. "We try to choose buildings that are architecturally significant." Thus, the Westport, Connecticut, store is in a renovated barn, and the Palo Alto, California, store occupies a former post office that was built in 1903.

Waterworks has broadened its customer base by avoiding the design-center or plumbing-supply-store routes. "Our business is divided between architects and designers—and architects historically don't frequent design centers," Sallick says. The plumbing-supply-store approach, with its emphasis on utility and quantity, can be daunting. While Waterworks rarely has a customer walk in and order a new bathroom without the advice of a contractor or other professional, the store's curbside appeal definitely has its advantages. "Some of our best clients have come to us through people who discovered us from the street," Sallick says.

Targeting affluent enclaves outside big cities has also reaped rewards. "We are pushing good design into markets other than just New York and L.A.," Sallick says, pointing to the success of the Greenwich, Connecticut, and Scarsdale, New York, stores. "These are smaller communities that traditionally weren't served by high-design companies." Convenience, he argues, plays a big part. Most people who are planning a bathroom will visit a store four or five times, so being able to shop near home is a draw. This principle holds true even in New York City. "The year we opened our SoHo store, the Fifty-eighth Street branch still grew by thirty percent. We have clients in midtown and clients downtown, and never the twain shall meet."

Being able to shop near home is a draw. "We have clients in midtown and clients downtown, and never the twain shall meet"—Sallick

Waterworks does not offer something for everyone. Rather, its half-dozen lines—ranging from a 1930s Deco suite to interior designer Thomas O'Brien's smart riff on midcentury modernism—are all variations on a classic theme. But if this look is for you, the company's system of coordinating elements, such as the color of a towel's trim with the shade of a tile's glaze, offers a nearly foolproof prescription for good taste. A second advantage is that you can buy deeply into a particular look, installing a luxe $1,000 faucet in a master bath and a more modestly priced sister product in a children's room.

Once the Sallicks established the Waterworks look, they audaciously put their imprimatur on products like towels, soap, cologne, tumblers, furniture, and robes—turning their stores into full-service bath emporiums. "We think of ourselves as a fashion brand," declares the 35-year-old.

Mother and son have also aggressively expanded the firm's tile selections to include artisanal handmade pieces, dubbed "couture" by Barbara, and Architectonics, a new "ready-to-wear" color line of tiles. The latter, bearing names like Alpaca, Clay, Shetland, and Warm Wool, "are in tones that can relate to each other, so you can layer them just like when you get dressed," Peter says.

Although the company uses a fashion-world approach, the family is wary of following trends. "We've learned from the vagaries of fashion," Sallick says, citing a painful personal lesson when he installed a prototype harlequin-patterned sink in his Westport house. "It has been two years, and I can't stand it. I didn't vet it enough. The same thing that catches the eye can make it hard to deal with in the long term."

That sort of long-term thinking has helped ensure the company's continuing appeal. "There is a level of permanence in the bath," Sallick says. "You need products with longevity and durability." Funny, that's just what you value in a family, too.

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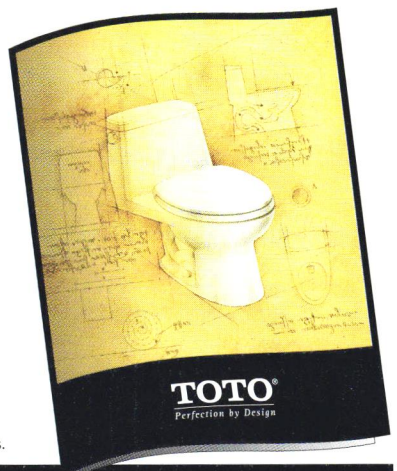

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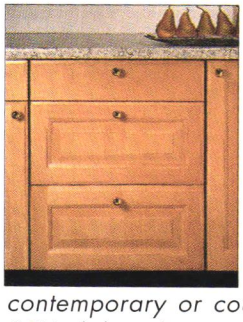

The beauty of the new, fully integrated Miele dishwasher is elusive. In fact, it actually "disappears" from view. While it might seem strange for us to conceal this technologically advanced product, it makes perfect design sense for you. Whether your kitchen is classic, contemporary or country in style, the Miele G879 SCVi dishwasher is simply the ultimate choice.

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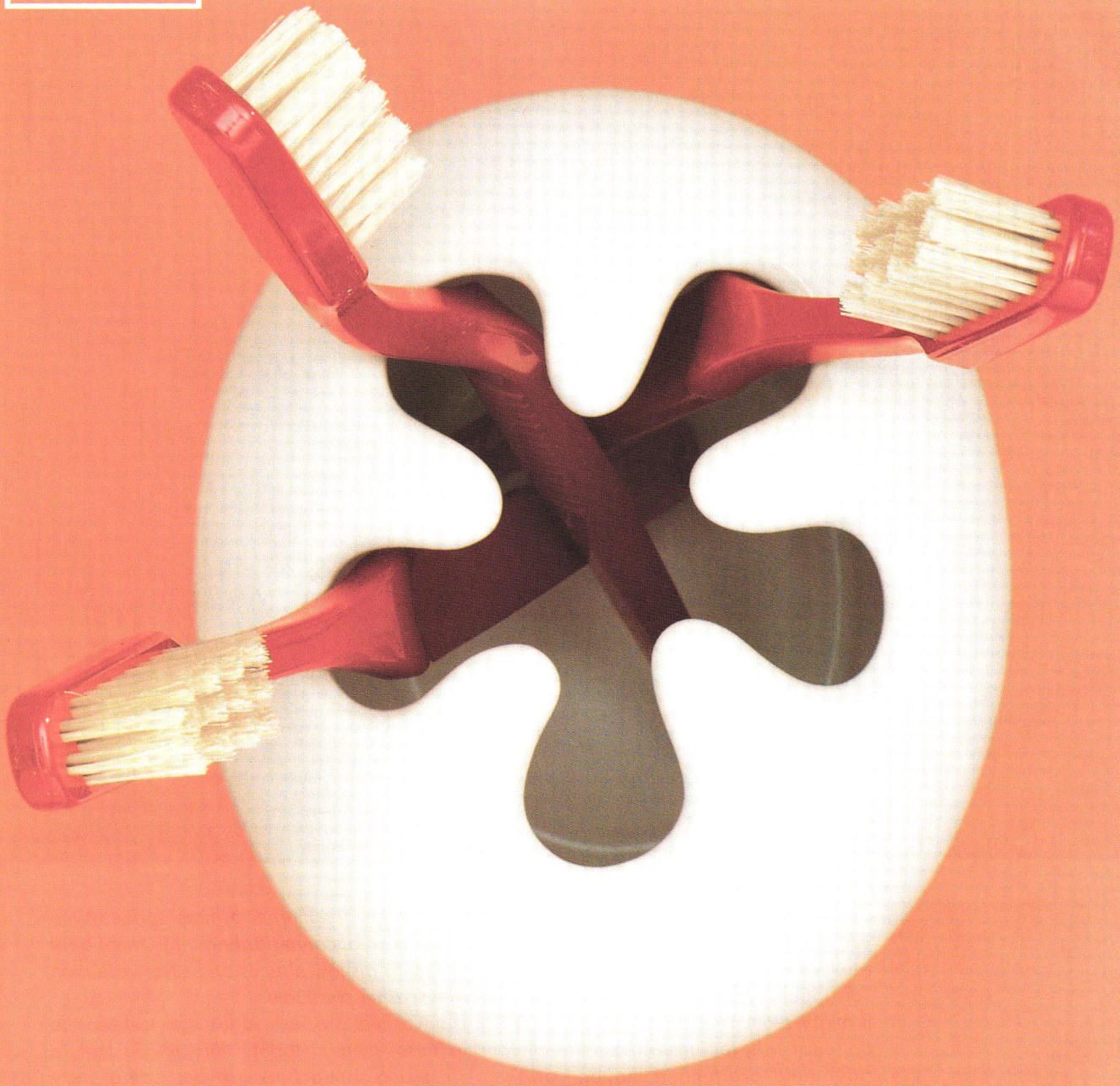
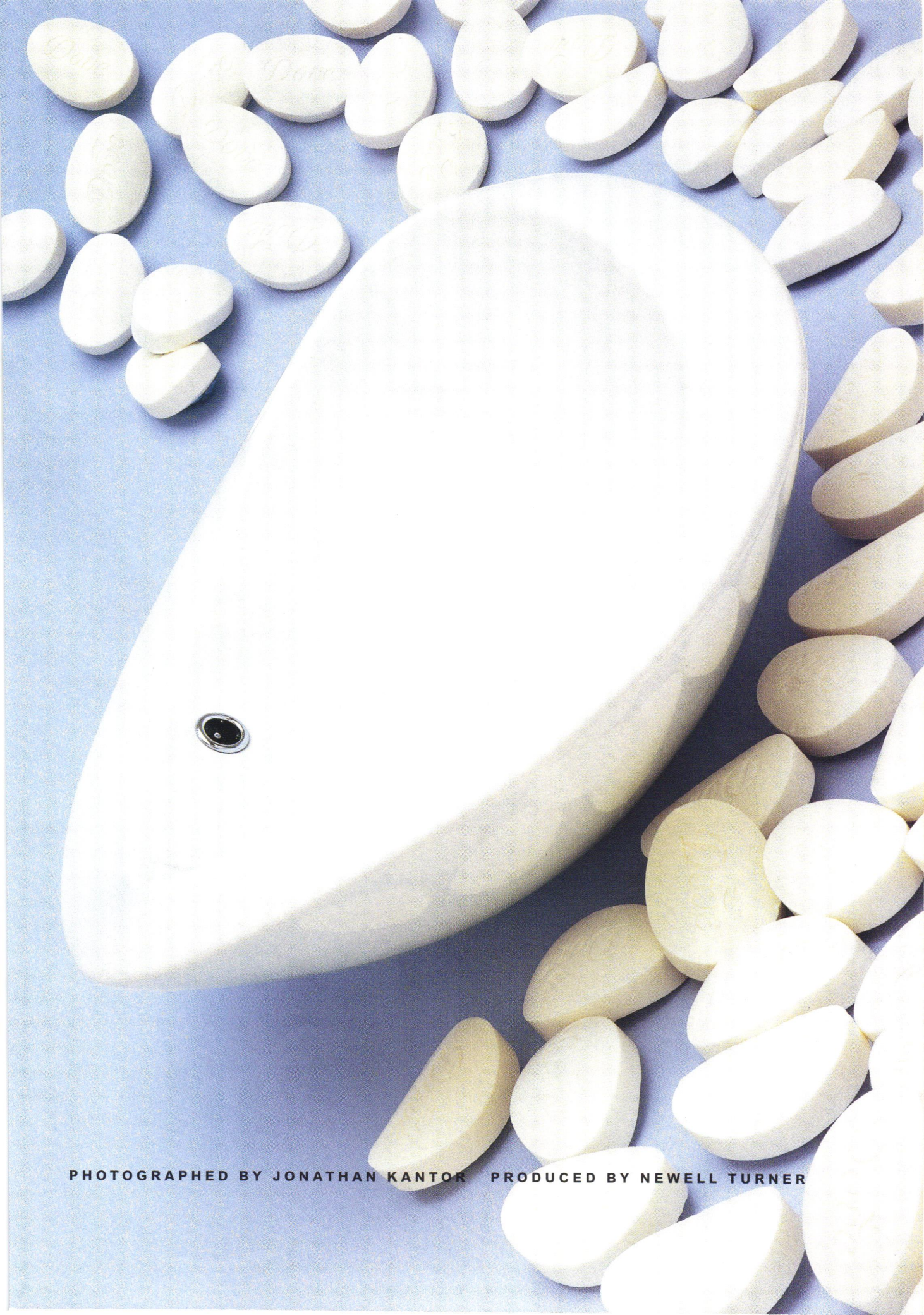
BATH BUZZ

THE VERVE toothbrush holder, this page, $6.99, was designed by Fred Bould for Umbra, Ltd. Susanne Moeskjaer designed the **NIDO CHINA BASIN**, opposite page, $2,650, for the Hastings Bath Collection.



KEEP IT CLEAN

Indoor sculpture for everyday use



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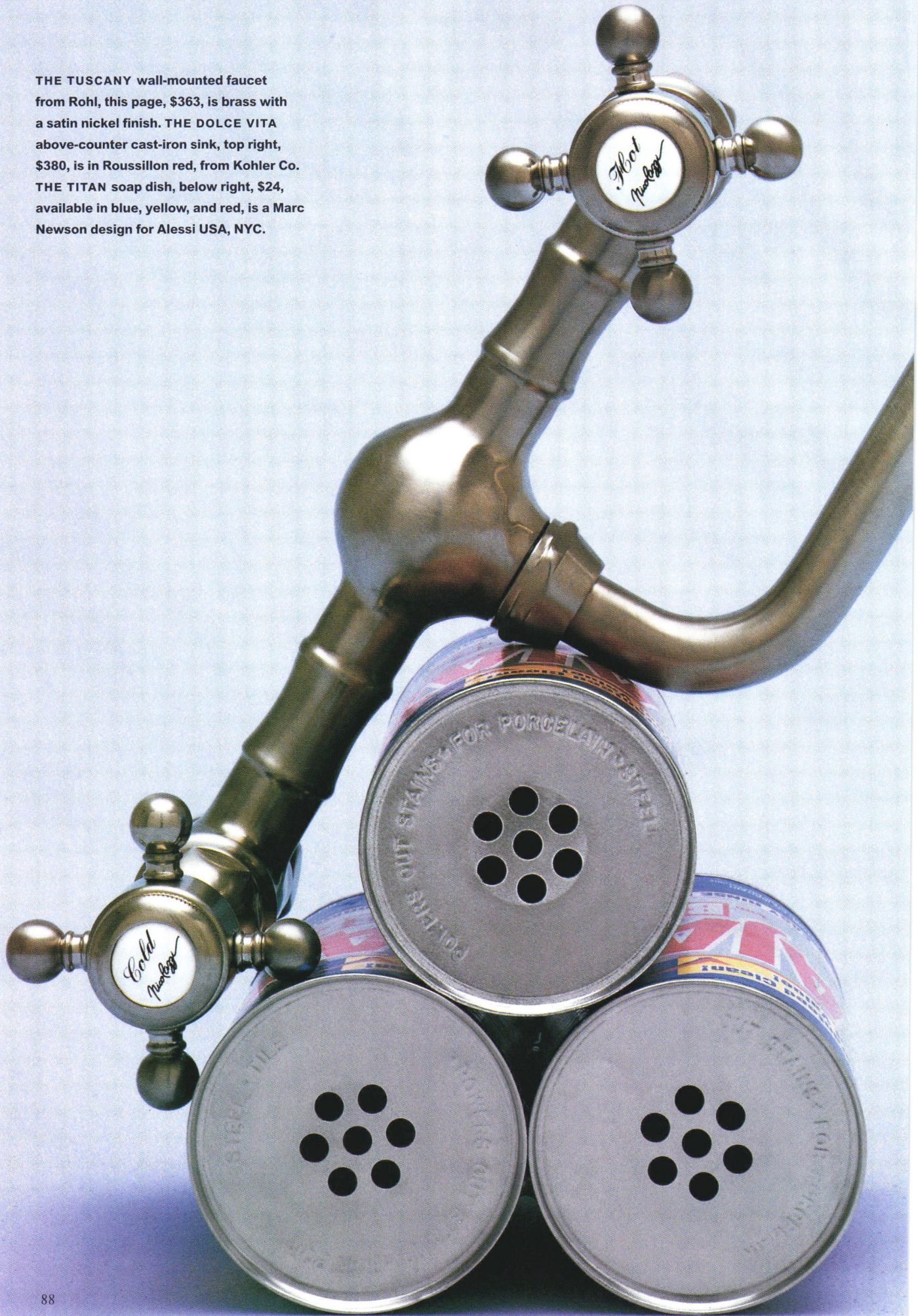
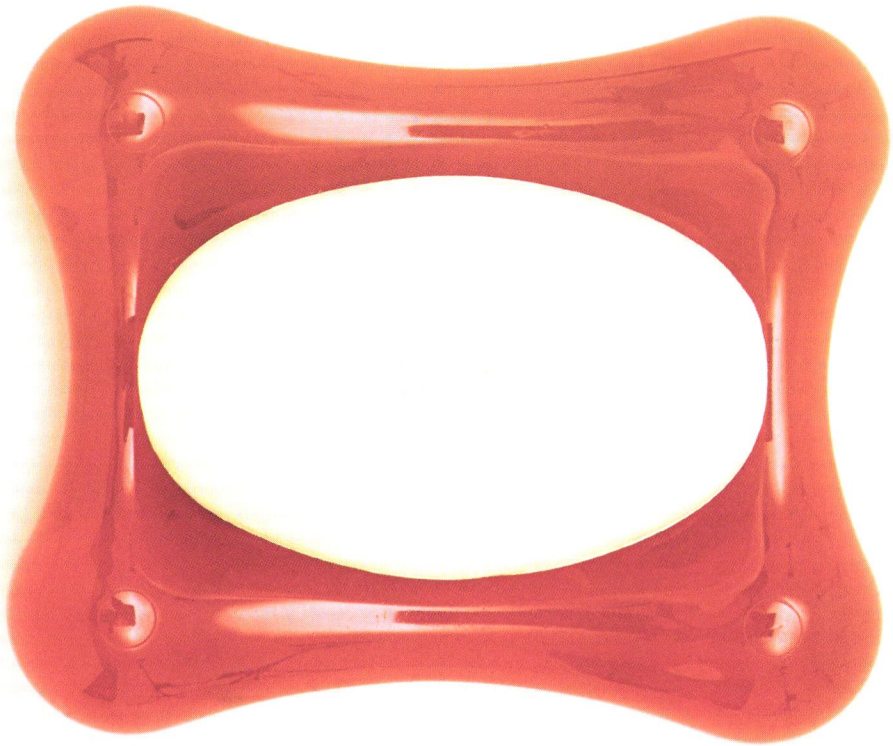
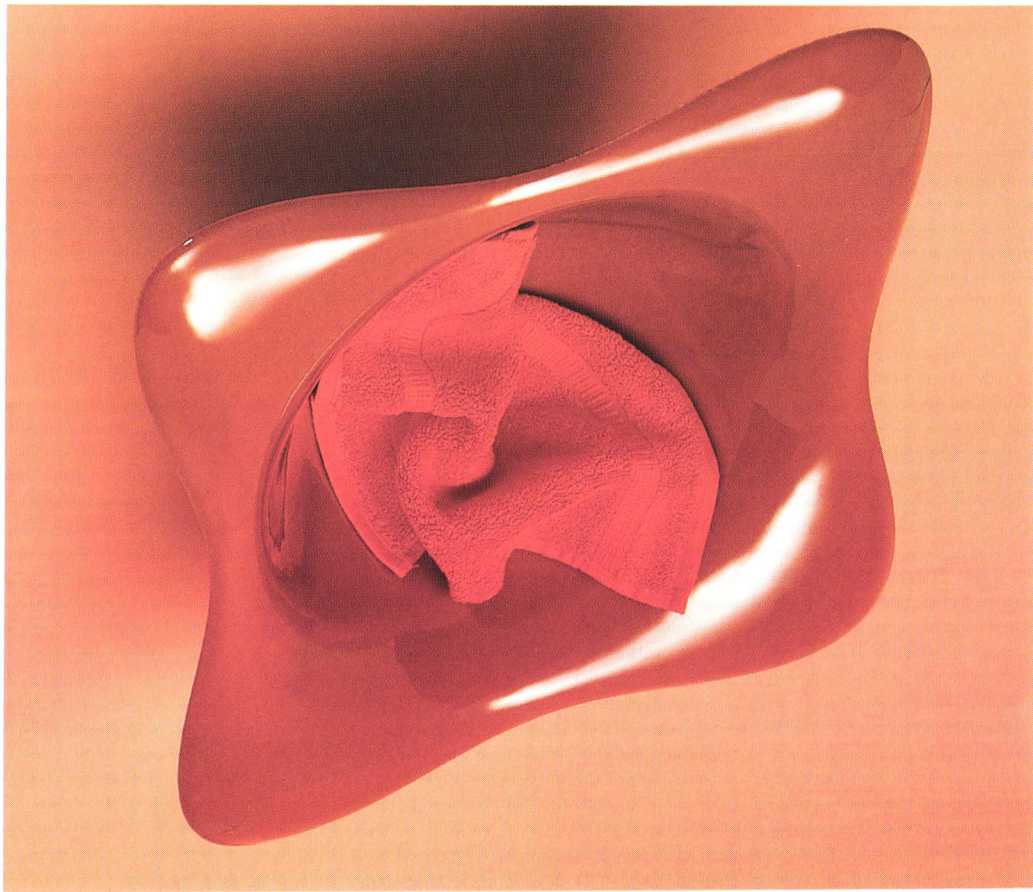


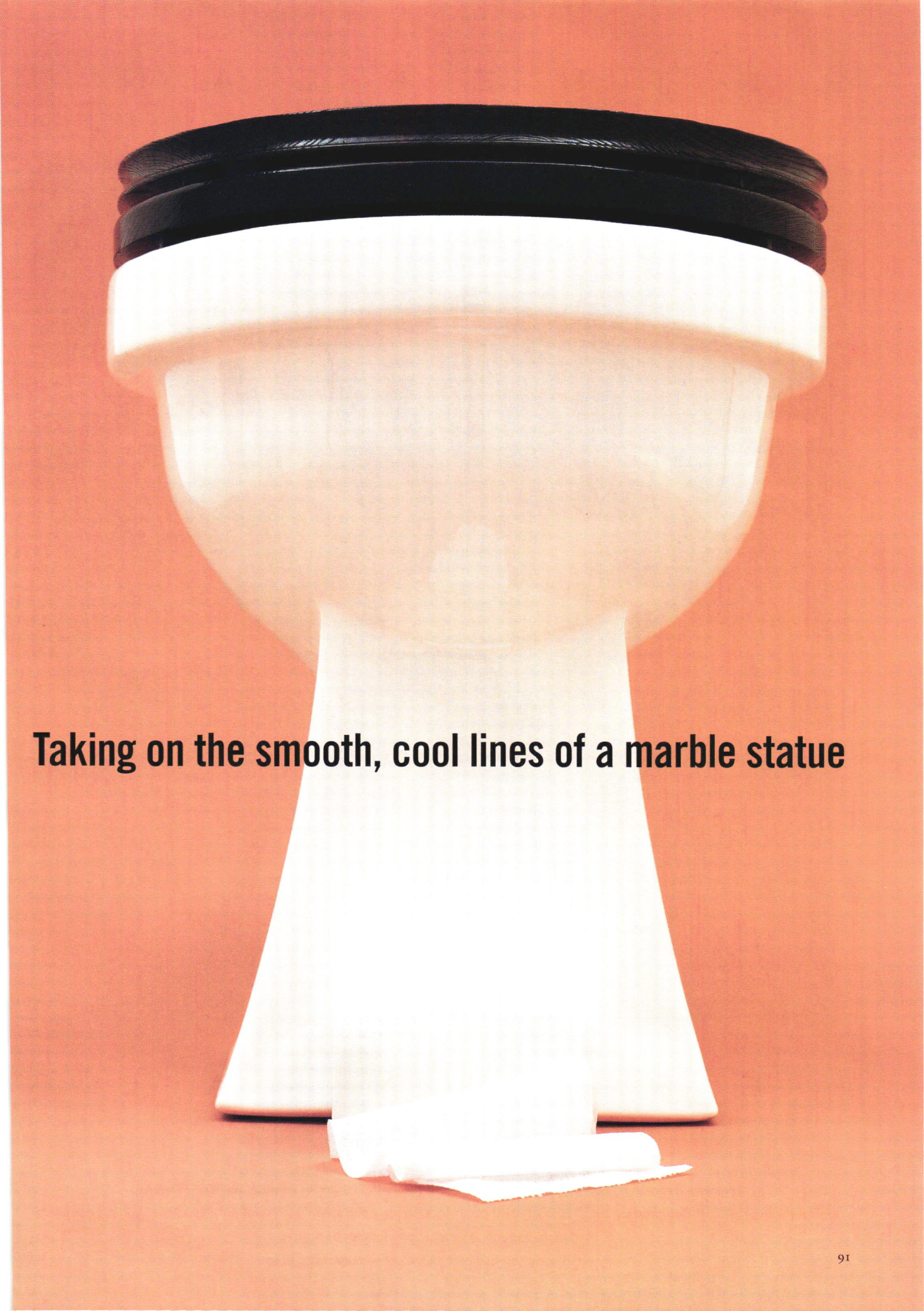
THE TUSCANY wall-mounted faucet from Rohl, this page, $363, is brass with a satin nickel finish. **THE DOLCE VITA** above-counter cast-iron sink, top right, $380, is in Roussillon red, from Kohler Co. **THE TITAN** soap dish, below right, $24, available in blue, yellow, and red, is a Marc Newson design for Alessi USA, NYC.

Behold all the sleek and sumptuous curves of the human body





THE CHANCLETA SCRUB BRUSH, this page, about $30, was designed by Patricia Urquiola for Bosa Ceramiche. **THE BARBARA BARRY** toilet, opposite page, $1,008, designed by Barbara Barry and made by Kallista, is vitreous china with a wooden seat. Sources, see back of book.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BATH BUZZ

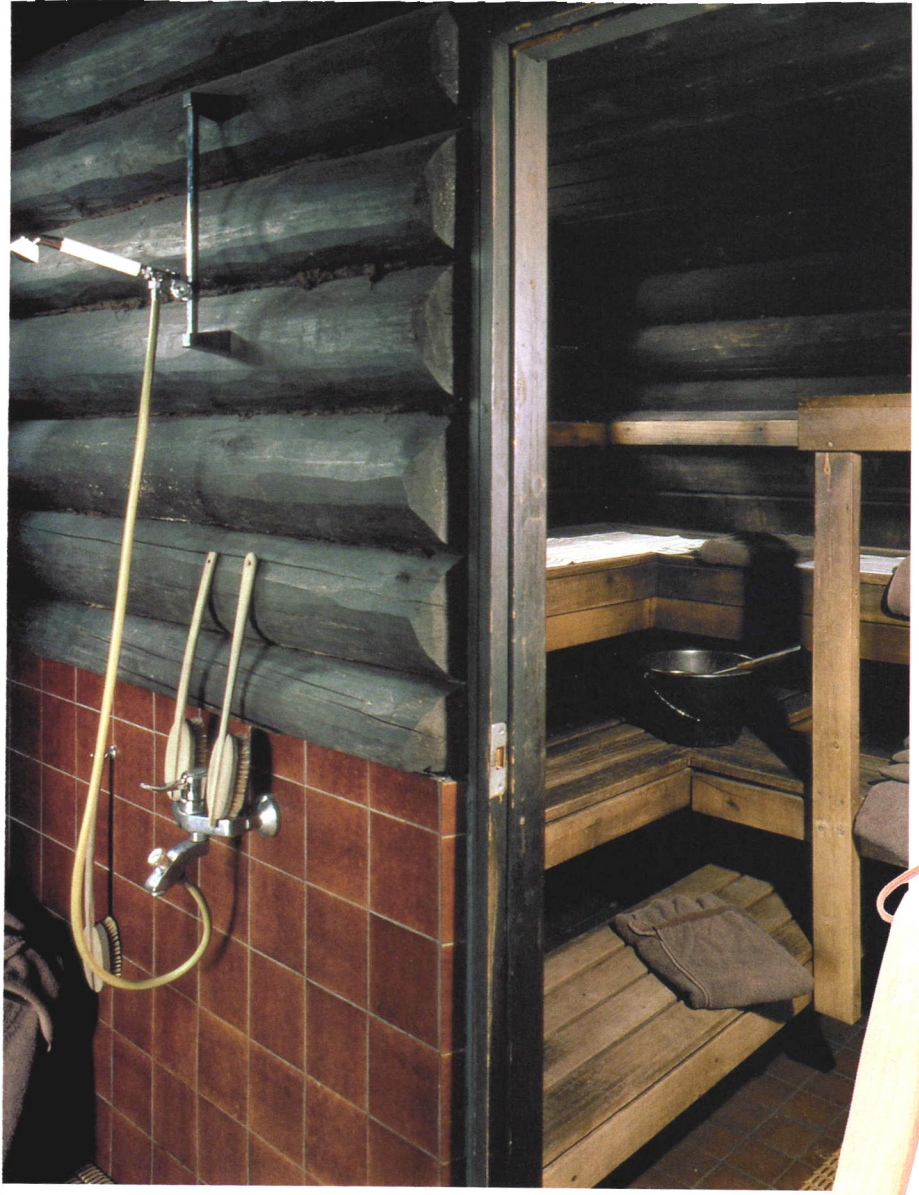
home saunas

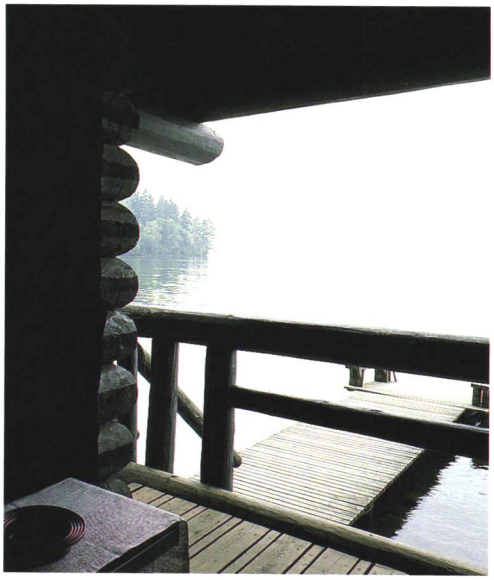
A guide to getting the steam of your dreams

BY INGRID ABRAMOVITCH

Talk about taking the heat. As a native of Finland, Bo W. Long, an executive with Finnair who now lives in Connecticut, has always taken certain things for granted about saunas. After all, in Finland, the wood-lined sweat chambers are so much a part of daily life that the country's late president held weekly cabinet meetings in the parliamentary sauna baths. So when Long traveled to Detroit some years ago, he carefully chose a hotel with a sauna, and proceeded to do what any Finn would do: he doused the heater with water in order to

SOME LIKE IT HOT A small sauna can fit nicely into a bathroom, as does the one above, designed by McBride + McCabe Interiors, NYC. 212-941-0818. The sauna rocks, right, are heat-retaining Finnish peridotite. A 50-lb. box is $30 from Northernlight Sauna & Spa, Kingston, NY. 800-344-0513.





COLD FUSION Many Finns build sauna huts near country lakes. This one is on the grounds of the late architect Eliel Saarinen's house, now a museum, near Helsinki; it can be rented. 011-358-9-297-5779.

create steam. "All of a sudden," Long says, "five years of dirt sprayed out. The entire sauna was covered in filth."

Americans have had a lot to learn about saunas, as they have about so many cultural imports. When sauna culture took hold here in the 1960s, our first saunas were to the classic Finnish sweatbox what chop suey is to true Chinese cuisine: bland, inauthentic, reconstituted. Rather than lining the sauna with a pale wood such as Nordic white spruce, we used native redwood, which has a tendency to discolor when subjected to heat over time. Worse, because many heaters weren't sealed and insulated, water couldn't be poured over them. The resulting dry heat lacked the humidity that Finns consider essential to the sauna experience.

"The awareness level has risen dramatically over the last few years," says Keith Raisanen, president of the Minnesota-based Saunatec, whose leading sauna brands, Finnleo and Helo, are growing 20 percent annually in sales. Stoked, perhaps, by the national mania for home spa equipment—from steam baths to Jacuzzis—the United States is now the third-largest market of saunas in the world, after Finland and Germany. Meanwhile, technology has improved. Today's electric heaters simulate the smoky heat of wood-burning stoves and are UL-approved for use with water. Best of all, sauna design is more sophisticated and flexible.

sweat equity

Guidelines from the Finnish Sauna Society

1 Shower BEFORE entering the sauna, so your skin will better retain moisture. If you are not used to the heat, sit on the lower benches.

2 Keep the TEMPERATURE between 160 and 190 degrees Fahrenheit. Increase the humidity by ladling water on the heated stones. (Finns call the steam *löyly*.)

3 Until you are accustomed to using saunas, don't stay in for more than 20 MINUTES at a time. Your heart works harder in a sauna—if you have any doubts about your ticker, consult your doctor before using a sauna.

4 Once you leave the sauna, let your body COOL DOWN until your pulse and blood pressure return to normal before taking a shower to rinse off the sweat. Reenter the sauna and repeat the above steps as many times as you feel comfortable.

STEAM HEAT Use a wooden ladle to scoop water onto hot stones to raise the humidity; $13, Finlandia. 800-354-3342.

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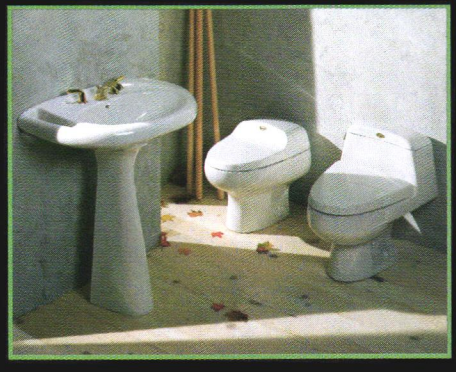

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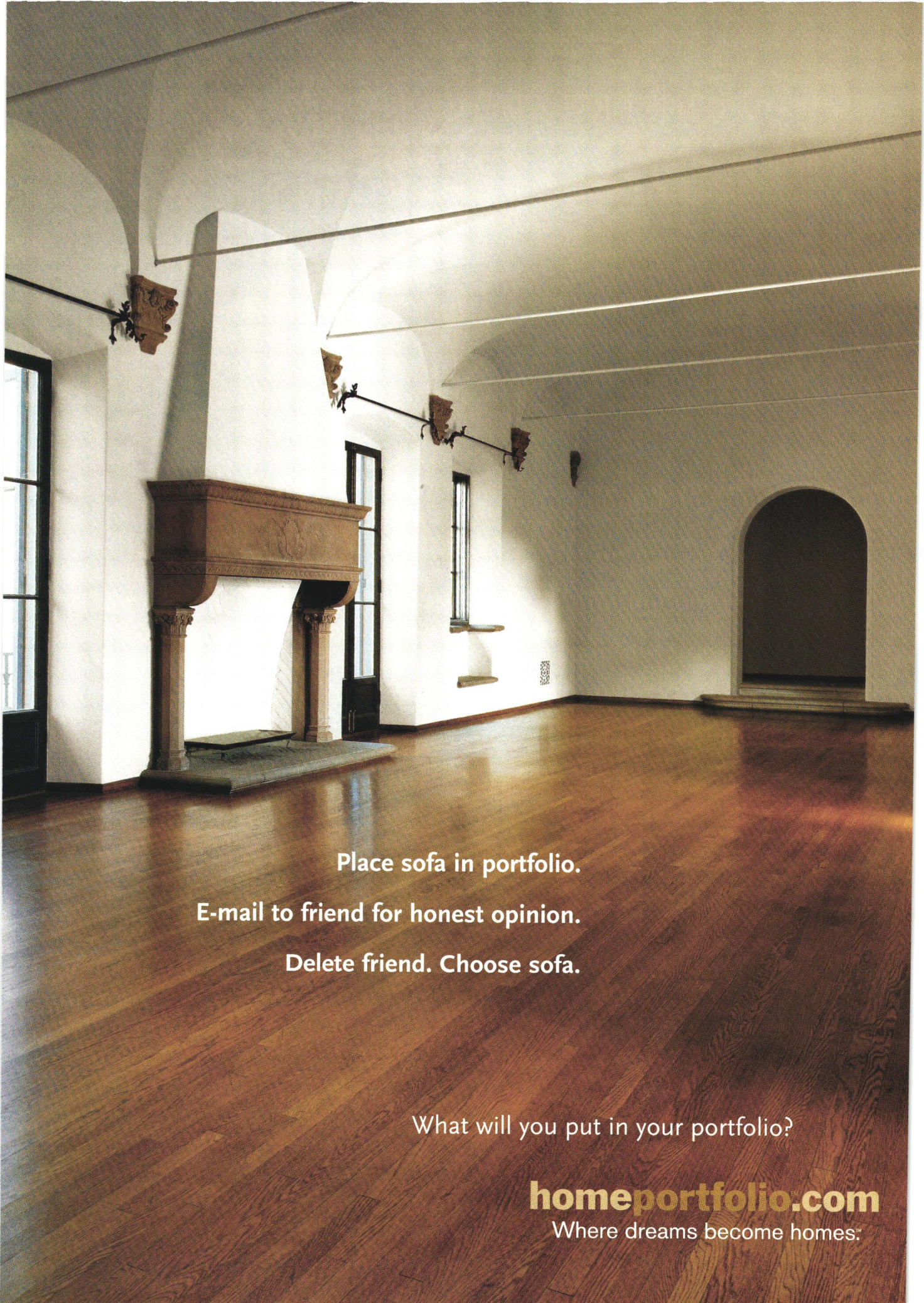
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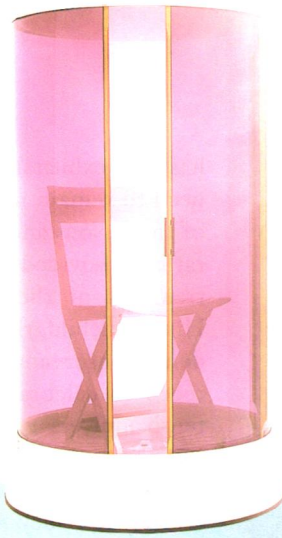

so steamy

Steam baths are an alternative to saunas, and a good way to enjoy aromatherapy. Add a few drops of aromatic oil to the water tank of the AromaSpa, above, from Variel Health International (800-892-7662), and plug it in. The unit collapses for easy storage. Or turn a shower stall into a steam bath by having a steam generator and diffusing head installed. Available at AF Supply, this diffuser, left, has a reservoir for aromatic oils. In NYC, 212-243-5400.

Architects and designers find that more clients are requesting spa elements such as saunas in their homes. Michael Gabellini, the New York architect known for his sleek modern environments, is putting two saunas into a house in Denver. The spa will incorporate a water-heating system inspired by those used in ancient Roman baths, plus a pool, a Pilates gym, and a Swedish shower with head-to-toe showerheads. One sauna—what Gabellini calls a soft sauna—can supply traditional "wet" heat. The other will create an intense dry heat.

Gabellini says his client, an art collector and amateur pilot, sees her home as "a place of pleasure." But her spa is merely a contemporary refinement in a venerable global spa culture that ranges from Kyoto's soaking tubs to the bathhouses of Baden-Baden. Saunas have existed in Europe since the Iron Age, but Finland was the only country on the continent to maintain a continuous sauna tradition. Today, nearly every Finn visits a sauna at least once a week, and about a third of the population have a sauna in their country homes. Families enter the sauna together, taking breaks to cool off in a shower or jump in a cold lake.

New technologies are allowing more Finns to install private saunas in city homes. The trend is growing here, as well. Many suppliers sell precut packages custom-designed to fit the dimensions of a spare room, at costs ranging from $2,000 to $4,000. There are modular kits for freestanding saunas, and portable saunas that require almost no assembly. "Just plug them in," says Raisanen.

As for Long, after the Detroit fiasco, he built himself a home sauna and relaxation room, with such Finnish staples as Aalto-esque chairs and Lapland beer. He often invites business associates into the sauna for meetings. When negotiations get tough, Long ladles water onto the rocks in the sauna heater, and grins as the temperature rises with the steam. He says: "I like to make them sweat."

BUILD IT This kit includes everything (down to a bucket and ladle) needed to build a home sauna; $2,000 to $4,000, from Finnleo. 800-346-6536. Many companies offer kits, as well as custom packages precut to fit the measurements of a space such as a small room or spare closet.

Councill Tuxedo Sofa featuring flared, pleated arms and buttoned skirt.

Donghia Fleur d'Hiver cotton bouclé fabric.

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survive and thrive

The Garden Conservancy aims at preserving both the letter and the spirit of great American gardens

ABOUT A DOZEN years ago, I attended a series of lectures in London entitled "An Appreciation of American Gardens"—a bold course to set, since at the time, many British hortiphiles thought *American* and *garden* could not be used in the same sentence. Frank Cabot was one of the speakers, and by the end of his presentation we were all but shouting hallelujah, for the American gardens he introduced us to were polished examples of the horticultural and landscape arts. Having shaken off the influences of the Old World, American gardeners had cleared a new path, pushing forward the frontiers of design and plantsmanship with the vitality and willingness to experiment that are uniquely American qualities.

Cabot concluded by telling us of his fledgling project: a garden conservation program that would benefit exceptional private gardens and, in so doing, foster an awareness and appreciation of America's garden heritage. As he has said, "While the breaking of new ground has been exhilarating, we need to remain mindful of the lessons and inspirations provided by the treasures of the past." His brainchild, the Garden Conservancy, has recently celebrated its tenth anniversary, and in March 2000, Cabot received the prestigious Liberty Hyde Bailey Award from the American Horticultural Society.

There are, however, those who argue that a garden should be allowed to die once its creator has gone to the great compost heap in the sky. This sentiment, or something close to it, was presented by the writer Jamaica Kincaid when she addressed the Garden Conservancy members at their anniversary conference. Given the occasion and the audience, her remarks were met with less than approval by some in the audience, but she had, in fact, raised a valid if incoherently phrased issue. Should gardens be preserved? Is it even possible to preserve gardens? And if the answer is yes, how do you avoid having the garden become a museum of horticultural expertise? How best to

LIFE SAVERS The Ruth Bancroft Garden in Walnut Creek, California, above, was the first project to be supported when the Garden Conservancy was founded in 1989. A south Texas property, the Peckerwood Garden Foundation, right, is one of the more recent projects.

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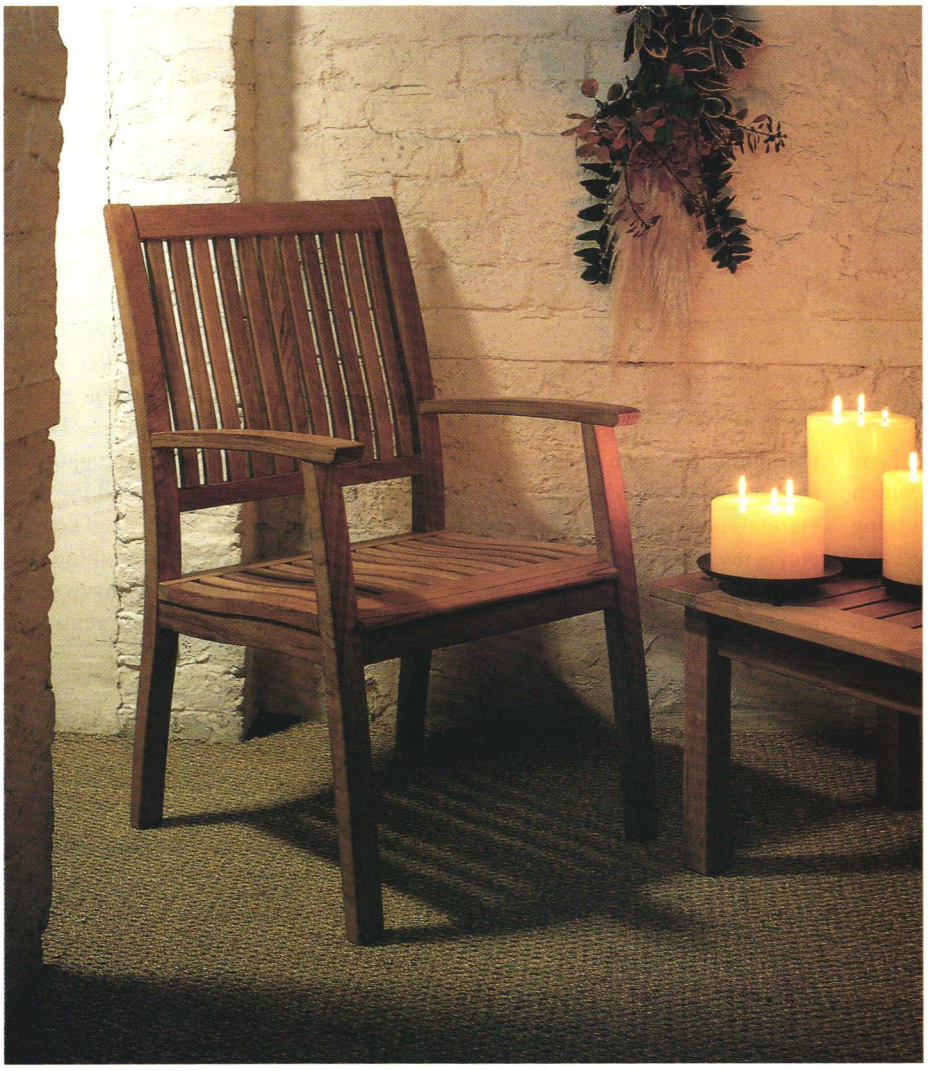

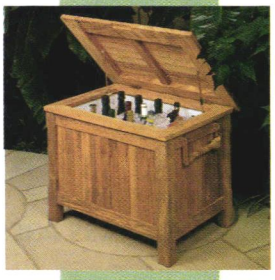

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dig it

conserve the spirit of the original owner?

The Garden Conservancy seems to have found a path through this minefield. Rather than becoming the owner-custodian of each property, as the National Trust in Great Britain has done, the Garden Conservancy serves in an advisory capacity, as mentor and facilitator, helping owners or, most often, local communities and organizations that are championing the continued existence of cherished landscapes. To date, the conservancy is supporting 18 projects in 11 states, and the list is growing.

These projects embrace an extraordinary cross section of American gardens, from the conservation of the Ruth Bancroft Garden in Walnut Creek, California, which represents one woman's unswerving devotion to the cultivation of cacti and succulents (it was her concern for the future of her garden that first inspired Cabot), to the reconstruction of the McKee Botanical Garden in Vero Beach, Florida, which is probably the most ambitious of the conservancy's projects.

Conceived in the 1930s by Waldo Sexton and Arthur McKee, and landscaped by a member of the Frederick Law Olmsted practice, the 80-acre McKee site was groomed to be the preeminent tropical garden in the United States. Stocked with an eclectic collection of tropical orchids and water lilies, and boasting a Cathedral of Palms—a mighty stand of 300 royal palms planted in pin-straight rows—the garden opened in 1932. Shortly afterward, a number of exotic animals were added to the scene, as well as various whimsical architectural features designed to accentuate the "jungle-ization" of the botanical garden.

PARADISE REGAINED **The tropical McKee Jungle Gardens were one of Florida's most popular tourist attractions during the 1940s. Now plans are under way to restore the collection of palms, orchids, and water lilies on the 18-acre site.**

By the 1940s, the McKee Jungle Gardens were one of Florida's top tourist destinations, a position they held until 1976 when, robbed of their unique appeal by Disney-World and Seaworld, the gates closed and the property was sold for development into condos and a golf course. But 18 important acres, containing the core of the original garden, survived due to the efforts of local citizens and the

Indian River Land Trust, who led a fund-raising drive to purchase the remnants plus 80 acres of wetland. Now, with the support of the Garden Conservancy, plans are in hand to restore the plant collections and reclaim the garden's status as one of the finest tropical botanical gardens in the country.

THE MCLAUGHLIN GARDEN in South Paris, Maine, is, by contrast, a more low-key project, which aims to preserve the small private garden of Bernard McLaughlin. Over six decades of intensive gardening, McLaughlin packed his flower beds to the fence posts with choice herbaceous perennials as well as common cottage garden flowers, and in the process created a sterling example of single-minded American plantsmanship. Yet when McLaughlin died, his will asked only that the house be sold and the money divided among various family members and a few charities. The garden was left in limbo.

Landscaper Edward Robinson, the elderly man's friend, revealed that McLaughlin's wishes for the garden were among the few things that he had never shared with anyone. Could McLaughlin really have been so careless about the fate of his garden, where he worked nearly every day? With that question in mind, the nonprofit McLaughlin Foundation was established in 1996. With fervent support and donations from the local community, and with the guidance of the Garden Conservancy, the foundation purchased the garden and set about restoring the plantings.

Today the 3.5-acre garden survives as a tranquil oasis in the midst of encroaching commercial development. Visitors are free to wander throughout the gardens, finding inspiration for their own plots, and there are plants for sale to help them achieve their dream. You can picnic on the grounds, have lunch in the tearoom, and even be married among the flower beds.

Closer to home, I serve on the board of the Peckerwood Garden Foundation, which is one of the newest Garden Conservancy projects. Located in Hempstead, Texas, Peckerwood is the home of John Fairey, an American artist and plantsman whose 19-acre garden displays nearly 3,000 individual plant species and cultivars. Its varied schemes, from dry garden to woodland glade, show visitors the plants that will grow successfully in this difficult climate, and how best to grow them. Fairey's garden is, as he so succinctly puts it, "a work of art, and its own gallery," in which the plants are viewed not just as fine specimens of a rare genus but as sculptures that shape and give form to the surrounding space.

Just as the fate of the Bancroft garden spurred Frank Cabot into action, so has Fairey been influenced to take steps to guarantee the future of Peckerwood. Last year, with support from the Garden Conservancy, he established the foundation and assembled a board of directors to help steer the garden into the next phase of its life as a center of horticultural excellence in the South, with a special commitment to furthering American understanding and appreciation of the Mexican contribution to our cultural heritage.

Membership details and instructions for ordering The Open Days Directory: 2000 Edition *can be obtained by writing to the Garden Conservancy, P.O. Box 219, Cold Spring, NY 10516. 888-842-2442.*

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on the block by gregory cerio

private isles

...plus hot tribal art and Greek seats, in a new column on auctions and real estate

BIG BIDS **T. H. Robsjohn-Gibbings's Klismos chair, top; a Bamana headdress that sold for $19,550 last year.**

BILL GATES, Warren Buffett, Steven Case, Ricardo Montalban. As role models for today's new-moneyed types from Silicon Valley and Wall Street, one guy might seem a bit out of place. But more and more freshly minted millionaires are using that IPO bonanza to create their own Fantasy Islands. Amid a robust economy, sales of private islands are now one of the most vibrant sectors of the international real estate market. "It used to be that we might hold an island for years," says Rick Moeser, who brokers properties in the Caribbean for Sotheby's International Realty. "But today what we list, we sell." Farhad Vladi, who has operated the Hamburg-based brokerage Vladi Private Islands for 25 years, says he once typically had 500 properties on his books, but now has only 120. "Business has not been better ever," he says. "I used to have lots of islands and no clients; now I have lots of clients and very few islands."

While islands that include amenities like a house, electricity, and water typically command $5 million to $10 million in the Mediterranean or Caribbean, there are also relative bargains available. Vladi lists an undeveloped Canadian island for $50,000; Sotheby's has an uninhabited 125-acre island in Maine listed at $890,000. Vladi adds that the appeal of an island is often a matter of bang for the buck. Given the tight real estate markets in many major cities, Vladi says, his clients realize that "for the price of a London studio, they can have a Caribbean island."

Other brokers see island ownership as a function of the character of the new capitalist class. They point to Virgin Group founder Richard Branson, who owns an island in—where else?—the British Virgin Islands, and Ted Turner, who owns a South Carolina island, as exemplars of the island buyer. Says George Ballantyne, of Sotheby's International's Boston office, "Islands appeal to a certain set of character traits: to someone who is self-confident and entrepreneurial, who is up to the challenge of taking total control of a place."

As swank as island ownership sounds, it often calls for a mind-set more like Robinson Crusoe's than Robin Leach's. The owner of an island must worry about conservation and building-setback restrictions, along with potable water, electricity, sanitation, and storage. On an island,

KEY MONEY **This 25-acre island in the Bahamas, complete with white sand beaches and coconut palms, is listed by Sotheby's International Realty at $3 million.**

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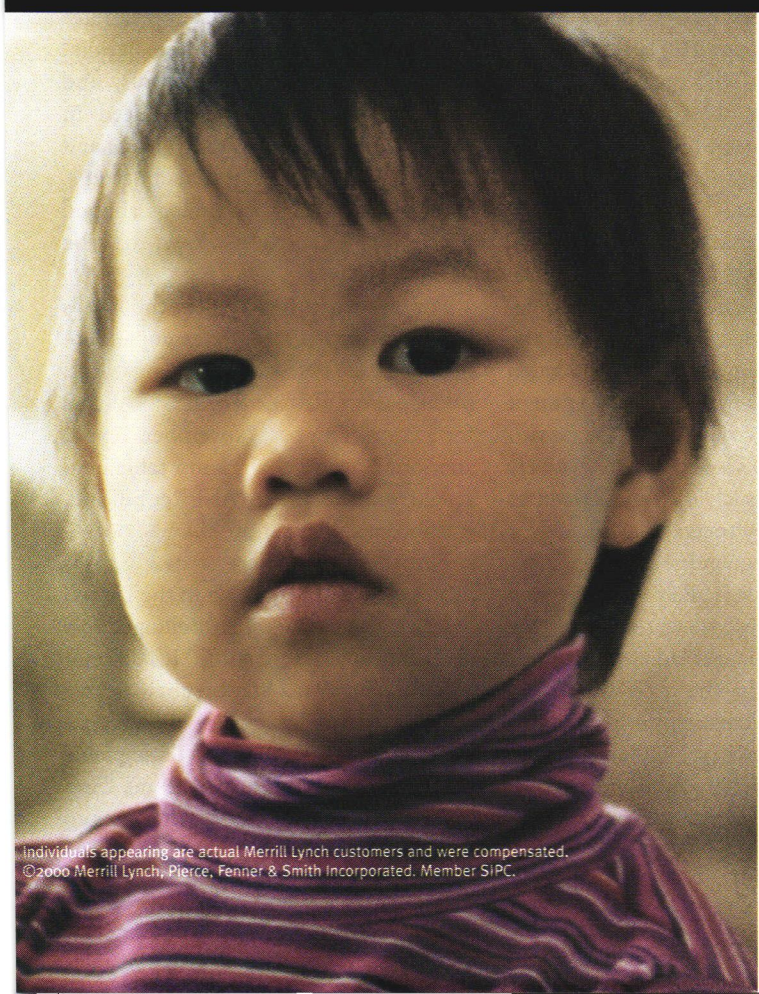

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on the block

you can't just dash out for a quart of milk.

That said, islands are likely to remain hot properties for some time. As one broker notes: "There's always the ego factor. People love to say, 'I own an island.' "

You've waited for years to make that first big art purchase. But the Modigliani goes up on the wall and, suddenly, everything else in your place looks strange. No need to consult a decorator, though. Your art dealer is way ahead of you.

The past two years have seen a significant rise in sales of African and Oceanic art at such auction houses as Christie's, Sotheby's, Phillips, and Butterfield & Butterfield, fueled in large part by the purchases made by contemporary-art dealers. "We've seen a dramatic uptick at the last three sales," says Jean Fritts, department specialist for Sotheby's. "A great deal of that activity is because modern-art dealers are buying tribal art to complement the Western works in their galleries."

Jan Krugier, a noted contemporary-art dealer who has galleries in Geneva and New York City, sees his recent acquisitions of tribal art as a matter of "making the link" between pieces. "There are two types of collectors," says Krugier, "those who simply gather, and those—like myself and my clients—who try to establish a dialogue among objects. I buy pieces where I see a relationship—so my African sculptures can say good morning to my Picasso sculptures."

The tribal art market is still unusual in that it can provide those with large or small purses with items of great beauty and significance. But prices are rising across the spectrum. Intricate pieces such as wooden reliquary statues from the Fang tribe of equatorial Africa that fetched $50,000 two years ago now go for $250,000. Relatively simple artifacts, such as tree-limb ladders made by the Dogon people of Mali, sold for $1,500 two years ago and now go for $4,000.

The price grade is likely to get steeper. "Twenty years ago, we were still getting things from little old ladies in Brussels finding things in the attic that their fathers brought back from the Congo," says Tim Teuten, a consultant for Christie's. "But now everything is in collections. People are finally realizing there's a finite amount of this stuff."

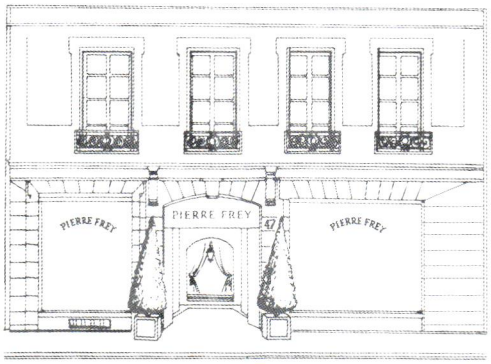
To those familiar with modern design, it seems like a case of strange bedfellows. Among the select coterie of traditional-oriented New York interior designers—the sort who decorate plush quarters on Fifth and Park avenues—one of the most sought-after names at furniture auctions just now is T. H. Robsjohn-Gibbings.

Best known for his work in the 1940s and '50s for the John Widdicomb furniture company, Robsjohn-Gibbings was a midrank modernist more interested in aesthetics than ideology. He produced stylish, smooth-lined pieces in blond wood, often with thick, dowel-shaped pieces for drawer pulls. His Mesa coffee table of 1950, a triple tier of amoebic shapes, is one of the most popular icons of midcentury design.

So why is he now the darling of the marble-and-swags set? Well, it seems that in 1961, Robsjohn-Gibbings returned to his true love: classicism. That year, he moved to Athens to retire, but soon undertook work for the Saridis furniture company. The idea was to reproduce the furniture of Greece in the Golden Age. Little had survived, so Robsjohn-Gibbings studied vases and other ceramics painted with scenes of domestic life in the days of Pericles, and drew interpretations. The "Robsjohn-Gibbings for Saridis" line included side chairs, stools, and small and large tables, executed in walnut, with details that are classic and fanciful: leather-sling seat bottoms, bronze mountings, chair legs shaped like deer legs (right down to the wee hoofed feet).

Popular when introduced, the line is the rage again. In 1998, for example, Tepper Galleries, a New York auction house, sold a pair of pristine Saridis side chairs for $3,000. This past November, Tepper auctioned a side chair, lamp table, and stool from the line in "As is" condition. Each item sold for more than $5,000—about the same price as new Saridis pieces, which are available in the United States through Gretchen Bellinger Inc.

So why buy the old stuff? "It's difficult to sell a client on a $6,000 chair from a picture," explains interior designer Michael Formica, who has a dining table and chairs from the line in his home. "And it's such beautiful stuff. When it comes up at auction, it goes fast."



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dealer's choice

by jaime lowe

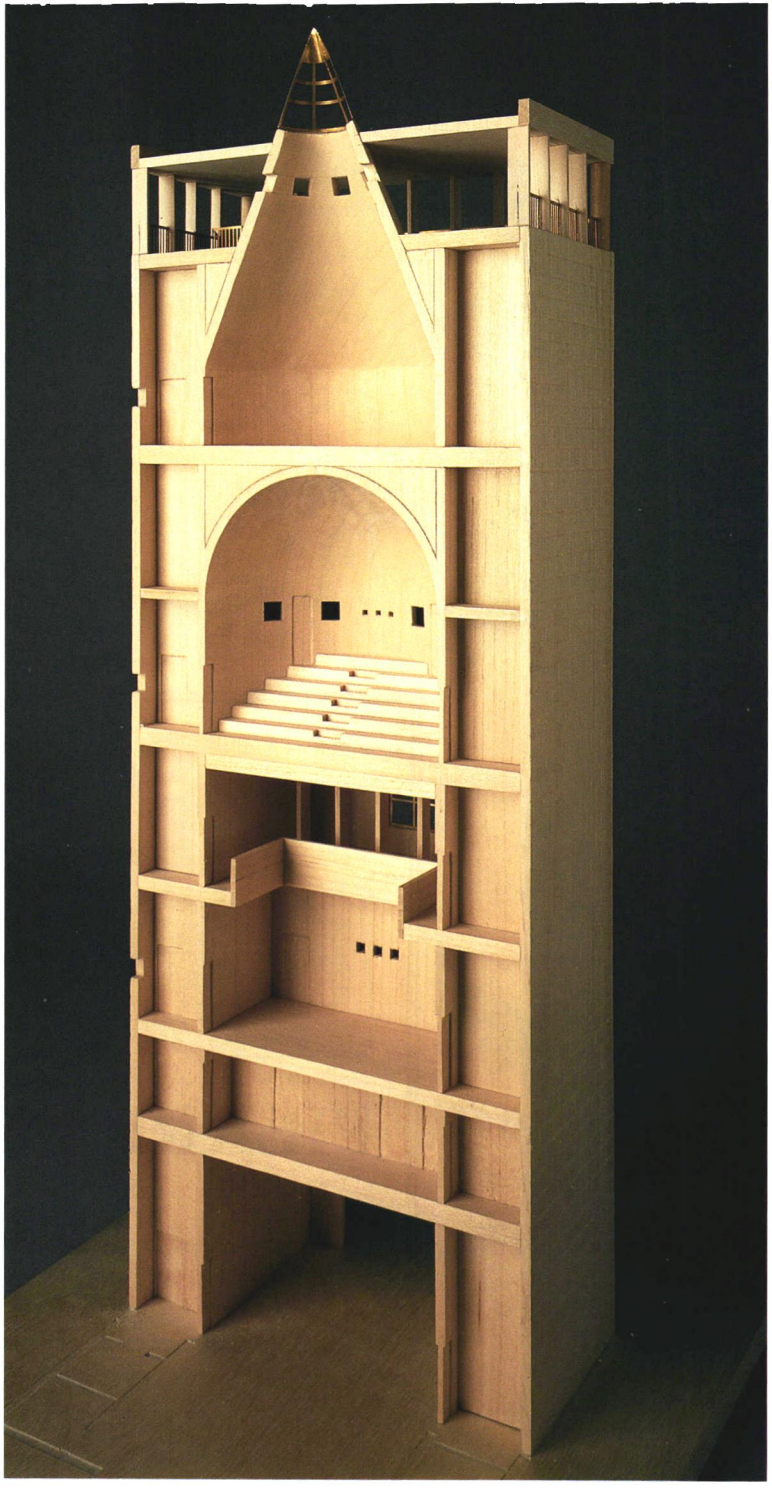
small-scale thrills

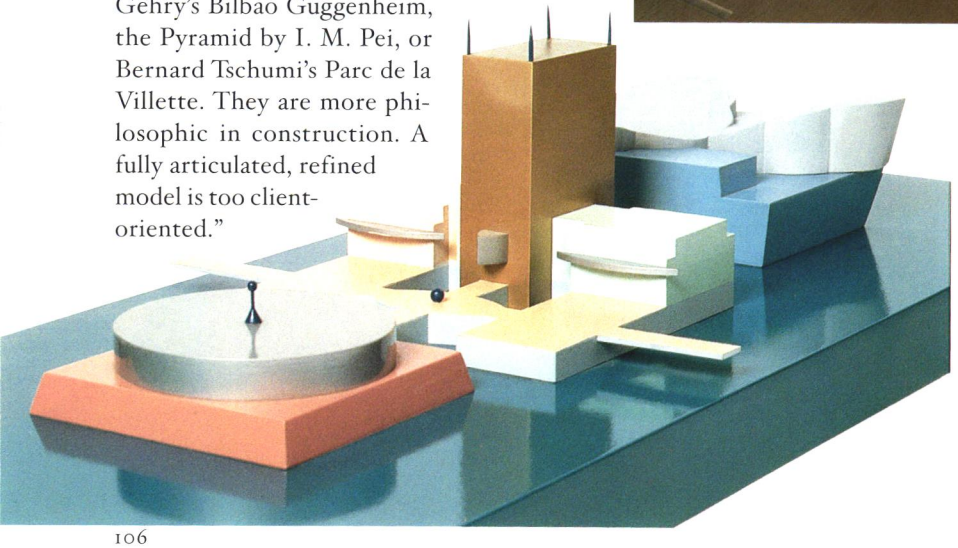
For Keith Rennie Johnson, models preserve great architecture in portable form

SHORTLY BEFORE FORD president Lee Iaccoca was fired, he made plans to redesign his office. The model of his new office, the design for a future that never came to pass, now sits in the densely populated living room of collector Stephen Jerga. "Architectural models speak to so many aspects of what happened," Jerga says. "This failed, this fell down—there's a history there."

Keith Rennie Johnson, owner of Urban Art & Architecture and a dealer in architectural models, agrees. "Models instigate an excitement that drawings don't," he says. "You can imagine yourself there, and into that world you go."

In the 20 or so years since Max Protetch began selling Frank Lloyd Wright drawings, each step of the design process—from sketches to drawings to models—has become collectible. But it's the models that carry a sense of touch, a 3-D tangibility. Those in Jerga's living room look more like conceptual sculpture than rigid foamcore, more fantasy world than corporate presentation, more art than science, and perhaps that is one of their attractions. "Models can cost anywhere from $2,000 to $40,000," Johnson says, "but the valuable ones are more conceptual, like Gehry's Bilbao Guggenheim, the Pyramid by I. M. Pei, or Bernard Tschumi's Parc de la Villette. They are more philosophic in construction. A fully articulated, refined model is too client-oriented."





BUILT TO SCALE **The section model of the University of Miami tower, above, is an Aldo Rossi study that Morris Adjmi plans to keep, while Keith Rennie Johnson of Urban Art and Architecture will put the model for the Groninger Museum, left, on sale this fall for $38,500.**

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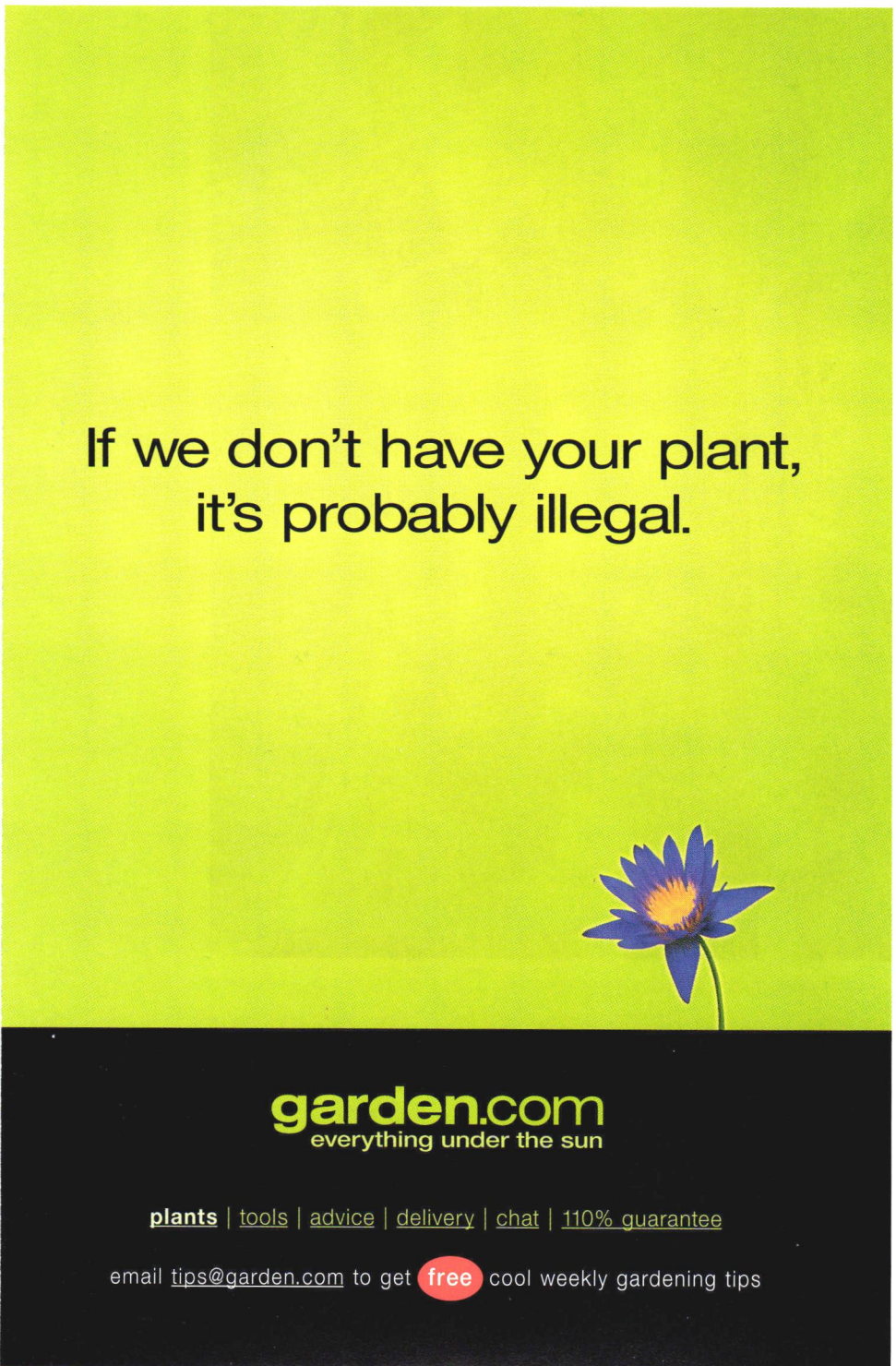
dealer's choice

Unfortunately, collecting architectural models is not as straightforward as collecting paperweights or porcelain. Most architects either give clients the project models as a courtesy or donate them to museums, or else stow them in a closet and forget about them. Morris Adjmi, who has worked with Italian architect Aldo Rossi, plans to donate most of his Rossi study models to the Canadian Center for Architecture, but he is keeping five for his collection. Models allow you "to see specific parts of the building that you can't see once the building is built," Adjmi says. "I'm keeping a section model for the architecture school at the University of Miami that is cut through, so you can see the inside as if it were cut in half. The models are the most expressive ways to understand the building."

Then, too, architectural plans are now often rendered with 3-D computer imaging and CAD programming, leaving little room for the craft of model making. But models are still valued for their tangible stimulation of the imagination. "These models seem like toys, but there are profound elements of size, proportion, and color in them," Stephen Jerga says. "You can see the whole building, get a sense of the neighborhood. I want to walk into that café or golf course. Models allow you to do that."

SPACE IS another issue. Most models are too big and too delicate to be displayed more than one or two at a time in a residence, but that has not made them any less valuable. This September, Keith Johnson plans to show the mother of all models, the Groninger Museum, which he is selling for $38,500. The museum is a conglomeration of visions, combining the hands of so many different designers that it makes the price tag seem almost a bargain. Alessandro Mendini, the lead architect, doled out wings to Philippe Starck, the firm of Coop Himmelbraw, Michele De Lucchi, and Shiro Kuranmata. "The roof was originally designed by Frank Stella, but Stella's fabric ceiling was later replaced out of concern for museum security and ultraviolet rays," Johnson says. In the model, Stella's surreal ceiling is still tautly stretched over the side pavilion. (The ceiling of the actual building is a series of menacing metallic spikes.)

Like Stella's ceiling, a model is sometimes the only evidence of unfulfilled dreams. In 1989, Peter Lewis, chairman of the Guggenheim Museum's board of trustees, commissioned Frank Gehry to design a residence for him that was never built, for reasons so elaborate that Gehry and Lewis eventually convened a symposium to discuss them. "The house that they spent six years not building is Frank's most exquisite work," Johnson says. After millions of dollars and so many years of work, Lewis was left with some drawings and an intricate model designed to hang on a wall—not such an unhappy result as far as he is concerned. "The research and studies that were done for my house wound up appearing in the design of the Bilbao," he says. "What I have is a reminder—of the project, my friendship with Frank—and the outcome was a wonderful museum."



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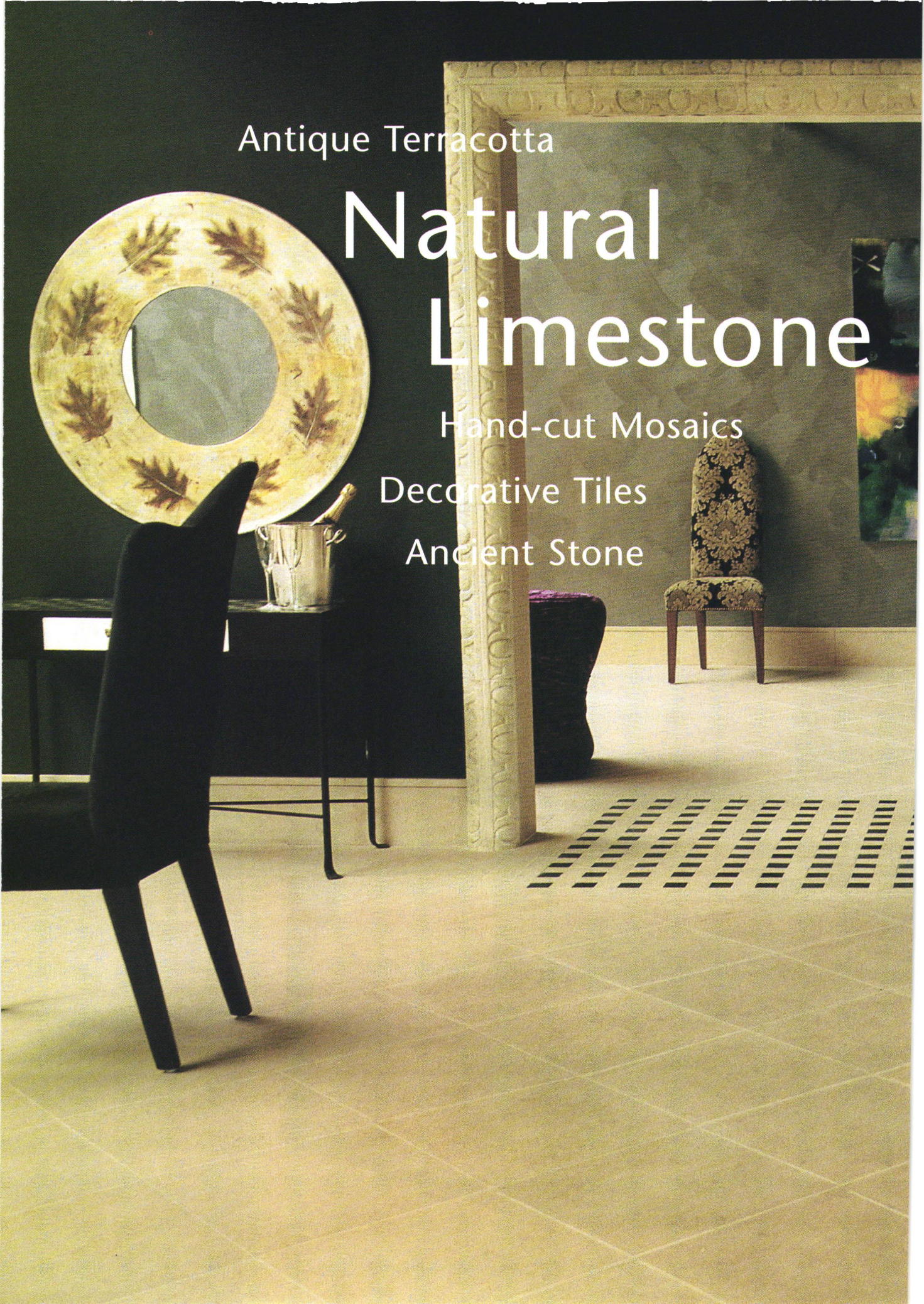
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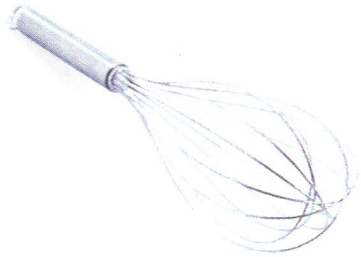

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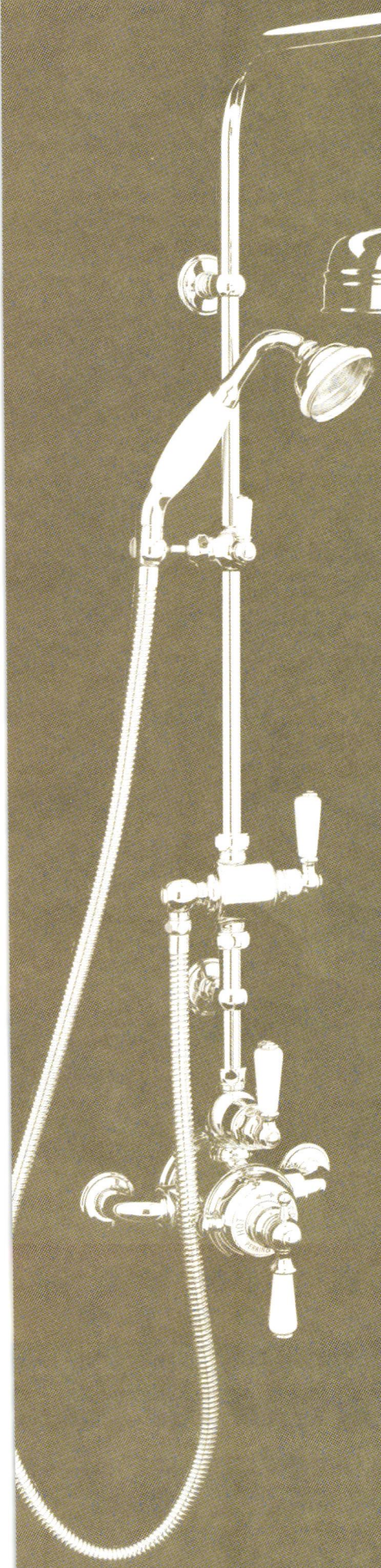

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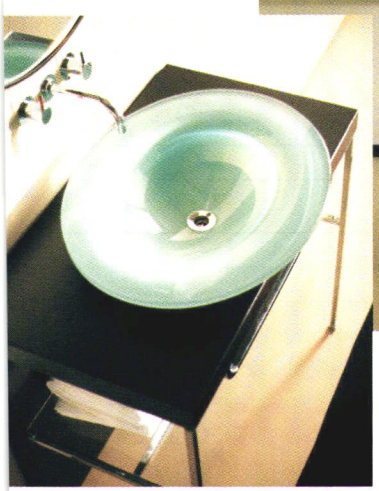

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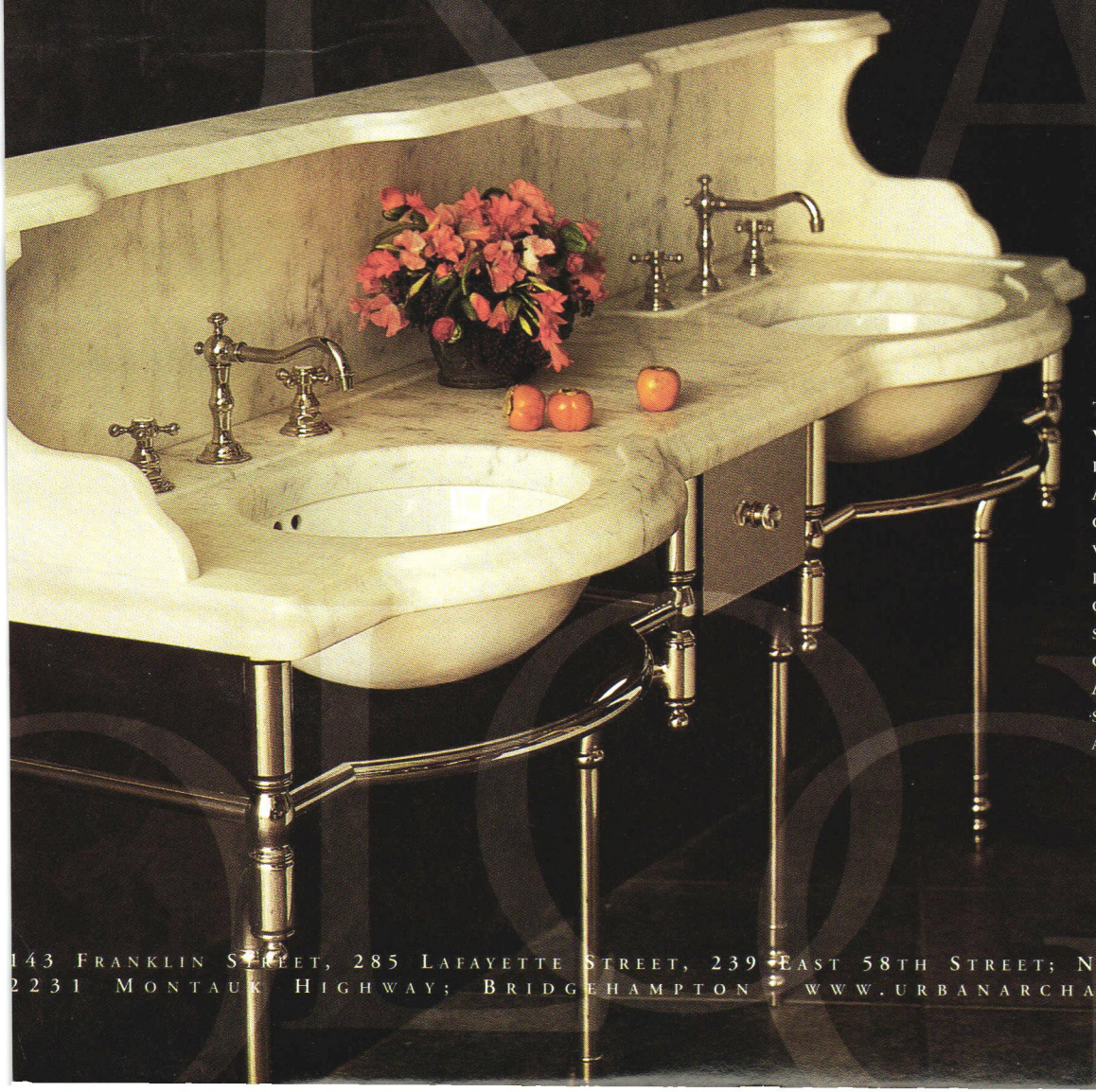

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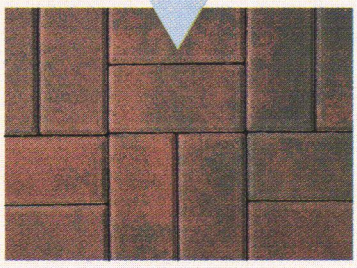

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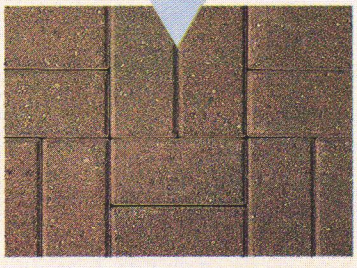

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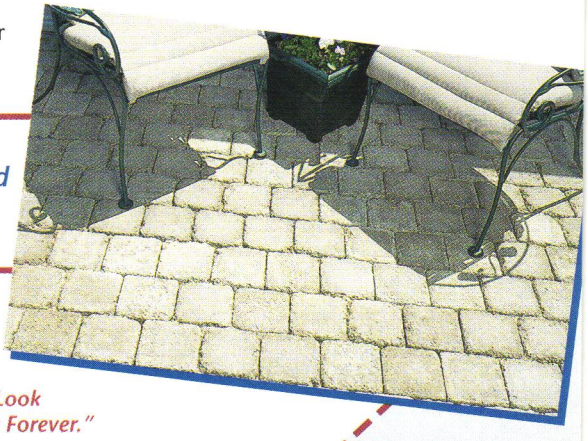

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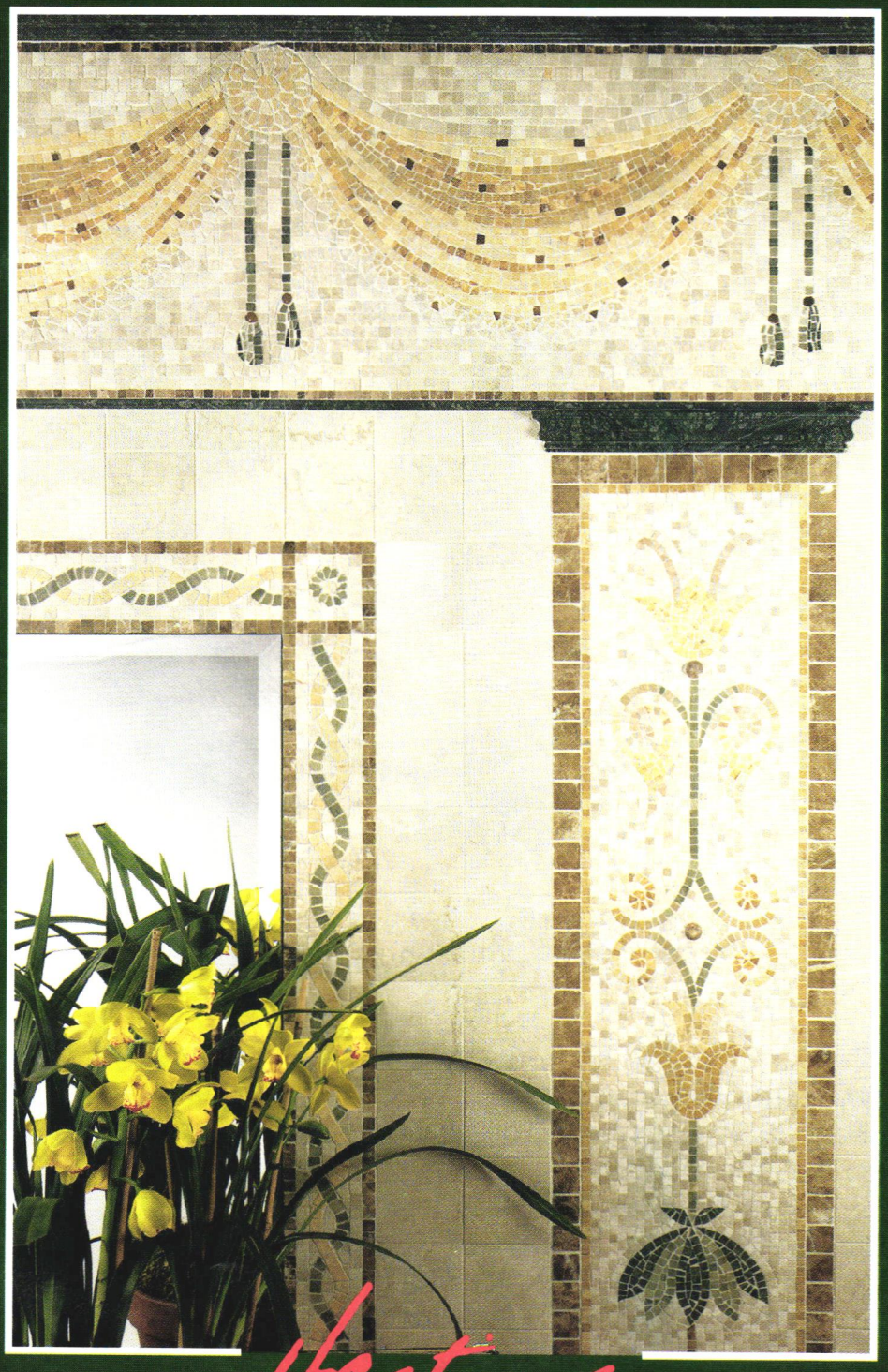

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heaven can wait

Earthly paradise is a series of dinners featuring the century's greatest wines

MY PLANS FOR celebrating the millennium were hatched in London in the late '80s. The idea was to collect and, finally, consume some of the world's greatest wines over dinner as the century turned. Just about every aspect of my life changed in the intervening years, but the plan survived—although in the end we started two weeks late and carried on for eight days.

The prime mover in this event was Julian Barnes, the celebrated English novelist, whom I met in 1985. We shared an editor, and quickly discovered that we also shared an interest in wine. Barnes's oenophilia was far more advanced than my own. I was ignorant enough to be disappointed when he served a Châteauneuf-du-Pape rather than claret on my first visit to his London home—till I tasted the wines. The 1962 and 1967 Jaboulet Les Cèdres we drank remain two of my fondest wine memories. I also discovered that Julian and his wife, literary agent Pat Kavanagh, are great cooks. After that, although I lived 3,000 miles from Tufnell Park, I somehow managed to turn up for dinner at their home on a regular basis.

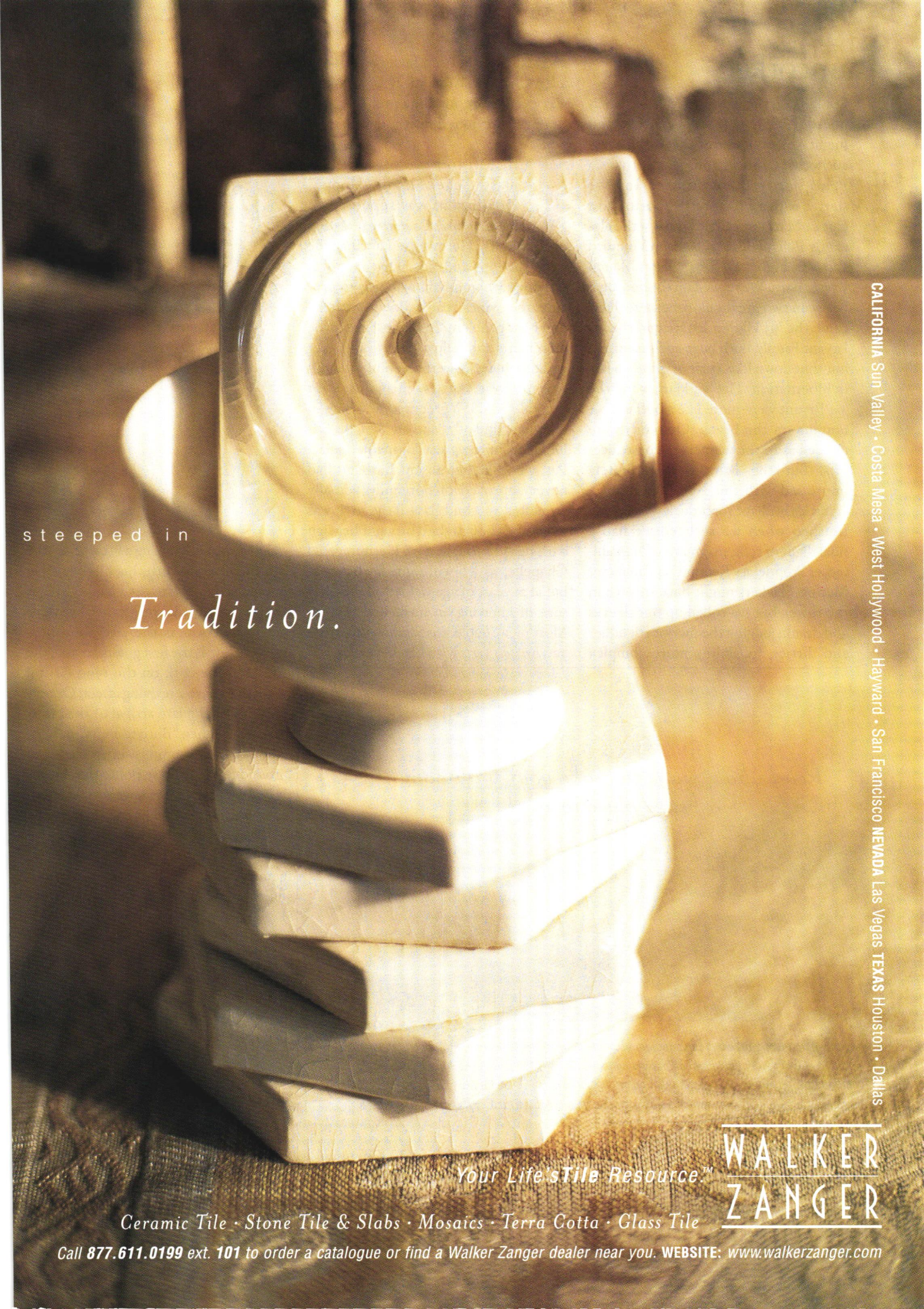
The original millennial plan was to drink only wines rated 100 points by Robert M. Parker, Jr.—our guru. Later, we talked about washing down a few courses with the 1982 first growths from Bordeaux. Then Julian, a lover of Rhônes, decided he wanted to include some of them, too. Later still, I felt a patriotic compulsion to include California wines. Eventually we realized we'd need multiple dinners, with a hangover day—sorry, make that layover day—scheduled between each, to accommodate our increasingly ambitious drinking plans, not to mention the size of the guest list, which came to include wine critic Jancis Robinson and her husband, food writer Nick Lander; Auberon Waugh, critic/curmudgeon/son of Evelyn; Simon Hopkinson, founding chef of Bibendum; and actor/comedian/novelist Stephen Fry.

At the last minute the event was postponed, due to millennial anxieties and the reluctance of my svelte and oenologically challenged wife, Helen, to celebrate the millennium, as she put it, "pigging out and talking about wine." The final plan was that we would have four dinners, the first of which would take place at Julian's home on January 13, my 45th birthday. The last, also chez Barnes, would celebrate Julian's birthday on the 19th.

I was lucky enough to have been born in 1955, a very good year in Bordeaux and the focus of the first dinner. Julian had been haunting the auction houses and had come up with a roster of incredible clarets. But first he opened a magnum of 1976 Krug, a beautifully creamy, nutty champagne, which helped to ease the tension around the table. Auberon Waugh had recently exchanged heated insults with fellow dinner guest Matthew Evans, chairman of Faber and Faber, on one of those television chat shows, and this was the first time they'd seen each other since. The truce initiated by the Krug was solidified with a 1955 Lafite-Rothschild and a 1955 Château Latour. It was a kind of Laurel and Hardy pairing—the Lafite looking thin and pinkish, the Latour deep ruby and opaque. The Lafite was all foreplay—an incredible nose, like a cinnamon-based potpourri, but short and light on the palate. The Latour was fat, rich, full of fruit and earthy bass notes, perfect for Julian's roast beef.

Pat, who's a bit of a gulper, had her cautionary sign set out: a piece of cardboard inscribed with the legend "Not so fast." It didn't seem to slow her down. Waugh, a contrarian by nature, loved the '55 Mouton-Rothschild, which came next. But it tasted pretty tight-assed to the rest of us, especially when compared with the sweet, smoky, profound Cheval Blanc. It seemed impossible to improve upon, until we took our first sips of an ambrosial 1955 Château d'Yquem.

Two nights later the party resumed at the home of Jancis Robinson and Nick Lander. The theme was California—I'd lugged over most of the wines during the previous few years.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uncorked

Looking very telegenic in Miyake, Jancis poured, dripping more wine than you might expect of one of the world's wine authorities. (Steady on, Jancis, that's a Prada shirt you just dribbled on.) We started with a white truffle risotto and a pair of Marcassin Chardonnays: the elegantly Puligny-like '93 Hudson Vineyard and the big, floozy '94 Gauer Ranch Upper Barn. We moved on to shootouts between two great cult cabernets. First came the '93 Harlan Estate and the '93 Bryant Family, both huge and promising but shut down like a pair of grizzly bears in hibernation. The '94 Harlan and the '94 Bryant were more like a buff couple tanning on the beach. Opinions were divided as to the winners of these face-offs, but the Brits were definitely impressed with this New World juice.

Nick's brilliant roast duck was already finished when we realized we had a final flight of reds, magnums of '94 Pahlmeyer Proprietary Red and '94 Pahlmeyer Merlot. Slackers might have thrown in the towel, but we rolled up our sleeves and drank, judging the merlot friendlier and flirtier, its sibling more complex and structured. Then Julian pulled out a '49 Château d'Yquem. If anything, it was even more monumental than the '55 of the previous dinner.

THE THIRD DINNER, cooked by master chef Simon "Hoppy" Hopkinson, was supposed to have involved a vertical tasting of Jaboulet's Hermitage La Chapelle from the '60s and '50s. That plan was scrapped when Julian, who was to provide the wines, came down with an inner-ear problem. In his absence, wine merchants and fellow guests Bill Baker and Stephen Browett assembled a grab bag of great bottles, including a '61 Cristal, a '68 Ygrec from Château d'Yquem, and a '71 and an '88 Clos St.-Denis from the great Domaine Dujac. Pat, who like her absent husband had never approved of burgundy, actually requested a second glass of the '71, it was so good. (Though she'd brought her sign with her.) I brought a '78 Hermitage La Chapelle, which will someday be great but at 21 years of age yielded all the pleasure of chewing an unshelled walnut. Most memorable was Simon's veal roast and *haricots verts* with black truffles.

THE OENO FILE

After the extravagance of my millennial celebration, I'm downscaling with the following relative bargains.

1998 GREEN & RED VINEYARD ZINFANDEL Froot Loops for grown-ups. Blackberry and raspberry jam in a glass. Cries out for barbecued ribs. $18

1997 NEYERS NAPA VALLEY MERLOT This is an elegant, medium-bodied wine with hints of chocolate and coffee. $25

1997 RODNEY STRONG RUSSIAN RIVER VALLEY PINOT NOIR Ripe, spicy, and far earthier than the average Sonoma Pinot. Also far easier to find than the 1971 Dujac Clos St.-Denis. $15

1998 R. H. PHILLIPS VIOGNIER EXP A nice hint of that Garden of Eden Condrieu nose. Light and elegant, with a touch of residual sugar. A Viognier bargain. $13

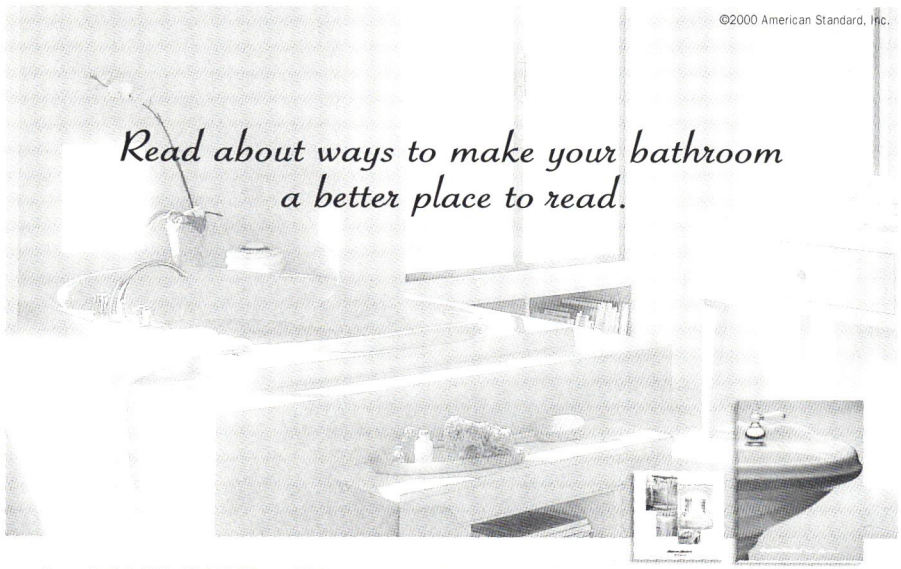
1998 BRANCOTT RESERVE MARLBOROUGH SAUVIGNON BLANC Clean, crisp, grassy, with so much ripe grapefruit flavor that you'll be tempted to drink it with breakfast. $16

Julian was still feeling a little shaky the morning of the 19th, his birthday. He perked up enough to eat a jumbo BLT at the pub around the corner, then lost vigor and conviction as the afternoon progressed. But as the first guests arrived, the sound of the cork on the 1990 Cristal seemed to have a reviving effect. Or perhaps it was the late arrival of the effervescent Stephen "Born to Be Wilde" Fry, who drives a decommissioned black cab around town and is so polite that he has been known to take strangers to their destinations after they've jumped in the back.

Julian decanted the wines, which he insisted we taste blind. Perhaps I'm a genius, or perhaps I'm just familiar with Julian's taste, cellar, and generosity, but I guessed the first wine to be a 30-something Cheval Blanc. (With its smoky, earthy notes, it might have been an Haut Brion.) I proposed '64; Jancis took the prize by guessing '61. Whatever—it was one of the most perfect wines I've ever drunk. The following wines were also Cheval Blanc: '59, '53, and '49, the last being my other favorite—incredibly sweet, seductive, and spicy.

"How are you feeling?" I asked Julian sometime around 1956.

"I feel much better," he said—a case study for future research into the healthful properties of fine wine. And that was even before he opened the 1928 Yquem.



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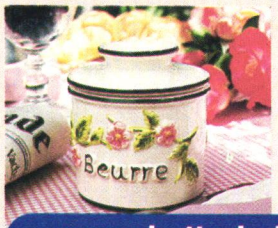

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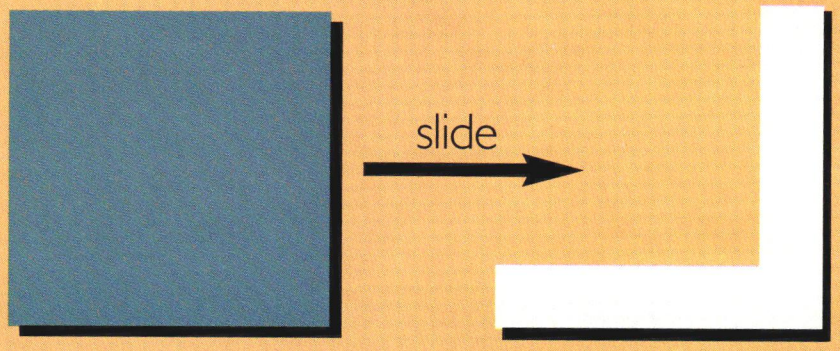

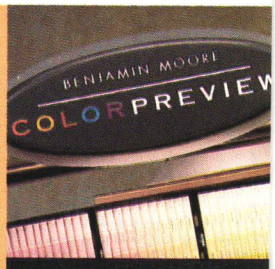

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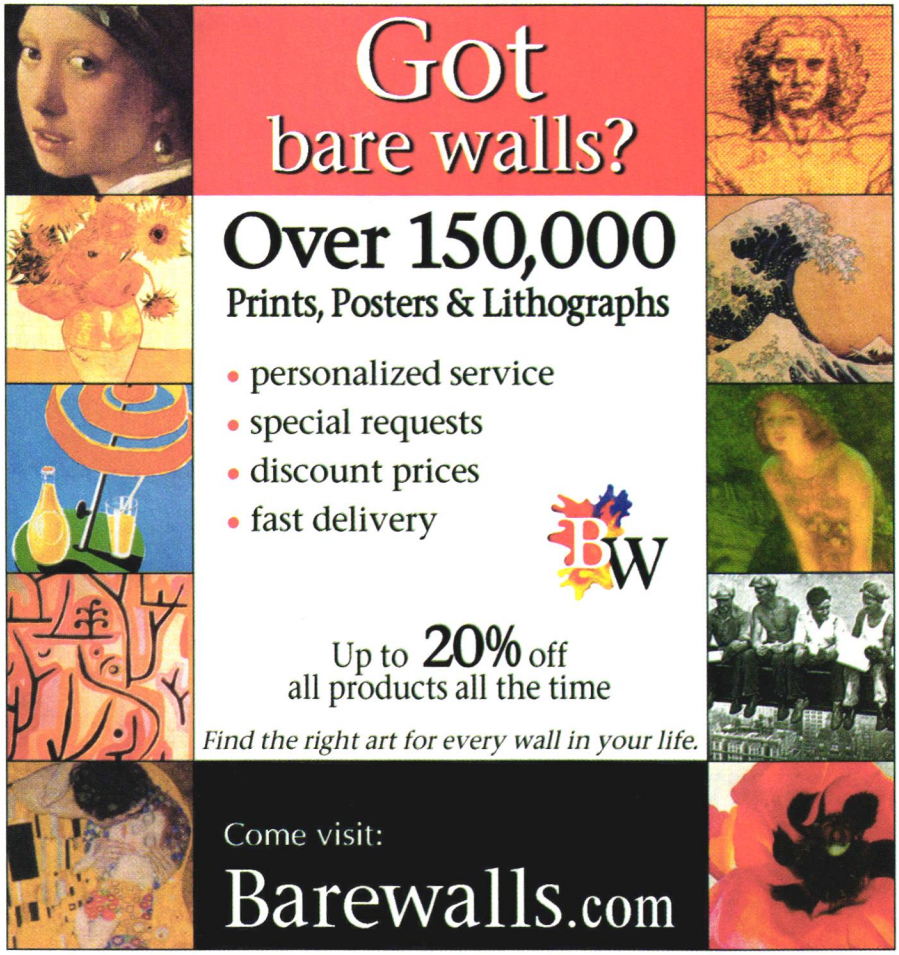

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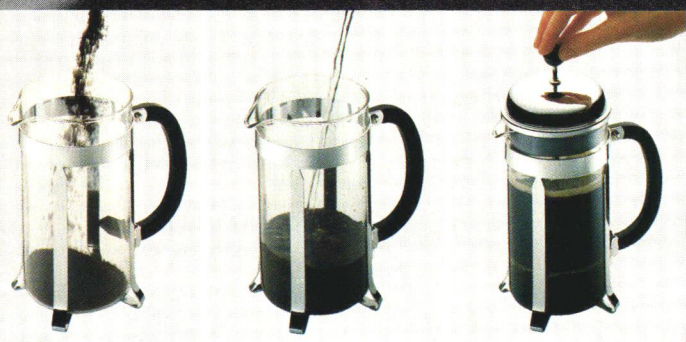
Brenda Cook, 44, Financial Controller at Bodum, New York. Gets up at 4:30 am. Works between 11 and 12 hours a day. Gets annoyed by people who are hypocritical and not true to themselves. Loved seeing "The Horse Whisperer". Admires Katharine Hepburn for her strength. One day she'll move to the beach and photograph sunrises and sunsets. Thinks coffee-breaks with co-workers are the most effective way of communication within a company. **Her favorite Bodum press: Chambord.**



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past perfect

by véronique vienne

may 1971

The swingers tub takes a G-rated turn

FOR ANYONE who has ever perched awkwardly on the edge of the toilet while supervising children during the soggy chaos of bath time, this photograph, published in *House & Garden* in 1971, offers a solution that's nothing short of brilliant. This high-tech family room, with its elevated, king-sized circular tub, allows youngsters to splash away while their parents comfortably look on from the nearby sofa. The work of French decorator Claude Maurel, the style of the room is deliberately avant-garde. Two sleek vanities with mirrored sliding doors are ensconced under triangular dormer windows. Lacquered surfaces, steel fixtures, and dark walls conjure up *A Clockwork Orange* decor.

Yet, like the picturephone and the waterbed, the Age of Aquarius bathing boudoir turned out to be an impractical innovation. Only a contortionist could scrub a tub six feet in diameter without running the risk of strained muscles or bruised bones. Furthermore, oversized tubs implied promiscuity. In the sexually liberated '70s, the giant whirlpool bath was a provocative symbol of adult play and invited fantasies of X-rated frolicking. Wary of being taken for swingers, many parents gave up their big tubs for the old standards. It took almost 20 years for large bathing suites to make a comeback as the ultimate '90s accessory: the at-home spa.

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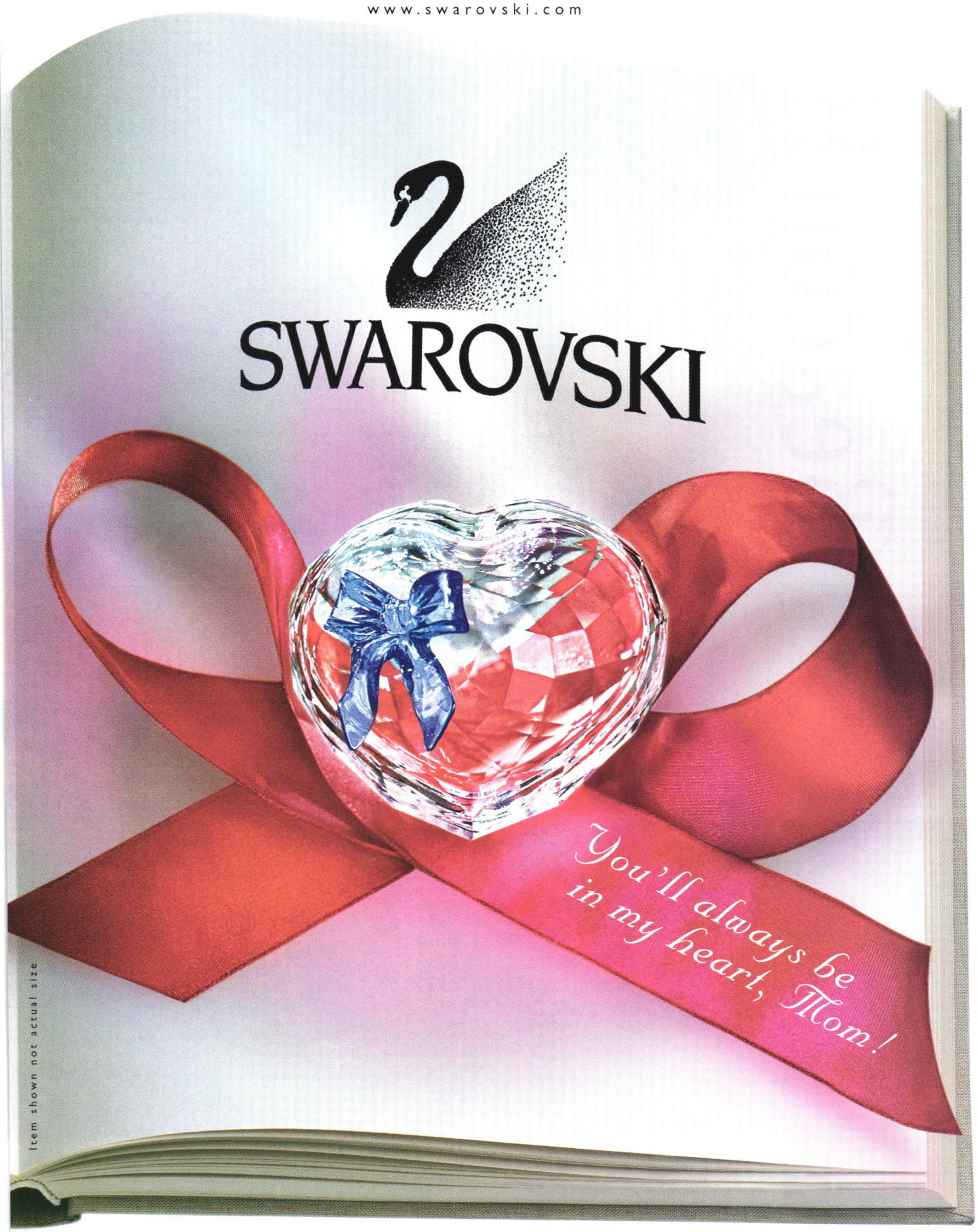

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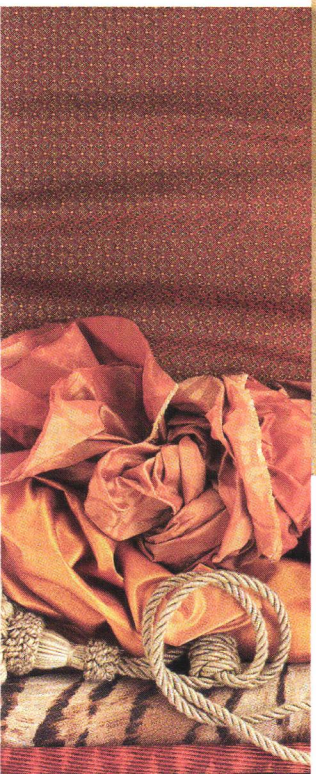

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first principle collecting

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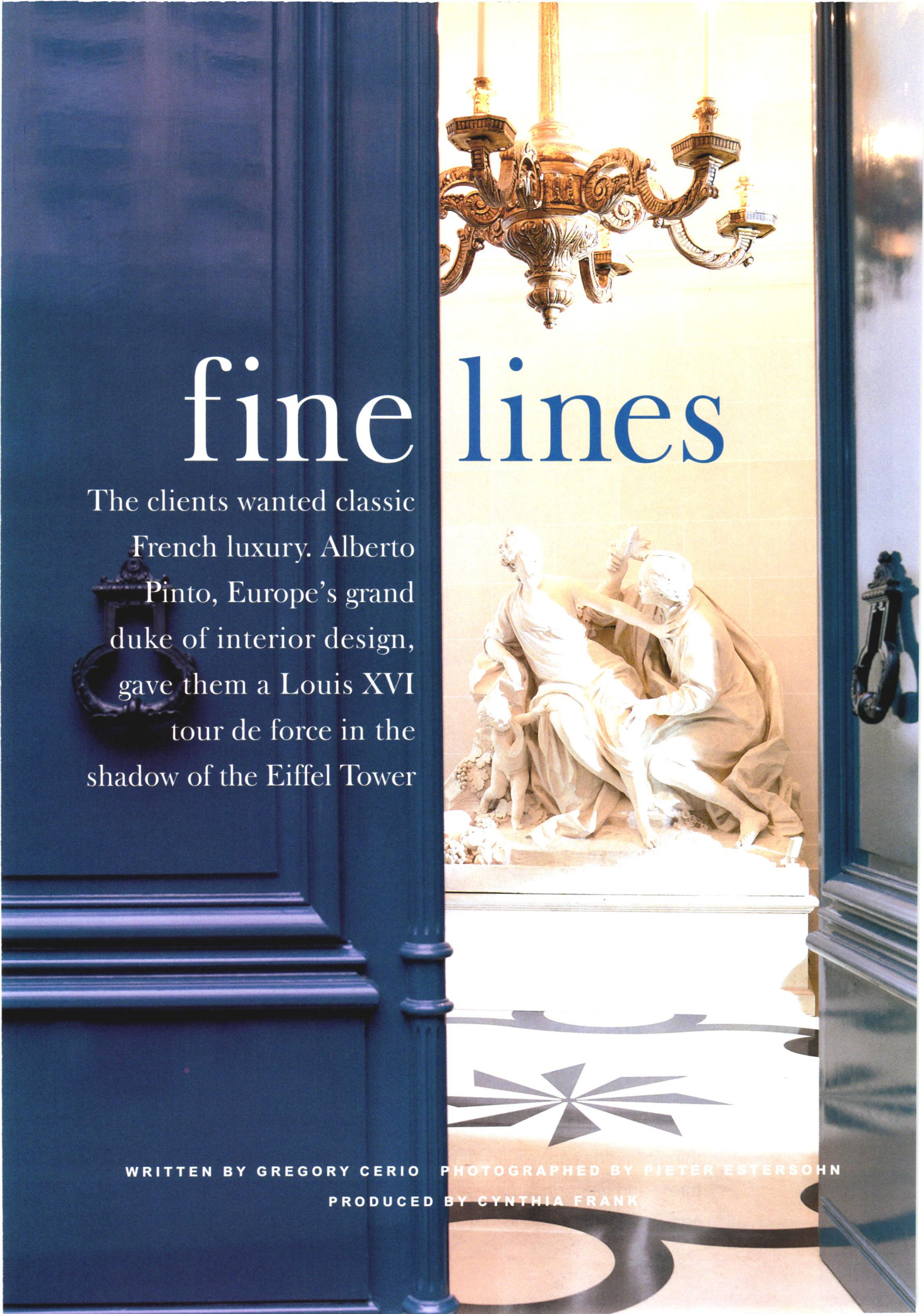
Across continents, 18th-century Chinese porcelain vases meet a 19th-century French wall mounting.



fine lines

The clients wanted classic French luxury. Alberto Pinto, Europe's grand duke of interior design, gave them a Louis XVI tour de force in the shadow of the Eiffel Tower

WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY PIETER ESTERSOHN
PRODUCED BY CYNTHIA FRANK

A HIGHLIGHT of the entrance hall in the Paris mansion is a copy, opposite—made by the Louvre in thanks for the gift of the original—of a 1760 sculpture by Jean-Baptiste Lemoyne. AN INNER FOYER, this page, features a pair of 18th-century French chairs, plus 900 tiny Chinese porcelain pots, part of a trove recovered from a 1680 Holland-bound shipwreck.

OAK-PANELED WALLS with gold-leaf detailing give warmth to the grand salon, this page, where a Manet hangs above a sofa upholstered in striped damask. The 18th-century armchairs, foreground, are covered in tapestries from the Rothschilds' collection. **PINTO DESIGNED** the low tables with gilt-wood bases and marble tops, opposite page. The 18th-century side chairs are upholstered in blue silk velvet from Veraseta.

FEW THINGS give Alberto Pinto more enjoyment than an empty space. "There's great pleasure in buying beautiful things," the interior designer says. "It's like hunting, but you are exercising the mind and eyes."

By those measures, one of Pinto's latest projects must have given him quite a mental and ocular workout—not to mention a good deal of satisfaction. Located near the Eiffel Tower, the Louis XVI–style mansion—designed by René Sergent, the turn-of-the-century society architect who also did the famed private museum of the Compte de Camondo—contains more than 40 rooms, not counting the roof terrace and garage added by Pinto's firm. "I've known these clients for years and have worked on homes they own all over the world," Pinto says. "They have all been big projects."

But what Pinto project isn't? His client list is a roster of titles and tycoonery: financier Michel David-Weill; the royal family of Saudi Arabia; banker Moise Safra; and French president Jacques Chirac, for whom Pinto redecorated the private apartments in the Elysée Palace. Pinto's list of close friends is even more impressive: Mikhail Baryshnikov, Yves Saint Laurent, Baronne Philippine de Rothschild, and so many nobles that he could likely open the *Almanach de Gotha* at random and point to the name of a pal.

For all his fame elsewhere, Pinto has only recently begun to raise his profile in the United States. He has current projects ranging from New York to New Mexico, including a Fifth Avenue apartment and a Florida villa for David and Julia Koch. Even with such jobs, Pinto probably drew the most attention to himself stateside

AN 18TH-CENTURY LANDSCAPE by Hubert Robert presides over the blue salon. Oval-back chairs, signed by 18th-century furniture maker Sene, are covered in embroidered silk from Hamelin, Paris. The round gilt-bronze and crystal table is by Baccarat. The rug is a 19th-century Savonnerie; the draperies are made of custom-embroidered Veraseta silk.

IN THE SMOKING ROOM, left, a 19th-century Cristal Saint-Louis vase stands atop a 17th-century Louis XIV marquetry commode. The slipper chair is covered in a silk damask by Lorenzo Rubelli, Paris. THE VIEW from the blue salon into the grand salon, opposite page, takes in the gray Louis XVI marble mantel and an 18th-century Carlin-style commode with Japanese lacquered panels, atop which sits an Italian alabaster urn. The bas-relief plaque above the door is a Sèvres panel depicting the classical myth of Leda and the swan.

when, last year, he auctioned off the contents of his 15-room apartment on the Quai d'Orsay. The nearly 700 lots fetched $6.3 million. "He has impeccable taste—sophisticated, elaborate, but fun," says Muffie Cunningham, a vice president of Sotheby's in New York, which conducted the sale. "When he collects, he has the enthusiasm of a kid." And kids need room to play. Explaining the auction, Pinto says, "A day came when I knew I couldn't add anymore. So I decided to start again."

Change is in Pinto's nature. Unlike many of his peers, he has no hard-and-fast rules of style, period, or taste. The only constants in his designs are those that, as his friend Diane von Furstenberg notes, "reflect Alberto's character: generosity, exuberance, style, and luxuriousness." For his part, Pinto says: "I can go from Louis XVI to Art Deco. Interior design is like acting. It's a matter of getting into a role."

THE HOUSE near the Eiffel Tower can be judged one of Pinto's finest performances. For each house he has done for these clients, Pinto notes, "their only stipulation is that it be in the style of the country it's in." In France, that means classic eighteenth-century furnishings—a style to which Pinto remains true throughout the house, from the d'Aubusson tapestry and armchairs from the Rothschild collection in the Grand Salon, to the Boulle furniture and Baccarat mirror in the smoking room. When an object from another era slips into the decor—a Manet hangs in the salon, for example—the effect is refreshing, not clanging. For all its sumptuousness, the place has a warm, relaxed feel. As Pinto says: "It's luxurious comfort."

Pinto's true genius is in the details. Boiseries in the small salon, gilded in white, yellow, and red gold, seem to leap off the walls. Ladies' fans affixed to fabric panels give a charming air to the bedroom of the woman of the house. Pinto delights in noting that the rug in the Grand Salon once belonged to Josephine Baker; that the more than 900 Chinese porcelain pots in the house were recovered from a 1680 shipwreck;

and that every stitch of custom upholstery and embroidery in the place is done in the eighteenth-century manner. "We based everything on document fabrics and found the only artisans in France who could weave and sew in the correct way," Pinto says, adding sadly, "Some of them are very old."

Such sentiments are another aspect of the surprisingly gentle, shy nature of Alberto Pinto, who may have won as many clients with his quiet charm as with his talent. "Our meetings tend to get off the subject," says Julia Koch. "We will end up sitting on the floor, talking about our families. Or Alberto will tell a story about growing up in Morocco."

As he relaxes with a coffee near the end of an interview, Pinto is asked how he would like people to think of him. He seems taken aback, but after a moment answers, uncomfortably: "That I am discreet." Just then, the interviewer's eye falls on a tiny square of red stitching on Pinto's left lapel. It is the modest badge of a chevalier of the Légion d'Honneur—and a reminder that a discreet act can contain volumes of meaning.

ON THE TERRACE beneath the Eiffel Tower, above, guests can take the air sitting on custom-made iron chairs. THE LUNCH PAVILION, opposite page, with its *chinois* motif, features a pair of white porcelain Chinese statues from the 1930s, hand-painted wallpaper from Gracie, Inc., NYC, and 1930s French chandeliers. The Louis XVI–style dining chairs are upholstered in cotton moiré from Rubelli. Sources, see back of book.

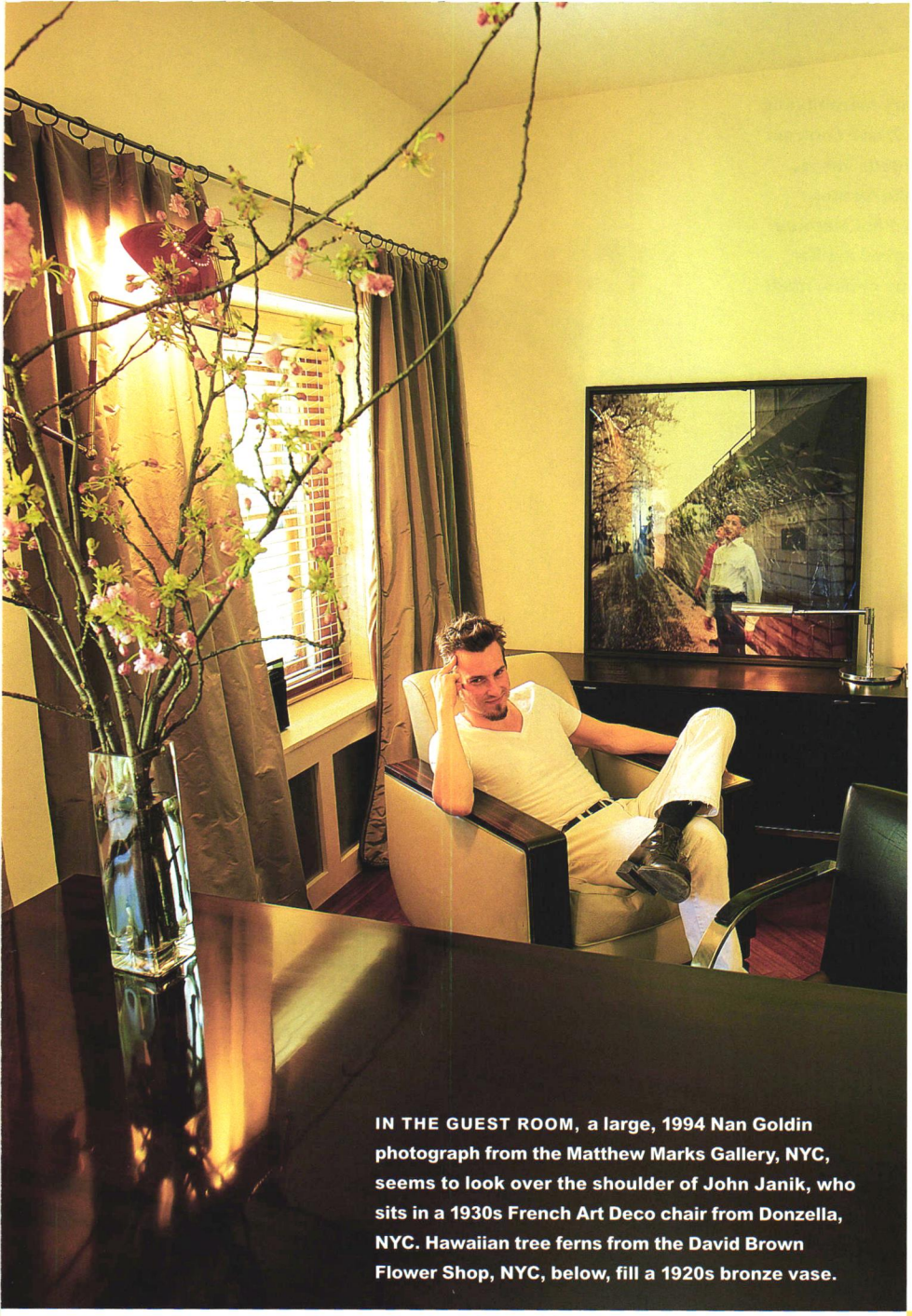
WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY MICHAEL REYNOLDS STYLED BY DAVID YARRITU

IN THE LIVING ROOM, the original 19th-century mantelpiece and mirror, opposite page, have been restored, and contrast with the modern furnishings. Colored-glass 1960s vases, from The End of History, NYC, sit on the off-white mantel. A 1990 acrylic-on-linen diptych, this page, by Paul Mathieu and Michael Ray rises over a Mies van der Rohe red leather Barcelona chair for Knoll and Jens Risom lounge chairs, made by Knoll, in metallic-hued silk taffeta from Larsen.

LOOK BOTH WAYS

John Janik spent five years accurately restoring his 1856 Manhattan town house, then furnished it with modern masterpieces. The result is a striking study in contrasts



IN THE GUEST ROOM, a large, 1994 Nan Goldin photograph from the Matthew Marks Gallery, NYC, seems to look over the shoulder of John Janik, who sits in a 1930s French Art Deco chair from Donzella, NYC. Hawaiian tree ferns from the David Brown Flower Shop, NYC, below, fill a 1920s bronze vase.

JOHN JANIK is not one of those rapacious acquisitors who have to add to their inventories on a daily basis. It's not that he's not passionate about objects. On the contrary, he is one of those people who thinks a lot about what every side table or chair means, and how he can justify having it in his life.

For the past five years, Janik has been renovating an 1856 town house in New York's Greenwich Village, bringing it back, he says, to the date of its construction. It was a challenge, he says, because he is "such a modernist."

A stylish jack-of-all-trades, and design director of End Century, his company, Janik has concentrated on every detail of the renovation. Now that it is more or less finished—he occupies one floor, and rents out two apartments—Janik realizes that he responded to the nineteenth-century rooms by furnishing them with a collection that is firmly rooted in the twentieth. "I see it as a study in contrasts between what would have been considered in good taste or beautiful in the two centuries," he says. "All the ornamentation in the nineteenth century was to impose importance. The Bauhaus was about equalizing the playing field a little. It's all very studied."

That explains not only why it took Janik quite a long time to complete his project, but also why he cast a wider net to include pieces from the early, middle,

"The house contrasts what would have been considered in good taste in two different centuries"—John Janik

A SWEEP OF MOHAIR from Donghia frames the window in the living room. An Alexandre Noll sculpture, from 1950, NYC, sits atop a rosewood credenza by Florence Knoll. The orange plastic Universale chair is by Joe Colombo; the two side tables were designed by Eero Saarinen for Knoll.

and late twentieth century. While the restoration was quite strict—"I renovated floor by floor, putting back correctly all the moldings, flooring, and chandeliers," he says—his choice of furnishings was more freewheeling. There are Mies van der Rohe chairs and some early-1950s Charles and Ray Eames pieces, as well as an Aero lamp from the 1990s and a late-1980s chaise by Paul Mathieu and Michael Ray that verges on the lyrical. "I see that piece as a return to the ornamentation of the last century," Janik says. "'End century' is what I call it."

He takes a more contemporary approach to art, and is drawn to people such as Matthew Barney, Nan Goldin, and Lovett/Codagnone. "I wanted the artworks to propose the next century," Janik says.

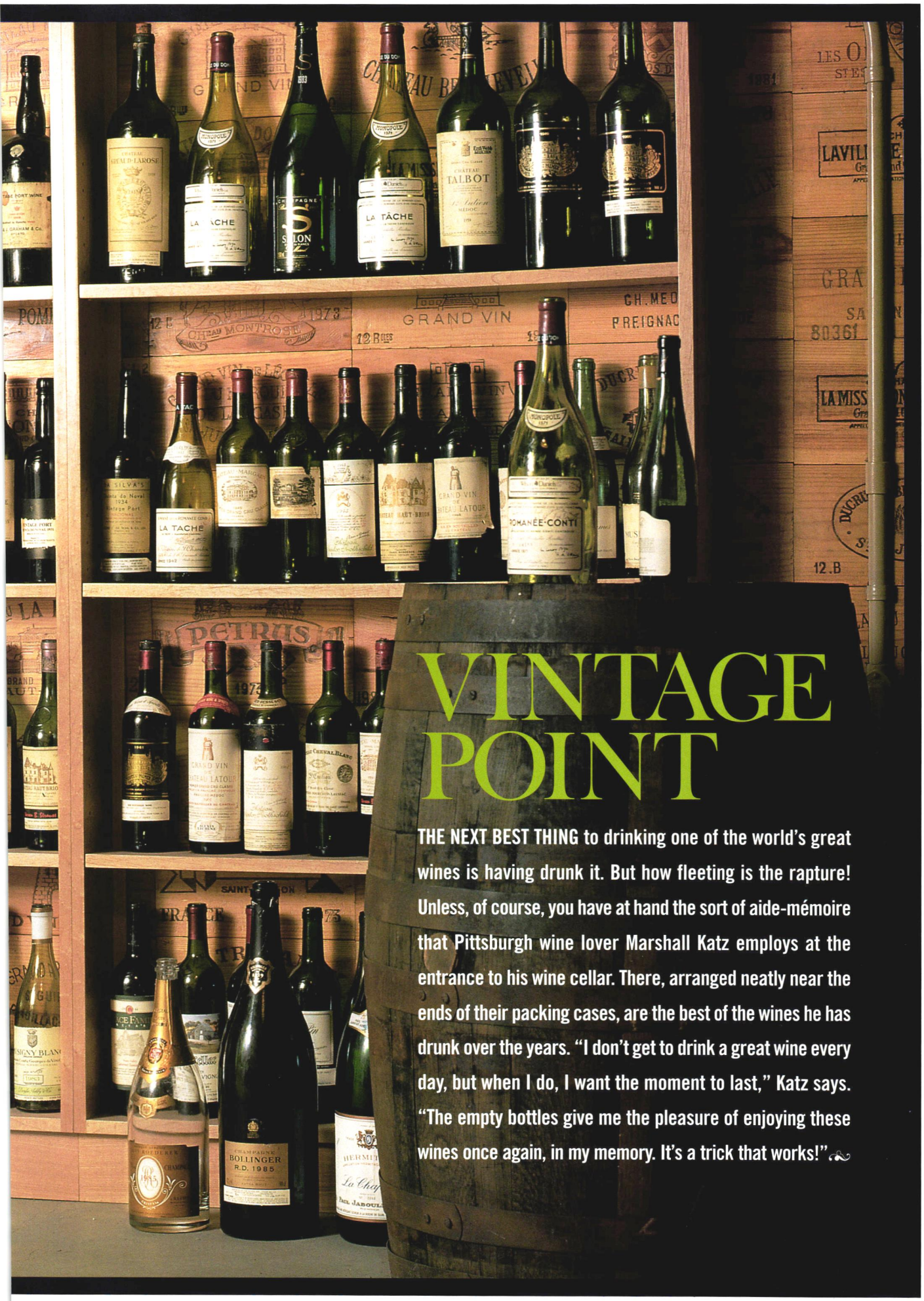
But what about that imposing sculpture by Alexandre Noll that sits squarely on the Florence Knoll rosewood credenza, dominating the room and acting as a foil to the sleek, more hard-edged furniture? "That's the only thing that doesn't fit in with my art theory," says Janik, who has elegantly rationalized the presence of the piece because he felt it looked so right. "I see it as the representation of nature," he says. "And I particularly like the way it weighs so much. Modernist furniture was so well made that it can support it."

Janik's theorizing goes further. "The room is a study in fairness," he says. "The furnishings are trying to be the best of what they are." The best includes an elegant black lacquered screen and Eero Saarinen's iconic Pedestal table. "It is a beautiful contrast to the marble fireplace, and allows us to see a continuum from what beauty was to what it became," Janik says. The bright hue of a Barcelona chair by Mies van der Rohe might have struck a rather jarring note for Janik, and accepting it was a slightly masochistic act. "I really don't like the color red," he says, "but because it represented another person's opinion, I decided to try to live with it. I didn't want the apartment to be about only what I think." That might be too easy. The more far-reaching idea is for space and furnishings to come together and be experienced over the years. "It took me a very long time to like that chair," Janik says. "Now I absolutely love it."

A LACQUERED SCREEN from Alan Moss, NYC, in the master bedroom, opposite page, is an ideal foil for a 1957 Saarinen Pedestal table for Knoll and a 1945 chair by Charles and Ray Eames for Herman Miller. **THE READING AREA**, this page, has a maple chaise by Paul Mathieu and Michael Ray. The cashmere throw is from Hermès, the Brera hanging light from Flos USA. Sources, see back of book.

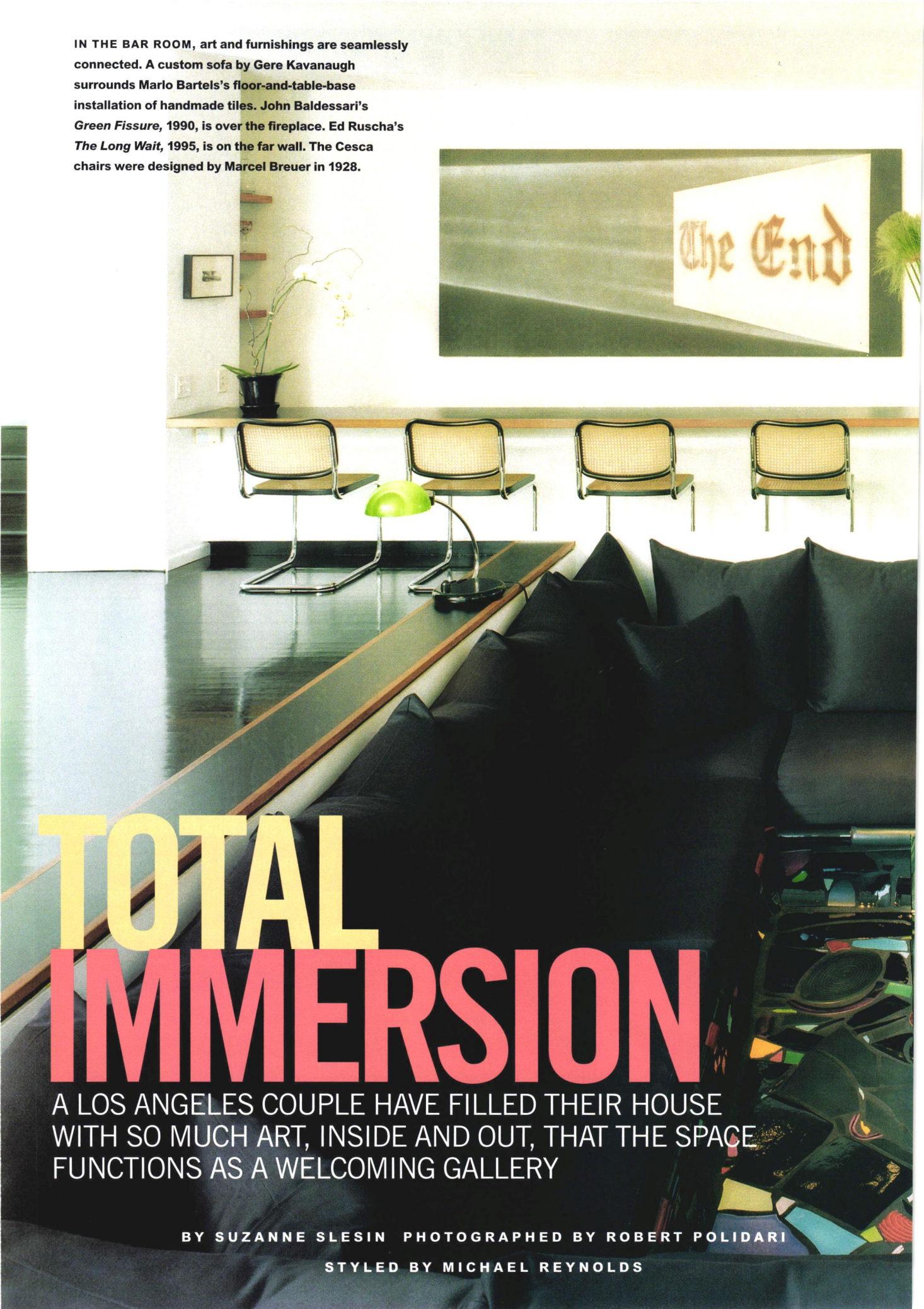
defining moment

PHOTOGRAPHED BY ANTOINE BOOTZ PRODUCED BY JUDYTH VAN AMRINGE



VINTAGE POINT

THE NEXT BEST THING to drinking one of the world's great wines is having drunk it. But how fleeting is the rapture! Unless, of course, you have at hand the sort of aide-mémoire that Pittsburgh wine lover Marshall Katz employs at the entrance to his wine cellar. There, arranged neatly near the ends of their packing cases, are the best of the wines he has drunk over the years. "I don't get to drink a great wine every day, but when I do, I want the moment to last," Katz says. "The empty bottles give me the pleasure of enjoying these wines once again, in my memory. It's a trick that works!"



IN THE BAR ROOM, art and furnishings are seamlessly connected. A custom sofa by Gere Kavanaugh surrounds Marlo Bartels's floor-and-table-base installation of handmade tiles. John Baldessari's *Green Fissure,* 1990, is over the fireplace. Ed Ruscha's *The Long Wait,* 1995, is on the far wall. The Cesca chairs were designed by Marcel Breuer in 1928.

TOTAL IMMERSION

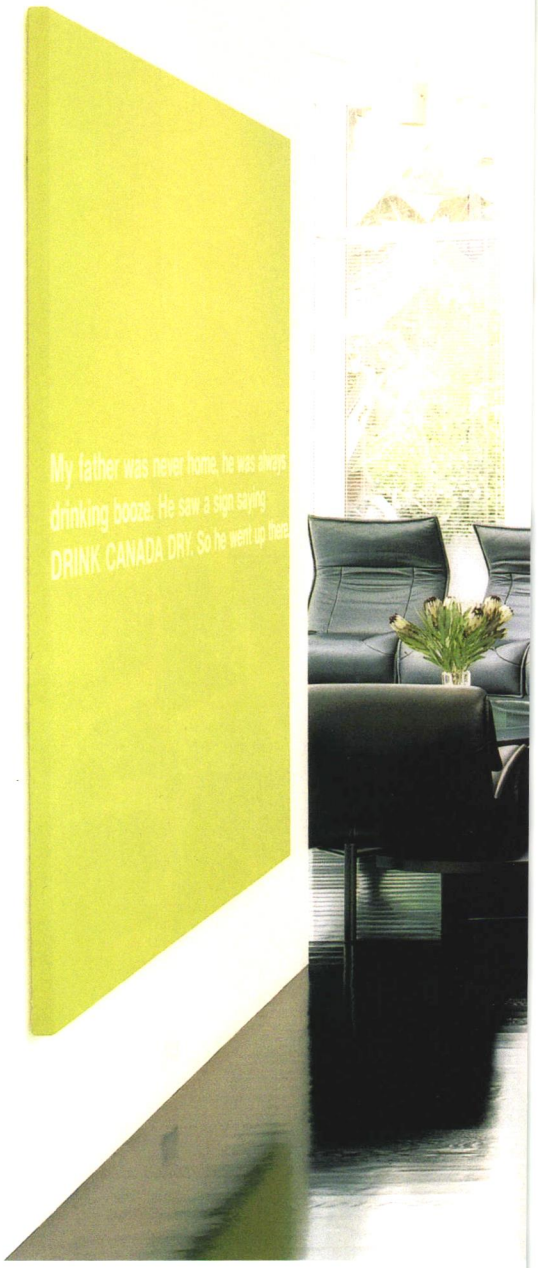
A LOS ANGELES COUPLE HAVE FILLED THEIR HOUSE WITH SO MUCH ART, INSIDE AND OUT, THAT THE SPACE FUNCTIONS AS A WELCOMING GALLERY

BY SUZANNE SLESIN PHOTOGRAPHED BY ROBERT POLIDARI

STYLED BY MICHAEL REYNOLDS

PASSIONATE COLLECTORS of contemporary art often find themselves fighting to have enough space on the wall—or the floor—to accommodate the large-scale and frequently flamboyant pieces to which they have become addicted. Cliff and Mandy Einstein have fought that battle for nearly 40 years, and have emerged victorious. Their West Los Angeles house and its surrounding garden have grown in response to their art collection—a courageous assemblage of pieces that reflects their interest in striking visual effects and bold imagery.

In the late 1960s, the Einsteins found a property that was part of an avocado grove and asked Ron Goldman, an



CLIFF AND MANDY EINSTEIN, opposite page, are hands-on collectors who chose a classic, Bauhaus-like aesthetic for the house, bottom. **THEY ADDED** a spacious gallery, above, to accommodate such pieces as ***The Shine on Shine,*** 1987, by Edward and Nancy Reddin Kienholz, right, and ***Medusa's Flying Moon,*** Chris Burden's 1992 hanging kinetic sculpture. Mario Bellini's Cab chairs surround a black granite and steel table from Knoll. The Einsteins and their guests often dine in the gallery. The leather Veranda sofa system, by Vico Magistretti for Cassina, is a relaxing place from which to view the sculpture plaza.

TENNIS PLAYER Mandy Einstein sacrificed her court to make room for a sculpture plaza. The Einsteins commissioned a massive 1997 piece by Nancy Rubins, *Einsteins' Place and Mark Thompson's Airplane Parts.* It is meant to contrast with James Turrell's 20-foot-square white cube, *Second Meeting*, which stands on the plaza behind the Rubins. The Quantum furniture is from Brown Jordan.

architect whom they had met when they were all in high school, to design a house for them. From the outset, Mandy says, the house "was built as a Bauhaus-like neutral space, so it could hold a variety of artworks without competing with them." But by 1988, the couple were ready to move beyond their original small house, so they built a large addition. "We decided to make the house more dramatic," says Cliff, the longtime creative director and, for the past five years, chairman of Dailey & Associates, a large Los Angeles advertising agency.

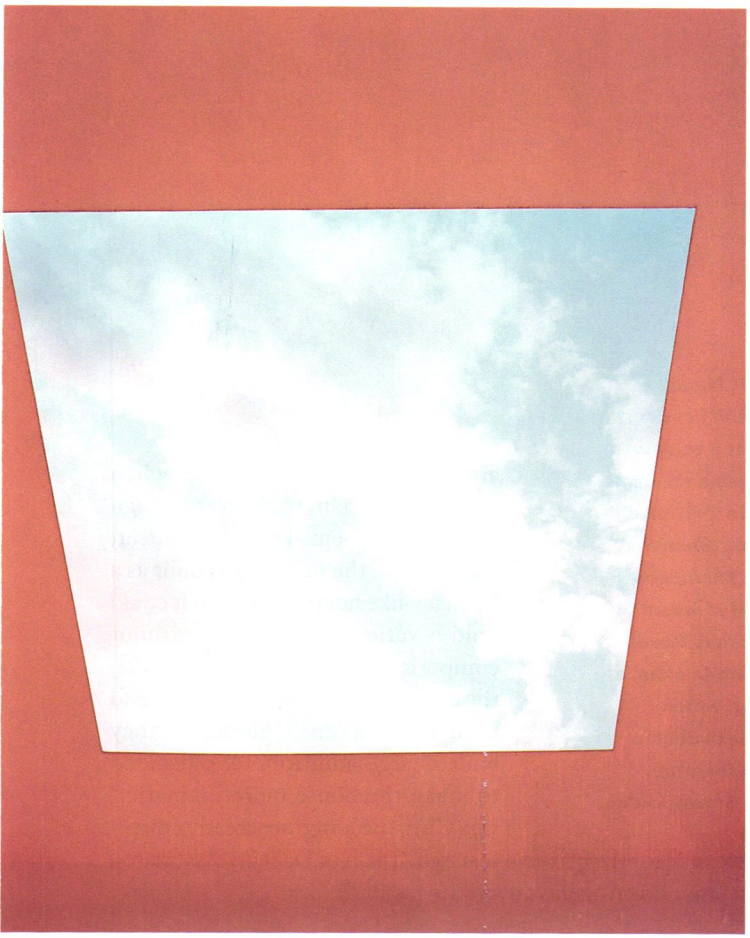
THE COUPLE COMMISSIONED Gere Kavanaugh, an interior designer who was trained at the famed Cranbrook Academy of Art in Bloomfield Hills, Michigan, to suggest a concept for how their art could be shown. Kavanaugh came up with the idea of staining the oak floors black, and designed some of the pieces of furniture. "We began with what we saw as a series of black-and-white boxes," Cliff says. Already that was a change. "We had come from chinoiserie and French Country," Mandy recalls, "but as the house became filled with art, and what I call the great furniture designs of this century, we decided that only the art could exude color." With a few exceptions.

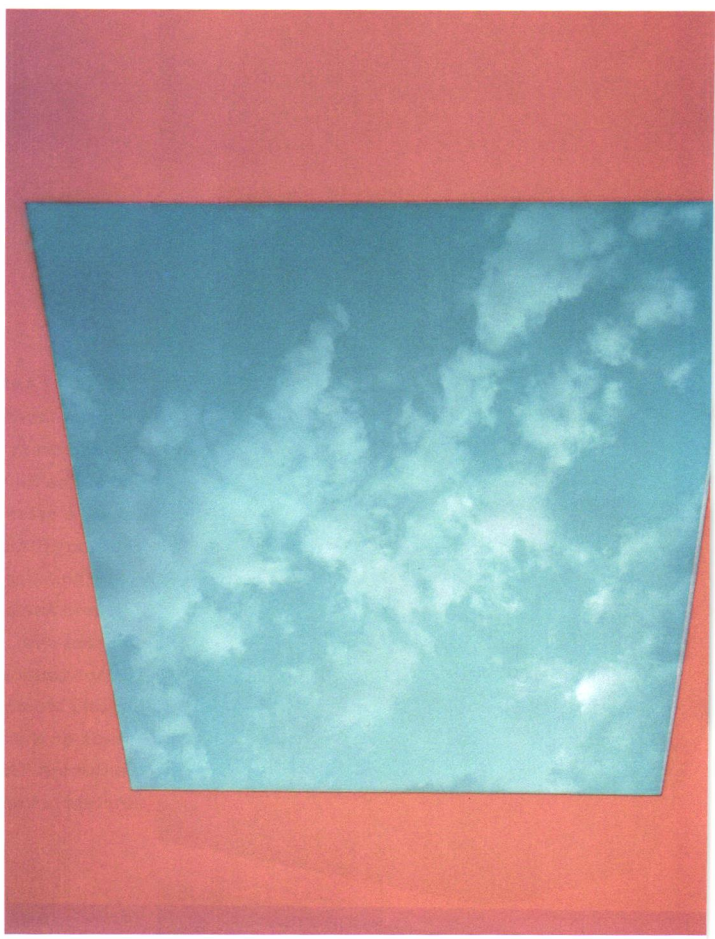
Michele De Lucchi's brashly geometric 1982 Lido sofa for Memphis, the avant-garde Italian design group, was an early purchase, and set the tone for the direction the Einsteins wanted to take. "We limited the furniture to pieces by artists," Cliff says. And, of course, by architects, whose furniture designs, because of their originality and artistry, the couple deemed interesting enough to accompany the art.

Soon the chairs, tables, and lamps by such architects and designers as Le Corbusier, Marcel Breuer, Mies van der Rohe, Vico Magistretti, Eileen Gray, Isamu Noguchi, and Tobia Scarpa filled the Einsteins' rooms.

"We were both running all over looking at art," Cliff says, "and we never bought things separately." That is part of the couple's very hands-on approach to collecting. What's important is the way they are totally involved in every aspect of their collection: hanging and display; lending various pieces to traveling shows; or moving some of their paintings and sculpture to Cliff's 60,000-square-foot offices.

A small second kitchen off the large gallery that overlooks





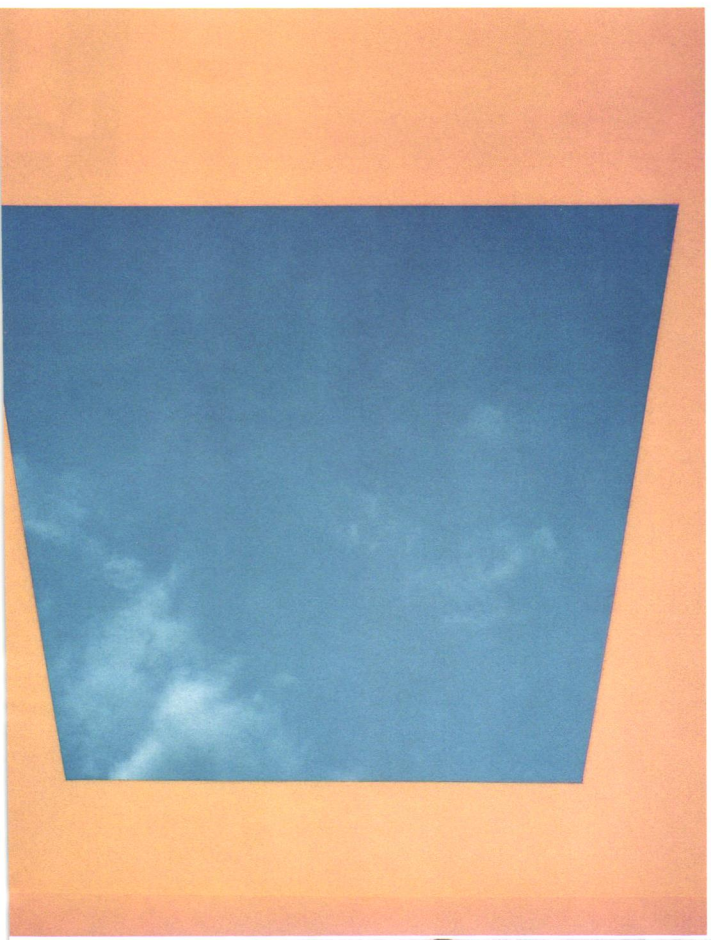
the sculpture court makes it convenient for the Einsteins to entertain in a space where one is completely surrounded by art. A walk-in storage space is outfitted with everything—ladders, hooks, wire, an electric drill—that the couple need to move the art around. This is no mean feat when dealing with over-scaled, environmental, even kinetic works by such artists as Nam June Paik, Kiki Smith, Chris Burden, and Edward and Nancy Reddin Kienholz. The Einsteins admit that they don't have "a tight discipline" but that large-scale, dramatic pieces do seem to catch their eye.

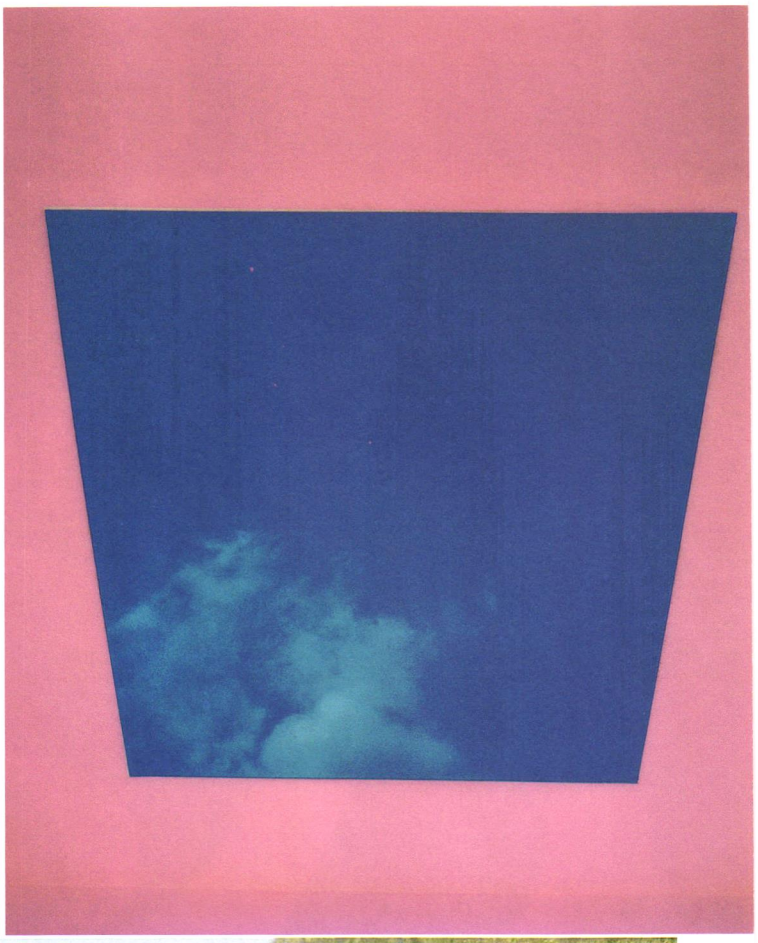
NOT SURPRISINGLY, as the collection expanded—exponentially, it seems—the Einsteins came up with the idea of an outdoor exhibition space. "About ten years ago," Cliff recalls, "we thought we would have to move." Mandy came to the rescue. Once a nationally ranked tennis player, she suggested that they take out the tennis court in the back garden. Cliff didn't hesitate. "That allowed us to double the size of the house and to install the James Turrell," he says. It was a significant undertaking: the new real estate allowed for the creation of what Cliff describes as a "sculpture plaza" and the installation of Turrell's 1985–1986 piece *Second Meeting.* A freestanding, 20-foot-square cube with a 12-foot-square opening in its ceiling, it is more than a window open to the sky. At sunset and at sunrise, when the inside of the structure is enhanced by special lighting, visitors can sit on wooden benches to view the dramatic, changing sky.

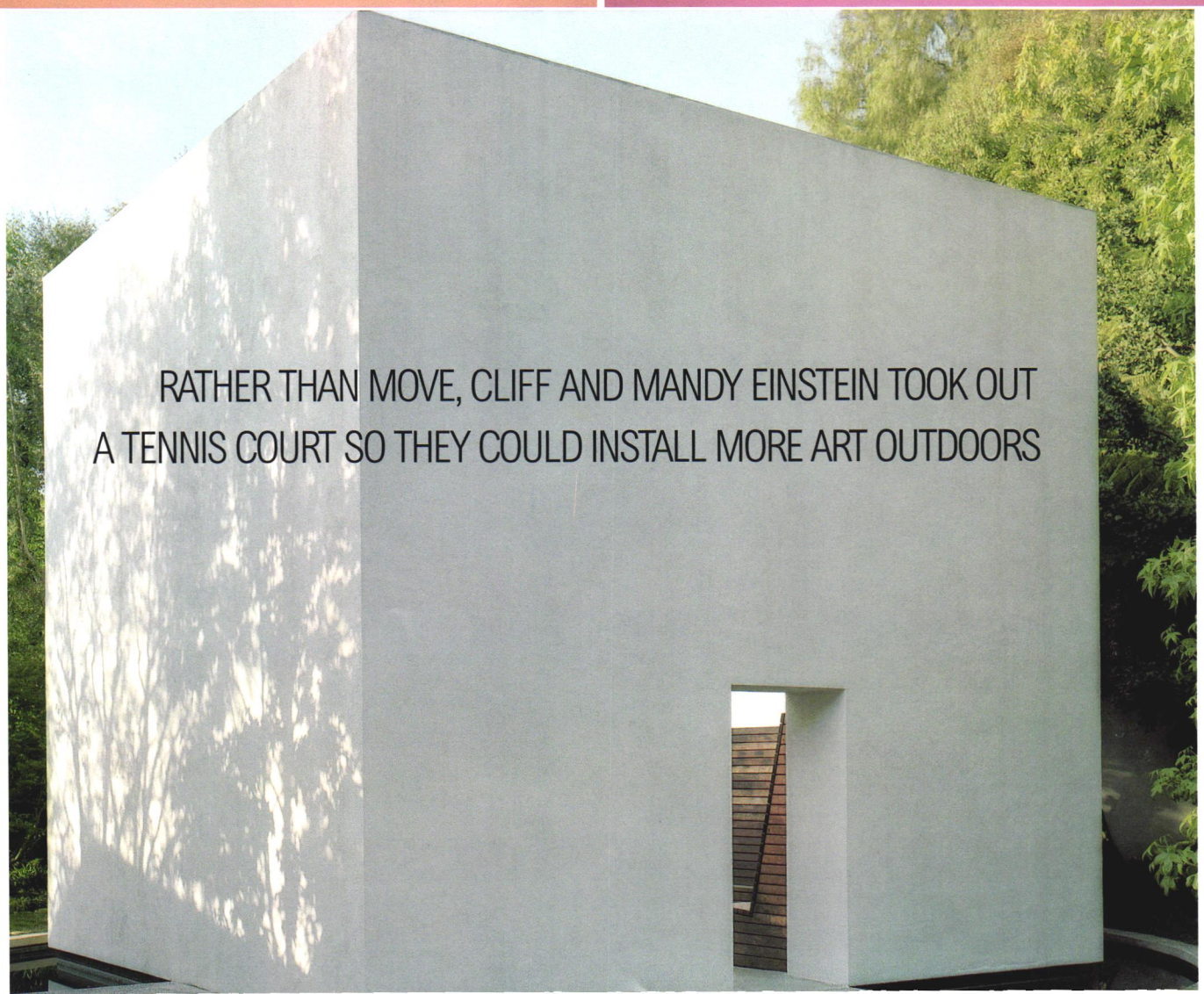
Nearby rises Nancy Rubins's *Einsteins' Place and Mark Thompson's Airplane Parts,* a 27-foot-tall construction of metal airplane parts, commissioned by the couple in 1997. The Einsteins are particularly pleased with the way the flamboyant piece contrasts with Turrell's pristine white building. "We like to look at what sits next to what," Mandy says, and Cliff explains that he sees their role as the caretakers of the art. The Einsteins make sure that the Turrell cube is always kept shimmering white and unmarred, but they're a bit more relaxed when it comes to the condition of the Rubins. "I think this will last," Cliff has said, in reference to the responsibility for maintaining works of art that are subject to the natural elements. "Airplanes resist rust, and the piece is made from crushed airplane parts, so I think the worst is over."

AT SUNRISE AND SUNSET, visitors can sit on wooden benches in James Turrell's freestanding cube, *Second Meeting,* opposite page. THEY LOOK UP at an opening in the roof to experience the way light changes, above, and opposite page, top. Hidden lights, which illuminate the walls and the frame around the opening, further enhance the effect. Sources, see back of book.

The Einsteins are generous in showing their collection, and seem to derive a special pleasure from having visitors experience the changing colors of the sky from inside the Turrell. One gets the impression that Cliff would welcome the whole world to his doorstep, on a daily basis. "The art is for sharing," he says. His wife agrees. "But no buses, just minivans," she adds. She is the one who keeps the calendar, and she has "only had to cancel once."







RATHER THAN MOVE, CLIFF AND MANDY EINSTEIN TOOK OUT A TENNIS COURT SO THEY COULD INSTALL MORE ART OUTDOORS

tales of the Raj

The Paris apartment of lawyer Jean-Luc Gaüzère exemplifies the French obsession with treasures that tell a story

THE LIVING ROOM centers on a stunning silver-leafed 19th-century table, once owned by the maharana of Udaipur. The table is covered in an array of what Gaüzère calls "playthings"—including silver models of ships and temples—many of which were made for Indian nobility.

BY G.Y. DRYANSKY PHOTOGRAPHED BY PASCAL CHEVALLIER
PRODUCED BY CAROLINA IRVING

"THIS," PARISIAN lawyer Jean-Luc Gaüzère says as he hands me a gold case, "contains a lock of hair of the Duc d'Alençon." The case is among the objects arrayed on a huge nineteenth-century silver-leafed table that belonged to the maharana of Udaipur. Beneath, a stuffed fox, a gift from Princesse Isabelle de Liechtenstein, sits curled on a gold-embroidered velvet cushion.

For all the clichés about American materialism, a visit to Gaüzère's apartment reminds you that the French have their own lustful attachment to the material world. Americans tend to covet things to use; the French are more often gatherers than consumers—driven by an appetite to live intimately with things. Their taste is more than aesthetic: they look and listen for reverberations of life. Who else but a Frenchman like Proust would find his way back to a lost past just by dipping a cookie in herbal tea?

Gaüzère specializes in serving clients who have a lot of precious things, which generate tax, inheritance, and export license problems. He also represents museums. But above all, Gaüzère is an exuberant gatherer, in the great French tradition. Standing in his apartment overlooking the Tuileries, a few steps from the Louvre, I think of Dominique Vivant Denon. The role model for all French gatherers, Denon organized the Louvre, and created a private museum in his house, across the river on the Quai Voltaire. Along with a mummy's foot he put in his pocket in Egypt, the wonders in Denon's estate included bits of bones belonging to Héloïse and Abelard, a piece of King Henry IV's

A PORTRAIT of the maharaja of Bharatpur dominates the entry hall, this page, which is lit with a pair of Louis XVI hanging lamps. A 16th-century bust of a Roman emperor is in the foreground. **IN THE LIVING ROOM**, opposite page, two early-19th-century Indian silver thrones, covered in red velvet, sit before the fireplace.

A 19TH-CENTURY BUST of Czar Peter the Great broods over the salon, this page, set up for dining with chairs made for the Duc d'Otrante, one of Napoleon's ministers. THE MASTER BEDROOM, opposite page, top, features a silver-embroidered velvet bedcover made in Pakistan. A GOLD-MOUNTED RUBY TURTLE, below, rests atop a portfolio with an embroidered cover, made in 1824 for the Duchesse de Berry.

mustache, and one of Voltaire's teeth.

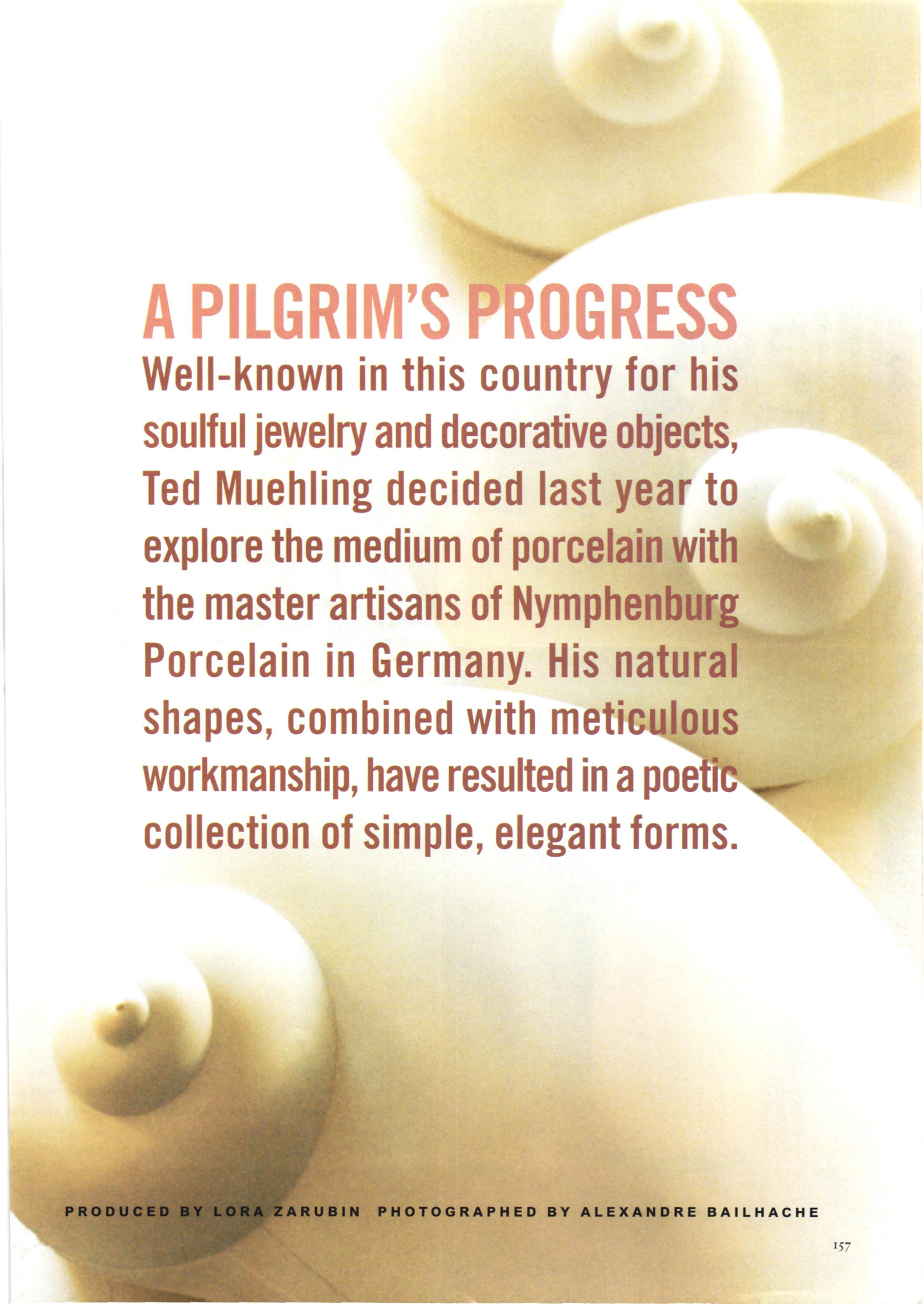
Gaüzère hasn't had an A-list plunderer like Napoleon for a patron, as Denon did. Instead, every other day he gets on the metro and goes to the auction rooms at the Hôtel Drouot. But the comparison reveals the mind-set behind Gaüzère's astonishing home, in a building that dates to 1810, in the late days of the Empire when much of Europe was France's accumulation.

Like Denon, Gaüzère was a provincial who came to the big city full of wonder, and the wherewithal to satisfy his curiosity. And like Denon, his inquisitiveness embraces the exotic. Denon was fascinated by Egypt. Gaüzère spent part of his childhood in a Saharan oasis town, where his father was a colonial official. Gaüzère credits oasis life for his love of exuberance and his distaste for dry, careful decoration. Sumptuousness keeps his place from being just a trove of souvenirs.

"I'M NEVER AFRAID to go too far," Gaüzère says. "I love Rothschild taste." The Rothschilds had a knack for making acquistions that was sensuous, operatic. Rothschild taste was a phenomenon of the Napoleon III era, and there's a lot of Napoleon III in this apartment—lush green silk walls in the living room, red stuffed chairs. There's a lot of India—in the portraits, mostly primitives; in the Mogul throne, placed not far from a throne that was made for Louis XVIII of France. There are evocations of *le charme* Slav in the gilded Romanoff arms on one wall, and a bust of Peter the Great. There's a memento of "Mad" King Ludwig of Bavaria: a silver chalice made for him, embossed with images of his wacky castles. There is an ivory model of the tomb of Tutankhamen, the kind sold to tourists in Egypt in the 1930s. And at every turn, something evokes French nobility.

There are no children's rooms in Gaüzère's bachelor apartment. No guest room. No dining room. Not having a dining room is the ultimate in antibourgeois chic. When you give a dinner party—as Gaüzère does often—you set up the table wherever you feel like it. But even when he eats alone, it seems to me, Gaüzère is not without companions. His distinguished and garrulous guests are all the things in his rooms. They tell stories and gossip, and each is a touchstone to a lost time.

DURING ONE of his frequent visits to the Nymphenburg Porcelain Manufactory, Ted Muehling, this page, stands before shelves of animal figures waiting to be painted and fired. **HIS MOON** Snail bowls, opposite page, have a bisque exterior and a glazed, glossy white interior, which mirror the texture of natural shells.



A PILGRIM'S PROGRESS

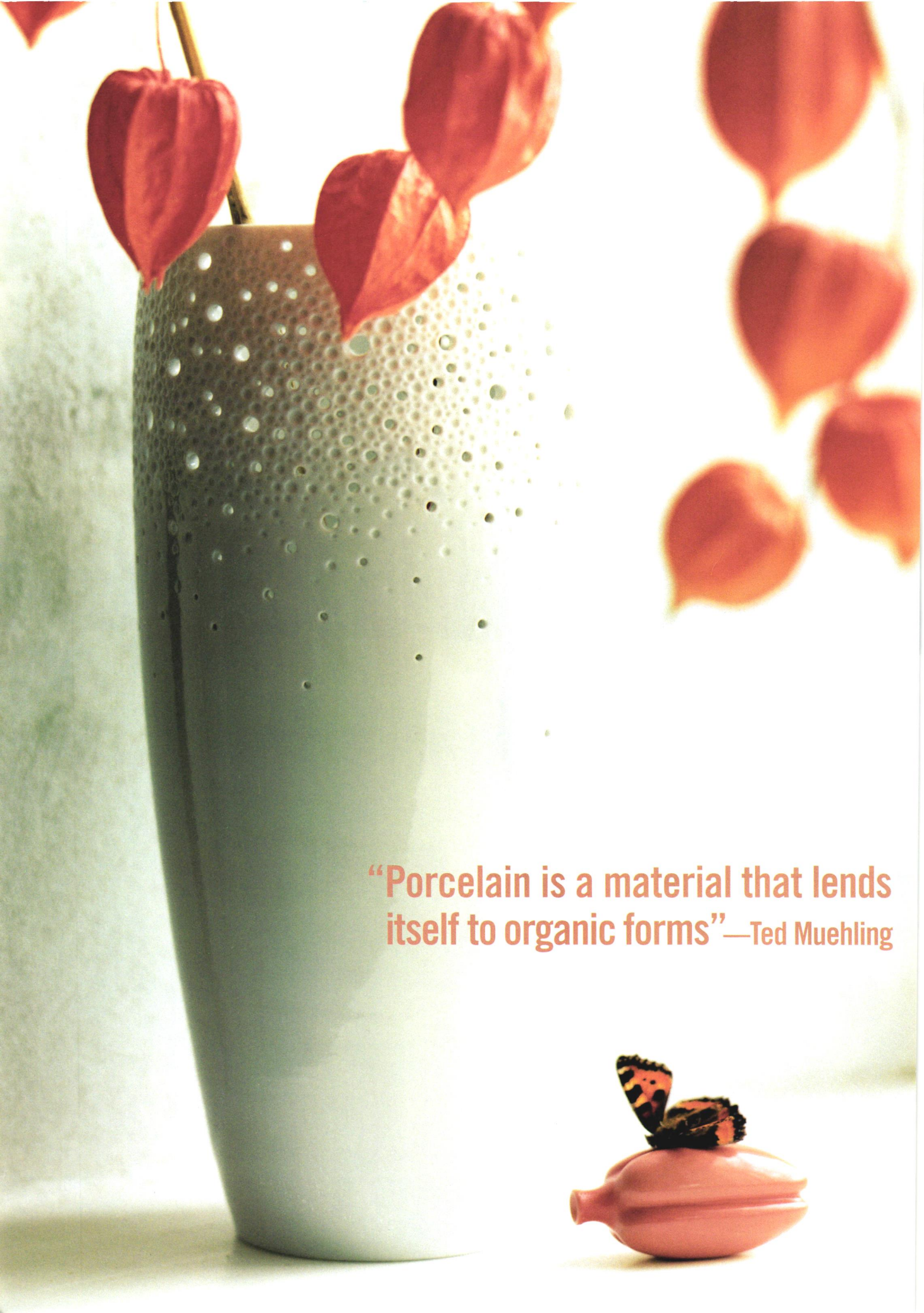
Well-known in this country for his soulful jewelry and decorative objects, Ted Muehling decided last year to explore the medium of porcelain with the master artisans of Nymphenburg Porcelain in Germany. His natural shapes, combined with meticulous workmanship, have resulted in a poetic collection of simple, elegant forms.

PRODUCED BY LORA ZARUBIN PHOTOGRAPHED BY ALEXANDRE BAILHACHE

"My aim has been to exploit

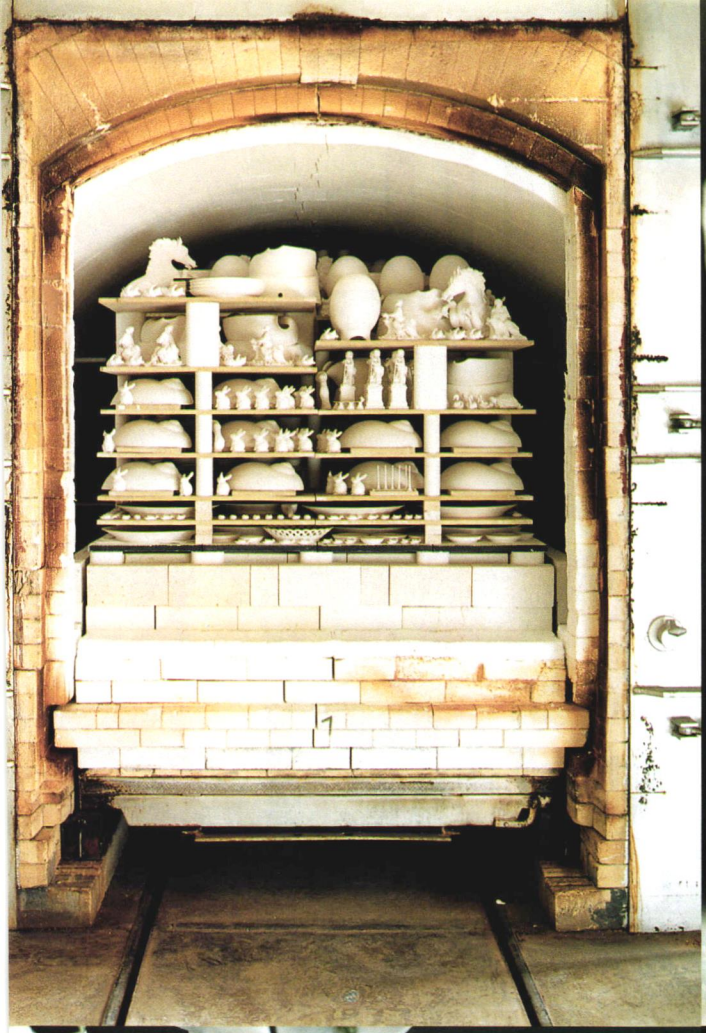
THE MANUFACTORY, this page, which produces what many people regard as the best porcelain in Germany, was established 1747, adjacent to the Nymphenburg Palace. **ARTISANS LIKE** the one casting a mold, top left, must practice for years before they are allowed to make a full piece. **THE GLOW OF** Muehling's Coral lamp (with candle), left, is the result of punctuating thin porcelain with dots. The Snail salt and pepper bowls, left foreground, were among Muehling's first designs at Nymphenburg.

the delicate, translucent beauty of the clay"—Ted Muehling


"Porcelain is a material that lends
itself to organic forms"—Ted Muehling

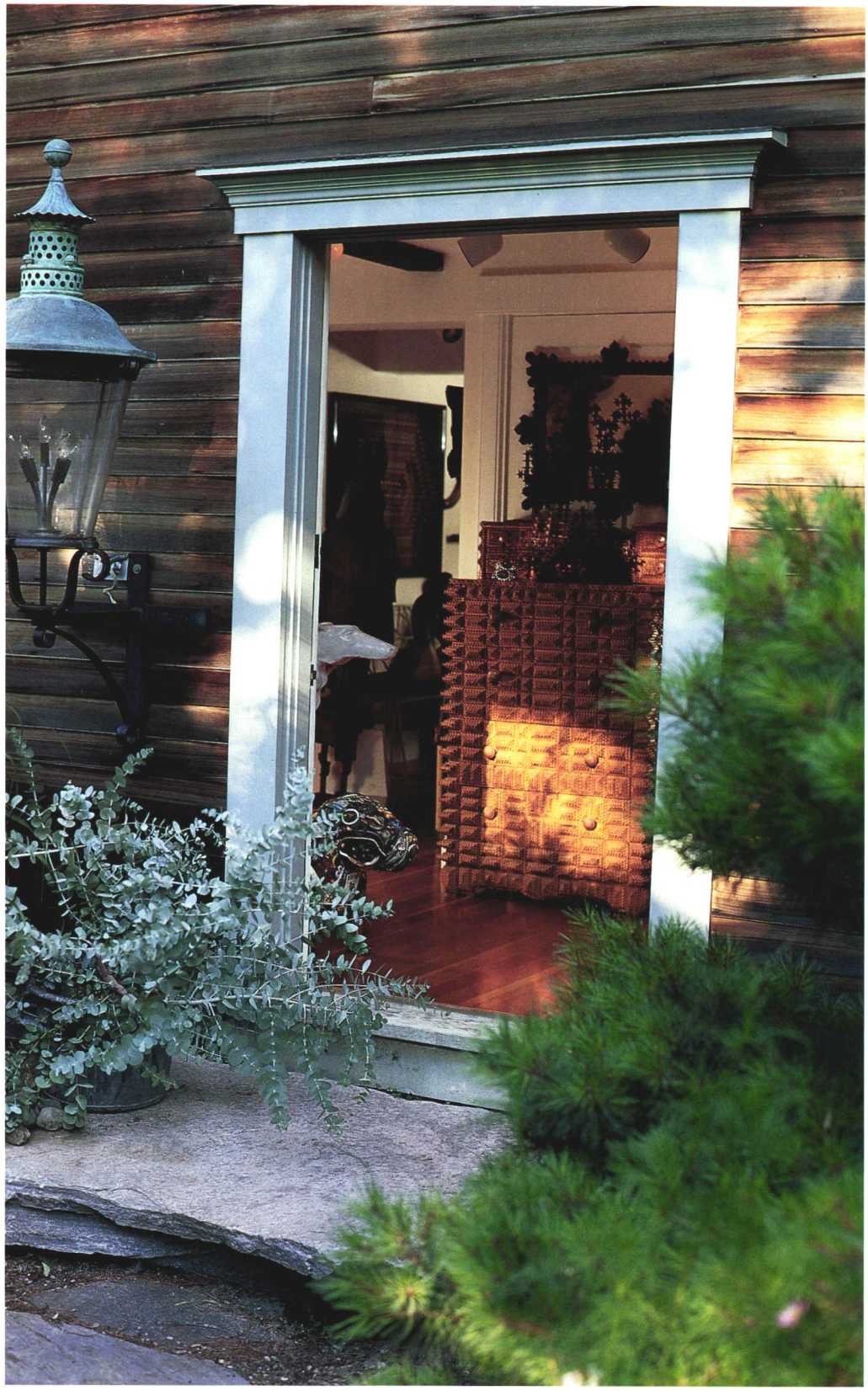
MUEHLING'S RED SEED POD pendant and his Coral vase, opposite page, reflect porcelain's ability to mimic natural shapes and textures. A **NYMPHENBURG** raven by Wilhelm Neuhaeuser, this page, overlooks a group of Muehling's Egg vases, which are available in glazes of various hues.

A PIECE OF CORAL, this page, Muehling's inspiration for his Coral spoons, lies next to the mold in which they are cast. Opposite page, clockwise from top left: Pieces by Muehling and others in the kiln; Muehling's milk pitchers and creamers in both bisque and glazed exteriors; a bird's nest of woven strands of porcelain, done as an experiment; a necklace by Muehling of white porcelain petals strung on silk, hanging next to a traditional Chinese figure by Franz Anton Bustelli. Sources, see back of book.



folkwisdom

FOR 30 YEARS ELAINE RUSH HAS PURSUED THE ELOQUENT BEAUTY OF TRAMP ART AND OTHER EXAMPLES OF VERNACULAR EXPRESSION



THE OVERSIZED LANTERN at the entrance to the house, opposite page, is the first indication that a visitor had better start thinking big. Just beyond it is a large French Canadian Tramp art chest with a crown-of-thorns easel on it. THE MEMORY-WORK DOG in the foreground, this page, is made of composition dough encrusted with bits of memorabilia. The larger of the two animal heads is Indonesian. The greyhounds are from the '30s or '40s and were probably store fixtures. The hand was an Odd Fellows sign.

WRITTEN BY ELIZABETH POCHODA

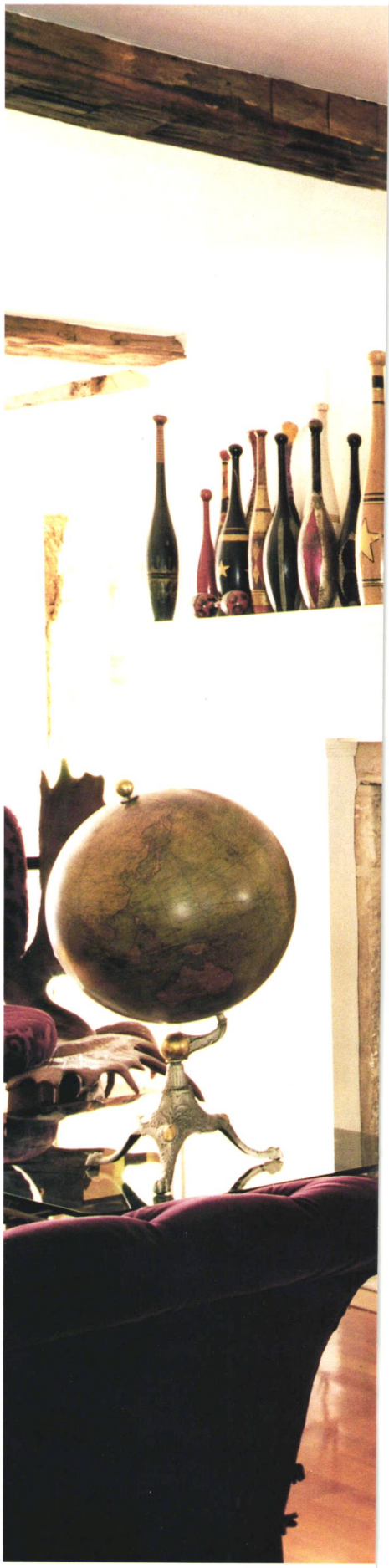
PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY JUDYTH VAN AMRINGE

LET NO ONE who wants to debate the fine points of primitive, folk, Outsider, or Naïve art enter here. Elaine Rush doesn't have time for that. "This stuff speaks for itself," she hollers, waving briskly at her awesome collection, "and it speaks to me!" It's a cold day in Massachusetts, and she has put one of the retooled vintage chenille bedspreads she wears as a coatdress in the dryer to warm it up. Soon she'll be off, green and white chenille turban firmly planted on her head, feathers from her made-to-order fuchsia handbag dropping like breadcrumbs for anyone brave enough to follow her trail to more "great stuff."

As her custom-colored, cotton-candy-pink minivan rolls down the muddy Berkshire roads, Rush admits, without lamenting, that "it's much harder to find really exciting wonderful things" than it was 30 years ago. In those days, she wandered from her native Montreal to New York picking up pieces of Adirondack furniture, Tramp art (the craft of notched and layered picture frames, pier mirrors, chests, and knick-knacks probably brought over by Northern European immigrants), or shard art (vases, boxes, and planters encrusted with bits of china and crockery) before almost anyone else had an eye for them. Asked what kind of figure she might have cut on the back roads of Herkimer County three decades ago, her husband, Bob, says quietly, "Elaine was a little more mainstream then."

She is shrewd about what is old and what is not, but provenance, pedigree, and value do not really say hello to her. She requires only that the pieces she buys speak her language—a highly spiced vernacular that is never inflated or condescending. "What's it worth?" she shouts



THE WORK OF HEAD, HEART, AND HAND unites the objects in the living room. The Indian clubs on the mantel, the German Tramp art frame, and the Adirondack table beneath it are exceptional examples of their kind. The box for ice skates, next to the papier-mâché penguins, is from the 1890s. A penny felt rug hangs on the wall. In the detail, opposite page, carved angels, sheep shears, a miniature Bible, an old clock, and painted gourds sit on an Amish school desk.

rhetorically about her splendid shard art planter. "I don't know and I don't care!" Besides, she tells me, "most of what's written about stuff like Tramp art is b.s. anyway." She's certain that what she has is the best, because all of it has spoken, and in doing so told her "something I could not have imagined."

SHE ALSO KNOWS that everything she has "goes together." It's easy to see this, even though centuries and continents may separate a painted banjo and a huge Indonesian cow's head. Bold in statement, bold in size, her pieces all insist upon attention, and in this, too, she is at one with them. "I can't be bothered with little things," she says, meaning that she has no use for objects that don't have a lot of character and the courage of big convictions. For all their moxie, these are also intimate objects, many of them made for a loved one, or just as an expression of a generous love of the world. Few of them are signed, but they are anything but anonymous. Placed carefully throughout her house, they create, for all their volubility, a serene atmosphere that allows you to think awhile about the desire to make something beautiful—a shop sign, an instrument case, a box for ice skates—when something routine would have done.

As she drives across the Northeast, descending on antiques shops and flea markets like an instant party, Elaine Rush gathers pieces to sell at Church Street Trading Company, her husband's shop in Great Barrington, Massachusetts, or at nearby Barnum's Antiques. Occasionally, she brings a discovery home. Like her, it will be something original whose value will not require outside authentication.

THE TRAMP ART FRAME, left, is notable for its dynamic geometry and the color of its woods. "It's one of the best examples of Tramp art I've seen," Rush declares, "and, honey, I've seen a few!" Beneath it, a pipe holder with carved faces sits on an Adirondack table. THE PORTRAIT of a young girl, opposite page, bears the inscription "Painted by a loving grandmother"—the girl is shown with gifts from her. Part of a collection of musical instruments with paintings on them lines the stairway. Sources, see back of book.

MUSIC, MAN

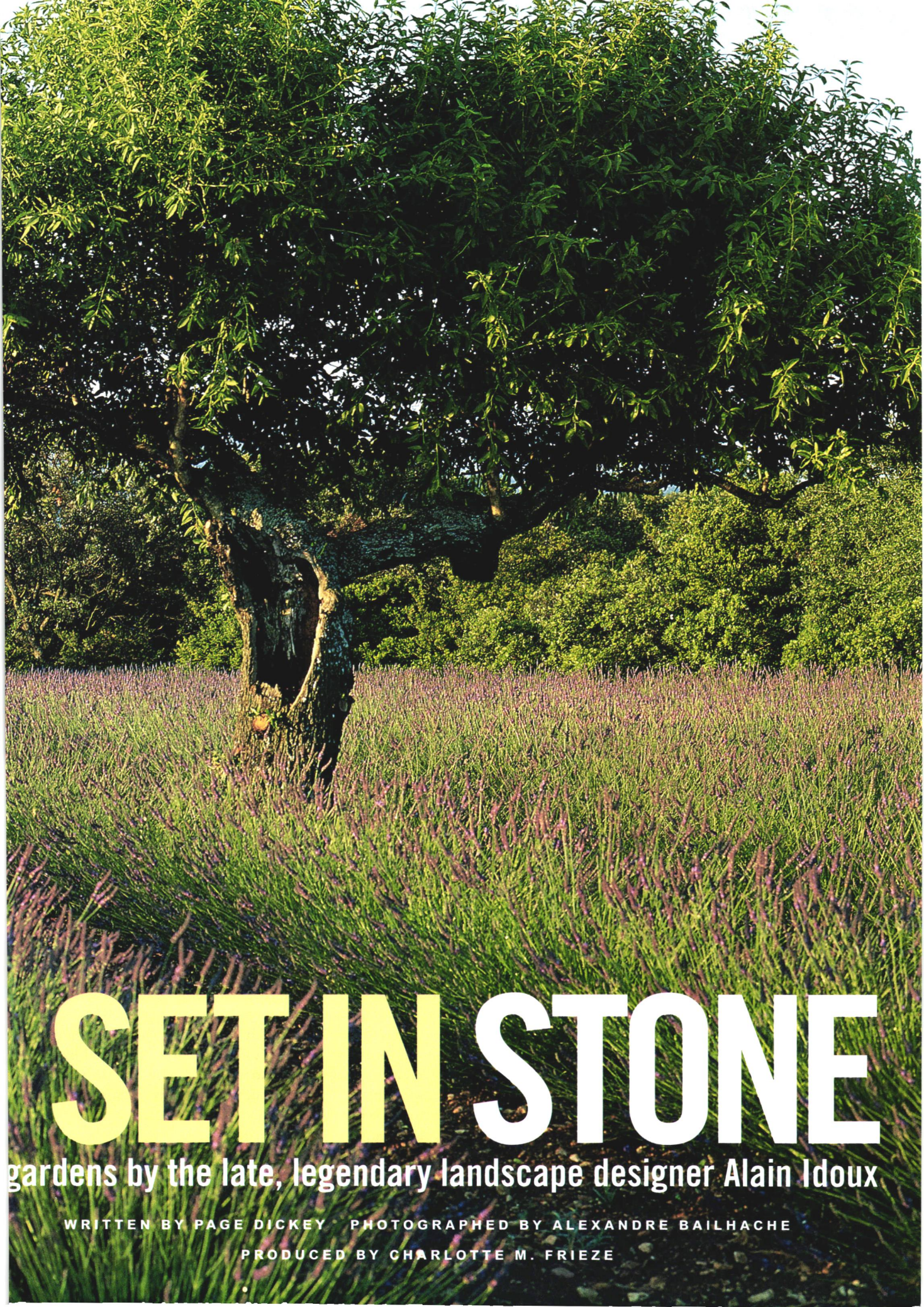
IF YOU DESIGN A PIANO with Steinway, there's bound to be a perk. For celebrated cabinetmaker Dakota Jackson, whose sinuous new model has a remarkable lid that moves up and away from the body, it was jamming with jazz king Herbie Hancock. "I laid down a bass line and he began improvising," says Jackson, who plays several musical instruments and as a teenager even built his own washtub bass. "It was so exciting, we both got carried away. We struck this harmony—it was love at first sound."

PHOTOGRAPHED BY ROBERT FLEISCHAUER STYLED BY DAVID ROSS

GROOMING: THERESE WILLIS; SOURCES, SEE BACK OF BOOK

INSTEAD OF PLANTING lavender in rows for this garden in Provence, Idoux arranged lines of it in a star-burst pattern that converge at an old milestone marker. The effect is to lead your eye to the dramatic Alpilles in the distance.

The rocky terrain of Provence runs like a river through two



SET IN STONE

gardens by the late, legendary landscape designer Alain Idoux

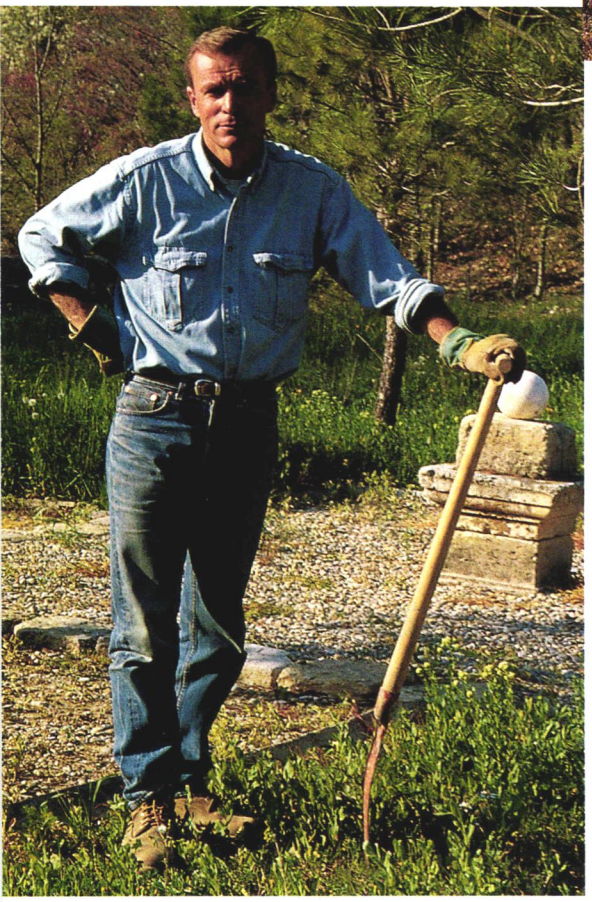
WRITTEN BY PAGE DICKEY · PHOTOGRAPHED BY ALEXANDRE BAILHACHE

PRODUCED BY CHARLOTTE M. FRIEZE

ALAIN IDOUX died of Lou Gehrig's disease last spring at age 46. When I approached him a year ago about an article on his recent garden projects, he was already confined to a wheelchair at his home in Provence. But he was exhilarated by the idea and talked passionately about his two favorite gardens, one near Mont Ventoux, the other in an ancient village in the Alpilles. Until his last days he asked to be driven to these gardens to oversee the final touches on his designs.

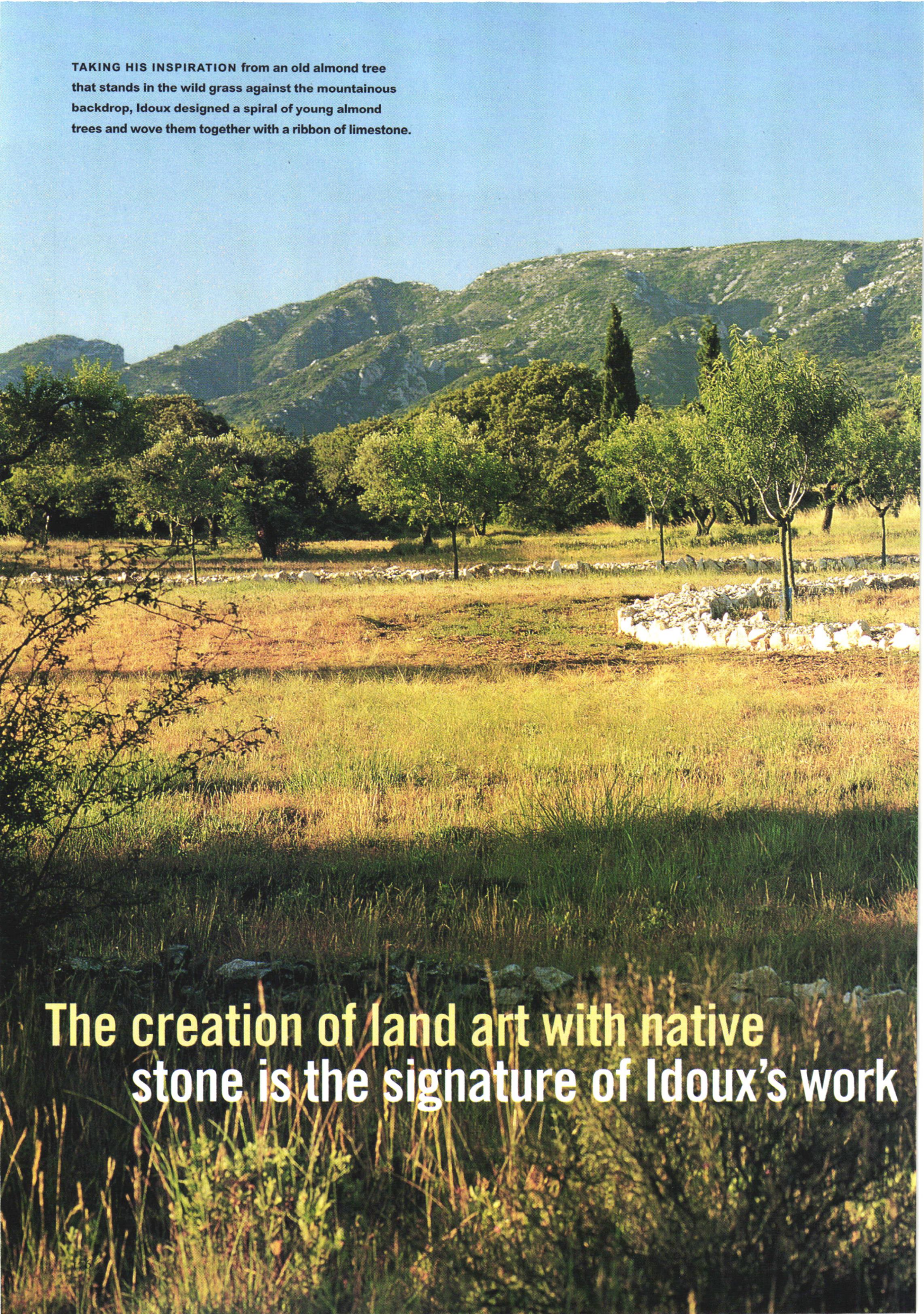
The countryside where Idoux lived thrilled him—the rugged rocky hills where oak, almond, olive, and cypress thrive, and gorse and boxwood grow wild along the roadsides. This is the setting for one of his last garden designs. It is a spectacular place, windswept, dry, and rocky, with groves of almonds and a panoramic view of the dramatically jagged Alpilles mountains and the ancient hill town in the near distance. The house, once a sheepherder's dwelling, had been bought and modernized by a couple who came down from Paris for weekends and holidays. They filled the interiors with contemporary art and wanted a garden that complemented their collection. Idoux's background as a sculptor made him a perfect choice to design the landscape.

To surround the house, he created a series of terraces, clean and spare of line, using limestone and gravel, with just a few panels of grass, as requested by the owners. ("It was the only compromise," they admit.) The terraces are bound by low drystone walls planted with such indigenous herbs as silver teucrium, myrtle, and rosemary. Just beyond the terraces, to one side, Idoux planted lines of lavender—not in parallel rows, as they are arranged in the fields for cultivation, but slanted in a dramatic star shape, leading your eye to the distant view.



ALPILLES

BECAUSE HE LOVED the wild beauty of his native Provence, Idoux, left, designed gardens with plants that can survive the dry, rocky soil without any coddling. HE COVERED a terraced slope near the house with sweeps of ornamental grasses, opposite page, to make a smooth transition between the lawn and the fields surrounding the garden. A VIEW of the star-shaped planting of lavender, above, as you look back toward the house, shows the milestone in the foreground that Idoux used as a focal point.



TAKING HIS INSPIRATION from an old almond tree that stands in the wild grass against the mountainous backdrop, Idoux designed a spiral of young almond trees and wove them together with a ribbon of limestone.

The creation of land art with native stone is the signature of Idoux's work

MONT VENTOUX

FOR THE CHÂTEAU garden near Mont Ventoux, Idoux designed serene plantings of cypress, boxwood, and pale flowers with an antique Roman column as its centerpiece, right. REGAL LILIES surround an area of the garden next to the cypresses, above. IDOUX FASHIONED a rill for water from old roof tiles, opposite page, and bordered it with *Lonicera nitida* and rows of young fruit trees.

To the right of the house, down a stepped path, Idoux planted sweeps of ornamental grasses to make a transition between lawn and field. Farther along the path, he established an allée of olive trees leading to a secret garden dominated by a huge old walnut tree with a stone well in its shade and a bench for contemplation. He planted santolina around the base of the olive trees, accentuating their silvery aura.

The creation of land art with native stone is the signature of Idoux's work. For the garden in the Alpilles, he took as inspiration a gnarled almond tree standing alone in the wild grass and fashioned from its base a startlingly beautiful spiral of young almonds trees banded together from trunk to trunk by a wide ribbon of chalk-white limestone. A

narrow path nearby leads you to another garden of stone, hidden beyond a screen of wild boxwood—a spot so barren it reminded Idoux of Israel, where he lived as a young man. Here he planted circles of desert plants among the rock ledges. "He took a water jet and bared the white stone," the owners recall, and then he created a stream of gray pebbles weaving through it.

IN NORTHERN PROVENCE, near Mont Ventoux, where Idoux worked for several years developing an extensive garden around a small château, he again used stone as land art. In a particularly dry area below the house, he created what he called the Garden of Palestine, the most startling aspect of which is a broad river of stone that starts at the top of a hill and curves down to the flat, desertlike plain, ending at a stone hut, in which Idoux placed symbols of many religions.

Nearer the château, he developed several levels of gardens inspired by the Renaissance idea of harmony between man and nature, and a series of terraces to represent the five ages of man. The serene garden just outside the house features an antique Roman column among lush, quiet groupings of herbs and cypress. Childhood is represented at the lowest level of the garden by a playful labyrinth. Surprises along the way entertain the explorer, and include, at one path's conclusion, the stone face of a gargoyle with its tongue sticking out. Stone sculptures and architectural fragments appear throughout the garden, to catch your eye or frame a view.

"When you have a small budget and a big landscape," Idoux has said, "it is better to adapt the vegetation and then punctuate the space with stones, because stones are civilized and make a garden."

Page Dickey is the author of Breaking Ground *(Artisan).*

IN AN ARID AREA below the château that he liked to refer to as his Garden of Palestine, Idoux left his signature in the jagged flow of a limestone river that starts at the top of a hill, curves down the desertlike land past trees and hardy plants, and ends at a stone hut, where a trickle of actual water appears.

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WOOLS OF NEW ZEALAND www.woolsnz.com 800-452-8864

House & Garden

sources

WHERE TO BUY IT

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Page 8, center photograph, a view through the ceiling of *Second Meeting*, an installation by James Turrell; another James Turrell installation can be viewed at P.S. 1 Museum, the Institute for Contemporary Art, 2225 Jackson Avenue, Long Island City, NY 11101. 718-784-2084. **Page 12, Kangxi porcelain vase**, from the private collection of Hicham Ghandour; gilt **cabinet** custom-made by Hicham Ghandour of Antiquariato, 150 West 28th Street, Suite 1605, New York City. 212-727-0733. **Verve toothbrush holder**, designed by Fred Bould for Umbra Ltd. 800-387-5122. www.umbra.com.

DOMESTIC BLISS **Pages 37-56**

Pages 37-40, Exposures, 27 Ann Street, Norwalk, CT 06854. 800-699-6993. Umbra Ltd., 2358 Midland Avenue, Scarborough, Ontario, Canada M1S1P8. 800-387-5122. Asprey & Garrard, 720 Fifth Avenue, Suite 705, New York City 10022. 800-883-2777. Dempsey & Carroll, 110 East 57th Street, New York City 10022. 212-486-7526. A Place for Everything, Maplewood, NJ. 973-378-9002. F. Schumacher & Co., New York City. 212-213-7908. Available through architects and designers. **Page 42,** Flos Spa, Via Angela Faini 2, Bovezzo Brescia, 25073, Italy. 011-39-03-02-43-81. Flos USA. 800-939-3567. Burnside cloth-covered cord fixture, $62 for the **fixture**, $12 for the **lightbulb**, Rejuvenation Lamp & Fixture Co., 2550 Northwest Nicolai Street, Portland, OR 97210. 888-401-1900. **Peony pendant** lamp, $89, Smith & Hawken. 800-776-3336. www.smithandhawken.com. The **Ediflex**, designed by Davide Groppi, $175, made by Davide Groppi Lampade for Luminaire, 2331 Ponce de Leon Boulevard, Coral Gables, FL 33134. 800-645-7250. Luminaire, 301 West Superior, Chicago, IL 60610. 800-494-4358. **"Wo Bist Du, Edison,...?"** designed by Ingo Maurer, $5,930, Ingo Maurer Making Light, 89 Grand Street, New York City 10013. 212-965-8817. The **Amadeus lamp**, $148, designed by Peter Bottazzi, Unica Home, 340 East Maple Road, Birmingham, MI 48009. 888-89-UNICA. **Page 52**, Roy McMakin Domestic Furniture, 1422 34th Avenue, Seattle, WA 98122. 206-323-0198. 6150 Wilshire Boulevard, Los Angeles, CA. 323-936-8206. Montana St. Martin Gallery, 2901 North Palm Canyon Drive, Palm Springs, CA 92262. 760-323-7183. www.montana-st-martin.com.

HUNTING & GATHERING **Pages 59-62**

Cabinets by Hicham Ghandour of Antiquariato, 150 West 28th Street, Suite 1605, New York City. 212-727-0733. **Page 59,** Carole A. Berk Ltd., 4918 Fairmont Avenue, Bethesda, MD 20814. 301-656-0355. www.caroleberk.com. **Page 60,** XYZ Total Home, 15 East 18th Street, New York City. 212-388-1942. Similar **glass pieces** can be found at The End of History, 548½ Hudson Street, New York City 10014. 212-647-7598. **Page 62,** Leo Kaplan Ltd., 967 Madison Avenue, New York City 10021. 212-249-6766. Niall Smith Antiques, 344 Bleecker Street, New York City 10014. 212-255-0660.

BATH BUZZ **Page 65**

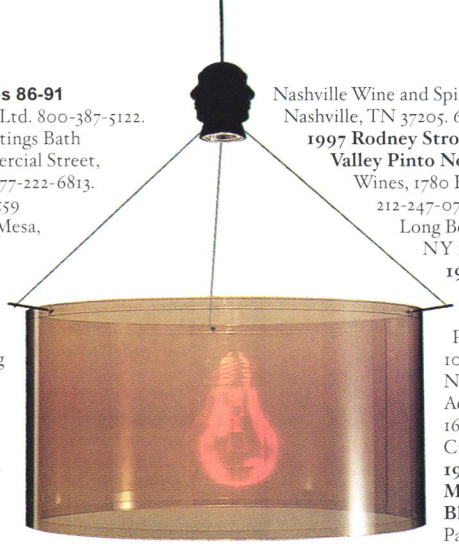
Moss, 146 Greene Street, New York City. 212-226-2190.

FIRST FAMILY **Pages 66-74**

Kohler Co. 800-4-KOHLER. www.kohlerco.com. The John Michael Kohler Arts Center, 608 New York Avenue, Sheboygan, WI 53082-0489. 920-458-6144. www.jmkac.org.

BUBBLING UP **Pages 76-84**

Waterworks. 800-899-6757. www.waterworks.com.



DOMESTIC BLISS
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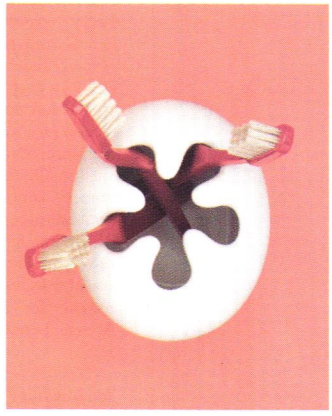
KEEP IT CLEAN Pages 86-91

Pages 86-87, Umbra Ltd. 800-387-5122. www.umbra.com. Hastings Bath Collection, 30 Commercial Street, Freeport, NY 11520. 877-222-6813. **Pages 88-89**, Rohl, 1559 Sunland Lane, Costa Mesa, CA 92626. 800-777-9762. www.rohlhome.com. Kohler Co. 800-4-KOHLER. www.kohlerco.com. Alessi USA, 155 Spring Street, New York City 10021. 212-431-1310. www.alessi.com. E-mail: alessiusa@alessi.com. **Pages 90-91**, Bosa Ceramiche, Borso del Grappa, Italy. 011-39-0423-56-14-83. Kallista. 888-4-KALLISTA. www.kallistainc.com.

HOME SAUNAS Pages 92-97

Northernlight Sauna & Spa, 167 Clinton Avenue, Kingston, NY 12401. 800-344-0513. www.ulster.net/-nlsauna. E-mail: nlsauna@ulster.net. Body Health Systems, Riverhead, NY. 516-727-9107. Saunatec, Cokato, MN. 800-346-6536. **Page 93**, McBride+McCabe Interiors, 480 Canal Street, Suite 1001, New York City. 212-941-0818. E-mail: mccabe@mcbride-architects.com. Northernlight Sauna & Spa, 167 Clinton Avenue, Kingston, NY 12401. 800-344-0513. **Candle**, Origins. 800-ORIGINS. www.origins.com. Osea **cleansing cream**, 888-FOR-OSEA. Also available at Sephora store locations nationwide. www.sephora.com. Bud **vase**, $30, Bayah, 24 Ninth Avenue, New York City 10014. 212-989-9412. **Nail brush**, $9.50, Ad Hoc, 410 West Broadway, New York City 10012. 888-748-4852. Cotton **bath towel**, in sage, $25, Calvin Klein. 800-294-7978. **Marine extract**, $35, Hirsh. 888-76-HIRSH. Also available at Bergdorf Goodman. 800-558-1855. **Mint bowl**, $28, Bahay, New York City 10014. 212-989-9412. **Page 94**, Finlandia Sauna, 14010-B S.W. 72nd Avenue, Portland, OR 97224-0088. 800-354-3342. www.finlandiasauna.com. E-mail: finlandiasauna@worldnet.att.net. White cotton **bath towels**, $24 each, Ralph Lauren Home Collection, 1185 Avenue of the Americas, New York City 10036. 212-642-8700. **Bath brushes**, $19 each, Ad Hoc. Sage **cotton towel**, Calvin Klein. 800-294-7978. **Page 97**, AF Supply, 22 West 21st Street, New York City 10010. 212-243-5400. Finnleo. 800-346-6536. Finnleo products are also available through Helo Sauna & Steam, 575 East Cokato Street, Cokato, MN 55321. 800-882-4352. www.helosaunas.com.



KEEP IT CLEAN
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DEALER'S CHOICE Pages 106-108

Urban Art & Architecture, 210 11th Avenue, The Baron Building, Suite 401, New York City 10001. 212-924-1688. www.urbanarchitecture@worldnet.att.net

UNCORKED Pages 110-112

1998 Green & Red Vineyard Zinfandel, North Berkeley Wines, Berkeley, CA. 510-848-8910. Tomales Bay Foods, P.O. Box 594, Point Reyes Station, CA 94956. 415-663-9335. **1997 Neyers Napa Valley Merlot**, Dean & Deluca. 800-999-0306. Nashville Wine and Spirits, 4556 Harding Road, Nashville, TN 37205. 615-292-2676. **1997 Rodney Strong Russian River Valley Pinto Noir**, Columbus Circle Wines, 1780 Broadway, NYC 10019. 212-247-0764. Pops Wines, 256 Long Beach Road, Island Park, NY 11558. 212-247-0764. **1998 R. H. Phillips Viognier EXP**, Astor Wines, 12 Astor Place, New York City 10003. 212-674-7500. Nashville Wine and Spirits. Acker Conduit & Merril, 160 West 72nd, New York City 10023. 212-787-1700. **1998 Brancott Reserve Marlborough Sauvignon Blanc**, Zachy's, 16 East Parkway, Scarsdale, NY 10583. 914-723-0241. Sherry Lehman, 679 Madison Avenue, New York City. 212-838-7500. Park Avenue Liquor Shop, 292 Madison Avenue, New York City 10017. 212-685-2442. **Assorted glasses**, The Barbara Barry Collection, Baccarat. 800-777-0100. Cristal Saint-Louis. 800-238-5522. William Yeoward. 800-818-8484. Villeroy & Boch. 800-845-5376.

FINE LINES Pages 124-133

Interior designer, Alberto Pinto, 61 Quai d'Orsay, Paris 75007. 011-33-1-45-51-03-33. **Pages 126-127, silk velvet** on side chairs and throw pillows, Veraseta, 18 rue des Petits-Champs, Paris 75002. 011-33-1-42-97-52-62. Veraseta is also available through Brunschwig & Fils, New York City. 212-838-7878. Available through architects and designers. Veraseta is also available through Old World Weavers, New York City. 212-355-7186. Available through architects and designers. **Pages 128-129**, Hamelin, 25-27 rue du Mail, Paris 75002. 011-33-1-42-33-66-75. Baccarat. 800-777-0100. **Pages 130-131**, Cristal Saint-Louis, 41 Madison Avenue, New York City 10010. 800-238-5522. Lorenzo Rubelli, 6 bis rue de l'Abbaye, Paris 75006. 011-33-1-43-54-27-77. Lorenzo Rubelli is also available through Bergamo Fabrics Inc., New York City. 212-888-3333. Available through architects and designers. **Pages 132-133**, Gracie, Inc. 121 West 19th Street, New York City 10011. 212-924-6816. Sèvres, 4 place André-Malraux, Paris 75001. 011-3-1-47-03-40-20.

LOOK BOTH WAYS
Pages 134-139

Interior designer, John Janik for End Century, Design Division, New York City. 212-777-8025. **Pages 134-135**, Knoll. 800-445-5045. Larsen, New York City. 212-753-4488. Available through architects and designers. The End of History, 548½ Hudson Street, New York City 10014. 212-647-7598. **Glass vase**, Aero Ltd., 132 Spring Street, New York City. 212-966-1500. Vellum **dining table**, ca. 1940, Donzella, 17 White Street, NYC 10013. 212-598-9675. **Pages 136-137, photograph**, *Honda Brothers in Cherry Blossom Storm*, 1994, by Nan Goldin, from the Matthew Marks Gallery, 522 West 22nd Street, New York City 10011. 212-243-0200. Donzella, 17 White Street, NYC 10013. 212-598-9675. David Brown Flower Shop, 399 Bleecker Street, New York City 10014. 212-352-1224. Donghia. 800-DONGHIA. 1950, 440 Lafayette Street, New York City.

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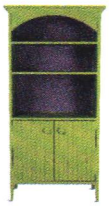

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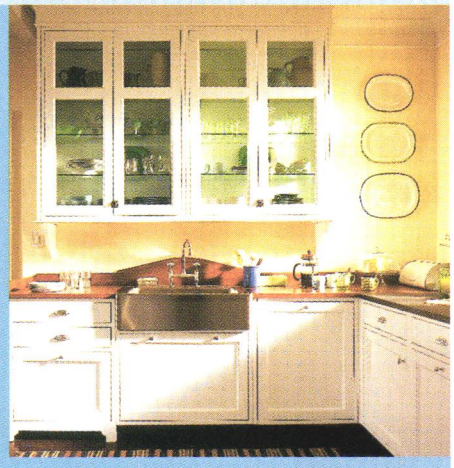

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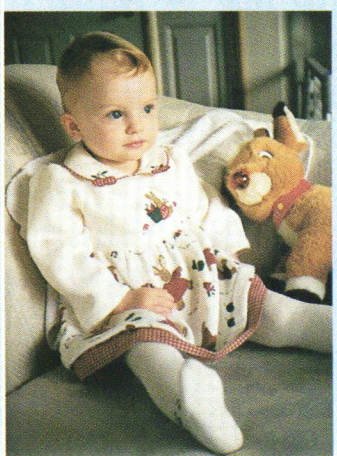

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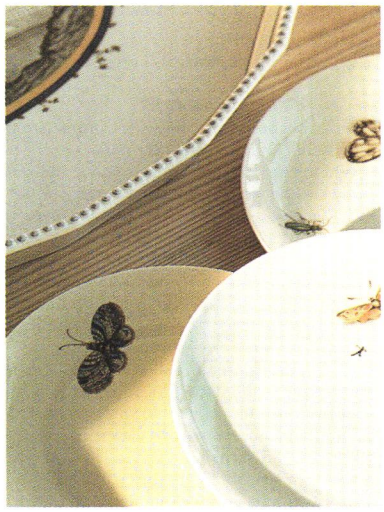
212-995-1950. **Rosewood credenza**, Collage 20th Century, 2820 North Henderson, Dallas, TX. 214-828-9888. **Glass vase**, Aero Ltd., 132 Spring Street, New York City, 10014. 212-647-7598. **Pages 138-139**, Alan Moss, 436 Lafayette Street, New York City 10003. 212-473-1310. Herman Miller. 800-646-4400. www.hermanmiller.com. Hermès. 800-441-4488. Flos USA. 800-939-3567. **Glass vase**, Aero Ltd., 132 Spring Street, New York City, 10014. 212-647-7598. **Pitcher** and **glasses**, The End of History, 548½ Hudson Street, New York City 10014. 212-647-7598.

TOTAL IMMERSION Pages 142-149
Interior designer, Gere Kavanaugh, Gere Kavanaugh Designs, 420 Boyd Street, Suite 305, Los Angeles, CA 90013. 213-687-8270. **Architect**, Ron Goldman, Goldman Firth



A PILGRIM'S PROGRESS
Pages 156-163

Architects, 24955 Pacific Coast Highway, Suite A202, Malibu, CA 90265. 310-456-1831. Fax: 310-456-7690. www.gfarchitects.com. E-mail: ron@gfarchitects.com. **Pages 142-143,** Marcel Breuer–designed B32 **chairs**, Knoll. 800-445-5045. **Pages 144-145**, Cassina. 800-770-3568. Knoll. 800-445-5045. On the left wall, *Drink Canada Dry,* 1989, by Richard Prince. Hanging sculpture, center, *Iron Shoulder,* 1988, by Peter Shelton. On the floor before dining table, *Alma,* 1990, by Saint Clair Cemin. Right of dining table, *Untitled,* 1990, by Gunther Förg. **Pages 146-147**, Brown Jordan. 800-743-4252, Ext. 221. **Pages 148-149**, a James Turrell **installation** is also available for viewing at P.S. 1 Museum, the Institute for Contemporary Art, 2225 Jackson Avenue, Long Island City, NY 11101. 718-784-2084.

A PILGRIM'S PROGRESS Pages 156-163
Ted Muehling, 47 Greene Street, New York City 10013. 212-431-3825. Ted Muehling's Nymphenburg line will also be available at: Bergdorf Goodman. 800-558-1855. Moss, 146 Greene Street, New York City 10012. 212-226-2190.

FOLK WISDOM Pages 164-169
Church Street Trading, 4 Railroad Street, Great Barrington, MA 01230. 413-528-6120. Elaine Rush Antiques at Barnum Interiors, 965 South Main Street, Great Barrington, MA 01230. 413-528-0812.

MUSIC, MAN Pages 170-171
Piano, Steinway & Sons, 1 Steinway Place, Long Island City, NY 11105. 800-366-1853.

PHOTO CREDITS
Then & Now: Page 50, clockwise from top: courtesy of Union Centrale des Arts Decoratifs;

Anthony Denney, courtesy of Condé Nast Publications; Eric Morin; Philippe Garner; Andre Kertez, courtesy of Condé Nast Publications. **Coastal Bliss: Page 52**, clockwise: courtesy of Domestic Furniture; courtesy of Nadine Johnson (2); Alan Weintraub/courtesy of Montana St. Martin Gallery. **Bliss Abroad: Page 54**, top images: Todd Eberle/courtesy of Phaidon Press; bottom images from exhibit of Mouna Ayoub's gowns at the Musée de la Mode/Marseilles (3); **Garden Bliss: Page 56**, Andrew Lawson/Garden Images; Dina Kouchakji/Garden Images; Andrew Lawson/Garden Images; Marion Brenner/Garden Images. **On the Block: Pages 102-104**, from top: courtesy of Tepper Galleries; courtesy of Sotheby's African & Oceanic Art Department; courtesy of Sotheby's International Realty. **Dealer's Choice: Pages 106-108**, top: courtesy of Morris ADJMI; courtesy of Urban Art & Architecture. **Past Perfect: Page 120,** *House & Garden,* May 1971, courtesy of CNP archives.

CORRECTIONS

In the February issue: In "City Slickers," the correct address for V'Soske Incorporated is 155 East 56th Street, New York City 10022. 212-688-1150. On pages 90–91, the kitchen was designed and installed by Bulthaup Studio, Inc., Philadelphia, PA. 215-574-4990. The addition that contains the kitchen was designed by Architect Robert Bentley Adams, Alexandria, VA. 703-549-0650.

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

— PRODUCED BY MARGARET A. BUCKLEY

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polite society

by william norwich

JAMES V. O'CONNOR is a man whose time has definitely arrived.

He has determined that cussing is the darkest of all clouds hanging over society today, although he himself once enjoyed swearing in select settings, but "never in public, in front of strangers, especially women, and children."

The preponderance of cursing among teenagers, the swearing in movies and on television, got to him a couple of years ago. "Rude, inconsiderate, and uncivilized," says O'Connor, a Chicago-based public relations executive. "I no longer liked the sound of it, especially coming from me. I didn't want to contribute to the decline of civility, so I decided to stop."

In August 1998, he founded the Cuss Control Academy (www.cusscontrol.com), and soon after, appeared on **Oprah Winfrey**'s show. High drama: Oprah confessed on air how much she wanted to stop swearing. Then and there, "I decided the world needed a book," recalls O'Connor. His *Cuss Control: The Complete Book on How to Curb Your Cursing* ($12.95) was published in early April by Three Rivers Press, a division of Random House.

O'Connor considers swearing a bad habit that anyone can, and should, break, like smoking. " 'Cussing is really addictive,' " O'Connor quotes that fine, fiery cusser **Courtney Love** as saying.

O'Connor has divided the world of cursing into two sorts: casual and causal. The casual kind comes from laziness. Causal cussing, on the other hand, reveals anger, frustration, impatience, or annoyance. O'Connor's steps toward a cure include making an honest assessment of why you swear; finding alternative words, such as calling someone a "gargoyle," a decorative replacement for, well, never mind; and doing something calming, like meditating, to relieve the stress and anger that feed cussing and cursing.

"What bothers me most about swearing," decorator **Duane Hampton** remarked during a recent chat, "is that from my second-floor bedroom in Manhattan, I can hear schoolchildren in the morning—every other word is a swear word. With such frequency, all words lose their value and, at the same time, pollute the air."

Meanwhile, indoors and upstairs, drawing rooms may be open to strange cuisines and the oddest people, but swearing still isn't welcome. Even when a swear word seems just what is needed to spice a joke or a flirtation, polite people will proceed with caution.

"Except," says cosmetics entrepreneur **Gale Hayman**, "there's a woman we all know," a woman of tremendous new wealth, "who uses every word in the book. Her clothes are correct, her makeup is correct, but her mouth isn't. And people talk about it."

The trouble is, the woman in question is unlikely to hear the criticism, due to the roar of her private jet. And in any case, all is forgiven as soon as her heavenly pilot calls, offering free rides to any number of blessed watering holes.

"Cussing is really addictive" — Courtney Love