

House & Garden

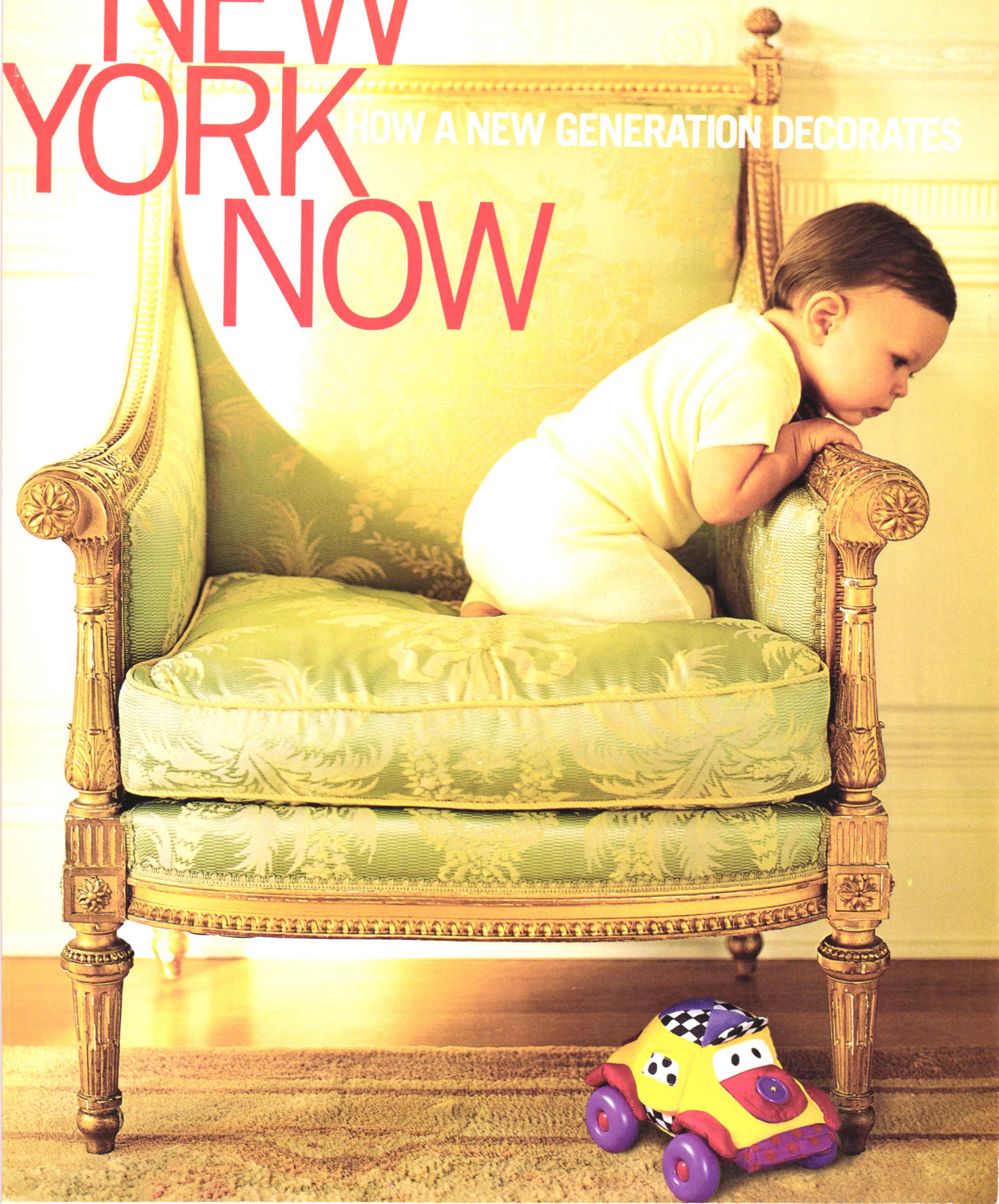
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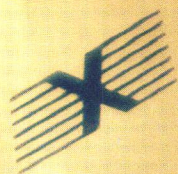
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June

House & Garden

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Interior designers Brown Cranna and Douglas Callaway of Studio Luxe give a SoHo loft cutting-edge glamour.

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With the help of designer Tony Ingrao, Nanna Stern unites Rome, Copenhagen, and a touch of American Impressionism.

BY LYDIA DENWORTH

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Uptown goes downtown and West comes East as L.A.-based interior designer Kerry Joyce brings a suave, subdued elegance to a media executive's lower Manhattan loft.

BY SUZANNE SLESIN

PULLOUT SHOPPING GUIDE

We'll Take Downtown Manhattan 150

Flag a cab and head below 27th Street, which has become a mecca for lovers of good design. Our guide takes you on a shopping tour of neighborhoods from the meatpacking district to Tribeca.

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Loftlike one moment, intimate the next: New York interior designer Jennifer Post has created an ideally flexible urban living space.

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An oddly configured loft space—not to mention clients with a pair of lively kids—proved an interesting challenge for interior designer Michael Formica.

BY SUZANNE SLESIN

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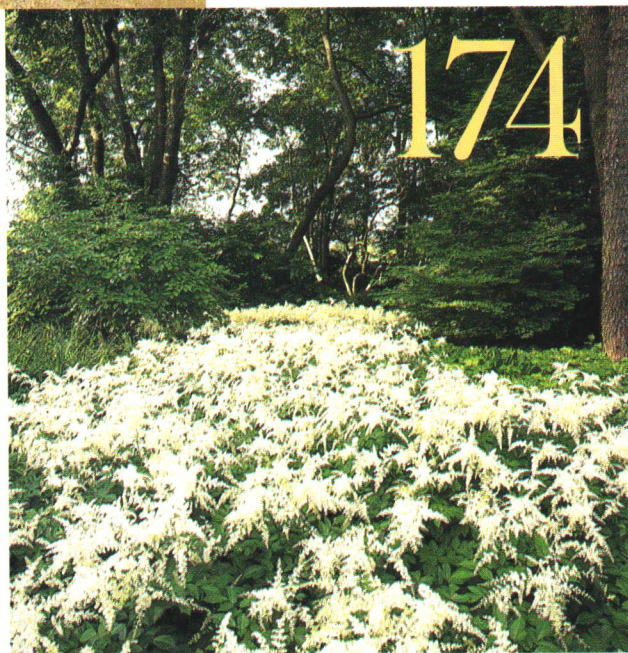
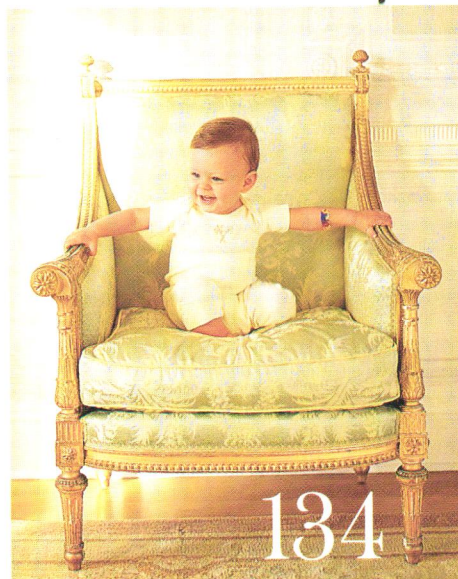
With plenty of resourcefulness and not much money, designer Peter McGrattan took a cramped, shabby space and turned it into an airy, imaginative apartment.

BY WENDY MOONAN

Bay Window 174

Landscape architect Peter Cummin opens up a Long Island garden to spectacular views of the water.

BY CHARLOTTE M. FRIEZE





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ROBERT ALLEN

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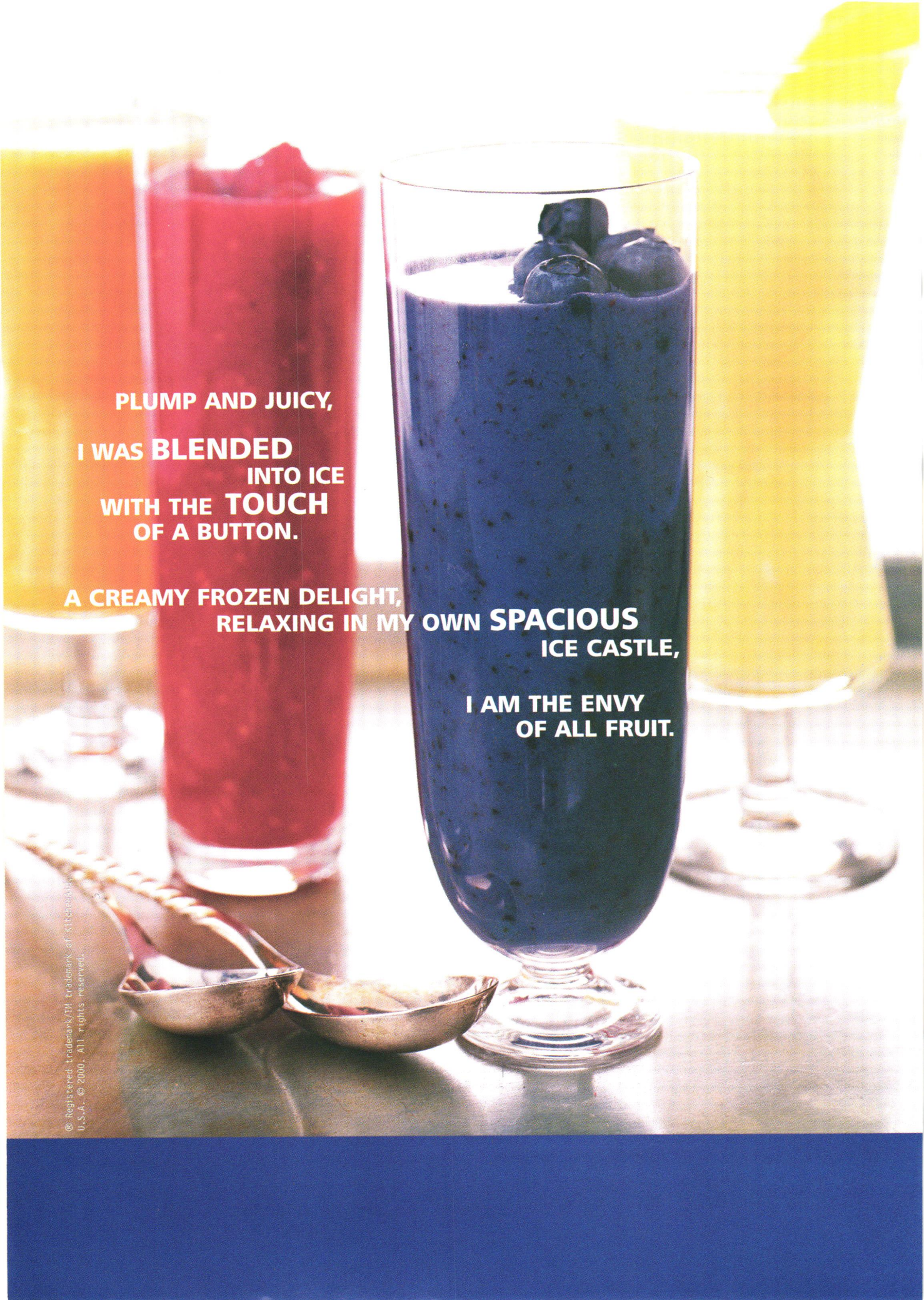
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HONEY

BEESWAX

RAFFIA

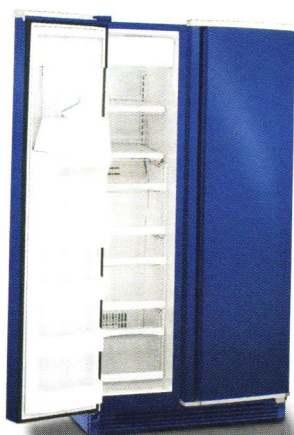
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I WAS BLENDED
INTO ICE
WITH THE TOUCH
OF A BUTTON.**

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FOR THE WAY IT'S MADE.®

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New York restaurateurs are commissioning architects and decorators to create rooms that are a visual feast.

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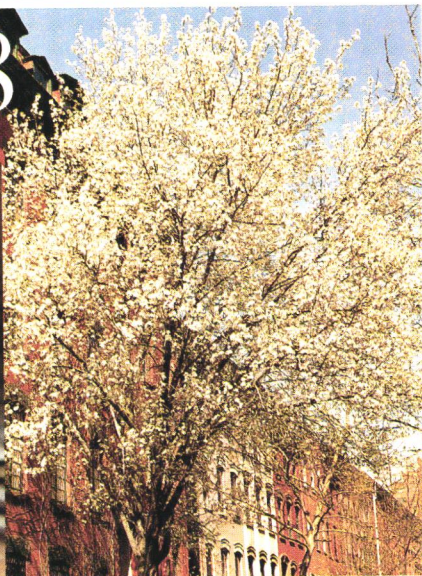
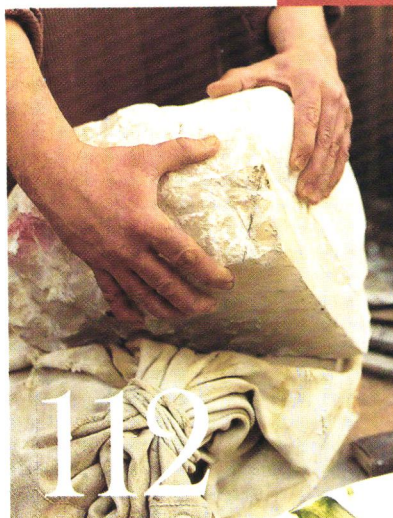
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BY WILLIAM NORWICH

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LARDT

welcome

HEAD SPACE

eVERYONE WANTS IT, even those of us who didn't know that's what we were looking for. In Maui recently the talk was of chi. As in, overheard at the beach, "Omigod, that yoga class better end on time, I have to go check out Joyce's new Chi Machine." A new kind of device that you place your feet in, and it kind of shakes your legs, which, I was told, releases a flow of energy (chi) up from the base of the spine through the body. Or

something like that. What did good vibrations used to mean?

Odds are those new Chi Machines will be next year's stationary bikes, draped with dirty clothes and taking up too much space in the corner of the bedroom. Perhaps there's a better way to make room for serenity in our life. Not a simple matter to contemplate on a day when you've slept through two alarms, then noticed a serious crack in the ceiling over your bed (when did that get there?), and the 11-year-old has become catatonic upon hearing the revelatory news that it's against the law for him to give up and stay home from school, that in his lifetime there will not be a late shift for the classroom, and yes, there are last night's dishes, they didn't go away, and what time was your plane this morning? And that's just the beginning of the day. There seems to be an endless supply of tricks to making things easier to do, but there's no trick to getting rid of all the things we have to do. Not that we would want to, actually. Some of us have worked hard to make our lives rich, complicated, interesting, and surprising. Certainly not simple.

And yet, what is this discombobulating sense of being awash in stuff, of completely losing track of what's in the closets, what's in the toy box, what's in the garden shed—as if you could ever get to the bottom of any of these places? That jangly sense of clutter and clamor reaches such a pitch that even though the place is crammed with furniture (and Chi Machines and stationary bikes), there is still no place to sit and think.

There's not much useful advice around about how to make more time to do anything; creating room to think or play or dream is another matter. A while back I opened a book and saw a photograph of decorator Rose Tarlow's bedroom in her L.A. house. This room—or my memory of it—has resonated over the years as a place suffused with

peacefulness. The furnishings were carefully edited, the strong bones of eighteenth-century pieces striking. There was nothing minimalist about the room; it simply and artfully managed to get free of visual clutter. But most wonderfully, a tendril or three of ivy had crept in the window and begun growing up the bedroom wall. The room had a languorous, outside-in effect. You could almost feel the balm of serenity—from a photograph!—in a place that nurtured the life spirit: a place to pin down those tendrils of thought, dream, memory.

It is interesting that in New York City, of all places, a loud, crowded town where everything moves faster than a speeding bullet, we've found some of the quietest, most elegant decorating around. (Not everywhere, of course. New York being New York, a conglomerate of many worlds, you can see just about every style of decor there is: Some of those billionaire Internet hatchlings, for example, don't seem to have grasped the difference between a chat room, a dorm room, and a living room.) But from designers and clients who love to ponder the Big Questions—what does it mean to live the good life?—we're seeing a new kind of decorating that takes its modernity not from the period of the furniture but from

the aura of the furnishings: rooms that feel polished, unpretentious, serene. Not trying too hard to be "young" and brimming with bright ideas, or "old" and clogged with historical swagger.

There is a gleam of truth in all the restraint. What is tasteful and stylish these days may have something to do with making room to think. Good vibrations. Head space.



Dominique Browning

Dominique Browning, EDITOR



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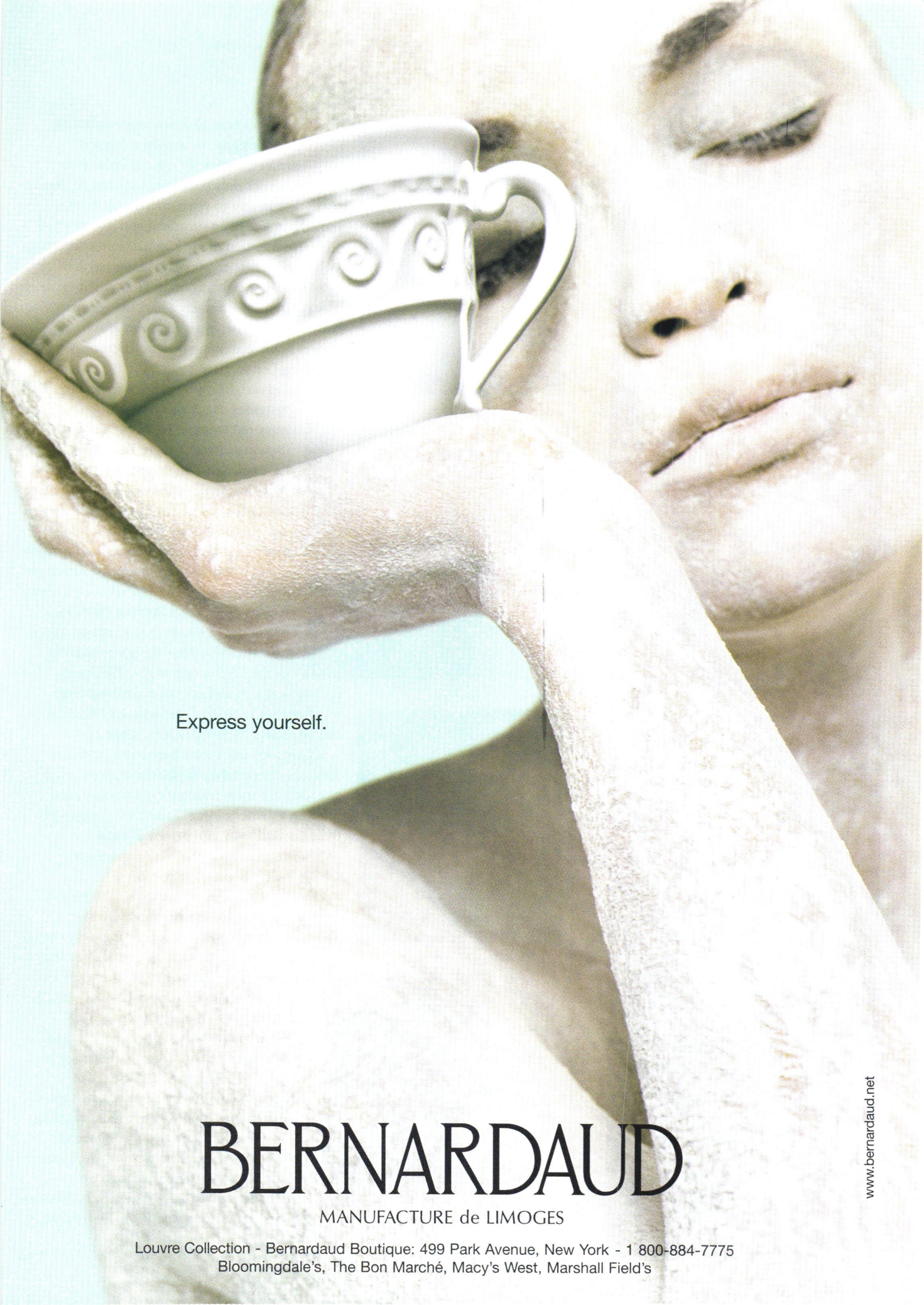
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SUZANNE SLESIN

I've never turned down an invitation to see a designer or architect's latest project, especially if it's in New York (and not only because it's my hometown). For nearly 30 years, as a design writer and editor, I've been surprised and awed by the obsessive way that many Manhattanites decorate, and envious of those who have pioneered new styles and new neighborhoods. That might explain how excited I was to play a part in *New York Now*, and to invite you to discover Manhattan all over again, beginning with our Downtown Shopping Guide, page 150.

Our map is right on target. It was barely

yesterday that Uptowners rarely ventured below 14th Street and that Downtowners thought that the Upper East and West Sides were too stuffy. Now, loft living defines a new lifestyle, not only in New York but in cities around the world. Walls are coming down in prewar apartments, and former factory buildings are flaunting doormen and concierges. "People here are willing to take risks," says **Jennifer Post**, who began her career in theater design and is now the New York design equivalent of the Hollywood It girl. "We have



JENNIFER POST

resources, talent, and can get everything done in a New York minute," she says. Her handiwork can be seen in "Sliding Doors," page 152.

Following long-term clients east gave Los Angeles-based **Kerry Joyce** the opportunity to create his own brand of cool understatement in a Tribeca loft ("Tone Deft," page 142).

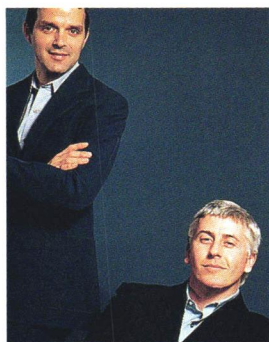
Douglas Callaway and **Brown Cranna** of Studio Luxe raise the bar on glamour in "New City Lights," page 126.

Our cover boy, one-year-old Sebastian Stern (son of contributing editor Nanna Lydiker Stern), points the way to a refreshingly charming, unpretentious traditional style as he climbs on a silk-covered antique chair in the living room of his family's Upper East Side apartment ("The Cosmopolitan," page 134).

"We're part of the upbeat generation," says RISD graduate Michael Formica, whose work appears in "Playing the Angles," page 160. This project, he says, is "the culmination of twenty years of going against the common decorating trend of 'more is better.'" Many years ago, I called this maverick designer a "romantic minimalist." He still is—but now he has lots of company. — *Suzanne Slesin, Design Editor*



KERRY JOYCE



DOUGLAS CALLAWAY, LEFT,
AND BROWN CRANNA

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letters

over the rainbow

encore! encore!

THE APRIL 2000 issue of *House & Garden* would win an Oscar for picture of the year if it were a movie. The cinematography (i.e., the photos) is phenomenal. The cover design alone is worthy of a special citation for its brilliant use of color and dramatic textures. Above all, the featured actors (read: designers) each deserve an Oscar for their uncommon display of savoir faire with color. You give me hope that the ubiquitous "apartment white" and "bashful beige" will soon disappear from homes everywhere. Let color reign!

LISA COMMANDER
Kirkland, WA

wow! I JUST received the April 2000 issue, and it is, by far, the most beautiful issue *House & Garden* has ever put together. Modern, traditional, new. Color is back! My only regret: I wasn't featured!

MYLES SCOTT HARLAN
Interior designer,
Miami, FL

EGADS! NOW EVEN *House & Garden* has a centerfold.

Your April issue contains a stunning photo of the Rocky Mountains and a magnificent Colorado garden ("The Highs Have It"). Congratulations!

RICHARD S. HUMPHREY
Little Compton, RI

chemistry lesson

THE TOPIC of biotechnology—or genetic engineering—came up a number of times in your March garden issue. Unfortunately, there is a lot of misinformation in the public domain right now about biotechnology. In fact, biotechnology is about making healthier food while protecting the environment. Current products are allowing farmers and gardeners to grow plants without millions of gallons of pesticide being sprayed into the air, water, and soil; and future products promise enormous

benefits, like healthier foods and more-robust-smelling flowers. I think some of the mentions concerning biotechnology in your magazine may unfairly slant the issue for your readers.

BRYAN HURLEY

Manager, Corporate Public Affairs,
Monsanto Company, St. Louis, MO

Stephen Orr responds: During my reporting for the article "Seeds of the Future," I spoke to a Monsanto representative about specific issues regarding the company's use of genetic modification. There is no



Inspired by *House & Garden*'s April color issue, event designer Mark Musters created windows for two of Janovic/Plaza's Manhattan paint stores that were on display for a month this spring.

denying that some aspects of biotechnology have had beneficial contributions to modern life: gene splicing to produce insulin is one. However, genetic engineering of food has raised alarm with many of the people featured in our issue. They share the concern that not enough testing and research are done on modified food products before they are released to the public.

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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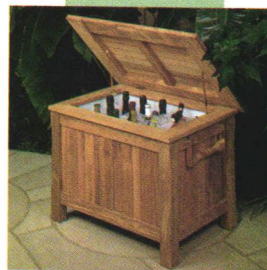
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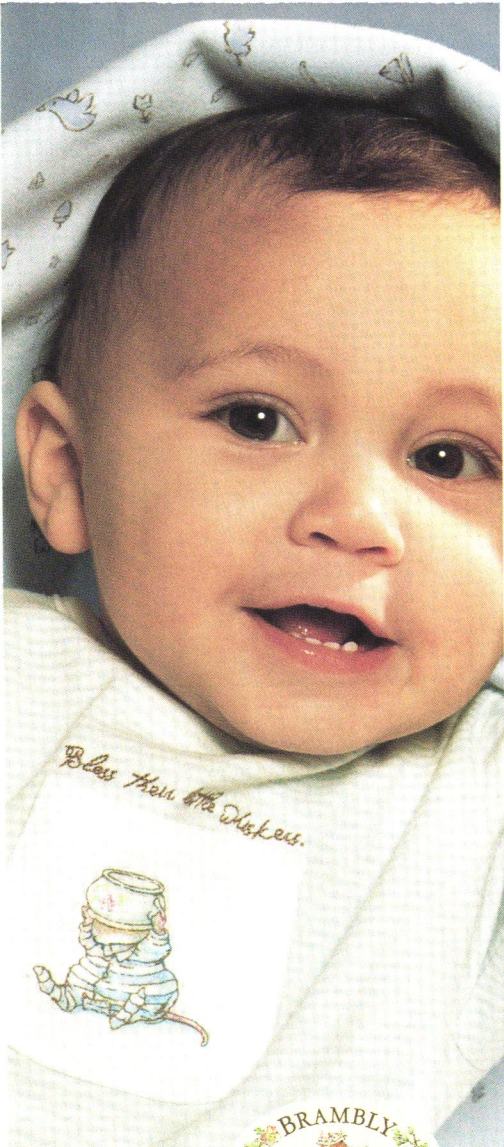
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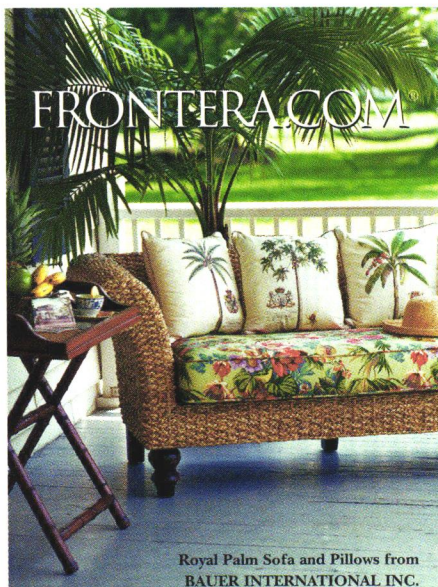
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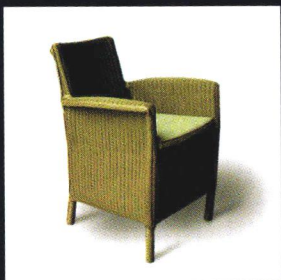
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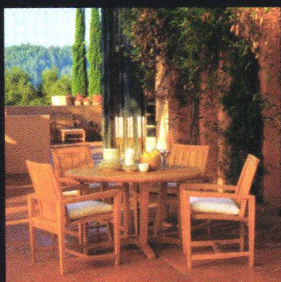


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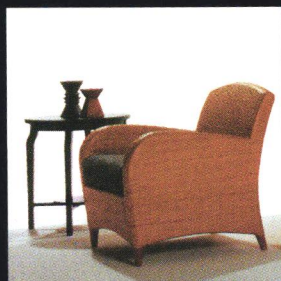
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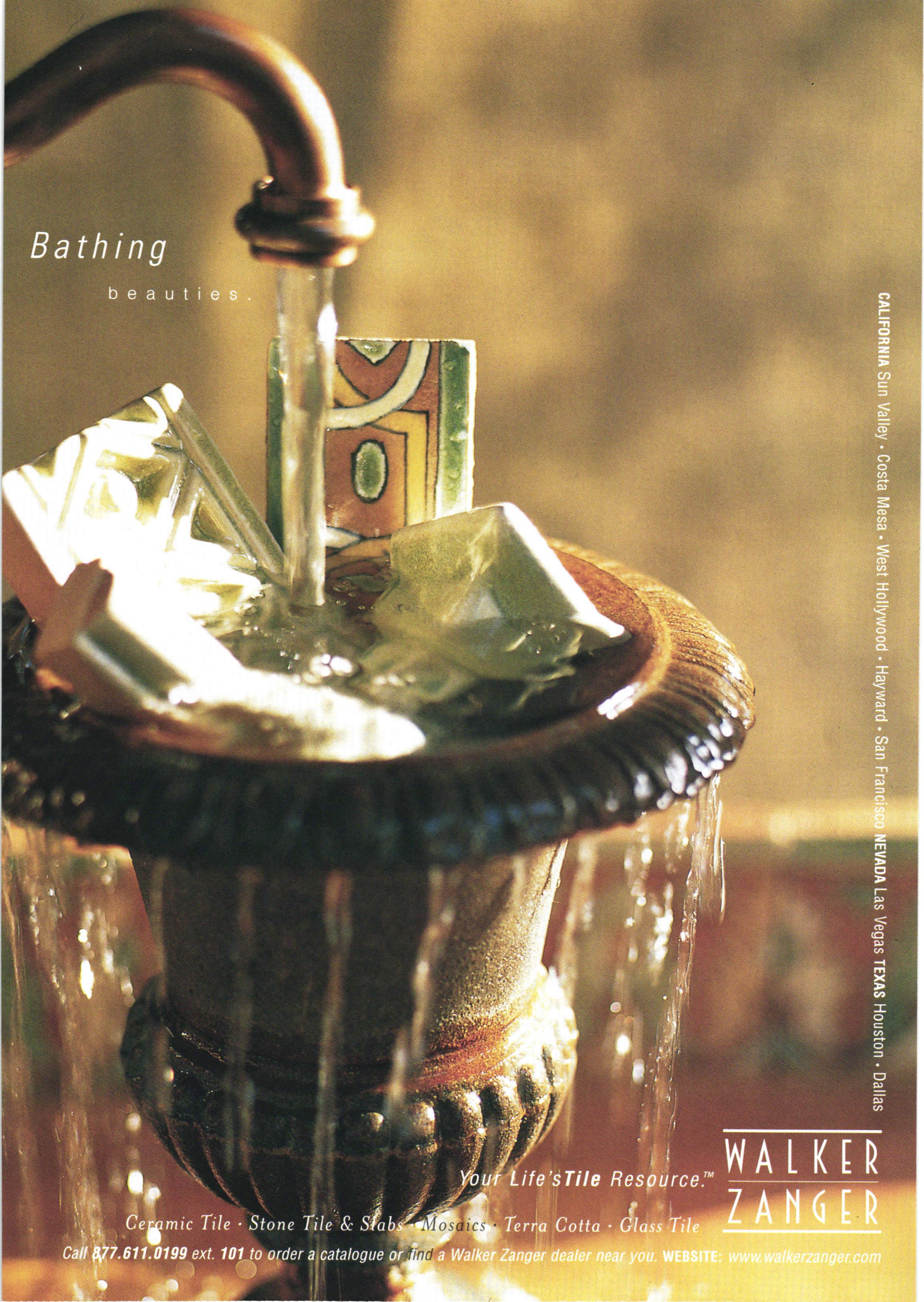
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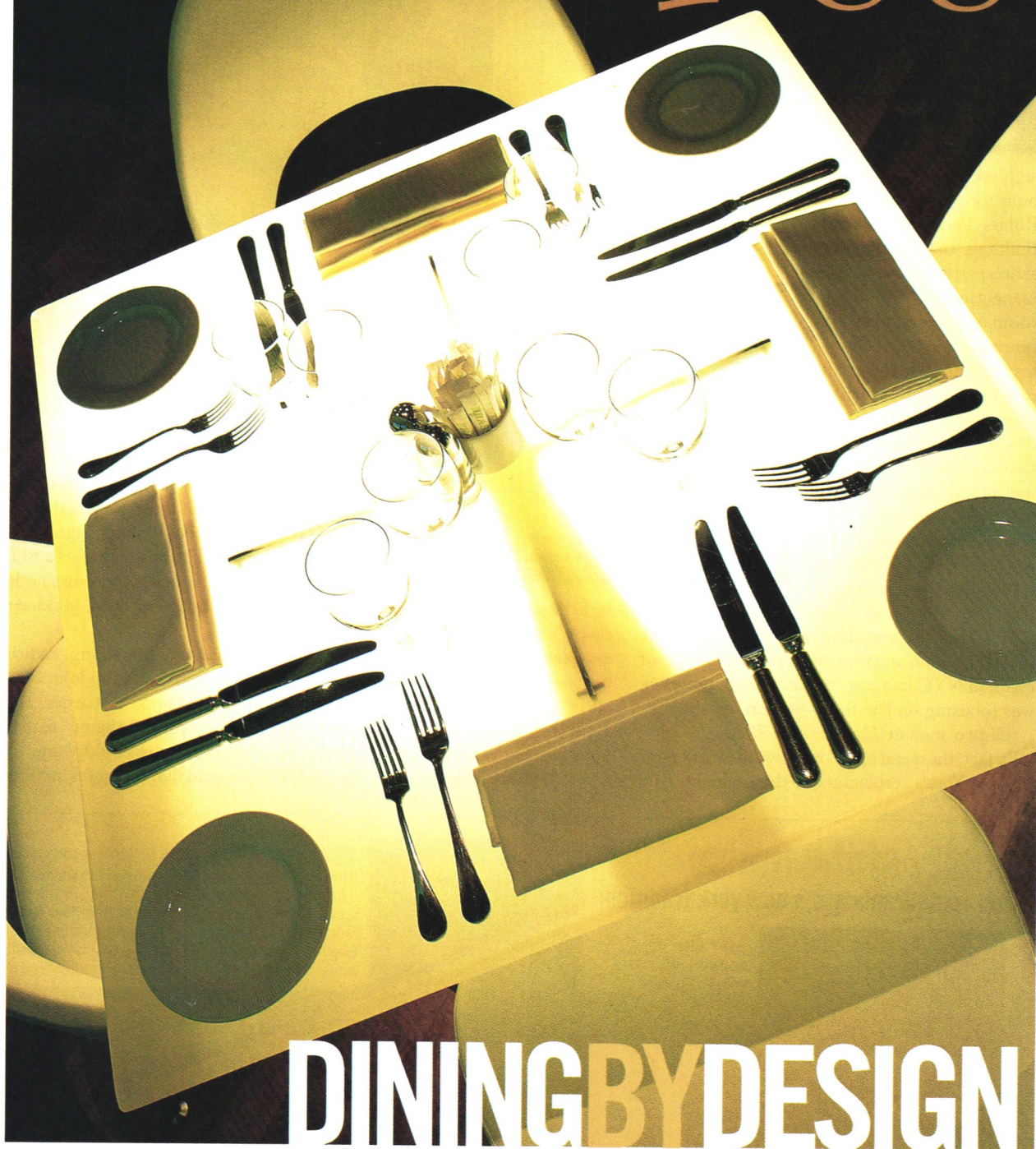
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The resin tables at the Brasserie are the talk of the town.



DINING BY DESIGN

You need reservations, not connections, to see the hottest interiors in New York today. Restaurateurs are commissioning architects and decorators to create rooms that are a visual feast. Edited by Dan Shaw

domestic bliss

DININGBYDESIGN

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AVE YOU *seen* the Brasserie yet?"

In New York City today, that is the hot question. Decorators, architects, industrial designers, and hungry aesthetes are all making pilgrimages to see the restaurant that avant-garde architects Elizabeth Diller and Ricardo Scofidio built for Restaurant Associates in Mies van der

Rohe's landmark Seagram Building. In fact, the Brasserie's patrons have made an inspection of the dining room a postprandial ritual, pointing out the chunky terrazzo floors, the perforated pearwood ceiling, the silicon-seat barstools, and the red molded-resin sink that cuts right through the wall and links the men's and women's rest rooms. "I've already tracked down the source for those amazing resin tables [previous page],"

High-Tech author Joan Kron bragged to friends a month after the restaurant opened. (The source is Atta, which custom-makes designs out of resin; in NYC, 212-295-7763.) Nobody, however, was focusing on the food—which, by the way, rated two stars in *The New York Times*.

In fact, the menu is not the drawing card at most of New York's restaurants of the moment. And

Marc Newson's Komed chairs, above, were not designed specifically for Canteen but are the linchpin of the futuristic decor. ■ At the Brasserie, top, every element of the design is worthy of examination.



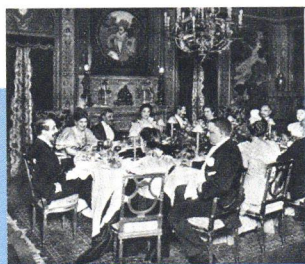
designers, not chefs, are now the names to drop: Marc Newson of Canteen; Nicole's Michael Gabellini; Terence Conran of Guastavino's; Danube's Jacques Garcia; David Schefer and Eve-Lynn Schoenstein of Leshko's; Swifty's Mario Buatta; Ali Tayar of Pop.

"Restaurants are the new churches," says New York-based food and restaurant consultant Clark Wolf, whose itinerary of must-see Manhattan eateries includes Philippe Starck's Asia de Cuba and Lot 61 by Rafael and Diana Viñoly. "Fancy restaurants no longer hold a monopoly on good food, good service, and good design."

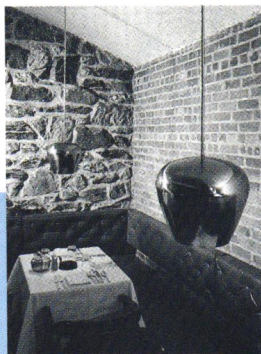
New York, of course, has a long tradition of designer restaurants, from Philip Johnson's Four Seasons to Adam Tihany's Le Cirque 2000 to David Rockwell's upscale theme restaurants (Nobu, Monkey Bar, Ruby Foo's). New Yorkers have come to demand that their eyes be tantalized

specialty of the house

designer restaurants are a new york tradition



1897 After 60 years on South William Street, **Delmonico's**, a "Ladies Restaurant and Gentlemen's Elizabethan Café," opens at Fifth Avenue and 44th Street.

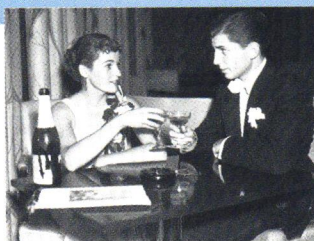


1948 The **Al and Dick** restaurant, a quasi-suburban space on West 54th Street, brings Bay Area modernism to midtown.

1958 Philip Johnson collaborates with several designers, including Ada Louise and L. Garth Huxtable, to create the **Four Seasons**, a modernist temple that is now the only Manhattan restaurant with a landmarked interior.



1893 The **Waldorf-Astoria** opens with a mirrored Palm Garden, so diners can watch one another.



1934 The **Rainbow Room**, atop the RCA Building at Rockefeller Center, has floor-to-ceiling windows and a menu featuring Sliced Eggs Czarina and Spaghetti Italiane.

1957 William Pahlmann's **Forum of the Twelve Caesars** in Rockefeller Center is Restaurant Associates' first theme restaurant, where waiters wear togalike outfits.

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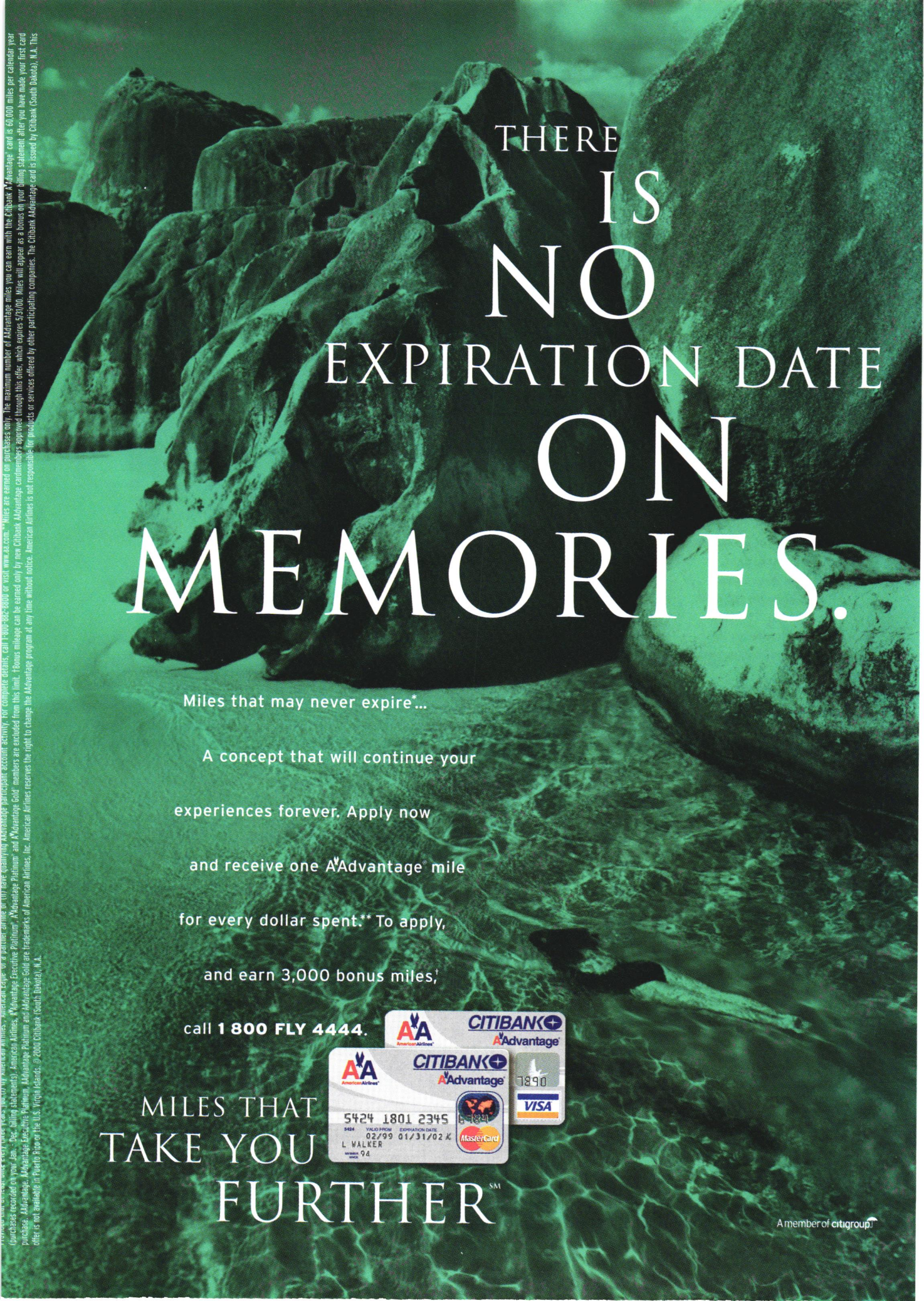
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For Nicole's, above, Michael Gabellini created a glowing communal table that is lit by a network of neon tubes. ■ Guastavino's, right, celebrates the vaulted ceilings beneath the 59th Street Bridge. "The trick was to underdesign it," co-owner Joel Kissin says.

along with their palates. "Space is so valuable that people are forced to eat out, so the environment where we dine is more important than in other cities," suggests John McDonald, who commissioned international product designer Marc Newson to create the 175-seat Canteen in SoHo. "New York is the epicenter of design and food, so more emphasis is placed on how our restaurants look." Wolf adds, "Maintaining good service and food can be difficult; at least good design is dependable."

With interest in design at an all-time high (to wit, *Time's* recent cover story "The Rebirth of Design"), restaurants allow average folks to experience up close the work of elite architects and decorators. "Usually, the only place I get to see the work of my colleagues is in magazines," architect Ali Tayar says.

At Nicole's, the Upper East Side restaurant in the basement of the Nicole Farhi boutique, diners savor the masterful minimalism of architect Michael Gabellini, whose résumé includes the award-winning Jil Sander boutique in Paris. The leisurely pace of a meal there allows one to appreciate the handcrafted wooden Nakashima benches in the reception area and the glassed-in



kitchen that looks like an animated light box. At Canteen in SoHo, young sophisticates enter a world that feels like *2001: A Space Odyssey*, and act like kids in a playground, bouncing on Newson's springy, cantilevered tubular-steel Komed chairs, which are upholstered in bright orange wool. (Want one? They're \$1,300 each at the Stuart Parr Gallery; in NYC, 212-206-6644.)

Not every high-design restaurant is a modernist tableau. At Tribeca's Danube, the latest

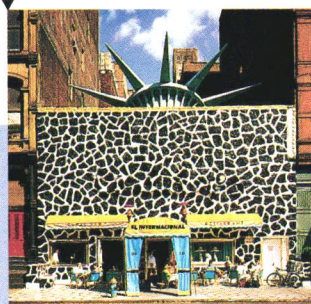


1973 The young architectural firm of Gwathmey Siegel creates **Pearl's**, a scene-and-be-seen minimalist Chinese restaurant in midtown.

1975 Warren Platner conceives **Windows on the World**, on the 107th floor of the World Trade Center, as a luxury liner sailing through the clouds.



1984 **El Internacional**, New York's kitchiest and campiest tapas bar, opens in Tribeca.



1988 New York gets its first Philippe Starck restaurant, at the Royalton hotel.



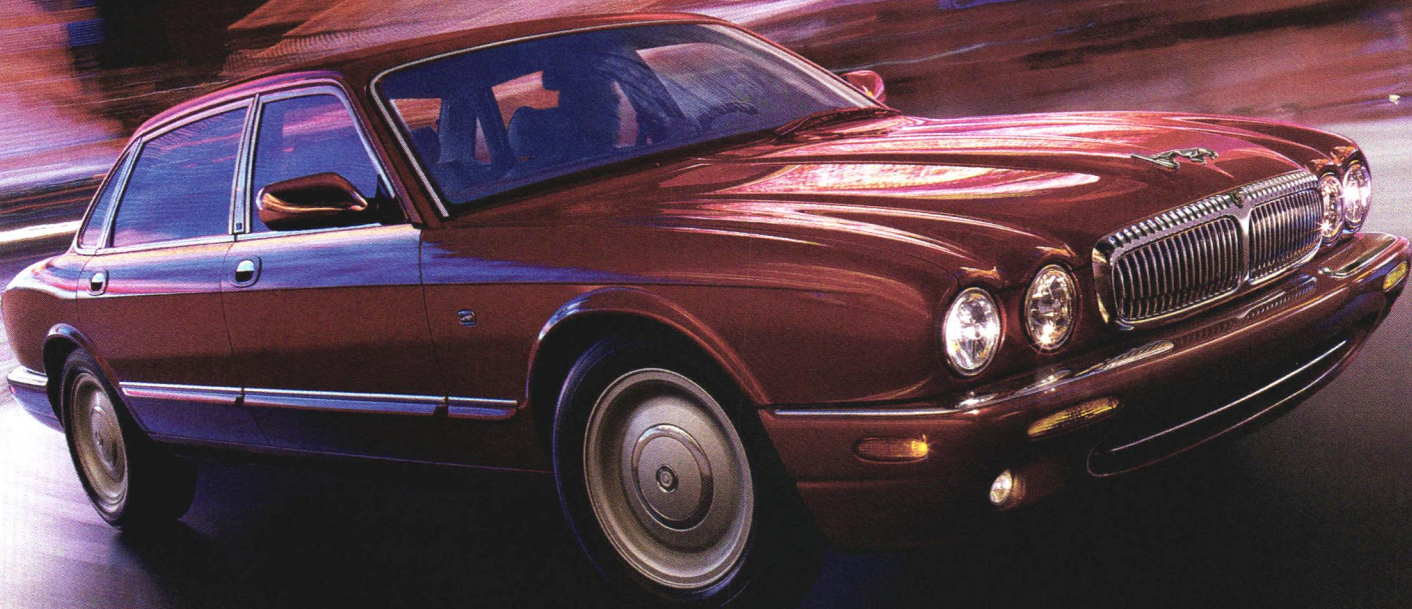
1966 Impresario Warner LeRoy fashions **Maxwell's Plum**, a Belle Epoque café on First Avenue, for the new singles scene.

1980 **Joanna**, the first of Sam Lopata's new grand cafés, opens in the Flatiron District. It spawns other humongous places, like Café Seiyoken and America.

1985 The art world congregates at **Hawaii 5-0** on Avenue A, where diners table-hop by rolling around on Knoll secretarial chairs.



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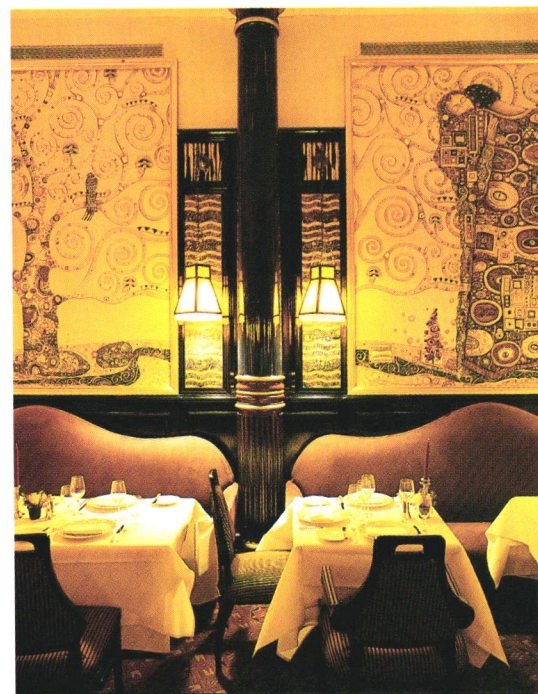
THE ART *of* PERFORMANCE



At Leshko's, above, vintage Knoll chairs by Eero Saarinen and cultured stone pillars topped with light boxes set a casual mood.

■ At Danube, right, Jacques Garcia's homage to turn-of-the-century Vienna, the decor prepares diners for a lavish gastronomical journey to the land of Mahler and Klimt.

domestic bliss DININGBYDESIGN



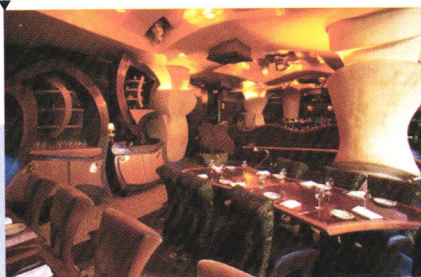
offering from four-star chef David Bouley, French decorator Jacques Garcia seduces guests with his sumptuous homage to Gustav Klimt and Vienna. "Design provides a level of joy and comfort that allows diners to appreciate the food," says Bouley, who serves an ambitious updating of old-world cuisine. "When you are relaxed, you are opened up to the cooking." Famous for being a gracious host, Bouley has made the bar at Danube open to the public, so you don't have to have a \$100-plus dinner to sample the restaurant's decor.

The emphasis on good design isn't limited to restaurants with pricey entrées. In the East Village, the hot design team of David Schefer and Eve-Lynn Schoenstein has turned Leshko's, an old Polish coffee shop, into a destination. Working on a tight budget, the two clad the bar in cultured stone, made tables out of a Formica laminate that resembles corrugated cardboard, and filled the

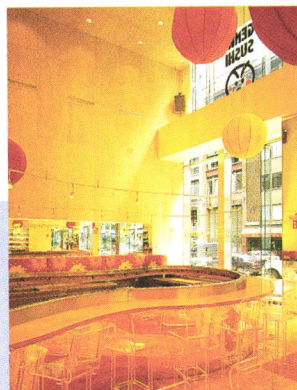
room with vintage Knoll chairs salvaged from an old office building. "The chairs were key," Schoenstein says. "And we paid only thirty dollars apiece." (Coincidentally, they are the same Eero Saarinen chairs that are used at the Brasserie.)

Even corporate cafeterias are part of this trend. Employees at Condé Nast, the parent company of *House & Garden*, have been besieged with requests from people who want to have lunch in their new Times Square building. It's not the frozen yogurt or tuna wraps that lure them. They all want the chance to experience the genius of the cafeteria's creator, the visionary architect Frank Gehry. —D.S.

1993 Across from Lincoln Center, Chicago art-furniture maker Jordan Mozer's **Iridium** has chairs that wear toe shoes and leg warmers.

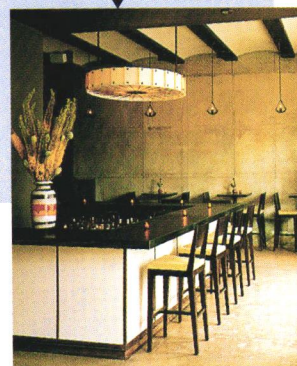


1996 Adam D. Tihany reinvents the four-star restaurant with bold, colorful furniture at **Le Cirque 2000**, in the historic Villard Houses.



1998 The plastic Minni chairs by Antonio Citterio compete for attention with the muscular clientele at **Cafeteria** in Chelsea.

1999 In the meat-packing district, the Calvin/Barry/Diane clique congregates at **Fressen**, which has a warm industrial decor by Jed Johnson Associates.



1992 David Rockwell, along with his former partner Jay Haverson, creates **Vong**, an upscale theme restaurant featuring fusion cuisine by celebrated chef Jean-Georges Vongerichten.



1996 At **Patroon** in midtown, Thomas O'Brien of SoHo's Aero Studio concocts a luxe, understated clubhouse for New York's movers and shakers.

1996 Alison Spear's use of pop-art fabrics and Lucite chairs at **Genki Sushi** turns a modest midtown sushi bar into a hip destination.



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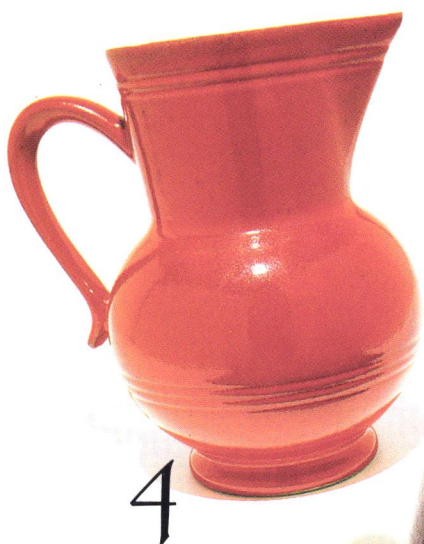
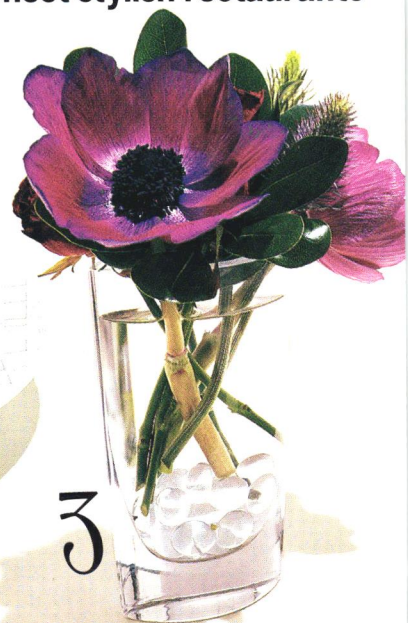
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DININGBYDESIGN

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1 There's room for both kosher and French sea salt in the **Sea Grill's** salt and pepper caddy, \$95, by Grand Silver. In NYC, 718-585-1930. **2** **The Four Seasons'** SilverCities espresso cup and saucer was designed by Philip Johnson for Francis-Francis!, which sells them as part of a nine-piece place setting, \$150. 877-854-4141. **3** The Paris vase, \$49, at **Guastavino's** is available at the Terence Conran Shop, NYC. 212-755-9079. **4** **The Red Cat's** porcelain water pitcher, \$42, comes from Emile Henry. In Delaware, 302-326-4800. **5** **Nobu's** fresh bamboo sake pitchers are imported from a secret source in Japan.



6 The Stella wineglasses, \$15 to \$18, at **Tabla** are made by Ittala and come in a variety of sizes. Available at Zabar's, NYC. 212-787-2000. **7** The café-au-lait bowls, \$20 each, at **Le Gamin** are from Le Gamin Boutique, NYC. 646-654-6685. **8** **Danube's** deluxe Prieuré salt and pepper shakers, \$460 a set, by Roux Marquand are available from Le Cherche-Midi. 800-526-3639.



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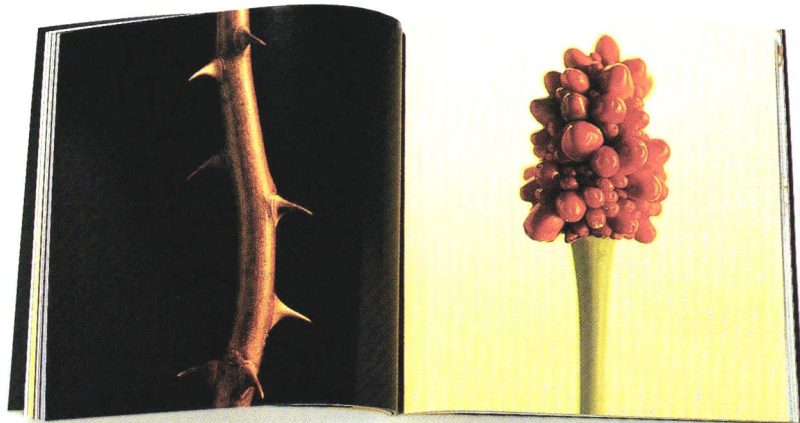
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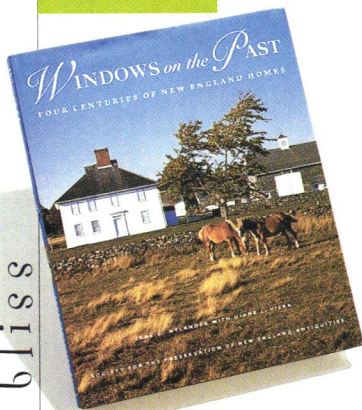
BOOKS

by Lygeia Grace

This month's books span the centuries—from 300-year-old New England houses to computer-modeled landscapes of tomorrow. They also lay bare the timeless beauty and allure of common weeds and uncommon seaside retreats.



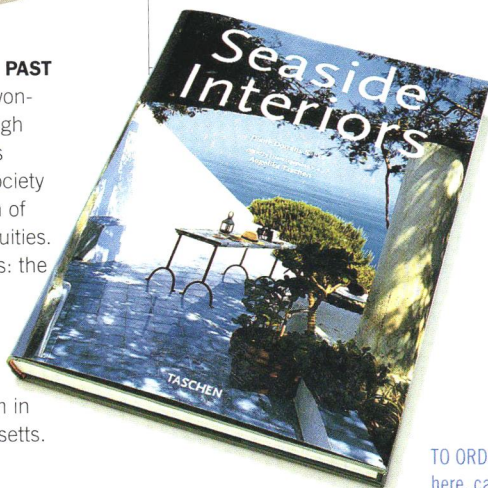
WEEDS (Chronicle, \$19.95) Fuzzy green teasels, twisted brown field garlic, fuchsia-stemmed pokeweed, and other Cinderellas of the garden world get the royal treatment in this striking paperback folio from photographer Howard Bjornson.

**WINDOWS ON THE PAST**

(Bulfinch, \$45) A wonderful ramble through 25 of the properties protected by the Society for the Preservation of New England Antiquities. Among its treasures: the picturesque 1750 Casey Farm in Rhode Island, and Walter Gropius's 1938 Bauhaus gem in Lincoln, Massachusetts.

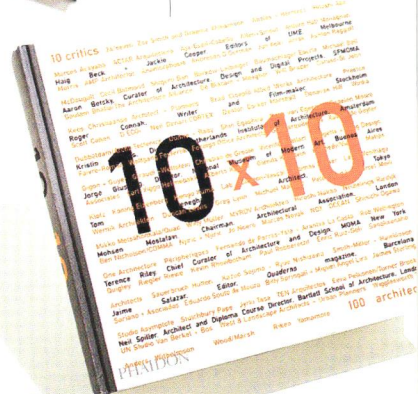
SEASIDE INTERIORS

(Taschen, \$39.99) From a funky cottage on the Maine coast to a chic stone retreat above the Mediterranean, these heart-stopping interiors will make the land-locked yearn for the ocean's salty roar.

**GARDENS FOR THE FUTURE**

(Monacelli Press, \$50) This fascinating survey of contemporary landscape design celebrates the unexpected: ground cover in the form of a siren-red tarp, planters shaped like satellite dishes, and indigo gravel paths.

10 X 10 (Phiadon, \$59.95) In this massive book, ten critics discuss the work of their ten favorite contemporary architects. The projects—including surreal computer renderings and ethereal glass buildings—illustrate the elastic definition of design today.



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

REQUIRED READING**Architect Hugh Hardy's design library favorites**

SAARINEN HOUSE AND GARDEN: A TOTAL WORK OF ART by Gregory Wittkopp in association with the Cranbrook Academy of Art Museum (Abrams) "This book represents the total integration of all the elements of interior design."

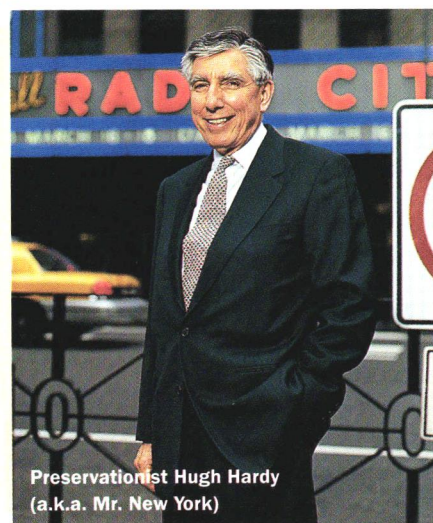
THE DISCOVERY OF AMERICA by Saul Steinberg (Knopf) "Because of its wit and observation of the American experience."

PENNSYLVANIA COAL MINE TIPPLES by Bernd and Hilla Becher (DIA Center for the Arts) "These are photographs of the wooden mineheads, or tipples, of the eastern

regions of Pennsylvania—preindustrial-looking structures of varying shapes and heights, built by companies of usually three to five men. [They are] a direct expression of problem solving."

CHANGING NEW YORK by Berenice Abbott (The New Press) "This book is an astonishing revelation of the city's continual transformation."

MANHATTAN IN MAPS: 1527-1995 by Paul E. Cohen and Robert T. Augustyn (Rizzoli) "For the same reason as *Changing New York*, yet geographically rather than visually."



Preservationist Hugh Hardy (a.k.a. Mr. New York)

Every object tells a story



After following his wife to Mexico, a master French cabinetmaker discovered machiche – a dense, oil-rich wood similar to teak. Inspired by its beauty and strength, he reinterpreted the classic Mediterranean chaise to create this design.

russian fairy-tale boxes

chinese snuff bottles

czech glass

costa rican leather rockers

panamanian rainforest baskets

japanese masks

korean wedding chests

italian chess sets

lombok pottery

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BUZZ

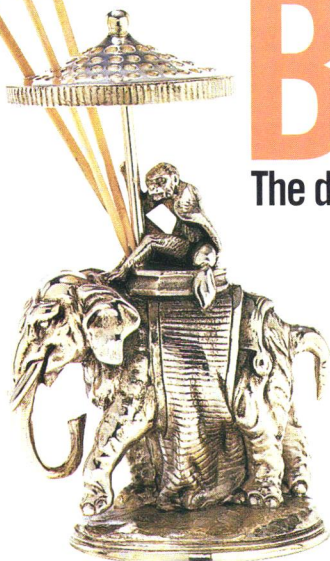
The design world has a bad case of jungle fever

by Newell Turner

Like a tropical storm blowing in from the Caribbean, jungle style is sweeping through the world of interior design. If the look had a sound, you would hear the Buena Vista Social Club. Picture Havana in its heyday, or Hollywood's early tribal movies. Martinique, a fabric and wallpaper pattern of large, lush banana leaves, has ridden several jungle revivals. First used commercially in the Beverly Hills Hotel, the wallpaper survived renovations in the '40s and the '90s and still cloaks many of the hotel corridors and the walls of the Fountain Coffee Shop. This summer, the wallpaper can be seen on the set of MTV's *The Real World New Orleans*.

The enduring Martinique fabric, through Hinson & Co., NYC

Monroe Kelly, a set designer, and Lee Ledbetter, an architect, put it in an old house on St. Charles Avenue, where a group of 20-somethings have been living under the camera's probing eye—even in the banana grove "shagging corner." Jungle style can be very glamorous, or high-end kitsch. Elvis loved the look—his legendary Jungle Room at Graceland still exists, and still inspires.



Christofle's silver Indra toothpick holder



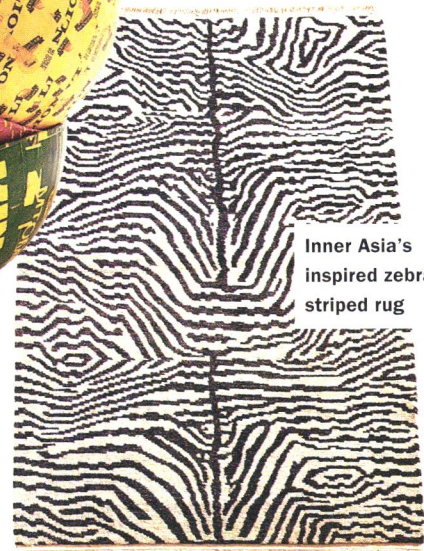
Stark wallpapers, for the urban bush



Zulu Tribal papier-mâché bowls from Craft Caravan, Inc.

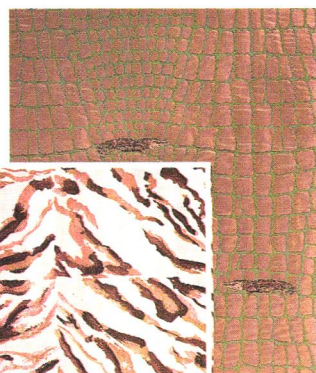


Bulgari's new Corone Tribali breakfast cup and saucer, left, top Hermès's classic Toucan dinner plate



Inner Asia's inspired zebra-striped rug

Cocodrillo from Old World Weavers, right, with Rose Cumming's Tanzania, below




Louis J. Solomon's gilded Louis XV-style stool, covered in faux-iguana leather from Randolph & Hein, NYC

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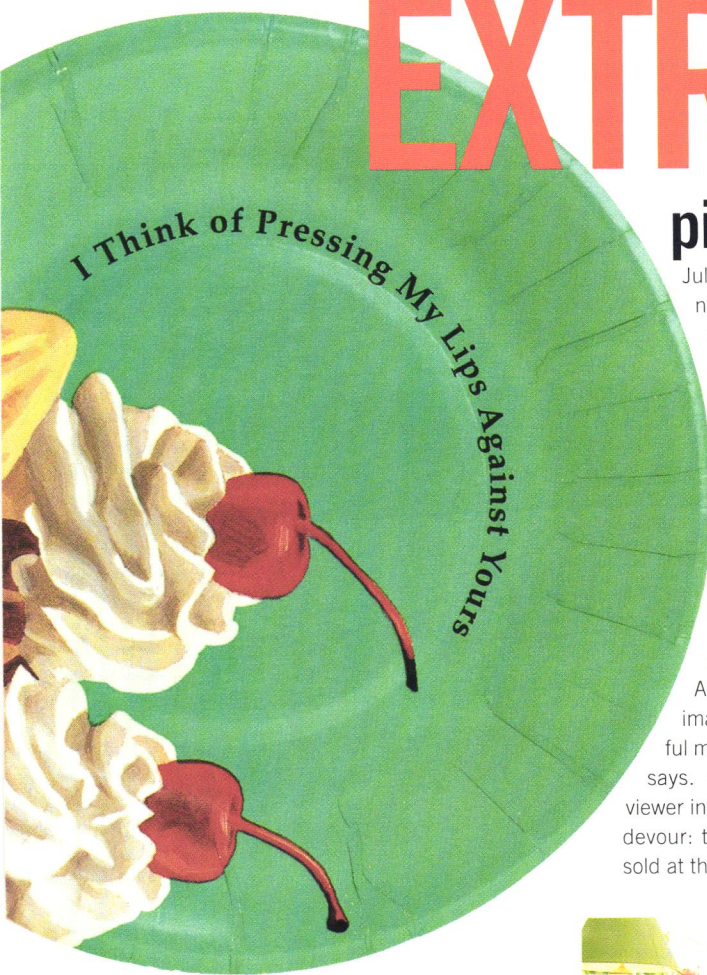
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I Think of Pressing My Lips Against Yours

picnic passion

Julia Jacquette's paper cups, plates, and napkins feature sumptuous banana splits dripping with chocolate and strawberry sauce; bloody steaks; and brownies covered in ice cream. Each piece is coupled with fragments of the sensual sentence "Every Moment of the Day I Think of Pressing My Lips Against Yours While I Hold Your Body Against Mine." These provocative picnic wares are part of a multimedia series at Café/Etc., the new basement café at the Museum of Modern Art. "One reason I started using food imagery was because food is a wonderful metaphor for sexual desire," Jacquette says. "I hope that my work seduces the viewer into engaging with it." There's plenty to devour: the paper goods (\$4 to \$8) are also sold at the MoMA Design Store. —JAIME LOWE

beachy keen

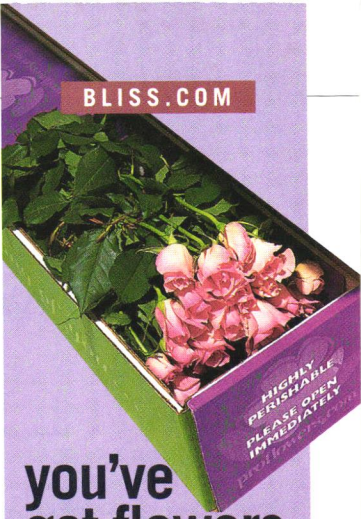
With their Brooklyn roots and their late Uncle Steve's Studio 54, the Rubell family epitomize a New York state of mind. So it's not surprising that for their third South Florida hotel, the Beach House Bal Harbour, Donald and Mera and their adult children, Jennifer and Jason, drew on their memories of summers in the Hamptons for inspiration. What is uncharacteristic for this modernist clan is the comfy Ralph Lauren decor: a verandah, right, filled with white wicker, and Polo bed linens with thread counts higher than Florida room rates in winter. A menu overseen by Sheila Lukins (*Silver Palate*)—think



lobster pot pie—is true Hamptons home cooking. There is a refrigerator in each room, but no overpriced mini-bar. Instead, the Pantry, a 24/7 shop in the lobby inspired by the Sagaponack General Store, makes it possible to buy cookies, beer, or Häagen-Dazs at 3 A.M. —INGRID ABRAMOVICH

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you've got flowers



Sending flowers the old-fashioned way, through national networks of florists, was always a little nerve-racking. Would the flowers get there? Would they look good? Now much of the worry has been eliminated by two-year-old Proflowers.com. The company sends a confirming E-mail on receipt of the order, another when the order is shipped, and a third when the flowers are dropped off. Proflowers.com's modus operandi cuts out the middlemen. Orders are routed immediately to the firm's network of growers; the flowers (25 long-stemmed roses, for instance, cost \$39.95, plus shipping) are then cut and sent directly, by Federal Express, within 24 hours. They arrive well protected and secured in a box, complete with flower food and maintenance instructions. The only anxiety for the recipient is which vase to use. —TRISH HALL

ON SET

the bitch is back



You may not thrill to the threatened return of '80s style (or lack thereof). But one greed-decade comeback we can all revel in is the return to prime time of Joan Collins. The *Dynasty* diva will do a guest-star turn on NBC's hit sitcom *Will & Grace*, playing Antonia Hutt, an interior decorator and arch rival

to Grace (Debra Messing). Fans of the show mischievously anticipate the prospect of Collins going Manolo a Manolo with Grace's catty socialite assistant, Karen (Megan Mullally). The chintz is sure to fly, but one can only guess who will be left standing when the dust settles. Stay tuned. —RYAN MATHENY



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miami nice

Since its gala opening in March, the palatial 22,000-square-foot Holly Hunt showroom has become the Taj Mahal of Miami's six-block-square design district. "A straight shot through the space" was what Miami-based architect Alison Spear, near right, had in mind for the Chicago-based Hunt's southern invasion. Spear, sparing no shots, installed what she calls a "glamour stair," a steel structure supporting two wings of luminescent glass treads. It's the sort of dramatic gesture that Hunt (far right) and her furniture—by Christian Liaigre, Rose Tarlow, and Wendell Castle—demand. "Alison and I did it together," Hunt says of the project, which involved taking the guts out of a vintage three-story building and topping it off with a huge skylight. "We really got excited when we saw that the best way to view fabrics was in daylight." —SUZANNE SLESIN



barreling along

Call it Target Practice, or the Old Navy Effect. Crate & Barrel, the Illinois-based home-furnishings chain, is testing the low-priced waters with CB2, a new retail concept aimed at younger customers and starter households. "CB2 is all about design," says Crate & Barrel spokeswoman Bette Kahn. "It's about new colors and new materials and great value." Located in one of Chicago's up-and-coming neighborhoods,

CB2 features necessities like lamps and bedding, as well as such merchandise as, from left, below, magnetic suction-cup clocks (\$9.95), bubble-gum-colored extension cords (\$2.95), and happy-face refrigerator magnets (\$11.95 for a set of four). "If you want to find a surge protector in colors to match your iMac," Kahn says, "CB2 is the place to go."



THE BUSINESS OF BLISS

barnstorming

It's tough keeping up with Pottery Barn's evolution. Even as the retailer introduces charming new items like the striped floor cushions, above (\$59 and \$69), it's planning major new initiatives: Its first Bed + Bath catalog mails this spring (PB will be selling toilets and sinks by mail order!); and PB Kids stores, the sequel to the popular catalog, are due this fall. Corporate parent Williams-Sonoma has major expansion plans, too. Next year, it will launch a chain called Elm Street, which should be to Williams-Sonoma what Old Navy is to the Gap.

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THEN & NOW

The discreet charm of the haute bourgeoisie

by Carolina Irving

domestic bliss



A pert Victoria settee from Le Decor Français

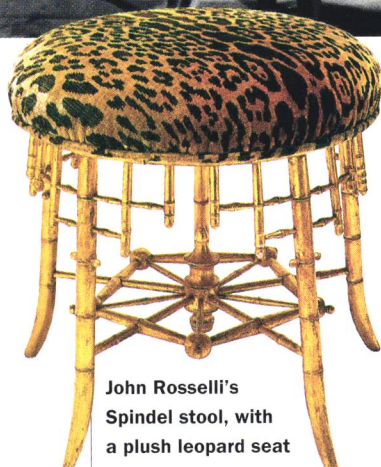
Everyone is aflutter over the fashions immortalized by the chic, sophisticated ladies of the '60s, but what about the decorating? The rooms inhabited by Delphine Seyrig in the cult classic *Last Year at Marienbad* and by Catherine Deneuve in *Belle de Jour* are as unabashedly feminine as the clothes that they wear. After enduring a decade of minimalism and one too many Christian Liaigre knock-offs, I'm ready for a little color and elegance. The style of the well-groomed lady has an international flavor—think English chintzes, Louis XV settees, faux-bamboo stools, and lots of occasional tables (the better for holding cocktails). Everything is

crisp, pretty, and supremely ladylike. I am reminded of Horst's brilliant 1967 portrait of Marella Agnelli at home in Italy. She makes no apologies for the perfection of her room, and why should she? This is bourgeois decorating elevated to high art. Enchanting!

John Rosselli's lilac slipper chair is the perfect perch.



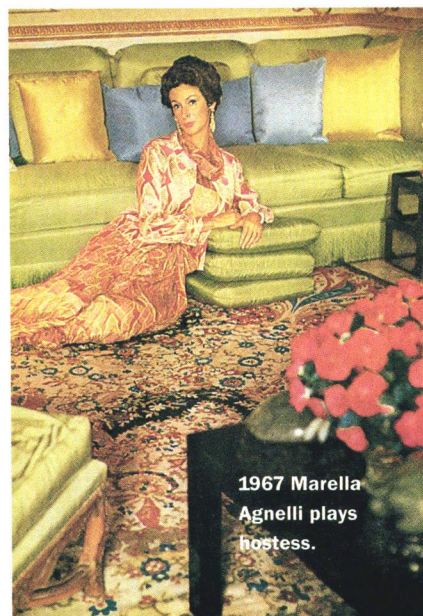
Antiques dealer Louis Boffering is a master of the look.



John Rosselli's Spindel stool, with a plush leopard seat



Rose Cumming's fresh floral chintz is anything but dowdy.



1967 Marella Agnelli plays hostess.



Green damask and blue velvet from Le Decor Français; pink taffeta from Rose Cumming; John Rosselli's bracket.



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The American cheese revolution by Lora Zarubin

You don't have to go to Europe anymore to find great cheese. Some of the best varieties are now made on our shores. You can buy handcrafted ones from specialty stores like San Francisco's Artisan Cheese shop (415-929-8610), or directly from producers themselves. Laura Werlin's *The New American Cheese* (Stewart, Tabori & Chang, \$35) is also a brilliant resource. Filled with addresses and recipes, it's my mail-order bible. God bless America!

In France, handcrafted **camembert** is still a household staple. I love to eat this one from Blythedale Farm in Corinth, VT (802-439-6575), on buttered toast for breakfast.

For a sublime combination, try June Taylor's **quince cheese** with Egg Farm Dairy's goat cheddar.

A wedge of **St. George** from the Joe Matos Cheese Factory in Santa Rosa, CA (707-584-5283), a crisp Fuji apple, and a cold glass of Navarro Vineyards Gewürztraminer make a perfect snack.

Champagne! Champagne! The luxurious **Humboldt Fog** from Cypress Grove Chèvre in McKinleyville, CA (www.cypressgrovechevre.com; 707-839-3168), cries out for it. Light as air, with a creamy rind, this is one of my all-time favorites for cocktails.

Peluso Cheese Company's creamy **Teleme** (209-826-3744, in Los Banos, CA) paired with June Taylor's poached **Seckel pears** (510-923-1522, in Oakland, CA) is a heavenly dessert. I serve the Teleme very runny, with the rind cut off the top, and let everyone dig in with spoons.

To enjoy fully the sharp, dry flavor and short finish of Egg Farm Dairy's delicious **goat cheddar** (www.creamery.com; 800-CREAMERY, in Peekskill, NY), you need to serve it with food—try a baby arugula salad with fresh figs.

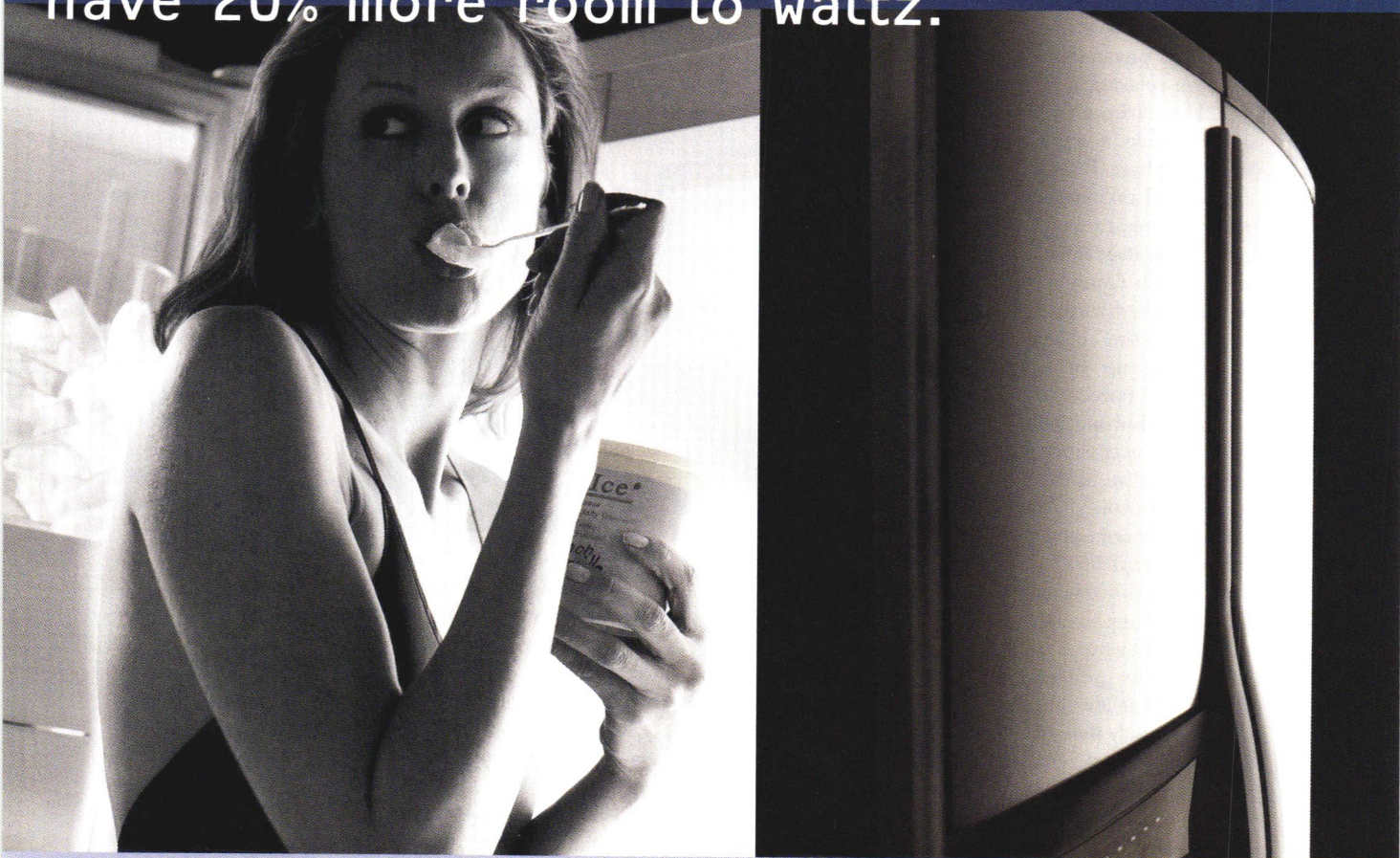
Winchester Cheese Company's **super aged gouda** (909-926-4239; www.winchestercheese.com, in Winchester, CA) is aged more than a year. Slightly nutty and very sharp, it's reminiscent of a Parmesan. Great with chocolate!

Great Hill Blue from Great Hill Dairy in Marion, MA (www.greathillblue.com; 888-748-2208), is the best blue cheese I've tasted in this country. It has the perfect balance of saltiness and creaminess. I could eat it all day. Matched with **Wildflower Honeycomb** from Marshall's Farm in Napa, CA (www.marshallshoney.com; 707-224-6373), it is truly divine.

Moist and silky, with a subtle earthy flavor, Juniper Grove Farm's **Tumalo Tomme** (541-923-8353, in Redmond, OR) is a beautiful cheese that is best with Black Sphinx dates, a hunk of bread, and a glass of dry Washington State Pinot Gris.



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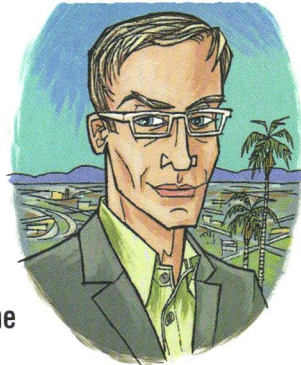
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THE COAST

It's not rocket science, it's decorating by Paul Fortune



domestic bliss

Where have all the fun decorators gone? It used to be that any "desecrater" worth his swatches could throw together a pitcher of gimlets with a bunch of amusing hooligans and you'd be guaranteed a memorable night (or day, for that matter!). Nowadays, they take themselves far too seriously, swanning around on their clients' private jets and turning every opportunity for relaxation into a networking nightmare. Lighten up, girls (you know who you are); you're not solving the Third World debt here. It's just *decorating*.

We could take a lesson from the previous generation of design queens, such as **Peter Paanakker**, a scion of the wealthy Kolb family of Philadelphia. He hobnobbed through Europe and New York in the '40s and '50s, eventually turning up in California and becoming a noted party giver. He entertained European and Hollywood royalty in a succession of houses that he renovated in his own neoclassico style—lots of tole chandeliers, blackamoors, and dubious Dutch still lifes.

Hollywood loved his look. In the '60s, he opened a shop on La Cienega with partner Lafe Speirs. Despite being popular with fellow decorators such as **Billy Haines** and **Ron Collier**, Paanakker later closed his shop and became renowned for orchids and entertaining. Between riotous lunches for art historian **John Richardson** and hilarious dinners for "**Bubbles**" **Rothermere** and **Jean Howard**, Paanakker could be found coaxing flowers from his collection. "He'd often come into my shop to find the perfect jardinière for his latest bloom," L.A. dealer

Joel Chen told me. "In fact, I bought back most of them at the Sotheby's tag sale after he died." Now Chen has one of the best shops in town for finding furnishings in the Paanakker style.

THOROUGHLY MODERN MALTZAN

L.A. architects are on a roll. Recently, **Michael Maltzan**, a former associate of **Frank Gehry's**, was chosen to design an art center at the old Swingline stapler factory in Queens, which will display



On May 25 in New York, Sotheby's auctions pieces from Paanakker's L.A. home, top.

works from New York's Museum of Modern Art while it is being renovated. He's also working on an expansion of UCLA's Hammer Museum and a children's museum in Pasadena. Along with L.A.'s **Frederick**

Fisher, who designed P.S. 1 in Queens, Maltzan has cornered the museum market. "We've just started playing with ideas," Maltzan says of the Swingline project. "I love the building, which was built in 1959. It's very simple, but it's also clad in blue-glaze brick." Perfect for the blue-chip art inside.

the desert's hottest spot

Hope Springs eternal, so they say. *They* are the *über-graphic* design team **Mick Haggerty** and **Steve Samiof**, who, desert rats that they are, took **Cactus Springs**, a seedy '50s motel in Desert Hot Springs, and turned it into a simple but stylish retreat for the war-torn of L.A. "When we first saw the place, it was painted fourteen colors," Haggerty says, "like Barragán on a bad day. We ripped everything out, including the closets, and installed beds, lamps, and stereos. The eclectic furniture and art were gleaned on-line and from friends and garage sales. They give the place a unique informality." With only ten rooms, this getaway is perfect for a party or reunion. You and your friends could take it over completely, as I recently did for the weekend. The lobby boasts a fire pit just begging for a fondue party, after which you

can jump into one of the three pools fed by hot spring waters. Then you stagger to your room (no phone or TV, but who needs 'em?) and drift off to sleep listening to Brian Eno on your CD player.

Hope Springs is a hip and intimate escape from L.A.



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EUROPE

A generation discovers its (Deco-modernist) style

by Meredith Etherington-Smith



Deco is reborn in Emily Todhunter's desk, above; a reupholstered '30s French armchair, left, from Alexander von Moltke.



The world according to *moi* is fast dividing into parallel universes. In one are Art Nouveau types—organic, slightly sinister, curvilinear. In the other, Art Deco types—cubist, minimal/modernist, angular. The only person I've known to join the two in an informed manner was **Barbra Streisand**, but she's out of both and into haute American Colonial.

On a small street just off the Pimlico Road, that rippling rialto of decorative taste, lies a shop that delivers the goods to the fast-growing taste for modernist Deco. **Alexander von Moltke** is 32, and has been in his shop in Bourne Street for two years. "I was dealing in eighteenth- and nineteenth-century furniture when I first opened up," he told me, as I lolled on a curvy '30s chair freshly upholstered in mocha-colored Alcantara suede. "After a lot of thought, I decided that I wanted to sell to people my age who had furnished their first homes with furniture from IKEA, then from the Conran shop. I thought they'd understand Deco played against the odd classical piece, with the addition of, say, '30s Murano glass and contemporary paintings."

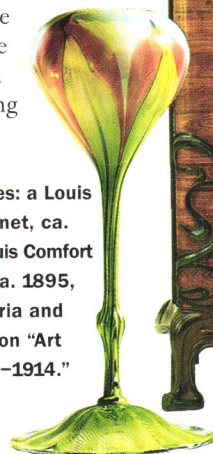
Alex has organized his shop in vignettes, so you get the possibilities of the mix the minute you walk in. One vignette, based around a Louis XV/XVI commode, had two Deco chairs on either side and a contemporary picture above it whose composition and color was echoed by a piece of contemporary glass by **Anthony Stern**.

"I usually don't buy signed pieces of Deco, because they are becoming unaffordable," he told me. "I buy very stylish pieces that I can sell at reasonable prices." A dealer who aims at the denizens of the cyberworld, Alex does a lot of business on the Internet. Regular postings of his new stock can be found at www.alexandervonmoltke.com.

But it's not only dealers who are inspired by Art Deco; increasingly, one can find modern furniture that echoes Frank, Syrie Maugham, or Robsjohn-Gibbings. **Emily Todhunter**, for instance, has produced an inspired made-to-order collection of Deco-modernist furniture. For more information on this group, go to her Web site: www.emilytodhunter.com.

This spring, the best decorators seem to be flying off on ever more exotic assignments. **Nicholas Haslam**, for instance, is doing three pavilions in a palatial Istanbul garden, while **Nina Campbell** is putting the finishing touches to rather grand apartments in Beirut and Paris. **Tino Zervudachi**—David Mlinaric's partner, who is based in Paris—was in Swifty's when I was in New York the other day, gossiping with a hot American client; he is also working on a huge new Middle Eastern palace. Meanwhile, **Andrew Martin**, czar of the interior design awards, is bringing out a book called *Fusion Decoration*—classical East collides with minimalist West. Learn how to pronounce *huanghuali* (the wood of which the best Ming is made) now!

Nouveaux riches: a Louis Majorelle cabinet, ca. 1900, and a Louis Comfort Tiffany vase, ca. 1895, from the Victoria and Albert exhibition "Art Nouveau 1890–1914."

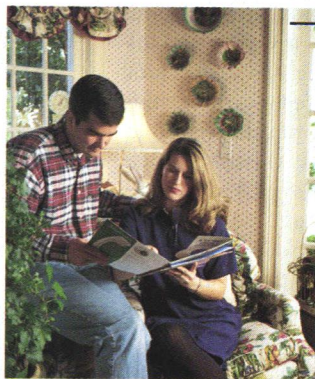


riding the curve

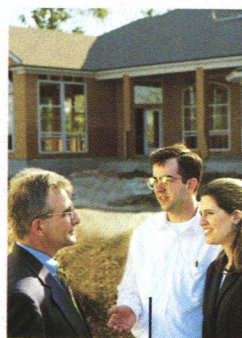
And what of Art Nouveau? Nouveau types will be thrilled by the exhibition at the Victoria and Albert Museum, which runs until the end of July. "Art Nouveau 1890–1914" is themed, as they say, into three sections: "The Creation of Meaning" reveals the sources of this sinuous style, and those who influenced it. "Nature" deals with the cult of nature in Art Nouveau, illustrating it with examples from Gallé and Majorelle. The third and, to my mind,

most interesting section, "The Metropolis and the Designer," explores Art Nouveau in early metropolitan design by focusing on designers in eight fin-de-siècle cities. This is the most comprehensive exhibition of this movement since the style had its heyday and decorated everything from palaces to biscuit tins. The accompanying book, *Art Nouveau 1890–1914*, is edited by curator Paul Greenhalgh. Or go to the exhibition site: www.vam.ac.uk.

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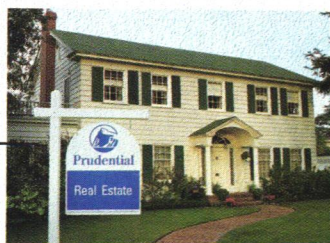


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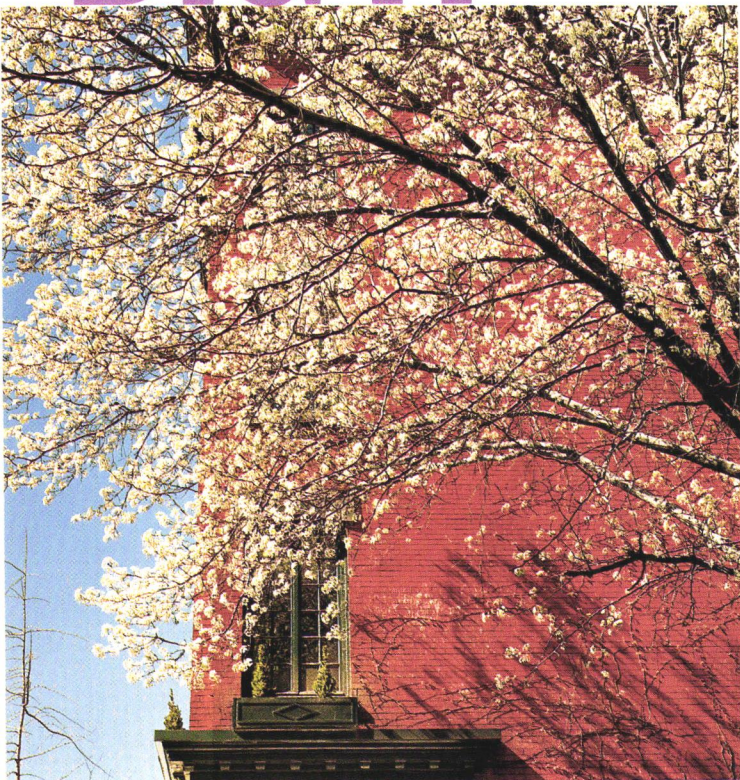
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DIG IT



Life isn't easy for America's street trees by Carol King

Something there is that doesn't love a tree. That wants it brown. It's the town. Pity the street tree. Poisoned by pollution, stunted by salt, and damaged by the depredations of dogs, the average life span of an urban tree is only seven years. It's not easy being green. And yet, if it survives, a healthy city tree buffers the wind, cleans the air, cools the pavement, and gives apartment dwellers a spirit-lifting view of treetops and gives birds a place to perch. Best of all, trees bring green, the color of life, to an otherwise concrete-colored world.

Until the 1950s, the streets of many towns and cities were shady, green, and colonnaded by elms with branches that arched up and over power lines until they merged, cathedrallike, above the street. Dutch elm disease decimated the trees in a decade, and urban foresters, park commissions, street committees, and tree wardens have been looking for appropriate replacements ever since.

Massachusetts urban forester Edith Makra says that trees that naturally grow in wet bottomlands are good street-tree choices because they are tough and have a tolerance for soil compaction, a common problem in an urban setting. She suggests planting large trees, such as **bur oaks** or **sycamores**, and especially likes the seldom-planted

Kentucky coffee tree, a big, impressive native with great bark and fragrant flowers. Of course, the gorgeous **ginkgo** has it all—it is pollution tolerant and pest-free, and has beautiful foliage, traffic-stopping autumn color, and the tidy trait of dropping all its leaves at once. Makra says that people don't often choose a ginkgo because it is so insignificant-looking when young: "They don't make much of an impression for ten to fifteen years." Go for a male, since the fruits on female trees have a strong eau-de-subway-vomit aroma.

It shouldn't take a landscape architect to know that planting trees that will interfere with power lines is a bad idea. Makra's favorite small street trees top out well beneath overhead wires. The diminutive **Acer campestre**, or hedge maple, is a tough tree that tolerates soil compaction and pollution. Mildew-resistant **Japanese tree lilacs** get to be 30 feet tall and produce glorious white flower panicles.

Makra is also fond of the big **bald cypress**, which is hardy in

zones 4 through 9. With its roots confined to a four-by-four pit or a concrete planter, it grows slowly into a sort of low-maintenance bonsai.

Los Angeles landscape architect Mia Lehrer says that a city tree's survival depends on giving the tree a large enough growing pit, and protecting the soil with metal grates to prevent compaction. She adores **Washingtonia** and **Canariensis** palms: "I love the way they give vertical scale to a street." Her favorite flowering trees for California streets include the **chitalpa** and the **tipuana**. City dwellers who want a street tree of their own should contact their Department of Public Works or local community board for advice and permission. Some communities will plant a tree for you if you agree to care for it.

Street trees don't need hugs. They need water. Makra says that if you want to do something for a tree on your street, put a trickling hose on it once a week for half an hour during the growing season. If you don't have access to a hose, Fiona Watt, New York City's director of central forestry, suggests soaking the soil around your tree by punching holes in the bottom of a plastic bucket and filling it with water, 15 gallons' worth a week. It's a simple act of love that will nurture a bit of forest in your own urban jungle.

THROWING SHADE

Plant a sidewalk tree, or just adopt one.

—Stephen Orr



■ The bigger the better when digging a planting pit (4 feet by 5 feet is the minimum).



■ Line the pit with a commercial root barrier to keep roots from causing sidewalk damage.



■ Simple but important: Mulch and fertilize the planting bed with organic compost.



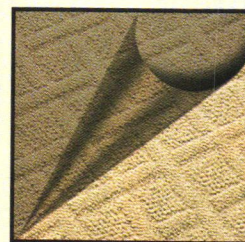
■ Avoid pedestrian (and dog) soil compaction by underplanting with annuals or installing a metal guard.



■ Keep an eye on public street trees, and report problems to your local Department of Public Works.

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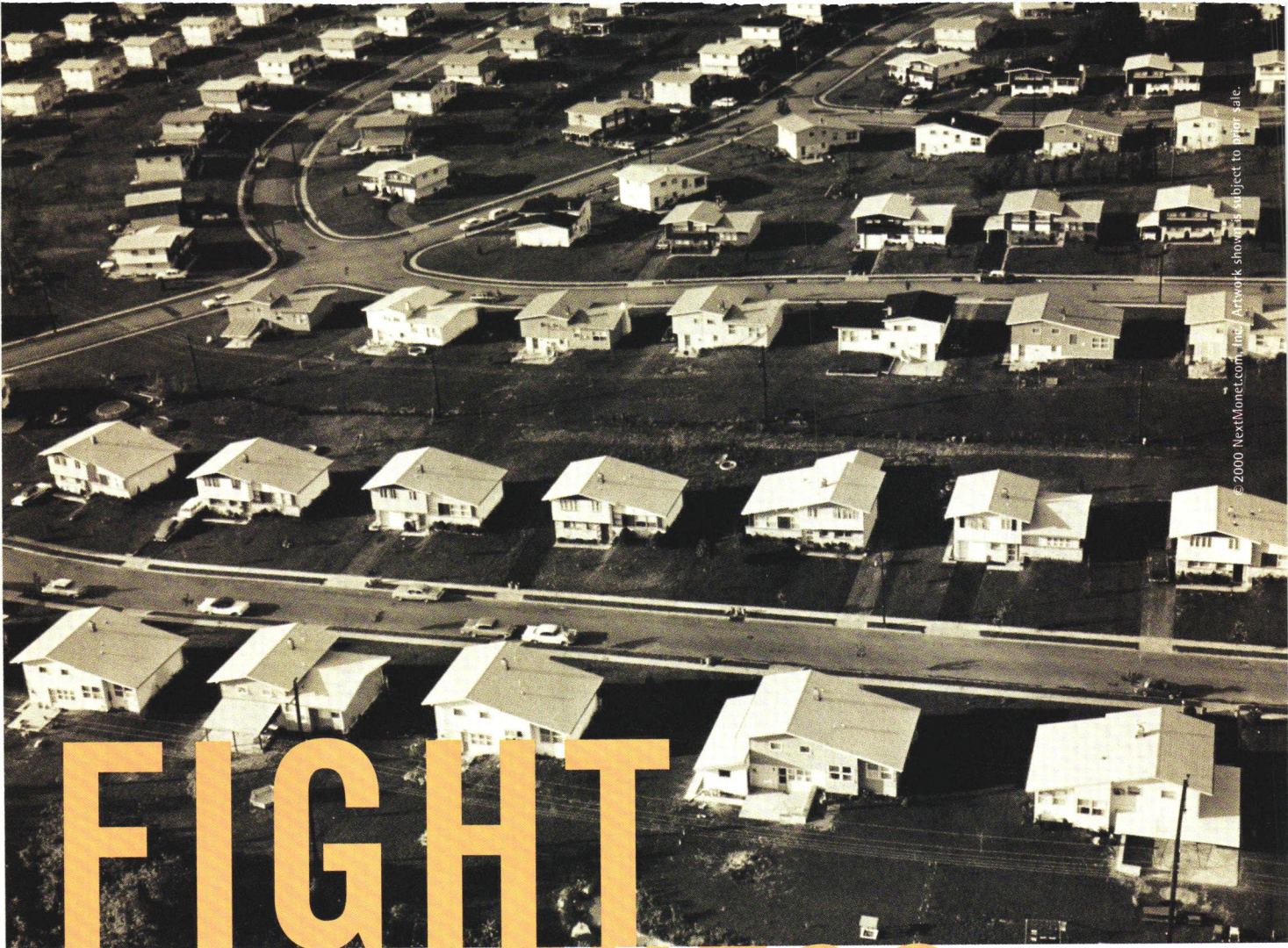
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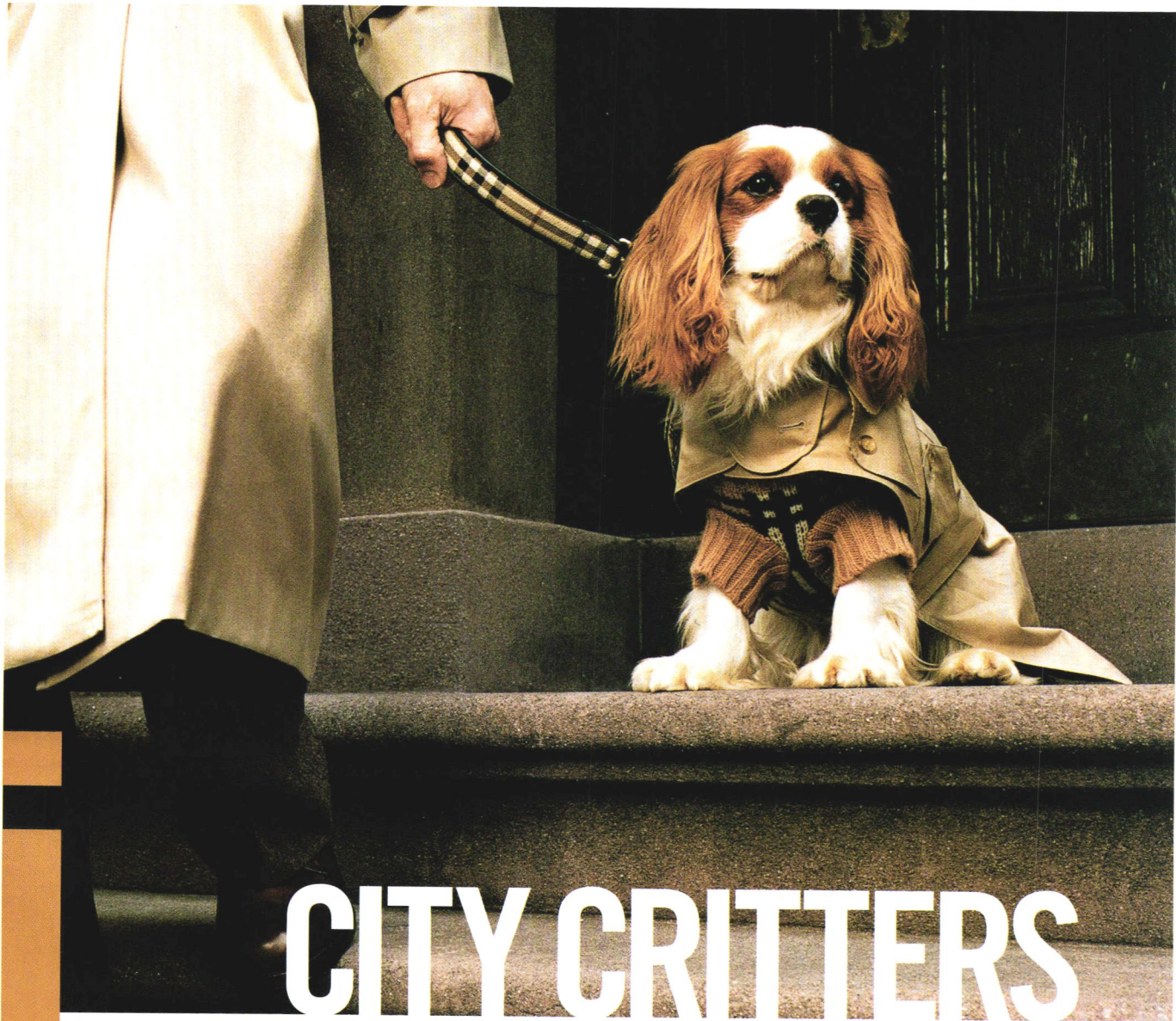
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CITY CRITTERS

It's the inevitable result, perhaps, of a booming economy. When we've indulged in virtually every luxury, what do we turn to next?

Why, to those who love us unconditionally, of course: our dogs. Nowhere is the impulse to spoil our puppies more apparent than on the island of Manhattan. But from the storied West Village to the Upper East Side, personalities—be they human or canine—can vary. Presenting: a dog's-eye view of the streets of New York.



west village wag

In Greenwich Village, a Cavalier King Charles spaniel and his master trust Burberry to keep them dry. Canine trench, \$235; pullover, \$155; collar, \$85; and leash, \$145. Men's classic trench, \$725. Available at Burberry stores, or call 800-284-8480. ■ Left: Louis Vuitton dog carrier, \$995, at select Louis Vuitton stores. 800-285-2255.

BY RYAN MATHENY PHOTOGRAPHED BY TREVOR RAY HART
STYLED BY MICHAEL REYNOLDS

park avenue strivers



Tanner, an Italian greyhound, left, appreciates not having to dirty his paws, thanks to Fifi & Romeo's Kelly-bag-shaped carrier, \$550, Barneys New York. 800-777-0087. Red courchevel leather collar, \$305, and leash, \$390, available at Hermès stores. 800-441-4488.

■ Above: rubber Frisbee, \$50, by Gucci. 800-234-8224. ■ Benny the pug, below, relaxes on a soft bed made just for him and upholstered in Lee Jofa's Pugs & Petals chintz.

m

uch has lately been made of the reemergence of the socialite. This young crop of well-heeled, well-tanned, and well-dressed American princesses, when not wintering in Palm Beach, resides on that most fabled of New York thoroughfares, Park Avenue. Their equally well-bred dogs lead a life no less privileged. Louis Vuitton, Hermès, T. Anthony, Prada, Gucci, and red-hot Burberry have all rushed to satisfy the discerning tastes of these chic dogs. After all, no good pup would want his leash to clash with Mummy's mules.



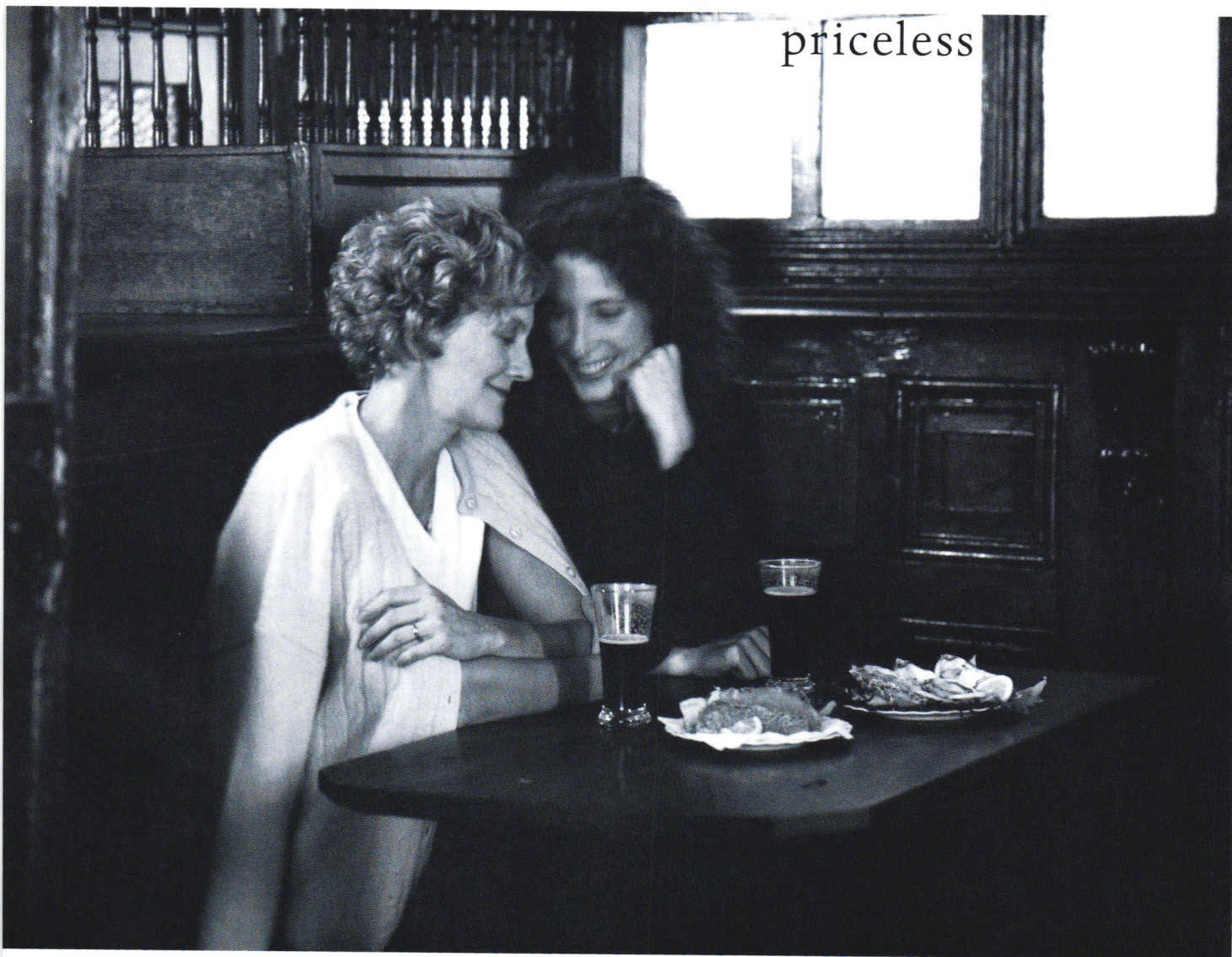
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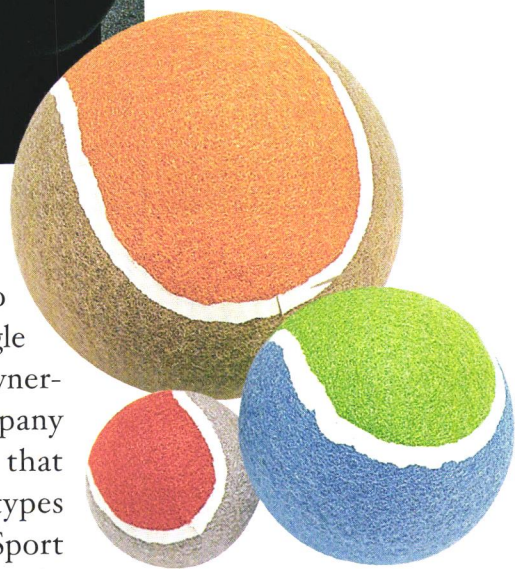


west side romeo



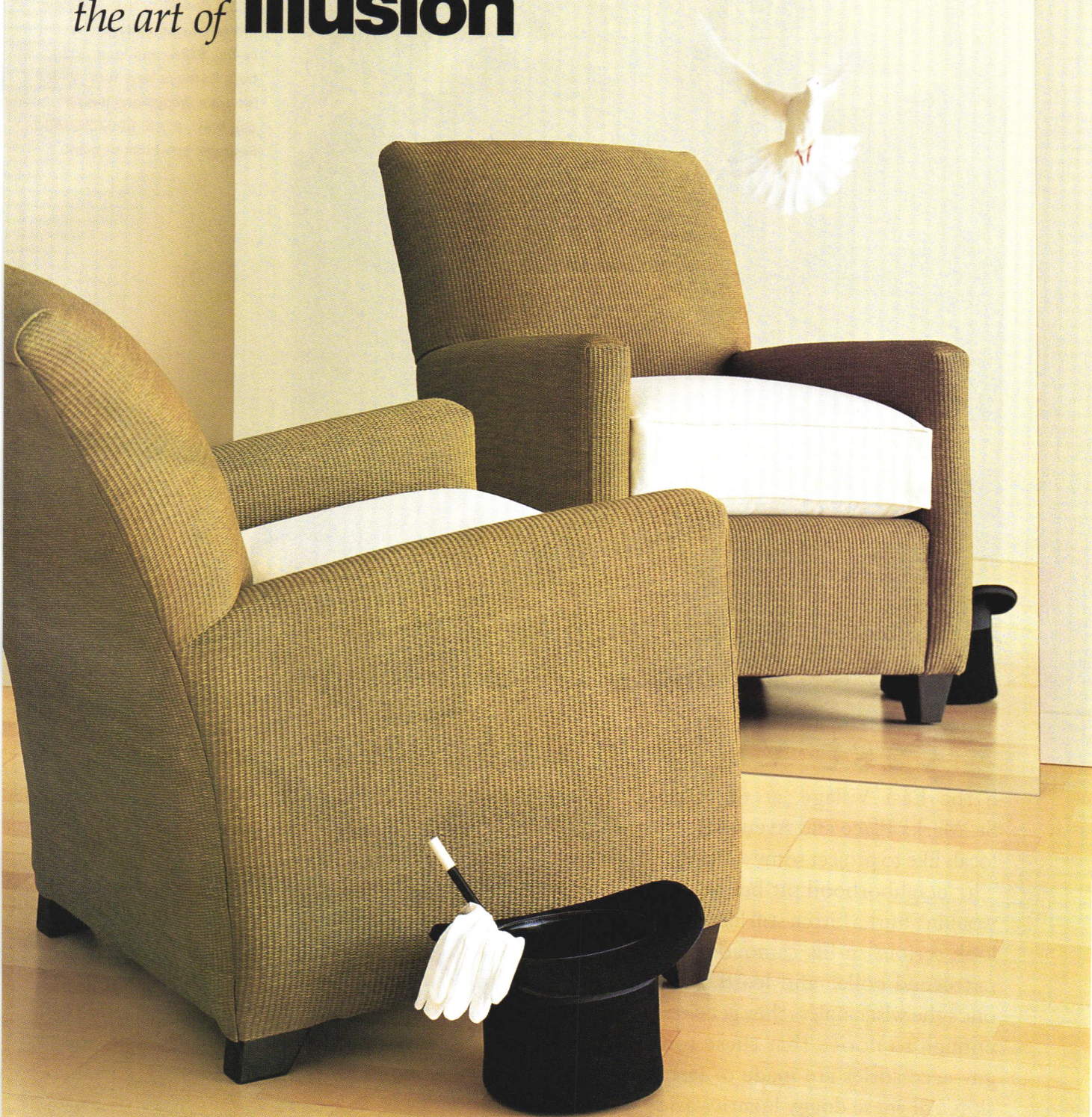
This Upper West Side pooch, left, is ready for a country weekend with his K-9 Sport lead, \$20 (www.eluxury.com); as well as a striped mattress, \$85; Holy Dog bed, \$240; corduroy and striped quilts, \$130 each; and Frisbee, \$4, all from the George catalog. 877-344-5454. ■ Above: Hampton's carrier, \$328, from Coach. 800-262-2411. ■ Below: balls, \$1.50 to \$6, by K-9 Sport, through Ad Hoc Softwares. 212-925-2652.

he Labradors and golden retrievers of the Upper West Side tend to lead lives familiar to their suburban cousins. Some are family pooches with the good-natured patience to endure toddlers tugging on their ears. Others live with single parents who appreciate the social aspects of urban dog ownership. As Matthew Morris of the Blue Ribbon Dog Company puts it, "The number of marriages, dates, and breakups that happen on the dog runs here is mind-boggling." Both types of Upper West Side dog enjoy Morris's colorful new K-9 Sport line, the perfect canine playthings for a romp in Central Park.



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Funzillo, left, a dead ringer for the Little Rascals' pooch, has a collar, \$58, and leash, \$87, from New York Dog. His master's wrist is adorned with additional collars from New York Dog, \$75 each. Available at Fetch (212-352-8591) and Three Dog Bakery (212-472-4960), NYC. ■ Below: Prada's nylon-and-leather collar, \$126, and lead, \$114, from Barneys New York. Nick Munro's Wedgwood basalt dog bowl, \$145. 800-955-1550. Sources, see back of book.

east village enforcer

In the East Village, at the corner of St. Marks Place and Avenue A, the locals like to project some attitude. The neighborhood pit bull who wouldn't hurt a kitten still likes to look serious in his camouflage-patterned collar and leash. No one's the wiser, unless they get close enough to notice that these tough-guy accessories are made of fashionable pony skin. All these doggy luxuries aside, we should remember the real reason we love our city dogs: loyalty and trust. As any New Yorker will tell you, those two qualities are priceless.



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LOFTY BUT NOT IDEAL

A highly opinionated view of the vogue for wide-open dwelling spaces

The wall is
our species'
crowning
achievement.
The wall, not
the wheel.
And definitely
not the loft

PLEASE, FENCE me in. I don't want wide-open spaces. I'm from the Midwest: wide-open spaces are overrated. So let others trill to how the wheel changed civilization. For me, the wall is the crowning achievement of our species, the definitively happy-ever-after marriage of form and function. Wall, not wheel. And definitely not loft.

While the wall has been around in many forms for some-odd millennia, it was only recently that it really came into its own, courtesy of the modern-day apartment building. Office buildings may inspire awe, but apartment buildings can incite something more powerful: envy. The mighty multi-dwelling domiciles of the late-nineteenth and twentieth centuries are among the greatest achievements in the history of human habitation, given how architects had to deal with creating, as that famous 1930s catchphrase has it, a "design for living" within the severe constraints of residential skyscrapers.

But they met the challenge: a little entryway, a clever hallway that opens onto the kitchen and goes to the sunken living room through an

arched doorway, a window in the guest bathroom, a view into everyone's backyard garden, a doorman. That's living.

Yet walls have gotten a bad rap lately. Everyone wants a loft now. When a friend bought an apartment down by the New York Stock Exchange, people would ask him with an excited gleam in their eyes, "Oh! Is it a *loft*?"

"No," he would say, "it's an apartment."

"Oh," they would say, enthusiasm and interest gone, a cake left out in the rain.

Given the confines that many New Yorkers face when it comes to their homes, such a sentiment might be forgivable. But the truth is that today's loft dreamers are not people from cramped studio apartments in Hell's Kitchen. Far from it. The traditional habitat of these types was once a precinct a mile or so to the northeast. In the past ten years, a slow southward shift has turned the 10007 zip code (southern Tribeca, that is) into the highest-household-income arrondissement in the city, leaving the longtime top earner 10021 (the Upper East Side) in second place.

The funny thing about the loft ideal is just how efficiently it has helped to fulfill the real estate plan it once intended to thwart, as Sharon Zukin points out in *Loft Living*, her brilliant book on the progression of this market. In the

Blissful Barefoot in the Park apartmentites Jane Fonda and Robert Redford, far left; homicidal Glenn Close in her *Fatal Attraction* loft.

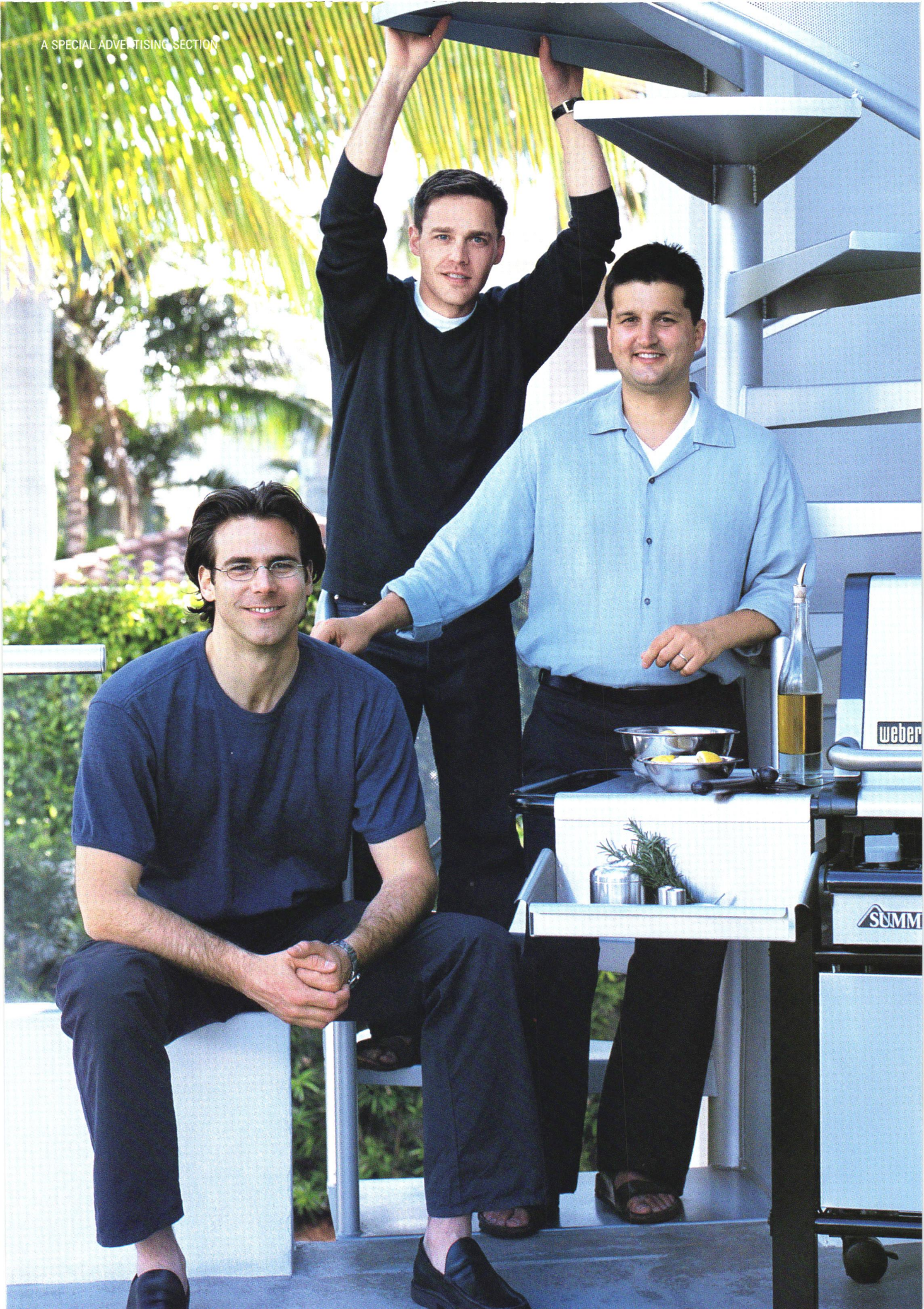
1950s, as midtown Manhattan became fashionable as the place for corporations to establish headquarters, civic leaders such as David Rockefeller and Robert Moses hatched a renewal plan for lower Manhattan that would redirect business to the southern tip of the island. Part of the plan involved razing most of Tribeca and SoHo for upscale apartment houses, and building a new expressway across the island at Broome Street, to link the West Side Highway and the FDR Drive.

But as light manufacturing was pushed out of the district to make way for the plan, artists began using the vacant lofts for living and working, and not only a vogue but a cause and a



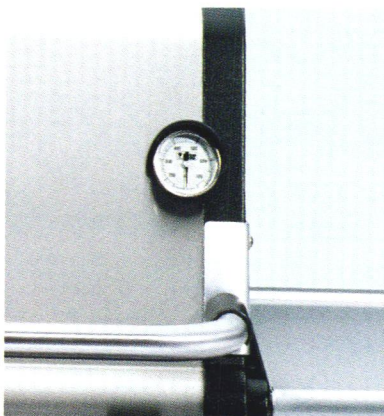
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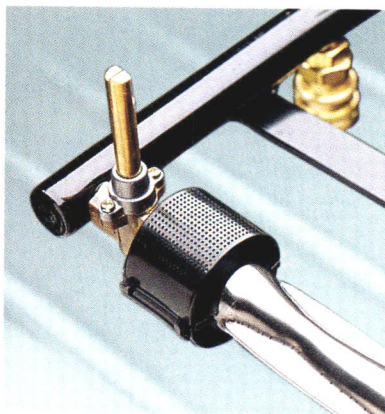


form

Maurice likes the attention to detail in every aspect of the grill's design. His Weber Grill has to make it through Chicago's blistering summers and bone-chilling winters. Its stainless steel surfaces are beautiful and practical. And he thinks a thermometer to indicate the temperature inside the cooking box is an inspired idea.

flavor

Charlie enjoys grilling in all seasons. And while he appreciates Weber's perfect marriage of form and function, he really loves the way it makes food taste. His favorite is the self-contained smoker that holds wood chips, imparting that distinctive smokehouse flavor and adding variety to grilled meals.



function

John, an MBA as well as a designer, admires Weber's practical approach to design. When Weber discovered that spider webs could prevent burners from igniting, they created an Spider Screen™ to keep the burners web-free. That's real-world design for real-world use.

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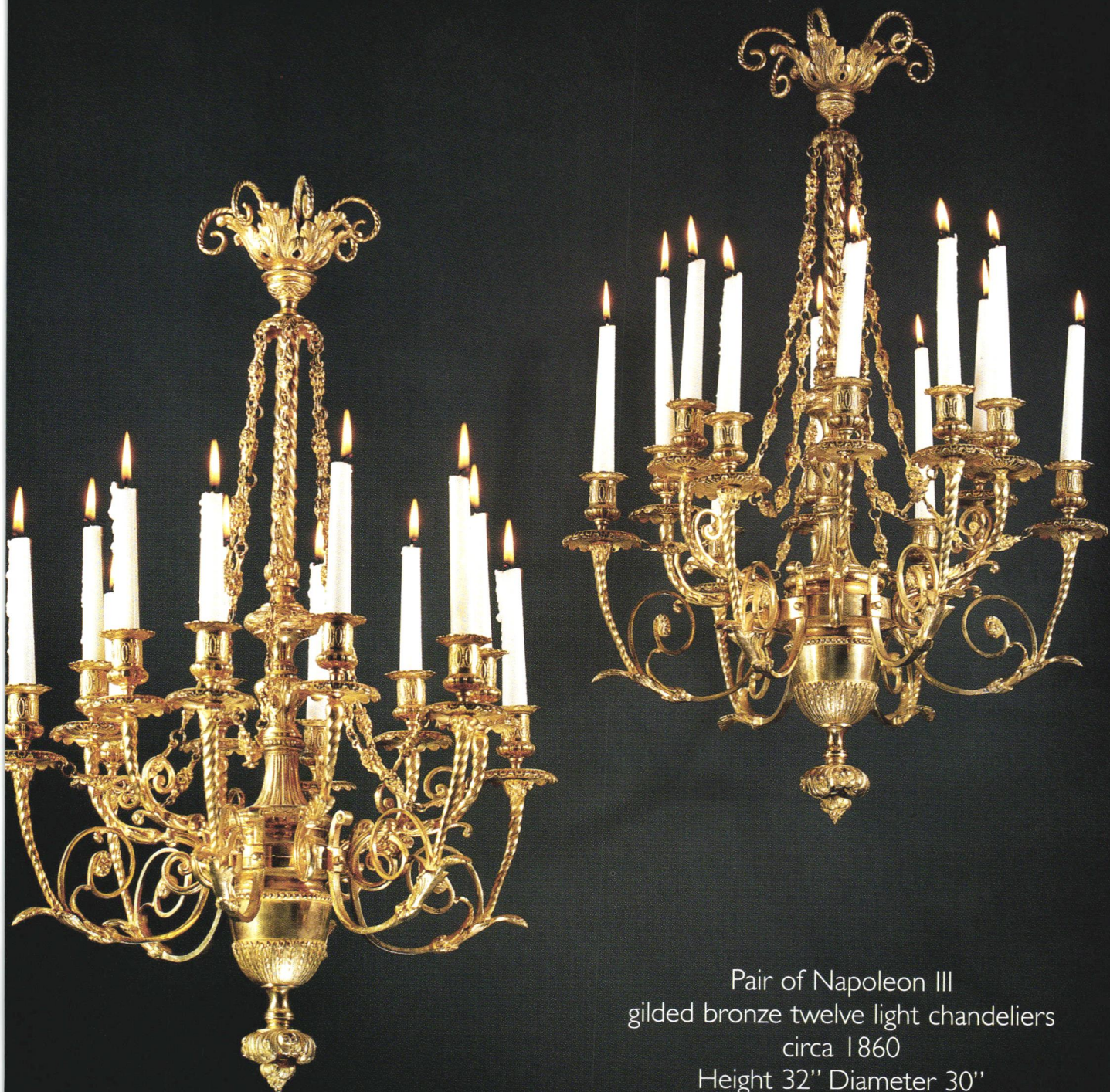
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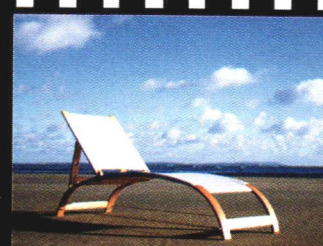
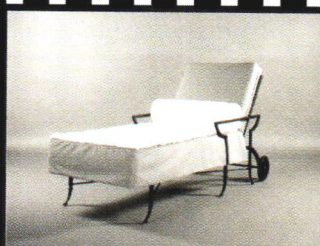
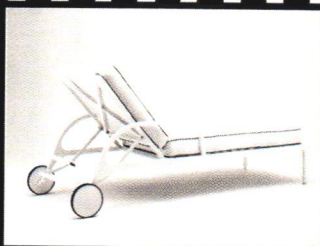
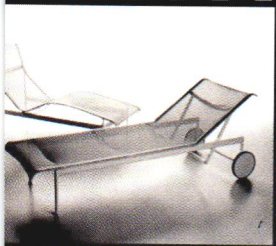
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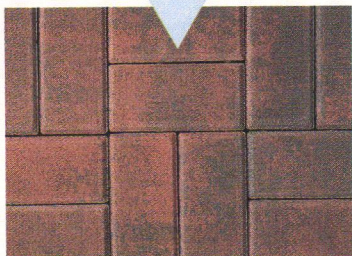
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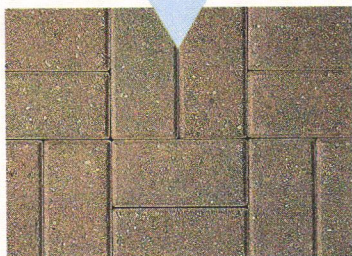


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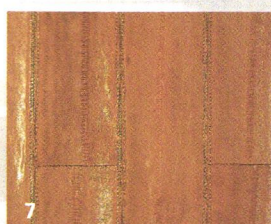
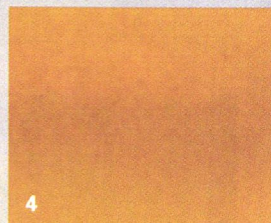
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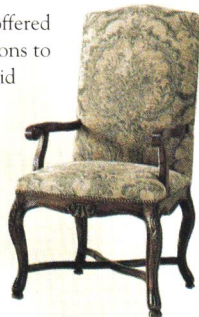


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passing fancies

coalition were born. Soon enough, SoHo and Tribeca—newly anointed historic districts—were saved from the wrecking ball that had recently done in the glorious Pennsylvania Station. And the only parts of Moses's mighty plan for a SoBro Utopia (South of Broome Street, that is) to see fruition were the World Trade Center and Battery Park City.

All this facing down of city planners made loft living even more exciting—revolutionary, even. But nowadays, when Tribeca and SoHo are the Upper East on the Lower West, the vision is finally coming to life—just with a different facade.

Now, all of this is very interesting, but I have a question for these new loft dwellers: What do you see in lofts that I don't? What heavenly expanse, what enchanting *vie bohème*? I see nothing. No walls, no rooms, no direction, no flow—nothing but ghastly open space! What are you going to do with all of it? Paint the whole place optic white and scatter a lot of midcentury furniture all over? Put up a few walls, so you'll have a little privacy?

But that's amateur hour compared with much of what goes on in these places, according to Mayer Rus, author of the recent art book *Loft*: "Undisciplined designers and architects can take it as a license to do all sorts of architectural tricks that have little to do with function, so that you end up with a torqued ellipse in the middle of the room that contains your coat closet."

And while lofts may have the square footage, they are frequently spatially disadvantaged anyway, sometimes severely, a flaw about which many loft aspirants are ignorant, until it's too late. "What I hate about a lot of lofts is that you have these huge spaces with windows on one side," says Manhattan architect Daniel Romualdez. "To be able to get rooms to work, you need spaces with good proportions. And some of these spaces are fifteen feet wide and a hundred feet long, with twenty-foot ceilings, and windows at one end—the narrow end. What can you do with that?"

ARTIST Joel Shapiro, who recently moved to the Upper East Side from his longtime loft quarters on Lafayette Street, could not be happier with his new lifestyle. "Apartments are more habitable," he says. "Since I stopped working in my loft years ago, living there became pointless. When I started looking, I saw a lot of fabulous spaces uptown. By contrast, lofts aren't terribly interesting. The hallways are dark and narrow, and the ones done by developers are incredibly ungenerous."

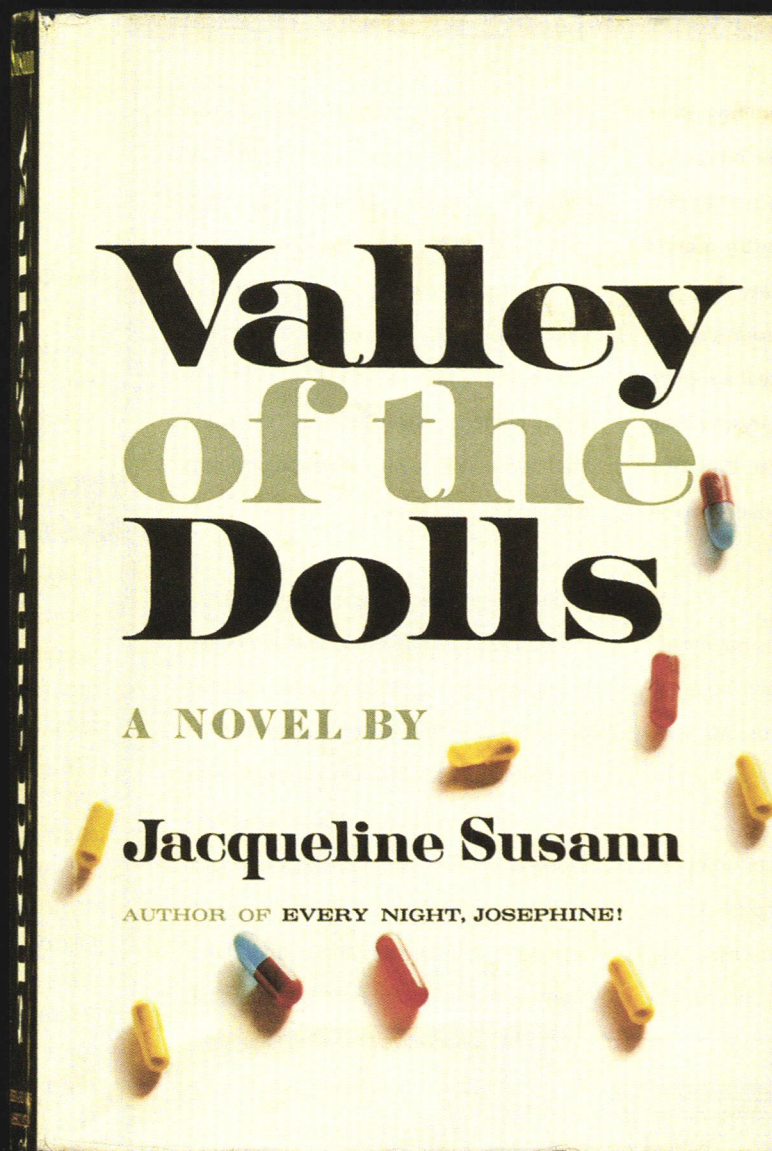
Art dealer Barbara Gladstone, who spent a year trying to like living in a loft, puts it more succinctly: "I need a doorman."

Of course, these days she can have one. Across the street from Shapiro's old loft, the ritzy 285 Lafayette has recently opened for business: a new full-service renovation with lofts designed to be more like, you guessed it, apartments, according to its design architect, Shamir Shah. And elsewhere in Tribeca, high-style architects are doing the same, carving out luxe little niches complete with doormen—you can't have them standing in those gloomy stairwells, for crying out loud! Still, a final warning. Loft districts are depressing, pure and simple. Look what happened to upscale loft liver Glenn Close in *Fatal Attraction*.

That could be you.



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the heart of home

WMOHS

Imagine yourself sipping morning coffee in an oasis of tranquility. In your imaginary kitchen, you might be sitting in a Tuscan farmhouse, an English country manor or perhaps a Shaker or New England cottage. Whatever your dream kitchen looks like, Wm Ohs can make it a reality. In fine woods, with extraordinary creativity and exquisite craftsmanship, Wm Ohs creates kitchens that truly deserve to be the heart of the home.

Furniture styling is the Wm Ohs trademark, and this he does with an unrelenting attention to detail. In his own words, Mr. Ohs' mission is "to surprise and delight."

The most recent design "delight" from Wm Ohs brings old-world elegance to modern kitchens. "Several years ago," says Mr. Ohs, "I began to look for ways to incorporate

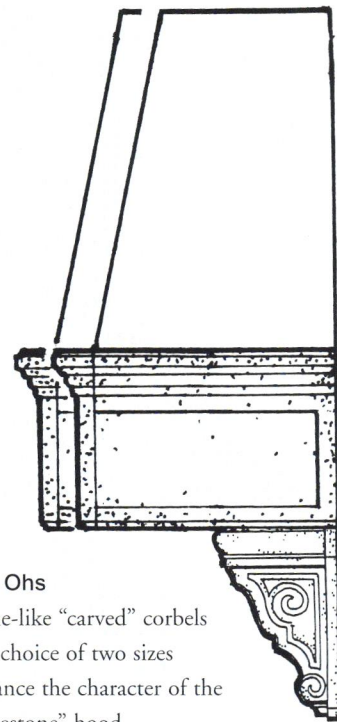
additional types of materials {beside wood alone} within our company's traditional kitchens. I thought stone might be such a material, since old-world houses were often constructed of stone." Two years ago, Mr. Ohs successfully created a "limestone" vent hood facade using lightweight fiber-laden cement, which perfectly simulates the handiwork of a skillful mason chiseling into a porous limestone.

There are three facade design motifs available, including a grape-and-leaf, a chiseled effect, and an acanthus pattern. Facades are offered in three stone shade colors permanently cast into the material itself: "Greystone," "Earthstone," and "Sunstone." Last year, Wm Ohs introduced another version of the "limestone" hood, called "Classic," with a flat facade along the bottom rather than an arch. This facade will also hold

decorative tiles. Wm Ohs "limestone" hoods are offered in a choice of three widths, two depths, and in variable heights. They are not offered as a stand-alone item, but are available only as one element within an entire kitchen.

Wm Ohs

Insert motifs of Grape & Leaf, Chiseled or Acanthus allow homeowners to customize their hood to reflect other elements of their design.

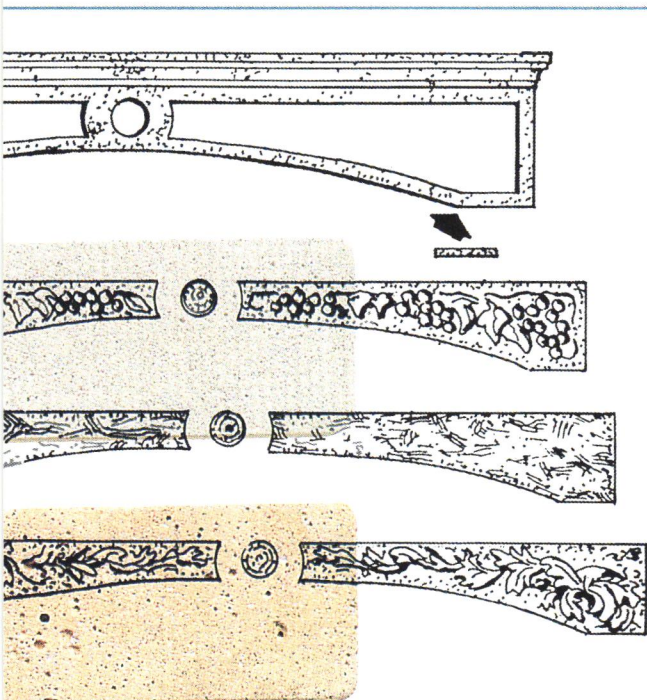


Wm Ohs

Stone-like "carved" corbels in a choice of two sizes enhance the character of the "limestone" hood.

GATHERINGS^{SPACE}

Today's popular kitchen/family room configuration is not a modern design innovation at all, but rather a return to a very old idea. In the 18th and 19th centuries, the large "farm" kitchen was where families spent almost all of their time, and where it was the warmest. Small parlors and dining rooms were reserved for visitors and important occasions. That changed during the Victorian era, when it became a mark of status to hire household help to do the cooking, and for the woman of the house to stay out of the kitchen. Kitchens became utilitarian, and formal dining rooms became more popular. Today, with few people content to be relegated to the kitchen alone, the kitchen/family room combination has once again brought families and friends together in the same space. And because they have become entertaining spaces as well as the family "hearth," there is enormous demand for kitchens that are as beautiful as they are practical.



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Wm Ohs 'French Country' and 'Provençal' style cabinetry with a Wm Ohs 'Renaissance' program "Limestone" hood and stone-like corbels. Presiding over the entire kitchen, this magnificent hood is also artfully enhanced beneath with a shallow, tiled niche above the handsome French-made commercial cooker.

Quite simply the most elegant traditional kitchens made in America.

Wm Ohs

form and function

CALIFORNIA CLOSETS

Picture yourself in the morning, getting ready for work. Are you scrambling around in your closet, looking under three layers of shoes for those you plan to wear? Are your skirts mixed with your blouses and jackets, forming a solid wall of fabric that you have to sift through again and again to put together an outfit? Having a good day so far?

As life becomes ever more complicated, where and how we deal with our "stuff" is as important as the "stuff" itself. "The solution," according to Anthony Vidergauz, President and CEO of California Closets, "is well-executed customized storage for every area of the home that is as beautiful as it is practical. And when you organize your home, you simplify your life."

According to California Closets design director Luiz Panchihak, "Americans have become extremely sophisticated about design. They care about aesthetics—even in everyday objects. We respond to that in our designs. We listen very carefully to

what the customer tells us about the way they live, and we ask very specific questions. What order do you dress in? We plan where hosiery should go in relation to lingerie, jackets to shoes, and so on."

If you're comfortable with minimalist home design, you may choose a system with drawers in white laminate to maintain a consistent clean and sparse appearance. A more traditional home environment might dictate open shelving in a cherry or maple finish to organize things in full view. A home office space may be designed to blend with the living area decor, or as a unique work area with its own personality. "What's really important is that the space work for the person using it," says Panchihak.

The newest innovation in the California Closets collection is called Suite, a wall- and floor-mounted closet system with softly beveled drawer and door edges for a true furniture look. The line is currently being offered in two surface finishes to suit both contemporary and traditional settings. In addition to the popular Hardrock Maple finish, the product is also offered in Quiet, a new softly washed pale wood-grain finish.

"The point is that there is no reason that everything in our lives should not be beautiful," says Panchihak. "You can go to a hardware store and buy an ugly teakettle, or for five dollars more, buy a beautiful teakettle that makes you happy every time you use it. The same can be said for your home storage."

California Closets

Suite, by California Closets incorporates accessory items in aluminum and frosted glass to complement the 1" thick soft edge structural components.



California Closets

Italian style and craftsmanship. Here, an aluminum tray with solid wood dividers organizes personal objects.

DESIGN AND CONQUER

How do you peacefully coexist with your closet? Tackle the chaos with some tips that make the task manageable.

one: Sort ruthlessly. That blue angora sweater that reminds you of a boy you were crazy about in high school? Out!

two: Take inventory. Separate your clothes by type, measure the space each group takes up and sketch out a rectangle to scale so you can visualize the space you will need for each grouping.

three: Measure your closet from top to bottom. Sketch the interior to the same scale that you sketched the dimensions of your clothing.

four: Decide how you want to store things. Do you fold or hang your blouses or shirts? Hang pants folded or from the cuff?

five: Draw a plan. Superimpose the clothing rectangles you've sketched over the sketch of your closet.

six: Build a closet system suited to your needs.



© California Closets



life

stuff

storage



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CALIFORNIA CLOSETS®

garden suite

CEDARSHILL

Like all good designers, R. W. Reiniger has an eye that's always scanning, and a mind that's always collecting images to translate into something uniquely his own. "Every new design is really a reinterpretation of something we've seen," says Reiniger. And the inspiration for his lushly embellished floral *découpage* furniture, lamps, shades, and accessories comes from the most unexpected places.

"Three years ago, I created a collection inspired by the movie Kundun and a photograph I had seen of a Tibetan hillside covered with Buddhist temples. In the center of the photograph was one monk wearing a saffron robe. That one bright spot in the middle of the darkness was the key," says Reiniger. That year, his collection was distinguished by rich, vivid colors — cerise, saffron, burnt orange.



Cedars Hill's Collection 2000 was a reaction to the excitement around the millennium. "People need quiet time now more than ever. So this collection was inspired by the places I go for serenity, Cancún and the Playa del Carmen. It's about color—starting with the sand, the ocean, the sky at the horizon, all the way to the palm trees at sunset," says Reiniger. "They're designed to give the eye a place to rest." The new colors are available on the complete line of *découpage* accent furniture, lamps, and accessories.

The collection also includes a barrel-back chair with a linen dust cover inspired by the "ice palace" in Dr. Zhivago. A line of handblown glassware harkens back to the glamorous days of Fred Astaire and Ginger Rogers.

Other Cedars Hill collections include Victorian and French Bamboo, Bombay, Arts & Crafts, and a line of high-quality garden furniture with exquisite painted finishes. "Think of The Great Gatsby, and Bar Harbor, furniture that's been in the family for generations, with 20 coats of paint on it," says Reiniger.

Still to come: a new line of Aubusson rugs and pillows distinctly different from the traditional Old World coloration. Vivid pastel floral motifs are surrounded by soft, soothing background colors, some with double bamboo borders. The collection will be introduced at High Point Market in April.

Cedars Hill

Two door Victorian cabinet with large rectangular mirror. Created with tropical multi-colored parrot on Caribbean turquoise.



Cedars Hill

Hydrangeas on a peach shade on a peach candle stand lamp.

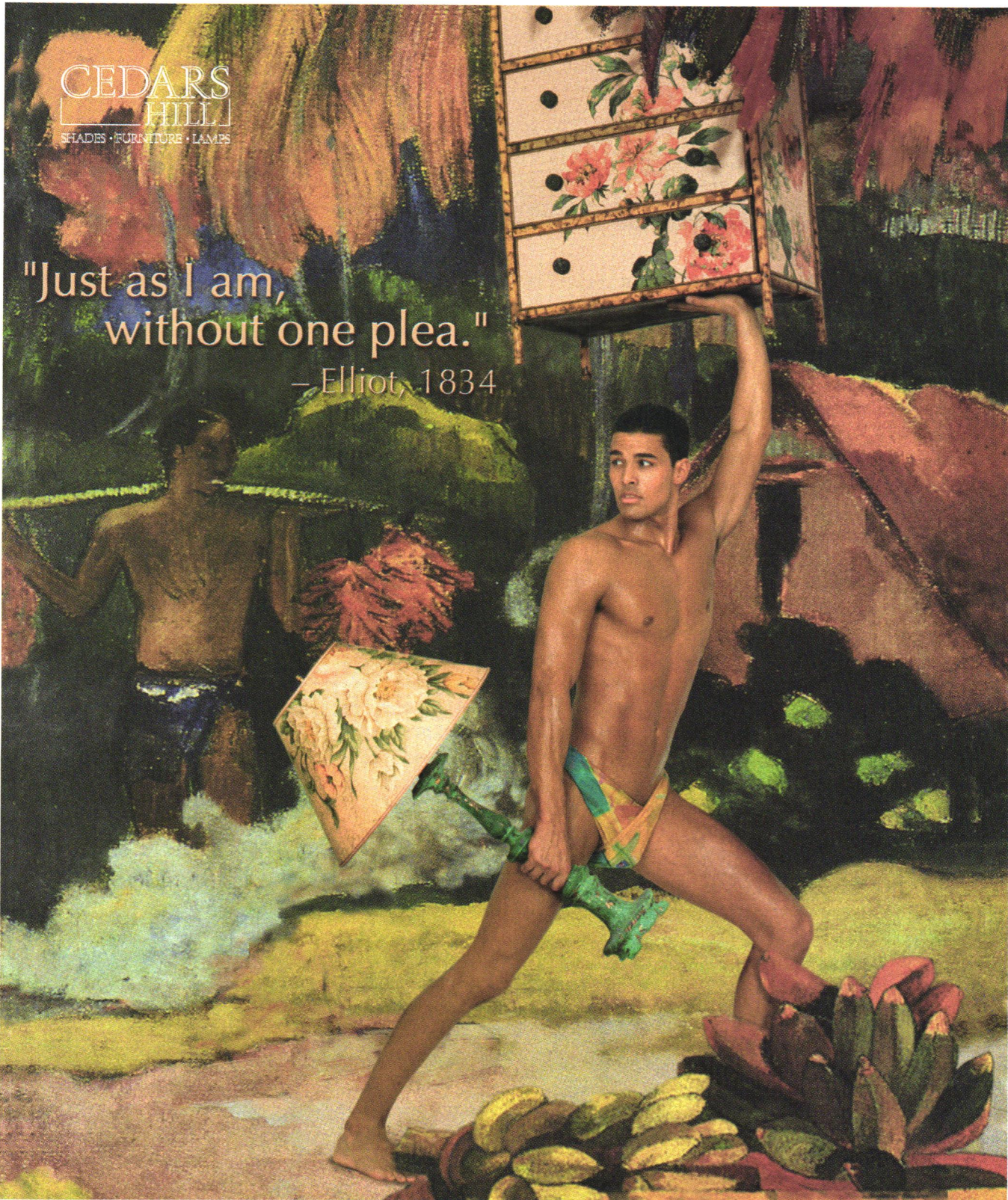
EXPRESSTHYSELF

Even the most understated of interiors can benefit from an exclamation point of color and a touch of whimsy. For a look that is truly your own, break down the barrier between art and life. Hand-painted and embellished furniture and unique accessories create excitement and communicate something about who you are. Mixing styles, colors and patterns is easy if you stick to one simple rule—trust your attraction. If you like the shape, the color, the texture or the pattern, it will probably work with everything else you own. If you're apprehensive, start small. A lamp with a *découpage* floral shade, a bamboo side table or a pair of magnolia-motif Aubusson pillows. If it speaks to you, take it home.

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true colors

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Today's building plans make much use of oversize picture windows, skylights, sunrooms, greenhouses, and patio doors. Both the number and size of windows in new homes and remodels have increased dramatically. And many of these windows are so beautiful, designers and homeowners are choosing not to use window treatments at all. So how do you prevent all that luscious sunlight from ruining your furnishings? VISTA® Window Film.

Simply applied to glass windows and doors, VISTA helps shield home furnishings from the fading and deteriorating effects of the sun, blocking up to 99.9 percent of damaging UV rays. It also increases energy savings by cutting down on heat loss and gain through the glass.

Barbara Hammond, director of the Bartow-Pell Mansion in Pelham Bay Park, New York, had a problem: how to protect

the unique early-19th-century furnishings and artwork that are the Museum's centerpiece. The windows are multipaneled and typical of a period when wealthy home and estate owners built glorious mansions overlooking Long Island Sound.

Of more than a dozen architecturally important houses in the area that date back to the American Revolution, it is the only one to survive. The irreplaceable artifacts in the home were all vulnerable to the damaging sunlight that poured through the mansion's elegant windows most days of the year.

Almost as importantly, Hammond did not wish to mar in any way the pristine elegance of the 241-panel window panorama. "We had seen situations where the film that had been used totally spoiled the window aesthetics by yellowing or blistering and we were very concerned to keep our handsome bearing." The solution was VISTA V58, which, in addition to eliminating as much as 99.9 percent of UV rays, is virtually

invisible from both sides of the glass. The film is also guaranteed to remain distortion-free for the life of the product.

"Our many visitors are totally unaware that the windows are filmed," says Hammond. "Only we know it is there, protecting our valuable exhibits."



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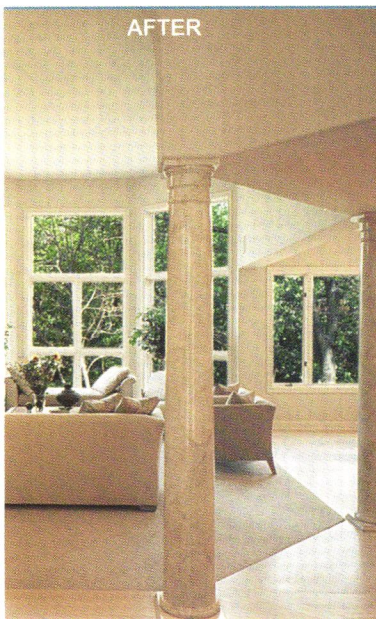


VISTA Window Film

Curators nationwide use VISTA to protect precious works of art and antiques from UV degradation, for comfort and interior climate control.

LIGHTWORK

Perhaps you are among the roughly one-third of Americans who now work at home either full or part time. Where and how you set up your home office will affect your comfort and, therefore, your performance. It's only natural that most of us would prefer to place our computers in front of a window with a view that allows a little inspirational woolgathering. But what to do about the glare that makes reading the screen next to impossible? Window film applied to the window allows you to keep both the view and your eyesight. An added benefit to the installation of window film in an office environment is that frequently glancing through the window rests the eye and reduces computer screen fatigue. Then, all you need is a comfortable chair, pleasing decor, and some good coffee.



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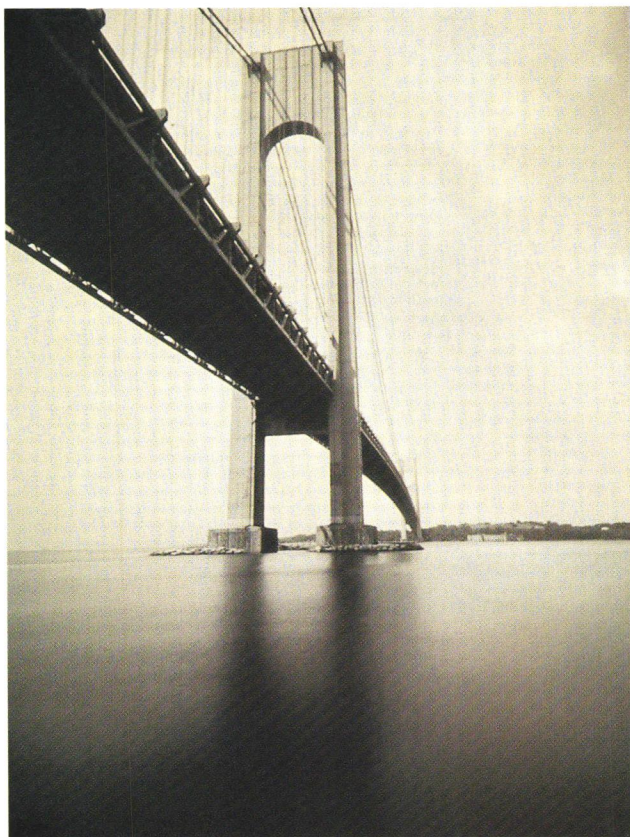
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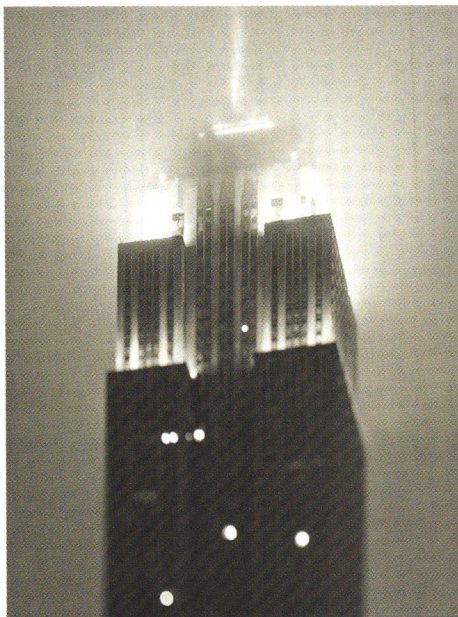


CLOSE COMPANY

Tom Baril's flowers have the distinctive edge of intimate portraits

THERE'S SOMETHING unusual about the relationship between photographer and subject in Tom Baril's work: You get the sense that they are equals, that he has collapsed the distance between himself and the objects in his photographs, whether they are architectural or botanical. Baril lives in Manhattan, near many of the bridges and buildings that are his subjects, and he has a house on Long Island, where he grows some of the tulips, dahlias, and hollyhocks that he photographs. Perhaps this daily familiarity accounts for the intimacy that emerges in his portraits.

Baril's approach to photography is deeply traditional and modernist at the same time. He often shoots with a pinhole camera, utilizing its minimal depth of field to play with focus and perspective. He soaks his prints in tea to give them the muted tones of older photographs. But with the self-conscious artistry of the modernist, he also



Tom Baril's *Dahlia*, top left; *The Verrazano Narrows Bridge*, right; and *The Empire State Building*, above.

prints the entire negative, allowing chemical streaks and the jagged edges of the Polaroid film he uses, as well as other signatures of the mechanical process, to show through.


The technical virtuosity of Baril's photographs has its roots in his experience as a master printer for a select group of New York-area photographers including Robert Mapplethorpe; the sensuality of his work clearly owes something to the late artist. *Dahlia* captures many of the elements that distinguish Baril's work: the luminous quality of the flower that makes it seem ready to burst through the frame; the tight perspective that is at once sensuous and slightly mysterious; the air of reflectiveness that is characteristic of both the artist and his work.


Arena Editions has just brought out *Tom Baril's Botanica*, but his work also includes landscapes and architectural images from across the continent. Baril's photographs can be seen at the Robert Klein Gallery in Boston.



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PICKUP ARTISTS

A visit with New York's "pickers"—the wheeler-dealers who are the hidden wellspring of the antiques world

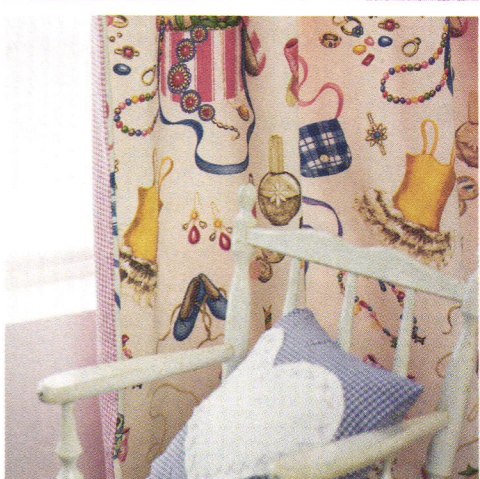
nEAR DAWN, vans and light trucks arriving from upstate New York and across the Hudson River are being unloaded in the parking lots at Sixth Avenue and 26th Street in Manhattan, where a weekend flea market has been held for the past 30 years. As he walks across the asphalt, Robert Loughlin's eyes seem to roam indifferently over the furniture that workers are setting out. He passes a trio of cantilevered chrome and leather chairs that have just come out of one truck. You'd never guess he has just recognized things of beauty and significance. Back at his truck, a Chevy pickup with flame decals on the quarter panels, which his partner, Gary Carlson, has parked nearby, Loughlin's face lights up. "Those are chairs Kem Weber designed for Lloyd Manufacturing in the thirties," he says. "They'll be signed

on the springs, under the cushion." Someone walks off, and returns to report that the chairs are \$100 each. Loughlin sighs. "It's a shame the market for chrome has gone to hell," he says. "They're gorgeous."

A deep knowledge of furniture history, an understanding of the market, and, especially, knowing how to look over merchandise without appearing to look are only three of the talents vital to Loughlin's profession. In the parlance of the antiques world, he is a picker—a roving, independent dealer who scours flea markets, thrift shops, junk stores, yard sales, and small-estate auctions, searching for treasures. Some pickers favor traditional antiques and art, others modern; and there are those who specialize in every niche, from porcelain to Persian rugs, from Scandinavian ceramics to Tramp art. Pickers are the hidden hands of the

George Gilpin, above left, inspects an unusual Eames fiberglass child's rocker. ■ Legendary picker Robert Loughlin takes a puff among portraits at Manhattan's Markus Galleries.

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A Transformation

collecting

antiques business, supplying a large portion of the goods in most stores, and fair few of the top auctions, in cities around the country. New York differs only, perhaps, in the quality of the goods the pickers find.

Clients of the plush, lemon-oil-scented shops of uptown Manhattan, or of the sleek modernist stores of SoHo, would be shocked to know that the \$1,000 lacquer tray or the \$3,000 George Nelson clock had been rescued from a Dumpster. For many store owners, the very existence of pickers is a closely guarded trade secret. ("I won't talk about them," one high-end downtown dealer says sourly. "That's like asking who does my refinishing.") To others, pickers have the stature of knights-errant. "They're the lifeblood of this business," says Jim Walrod, a design historian and cofounder of the modern-design shop Form and Function. "They can be driving past a yard sale and at forty miles per hour they have as good an eye as Paola Antonelli [the Museum of Modern Art architecture and design

curator]." He adds: "They're a bit nutty; they have a touch of the con man. But in a way, they're geniuses."

Almost every New York-area picker has a tale of triumph. Loughlin is famed for having found a Salvador Dalí portrait in a Salvation Army shop, and a pair of William Lescaze armchairs at a Bronx junk store. George Gilpin, who specializes in finer American-modern pieces, likes to tell about the time he snagged a rare dowel-legged Eames chair, worth \$2,000, in a Texas junkyard for \$8. Connecticut-based Kenneth O'Keefe has a fund of stories. He found a silver Tudor signet ring at a tag sale for 50 cents and later sold it at Phillips for \$18,500; he came across a soot-covered Karaja rug on a garbage heap that Sotheby's expects to sell for \$7,000.

These are, of course, exceptional examples. By and large, a picker's profit margin is dictated by retail prices. If a picker knows a dealer will charge \$5,000 for an item, he will sell it to the dealer for \$3,000. "You look for that 'sweet spot' where everyone is happy," says Greg Wooten, who searches out objects across

the spectrum of modern design with his business partner, Patrick Parrish.

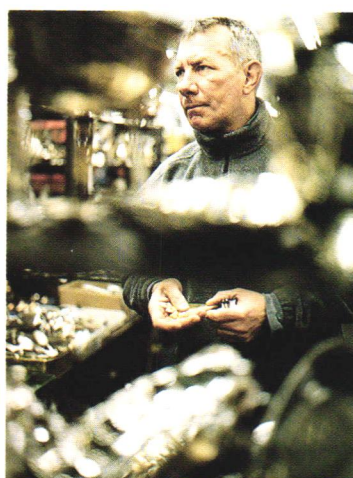
For special items gotten very cheaply, though, a 1,000 percent markup isn't uncommon. And it's the possibility of the amazing find that buoys pickers through days of fruitless expeditions to rural garage sales and nights studying design books and auction catalogs. "Sometimes it's cold and I don't want to get up and go to the flea markets," says Parrish. "But there's always the thought that you might miss that one great thing." At large antiques shows, Wooten adds, the two will split up and use walkie-talkies. "If you find some gem, the adrenaline is unbelievable," he says. "Patrick will get on the walkie-talkie and I can tell just by the tone of his voice that he's got a score."

Beyond the fun of the hunt, pickers say they enjoy the commandolike camaraderie they share with their peers. While competitors, pickers regularly phone one another for advice, and often form short-term syndicates. But above all, what separates pickers from dealers who own stores is that the pickers crave freedom. Gary Dias, one of New York's





Loughlin takes a turn around the floors at the indoor annex of New York's 26th Street flea market, perusing ceramics, vintage dolls, and silverware.



when you know what you want."

What they lose by not owning a store, pickers admit, is an air of legitimacy—and bragging rights. By their code, once a picker has sold an item, no matter how spectacular, to a store owner, the picker can't boast of having found it. As Loughlin says ruefully: "Everyone else gets the glory."

As well, pickers continually deal with nagging questions of integrity and fairness. Faced with sellers who don't know what they

best known and most respected pickers, recalls his younger days: "Back when I was single and it'd be November and cold as hell up here, I could put my pug, Francine, in the truck and say, 'Let's go pick Florida.'"

Pickers don't provide services. "I don't have to reupholster, or put fancy finishes on things," Dias says. "They buy it, they take it, we're done." Pickers don't have store overhead, and, in particular, they don't have to deal with customers. "Call it arrogance," says Gilpin, "but I don't want to hold anyone's hand. I don't want to talk about fabric swatches, or whether a piece fits in a decor. You come to me

have, Gilpin says, "you try to get them to name a number, a price that will make them happy. When they don't, that's the hardest thing."

In the end, a picker is like any businessperson who has spent years studying, making errors, and learning lessons to get an advantage in the marketplace. "I've been doing this twenty-five years," says Robert Loughlin, "and it's got so that I can pick as my taste dictates. I trust my judgment; dealers trust my judgment. They know I understand quality and design."

"I love what's happening in design today," he adds, grinning. "I can't wait till it shows up in thrift stores."

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by gregory cerio

STATUS SEEKER

A modernist masterpiece in landmark limbo goes under the auctioneer's gavel

WITH ITS OPEN, unadorned, multifunctional rooms and its atrium water garden, it is regarded by many as the purest example in New York City of a house in the International Style of architecture. Andy Warhol admired it as a residence that prefigured by 20 years the loft-living style that came into vogue in the 1970s. The design-obsessed can even tell you that it was among the first houses with rooms that employed "wall-washer" lighting. All in all, the Rockefeller guesthouse, a two-story town



Pages of digital decorating, in Christie's *Living With Art*



house on 52nd Street designed in 1950 by Philip Johnson for Blanche Rockefeller, the wife of John D. Rockefeller III, is an icon of modernism and wholly deserving of the place of honor it commands as the final lot in the "Masterworks of the Twentieth Century" auction to be held June 8 at Christie's in New York. "It's a very exciting sale, such an important building," Christie's twentieth-century design specialist Lars Rachen says. "Philip Johnson told us that he would be glad to advise a new owner on renovations," Rachen adds, "though he did joke, 'I won't add another floor.'"

"Love it! But does it have to be white?"

The interior of Philip Johnson's Rockefeller guesthouse, which goes on the block in June.

Johnson's generosity and good humor aside, the architect's comment does point up a curious—and, to many aficionados of modernism, worrisome—fact about the Rockefeller guesthouse: for all its significance, the building is not a designated city landmark. By law, the city can designate the facade, but not the interior, of a private residence as a landmark. The Rockefeller guesthouse was last discussed at a meeting of the New York Landmarks Preservation Commission in 1993. "We thought at the time there might be an opportunity for public access, and that didn't turn out to be the case," says Laurie Beckelman, the then chair of the LPC. "The combination of the exterior and interior was what we felt was important. Because we couldn't designate the interior, we wouldn't move forward with any landmark status."

Because the LPC has discussed the building, the commission would have 40 days to landmark the structure if a new owner applied to significantly alter, add on to, or raze the house. (A spokeswoman for the LPC could point to no modernist residences designated by the current administration.) The house has always had loving owners. The Rockefellers donated it to the Museum of Modern Art, which sold the place to

mingo, wing and ed lee

surfers/restaurateurs

mingo: after the first wahoo's caught on, we wanted to open some new restaurants. but nobody would take a chance on these surfer guys.

ed: dom and merrill said we do see it down the road, so we'll jump in and partner with you guys.

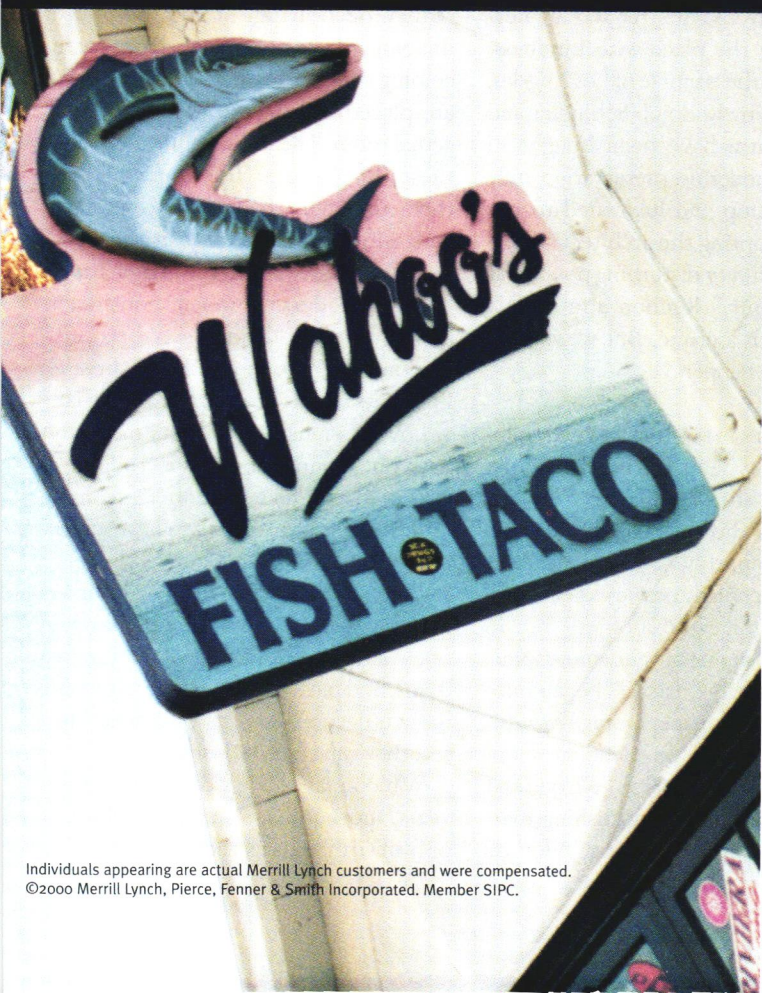
wing: it's not just about lending us money. dom's put us together with people in our industry to share ideas with and with the right people at merrill to help us grow the business.

wing: he did make one questionable decision, though. he took up golf instead of surfing.



ml.com

"they saw past the shorts and t-shirts"



dom alvarez

duffer/financial consultant

dom: don't let the surfer dude thing fool you. these guys are good businessmen.

they've gone from 1 restaurant to 13. we put together a plan for their personal finances, too, and they've gone from, well...interesting... to a place where they've all got healthy retirement plans.

i think their dad, who's also a client, must be happiest of all. he no longer has to use his house as collateral on their loans.

be bullish  **Merrill Lynch**

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on the block

clients of Johnson's (the architect rented the house himself for a time in the '70s), who then sold it to British antiquarian Robin Symes. In 1989, the current owner, London art dealer Anthony d'Offay, purchased the property from Symes at auction for \$3.5 million—the first auction of a house ever conducted by Sotheby's. Under Johnson's supervision, d'Offay made \$1.5 million in improvements to the house. One move was to replace the lead lining in the atrium pond with black granite. "I've been happy and honored to own it for a decade," says d'Offay, who is selling the house to help finance his gallery's move to new, Norman Foster-designed quarters on Bond Street in London. "A place like that needs a lot of love, attention, and care. It would be lovely if someone gave it back to the museum."

Because the house is being sold at auction—the presale estimate is \$3.5 million to \$5 million—d'Offay says he can place no restrictions on what the next owners will do with the place. "It's the democratic nature of the process," he says. And while no one is seriously worried that, say, some casino-owning philistine would buy the house only to knock it down, there are design mavens who fret about a new owner killing the place with kindness. They point to the example of Los Angeles, where houses by Rudolph Schindler and Richard Neutra have been bought in the name of modernist preservation, only to be spiffed up and luxurified to the point of corrupting the architect's original plan. "It's a very disturbing possibility to think about," Rachen admits. "It would be such a crime. But we've seen crazier things happen."

CHRISTIE'S HAS devised training wheels for connoisseurs. For the past 15 years, the auction house has sent clients the glossy bimonthly *Christie's* magazine, which offers scholarly previews of upcoming sales of fine art and objets. But in answer to a changing buyer demographic, a few months ago Christie's began publishing a new magazine, *Living With Art*, aimed at younger clients, who are shoppers more than epicures. "We weren't serving people who are furnishing their homes, rather than collecting," Victoria

Tremlett, the magazine's editor, explains.

"It's like ball gowns and blue jeans in your wardrobe. We have both," says Susy Korb, Christie's senior vice president for marketing, and a principal creator of the new magazine. (Christie's board member Meredith Etherington-Smith, a *House & Garden* contributor, is its editor in chief.) "The new generation made their money working twenty-four/seven," Korb adds. "They don't necessarily want an art history lesson; they want a quicker take, and they want to see things in context."

The attractive, broadsheet-sized magazine is marked by splashy photos, bold graphics, and short, breezy articles with an instructive edge. Regular features include columns on buying trends in New York and London; interviews with design and decor specialists; bright pictures of sale items, such as a stuffed boar's head, a yellow toy truck, and a collection of glass eyes; and party photos.

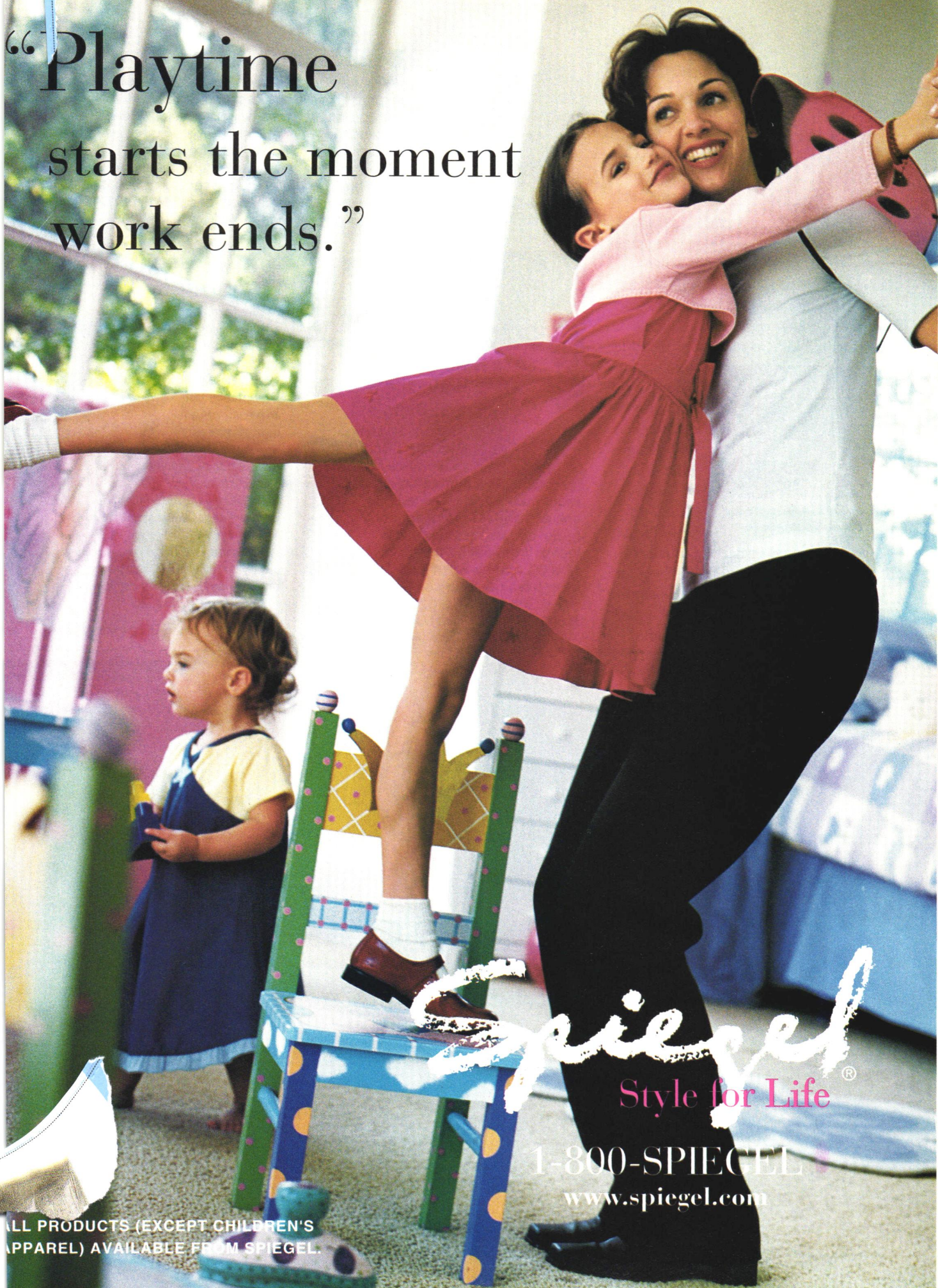
Editors say the magazine has received positive reviews from readers (and good support from advertisers, particularly in the fashion world). But one feature of *Living With Art* seems, unfortunately, to prompt as much confusion as delight. The regular section called "Connections" is an exercise in what the editors call "virtual-reality decorating." Using computer imaging, photos of objects from forthcoming sales—usually art and furniture—are placed against the backdrop of an actual room. The message: If you bought these things, here's how you could put them together. "It's a way to let readers see interesting juxtapositions," says Tremlett. "It's a spur to the imagination."

Some readers, however, consider it condescending. "I don't see the need," says one designer. "You'd think Christie's knows its clients are smarter than that."

Love it or hate it, readers may soon look on "Connections" as a crude forerunner to a useful service: In the coming months, Christie's hopes to have a facility on its Web site that allows clients to register digital photos of their interiors with the auction house. Users could then open a cybersales catalog, clip images of items, and paste them into various spots in their decor. When they like what they see, they can click, bid, and buy.

Which makes one wonder if, in a few years, another Christie's room will exist only in virtual space: the salesroom. ☞

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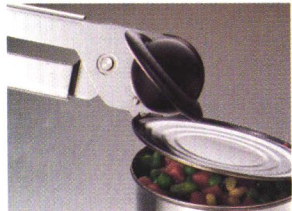


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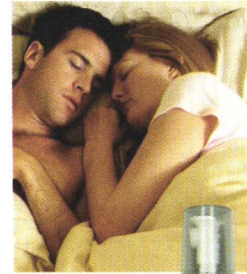
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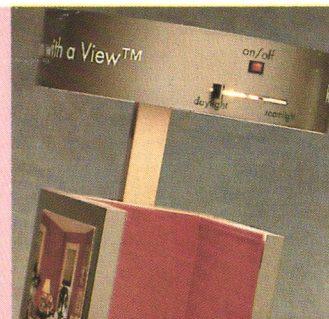
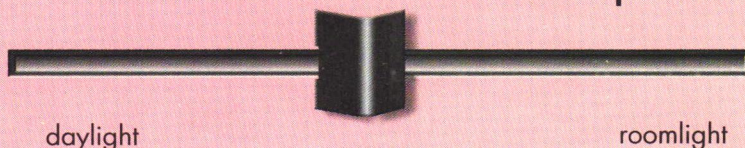
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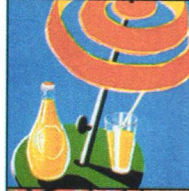
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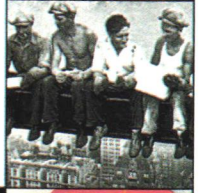


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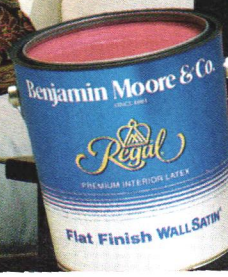


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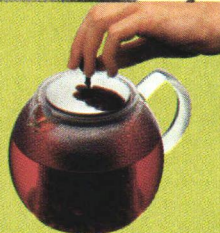
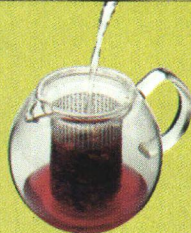
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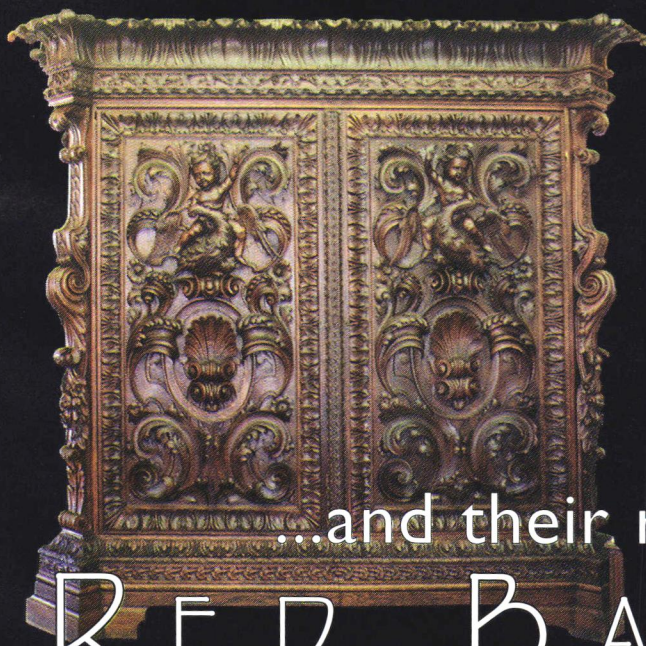
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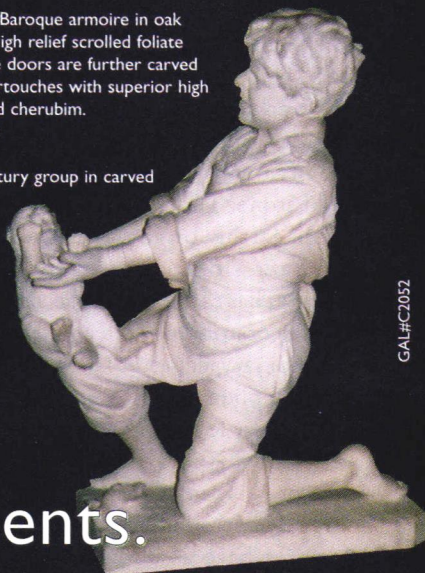
Palatial carved
giltwood
Florentine mirror
formed from
an intricate
growth
of scrolled
acanthus leaves.
80"h x 56"w

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Left: Two door Baroque armoire in oak
adorned with high relief scrolled foliate
decoration. The doors are further carved
with scallop cartouches with superior high
relief eagles and cherubim.
101"h x 110"w

Right: 19th century group in carved
white marble
depicting
a boy and
his cat.
40"h x 32"w

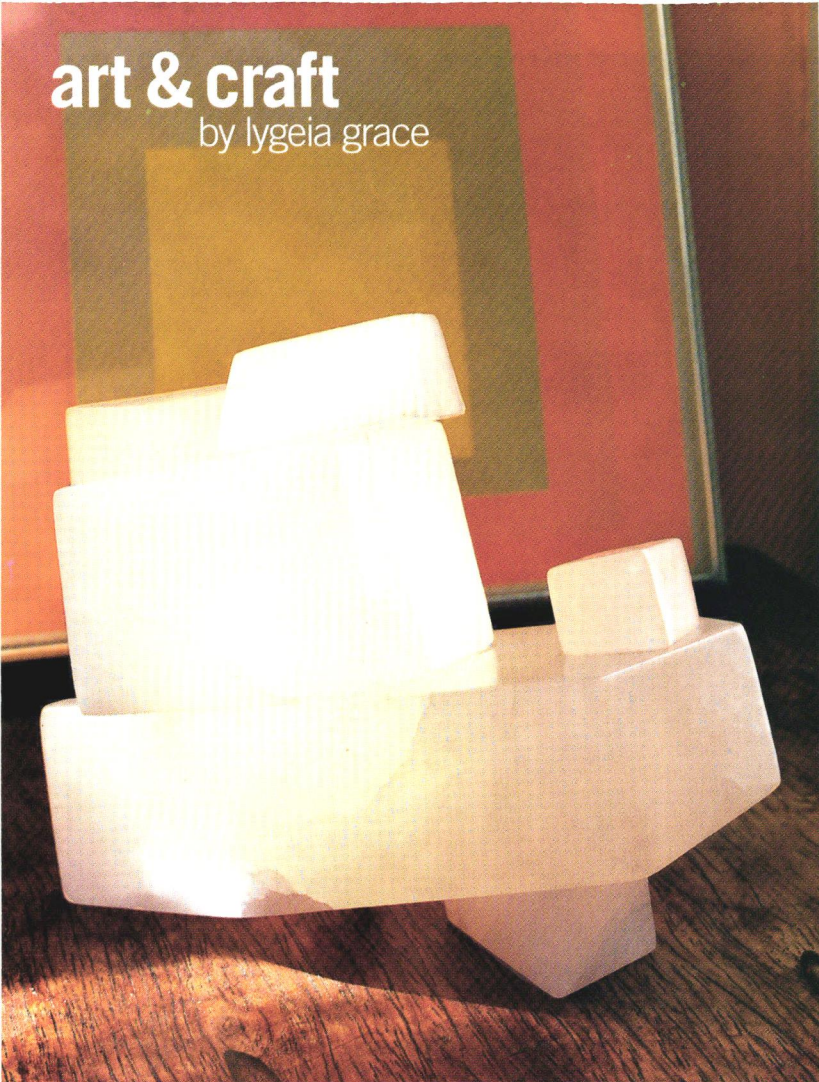


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ALABASTER MASTER

Sculptor Stephen Downes creates luminous fixtures from stone

IT IS FITTING that Stephen Downes spent the early part of his life working as a magician, since nothing less than sorcery could explain his ability to conjure light and softness from cold stone. Though his powers may have more earthly origins—he was a pupil of master stone carver René Lavaggi—Downes has cast a spell upon a small group of decorators and collectors with his extraordinary alabaster lamps and fixtures. “Stephen is amazing,” says interior designer Ronald Bricke, who used the native New Yorker’s prism lamps in a Frank Lloyd Wright house. “He sees light as a mood. His pieces have a sublime, ethereal quality. They produce the effect you would get from placing big candles around a room.”

Working alone in the backyard of his Brooklyn studio, Downes turns out only 20 light sculptures a year, chiseling each by hand. The forms of the pieces vary: some, like an Egyptian Sma Trachea, have the smooth, translucent



Downes works outside to carve his cubist lamp, top left, and otherworldly table lights with bases of fossil stone and white marble, above.

glow of skin; others, like a steel-based table lamp with a notched alabaster shade, exude a raw, brutish energy. All bear the subtle mark of modernist masters like Pierre Chareau, Jacques-Emile Ruhlmann, and Isamu Noguchi. The influence is not surprising; Downes first carved alabaster when antiques dealer Gérard Widdershoven asked him to repair a cracked lamp by Art Deco designer Albert Cheuret.

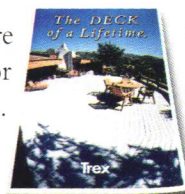
Downes’s client list for restoring ’20s and ’30s fixtures soon included Christie’s, Sotheby’s, and DeLorenzo. “It got to the point where I thought that I should be making them myself,” he says of his decision to strike out on his own in 1986. Today he sells his pieces at his Broome Street showroom for \$1,500 to \$12,000. Working with stone may be magic, but it leaves little room for error: Downes relies on sketches and models. “If you don’t start out with a specific idea, you can end up with garbage,” he says. “But I’m a very methodical person. René and I used to joke that sculpture is a *boring* art.”

IT'S NOT THE *View*
SO MUCH AS THE *Vision.*



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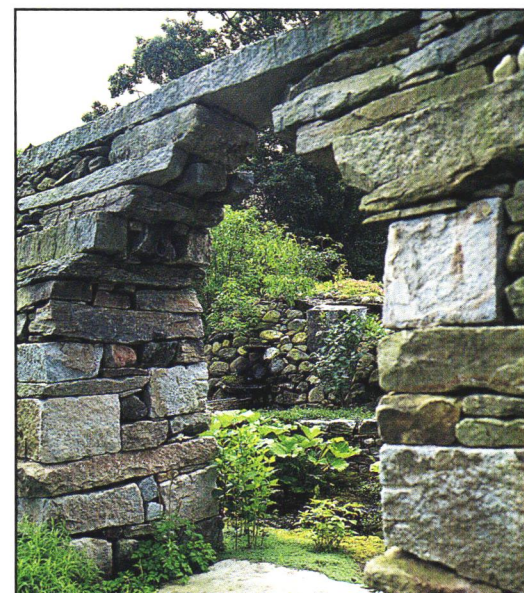


Landscape designer Gordon Hayward is the author of *Garden Paths: Inspiring Designs and Practical Projects* (Firefly Books, 1997), a book that is never far from my side as I construct my urban garden, and one that I wish I'd had when I was trying to make sense of my previous, 1.5-acre plot. In his introduction, Hayward describes how the plan for his own garden in Vermont evolved from one "gently curving twenty-foot-long lawn path"; and studying the result of Hayward's work with Theodora and Peter Berg at their garden in rural New Hampshire, you can trace a similar evolution in the pathways linking terraces and overlooks, sunken gardens and sweeping borders.

The Bergs are intrepid collectors, and their house features, and is to some extent constructed from, many of their finds, including old stained-glass windows, venerable oak paneling, delicately molded architraves, and carved stone pediments, rescued from architectural salvage yards, antiques shops, and salesrooms all over the northeastern United States and Great Britain. I first met the Bergs when they were touring English gardens with Hayward, seeking inspiration for the landscaping phase of their masterwork.

The house crests a mountain, and the Bergs soon discovered, on removing turf for the first flower beds, that the site for their new garden was solid bedrock dusted lightly in a few places with six inches of topsoil. "We agreed that it would be sheer stupidity to carry on with the garden," says Theodora, or Teddy, as she is known. But that is exactly what they did, eventually drawing Hayward into their grand design.

Teddy, an accomplished gardener in her own right, describes the way "the garden has grown with us, area by area, without a master plan. As we finish one area, we dream up the next; we consult with Gordon, then we do the work."



FOOTPRINTS

Paths define the moods of Theodora and Peter Berg's New Hampshire garden

WHEN DESCRIBING a garden, we frequently anthropomorphize elements of the plan, saying "at the heart of the garden"

to indicate the central focus, or describing a nicely structured layout as having "good bones." As I look out the window at my garden-in-the-works, the freshly planted beds are full of pregnant promise, but the weeds are all over them like a rash. However, no simile is more appropriate than the one that likens the pathways through a garden to the human skeleton. No matter what size garden you are making, the way you walk through it, as well as what you walk upon, gives the plan its shape and identity, and determines the way in which the garden is experienced—the hip bone connected to the flower beds, if you get my drift.

Low-growing woolly thyme, tall Russian sage, and fragrant nicotiana, above, add interest to this woodland path. ■ An opening in the drystone wall, right, constructed by Dan Snow, connects two sections of the Berg garden.



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green thoughts

Each area of the garden has “suggested itself,” according to Teddy: a water feature and fernery developing from a natural, shady dell, and a broad marble sundial terrace positioned to accentuate an existing sun-filled vantage point. Like all good garden makers, Teddy Berg acknowledges the importance of “consulting the genius of the place”—recognizing the natural attributes of a site and letting the design follow from there. Similarly, the presence of stone, which could have limited the scope of their garden scheme, has instead become its most prominent theme, shaping terrace retaining walls and, most significantly, paving the network of pathways and terraces that unites the garden plan.

The paths also shape the visitor’s aesthetic response to each zone. A meandering stepping-stone path and rough-hewn stair lead the way through naturalistic gardens of native grasses and shrubs, while in another area, smooth flagstones set in a ground cover run through double

perennial borders and create a setting reminiscent of a cottage garden.

The method of construction used to shape a path also shapes the way the garden is experienced. Stepping-stones slow the pace as you walk, so in the Bergs’ plan they are used for intimate areas of dense planting. Paved walkways, on the other hand, are more formal and thus well suited to lead from house to garden, a

Changes in texture are most noticeable as you tread the crunchy gravel path that follows a gentle slope leading through a walled garden planted within the faux foundations of an abandoned barn created by Dan Snow, who used the drystone techniques of New Hampshire’s rural buildings.

Pathways, then, are functional, providing what eighteenth-century English

Paths reinforce our experience of the garden, signaling mood and style

way of translating the architecture of the house into the landscape. Changes in level are accented with slab-stone steps in natural areas and with cut-stone stairs near the house, where a more formal tone is required. Retaining walls are treated in the same thoughtful manner, with curvilinear stone walls providing a vertical echo of the hillside’s gentle curves in the areas furthest from the house, while the terraced beds laid below the facade follow more formal contours.

landscape designer “Capability” Brown called an “itinerary,” or organized means of access. But paths are also decorative elements and reinforce our aesthetic experience of the garden, signaling mood and style. According to the late Harland Hand, an artist whose El Cerrito, California, garden is world renowned, paths lead deeper than simply into our gardens. As he explained to Hayward, for a garden “to inspire and move you, it must contain three elements that fulfill



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ancient, primitive human needs: shelter, trails, and lookouts. When you find such a place, you feel good and warm and safe. Trails produce mixed emotions, a sense of expectation and a sense of direction. A lookout brings a sense of power and exhilaration. This is how primitive people saw nature and how modern people experience nature and even gardens, whether they know it or not.”

Considering my own small-town garden, and learning from the Bergs and Gordon Hayward, I’m having great fun threading gravel paths from stone-laid terraces through flower beds to vegetable gardens. So, the itinerary is set, and the garden is beginning to feel more spacious than it actually is. And I’ll never need a breadcrumb trail to find the way home.

A meandering path of mica schist stepping-stones, above left, is loosely defined with interplanted sweet alyssum, heuchera, and sedum. ■ A wilder route, right, cuts through tall miscanthus grasses and yellow-flowered potentilla.

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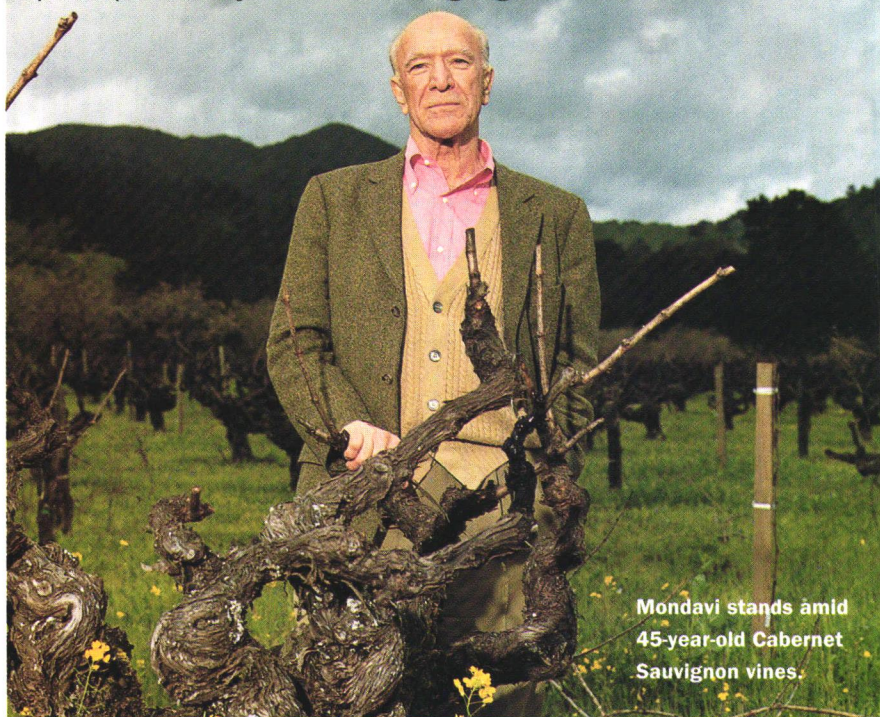
FATHER KNOWS BEST

Robert Mondavi is shaking up Napa Valley wine making again

YOU WOULDN'T think there was much left to say about Robert Mondavi and his eponymous winery. Like John Updike, he's a cultural landmark, a statue that we drive past on our way to the latest hot spot. (Love the Rabbit books, or Napa Valley pioneer, we mutter, before we start *really* buzzing about David Foster Wallace or David Abreu.) But don't tell Robert "Call Me Bob" Mondavi that. At 86, he refuses to shut up and accept his eminence like a gentleman. In recent years he has been the instigator and prime benefactor of the American Center for Wine, Food, and the Arts, scheduled to open next year.

His latest movie, or rather move, might be called *Back to the Future*. Or maybe *Forward to the Past*. The man who's perceived to be largely responsible for introducing high-tech wine making and stainless-steel tanks to the Napa Valley is going natural in a big way. His \$27 million To-Kalon Project, the first part of which is scheduled to open in September, will rely exclusively on old-fashioned wooden barrels and tanks for the aging and fermentation of Napa Valley cabernet. Mondavi is also forgoing pumps in favor of a force called gravity. In the vineyards, on which he's spending an additional \$50 million, Mondavi has moved in the direction of organic farming. And with almost all of his new plantings, he is committing to the traditional French close-spacing method, which reduces the vigor of the vines, even as neighbors like cult favorite Paradigm continue to plant the wide, tractor-friendly rows more typical of the valley.

"At one time, I turned to technology and thought it had all the answers," Mondavi said recently over lunch at the winery. "When a child has a new toy, he uses it till it breaks. That was the case with us—we overused technology." Mondavi likes to do everything in a big way. And like John McCain, who may be history by the



Mondavi stands amid 45-year-old Cabernet Sauvignon vines.

time you read this, he's not afraid to admit mistakes—in his personal life as well as in his professional life. In fact, Mondavi seems to relish it.

One of the mistakes Mondavi admits to is expanding his market share at the expense of the premium Napa Valley wines. "We focused too much for a time on the lower-priced wines," he says, referring to his Woodbridge line, which currently sells more than 5 million cases a year. In the meantime, newcomers to the valley stole the spotlight, garnering high scores and high auction prices for superpremium cabernets. "It galls me," says Tim Mondavi, Robert's younger son, "to see people from other industries coming here and making these big wines from young vines that are all about size and not about finesse."

"Finesse" is a word you hear a lot at Mondavi; the family believes that wines—even mighty cabernet sauvignons—should be made with food in mind. And they feel that the American wine press has tended to exalt sheer power over elegance. Mondavi's wines are seldom the darkest or the ripest or the fattest on the shelf. But they almost always exhibit elegance and simplicity. And with the recent creation of the single-vineyard To-Kalon

OENO FILE

1998 ROBERT MONDAVI WINERY STAGS LEAP DISTRICT SAUVIGNON BLANC

A brilliant, razor-sharp, grassy sauvignon from the people who invented a fatter style under the name *fumé blanc*. Remember Ricochet Rabbit? *Bing bing bing!* That's the feeling in the mouth. \$18

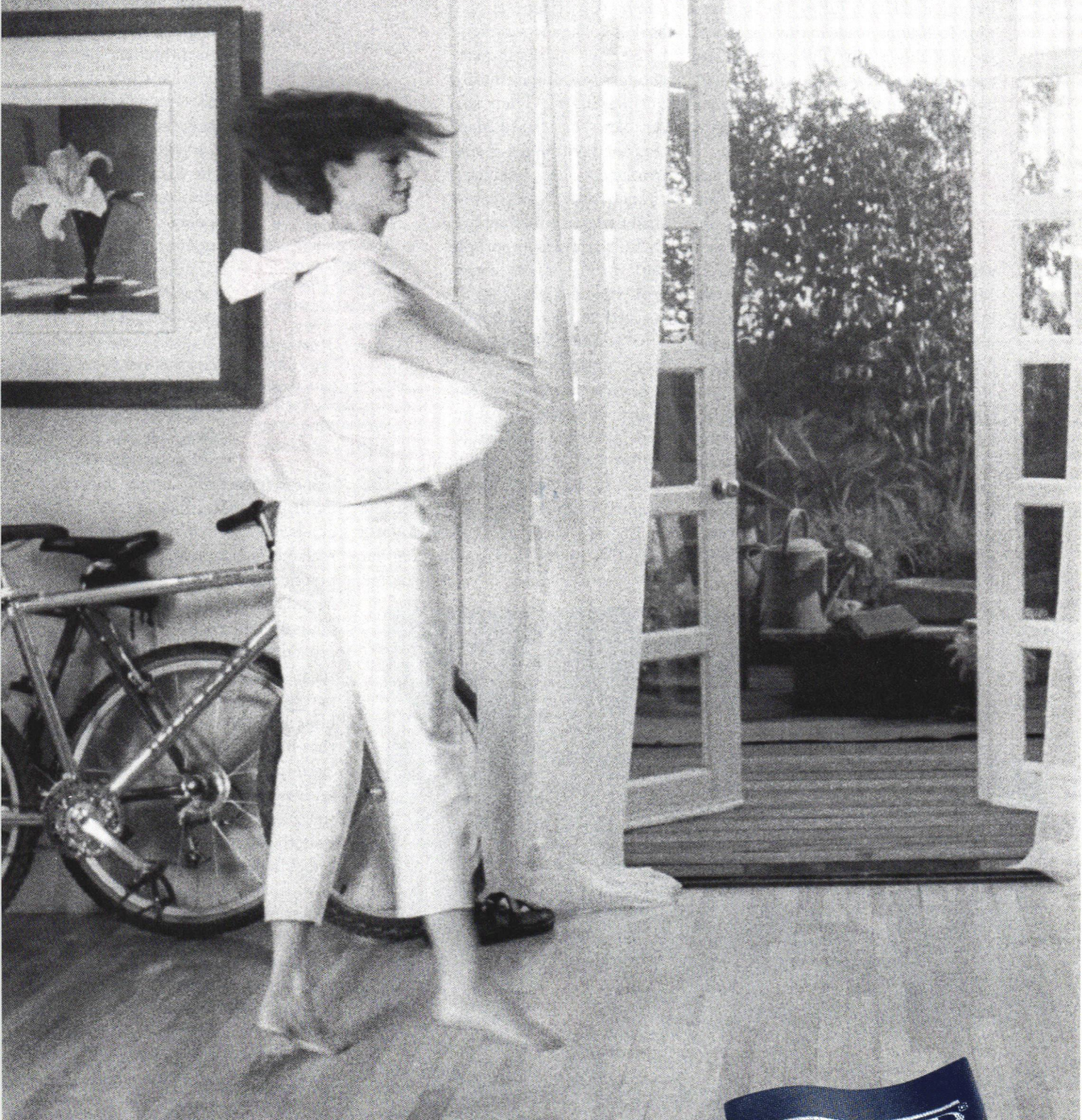
1998 ROBERT MONDAVI WINERY NAPA VALLEY FUMÉ BLANC Same grape as

above, totally different impression. Bone dry, lemony, but fleshier and less zingy. A nice tart summer aperitif. \$16

1997 ROBERT MONDAVI WINERY NAPA VALLEY PINOT NOIR An incredible

value in Pinot Noir: a sweet cherry covered in unsweetened (Continued)

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Reserve Cabernet, the Mondavis seem to have answered the challenge of the big-scoring blockbusters from boutique wine makers like David Abreu, Heidi Barrett, and Helen Turley. The 1996 and 1997 To-Kalons, made in tiny quantities, are probably as rich and powerful and extracted as any cab in the valley, though both have the silky texture and drinkability that is something of a house style.

aS HEAD wine maker, Tim is the inside guy, sniffing, blending, and making the decisions down in the cellar, while his father and older brother, Michael, strategize and schmooze the buyers and bankers. Tim has inherited his dapper father's sense of style; they both favor tweed jackets and cardigans, looking more like English landowners getting ready to shoot grouse than like typical bejeaned Northern California wine dudes. Tim has also inherited the gene for talking, although in mutated form. Both men tend to be monologists. But while Robert trades in visions of empire and well-polished platitudes,

Tim likes to talk about soil types and rootstocks—the nitty-gritty of the wine biz. (Brother Michael, with whom I once had a long lunch, is no slouch in the talking department, either; he dresses like an investment banker and speaks in marketing terms, at least during business hours. Their sister, New York-based Marcia Mondavi Borger, is also involved in the business, though she's less voluble than the men in her family.)

"Rule number three: You must be passionate about what you do if you want to succeed and have a happy life," Robert declared at a recent tasting at the winery, repeating one of the 15 components for success that he first laid out in *Harvests of Joy*, his 1998 autobiography.

Tim, who had all too clearly heard this stuff many times, interrupted after rule nine or ten. "Dad tends to speak in global terms," Tim said, before directing our

OENO FILE

chocolate. Best of all is the silky-smooth texture that illustrates Mondavi's mantra of "sophisticated drinkability." \$19

1997 ROBERT MONDAVI WINERY CARNEROS MERLOT Smoky and earthy on the nose, this wine shows a complex blend of plum and coffee highlights. Resembles a top St.-Émilion. And I don't even like merlot. \$35
1996 ROBERT MONDAVI 30TH ANNIVERSARY NAPA VALLEY CABERNET SAUVIGNON

A profound wine with a Pauillac-like cedary nose. Absolutely packed with ripe, curranty fruit, it's also curiously refined and elegant. Drink while listening to "Hotel California." Unfortunately, this is available only at the winery tasting room—have a friend drive up from San Francisco to get you some. \$150

For a list of retail locations, go to www.mondavi.com.

attention to the 12 wine glasses that stood before us. Twenty minutes later, Tim was still discoursing passionately about the differences between cabernets from the Stags Leap district and those from the benchlands of Oakville, while his guests looked somewhat longingly at the still untouched glasses of wine. But when we finally got down to tasting, the wines spoke eloquently for themselves. I've enjoyed Mondavi's Napa Valley wines dating back to the 1970 vintage, but there's no question in my mind that the wines of the late '90s are even better.

Robert Mondavi has always been an innovator, and in his new commit-

ment to fermenting in wood and crowding his vines, he continues to experiment, albeit in a somewhat circular fashion, reclaiming many aspects of traditional practice. It may seem a little ironic that Mondavi has financed this massive commitment to a more artisanal approach by taking the company public in 1993; but the family retains control of 90 percent of the voting stock. Mondavi himself points out the irony of the fact that he went into wine because it was "family business," though his single-minded devotion to the business has at times severely strained family ties. However, the Robert Mondavis seem united today, fiercely committed to using their new financial resources to improve quality over the long haul, particularly in their premium Napa Valley wines.

Robert himself seems pleasantly surprised at the level that Tim has hit with some of the new wines. "Taste this," Robert said to Margrit Biever, his wife of 20 years, who joined us late in the tasting, directing her toward the '97 To-Kalon. "Isn't that wonderful?" It was. And when he saw her expression of pleasure, his own face lit up again.

Suddenly, rule number three made a lot of sense.



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OCTOBER 1950

When entertaining, Sophie Gimbel left nothing to chance

bY NIGHT, she was Mrs. Adam Long Gimbel, one of New York's most accomplished hostesses. By day, she was Sophie of Saks, the celebrated fashion designer of Saks Fifth Avenue's exclusive Salon Moderne, whose loyal clientele included Estée Lauder and Claudette Colbert. In 1947 she was featured on the cover of *Time* magazine, no less, for taking a bold stand against the corseted constraints of Christian Dior's New Look. (No hard feelings, though. She gave a big party in honor of the French couturier when he came to New York.)

Here, in a *House & Garden* picture from 1950, the former southern belle exhibits her

impeccable flair by wearing a gown as lustrous as her silver-leaved dining room. Though she made entertaining look effortless, Sophie Gimbel left nothing to chance. She would appraise every element—from the fabric of a place mat to the fold of a napkin. In the evening, after one of her intimate dinner parties, she'd curl up with the latest cookbooks to find intriguing new dishes for her chef to try the next day.

Unwittingly, the Park Avenue doyenne was a lifestyle pioneer. Her approach to elegance epitomized what this magazine then called the Live As Well As You Look trend—a seamless expression of taste at the intersection of fashion, entertainment, and home decor. 



Stuffed pony from FAO Schwarz.



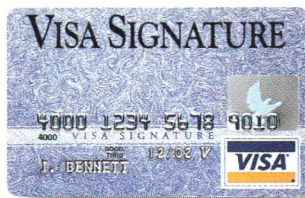
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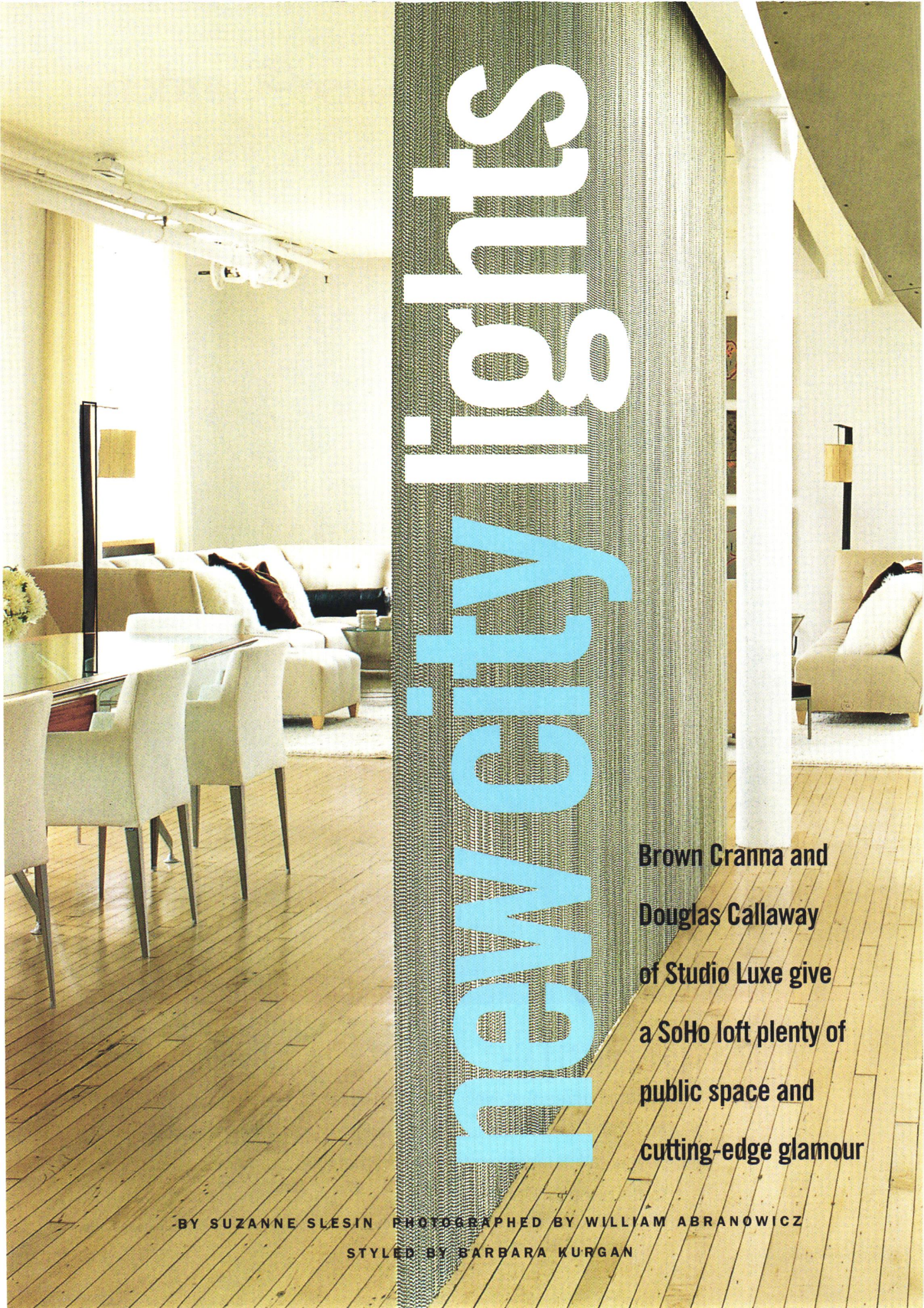
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first principle new york

Most people agree that New York is the place to be for new directions in design. From Fifth Avenue to Tribeca, spirited changes are in the air. As lofts get grander, a luxurious modernism is emerging. But traditional decorating is also flourishing. Uptown or down, sophistication and charm abound.

Lamb's wool and velvet pillows are just right for Gucci, a miniature dachshund, at home in SoHo.



newcity lights

**Brown Cranna and
Douglas Callaway
of Studio Luxe give
a SoHo loft plenty of
public space and
cutting-edge glamour**

**BY SUZANNE SLESIN PHOTOGRAPHED BY WILLIAM ABRANOWICZ
STYLED BY BARBARA KURGAN**

The maple flooring reflects daylight in the open loft, and a shimmery metal-bead curtain acts as a room divider. The dining table, far left, was designed by Ali Tayar for Studio Luxe; the Rondo breakfast table, this page, is by Andreas Störko for B&B Italia; the Melandra chairs are by Antonio Citterio for B&B Italia.



A curved aluminum-clad stairway establishes the welcoming aura of the space. Designed by John Conaty, John Gunderson, and Fabian Jabro of Standard Architects, Brooklyn, it sweeps up to the roof deck. Paolo Rizzatto's Dakota chairs for Cassina are near the doorway. The shih tzu is Sasha, the dachshund is Gucci.



WHEN IT comes to taking on a major project, most clients expect their interior designers to give them the world—light, space, glamour, as well as livability. But Anne Kavanagh and Yvette Milavec had an extra something in mind. “Rock-and-roll cool” is the way Milavec, a self-described “penthouse playmate,” puts it. She and Kavanagh, an investment banker, who share a 4,500-square-foot loft with a 2,000-square-foot roof terrace that offers a spectacular view of SoHo—

and beyond—were not disappointed. “The boys did a great job,” says Milavec. Working with Brown Cranna and Douglas Callaway, partners in the Manhattan-based firm Studio Luxe, was a case of boys and girls having fun together.

“They definitely wanted something sensuous and sexy,” says Cranna, who with Callaway was asked at first to do what they describe as “a cosmetic job.” Cranna adds: “By the time we got there, the place had already been worked on, but it read more like a man’s apartment.” Since the women wanted a “more feminine space,” the design team realized that

they would have to come up with a creative way of expressing the luxurious modernism that their clients had in mind.

“Anne is restrained, and Yvette is more outgoing,” Callaway says in explaining how his and Cranna’s long relationship with the two women helped them define the way the loft should function. “They are generous, wonderful people, and they entertain a lot.” So there are lots of places to lounge about, a pool table within arm’s reach of the refrigerator for drinks, and a roof deck with a barbecue and shower.

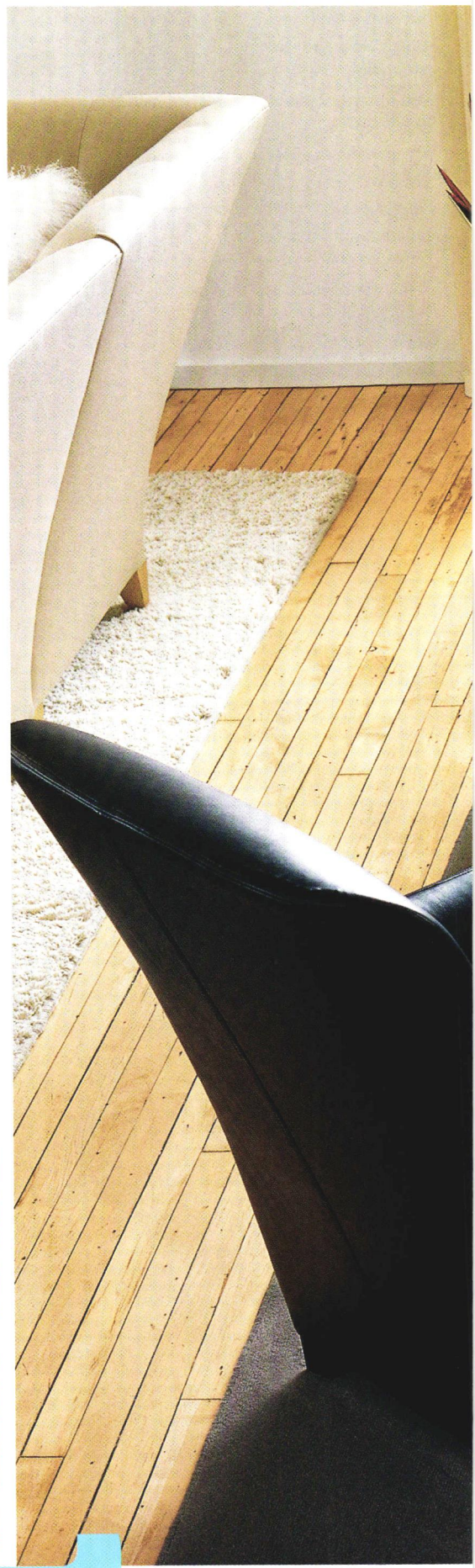
Cranna and Callaway also made some bold moves: A dramatic aluminum-clad

The fireplace, designed by Studio Luxe and executed by Immaculate Construction, Brooklyn, separates the guest room from one of the seating areas. A floor lamp from Bowles & Linares, London, hangs over a Donghia sofa covered in wool satin from J. Robert Scott. In the guest room, the daybed, by Philippe Starck, is draped with a faux white mink throw, and is from Luminaire, Coral Gables, FL.





HE CLIENTS “DEFINITELY WANTED SOMETHING SENSUOUS AND SEXY” —BROWN CRANNA





A hanging light from Droog Design is suspended over a Heltzer pool table, opposite page. ■ The daybed, this page, covered in Great Plains fabric from Holly Hunt, is by Chris Lehrecke for Pucci International. The pottery on the Warren Platner side table for Knoll is by Jonathan Adler, NYC. The Antonio Citterio chair and ottoman, from B&B Italia, are covered in Hermes leather, NYC. The Donna Karan throw is from Aero, Ltd. The Domus table, also by Citterio, is from B&B Italia.



The spacious bathroom, right, feels like a spa. The floor is a faux painted mosaic by Garrett Chingery, NYC. The stools are from M2L, Inc., NYC. The towels are from Portico Home, NYC, the Lucite dog bowls from Gucci. ■ Dornbracht faucets and glass sinks, above, are set in a tinted concrete countertop.

staircase welcomes visitors as soon as they step off the elevator, then swoops gracefully in three complex curves up to the roof terrace. Instead of putting up walls, the designers created what they call “islands of living,” grouping sofas, daybeds, and easy chairs in three distinct seating areas, one of which converts to a guest room.

The open, catering-sized kitchen and the spalike bathroom—which cleverly share a skylight—further the expansive, luxurious tone of the space. Fabrics were chosen for their tactility, furniture designs for their up-to-the-minute look. “Anne said that she didn’t want to hear the words *classic* or *forever*,” Cranna says. “She wanted to have things she could enjoy now. In five years we could either add to them or get rid of them.” Nevertheless, many pieces are classics of their genre: a Donghia sofa, a Castiglione light fixture, Knoll tables, a chair from B&B. Then there are the things that fulfill the wish to be in the here and now: Gucci pet paraphernalia for Gucci, a dachshund, and Sasha, a shih tzu.

“The place is modern, elegant, but not kitschy,” says Milavec, “and it came out exactly as we wanted it to.” And when some of their friends see it as “a bit fancy,” she is quick to dissuade them. “We want people to come, relax, and enjoy,” she says. “It’s not just a showplace.”

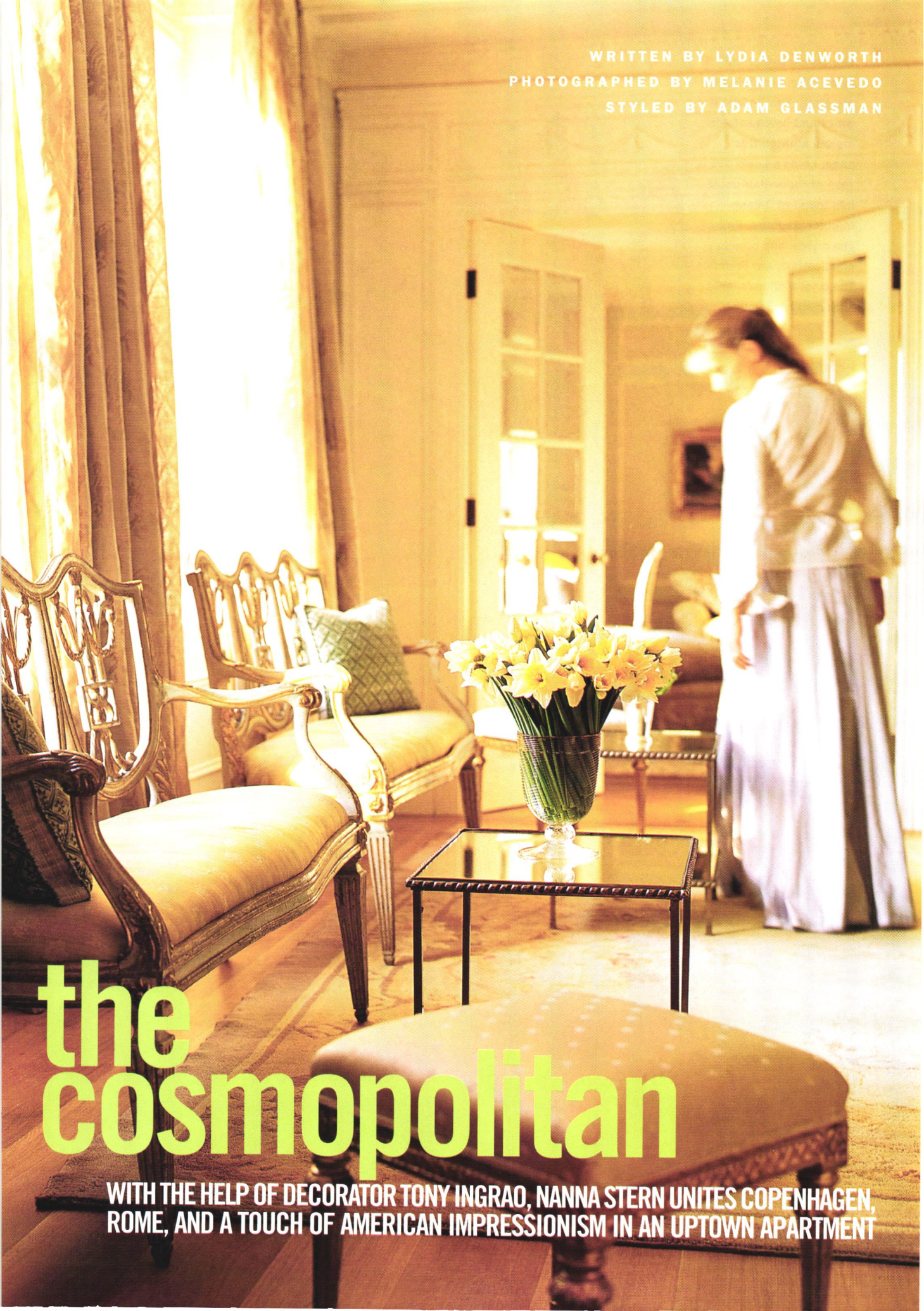




The design of the deck underlines the dramatic view. Outdoor furniture by Richard Schultz, from Delgreco & Company, NYC, sits on a mahogany roof deck designed by Studio Luxe. Sources, see back of book.

The design joins formality with lightness. A hand-painted Charles X lantern, ca. 1824–1830, this page, from Galerie Camoin, Paris, hangs in the entrance foyer. The Dutch brass inlaid table, ca. 1810, is from Mallett, London. ■ In the living room, opposite page, Tuscan-ivory painted and parcel-gilt sofas line the windowed wall. The *damas lamé* curtains are from Tassinari et Chatel, Paris. The 1940s French tables are from Reymer-Jourdan Antiques, NYC. All flowers are by Antony Todd, NYC.





WRITTEN BY LYDIA DENWORTH
PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY ADAM GLASSMAN

the cosmopolitan

WITH THE HELP OF DECORATOR TONY INGRAO, NANNA STERN UNITES COPENHAGEN,
ROME, AND A TOUCH OF AMERICAN IMPRESSIONISM IN AN UPTOWN APARTMENT

The classicism of the living room is subtle and arresting. The George II white and *brèche violet* marble mantel, this page, holds a Louis XVI vase of Niderviller porcelain found at Galerie Maurice Segoura, Paris. The crystal and ormolu candlesticks are French. The crystal chandelier is 19th-century Swedish.





An American Impressionist painting by Daniel Garber fits well with the soft hues of the room. It hangs above a Louis XVI settee, from Dalva Brothers, Inc., NYC, covered in *lampas cannetillé* from Prelle & Co., Paris. The French table, ca. 1800, is from Guy Regal Ltd., NYC. The Savonnerie rug, ca. 1890, is from F. J. Hakimian, NYC.



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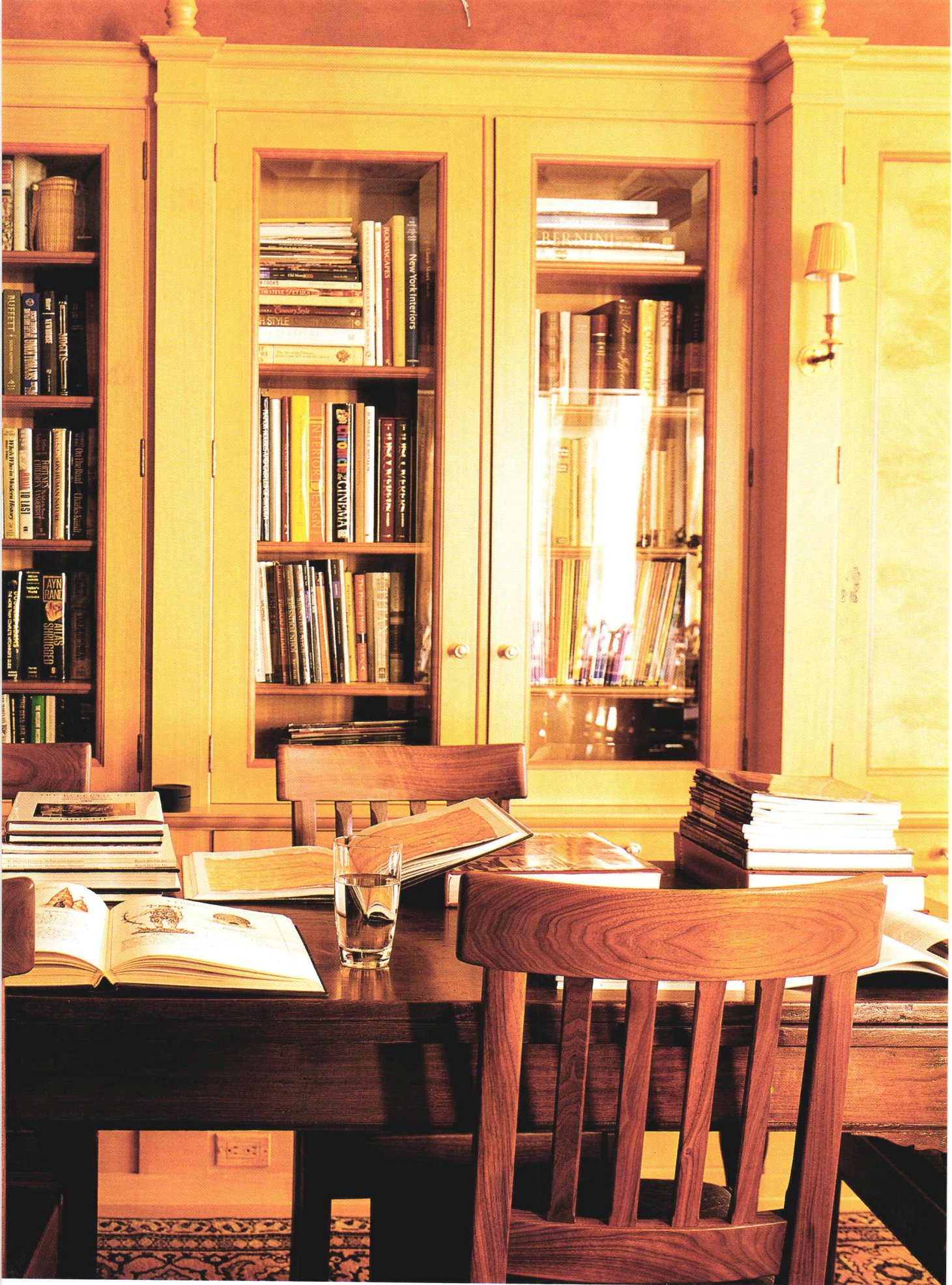
HE SUN STREAMING into Nanna Lydiker Stern's living room might have been made to order along with the curtains shot with gold thread. In the blond light, the seafoam silk on the eighteenth-century chairs and the creamy gold of the Savonnerie rug are luminous. "I love the subtleness," Stern says. "It's nice to come up here and breathe after the gritty streets of New York."

Her neoclassical haven had unlikely beginnings. When Stern and her husband first saw the Upper East Side apartment, it was full of built-out cabinetry and built-in banquettes, a lowered ceiling in one room, and a raised floor. But the young couple recognized quality raw material. They would start fresh and unite their backgrounds to create their first real home.

Born in Denmark and raised in Italy, Stern has a love of classical design and eighteenth-century furniture that guided the period choice. The neoclassical result, dubbed "a hybrid of Rome and Copenhagen" by designer Tony Ingrao, is so personal that everyone involved says it "looks like Nanna." That may be why her husband, an investment manager, prefers to let his wife do the talking. He is represented, though, in the open yet classical architecture, and in the paintings of his



The combination library/dining room strikes a more somber note than the rest of the apartment. Its 17th-century walnut table was found at Betty Jane Bart Antiques, NYC. The walnut chairs are from Simon Pearce, NYC. The gilt and patiné bronze sconces are from Marvin Alexander, Inc., NYC. ■ The crystal and bronze doré box, above left, holds painted perfume bottles.



“It’s truly elegant. To me it’s the total reflection of Nanna’s



personality"—Tony Ingrao

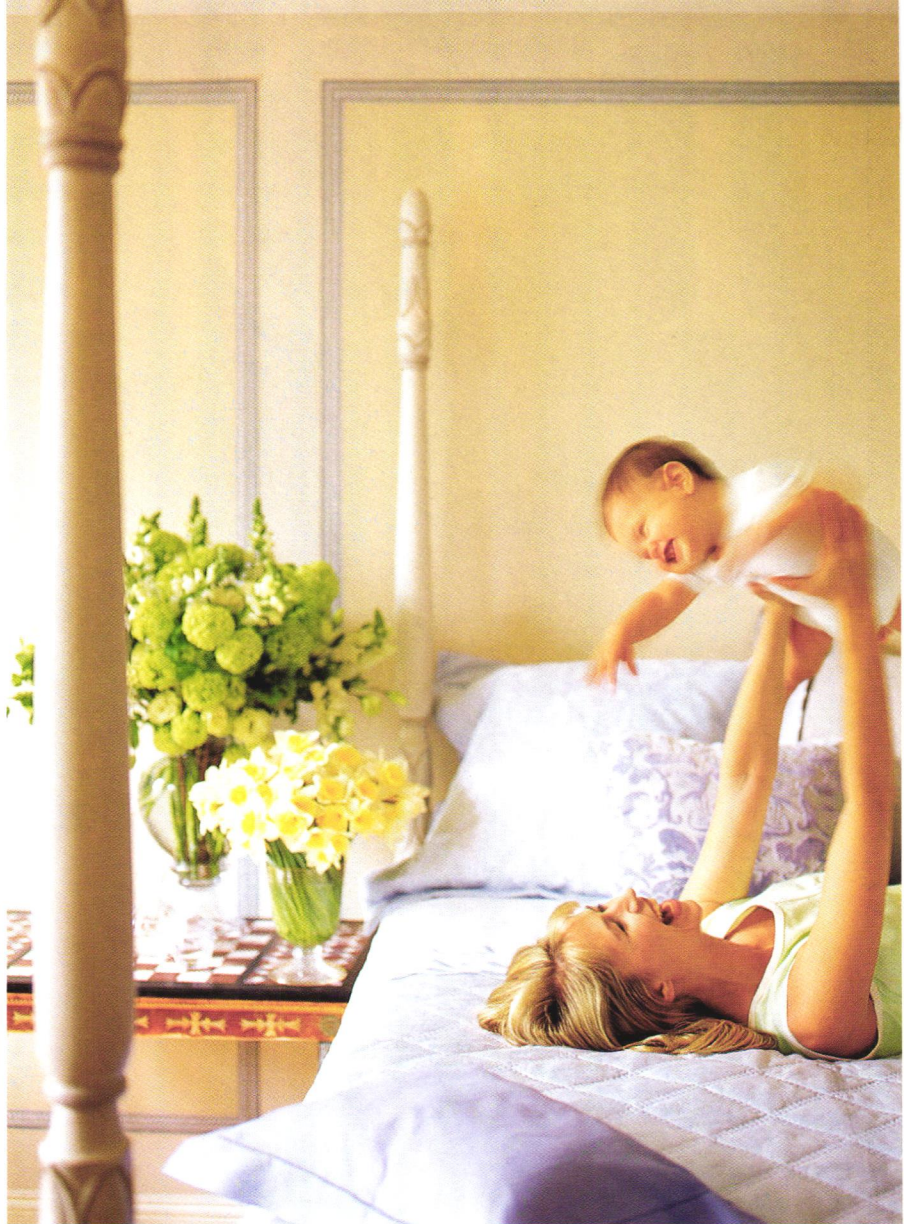
hometown, New Hope, by Pennsylvania Impressionists Daniel Garber and Edward Redfield.

For help in interpreting all of this in 3,500 square feet, the couple turned to Skidmore, Owings & Merrill and to Ingrao. SOM design partner Stephen Apking produced a book of eighteenth-century Scandinavian castles. "The book became the bible," Stern says.

The existing central entrance was a natural starting point for the classical renovation. SOM added a small domed foyer onto the hall. "From there, you see in four directions at once," senior designer Eric Alch explains. "It's a series of rooms that open up to each other."

Scandinavian accents are everywhere: unstained plank floors, a blue and yellow beamed ceiling in the master bedroom, a wood floor with blue stenciling in the guest bedroom. Italy is represented in the library's frescoes and in the murals in the entry and dressing rooms. "It's important to have openness, but also a level of richness and detail," Alch says.

Ingrao's contributions—primarily fabrics, color, and furniture—also work on two levels. The floral silk of the sitting room curtains is beautiful



from afar; up close it's wondrously intricate—the flowers are hand-painted, and two different threads were used in the weft and the weave.

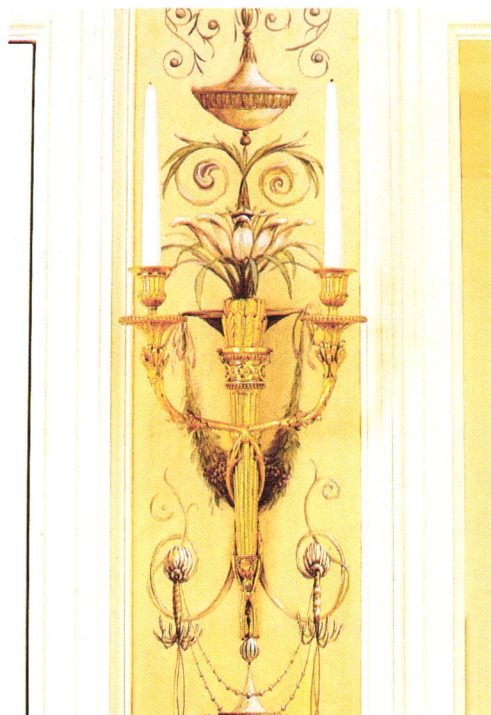
Such subtlety informed every decision. Ingrao suggested the seafoam in the living room to replace the original crimson upholstery: "The ethereal quality was being lost; the green grounds you but lets you float." His favorite aspect of the design is the wall paint: "It's truly elegant. There's a freshness, a lightness to the walls. That's what makes the apartment sing."

The song is often a duet. Stern and her husband chose much of the furniture. "Walking around and knowing where every object comes from, and having picked it because we thought it was beautiful, gives us great pleasure," Stern says. The couple plan to teach their son, Sebastian, age one, to respect these objects, and hope he will come to love them, too.

Lydia Denworth is a freelance writer based in Brooklyn, NY.

The sitting room, opposite page, shows the same attention to detail as the living room. Hand-painted silk from Tassinari et Chatel, Paris, forms the backdrop to a rare neoclassical Gustavian gilt-wood taboret by Johan Erik Hoeglander, ca. 1777.

■ In the guest bedroom, above, Nanna Stern and her son, Sebastian, play on a custom bed by Skidmore, Owings & Merrill, dressed with bedding from E. Braun & Co., NYC, and Ralph Lauren Home. ■ A Louis XIV ormolu candlestick, left, from Galerie Philippe Perrin, Paris, blends into a mural painted by Anne Harris, NYC. Sources, see back of book.



TONE



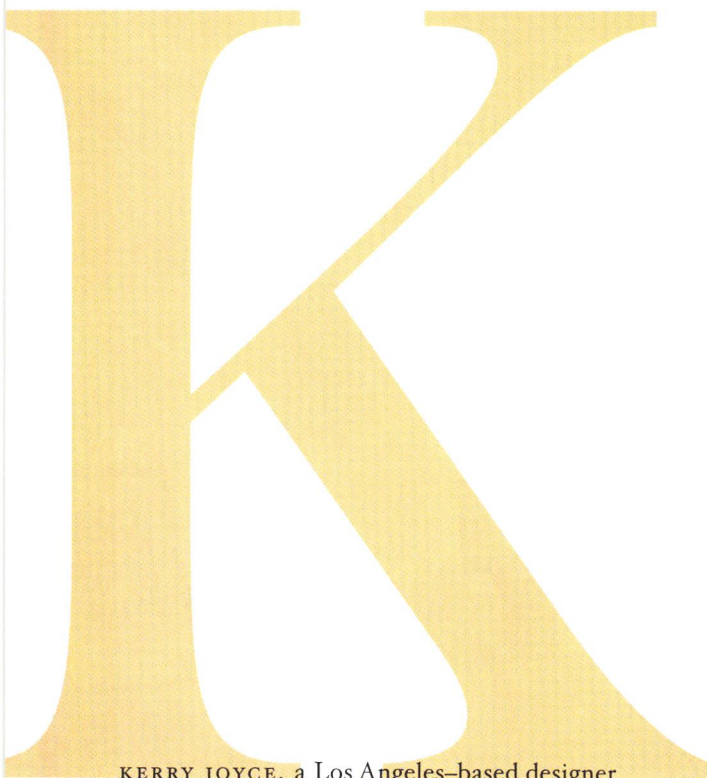
L.A.-based interior designer Kerry Joyce brings suave, subdued modernism to a lower Manhattan loft

DEFT

The den/study off the master bedroom has been furnished with calming comfort in mind. Pottery, opposite page, stands on a mantel designed by Kerry Joyce Associates. ■ The mirror, this page, is from Charles Fradin Luminaire, L.A.; the makore coffee table and the seating (covered in Pandora linen from Rogers & Goffigon, Ltd.) are by Kerry Joyce Associates for James Jennings Furniture, L.A. The carpet is from Darius Antique & Decorative Rugs, NYC.



BY SUZANNE SLESIN PHOTOGRAPHED BY THIBAUT JEANSON
STYLED BY ADAM GLASSMAN

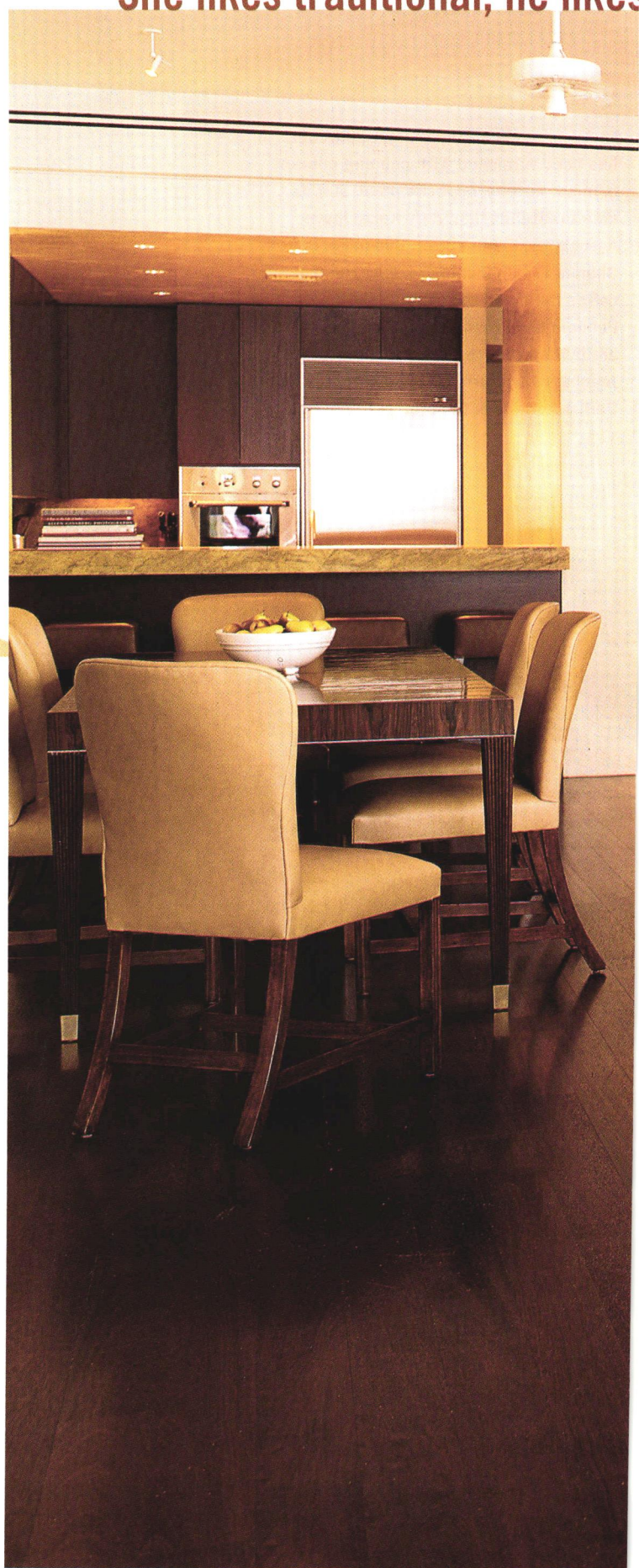


KERRY JOYCE, a Los Angeles-based designer of interiors, furniture, and house facades, looked around the serene Tribeca duplex loft he had recently completed for a music and media executive and his wife. He was pleased. "I like to walk into a room and suck up its tranquillity," he says. "When I create an environment, I want people to feel good in the space." They must, because many of Joyce's clients are what could be called repeat customers—people who not only have more than one, or even two, homes, but live and work on both coasts, and move about often. When he first saw the 4,550-square-foot apartment, Joyce knew immediately that he had to bring what he calls the "loftness"—a sense of openness and restrained grandeur—back to the space. "It was very dumpy," he says. "The idea was to restore the essence of its being a loft, not just a renovated apartment."

Existing columns that were big and square were turned into graceful round ones; and the two fireplaces were outfitted with sleek new mantels—rosewood for the living room, rough-surfaced limestone for the upstairs study. Then the whole place was painted an ivory color. The floor, once a combination of slate and Brazilian cherry, was unified so that the dark wood color throughout anchors the space.

Joyce faced a conundrum when it came to choosing the furnishings. "She likes traditional, he likes modern," the designer explains. Knowing that "it's hard to make a loft feel warm," Joyce says that his task "was to join these sensibilities

"She likes traditional, he likes



modern. My task was to join these sensibilities"—Kerry Joyce

Soothing, stately beige and brown tones dominate the main floor of the duplex loft. The makore coffee table, the mahogany tray table in the foreground, the armchair, the sofa (upholstered in a silk mohair velvet from Coraggio), and the rosewood dining table were all designed by Kerry Joyce Associates for James Jennings Furniture. The dining chairs, covered in Savannah Sandalwood leather from Caldelle Leather, Santa Monica, were designed by Rose Tarlow. The Turkish Borlu rug is from F. J. Hakimian, NYC.



The focal point of the living room is a dramatic rosewood and black granite mantel, this page, designed by Kerry Joyce Associates. Antique mercury-glass vessels add a touch of sparkle at the left side of the mantel. ■ Graceful tulips, reflected in an antique mirror, opposite page, from Charles Fradin Luminaire, L.A., capture the subtle tone-on-tone palette of the entire apartment.





The designer's goal was to create an environment that promotes a feeling of tranquillity



A brown and beige palette heightens the sense of quiet comfort

together.” Because he did not feel that traditional furniture made sense in a loft space, Joyce first went the currently well-traveled route of midcentury modern. It was not successful. “She was repelled by that,” he says of his client. “I decided I had to find something more timeless.” In the end, rugs represented the olive branch between the factions. “He’s used to more pattern and stronger colors,” says Joyce, who found two carpets that each could love—a subtly patterned antique Borlu, with an unusual flat weave, for the living area, and for the study, a bolder Sultanabad that, according to Joyce, has “more of an ethnic feeling.”

The furniture—tables, easy chairs, and a sofa designed by Joyce and made by master Los Angeles craftsman James Jennings, as well as Rose Tarlow dining chairs—further the feeling of expansiveness. “Most of my work is manicured and detailed,” says Joyce. “But rather than think about individual pieces, I try to look at a room’s composition as if it were a painting.” But it is the overall subdued and beautifully controlled tone-on-tone palette of browns and beiges—perennial Joyce favorites—that helps heighten the sense of quiet comfort. Joyce says: “I’m always happy when, once again, I somehow get away with it.”



The master bedroom, opposite page, is light and frothy. The linens are from Calvin Klein Home; the bed, a Kerry Joyce design, is draped in cotton bobbinet from Mon Atelier, L.A. The bedside lamps, by Christopher Spitzmiller, are from Hollyhock, L.A. Draperies are made of polyester gabardine from Michael Levine, Inc., L.A. The rug is from Safavieh Carpets, NYC. ■ Armchairs covered in Stanton Weave by Cowtan & Tout, this page, are seen through the stair railing. Sources, see back of book.

WE'LL TAKE [downtown] MANHATTAN



Shop at Bellora in SoHo for linens, left. (73)
For kitchens, visit newcomer Valcucine, right. (74)

Flag down a yellow cab and head below 27th Street. Right before our very eyes, lower Manhattan has become the mecca for lovers of good design. Our pullout map and shopping directory will guide you through downtown neighborhoods, from Chelsea to Tribeca

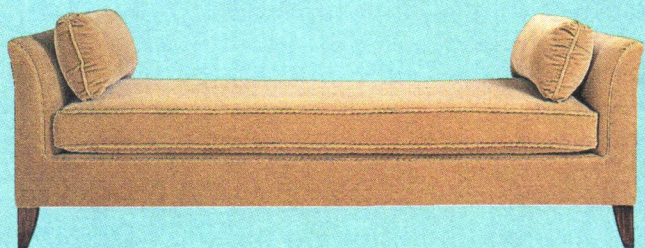
PHOTOGRAPHED BY GABY ZIMMERMANN

PRODUCED BY SABINE ROTHMAN AND SUZANNE SLESIN

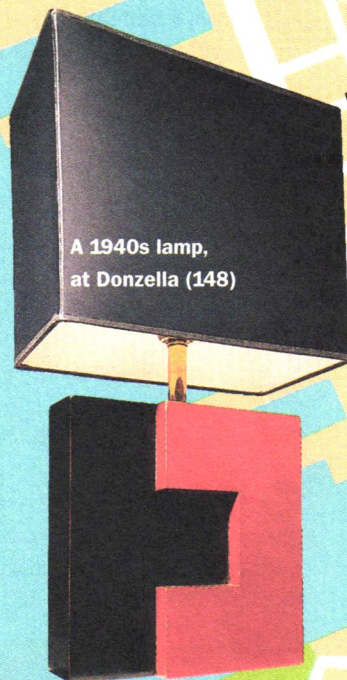
House & Garden

Downtown Manhattan is now practically paved with boutiques devoted to furniture, housewares, and flowers. Use this shopping guide to find your way to our editors' favorite downtown stores—and don't miss our uptown highlights

DOWNTOWN NEW YORK SHOPPING GUIDE



The Brooke Banquet,
in celery mohair, at
Todd Hase (113)



A 1940s lamp,
at Donzella (148)

es and furniture. 19-A Mott St. 2393.

Tink's funky stock of South
an crafts includes phone-wire
s. 42 Rivington St. 529-6356.

139 **Zao's** offerings are oh-
so-downtown: chain-metal
poufs, electronics, and
Global knives. 175 Orchard St.
505-0500.

140 **J. Mabley Fabric Co.**
is where Tribeca's loft
dwellers go for silks. 39 N.
Moore St. 966-5464.

141 At **Anandamali, Inc.**,
they make colorful
picassiette furniture.
35 N. Moore St. 343-8964.

142 **The Orange Chicken** is
the exclusive manufacturer
of ceramist Eva Zeisel's
work, including her fantastic
modular screens.
152 Franklin St. 431-0337.

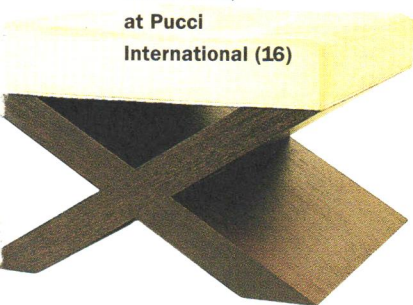
143 **Wyeth's** wonderful
20th-century furniture can
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151 Franklin St. 925-5278.

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antique tabletop treats.
Franklin St. 343-0800.

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Franklin St. 431-4646.

At **WaterMoon**, Nancy Murphy
s contemporary Chinese art and
n antiques. 211 W. Broadway.
5556.

Spencer Fung's
Lama stool,
at Pucci
International (16)



625-3148.

154 **Room**, the urban modernist's
dream catalog, will soon let you finger
the goods. (Its first N.Y. retail space
is scheduled to open by late May.)
182 Duane St. 888-420-7666.

155 **Burden & Izett Ltd.**'s airy
Tribeca loft has room for large-
scale pieces, like a Jacobean
table and an Aubusson tapestry.
180 Duane St. 941-8247.

156 Pair a Jacobsen Egg chair
with an ornate chandelier? **J. H.**
Antiques pulls off a skillful blend.
174 Duane St. 965-1443.

157 J. Morgan Puett's romantic linen
sheets and clothing are available at
Shack. 137 W. Broadway. 267-8004.

158 We welcome the bright floral
stylings of **M. H. Larkspur**. Order
yours in a classic or contemporary
vase. 148 Duane St. 619-4055.



Elizabeth Ryan Floral Design (40)

159 French florist **Anne Bruno** gets
fresh shipments of flowers
twice a day for her inventive,
natural-looking arrange-
ments. 115 W. Broadway.
766-5660.

160 **Secondhand Rose**
has experience—almost
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vintage wallpaper, linoleum,
and Victorian furniture.
138 Duane St. 393-9002.

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democratically priced designs.
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DELORENZO stocks superb 1920s
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Deco. 956 Madison Ave. 249-7575.

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vintage toys: The unusual mix at
DIMSON HOMMA reflects the personal
passions—from travel to gardening—
of owners Rise Dimson and Robert
Homma. 20 E. 67th St. 439-7950.

Donna Karan pulled out the
stops for her flashy new **DKNY**
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DUNCAN ANTIQUES, which spotlights
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227 E. 60th St. 688-0666.

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showcase for this English designer's
fashions and handpicked vintage
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a must for art, of course, but
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large Cynthia Frank is a
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which can be visited
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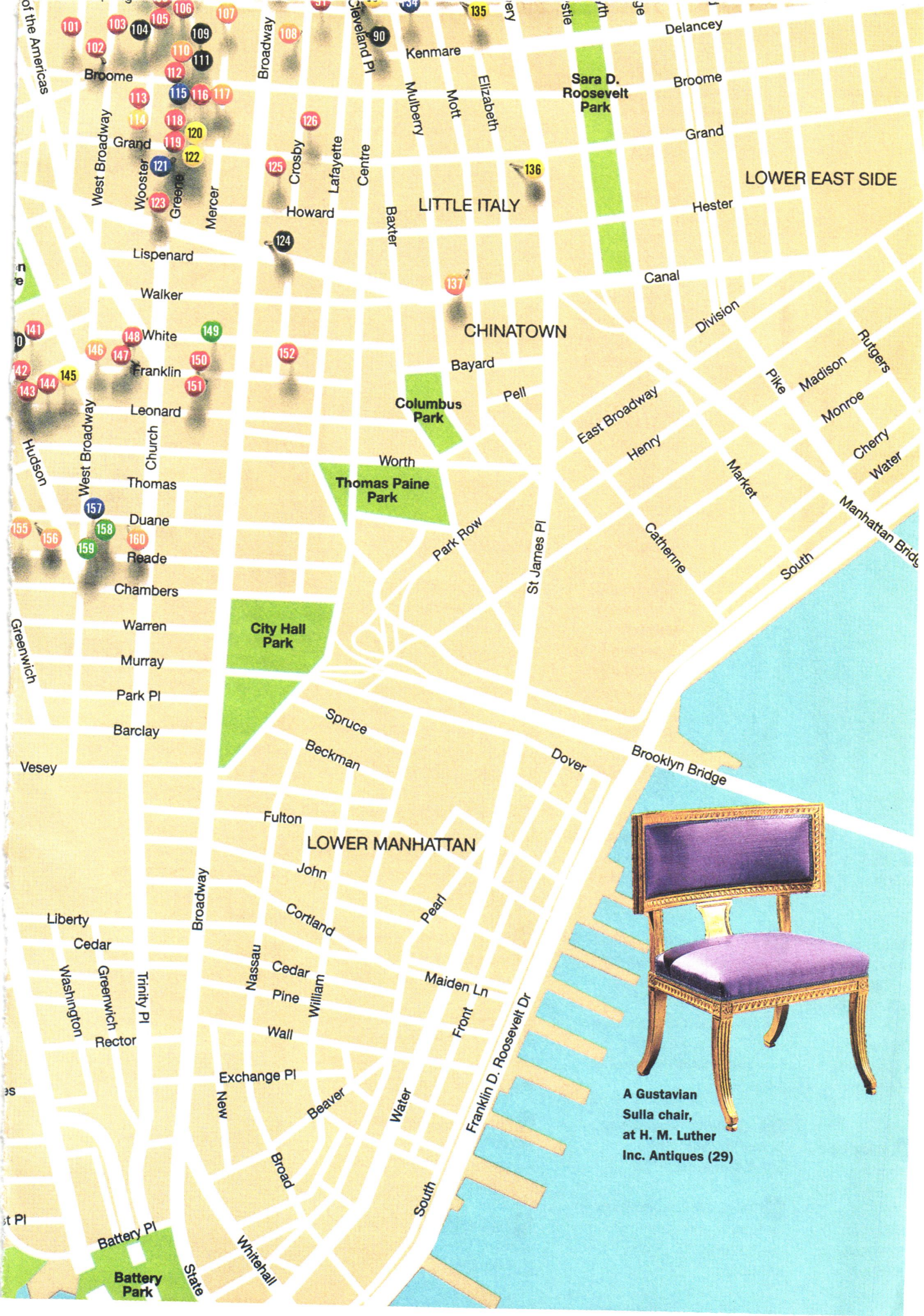
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PAMELA WALKER
searches out amusing
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collectibles to cigar-ban-
plates. Frank considers
them a deal, of sorts:
Everything's under \$500,
perfect for young
collectors. 288-0370.



A Gustavian
Sella chair,
at H. M. Luther
Inc. Antiques (29)

bet for black
classical furniture.
1-7354.

... by **Second**
n of antique toys.



**Massimo
Lunardon's
resin and
glass vase,
at Troy (78)**

ates from
ivan St.

ntemporary
signs by Didier
gue, and Peter
. 253-5629.

its own line
s in a bright gem
156 Wooster St.
88.

4 **Valcucine's**
talian-made
itchens have
sleek yet
heery look.
52 Wooster St.
53-5969.

1930s slot machines, and folk art.
276 Lafayette St. 343-2968.

84 The standout at **Paula Rubenstein Ltd.**'s SoHo space is an entire wall of blankets, quilts, and Amish shawls. 65 Prince St. 966-8954.

85 **Salon Moderne** stocks contemporary and vintage furniture by such designers as Pierre Bougeneque and Charlotte Björlin. 281 Lafayette St. 219-3439.

86 **Lost City Arts** has design classics from the 1930s to the 1960s. 275 Lafayette St. 941-8025.

87 Wake up to a Heywood-Wakefield bedroom set from **City Barn Antiques**. 269 Lafayette St. 941-5757.

88 **Chameleon**, 231 Lafayette St., is expanding—

89 **Sconce**, its second location, 235 Lafayette St., has a fixture for every wall. 343-9197 (both stores).

90 **Perimeter** has hard-to-find books on architecture. 21 Cleveland Pl. 334-6559.

91 Who doesn't like kilim-covered sofas, chairs, and ottomans from **George Smith**? 73 Spring St. 226-4747.

92 Good taste at a good price: **Banana Republic Home**. 552 Broadway. 925-0308.

93 Thank everyone you know—repeatedly—with stationery from **Kate's Paperie**. 561 Broadway. 941-9816.

100 Wooster St. 431-7272.

100 Cozy up to a **Shabby Chic** sofa at the end of a long day. 93 Greene St. 274-9842.

101 **Ochre** offers a modern take on early-20th-century designs. 75 Thompson St. 925-4004.

102 If the Jetsons landed in SoHo, they would stop at **Dom** for a lava lamp or a space-age TV set. 382 W. Broadway. 334-5580.

103 Jean Royère is king at the **Galerie de Beyrie**. 393 W. Broadway, 3rd floor. 219-9565.

104 Invest in handmade artists' books at **Printed Matter, Inc.** 77 Wooster St. 925-0325.

105 Nakashima, Eames, Wegner: All the 20th-century design greats are at **Lin-Weinberg Gallery**. 84 Wooster St. 219-3022.

106 Trust Thomas O'Brien's unerring eye at **Aero**, which sells his line of furniture, as well as vintage pieces. 132 Spring St. 966-1500.

107 **Jacques Carcanagues Inc.** is a SoHo institution specializing in everything Asian, from Burmese Buddhas to Indian textiles. 106 Spring St. 925-8110.

108 Go to **Barton-Sharpe**, which reproduces 18th- and 19th-century American and English furniture, if you are looking for a set of Windsor dining chairs. 66 Crosby St. 925-9562.

109 **Bennison Fabrics** is indispensable for that faded English country house look. 76 Greene St. 941-1212.

110 **Craft Caravan Inc.** is like a flea market for the global village, with fabric and furniture from Africa and beyond. 63 Greene St. 431-6669.

111 At the new **Jack Spade** store, vintage furniture is mixed in with the messenger totes. 56 Greene St. 625-1820.

112 **Modernica** sells reproductions of midcentury classics. 57 Greene St. 219-1303.

123 Stylist Stefan Beckman and designer Sabrina Schilcher have opened **Property**, a trendy source for new design and great pieces from the 1960s and 1970s. 14 Wooster St. 917-237-0123.



Vintage blankets, at Paula Rubenstein Ltd. (84)

124 Don't miss **Pearl River Mart**, just on the edge of Chinatown, for cheap chic finds like chopstick rests and straw mats. 277 Canal St. 431-4770.

125 Gaston Marticorena has opened his own store, **Gaston**, selling his own pop designs. 125 Grand St. 219-3846.

126 Jars of glass buttons and matelassé bedcovers from **French General** spark country house reveries. 35 Crosby St. 343-7474.

127 Danish-modern disciples should hightail it to **Lisbeth & Co.** 259 Elizabeth St. 966-9559.

128 **Capitol Furnishings** has a Deco-dent mix of wood and Lucite furniture. 259 Elizabeth St. 925-6760.

129 For retro sofas in fashionable fabrics, visit NoLita's hip **Area...id.** 262 Elizabeth St. 219-9903.

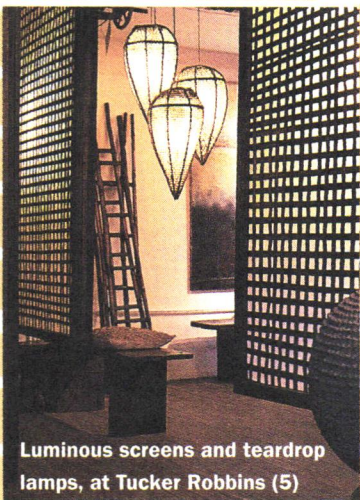
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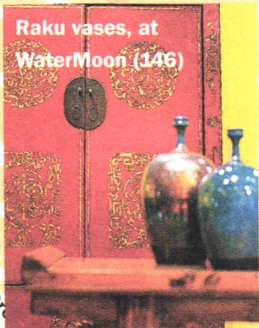
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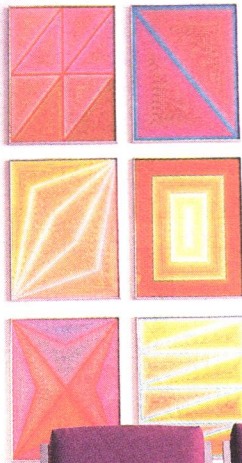
146 mixe
Asian
925-



Luminous screens and teardrop lamps, at Tucker Robbins (5)



Raku vases, at WaterMoon (146)



1960s prints and 1970s side chairs, at Property (123)



Michael Anchin Glass Co.

as blown-glass vases in
bow colors. 250 Elizabeth St.
1470.

Shi's owner, Laurie McLendon,
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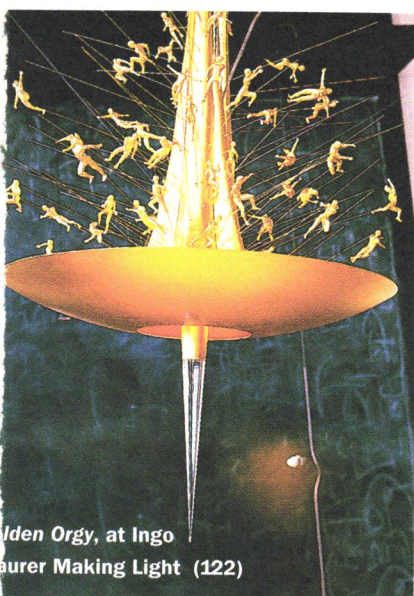
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c kitchen products—and all things
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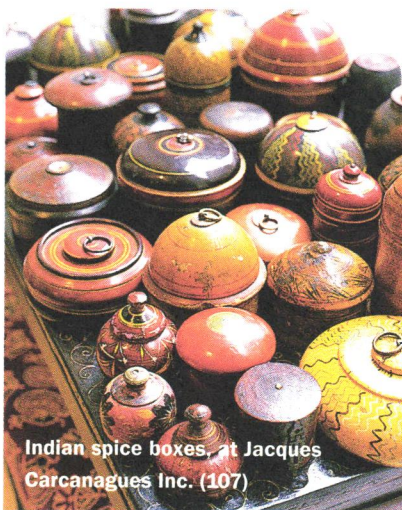
For custom light fixtures,
rand Brass Lamp Parts, Inc.
Grand St. 226-2567.



**Golden Orgy, at Ingo
aurer Making Light (122)**

Go east (of lower Broadway)
notique for antique Chinese

147 Antik's specialty is Scandinavian
design from 1920 to 1960.
104 Franklin St. 343-0471.



**Indian spice boxes, at Jacques
Carcanagues Inc. (107)**

148 Donzella finds gems by Bel-Air
modernists like Paul Laszlo and Paul
Frankl. 17 White St. 965-8919.

149 Folly's garden antiques are some
of the best. By appointment only.
42 White St. 925-2225.

150 R 20th Century, which
started out with a space
in Williamsburg, Brooklyn,
has a new 3,500-square-
foot store filled with modern
furniture. 82 Franklin St.
343-7979.

151 Totem Design Group is
always first with the hottest
new designs around.
71 Franklin St. 925-5506.

152 Visit **White Furniture** for
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153 Satisfy a taste for the
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BEST OF UPTOWN

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rare books on design. If they don't
have it, they will find it for you.
944 Madison Ave. 439-9194.

■ **BACCARAT'S** crystal chandeliers
and hand-etched glassware, made
in France since 1764, sparkle even
more brightly when seen all together.
625 Madison Ave. 826-4100.

■ Like the fashions at this midtown
must-stop, the housewares that
BARNEYS' Chelsea Passage
displays define modern luxury.
660 Madison Ave. 339-7300.

■ **At BAUMAN RARE BOOKS'** soaring
new space, bibliophiles will find
first editions of *Lolita* and *Ulysses*,
and rare children's books.
535 Madison Ave. 751-0011.

■ **BERGDORF GOODMAN**, the grande
dame of New York department stores,
stocks an elegant selection of home
accessories. Kentshire Antiques (whose
main location, Kentshire Galleries,
is on the downtown map) has an
annex here. 754 5th Ave. 753-7300.

■ **BERNARDAUD'S** superb Limoges
porcelain tableware is all
here, and they'll even personalize
it with hand-painted monograms.
499 Park Ave. 371-4300.

■ **The CHINESE PORCELAIN COMPANY**
has Asian ceramics, porcelain,
and Chinese reverse-glass painting.
475 Park Ave. 838-7744.

■ **Bauhaus** takes a bow at **BARRY
FRIEDMAN LTD.**, which also
stocks Wiener Werkstätte
and Art Nouveau masterpieces.
32 E. 67th St. 794-8950.

■ New Yorkers rely on **GRACIOUS
HOME** for the essential tools of
everyday life. At their two locations,
they stock one of Gotham's best
selections of everything from
vacuum cleaners to lampshades.
1217 3rd Ave. 517-6300.
1992 Broadway. 231-7800.

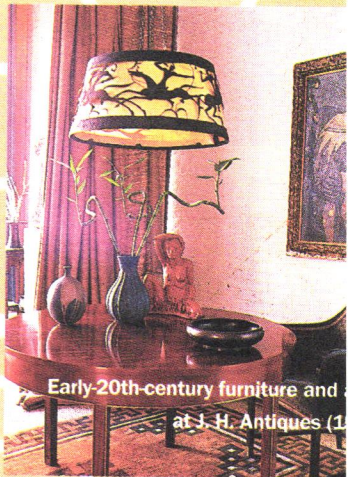
■ In June, **HERMÈS**, the French
luxury goods retailer, will have an
appropriately extravagant New York
home. Its new four-story location,
designed by French architect Rena
Dumas, will be the company's second-
largest store, after its Paris headquarters.
691 Madison Ave. 759-7585.

■ Danish silversmith **GEORG JENSEN**
fused Art Nouveau's decorative
impulses with modernism's sleek
forms. You'll find his flatware and
tableware here, including many older
designs. 683 Madison Ave. 759-6457.

■ **LALIQUE** blends art and craft
in its sculptural glassware. The
collection here includes vases
designed by René Lalique, who
founded the company in 1885.
712 Madison Ave. 355-6550.

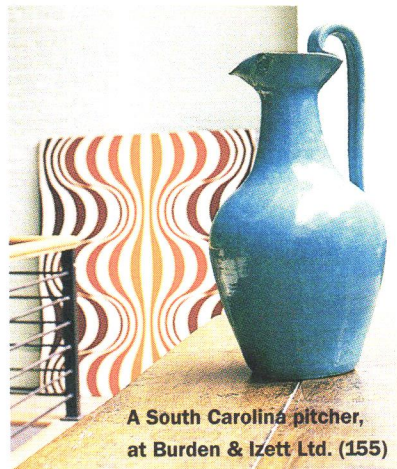
■ Imagine yourself an American
country squire as you roam the
POLO RALPH LAUREN store, swankily
housed in the historic Rhinelander
mansion. 867 Madison Ave. 606-2100.

■ This July, **MACKENZIE-CHILDS**
will move its lively merchandise—
including brightly colored furniture
and glassware—to new digs
in this former bank building.



Early-20th-century furniture and at J. H. Antiques (1)

OWN



A South Carolina pitcher, at Burden & Izzett Ltd. (155)

75 **Ad Hoc Softwares**, the SoHo source for superstylish linens and tableware, moves to its new space in mid-June. 136 Wooster St. 925-2652.

76 At **Coconut Company**, the antiques would look great on safari—or at home under the shade of a potted palm. 131 Greene St. 539-1940.

77 **Murray Moss** is downtown's modern maven. Furniture and accessories by Gaetano Pesce and Droog Design are elevated to high art here. 146 Greene St. 226-2190.

78 **Troy** is a must-see for its mod vintage furniture and Maarten van Severen designs. 138 Greene St. 941-4777.

79 Shop **Pottery Barn's** SoHo store for the basics. 600 Broadway. 219-2420.

80 From crystal chandeliers to vintage museum cabinets, **Historical Materialism's** assortment is always intriguing. 125 Crosby St. 431-3424.

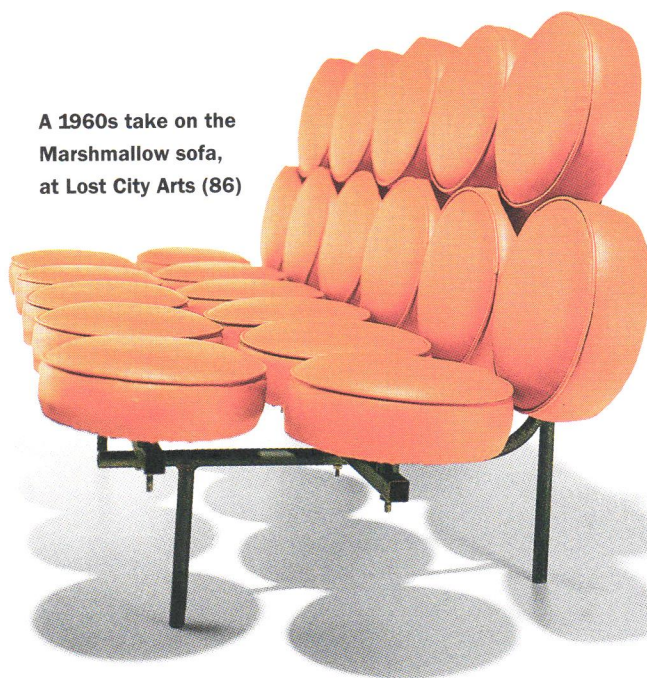
81 **Rooms & Gardens** has French garden antiques perfect for dressing up your next *déjeuner sur l'herbe*. 290 Lafayette St. 431-1297.

82 Organize with vintage Herman Miller storage systems from **280 Modern**. 280 Lafayette St. 941-5825.

83 **Coming to America** is a melting pot of Adirondack chairs,

94 Tight for space? Invest in **Bulthaup's** versatile kitchen workstations on wheels. 578 Broadway, Suite 306. 966-7183.

95 From its bottle brushes to unbleached crib sheets, **Terra Verde** is an emporium of all-natural products. 120 Wooster St. 925-4533.



A 1960s take on the Marshmallow sofa, at Lost City Arts (86)

96 **Mark Shilen Gallery** features exhibitions of tribal rugs, kilims, and dhurries from around the world. 109 Greene St. 925-3394.

97 **Knoll** is a 20th-century legend—and still making the classics. 105 Wooster St. 343-4000.

98 **Cappellini Modern Age** is an unbeatable source for furniture by such design stars as Christophe Pillet. 102 Wooster St. 966-0669.

99 **C.I.T.E. Design's** industrial furniture has an urban edge.

113 We love the formal contemporary furniture by designer **Todd Hase**. 51 Wooster St. 334-3568.

114 **Jamson-Whyte, Inc.**, has Indonesian furniture—from beds to armoires. 47 Wooster St. 965-9405.

115 We can't gush enough over **Waterworks's** stylish selection of bathroom furniture and fixtures. 475 Broome St. 274-8800.

116 Get potter **Jonathan Adler's** couture line at his tiny, eponymous shop. 465 Broome St. 941-8950.

117 **Gray Gardens** stocks four centuries' worth of period pieces, from cachepots to armchairs. 461 Broome St. 966-7116.

118 Jewelry designer **Ted Muehling** also sells porcelain and silver. 47 Greene St. 431-3825.

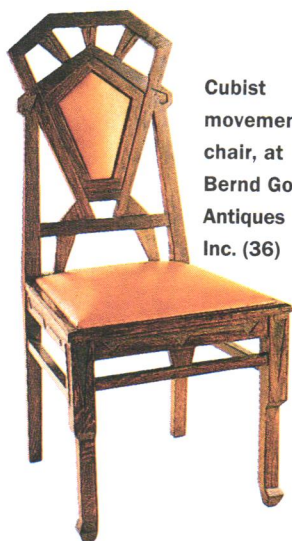
119 Plastic is fantastic at **Kartell**—especially chairs by Philippe Starck and Ron Arad. 45 Greene St. 966-6665.

120 Contemporary Italian light fixtures shine in **Artemide's** showroom. 46 Greene St. 925-1588.

121 **Boffi SoHo's** new showroom features kitchens by Italian architect Piero Lissoni. 31½ Greene St. 431-8282.

122 The new **Ingo Maurer Making Light** store is devoted to this genius lighting designer's bright career. 89 Grand St. 965-8817.

DOWNTOWN



Cubist movement chair, at Bernd Goeckler Antiques Inc. (36)

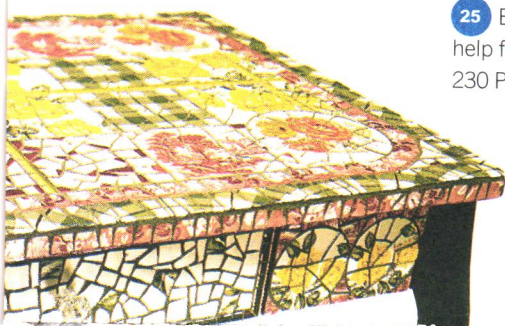
The following phone numbers are in the 212 area code unless otherwise noted.

1 B & B International Gallery, Inc., stocks an exotic mix, from Uruguayan santos to African baskets. 601 W. 26th St., 14th floor. 243-0840.

2 Get a dose of culture at the **DIA Center for the Arts**. Don't miss artist Dan Graham's roof garden. 548 W. 22nd St. 229-2744.

3 Treat your windows to custom curtain hardware from **Wainlands Inc.** Call for an appointment. 453 W. 17th St. 243-7717.

4 Don't let **Jeffrey's** doormen scare you away from downtown's toniest fashion department store. 449 W. 14th St. 206-1272.



16 To view new furniture by hip designers Spencer Fung, Paul Mathieu, and Jerome Abel Seguin, make an appointment at **Pucci International**. 44 W. 18th St. 633-0452.

17 Unusual handcrafted marble tiles will draw you to **Artistic Tile**. 79 5th Ave. 727-9331.

18 For painted tiles or pebble mosaics, try **Country Floors**. 15 E. 16th St. 627-8300.

19 Make mealtimes glamorous with hotel and ocean-liner china from **Fishs Eddy**. 889 Broadway. 420-9020.

20 Just Bulbs, at 936 Broadway. 228-7820.

21 Tour **The Devon Shop's** showroom and their workshop, where reproductions of European antiques are made by hand. 111 E. 27th St. 686-1760.

22 View contemporary European furniture at **SEE, Ltd.** 920 Broadway. 228-3600.

23 Glass or travertine tile? **Nemo Tile Company** will have it. 48 E. 21st St. 505-0009.

24 ABC Carpet & Home is a maximalist's dream, packed with furniture and fabrics. The carpets are in an annex across the street. 888 Broadway. 473-3000.

25 Build a better bath with help from **Hastings Bath & Tile**. 230 Park Ave. S. 674-9700.

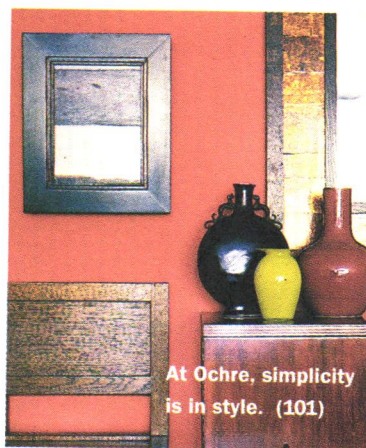
26 Kentshire Galleries stocks English antiques in some of the best period rooms outside of the Metropolitan Museum's. 37 E. 12th St. 673-6644.

35 Ritter-Antik, Inc., is a bonanza for Biedermeier lovers. 35 E. 10th St. 673-2213.

36 Bernd Goeckler Antiques Inc.'s stock runs the gamut from 18th-century European pieces to early-20th-century plums. 30 E. 10th St. 777-8209.

37 For neoclassical, Biedermeier, and French Art Deco furniture, head to **Karl Kemp & Assoc., Ltd.**, 36 E. 10th St. 254-1877.

38 Vintage metal file cabinets are stacked floor to ceiling at **Bertoi**. 324 E. 9th St. 614-8742.



At Ochre, simplicity is in style. (101)

39 At **H**, the vibe is Zen, but we've become attached to their Chinese bowls set in muslin boxes. 335 E. 9th St. 477-2631.

40 Elizabeth Ryan's floral arrangements are a favorite of fashion designers Mark Badgley and James Mischka. 411 E. 9th St. 995-1111.

41 Opposites attract: **Cobweb** (505-1558), which specializes in antiques from Brazil and Morocco, shares a NoHo storefront with **1950** (995-1950), a top source for midcentury French design classics. 440 Lafayette St. (for both stores)

55 Go mad for modern at **Gansevoort**. 72 Gansevoort St.

56 Furniture Co. pieces are contemporary and chairs that vibrate. Shaker proud. 835-352-2010.

57 Knock on **P**. door (make an appointment for a great selection of knobs). 23 Ja.

58 Mxyplyzyk has furniture and tables. 125 Greenwich Ave.

59 The jet set looks sexy collection of. 96 Greenwich Ave.

60 Le Fanion's pottery come from. doc. 299 W. 4th St.

61 Fashionistas' arrangements at. by David Browne. 352-1224.

62 Susan Parris is evident in her shop. 390 Bleecker St.

63 Papivore's photo albums are stylish. 117 Perry St.

64 At Nice House vintage accessories. 117 Perry St. 675

65 It's not the end of the world that Murano. to **The End of History**. 548 1/2 Hudson St.

66 Niall Smith A

DIRECTORY

Our downtown picks, color-coded by category. Turn to the other side for details

GARDEN

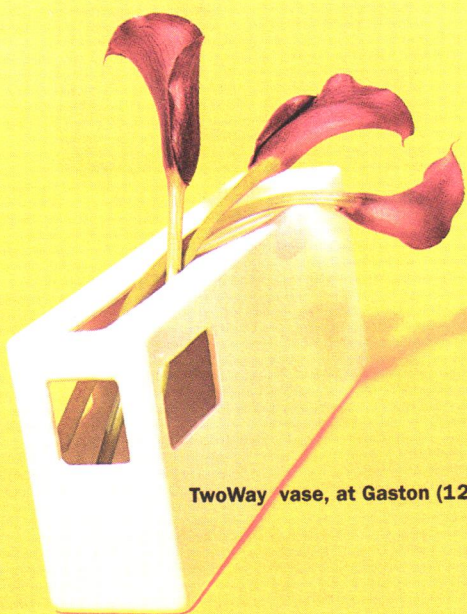
- 40. Elizabeth Ryan
Floral Design
- 48. The Chelsea
Garden Center
- 61. The Flower Shop
by David Browne
- 133. Elizabeth Street
Gardens
- 149. Folly
- 158. M. H. Larkspur
- 159. Anne Bruno

MODERN/ CONTEMPORARY

- 7. Lobel Modern
- 8. Desiron
- 12. Classic Sofa
- 13. Sonrisa
- 15. Apartment 48
- 16. Pucci International
- 19. Fishs Eddy
- 22. SEE, Ltd.
- 38. Bertoi
- 39. H
- 42. 1950
- 43. Alan Moss
- 45. Gueridon
- 46. Cap-Sud
- 51. Le Gamin Maison
- 52. H55
- 53. Auto
- 54. Breukelen
- 55. Gansevoort Gallery
- 56. Furniture Co.
- 58. Mxyplyzyk
- 64. Nice House
- 65. The End of History
- 68. Form and Function
- 69. reGeneration
- 71. Global Table
- 72. Ligne Roset
- 77. Moss
- 78. Troy
- 79. Pottery Barn
- 82. 280 Modern
- 85. Salon Moderne
- 86. Lost City Arts
- 87. City Barn Antiques

ANTIQUES

- 1. B&B International
Gallery, Inc.
- 5. Tucker Robbins
- 6. Asian Arts, Moke Mokotoff
- 9. Les Deux Iles
- 21. The Devon Shop
- 26. Kentshire Galleries
- 27. Casita
- 29. H. M. Luther
Inc. Antiques
- 30. George N. Antiques
- 31. J. Garvin Mecking, Inc.
- 32. Turbulence
- 33. Agostino Antiques Ltd.
- 34. Reymer-Jourdan Antiques
- 35. Ritter-Antik, Inc.
- 36. Bernd Goeckler
Antiques Inc.
- 37. Karl Kemp &
Assoc., Ltd.
- 41. Cobweb
- 44. Avery on Bond
- 47. John Derian



TwoWay vase, at Gaston (125)

Sabattini
salad servers,
at Moss (77)

A desk
in *picassiette*,
a style of mosaic,
at **Anandamali,**
Inc. (141)

5 The recycled hardwood furniture at **Tucker Robbins** is right out of Africa. 366 W. 15th St. 366-4427.

6 Find rare Tibetan antiques at **Asian Arts, Moke Mokotoff.** 257 W. 17th St. 741-4443.

7 **Lobel Modern** has finds from the 1940s to the 1970s, like a lacquered goatskin Aldo Tura tea cart. 207 W. 18th St. 242-9075.

8 We're desirous of the iron furniture at **Desiron.** 139 W. 22nd St. 414-4070.

9 Indulge your inner Anastasia with Russian (and French) antiques from **Les Deux Iles.** 104 W. 27th, 12th floor. 604-9743.

10 At Manhattan's best-known flea market, you might meet decorators shopping for their clients. Warning: the best stuff goes early. 26th St. and 6th Ave. Saturdays and Sundays.

11 Try **Remains** for antique lighting fixtures. 19 W. 24th St. 675-8051.

12 **Classic Sofa** can deliver your custom couch in two weeks. 5 W. 22nd St. 620-0485.

13 **Sonrisa** sells vintage American steel furniture. 22 West 21st St. 627-7474.

14 **The Housing Works Thrift Shop** is an insider's secret for great deals on vintage furniture—and the proceeds help homeless people living with AIDS. 143 W. 17th St. 366-0820.

15 Shop room by room in charming **Apartment 48.** 48 W. 17th St. 807-1391.

27 Jump for Jouy at the selection of antique fabrics at **Casita.** 48 E. 12th St. 253-1925.

28 Why pay full price for hefty tomes on art and decorating? Check out the **Strand Bookstore.** 828 Broadway. 473-1452.

29 Want to live like Gustav III? **H. M. Luther Inc. Antiques** specializes in 18th-century Swedish furniture. 61 E. 11th St. 505-1485.

30 **George N. Antiques'** ceiling is festooned with antique chandeliers. 67 E. 11th St. 505-5599.

31 Victoriana reigns at **J. Garvin Mecking, Inc.,** which stocks majolica and English wicker. 72 E. 11th St. 677-4316.



Vases, at **Michael Anchin Glass Co. (130)**

32 Is Renaissance or Gothic your thing? Indulge at aptly named **Turbulence.** 812 Broadway. 598-9030.

33 At **Agostino Antiques Ltd.**, 18th- and 19th-century French and English antiques mix with finely crafted reproductions. 808 Broadway. 533-3355.

34 Modern-day Josephines will say *oui* to the French neoclassical furniture at **Reymer-Jourdan Antiques.** 29 E. 10th St. 674-4470.

43 **Alan Moss** sells 20th-century furniture with worldly panache. 436 Lafayette St. 473-1310.

44 At **Avery on Bond**, country antiques abut industrial furniture. 2 Bond St. 614-1492.

45 **Gueridon's** highlights are mid-century European furniture and ceramics by French artist Roger Capron. 359 Lafayette St. 677-7740.

46 **Cap-Sud's** chic mix of furniture and art has a French flair. Look for designs by Parisian team Garouste & Bonetti. 50 Bond St. 260-9114.

47 Découpage artist **John Derian** features his own sweet tableware at his eponymous shop. 6 E. 2nd St. 677-3917.

48 Urban gardeners will love this branch of the **Chelsea Garden Center**—it's a real nursery. 321 Bowery. 929-2477.

49 **Irreplaceable Artifacts** sells fireplaces and fountains, and the roof offers a great view of downtown. 14 2nd Ave. 777-2900.

50 From bathtubs to old Coke machines, there is almost nothing you can't get at **Manhattan Castles & Props.** 76 E. Houston St. 505-8699.

51 For classic café au lait bowls and other French bistroware, head to **Le Gamin Maison.** 114 W. Houston St. 646-654-6685.

52 Fans of midcentury Scandinavian design will love the furniture and ceramics at **H55.** 17 Little West 12th St. 462-4559.

53 Pull up to trendy **Auto** for hip home furnishings by young American designers. 805 Washington St. 229-2292.

54 **Breukelen's** new Manhattan outpost, which opened with an exhibit by Bodo Sperlein, bridges the gap between the two boroughs for contemporary design. 68 Gansevoort St. 645-2216.

Decorations is a b
basalt urns and n
344 Bleecker St. 9

67 Beguiled aga
Childhood's collec
283 Bleecker St.
989-6140.

68 **Form and Function's** design classics include Raymond Loewy finds and retro electronics, like a Braun hi-fi. 95 Vandam St. 414-1800.

69 With its three floors of furniture from the 1950s and 1960s, modernists will experience object lust at **reGeneration.** 38 Renwick St. 741-2102.

70 Seize the day—or a 1960s Laurel lamp—at **Carpe Diem**, which stocks lighting and mid-century furniture. 187 6th Ave. 337-0018.

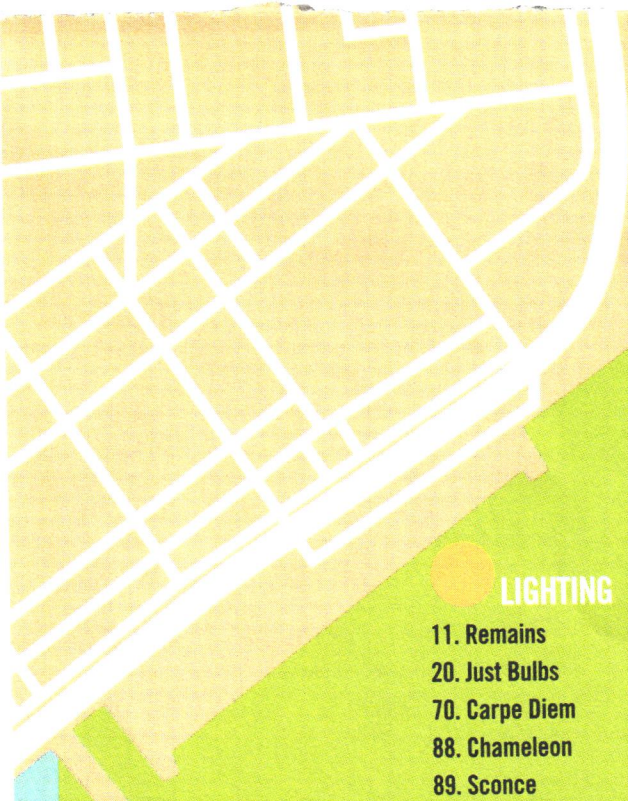
71 Serve sushi—or sevice—on level **Global Table.** 107 431-5839.

72 **Ligne Roset's** furniture includes Gomez, Pascal M Maly. 155 Wooste

73 **Bellora**
of Italian I
of a sh
98%



Magazine
racks, at
Kartell (119)



LIGHTING

- 11. Remains
- 20. Just Bulbs
- 70. Carpe Diem
- 88. Chameleon
- 89. Sconce
- 120. Artemide
- 122. Ingo Maurer Making Light
- 135. Just Shades
- 136. Grand Brass Lamp
Parts, Inc.
- 145. Urban Archaeology

Tom Dixon's Octo light
modules, at Furniture Co. (56)

- 112. Modernica
- 113. Todd Hase
- 116. Jonathan Adler
- 118. Ted Muehling
- 119. Kartell
- 123. Property
- 125. Gaston
- 126. French General
- 127. Lisbeth & Co.
- 128. Capitol Furnishings
- 129. Area...id
- 130. Michael Anchin Glass Co.
- 131. Shi
- 132. Kar'ikter
- 138. Tink
- 139. Zao
- 141. Anandamali, Inc.
- 142. The Orange Chicken
- 143. Wyeth
- 144. Interieurs
- 147. Antik
- 148. Donzella
- 150. R 20th Century
- 151. Totem Design Group
- 152. White Furniture
- 153. Pescepalla Docks
- 154. Room

- 49. Irreplaceable
Artifacts
- 62. Susan Parrish
- 66. Niall Smith Antiques
and Decorations
- 67. Second Childhood
- 76. Coconut Company
- 80. Historical Materialism
- 81. Rooms & Gardens
- 83. Coming to America
- 84. Paula Rubenstein Ltd.
- 96. Mark Shilen Gallery
- 107. Jacques
Carcanagues Inc.
- 108. Barton-Sharpe
- 110. Craft Caravan Inc.
- 114. Jamson-Whyte, Inc.
- 117. Gray Gardens
- 137. Sinotique
- 146. WaterMoon
- 155. Burden & Izett Ltd.
- 156. J. H. Antiques
- 160. Secondhand Rose

DON'T MISS

- 2. DIA Center for
the Arts
- 3. Wainlands Inc.
- 4. Jeffrey
- 10. 26th Street
Flea Market
- 14. The Housing Works
Thrift Shop
- 24. ABC Carpet & Home
- 28. Strand Bookstore
- 50. Manhattan Castles
& Props
- 57. P. E. Guerin, Inc.
- 59. Flight 001
- 63. Papivore
- 90. Perimeter
- 93. Kate's Paperie
- 104. Printed Matter, Inc.
- 109. Bennison Fabrics
- 111. Jack Spade
- 124. Pearl River Mart
- 140. J. Mabley Fabric Co.

KITCHEN/ BED/BATH

- 17. Artistic Tile
- 18. Country Floors
- 23. Nemo Tile Company
- 25. Hastings Bath & Tile
- 60. Le Fanion
- 73. Bellora
- 74. Valcucine
- 75. Ad Hoc Softwares
- 94. Bulthaup
- 95. Terra Verde
- 115. Waterworks
- 121. Boffi SoHo
- 134. Nancy Koltes
at Home
- 157. Shack

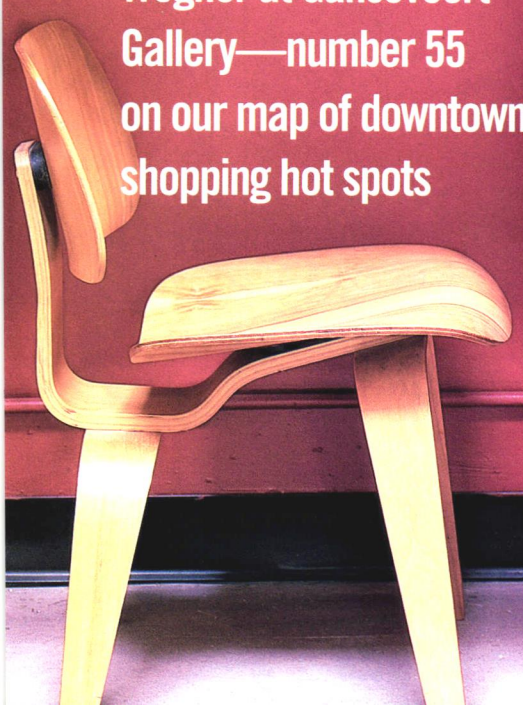


A 19th-century santo, at B&B
International Gallery, Inc. (1)

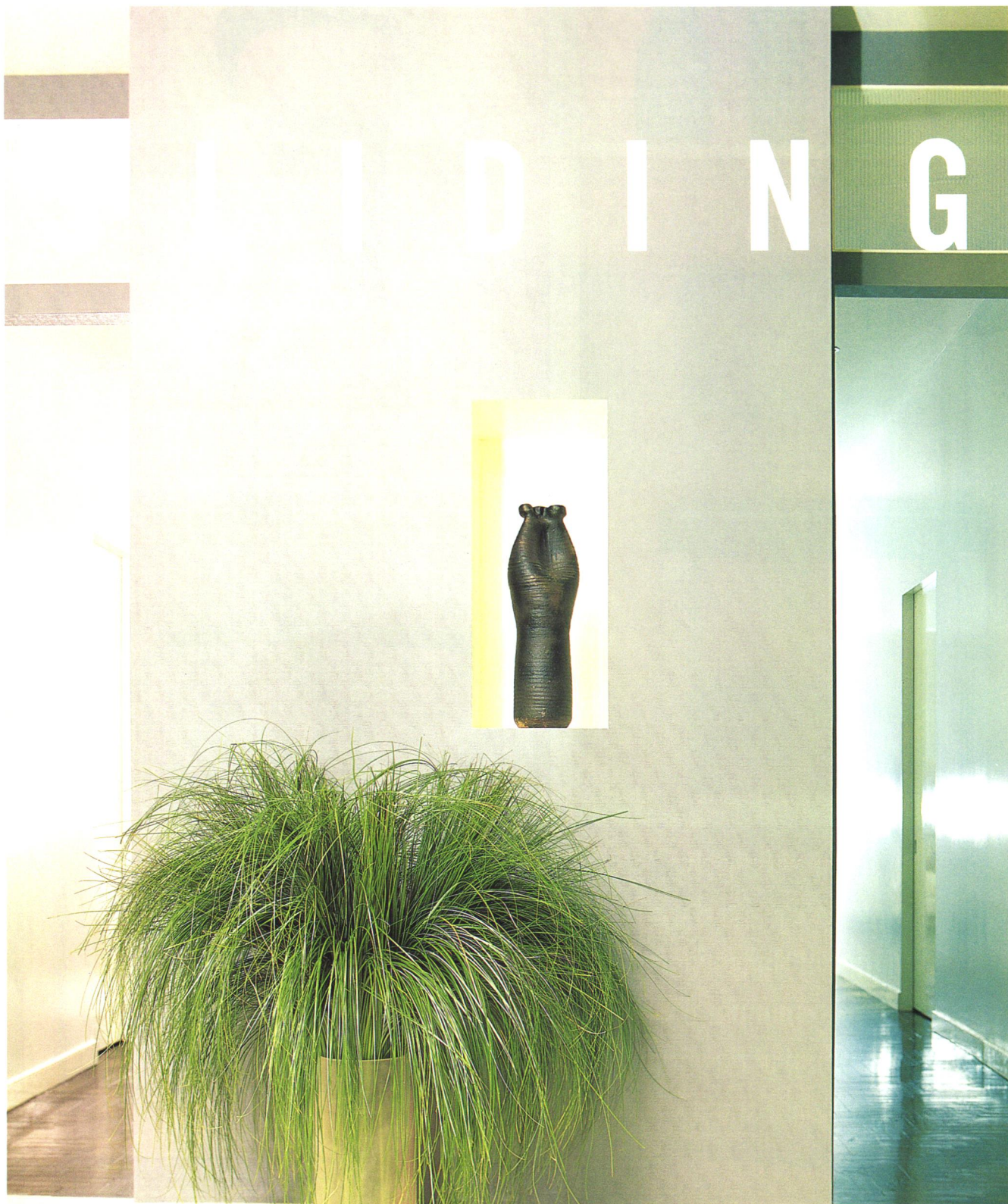
STYLING: JESSICA KAPLAN; HAIR: JESSICA KAPLAN; MAKEUP: JESSICA KAPLAN; PHOTOGRAPH BY BILL STEELE



Get iconic chairs by
Frank Gehry and Hans
Wegner at Gansevoort
Gallery—number 55
on our map of downtown
shopping hot spots



BUILDING



An atmosphere of sleekness-with-a-twist is announced in the foyer, this page, where a smooth wall with an off-center display niche divides the passage to the living room. The ceramic vase is from Troy, NYC. ■ In the living room, opposite page, Jennifer Symonds stands near a custom sleeper sofa covered in a cream wool from Kravet Fabrics, NYC.

D O O R S

LOFTLIKE ONE MOMENT, INTIMATE THE NEXT:
NEW YORK INTERIOR DESIGNER JENNIFER POST
CREATES AN IDEAL FLEXIBLE LIVING SPACE



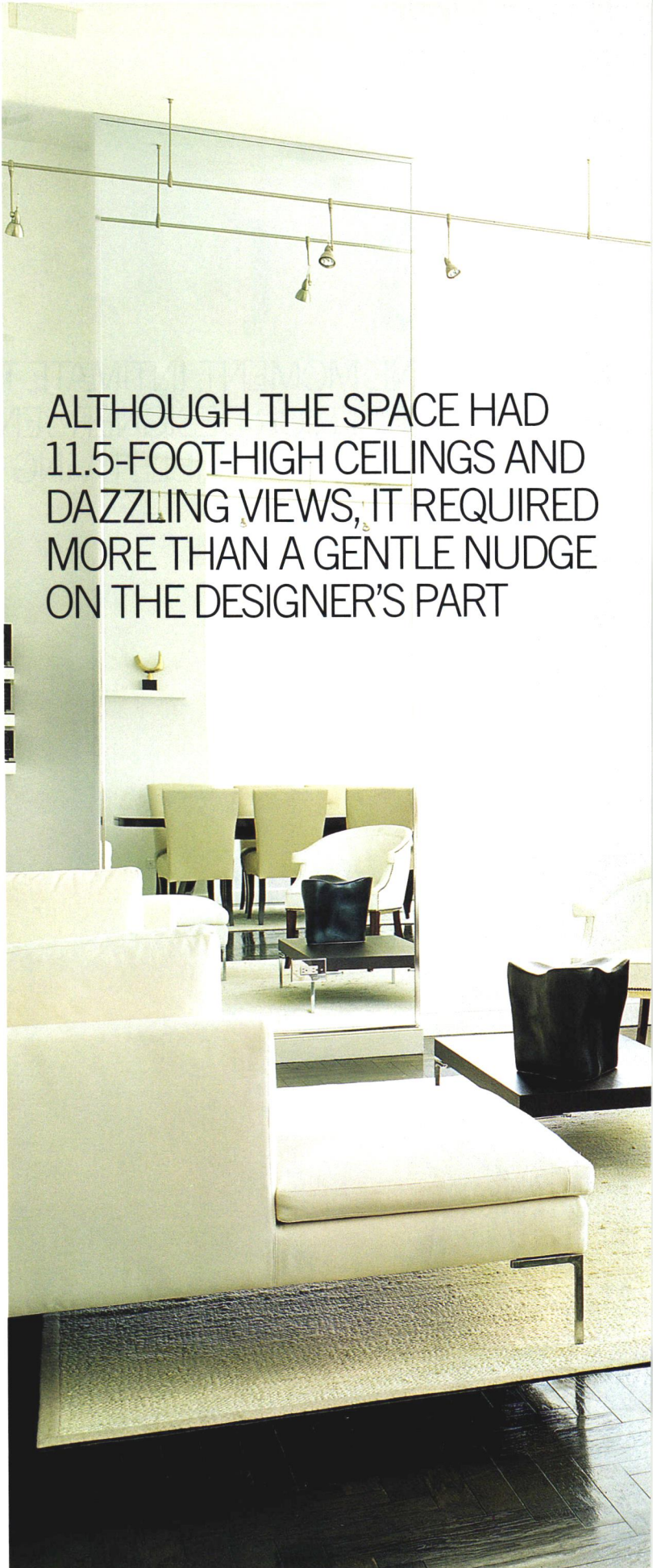
BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY MICHAEL REYNOLDS

T

HE WHOLE CONCEPT was about bringing downtown uptown," is the way Jennifer Post, a New York-based interior designer, describes the recent renovation of a 3,800-square-foot space on Manhattan's Upper East Side. "So many people think you can't do this," adds the designer, who is masterful at bringing her brand of chic sophistication to banal spaces—in this case, an apartment carved out of what had once been part of a department store.

Although the space did have 11.5-foot ceilings, and windows that offered dazzling views, it required more than a gentle nudge on Post's part for it to take a starring role. "There was no synergy between the rooms," says the designer. So she lifted door heights, opened passageways to create vistas from the foyer through to the living room, and used, as she often does, lots of tempered glass and mirrors. "When you walk in here, you never

ALTHOUGH THE SPACE HAD 11.5-FOOT-HIGH CEILINGS AND DAZZLING VIEWS, IT REQUIRED MORE THAN A GENTLE NUDGE ON THE DESIGNER'S PART



White, off-white, and beige custom furniture, this page, plus a cotton rag rug from Shyam Ahuja, Ltd., NYC, contrast starkly with the ebony-stained, herringbone-pattern parquet floor of the living room. The coffee table is by Antonio Citterio for B&B Italia. ■ The leather chairs and dining table, opposite page, are by Dakota Jackson.





feel you are in a closed structure,” Post says. “Your eye never stops moving.”

Giving her clients, Geoffrey Symonds, an investment banker, his wife, Jennifer, and their two sons, Charlie and Spencer, the loftlike ambience they wanted, in a location they found comfortable, seemed a no-brainer. “I’m a spatial designer,” Post says, “and that’s how I approach all my work. I knock down walls and create a lifestyle that is more fluid.”

She achieves fluidity with sliding panels that allow rooms to be open or closed off to each other and to take on multiple functions.

“I think you should be able to do more than one thing in a room,” she says, pointing out that the study does triple duty as a media and second sitting room, and that the dining room—adjacent to the kitchen—is a big event within the main living space. (Post’s design also satisfies Jennifer Symonds’s request that her sons be able to ride their tricycles and play hide-and-seek in every room of the house.)

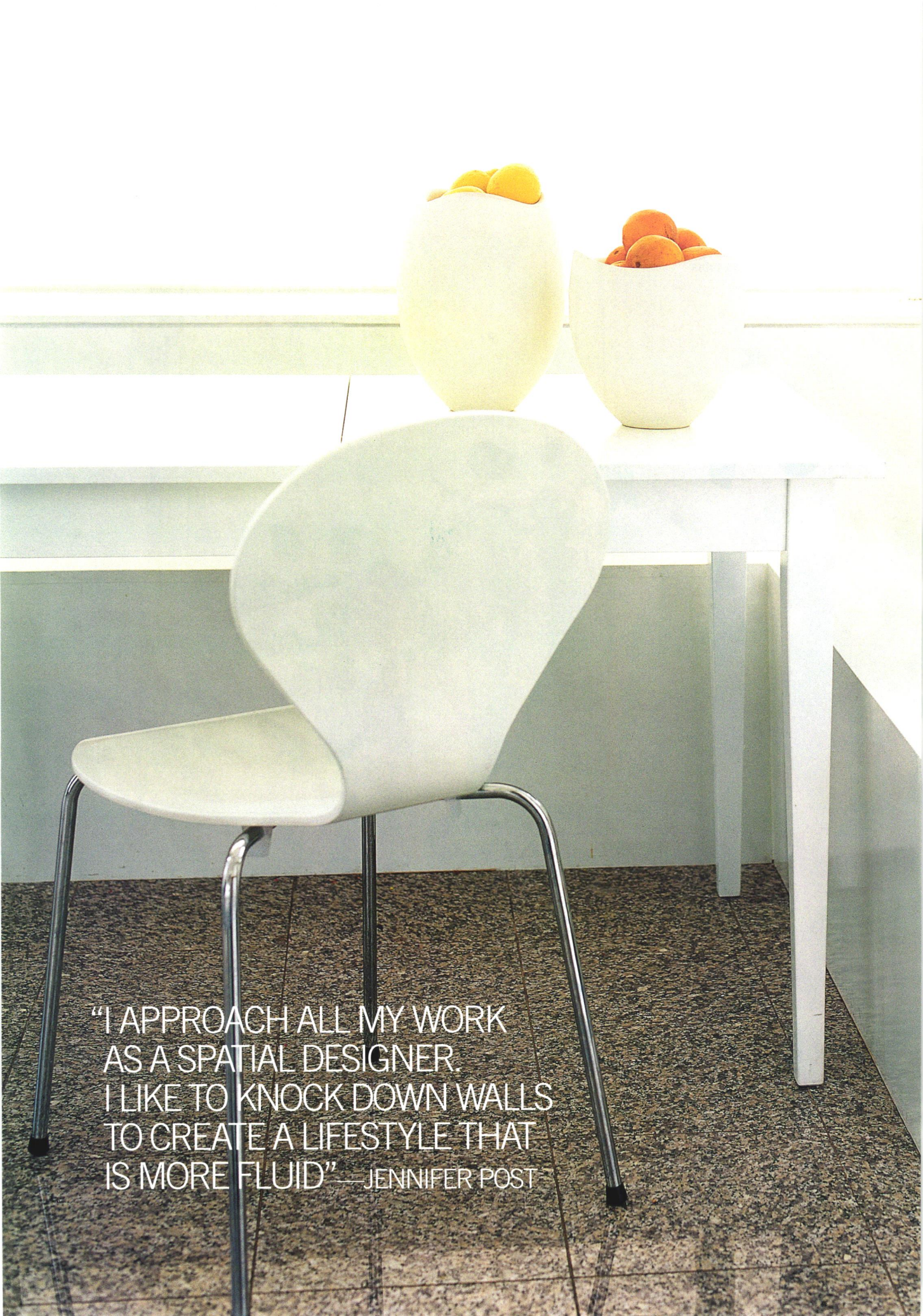
Choosing pieces of furniture with strong geometric profiles, and doing the floors in a high-gloss chocolate finish and the walls in a high-gloss white (“High Cadillac,” Post calls it),



By sliding back the Pavilion System panels of etched glass framed in aluminum, from Nova Studio International, Inc., NYC, opposite page, the study, this page, becomes part of the living room.

■ A white Antonio Citterio sofa, from B&B Italia, in the living room, plays off the study's dark sectional couch, from Classic Sofa, NYC. The cream silk curtains are from Casa Nova, NYC.





"I APPROACH ALL MY WORK
AS A SPATIAL DESIGNER.
I LIKE TO KNOCK DOWN WALLS
TO CREATE A LIFESTYLE THAT
IS MORE FLUID"—JENNIFER POST

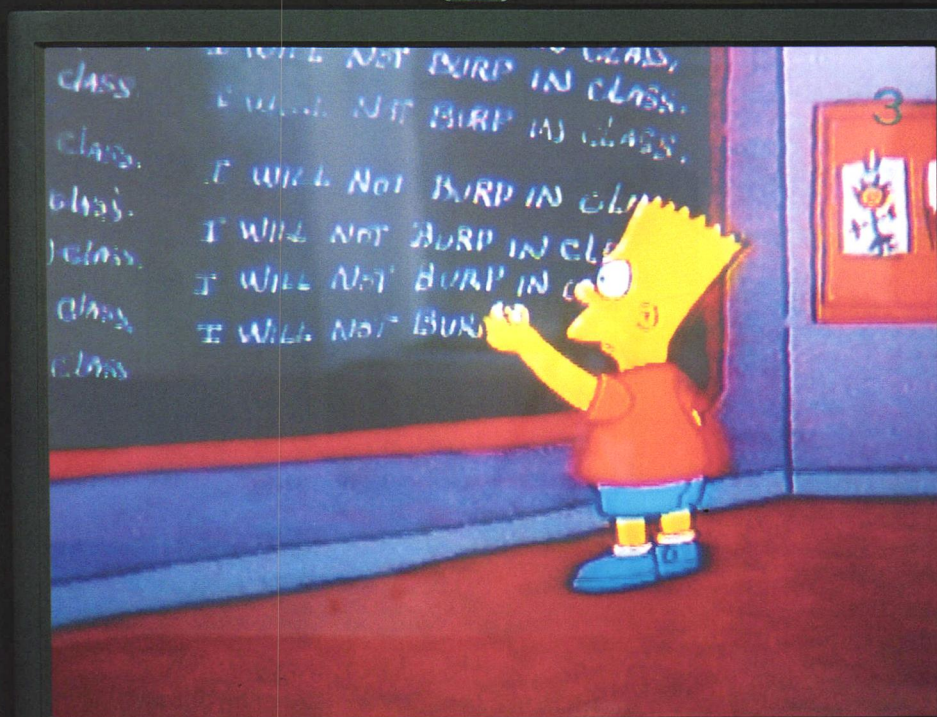
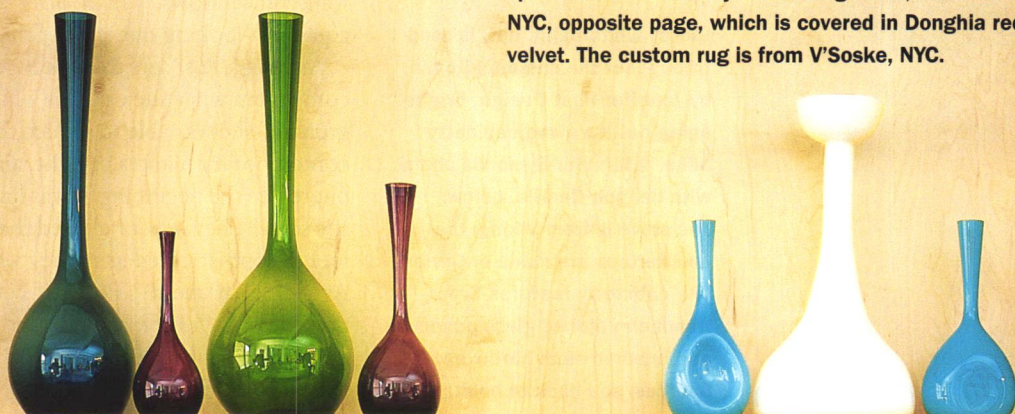
Glossy white paint, left, is used throughout the custom kitchen by Jennifer Post Design, brightening furniture and cabinetry alike. ■ Jennifer Symonds chats with her son Charlie, below. The stove is from Viking; the countertops are made of Corian. The cabinetry features S. A. Bendheim etched-glass panels and brushed-steel hardware. Sources, see back of book.

added to the spacious effect. So did the white, cream, and off-white furniture in what the designer calls the “great room”—the 34-foot-wide by 17-foot-long living area, with its three walls of windows, which offer an inside-an-aquarium-looking-out view of the city.

Although Post says that the Symonds both come from what she calls “an old-world background,” she was able to seduce them with her contemporary mantra of light, air, and atmosphere. “In the beginning, it was hard for them,” she says. “They never believed that they would feel as sophisticated as if they were in a Park Avenue apartment.” Post, of course, proved them wrong. “I took a condo and made it into a loft,” she says. “Now when you come home, your whole body feels elevated.”



The living room meets the demands of family life and high style. The entertainment system, this page, is housed in a cabinet by Sensoryphile Audio Video Inc., Water Mill, NY; the vases, by Arthur Percy, are from Donzella, NYC. Kids can sprawl on a T. H. Robsjohn-Gibbings sofa, from Liz O'Brien, NYC, opposite page, which is covered in Donghia red mohair velvet. The custom rug is from V'Soske, NYC.



SONY

AN ODDLY CONFIGURED LOFT IN DOWNTOWN MANHATTAN (PLUS CLIENTS WITH LIVELY



BY SUZANNE SLESIN PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY JOE MAER



PLAYING THE ANGLES

IDS) PROVED AN INTERESTING CHALLENGE FOR INTERIOR DESIGNER MICHAEL FORMICA

There's a surreal air in the study, left, where Michael Gentile's *Hansel* meets a 19th-century chair from Jennings & Rohn Antiques, Woodbury, CT, and a Studio Tetrarch fiberglass table from Donzella. ■ A Tony Duquette screen from Liz O'Brien lends privacy to the library, opposite page.



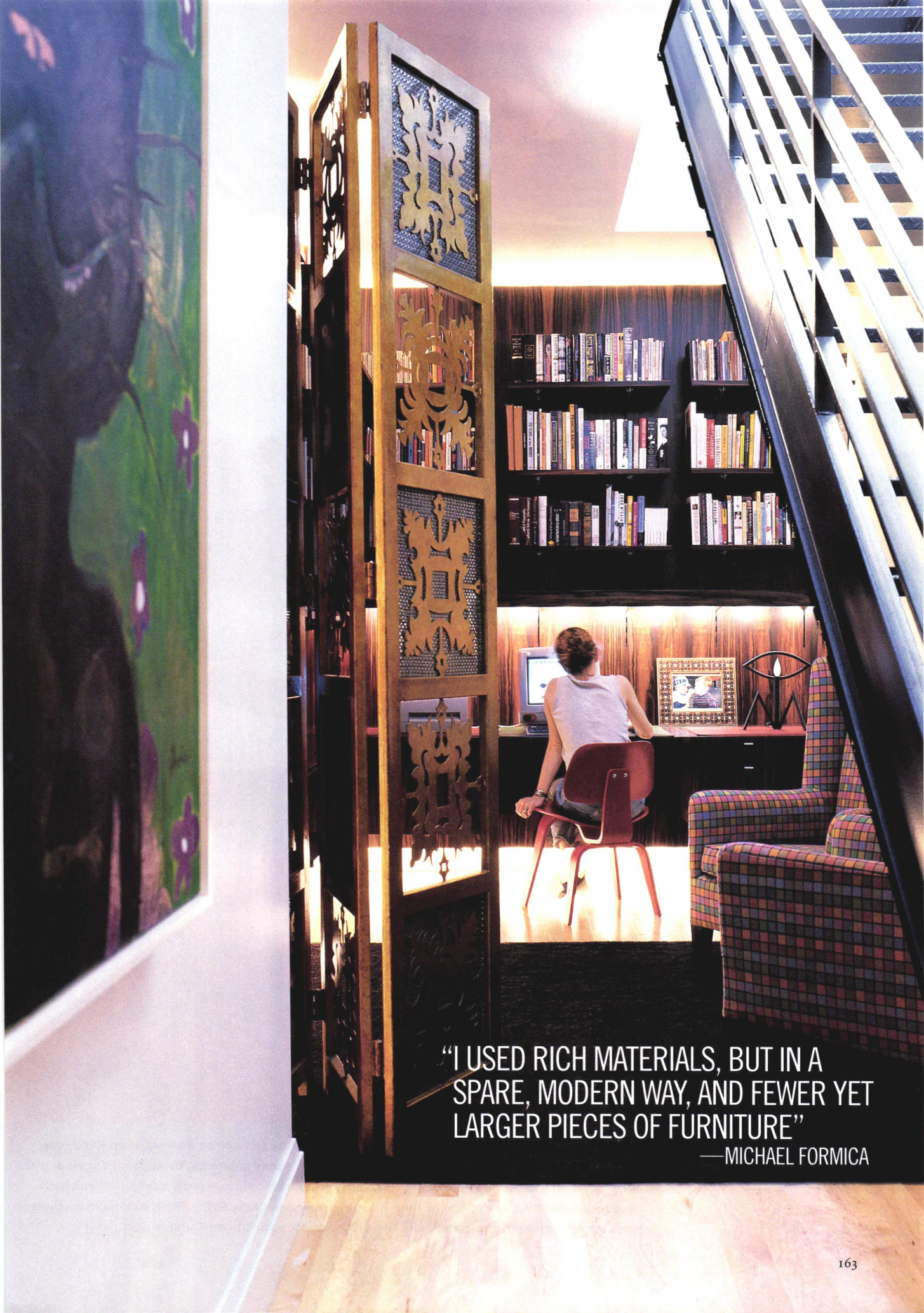
M

ANY DESIGNERS who work in a modern idiom seem to be most comfortable when there is an obvious sense of geometry to a space—a place with walls at crisp 90-

degree angles, where furniture can easily be placed on an imaginary organizing grid. Michael Formica, a New York-based interior designer, is no exception. But when he was asked to tackle a 2,500-square-foot loft in Tribeca, he was alarmed to discover a space that offered none of the usual reassuring criteria. "Architecturally, it was horrible—nothing made any sense," says Formica of the loft, which is located in a recently converted industrial building. "The building is on a small park, in a part of town where the streets don't intersect at right angles. Everything was off, in a weird way."

Addressing the quirky shapes of the different rooms, Formica quickly realized, would be more than a matter of choosing the right furnishings and materials. He had to organize the space to preserve the feeling of openness that was key to the lifestyle of his clients: the publisher of a New York City newspaper, his wife, and their two (as Formica describes them) "very, very active" sons. "Since the whole place felt very disjointed," Formica says, "my job would be to give it a sense of unity."

At the outset of the project, Formica hit upon a strategy for dealing with the odd way the walls intersected with each other: he ignored them. "The wall angles made no sense," he says. "So I chose to disavow them." Rather than place furniture up against the walls, Formica floated the pieces away from them. Unusually shaped rugs and runners that Formica designed further helped his diversionary



"I USED RICH MATERIALS, BUT IN A
SPARE, MODERN WAY, AND FEWER YET
LARGER PIECES OF FURNITURE"

—MICHAEL FORMICA



Sleek convenience, above, is offered by a Joseph Paul D'Urso table on casters, from Knoll, and lightweight Eames DCW chairs, by Herman Miller. The ebony cabinetry, by Michael Formica, was made by Greenwich Design, Brooklyn. ■ The boys enjoy a chic sleep, opposite page, in bunk beds designed by Formica and linens by Nina Ramsey, for Archipelago, NYC. ■ Their bathroom features black granite countertops from Shelly Tile, NYC, and a custom-made Formica light fixture.

tactics. "I simply pretended that the rugs passed through the actual walls of the building," he explains. "Fewer, yet larger, pieces of furniture also expanded the space," Formica adds. "Everything feels bigger, including the loft itself."

Luxurious materials—Mongolian lamb and handwoven wools for pillows and upholstery, and especially the figured ebony panels that are used as backdrops for the bed in the master bedroom and for the children's bunk beds—enhance the feeling of generosity. "I wanted to use rich materials, but in a spare, modern way," says Formica, who custom-designed the ebony cabinetry and woodwork.

The expansive atmosphere fits in perfectly with the family's way of living. They watch television in the living room, where, more often than not, the boys sprawl across the large burnt-bamboo coffee table or straddle the two huge sofas. The dining area, tucked away in a corner of the living room, is furnished with a stylish, kid-friendly table and chairs that work as well for doing homework as for the grown-ups' dinner parties.

Naturally, Formica was also asked to come up with a couple of private spaces to which the parents could retreat. One, which doubles as a library and home







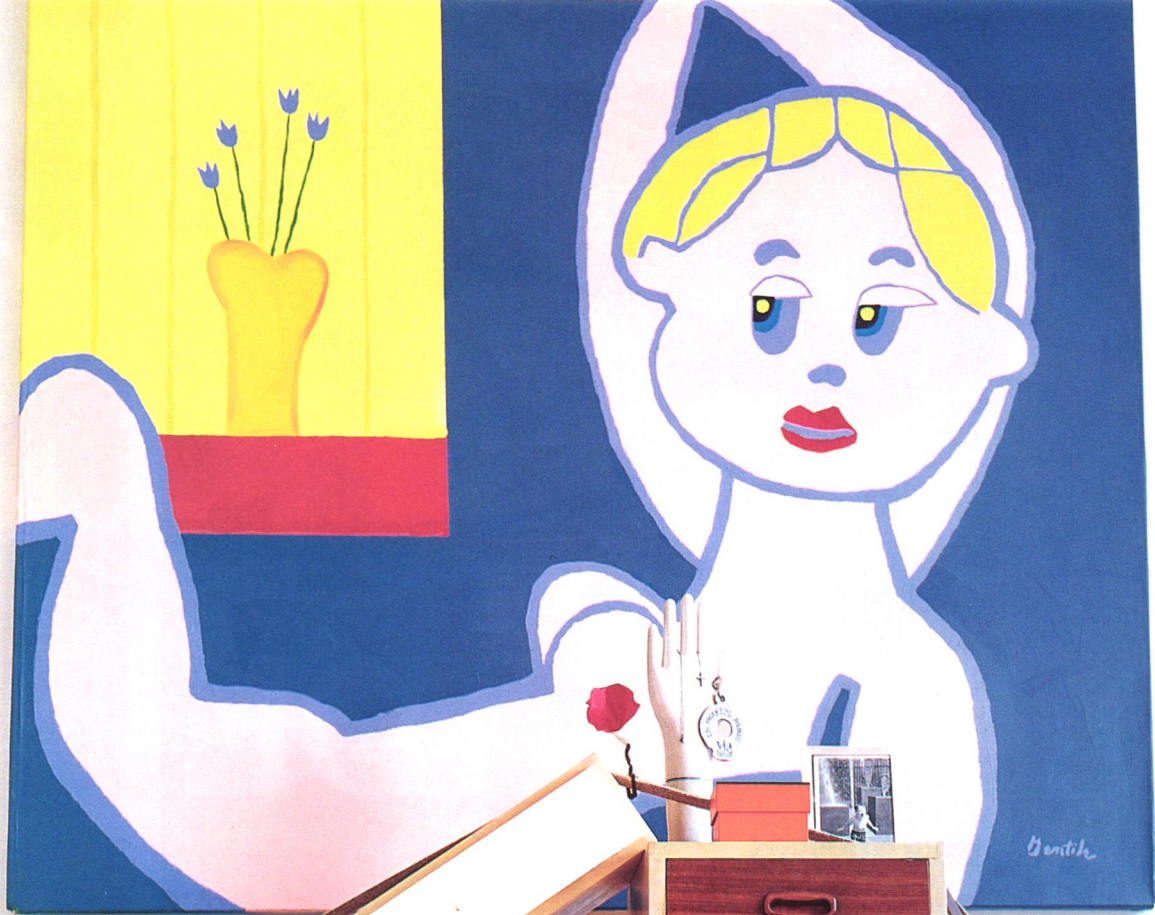
office, is nestled under the stairs that lead to a roof garden; the other is a sunny, studioliike room that is more minimally, and conceptually, furnished.

The color scheme afforded both the designer and his clients a way to have a bit of fun. "One of our original ideas was to have the colors come from the newspaper—more specifically, the mechanics of putting out a newspaper, as that was such an important part of my clients' lives," Formica says. So the rug in the

living room mimics a spiral-shaped bale of newsprint, and the red rug in the master bedroom evokes a banner headline. But the theme unfolds most clearly when a visitor sees the zany, bundled-together chest of drawers by Droog Design and the bright paintings by Michael Gentile.

"Those pieces are the comic strips of the motif," explains Formica. And like their counterparts in newspapers, they are there to bring a smile to the people who look at them every day. 

A backlit ebony panel, this page, adds depth to the master bedroom. The James Mont chair is covered in Cinema mohair by Larsen; the linens are by Nina Ramsey for Archipelago.  Tejo Remy's chest of drawers for Droog Design, opposite page, is from Moss, NYC. The painting is by Michael Gentile. Sources, see back of book.



With plenty of resourcefulness and not much money, designer Peter McGrattan took a cramped, shabby space on Manhattan's Lower East Side and turned it into an airy, imaginative apartment

his power, and
 title of Augustus.
 the empire, as im-
 portance of that noble island,
 one of the temperate
 islands adapted for the pro-
 duce of the temperate
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 the revenue of Britain, whilst
 well deserved to become the
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 Fortune continued to prosper his
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 the empire of the ocean, and diffused, beyond the
 the future age to obtain the command,
 and its natural and respectable station of a maritime
 the fleet of pursuit and revenge. And, when, after vast
 time and labour, a new armament was launched into the
 the Imperial troops, unaccustomed to that element, were
 killed and defeated by the veteran sailors of a treaty of peace.
 disappointed emperor, who justly derided the enterprising
 and his colleague, to him the sovereignty of Britain, and
 Carausius, resigned to permit the emperor to a participation of the

THE TEMPLE OF ANTONINUS AND FAUSTINA AND THE
CHURCH OF SAN LORENZO IN MIRANDA DE SPECIALI

[illegible]

In the quest for more interior light, Peter McGrattan took down walls, removed the dropped ceiling, installed skylights, and added beveled mirrors to the old fluted columns. ■ The floor, this page and opposite, is *découpage*, featuring pages from Gibbon's *Decline and Fall of the Roman Empire*.



BY WENDY MOONAN PHOTOGRAPHED BY ANTOINE BOOTZ
STYLED BY BARBARA KURGAN

DESIGNER PETER MCGRATTAN'S Lower East Side Manhattan neighborhood is changing so rapidly that sometimes he has trouble finding his way home. A local synagogue has been turned into a Chinese funeral home. The building that once housed a Jewish newspaper and then a Chinese school is being made into condos. The Good World barbershop has become the Good World Bar and Grill, which was voted best new bar in *Time Out New York* magazine in 1999.

He lives on the Lower East Side, he says, because "if you can't afford to live on Park Avenue, you should be in a cool place downtown." Here he has transformed a floor in a dusty old building into what he calls a "loftette."

Trained as a set designer at Simon Fraser University in Vancouver, the Canadian-born McGrattan calls himself a frustrated architect who cares most about space, color, and comfort. Four years ago, he acquired the 1,400-square-foot top floor of a typical 1895 merchant's house—a building with a business (currently, a shoe store) on the ground floor, a workroom on the second, and the merchant's living quarters on the third. McGrattan spent six months reconstructing his floor, for a modest \$40 per square foot. "It took a lot of sweat equity," he says, "much of it mine."

He took down walls and replaced them with columns, reconfigured the entry, removed the dropped ceiling on his floor to reveal handsome old wooden beams,





Artist Yoko Mori découpaged the table, this page, with art magazine pictures. McGrattan had the lamp customized with fringe. ■ The mirrored lintels of the windows, opposite page, top, reflect the candlelight. ■ The exterior of the building, opposite page, right, gives no clue to its interior transformation. McGrattan and his dog, opposite page, left.



and turned what had been seven rooms into three. "Having more open space makes it more versatile," he says. "I've had one hundred for cocktails and thirty-five for dinner."

The "light-obsessed" McGrattan brightened the loft in a variety of ways. He added skylights, and inserted beveled mirrors into the column bases, on the cabinet fronts under the new bookshelves, and on the window lintels. The mirrors also provide glamour, especially in candlelight. Silvered butler's globes hung above the stairwell are an additional source of reflected, constantly changing light. "Sir John Soane was my inspiration," McGrattan says, referring to the nineteenth-century English architect, whose skillful use of hidden skylights and convex mirrors is widely imitated.

Even the floor supplies light of a kind. "I was running out of money, and couldn't just leave the old wood floor," McGrattan recalls. He settled on decoupage. He bought two copies of a fine

"It took a lot of sweat equity, much of it mine" —Peter McGrattan




edition of Gibbon's *Decline and Fall of the Roman Empire*, laid the creamy pages across the floor, and applied several coats of polyurethane. "It starts on page one and goes right through, in sequence."

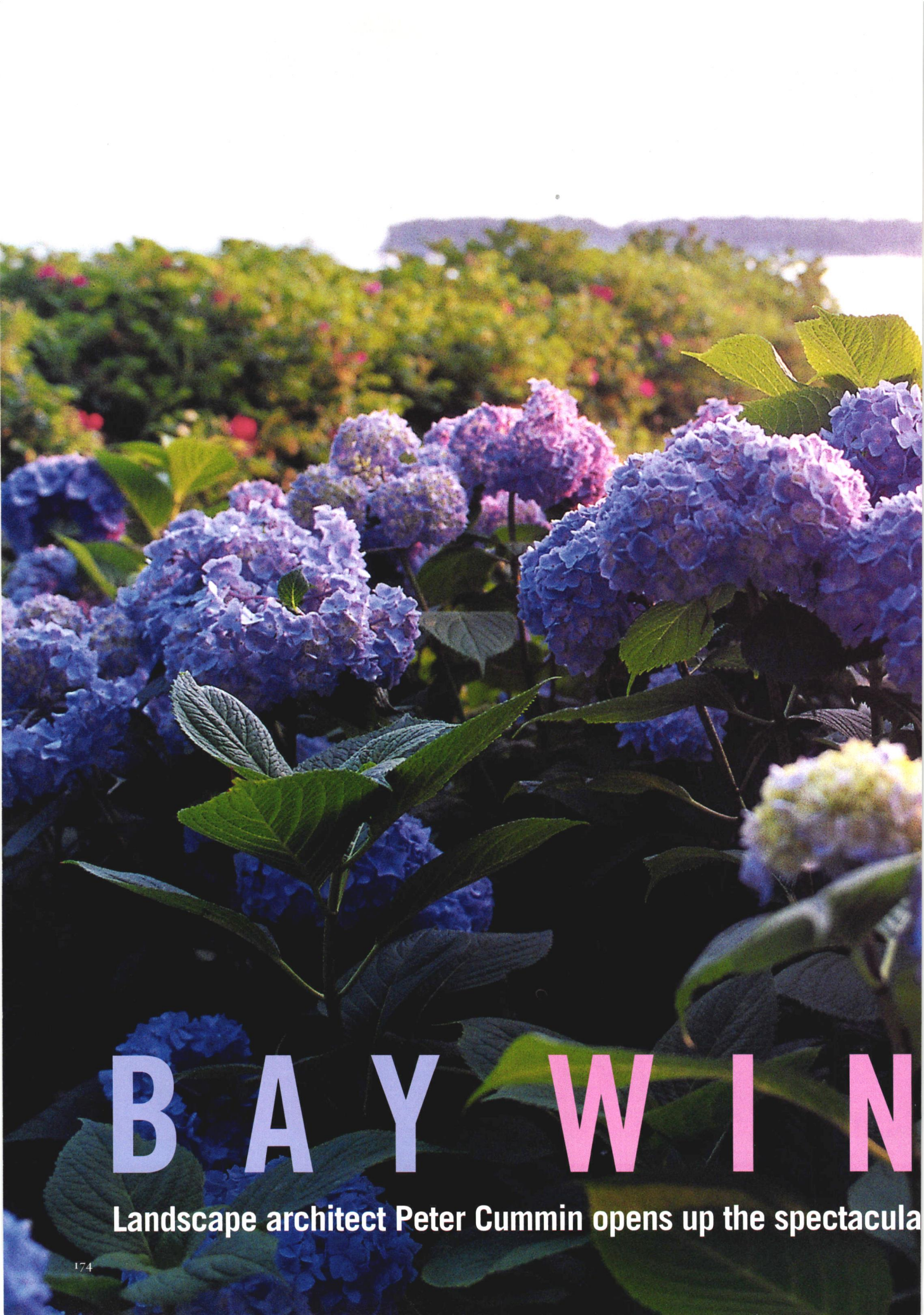
To satisfy his obsession with color, he used four shades of taupe-green paint, and made the bedroom Pompeian red and the kitchen electric blue.

McGrattan, who characterizes his decorating style as "casual/elegant," is frugal by necessity. "Virtually everything in the apartment is either left over from a design job or was found," he says. The coffee table is a mirror with legs, from a flea market; the sofa was a gift from a client, Helen Morris. He fabricated a wall sconce from an antique elevator mechanism and fastened metal screens together for a headboard. Even his dog, Roxanne, is from the pound.

McGrattan loves antiques. "I didn't grow up with them," he says. "In my house, everything had to be modern. Even the floors were plastic." Nonetheless, he tries not to go wild at flea markets. "The whole apartment is about cutting back all the time," he says. "If I don't use something, after a certain period, I give it away."




The installation of stained tongue-and-groove wainscoting and white tile makes the bathroom, this page, look old. The pedestal sink is from Manhattan Castles and Props, NYC. ■ In the bedroom, opposite page, top, McGrattan fashioned a headboard out of two metal screens found at a flea market. ■ The kitchen, opposite page, below, has Formica cabinetry made by Kitchen Systems, NYC. Sources, see back of book.



BAY WIN

Landscape architect Peter Cummin opens up the spectacular



Looking across the lawn toward Manhasset Bay for the first time, a North Shore couple realized that they had found the site of their dreams. Peter Cummin transformed this hillside into a series of gardens that provide year-round pleasure.

D O W

water views of a Long Island garden

BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY NINA BRAMHALL



E

VERYONE KNOWS the old adage that the right real estate will find you. But no one expects to find the right landscape architect just off the bat. When Peter Cummin arrived to meet the new owners of a property on Long Island's North Shore, he looked at the land and said, "I can make your six acres look like twenty-five." There was no question he was their man.

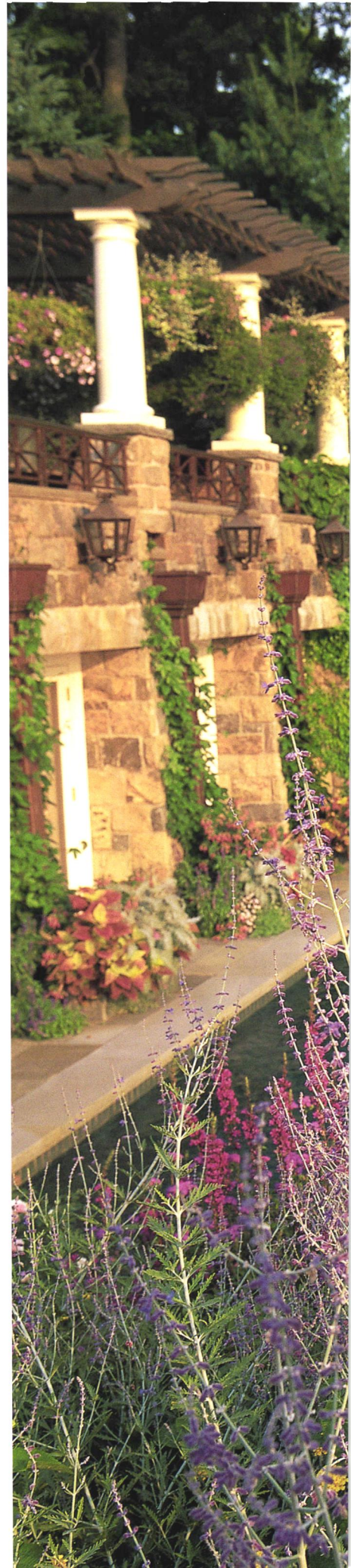
As often happens with a great property, the couple had learned about it before it hit the market. Tucked away in the shade of majestic maple and beech trees, the place was a haven within commuting distance of Manhattan. A flag lot with a long, narrow neck for the entrance drive, it opened to a wide expanse with spectacular views of Manhasset Bay. The elderly owner was ready to sell. Her only concern was that the future owners keep the land intact.

As the new owners walked the property with Cummin, who is based in Stonington, Connecticut, it was gardening, not subdividing, they had in mind. A renowned plantsman and distinguished landscape architect with a reputation for transforming the mundane into the magical, Cummin began by editing. The swimming pool was the first element to go, followed by the driveway that bisected the front yard.

"He had hundreds of ideas, and at

Cummin used tall, leggy Japanese maples, above, as a softening block of foliage to frame a sculpture by César on the terrace.

Seen through a haze of *Perovskia*, the pool, right, is set in a garden of its own. The house was Cummin's inspiration for the design of the octagonal pool pavilion and pergola.







SITE PLAN

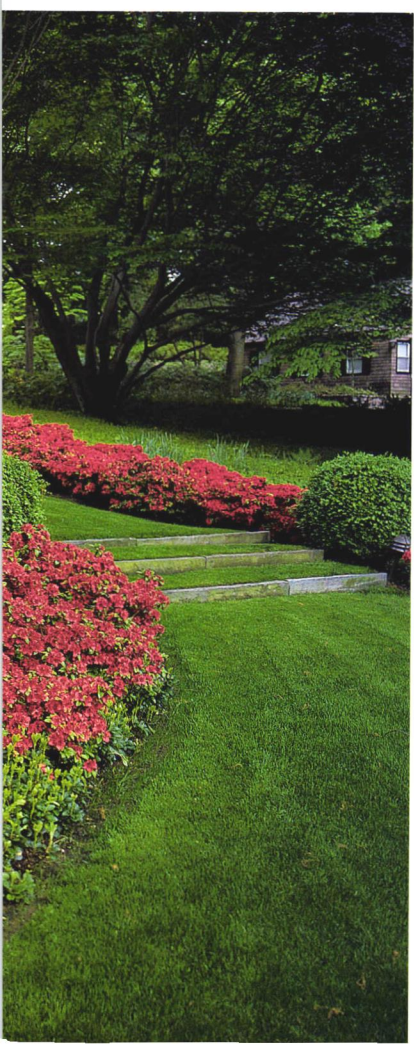
- 1 Entry court
- 2 Grass stairway
- 3 Henry Moore sculpture
- 4 Guest house
- 5 Potager
- 6 Greenhouse
- 7 Japanese maples
- 8 Table under pergola
- 9 Arbor
- 10 Gazebo
- 11 Swimming pool
- 12 Grass terrace
- 13 Perennials and roses
- 14 Pool and fountain
- 15 Woodland walk

A lawn, top left, now gently slopes from the existing sassafras trees to the hydrangea-topped seawall. ■ A series of grass terraces and stairways, top right, elegantly disguises the 14-foot change in elevation. ■ The former driveway was transformed into an inviting azalea-lined grass stairway, below left, part of the property's walking circuit. ■ In the front garden, the Henry Moore sculpture *Goslar Warrior*, below right, is the focus.

first we didn't want to follow his suggestions because they sounded so drastic," the wife says. "We knew the steeply sloping site called for major terracing to accommodate the house, but we weren't thinking of revamping the whole landscape. In the end, Peter's concept was so convincing, we couldn't resist."

Using an impressive palette of plants, Cummin created a walking circuit through the incredibly beautiful and varied landscape. Color, texture, and year-round green were the order of the day. Four *Acer griseum*, with their peeling bark, now grace the facade of the house. Where there had been a depressing mass of macadam, a grass stairway was added and lined with brilliant red azaleas, and now leads







the eye through the shaded understory to a sunny glade. "Standing in the front door," says the wife, "you can see the whole length up through the trees. It's a magnificent, rich view, giving us a greater sense of space."

FOLLOWING ALEXANDER Pope's advice—"He gains all points, who pleasingly confounds, Surprises, varies, and conceals the Bounds"—Cummin blurred the property lines. First, he imported a massive forest of pines, Douglas firs, and spruces to conceal a neighboring house. Along the entry drive, he manipulated the plantings to visually merge the property with one adjoining it. The existing woods were augmented with shrubs, including *Hamamelis x intermedia* 'Arnold Promise,' *Leucothoe fontanesiana*, and *Viburnum sieboldii*, for seasonal bloom, colorful bark, and foliage. Vegetal backdrops were created around the owners' collection of sculpture, including a 1974 Henry Moore, *Goslar Warrior*. Planted in masses, boldly colorful daffodils, bluebells, and astilbes appear as tranquil islands of color in the landscape.

To Cummin's delight, flowers were at the top of the wife's wish list. He located the perfect spot for a potager—just to one side of the front lawn. Its handsome stone and cedar gateway is an inviting scene viewed from the front door. Divided into three terraces connected by steps and a wheelbarrow ramp, the potager easily (Cont. on page 184)





Occupying three levels cut into the hillside, the potager, opposite and this page, provides fresh-cut flowers and herbs for six months of the year. ■ Bluestone ramps were added in the steps to accommodate a wheelbarrow. The bluestone caps on the arbor piers were hand-hewn out of single pieces of stone at Tompkins Bluestone in Hancock, NY. Sources, see back of book.

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WHERE TO BUY IT

COVER

Chair fabric, *Lampas cannetillé*, Prelle & Co., Paris. 011-33-42-36-67-21.

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CONTRIBUTORS

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designers. Luminaire. 800-494-4358. **Lamps**, Babylon Shop, London. 011-44-207-376-7255. **Lamb's wool**, Hanmars Potpourri, NYC. 212-355-5115. Available through architects and designers. **Chair and ottoman**, by Montis, M2L, Inc., NYC. 212-832-8222. Available through architects and designers. **Leather** on Montis set, Hermes Leather Corp., NYC. 212-947-1153. **Satellite tables**, by Michael Sodeau, Studio 26, London. 011-44-207-833-5020. **Pages 130-131**, Droog Design, 011-31-20-626-9809, Amsterdam. Heltzer, Chicago. 773-561-5612. Holly Hunt. 800-229-8559. Pucci International, NYC. 212-633-0452. Available through architects and designers. Knoll. 800-445-5045. Jonathan Adler Pottery, NYC. 212-941-8950. Aero Ltd., NYC. 212-966-1500. **Artwork**, *She's So Cool*, by Lesley Schiff. **Pages 132-133**, Garrett Chingery, Scout Decorative Painting, NYC. 212-794-2680. Portico Home, NYC. 212-941-7800. Gucci. 800-234-8224. Delgreco & Company, NYC. 212-688-5310. Tara faucet, Dornbracht. 800-774-1181. Eero Saarinen side table, Knoll. **Deck**, Immaculate Construction.

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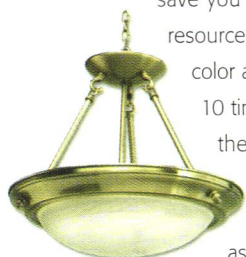
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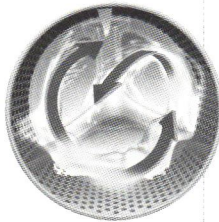


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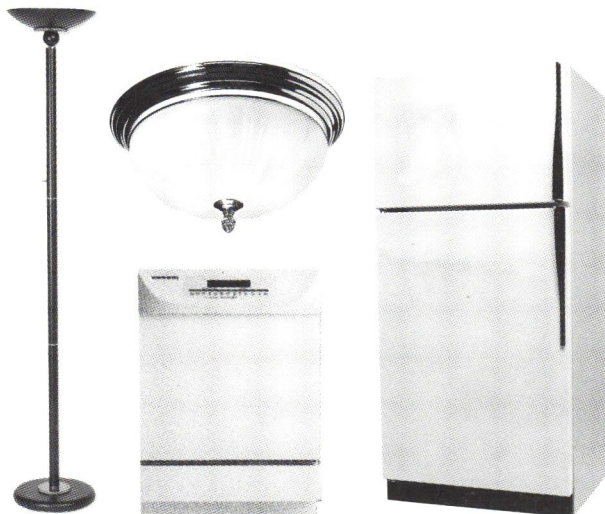
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26. Michaelian and Kohlberg: Known for superlative color and design, this eighty year old company supplies the finest Tibetan, Oriental, Needlepoint, and other hand made carpets. \$7 for brochure. 212-431-9009.

27. Walker Zanger: Offers a unique collection of Handmade Ceramic Tile, Terra Cotta, Stone Tile and Slabs, mosaics and glass that blends ancient tradition and craftsmanship with classic and modern styling. a) 16 page introductory brochure – Free, b) \$16.00 – 110 pg. ceramic catalogue, c) \$16.00 – 110 pg. stone catalogue or visit our website at www.walkerzanger.com.

30. Wools of New Zealand: Enhance your home with the long-lasting beauty of Wools of New Zealand Brand carpets. For a free brochure or to locate your nearest retailer, call 1-800-452-8864, or visit our website at www.woolnz.com for more information.

Wine

31. Alexander Julian at Home: "Make the weekend jealous...celebrate everyday. That's my motto. Why not start at home creating a new look with my latest furniture. It's casual. It's comfortable. Perfect for celebrating." FREE literature. 1-800-776-7986, ext 604.

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33. B&B Italia: For the dealer nearest you, please call 800-872-1697.

34. Baker Furniture: The beauty and romance lives again in the elegant designs reproduced by skilled craftsmen for Baker's Historical Charleston Collection. Catalogue \$10.

35. Barlow Tyrie: "The English Garden Tradition." Made in England since 1920, our solid teakwood outdoor and garden furnishings have "weathered" the test of time. Classic, award-winning designs for poolside, garden, and alfresco entertaining will provide a lifetime of enjoyment and satisfaction. Eighty-page catalog, \$3.

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37. Cedars Hill: Is a maker of luxury decoupage furniture and decorative accents. Please call 800-741-5177 for a brochure or a store near you.

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41. Devon Shops: Visit our showroom and discover our vast collection of hand-carved French and English furniture. Finished and upholstered to your specifications. Custom sizes – workshop on premises. For more information, call 212-686-1760.

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44. Henredon: Henredon furniture is among the finest made. From lovingly detailed traditional, to sleekly sophisticated contemporary, this is furniture for a lifetime.

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47. McGuire Furniture: McGuire Furniture Portfolio. New edition. 100 pages, 145 color photographs featuring the classic rattan designs, solid teak bamboo tables, and other special collections. Catalog, \$15.

48. The Mitchell Gold Company: For a free brochure on great looking, incredibly comfortable, easy-to-take-care-of sofas, chairs, and more, call 800-789-5401.

49. The New York Design Center: In the country's oldest building devoted entirely to furnishings, the NYDC's 100 showrooms provide an international venue for the finest furniture, fabrics, accessories, and related products. Call 212-679-9500.

50. Poliform USA, Inc.: Italy's leading manufacturer of high-end closet systems, wall-units, bedroom and dining room furniture since 1942. For the showroom near you call 1-888-POLIFORM or visit our website at www.poliformusa.com.

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51. Amdega & Machin Conservatories: Amdega & Machin Conservatories are designed to the highest quality to withstand all climates. For a full-color brochure, phone 800-922-0110.

52. Amtico International: Design out of the Box from Amtico – luxury vinyl tile in realistic woods, elegant stones, and authentic quarry tile looks. Free catalogue.

53. California Closets: At California Closets, we believe that when you organize your home, you simplify your life. We have a complete range of custom solutions, from simple and functional to superiorly crafted Italian system. 800-336-9704/www.calclosets.com.

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55. H.A. Framburg: One of the finest traditions in lighting since 1905, offers over 400 styles including gothic, empire, victorian, georgian, early american, art deco and soft contemporary. Catalogue \$15.

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59. VISTA: Rejects up to 65% of sun's heat, 99.9% damaging ultraviolet rays, reducing fading and glare while maintaining a neutral appearance. Free brochure.

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60. American Standard: "We Want You To Love Your Bathroom" guidebook is overflowing with facts, ideas and inspiration. This 30-page brochure offers interesting facts and considerations for planning your bathroom. \$2.00. www.usamstd.com, 1-800-524-9797 ext. 037.

61. Kenmore: Our shiny metal boxes are filled with innovation, style and intelligence. Check out stainless-steel refrigerators, truly brilliant dishwashers, lingerie-loving washing machines by Kenmore and our new Kenmore Elite line. Call 1-888-KENMORE or click www.kenmore.com.

62. KitchenAid: KitchenAid offers a complete line of beautifully designed, professional-quality major and countertop appliances. For more information, plus recipes and entertaining tips visit www.KitchenAid.com, or call 800-422-1230.

63. Peacock Alley: Premier importers of luxury bed and bath linens and accessories for over 25 years. Call 800-810-0708 for a retailer near you.

64. TOTO USA: For your free brochure of TOTO high performance bathroom fixtures, call 1-800-350-8686 ext. 1702 or visit us on the web at www.totousa.com.

65. Viking Range Corporation: Viking Range outfits the ultimate kitchen with cooking, ventilation, cleanup, and refrigeration products, as well as outdoor grills. 888-845-4641. www.vikingrange.com.

66. Weber Grills: Send for a catalog containing information on the complete line of Weber Grills and accessories.

67. Wm Ohs, Inc: Exquisite Old-World kitchens bringing the sophistication and spirit of traditional Europe into the premium American kitchen. Elegant, warm, furniture-like. Thirty-eight-page color brochure, \$8.

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68. eziba.com: The premiere website for handcrafted goods from around the globe. Online catalog and auctions. Home furnishings, jewelry, artifacts, gifts. www.eziba.com.

69. Frontera.com: Furniture and gifts for the home. Finest brands, wonderful service and complementary shipping. Frontera.com is a superior shopping experience.

70. Furniture.com: Now it's easier than ever to create a home you love. Visit www.furniture.com for expert design advice and a 30-day money-back guarantee. Furniture.com – all the comforts of home.

71. Homeportfolio.com: Offers consumers and professionals the most comprehensive selection of home design products on the internet.

Wine

72. Crate & Barrel: For the store nearest you call 800-996-9960, or visit us on the web at www.crateandbarrel.com.

73. Target: Call 800/800-8800 for store location nearest you. Assortment of items varies by store. www.target.com

Wooltops

74. Bernardaud: One of the premiere manufacturers of Limoges porcelain. Since 1863, Bernardaud has been on the cutting edge of the tabletop industry by offering both traditional, 19th century reproductions as well as modern and innovative fashion-forward designs. In addition to dinnerware and dessertware, Bernardaud produces several other interesting pieces (e.g., vases, bakeware, jewelry, planters and dessert coolers).

75. Steuben: For nearly a century, the master glassmakers and designers of Steuben have been crafting the finest crystal into gifts of rare and timeless beauty. Seasonal catalog \$2. Full-color Annual Catalog \$8. Call 800-424-4240.

77. Vietri: Bring art to the table with Vietri's Italian design, quality, and style. Vietri leads trends and creates classics with our Italian handcrafted gifts, accessories, and dinnerware. Irresistibly Italian! (a) Collector's Catalogue, 250+ color photos, \$65; (b) Brochure, free. For a store near you, call 800-277-5933 or visit www.vietri.com.

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House & Garden

Bay Window

(Cont. from page 180) accommodates herbs, roses, and flowers for cutting. Early in the morning, it's not unusual to see the wife, elbow-deep in fragrant blooms, selecting flowers for the house.

A large entertaining space was also a priority for the homeowners. Working closely with architects Shope Reno Wharton Associates, Cummin designed a bluestone terrace with direct access to the kitchen and the interior entertaining areas. He organized the outdoor space with distinct furniture groupings that take full advantage of the water views. A pergola-shaded dining area sits up the hill from the indoor swimming pool, in view of the wife's favorite spot, a block of four Japanese maple trees shading a 1959 sculpture by César, *Genette*.

One of the biggest challenges was to make a smooth transition from the main terrace to the new outdoor swimming pool and the lawn below. Together with his project manager, Brian Chandler, Cummin minimized the 14-foot difference in grade by incorporating a grass terrace (the setting for the owners' daughter's wedding), planters, and sweeping stairs that descend dramatically toward Manhasset Bay. Cummin also created a gently sloping lawn that spreads out in a green carpet from the stairs around existing sassafras trees to masses of hydrangeas that top the seawall.

Tucked off to the side and shielded from chilly winds, the new swimming pool, with its elegant arbor and gazebo, is set within a garden of its own. Here perennials, shrubs, and vines conspire to envelop the terrace in color. Planters overflowing with perennials, including *Perovskia*, *Gypsophila paniculata* 'Bristol Fairy,' *Centranthus ruber* 'Atrococcineus,' and *Dianthus* 'Frosty Fire,' are offset by *Potentilla* 'Maanelys' and *Buddleia* 'Lochinch.' Passionflower vines frame the doorways to the indoor pool, while wisteria and hanging baskets are draped over the pergola.

"The garden has become a part of my life," the husband says. "I start every day by looking out my window, and never tire of the vista that Peter created. Each winter he stops by to make suggestions, so our garden is forever evolving."

L.A. 213-622-6259. Safavieh Carpets, NYC. 212-888-0626. Available through architects and designers. Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers.

SLIDING DOORS Pages 152-159

Interior designer, Jennifer Post, Jennifer Post Design, NYC. 212-734-7994. **Pages 152-153,** **vases,** Troy, NYC. 212-941-4777. Kravet Fabrics, NYC. 212-421-6363. Available through architects and designers. **Shades,** Window Tech, Inc., NYC. 212-688-1181. Available through architects and designers. **Sculpture,** Allen Moss, NYC. 212-473-1310. **Pages 154-155,** Shyam Ahuja, Ltd., NYC. 212-644-5910. **Charles table,** B&B Italia, NYC. 212-758-4046. **Puff chairs,** Wonder table, Dakota Jackson, NYC. 212-838-9444. Available through architects and designers. **Lucite cube,** black stool, Troy. *Bird*, by Dan Contant, and bronze sculpture, by Emanuel Hatzofe, Alan Moss. **Floor,** The New Wood Company, NYC. 212-722-0077. **Lighting,** Lee's Studio. 877-LIGHT-NY. **Pages 156-157,** Nova Studio International, Inc., NYC. 212-421-1800. **Classic Sofa,** NYC. 212-620-0485. **Casa Nova Home Corp.,** NYC. 212-639-9486. **Bowl,** Tiffany & Co. 800-526-0649. **Pages 158-159,** Viking. 800-845-4641. **Corian,** Dupont. 800-441-7515. **S. A. Bendheim Glass.** 800-900-3499. **Kitchen,** NTD Construction Corp., Ozone Park, NY. 718-845-0006. **Vases,** Troy, NYC.

PLAYING THE ANGLES

Pages 160-167

Interior designer, Michael Formica, Michael Formica Incorporated, NYC. 212-620-0655. **Carpets,** Michael Formica, Ellen Hertzmark, and Roger McDonald, made by V'Soske Incorporated, NYC. 212-688-1150. **Ebony cabinetry,** Michael Formica, made by Greenwich Design, Brooklyn, NY. 718-625-2716. **Venetian blinds,** Michael Formica, made by Handy Andy, White Plains, NY. 914-946-4329. **All granite,** Shelly Tile, NYC. 212-832-2255. **Light fixtures,** Michael Formica Inc. **Pages 160-161,** Sensoryphile Audio Video, Water Mill, NY. 631-726-1920. **Vases,** Donzella, NYC. 212-965-8919. **Liz O'Brien,** NYC. 212-755-3800. **Donghia.** 800-DONGHIA. Available through architects and designers. **Wire seats,** VSF, NYC. 212-206-7236. **Artwork,** *Nature Scene*, 1994, by Michael Gentile, NYC. 212-564-2067. **Table,** Wyeth, NYC. 212-925-5278. **Lamb's wool,** Libra Leather, NYC. 212-695-3114. **Lucite stool,** Liz O'Brien. **White ceramics,** Bahay, NYC. 212-989-9412. **Pages 162-163,** Jennings & Rohn Antiques, Woodbury, CT. 203-263-3775. **Chair fabric,** Kakel, Bogesund at Randolph & Hein, NYC. 212-826-9898.

Available through architects and designers. **Eames DCW chair,** Herman Miller. 800-646-4400. **Pages 164-165,** Knoll. 800-445-5045. **Archipelago,** NYC. 212-334-9460. **Hackman charger,** Moss, NYC. 212-473-1310. **Bottles,** Michael Trapp, West Cornwall, CT. 860-672-6098. **Throws,** Kids Supply Co., NYC. 212-426-1200. **Pages 166-167,** Larsen, NYC. 12-753-4488. Available through architects and designers. **Droog Design,** Amsterdam. 1-31-20-626-9809. **John Pomp vase,** Auto, NYC. 212-229-2292.

OPEN WIDE Pages 168-173

Interior designer, Peter McGrattan, PMCO Interiors, NYC. 212-228-4100. **Pages 168-169,** **columns,** Manhattan Castles & Props, NYC. 212-505-8699. **Velvet,** Clarence House, NYC. 212-752-2890. Available through architects and designers. **Pages 170-171,** Yoko Mori, NYC. 212-475-2614. **Pages 172-173,** **cabinet,** Architectural Sculpture, NYC. 212-431-5873. **Bedside table,** Olde Good Things, NYC. 212-989-8401.

BAY WINDOW

Pages 174-181

Landscape architect, Peter J. Cummin, Cummin Associates, Stonington, CT. 860-535-4224. **Potted flowers,** Moel Gardens, Mattituck, NY. 516-298-5895.

PHOTO CREDITS

Page 40, Corbis Bettmann (2); Esto (2). **Page 42,** Courtesy of Gwathmey Siegel; Corbis Bettmann; Esto (2). **Page 44,** Corbis Bettmann (2); Esto; Fressen. **Page 60,** clockwise from top: John Lawton; Horst, courtesy of Condé Nast Publications Inc.; John Lawton (2); Laurie Lambrecht; John Lawton; courtesy of Photofest stock agency; John Lawton. **Page 122,** *House & Garden*, October 1950, courtesy of CNP archives.

CORRECTION

Page 142 of the April issue: The address for Page Ayres Cowley AIA, Cowley & Prudon Architects, is 636 Broadway, Ste. 720, NYC 10012. 212-673-6910.

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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my friend said. "We had dinner together practically once a week." But they'd never dined at home. They met in trendy restaurants where noise levels are

Vesuvian. Furthermore, the man worked on Wall Street. Nothing he did in a day would ever reveal, much less call into question, how noisy he was.

Once upon a time, we thought we understood private life, but no more. As a result, the idea of being a houseguest, or a host, fills some people with dread. Maybe you can escape the drawing room most of the year, but when you're a guest, the most basic etiquette is a necessary thing.

Being a houseguest is not the same thing as checking into a boutique hotel. Here's a hint:

"Don't go if you don't love the people who asked you"—Anne Slater

The inventions that make our lives easier also make us noisier and more annoying. When embarking on a weekend, try to leave home without the following: cell phones, computers, cigars, pagers, pets, and ill children.


"Sweetie may be famous now that she has her own column in *Elle*, but we would still ask before we brought her anywhere," says writer **Mark Welsh** about the celebrity pooch that he shares with fashion designer

John Bartlett.

"It all comes under the category of Civilized Behavior," says

Anne Slater, the stylish New York social figure. "For guests: Don't go if you don't love the people who asked you. For hosts: Please, *please* relax. Nothing is worse than hosts who act as if they've had a pot of coffee spilled on their nerves."

"Our place is small, so it's about guests' not talking," says **Simon Doonan**, Barneys' creative director, who shares a Long Island house with ceramist **Jonathan Adler**. "What amuses us, though, is when our guests start 'guesting'—when they go over the top with praise and enthusiasm."

Then, of course, there's "counter-guesting," Doonan adds. "Which is, 'How's that dank A-frame of yours?' We've heard it all in the course of a summer." 

a FEW DAYS AFTER Memorial Day last year, a friend telephoned. She was distraught.

She and her husband had rented a house in—where else?—the Hamptons, and being generous sorts, they couldn't wait to entertain. Their first visitors were a couple they had come to know over the winter. My friend's dismay focused on the husband. He was loud in everything he did, from ceaseless cell telephoning to talking in a group—even in chewing.

"I don't understand how I never noticed before,"

ANNE SLATER of New York