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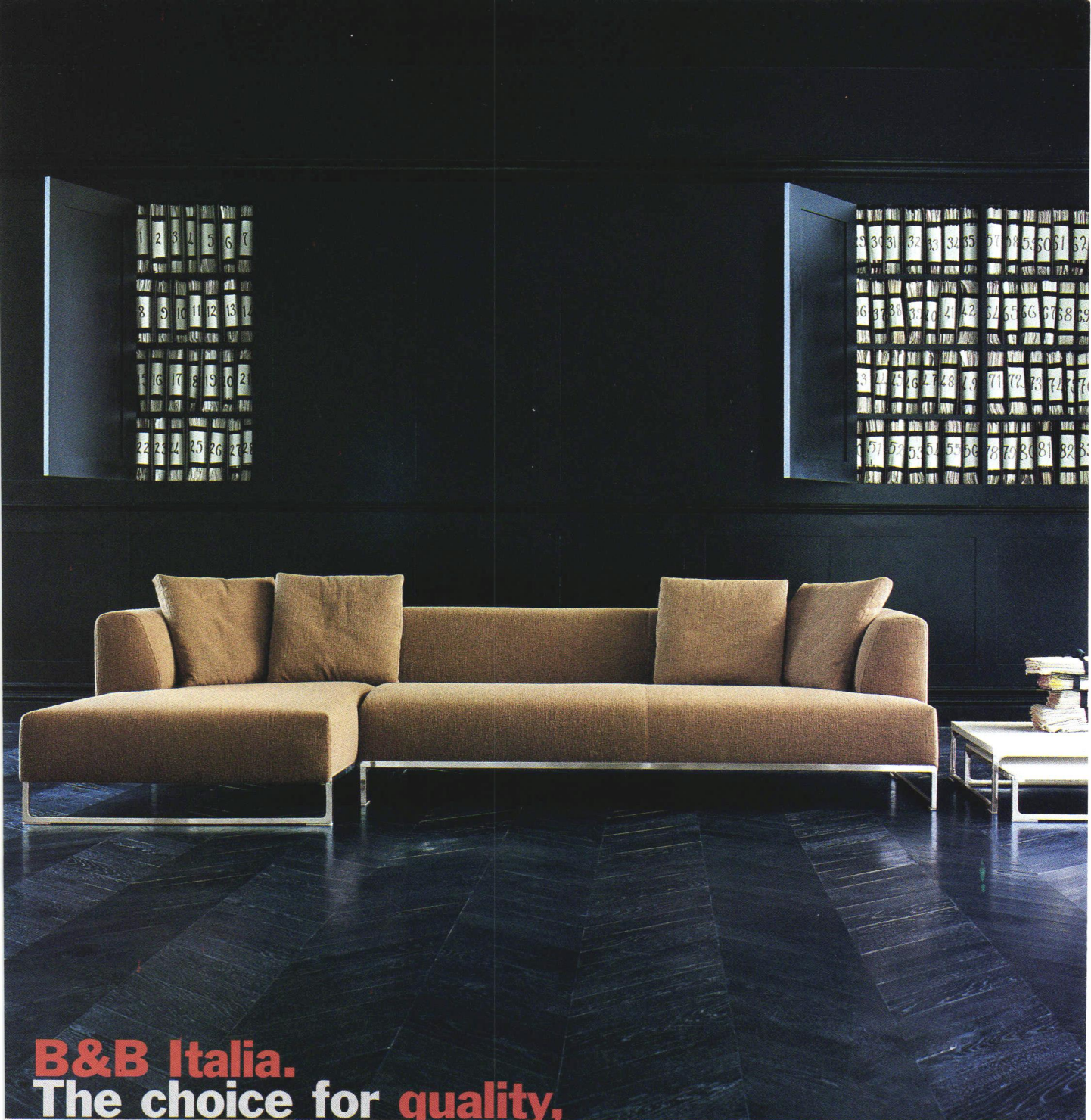
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July

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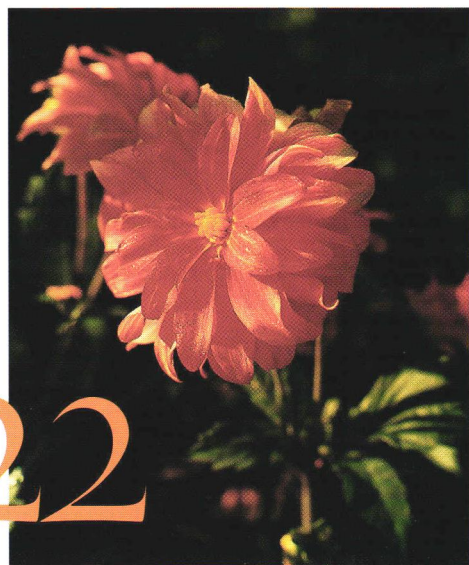
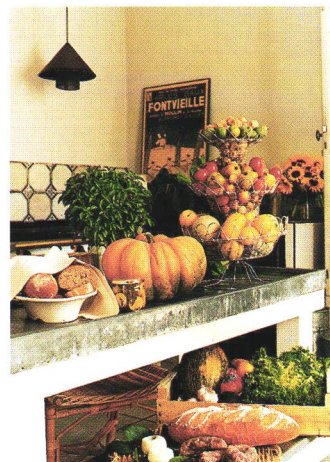
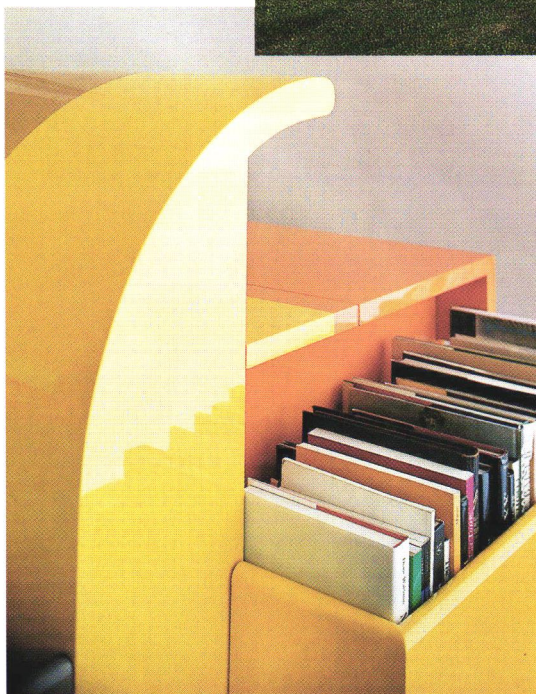
Restrained Restoration in Tuscany: An Italian farmhouse benefits from collector Giorgio Franchetti's recapturing the past.

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BY CHARLOTTE M. FRIEZE



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July

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BY STEPHEN ORR

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It's time to toss off those wool blankets and duvets and make the bed in light and bright colors. This season it's all about contrast: staying cool in the heat, and mixing styles.

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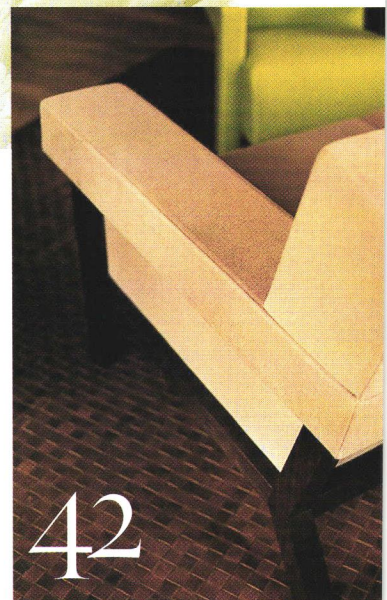
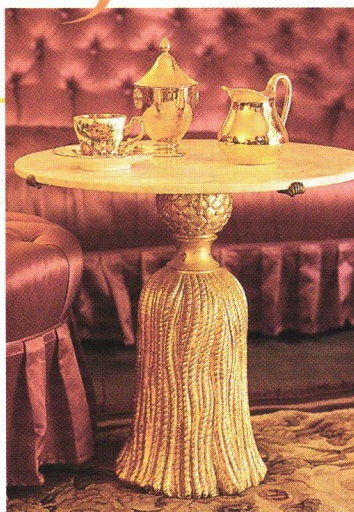
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The '60s: Mod Squad.

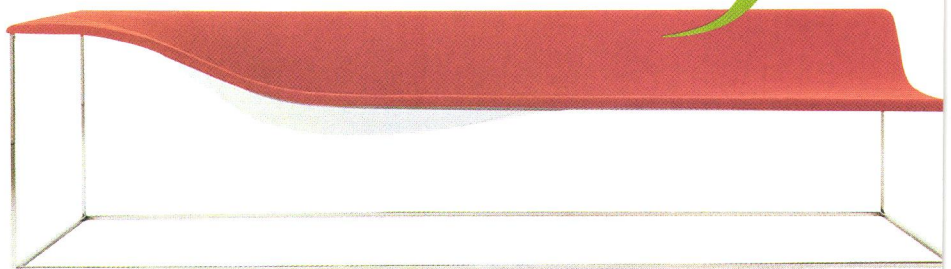
BY VÉRONIQUE VIENNE

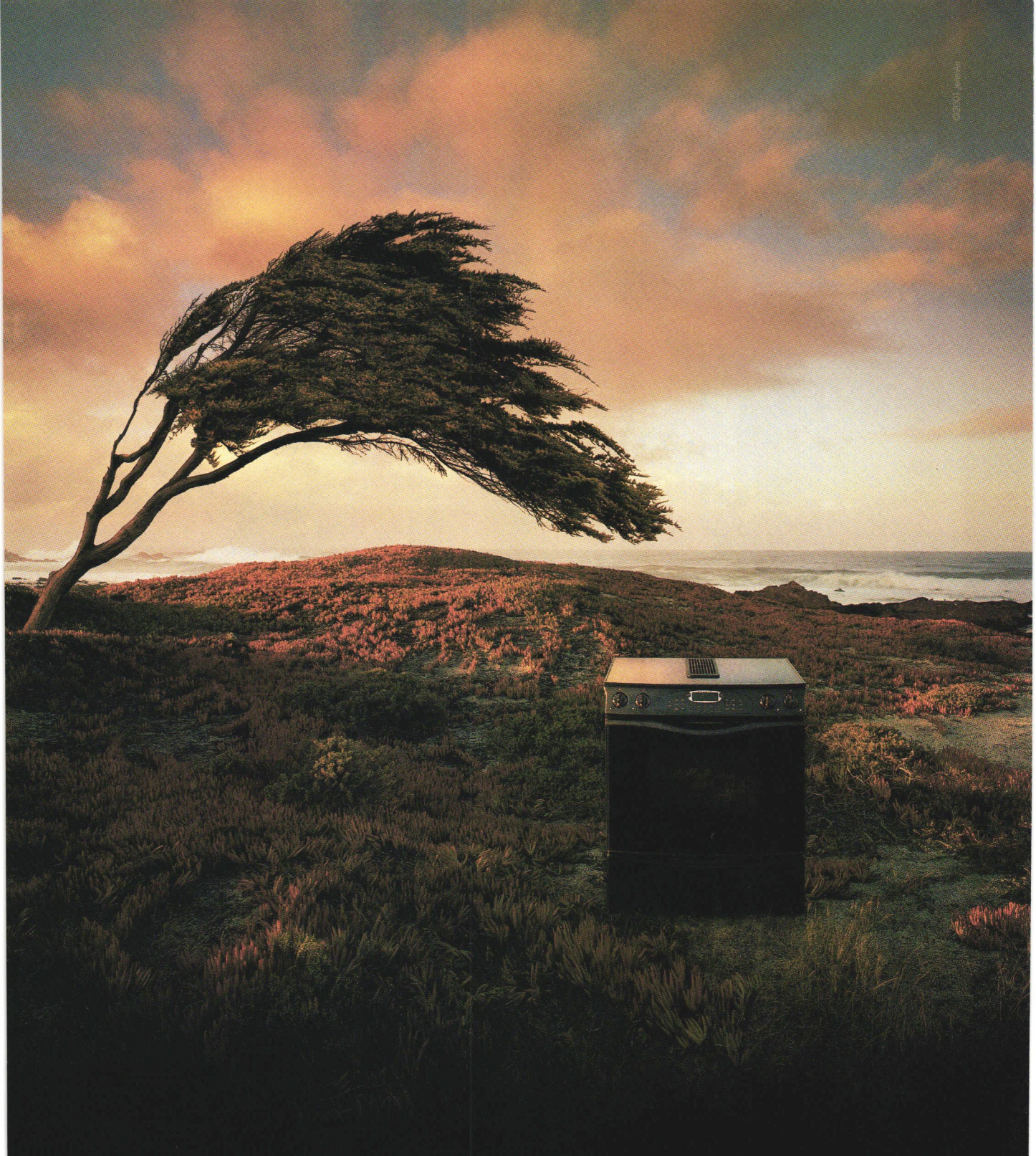


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welcome

WANDERING HOME

EVERY MORNING FOR WEEKS this spring I was awakened at five by the gentle, persistent cooing of a dove. Such a soft, lovely song, yet each day it was able to penetrate my dreams and lure me from my bed onto the balcony. I would search through the treetops for a glimpse of her until the damp chill sent me back indoors, and then finally one day I spotted her. She had built a nest on the trellis right over my door, wedged in amid a looping tangle of wisteria. I didn't dare go out onto the balcony again, for fear of disturbing her. Several days later the cooing

stopped, and I suppose she became serious about laying and hatching her eggs, or why else would she sit so still and silent in her new home?

Nesting. Why do we do it, why does it matter? Why do we care so much? This has been on my mind lately, because I recently met a real wanderer, someone who is defiantly, dogmatically, devotedly nomadic. He isn't selfishly drifting; homeless by choice, he has spent the past 20 years living all over the world, doing good. Home for him is a provisional thing. I was so struck by the marked contrast to the way my friends and I have hunkered down, sent out roots, gathered treasure, gotten anchored. Maybe got stuck, who knows? I have always thought of making a home as one of those basic desires, but why should it be?

It is too easy to say home is where the heart is, where your loved ones sleep. Your loved ones can go with you, wherever you roam, and your loved ones can just as well be scattered to all corners of the world. We grow up (most of us) and ruthlessly leave behind the first homes of our childhood. And we often leave with the thought that the home we make for ourselves will be markedly different from the one made by our parents.

Some of us end up finding home in the town where we were raised. Some of us have ancestral homes, where generations of the family have been raised—places dear enough to draw everyone back. Some of us simply choose a place, or, if we are lucky, we feel the place chooses us. For some of us, a home is as large as a country—"I'm at home in France," one friend will say, or "I felt like I had come home when I got to

Ireland"—and for others, a home is as small as the four walls of a room. Some of us move restlessly from house to house; others are restless within the house, rearranging the furniture, circling toward some approximation of beauty, serenity. And then some of us are so settled that our bodies creak to leave the sofa.

Maybe home is one of those subjects over which much of the world is divided: those who care about it passionately and those who don't give it a second thought. Maybe some of us are the fixed points of the compass: we're home, so others can twirl in circles around the globe. Some of us need the foundation of a home because our thoughts, dreams, emotions are constantly wheeling, wandering. And for some of us, there is the great adventure of making a home—you know, that thing about the world in a grain of sand or, dare I say, a smear of paint, a dab of plaster, the twinkle of a chandelier, the gleam of that old pearwood commode. The adamant wanderer finally confessed to having a warehouse full of stuff collected over the years, so even a nomad isn't immune to fantasies of home, however delayed

the gratification of making one might turn out to be.

As for the dove: after a few quiet weeks, I noticed on the ground beneath her nest what I first took to be a bright curl of Styrofoam and of course turned out to be the fragment of an eggshell. One down. One untimely flight, one tiny lost soul. But still the dove sits, home for the time being.



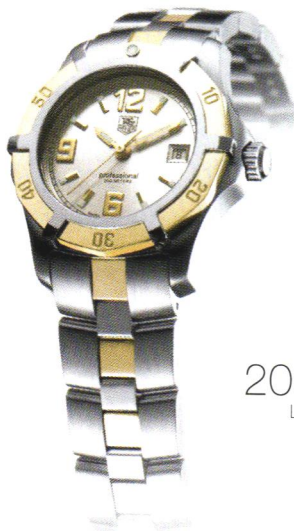
Dominique Browning
Dominique Browning, EDITOR



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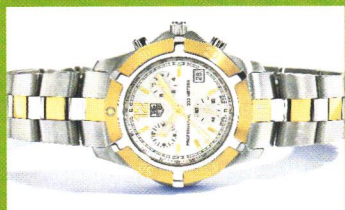

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HOUSE & GARDEN

letters

queen bee

"HONEY, I'M HOME" [April] was buzzingly wonderful! Though the beehive home may not be everyone's cup of tea, I loved it. My husband and I have always painted our homes with color. It probably started with my mom's chasing me with a bottle of Fantastik to get my fingerprints off our white walls. Kudos to William Diamond and Anthony Baratta for creating happy houses for us to enjoy while sipping our tea with honey.

CAT FALS
Houston, TX

buried treasure

I ENJOY Véronique Vienne's back page on old *House & Garden* covers. About 30 years ago, my wife rescued two dozen vintage issues from the library of the Cleveland Institute of Art when it was disposing of them. The oldest issue we have is from 1908. The magazines are immensely fascinating, and have been an incredible reference for the restoration of our 1920s home.

ROB BIRO
Long Beach, CA

no problem

BRILLIANT PLANNING! Your vivid and exciting April issue ["You Need Color!"] burst onto the scene at the dreariest time of the year and when we needed it most. For turning inspiration into action, I especially appreciated *The Fix*, by Jackie Craven. Talk about useful—I wanted it to go on for two or three more pages. Great solutions to problems that have always bugged me, presented in a sprightly, concise style. Thanks, *H&G*.

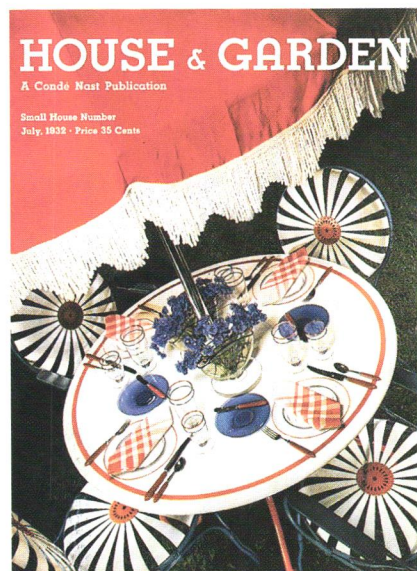
TICIA ROBAK
Yarmouth Port, MA

the bloom is back

I'VE BEEN a *House & Garden* reader for 20 years and have watched you go through many transitions. When you printed your last issue with Nancy Novogrod at the helm, back in 1993, I was truly saddened. Where was I going to get my inspiration? Then along came the newly revamped Condé Nast

House & Garden in 1996, and you haven't looked back. Anthony Jazzar is doing a superb job as art director, and though I do not often read editor's letters, I find Dominique Browning's a great and inspiring read. Thanks for bringing back *House & Garden*, one of the best out there. Keep up the good work.

MATT VANDERWERFF
Vancouver, BC



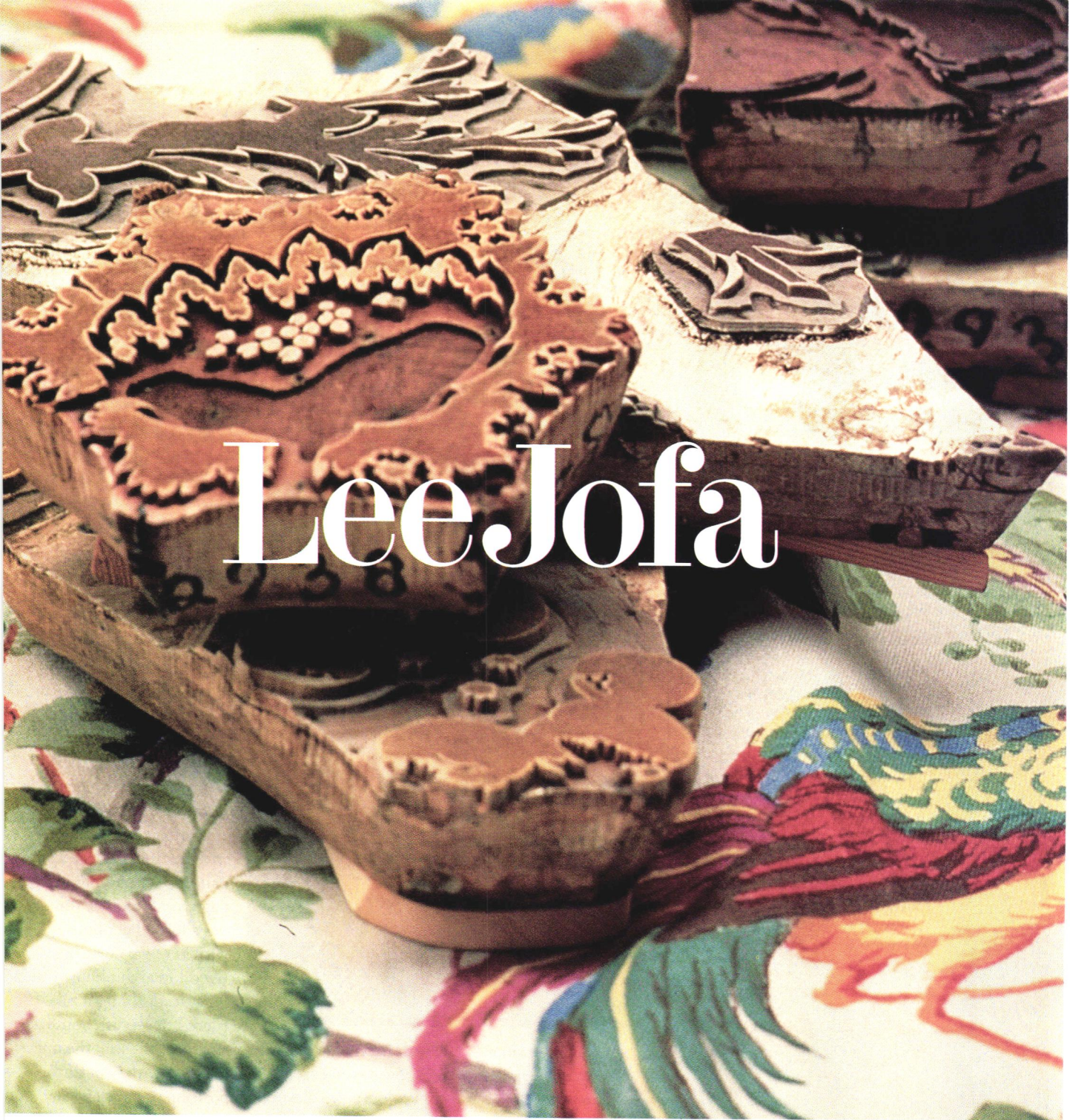
This 1932 *House & Garden* cover was recently republished on our back page.

budding joy

CONGRATULATIONS on Angelina Conti's article, "Her Salad Days" [March]. It was a wonderful piece—sweet, touching, well-written, and entertaining. I am glad that she put the face of youth on gardening. It isn't a pastime for old ladies. I should know: I'm in my early 20s and enjoy gardening. It is soul-stirring, wonderful, and delicious!

NICOLE J. MITCHELL
Brooklyn, NY

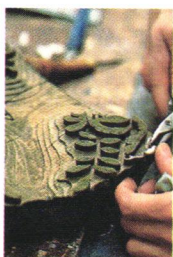
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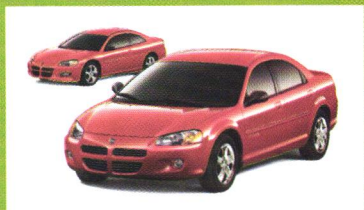


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HOUSE & GARDEN

contributors

IN FEBRUARY, when winter was seeming hideously long, we were flipping through our inventory and thought, why not devote a summer issue to Europe? It would be a chance to show some charming, seemingly effortless, totally sophisticated houses. And, of course, there is nothing that says "holiday" to me like a European retreat.

The projects in this issue are an evocation of summer. They make me think of long, languorous days when you have absolutely nothing to do. (Is there anything more luxurious than pure laziness?) There's not a lot of what

you might call "serious decorating." That takes a certain energy to develop and maintain. What each house *does* have is a completely individual sense of style. That's what I like best about these atmospheric places. They show people with a unique approach to life that is, in each case and in each place, appropriate.

There's nothing more lovely than the Italian farmhouse that Idarica Gazzoni transformed with her imaginative wall paintings ("In the Pink," page 76). I love the way she has adorned her house with her own creations. (And I love thinking of the long siestas I might take there.) A Swedish house is



Editor at large
Carolina Irving
on a Mediterranean holiday

almost inevitable in a European issue, but still, the one we show has an extraordinary appeal, with beautiful, cool colors and a clever juxtaposition of neoclassical forms with rustic textures ("Nordic Neoclassic," page 84). Sintra is a truly enchanting place—you can't help sinking into a reverie on Byron when you think of it—so I was delighted to see the fantastically restored convent we show there ("Portuguese Sonnet," page 94). Edith Mézard's house ("Common Threads," page 110), filled with her beautiful linens, is the quintessential Provençal house, just as Giorgio Franchetti's ("Saving Grace," page 116) is practically the Platonic ideal of a Tuscan villa. A modern Parisian place has a harder edge and its own brand of magic ("Circles on the Square," page 102). And then, there's the Queen's dahlia garden at Sandringham ("Queen for a Day," page 122). What more can I say? Looking at these stories, I'm transported. I know you will be, too. —CAROLINA IRVING

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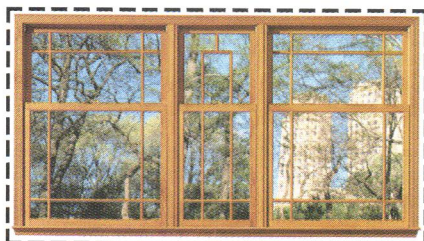
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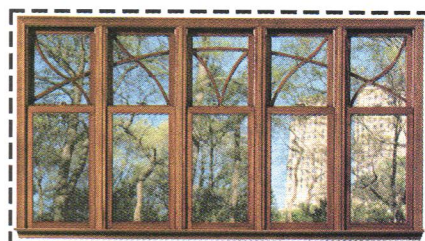
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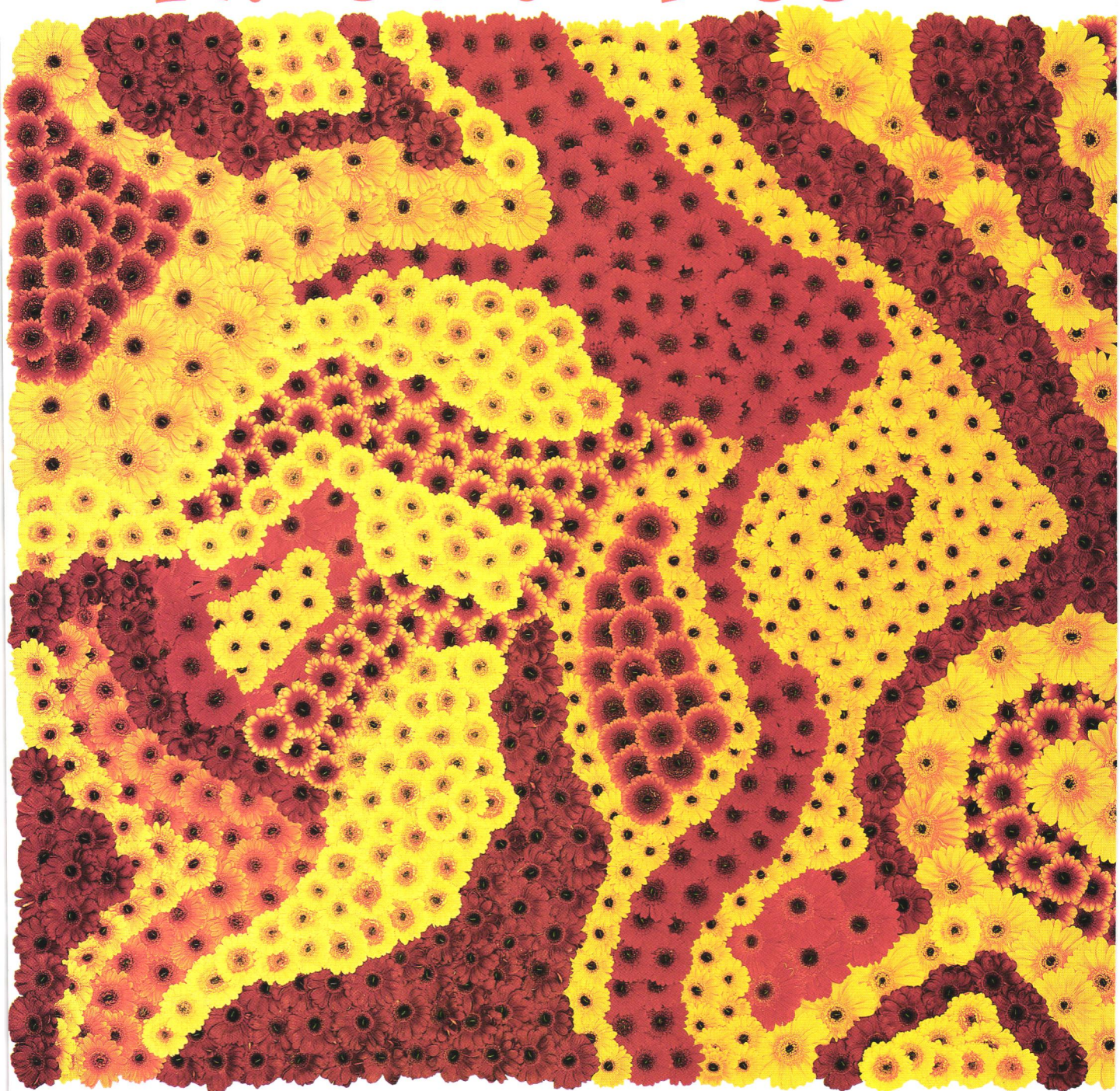
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FLOWER PATTERNS

Sometimes Mother Nature needs a little help. Meadow plantings and woodland gardens are purely lovely, but we like a little artifice. Making intricate designs with plants and cut flowers is an old horticultural idea that is back in season. By Stephen Orr

New York event designer Avi Adler takes an updated approach to ornate 19th-century garden beds with a gerbera daisy wall hanging.

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For two days every other August, Brussels's Grand Place is filled with a massive 253-by-79-foot floral carpet made from more than 600,000 cut tuberous begonia blossoms laid side by side. Though the event started in 1971 as a promotional scheme for the begonia growers in nearby Ghent (Belgium leads the world in the production of the colorful flower), the event has become a major tourist attraction. The next floral carpet will be shown in August 2002. For information, call 011-32-2-513-8940.

PHOTOGRAPH BY ANDRÉ RIVAL

Lower patterns: Why now?

When an entire city turns out to see a floral carpet, we get swept up, too. Call us crass, but we love excess in the garden. Like the Victorians, we think there's no such thing as too much color and ornament; and this summer, gloriously intricate plots are afoot.



Flower patterns

A garden favorite reblooms



▲ **DEEP ROOTS** The Victorians exercised their passion for decorative flourishes with carpet bedding—the practice of planting annuals en masse to create colorful designs. At England's Castle Ashby (011-44-1604-696-696), hundreds of plants make up a dense rug of insignias designed in the 1860s. This labor-intensive tradition survives today, primarily in municipal parks and public gardens.

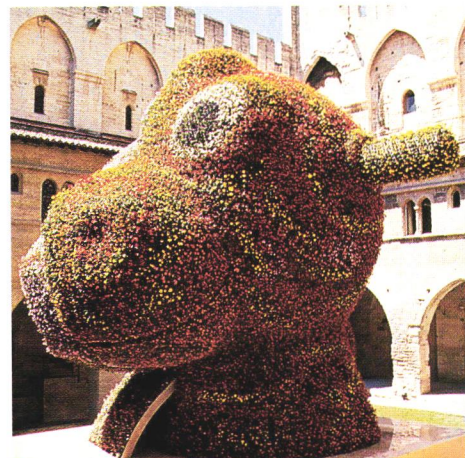
▶ **NEW GROWTH** Last summer, the Rothschild family inaugurated an annual design commission for the 19th-century parterre at Waddesdon Manor in Buckinghamshire (011-44-1296-653-211) with an abstract planting by landscape painter John Hubbard. This year's designer will be Oscar de la Renta.



▲ **SCENIC OVERLOOK** You can fully appreciate a parterre or patterned formal garden only when you view it from above. New York-based landscape designer Edwina von Gal created this geometric design for an East Hampton house using clipped boxwood compartments filled with lavender and potted topiaries.



▲ **O CANADA** The first Mosaiculture Festival in Montreal last summer drew more than half a million visitors who ogled more than 60 floral sculptures by designers from around the world. Entries included a carpet bed worthy of Queen Victoria, as well as peacocks, swans, and Van Gogh paintings rendered in annuals, tropicals, and succulents. This year's exhibit runs from June 22 through October 8. For festival information, call 888-868-9999.



▲ **POP UP** Jeff Koons's 40-foot-tall floral rocking horse head dominated the Palais des Papes courtyard at last summer's Avignon art show. His *Puppy*, on view at New York's Rockefeller Center last year, also caused a flap.

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THERE AND BACK

by Stephen Orr

Plant your own embroidered parterre

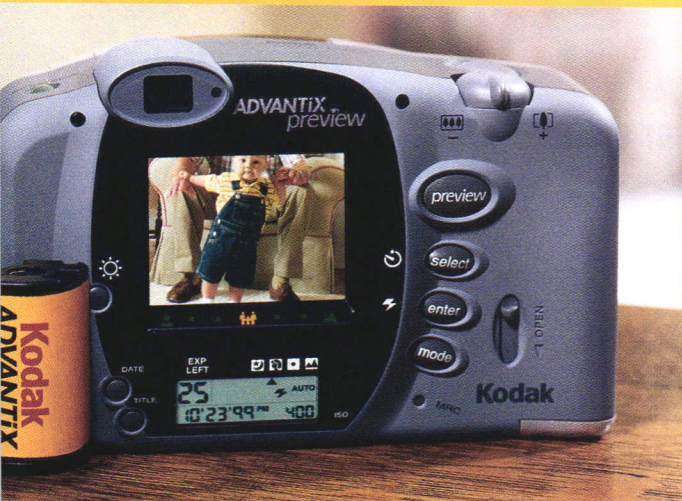
Bored with Zen garden minimalism? Perhaps a little pattern would liven up your yard. The ornate parterre gardens of 17th-century France were grand, labor-intensive concoctions designed to reflect the power of their royal owners. Today's home gardener should focus on something a bit humbler—and more manageable. Traditional French parterre designs employ lots of the curlicues and filigree used in decorative arts of the period. Low hedges were clipped to define intricate compartments filled not with flowers but with colored gravel and sand. I adapted and simplified a detail of a 17th-century design for the 6-foot-square planting of box and gravel below, which would look at home in a courtyard or paired on either side of a walk. This royal statement doesn't demand an army of gardeners to maintain it. After the design and planting, a yearly trimming in late summer is all that is needed to make your own *petit Versailles*.



HOW TO DO IT A nine-step program

1 Find a suitably simple design for your parterre in old engravings in garden books or in other decorative patterns (textiles, ironwork). **2** Trace your design on graph paper to scale. **3** In an open setting with well-drained, thoroughly dug soil, mark the area for your bed. Raised beds of several inches work well. **4** Cover the area with a layer of dark plastic to suppress weeds. **5** Transfer the grid from your paper to the ground with string lightly staked at the ends. For a 6-foot square, a 12-inch grid should be adequate.

6 Using the grid from your paper drawing as a guide, lay down the design in gravel lines. **7** Begin planting your hedge material, about 6 inches apart, along the gravel guidelines. Dwarf boxwood (*Buxus sempervirens* 'Suffruticosa') or tight growing herbs such as germander, hyssop, or santolina work well and will grow together to form continuous lines in years to come. **8** Fill in the square with contrasting colored gravel or stone pieces and edge with bricks or cut stone. **9** Trim yearly onto dropcloths to make disposing of the clippings easier.



- ☑ Review shot
- ☑ Retake shot
- ☑ Remain in good standing with the in-laws



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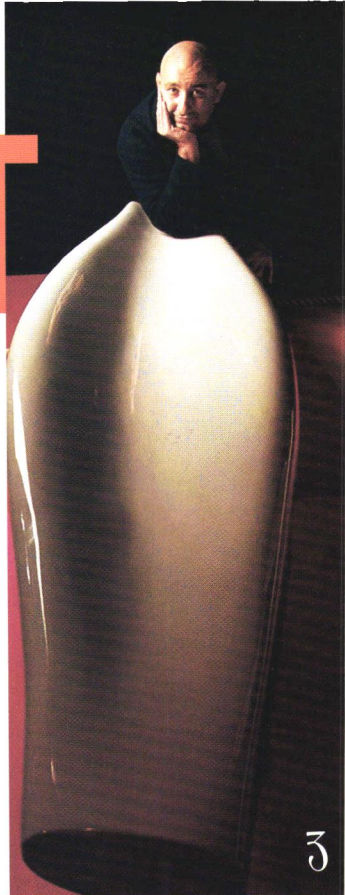
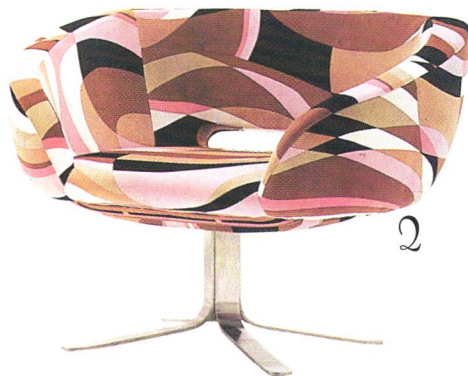
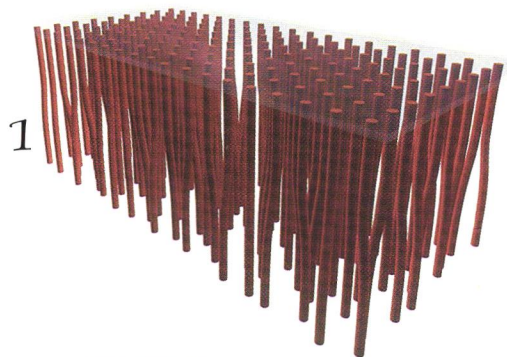


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STYLESCOUT

All that's hip and imaginative to sit on—or eat at—from the Milan furniture fair **by Brooke Stoddard**



7



1 Fabio Novembre's surreal glass-topped Tube table for Cappellini has 171 red rope legs, six with metal centers that serve as supports. In NY, 212-966-0669.

2 Patrick Norguet's fashionable Rive Droite armchairs and sofas are covered in Emilio Pucci's signature prints, for Cappellini.

3 Jean-Marie Massaud stands behind his white Outline fiberglass and satiny stainless-steel outdoor bench for Cappellini.

4 Prospero Rasulo's lacquered Tempo table for Zanotta at M2L showroom. 800-319-8222.

5 Von Robinson's futuristic Clarke steel armchair, \$1,996, covered in molded polyurethane foam, for Frighetto, can be found at DDC Domus Design Collection, NY. 212-685-0800.

6 Jeffrey Bennett perches on his Landscape chaise, \$3,075 to \$3,152, for B&B Italia. The chaise is available in wool felt (shown here) or leather, with removable white wool or leather headrest. In NY, 800-872-1697.

7 Heller's Arco Bellini armchairs, \$70 each, stack in a rainbow of colors, by **Mario Bellini** and **Claudio Bellini**. info@helleronline.com. ▶

JANE CHURCHILL



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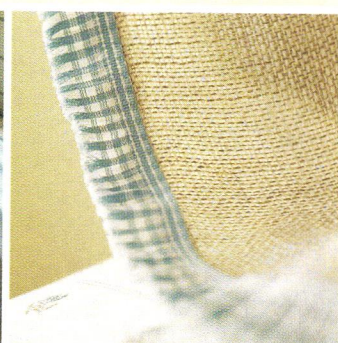
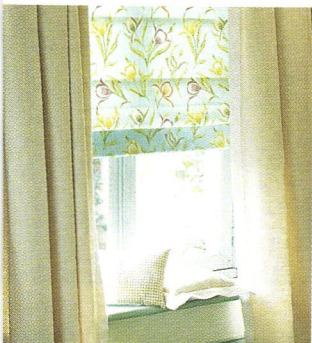
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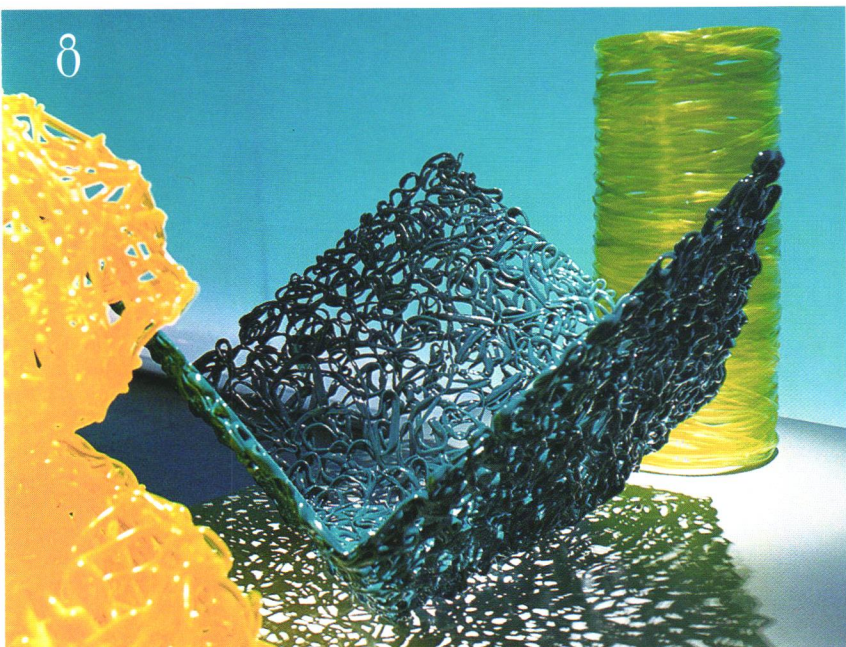
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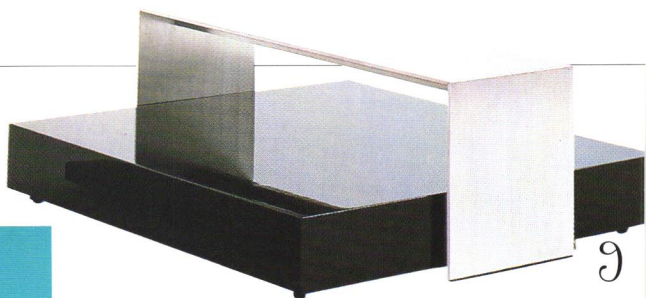


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STYLESCOUT



8



9



10

8 Tom Dixon and *Domus* magazine created a design laboratory in a church and invited designers to play with a machine that creates colorful strands of extruded plastic. The result: everything from one-of-a-kind chairs to vases.

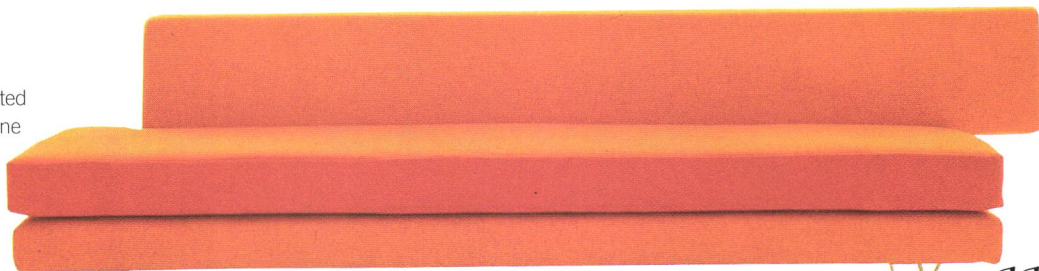
9 Piero Lissoni's versatile seven-piece Note collection for Cassina includes a black lacquer table set on casters, \$825, topped with a taller aluminum table that can also be used as a side table, \$1,005. 800-770-3568.

10 Philippe Starck and his vase-shaped Boem stool, made of transparent polycarbonate for Kartell. In NYC, 212-966-6665.

11 Michael Sodeau's long and lean Mono sofa for SCP, about \$2,100, shown here in orange. In London, 011-44-207-739-1869.

12 Christophe Pillet's surfing-inspired tropical Beach table in gray fiberglass printed with hibiscus blossoms, \$7,304, for Cappellini.

13 Clockwise from top: **Eero Koivisto, Ola Rune, and Mårten Claesson**, seated on their Pebbles seats with rotating backrests, \$5,153, for Cappellini.



11



12



13

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IFS-A062430 Ed. 04/2001

YOU NEED...

A host of pull-up chairs for any occasion or decor

by Sabine Rothman

Social situations often call for extra seating. The interior designers we spoke with suggest that their clients keep a few small, versatile pull-up chairs ready for action. In the living room, you can draw them next to the sofa for some intimate gossip. Or, choose a model that matches your dining room chairs. But remember, as Janet Schirn says, seats must be "invitational." Party on!



1

"Pull-up chairs have to be light, so you can move them easily. They will often have an open back and only a bit of upholstery." — John Barman



2

"A wooden chair can be wonderful. Plenty of people with bad backs will seek out a model that gives them support." — Arlene Semel



3

"I like a chair that can do double duty. It should be appropriate in the dining room, in the living room, or in a home office." — Roderick Shade



4

"For clients who entertain a great deal, I provide small portable seats. But in D.C., guests need to work the room, so no one sits." — Janet Schirn



5

"They don't have to match, but they should go with the environment. In a contemporary loft, I might use a plastic chair." — Lucretia Moroni



6

"Use them to introduce a shot of color in a neutral room. You can repeat the color to keep the flow going." — Celeste Cooper



7

"When it comes to side chairs, you can try a bit of whimsy. The scale, shape, and finish depend on where they're being used." — Susan Orsini



8

"You can think of them as sculpture because they are so small. And they're great for stacking books and magazines." — Scott Yetman

How to satisfy the yen

- 1 Pearl gray Carl Larsson chair, Country Swedish.
- 2 A painted hardwood Tulip chair, \$517, Baker Furniture. 800-59-BAKER.
- 3 Teak-and-cane Madras side chair, \$330, Grange. 800-GRANGE-1.
- 4 Cassina's Superleggera, \$990, by Gio Ponti, in black lacquer. 800-770-3568.
- 5 Jasper Morrison's Air chair, \$70, Design Within Reach. 800-944-2233.
- 6 Saint James, \$705, by Jean Nouvel, Ligne Roset. 800-BY-ROSET.
- 7 Keilhauer's Gym chair, \$165, comes in 26 colors. 800-724-5665.
- 8 Hand-painted hall chair, John Rosselli



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TOUCHUP

Natural materials—grasses, sisal, reeds—give a room texture and depth **by Lygeia Grace**

Go wild indoors with wallcoverings, carpets, and caning made from reeds, rushes, and grass. "In nonarchitectural spaces like powder rooms, bathrooms, and hallways, natural materials give a sense of place," says interior designer Michael Tedrick. "A tailored look is best," decorator Jeffrey Bilhuber cautions. "You don't want bulrushes that look like the work of beavers."

Interior decorator Jeffrey Bilhuber uses Bamboo & Rattan Works' **European reed fencing** between beams on ceilings. "It adds a marvelous level of sophisticated rustication," he says.

Avoid the obvious. Skip the matching bamboo furniture and sisal carpeting and go for contrast. Pair Stark's **large weave rattan** wall-covering with some Louis XV chairs in a dining room.

"I love Hinson's **coarse Madagascar cloth** for high-traffic areas," says interior designer Eric Cohler, who used it in his family room for the Kips Bay show house. "It keeps fingerprints off the walls."

"Sea grass wallcoverings are a great alternative to paint in a minimalist interior," decorator Miles Redd says. "You get texture in one solid color." We like Stark Wall-covering's **island fiber** in Melon.

Aleman/Moore's **Seaweave III** grass rugs create a subtle backdrop "that won't distract from the furniture or architecture of a room," decorator Sheila Bridges says.

Stark Wallcovering's **small raffia weave** gets a glittery punch from silver foil backing—perfect for a powder room or a chic little wet bar built into a closet.

Varied and plentiful, machine-made **cane webbing** from Bamboo & Rattan Works is a stylish addition to walls and ceilings. Or give a flea market chair a boost with an inexpensive new seat.

Using natural fibers like Stark Carpet's **jumbo giso** on the floor "makes the relationship between outdoors and indoors more harmonious," says designer Michael Tedrick.

The play of light through Conrad's **hand-woven window covering** evokes the tropics—even on a winter's day in New York City. Hang some in a living room with glazed linen walls.

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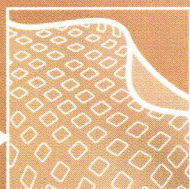
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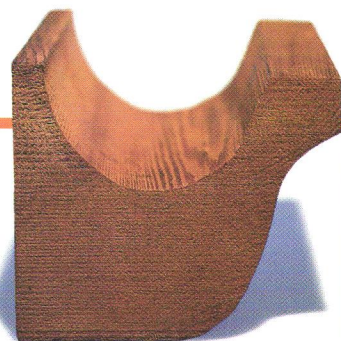
THE FIX

Solutions for domestic dilemmas

by Jackie Craven

Q For our new patio, I have my heart set on brick. But will it be as durable as concrete?

A Brick is beautiful, but it has drawbacks. Freezing and thawing may cause buckling; weeds can sprout in the joints. Yet, when properly laid, brick will last decades. The secret is in what lies beneath. Make sure your mason prepares a 6-inch-deep excavation that slopes gently away from your house. The hole should be edged with rigid plastic or rot-resistant wood, and filled with 4 inches of tightly packed crushed quartz or granite. If you want mortared joints, your mason will need to pour concrete over the stone. Otherwise, the mason may cover the stone with strips of weed barrier fabric (available at your local nursery) and a layer of packed fine sand. The excavation is then filled with tightly abutted paving bricks, which are stronger than softer, ornamental bricks. Want to make sure you've picked the right brick? Tap it with a hammer. A paving brick will let out a high, metallic sound; an ornamental brick will thud like a block of wood. For detailed instructions, log on to the Brick Industry Association's Web site, bia.org.



Q We need new gutters, but there are so many kinds. How do we decide?

A Gutters come in many materials, but copper and wood last longest and are the most attractive. Gutters in rot-resistant woods like cedar and redwood are favored for frame or shingle-style houses. Specialty mills such as Blue Ox Millworks (blueoxmill.com) can carve gutters to complement your moldings. Then you paint them to match your roof or siding. Brush them yearly with raw linseed oil and turpentine, and wood gutters will last a century. Copper never needs painting. Although it dents easily, it resists rust and lasts 50 years or more. After a few years, the bright metallic sheen will age to a dusty green patina. Old World Distributors (oldworld-distributors.com) will make copper gutters and downspouts to your roofer's specs. To avoid gutters, check out Rainhandler Plus (rainhandler.com). Three-quarter-inch-wide aluminum louvers are mounted just below your eaves and deflect runoff from the roof.

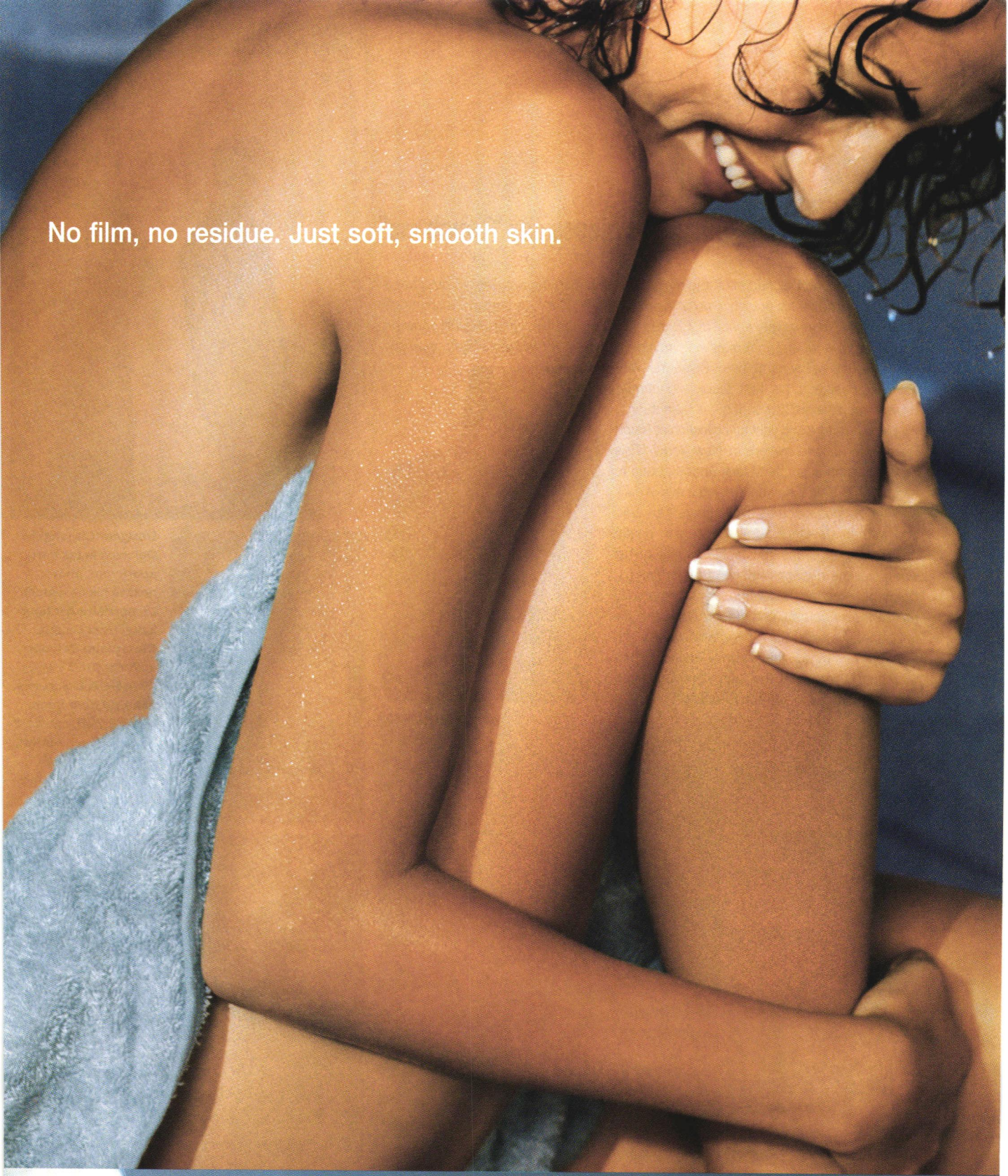
Q We want our new music room to be soundproof, but acoustic ceiling tiles are so ugly. Any alternatives?

A Get loud. Your ceiling doesn't have to remind you of a hospital waiting room. For the look of a Victorian embossed ceiling, check out TinTile acoustic tiles from Armstrong (800-233-3823). They come in white but glisten like authentic tin when covered with pewter or bronze paint. No height is lost: the 1-foot-square tiles attach directly to the ceiling. If you need access to pipes and electrical wiring, the best bet is a suspended grid system with acoustic panels. Armstrong has 2-by-2-foot panels embossed with sports and music motifs. Or design your own custom panels from Interior Systems (interiorsystems.com). The firm also offers metallic panels in shimmering shades of aluminum, gold, and copper.

Q I'd love the Schumacher wallpaper in our bathroom if it would stay put. How do I keep it from lifting at the seams?

A Steamy showers can make the finest papers peel. And no wallpaper bonds well if the wall hasn't been prepared with a good wallpaper primer such as Shieldz by Zinsser (zinsser.com). For extra adhesion, coat the back of prepasted papers with an activator such as Zinsser Sure-Grip. As for those sagging seams, your paper hanger will need to lift the loose paper carefully and dab on wallpaper seam adhesive. When the glue gets slightly tacky, flatten the seam with a small wooden roller. If your Schumacher is especially unruly, consider sealing the seams with a light coat of clear, nongloss polyurethane.





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BUZZ

Christophe Delcourt's pieces say "Touch me"

by Brooke Stoddard

Christophe Delcourt is on the move. This summer, the 35-year-old designer is expanding his presence on both sides of the Atlantic. In Paris, he's opening a new, large gallery space at 125 rue Vieille du Temple, where he will show his own work and that of others, including ceramists Christiane Perrochon and

Daniel Fisher. At the same time, Delcourt—who has just designed his first fashion boutique, Browns men's store in London—is launching a 21-piece furniture and lighting collection at Ralph Pucci International gallery in New York. "This new collection is gentle to look at and gentle to touch," says Delcourt, who is using a mix of dark and light woods, such as exotic iroko, gray oak, and walnut. Devotees admire his quiet, poetic design language and the tactile aspect of his work, like the rippling surface of his tabletops. Delcourt employs old-world craftspeople to realize the sculptural, contemporary pieces. It's important, he says, that "people know how the furniture was made, that they feel the work that went into it, and feel the intimate relationship between the artisan and the furniture."



Designer Christophe Delcourt in his Paris apartment, above, next to his new steel Lampadaire Art floor lamp, from Galerie Christophe Delcourt in Paris, 011-33-142-78-44-97; Delcourt's oak LYS floor lamp, left, \$2,750, and dark oak VIC chair, far left, \$1,250, available at Ralph Pucci International Ltd., NYC, 212-633-0452.



Delcourt's Paris living room, above, with his PEN library bookcase in gray oak, \$1,500, walnut NUI side table, \$1,350, and two Utrecht chairs by Gerrit Rietveld, upholstered in apple green. Delcourt's BAS oak cabinet, \$5,500, far right, and IGA sofa, right, \$11,500, are available at Pucci.



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The image shows a professional-grade stainless steel grill, approximately four feet long. It features a rotisserie rack on top with several skewers of meat cooking. Below the rotisserie, there are side burners and a main grilling area. The grill is mounted on a stainless steel cabinet with two doors and a single wheel visible on the right side. The background is a blurred outdoor setting with palm trees.

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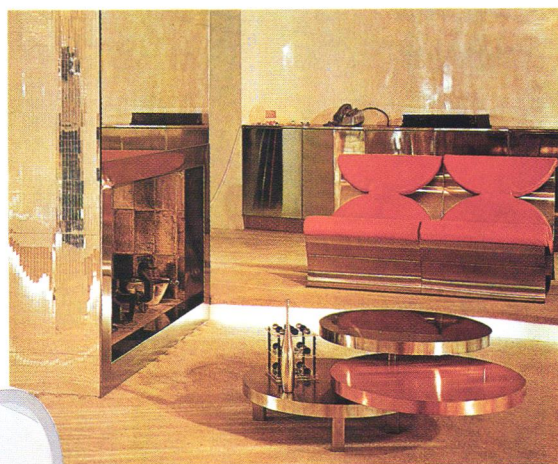
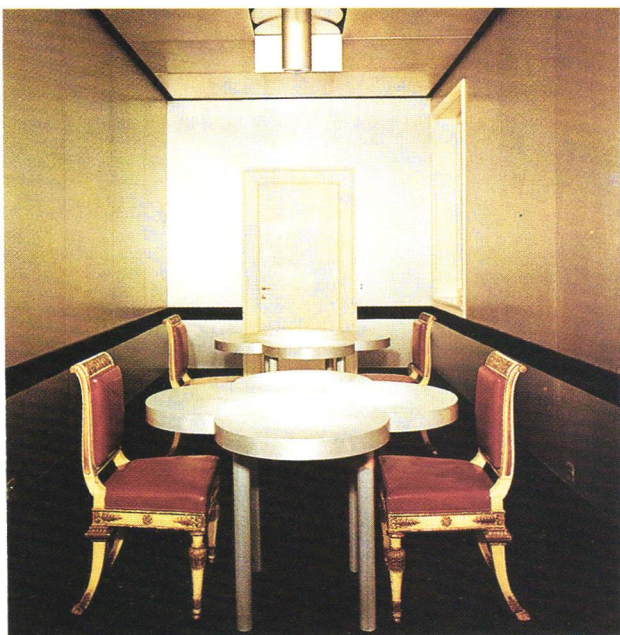
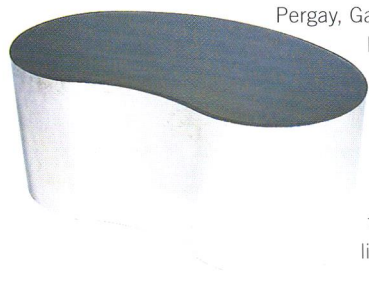
Seventies furniture adds panache *by Carolina Irving*

Suddenly the '70s are looking fabulous again. I recently visited Liz O'Brien's wonderful New York furniture shop (212-755-3800) in Pierre Cardin's old Fifth Avenue digs. She had cleared out her collection of classic '30s, '40s, and '50s pieces and replaced them with the smartest assortment of dining tables, coffee tables, and lamps from the 1970s designed by Maria Pergay, Gabriella Crespi, and Paco Rabanne (yes, *that* Paco).

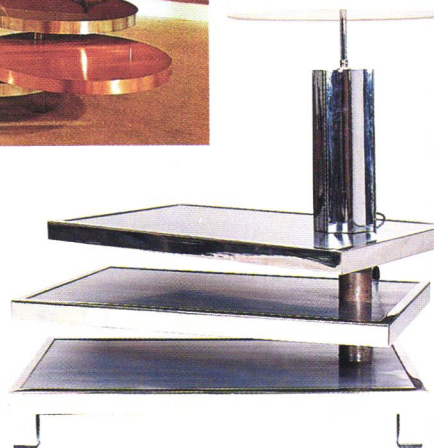
In that black marble space, the furniture looks dead chic. As O'Brien points out, these clean-lined pieces work so well today because they were meant to be mixed with other styles. Carla Venosta's scheme for a Milan dining room, below, is a perfect example: stainless-steel tables fit seamlessly with Empire-style gilt wood chairs. The limited-edition (and expensive) furniture also fills the needs of contemporary living. "Before this period, you had small card tables and tea tables, but nowhere to stack your books or put the TV," O'Brien says. What jet-setter could resist a big brass coffee table like Crespi's? With pullout flanges, there's room for magazines, chunky crystal ashtrays, and highball glasses tinkling with ice. Chin-chin!

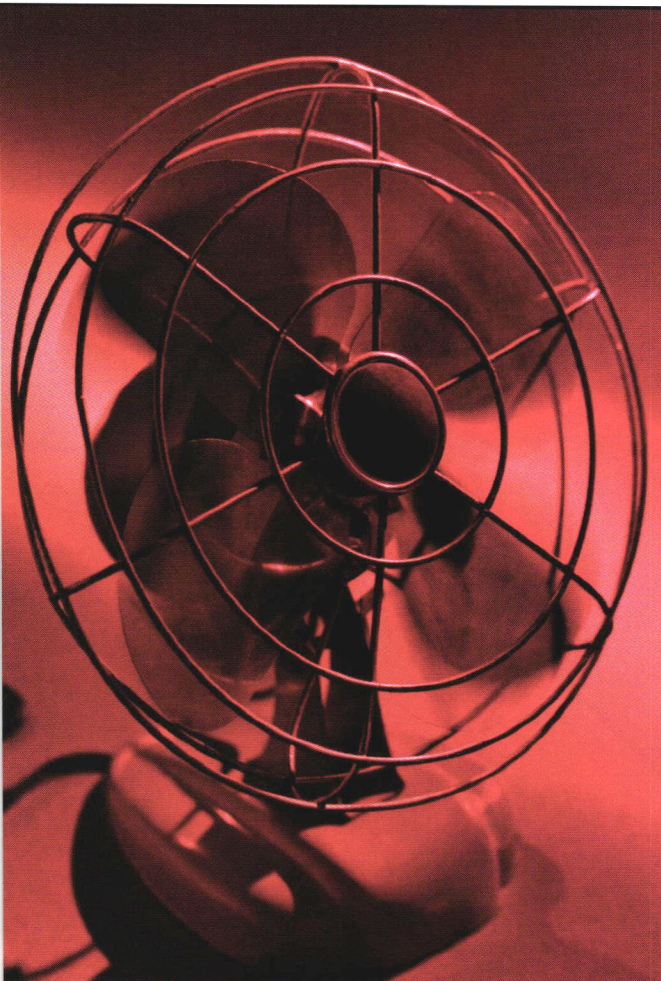


Minerals were hot in the '70s, O'Brien says. Paco Rabanne inset agate on a brass coffee table, below. A lamp with a quartz stem sits atop Gabriella Crespi's low brass and walnut table, above.



Maria Pergay's ca. 1970 tiered side table for Jansen, right, fans out. Another of her tables stars in an apartment by François Périer, above. Carla Venosta's Milan dining room, middle left, mixes old and new. Alberto Pinto's table, top left, is also from the 1970s. Today's take on the look: a stainless steel console from Ron Seff, left.



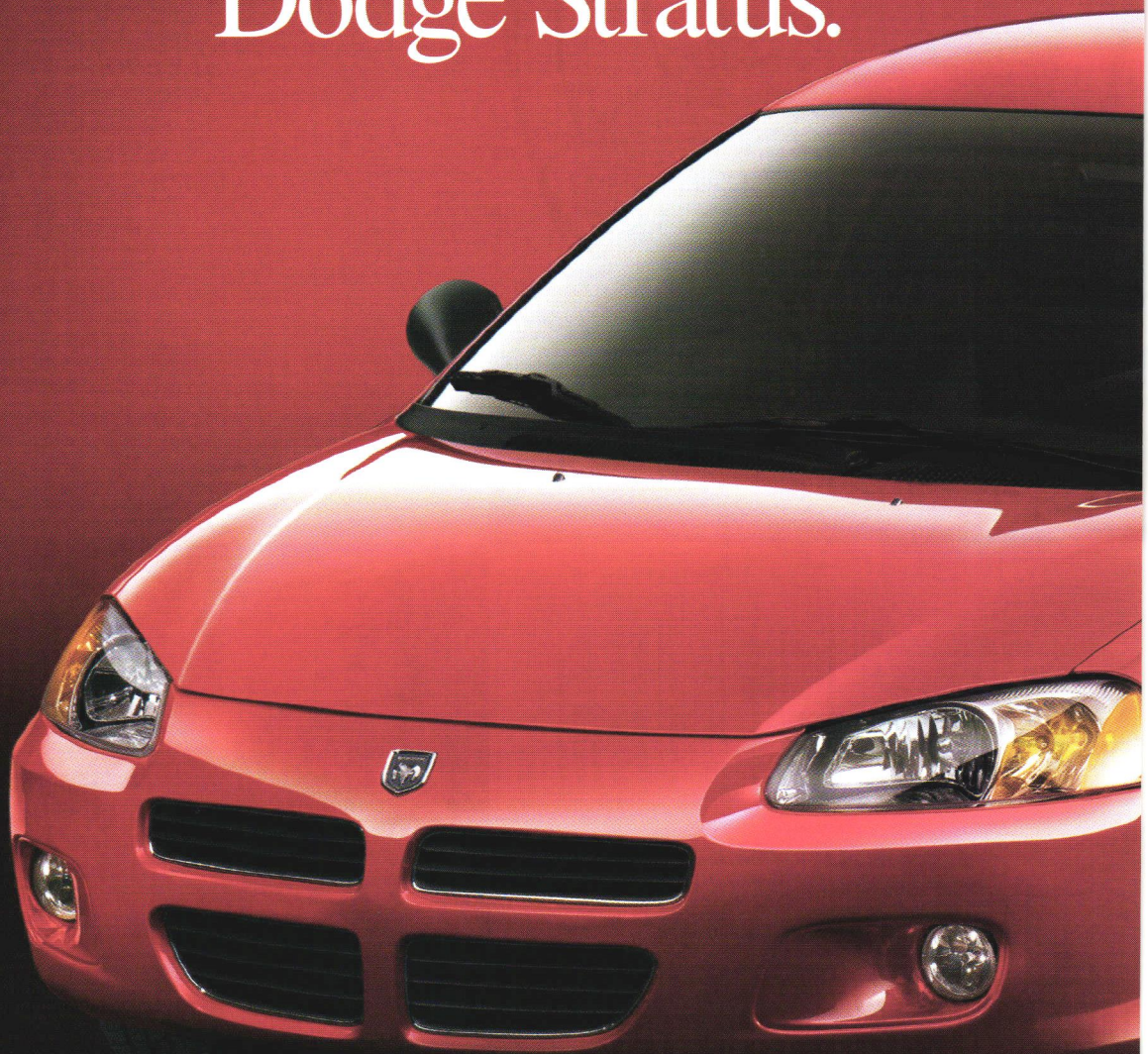


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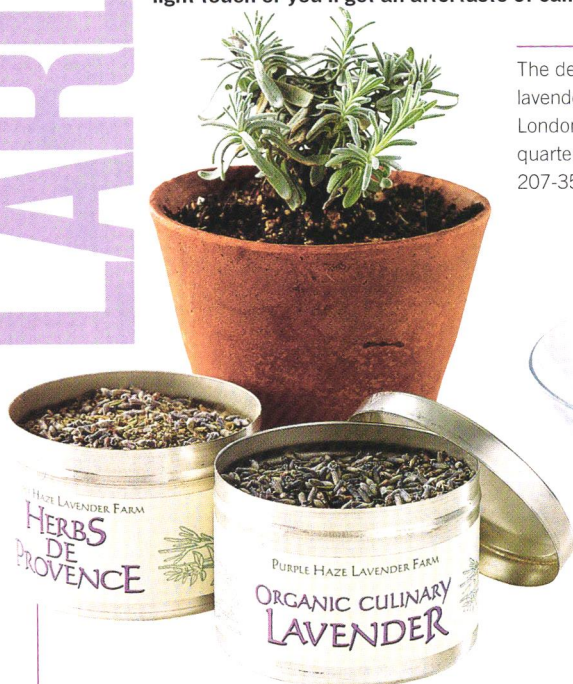
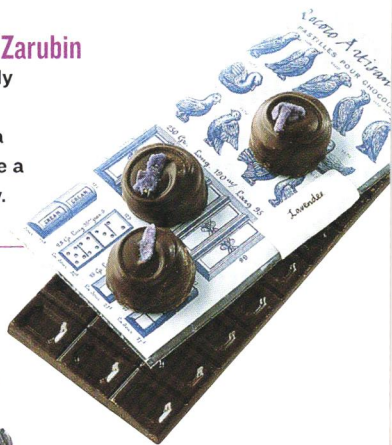
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LAVENDER

Let lavender work magic in your kitchen by Lora Zarubin

Poor, misunderstood lavender. Though banished to the linen closet, it's truly one of the most versatile of culinary herbs. Lavender can give a cloudlike sweetness to ice cream or add an earthy accent to grilled meat. It deserves a place on the kitchen shelf. I use it often and everywhere. Just take note: use a light touch or you'll get an aftertaste of camphor. Breathe deeply and enjoy.

The delectable **Lavender Creams** and lavender and chocolate **Artisan Bars** from London's Rococo Chocolates (\$5.10 per quarter pound, \$4.25 per bar, 011-44-207-352-5857) are old-fashioned delights.



Not all lavender works in the kitchen. But culinary varieties, like potted **Angustifolia Royal Velvet** from Cedarbrook Herb Farm (360-683-7733), are subtle and pesticide-free. Try Purple Haze Lavender Farm's **Herbs de Provence** on chicken and **Culinary Lavender** for baking (\$5 each, 888-852-6560).



The geniuses at Out of a Flower in Dallas (214-630-3136) seem capable of making ice cream out of anything. My current obsession is their **French Lavender ice cream** (\$6 to \$8 a pint). Soft and airy, with the lightest hint of perfume, it is truly angelic. The perfect finale to a summer feast of grilled seafood and corn.

For the most divine summer drink, I make **infused lemonade** with boiled water steeped with 2 Tbsp. of culinary lavender, right. Or refresh yourself with the iced-tea-like **Lavender Lemonade** from Olympic Lavender Farm (\$5).



I can't sleep without a cup of **camomile and lavender tea** from New York's Tea & Sympathy before bed (\$4 for 2 ounces, 212-989-9735). A warm **English scone** made from Olympic Lavender Farm's mix (you add butter, milk, and sugar) is an added treat (\$4, in WA, 360-683-4475).

SIGNDESIGN

A horoscope to help you decorate with the stars on your side

by Shelley von Strunckel

cancer

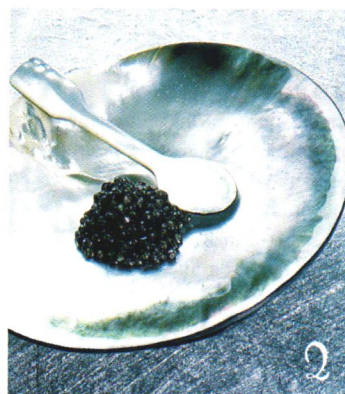
June 21–July 21

Cancers are often referred to as homebodies, but that captures only one aspect of your nature. You are also enterprising, canny, creative, and nurturing. Once the eclipsed Cancer New Moon on June 21 sparks a new cycle, you're ready to let go of the past and try something new. Suddenly you are considering

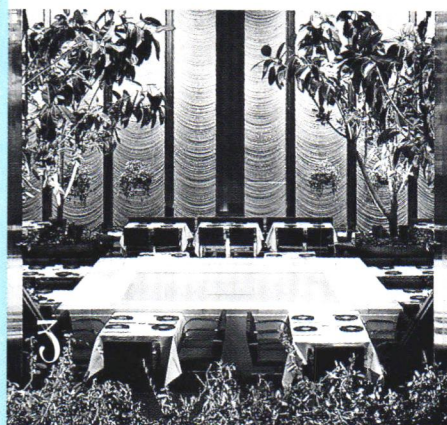
such matters as whether to send your old furniture to auction, or just how wide those French doors need to be. You're also wondering how to persuade those closest to you to agree to your plans. Be patient: after the pivotal lunar eclipse on July 5, they will join you on antiquing forays. Shop but don't buy, at least until after the 13th, when the bountiful Jupiter enters Cancer. After that, fortune favors you. You might stumble on a house sale full of exactly the style of furniture you love, be it Arts and Crafts or French Empire. Better yet, you may find a new home to put it in. Only after the rare second Cancer New Moon on July 20 are you aware of the extent—and potential emotional satisfaction—of the changes that you're undertaking.



1



2



3

1 Moonstone is one of this sign's gems. 2 For those born under the sign of the crab, caviar in a mother-of-pearl dish is like comfort food. 3 Philip Johnson, born under this water sign, designed New York's Four Seasons restaurant, including this Pool Room. 4 Cancer is drawn to shallow bowls like this piece by Robert Kuo. 5 A Cancer plant, the water lily, floats in a Waterworks marble sink.



4



5

all about cancer

- ▶ Color your world: milky colors like pearl and pale luminous shades such as silver
- ▶ Plant life: water lilies, white flowers, herbs such as verberna
- ▶ Form fetish: lunar shapes, from crescents to orbs
- ▶ Eat up: ice cream, crab
- ▶ Cancer hates: people who throw things out without asking
- ▶ Cancer needs: a special place for personal repose

leo July 22–August 22

You like being in charge, but this July you must let go. Show faith in loved ones by leaving decisions about color combinations or room additions to them. Encourage your children to choose their own bedroom furniture. What they opt for doesn't thrill you, but, wisely, you say nothing. This isn't easy. By month's close, compensation comes in the form of affection. Better yet, the kids will include you in the next round of decisions.

virgo August 23–September 21

Knowing your taste, you tend to bypass styles and periods of furniture that aren't you. But the eclipses in late June and again on July 5 trigger some surprising twists. An encounter with something exotic—an example of Moorish architecture, perhaps—captivates you. Suddenly you're decorating the garden with jeweled Moroccan glass candle holders, and draping brightly embroidered cloth across the dining table. These colors and textures so enchant you that it is soon obvious that this is only the beginning.

libra September 22–October 22

It's natural that you want to settle decisions about your work and lifestyle. So far, though, most of your arrangements have come undone with frustrating swiftness. Powerful eclipses on June 21 and July 5 point to the need for a far-reaching reorganization in your lifestyle. Perhaps you're meant to live in a loft. Still, not until the expansive Jupiter changes signs on July 13 are all your alternatives clear. After that, you realize that you must exchange your former methods of entertaining for a contemporary, far less traditional style. ▶

scorpio October 23–November 21

The perfectionist in you likes things just so, and your recent inability to establish order in your life—and in your closets—has undermined your confidence. This July, explore your options. After July 17, when ruler Pluto is powerfully aspected, your bedroom may become a study, or you might start sleeping in what was formerly a storeroom. This seems peculiar until you notice you've now got fantastic morning light.

sagittarius November 22–December 20

You usually take the lead, and love working closely with others. They have taught you to think through practicalities while plans are still in the blueprint stage. Eclipses in late June and on July 5 trigger shifts in your fortunes, but don't cancel your order for that Syrian inlaid chest just yet. Once ruler Jupiter moves into the financial angle of your chart on July 13, you'll have plenty of cash and credit.

capricorn December 21–January 19

You've agonized over trying to get just the perfect combination of bed stand, lamp, and sheets, but when they arrive, the look just isn't right. The Capricorn lunar eclipse on July 5 turns everything upside down, but it also introduces a fresh viewpoint. Maybe colors needn't match; suddenly you're seeing them—and certain tense relationships—in a new light. This makes decorating—and living with others—easier.

aquarius January 20–February 17

You like to be in good shape, but creating a home gym hasn't exactly been a priority. However, with the influence of Jupiter on your health and well-being after July 13, it's vital that you are properly equipped to work out. Now you're becoming an expert on fitness machines, yoga mats, and saunas. And by the month's close, you'll have a personal trainer making regular visits to your home.

pisces February 18–March 19

Even the toughest Pisces is vulnerable to criticism. Consequently, having tried for so long to create a cozy bedroom, you're wounded when certain special individuals are unappreciative. Their reaction is really about the tensions triggered by this cycle's eclipses. The tide turns after July 13. With Jupiter accenting love and life's pleasures, those individuals will be praising not only the bedroom, but you too.

aries March 20–April 19

You thrive on sudden change, but a complete home reorganization or possible move is too much to take, even for you. However, between eclipses on June 21 and July 5, and expansive Jupiter's moving to accent such change on July 13, circumstances allay your concerns. Soon you are merrily discussing which walls should go and which should stay—all with an eye to having larger numbers under your roof.

taurus April 20–May 19

Even at your most self-indulgent, you go for quality. Now, with powerful eclipses in late June and on July 5, you are smitten with something as new and unfamiliar to you as Indian miniature painting. With finances preoccupying you lately, you are as conscious of investment potential as of aesthetic appeal. Determined to learn more, you enroll in a course and encounter new ideas and intriguing fellow students.

gemini May 20–June 20

For you, life is too full of wonderful things to dwell on monetary concerns. But July's planetary activity is so focused on finances that you must seek economies. This doesn't necessarily mean cutting back on the sleek garden furniture you just ordered, or the summer parties you have planned. By the New Moon on July 20, however, you have a solution: pot luck.



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hunting & gathering

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SUMMER BEDDING

This season, it's all about contrast—staying cool in the heat and mixing styles

Spice up your romance! Mix in some edgy pieces with traditional ones. Queen-sized Loire **bed**, \$6,820, Niernann Weeks, NYC, through architects and designers. Tailored pique **coverlet**, \$506, Peacock Alley. 800-810-0708. **Duvet cover** and **sham** of Ananas cotton by Marimekko, from DelGreco Textiles. 888-343-7285. Boucle Zebre **bolster cover**, Clarence House, through architects and designers. Navy-bordered Hotel Collection **pillow sham**, \$70, Frette. 800-353-7388. Sheer linen **canopy**, Larsen, at Cowtan & Tout, NYC, through architects and designers.



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in a closet full of
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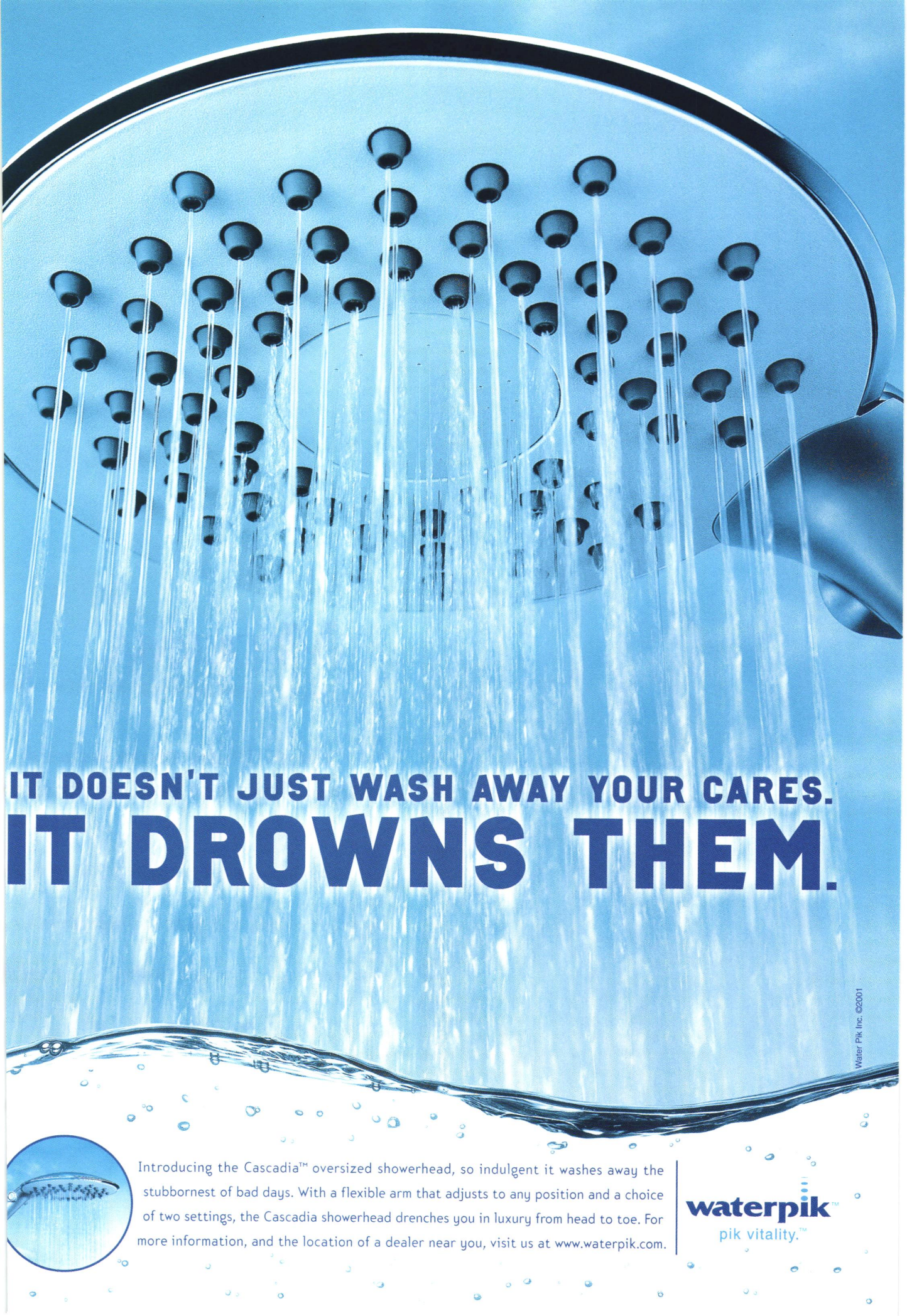
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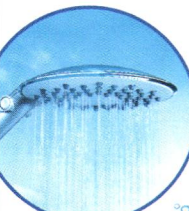
BLACK+WHITE

Be bold. Soften the edges of this ultra-modern combination with some romantic touches, like gauzy fabrics and low-key art. Start off with the classic Ball & Bell queen **bed**, \$3,600, Barton Sharpe, Ltd., NYC. 212-925-9562. Then add some high-contrast, high-glamour bedding. Queen-sized Liliana **bed scarf**, \$500; Costa del Sol Alcazar **night spread**, \$9,400 for queen-sized; queen Doncella **fitted sheet**, \$250, **flat sheet**, \$375, and Euro **shams** in black and white, \$375 each, Ralph Lauren Home. 800-578-7656. Sources, see back of book.



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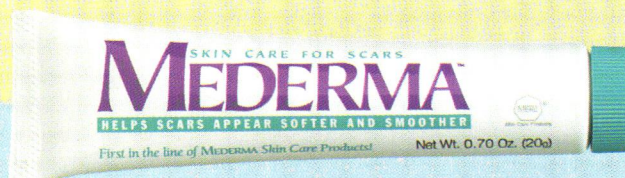
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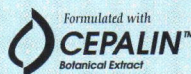
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rediscoveries

THE RETURN OF THE DECO DANDY by g.y. dryansky



A self-portrait of Boutet de Monvel in the Ritz Paris, above left; the octagonal dining room and table he designed for his home, right.



The '30s-era artist, decorator, and boulevardier Bernard Boutet de Monvel is being celebrated anew, in Paris exhibitions and a new book

DURING A CAREER that blossomed in the 1920s and flourished until it was ended by a plane crash in 1949, Bernard Boutet de Monvel was one of the most successful artists of his time. His portraits and his work with interiors graced the homes of the rich on both sides of the Atlantic. Interest in Art Deco has survived, beyond its initial fashion; but, oddly, Boutet's name is still not a household word in households where

people think about art and ornament. Lately, though, Boutet de Monvel is all the buzz.

In Paris, two recent shows and a big, sensitively written and authoritative book about the artist have begun to break his reputation out of the golden ghetto of the cognoscenti. One show, devoted to the artist as decorator—Boutet would not have shrunk from the word—was organized by Pierre Passebon, the trendsetting owner of the Galerie du Passage and a close

rediscoveries

friend of one of Paris's favorite interior designers, Jacques Grange. This spring, the Mona Bismarck Foundation (the late Countess von Bismarck was a Boutet client) presented a retrospective of his accomplishments as a painter.

Boutet de Monvel bathed in luxe and glamour from childhood on, but all in all, the body of work leaves a compellingly unsettling impression. It reveals that beyond his *mondain* (and very profitable) commissions as a portraitist, Boutet was a singular and disturbing creator. Stéphane-Jacques Addade, whose handsome book is the first ever done on Boutet, is a young *amateur d'art* who has been cataloguing the artist's work. Addade contends that it was Boutet who, early in his career as a graphic artist, introduced the strong neoclassical idiom that runs through Art Deco murals, objects, and furniture. But, Addade agrees, the overarching thing about Boutet was his dandyism. Boutet was one of the best-dressed men

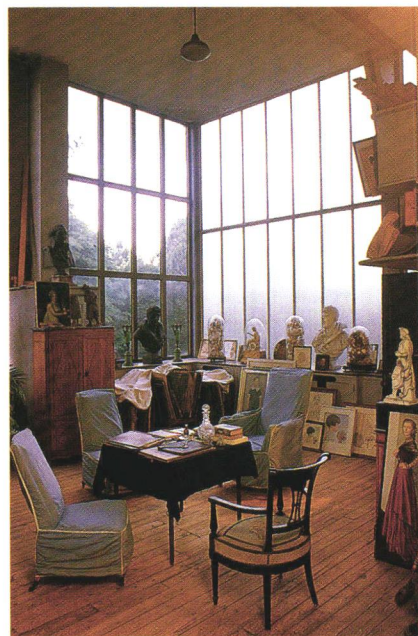
of his time; yet sartorial elegance was just the outward badge of the authentic dandy, and Boutet was a profound dandy.

Baudelaire called dandyism "the last flicker of heroism in decadent ages." Ever since the industrial revolution began to hoot and steam ahead, the dandy was repeatedly a counterculture figure, taking from a world he saw rushing into vulgarity. Shelter came in creating a persona—one that embodied a sensibility, a knowledge, and an etiquette that could stand against the current of mass culture by being smarter, in every sense.

Dandyism affected some of the greatest figures of Boutet's period. Look at those photos of James Joyce with his cane and tilted fedora, or of T. S. Eliot with his fine suits. Like Boutet, both took an elegant stance against their age by calling on the classics—the myths and traditions of barbarism's original enemies.

Boutet's classicism, though it may have had great influence, lacks vitality—

Paintings, studies, and sketches fill the elegantly cluttered studio area of Boutet's home in Paris.



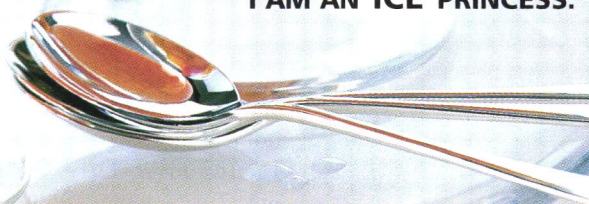
which doesn't mean it lacks the power to fascinate. The most typical of his murals, the allegory of Beauty conquering Time, for the bathroom of Mrs. Charles S. Payson in New York, is flat and cold, but its coldness is as expressive as anything more animated. We're hearing a swan song conscious of itself,

**I AM SWEET RESPITE ON A LONG AFTERNOON.
SLICED, DICED, AND PUREED,
I WAS TRANSFORMED WITH EASE.**



**NOW, HEADS WILL BOW,
AS CHILLED SILVER SPOONS
PLUNGE INTO MY NECTAR.**

I AM AN ICE PRINCESS.



charged with a subtext of irony. Boutet's complicitous portraits are more elegant than life; but if you look at them long enough, you perceive something like an existential irony, which presages the implicit subversiveness of hyperrealism. Their selective meticulousness speaks of an awareness of fragility, of mortality, and of the fundamental pathos of elegance and art.

What makes Boutet most interesting is his ambiguity toward his time. He was drawn to, as well as revolted by, the currents of modernism. His best work in decorative art is minimalist and geometric. He could create a pure octagonal glass table and set it under a nineteenth-century Venetian candelabra in his dining room, where the table dominates all else. His house in Palm Beach was an octagon with four rectangles attached.

Boutet developed a passion for the geometric look of New York, and some of his best paintings, as well as some remarkable photographs, are of skyscrapers. His depictions of machinery are more expressive than Fernand



Boutet designed his neo-Palladian Palm Beach, Florida, house, which was completed by architect Maurice Fatio in 1936.

Léger's. Boutet's renditions of these totems of twentieth-century civilization capture their fascinating power, but the alienation of the dandy is also there: Boutet's city scenes are more forlorn than Edward Hopper's.

Boutet's life was full of ironies. The man who was uncomfortable with the machine age served as a bombardier in World War I. And he died when a passenger plane crashed into a mountain in the Azores. The French press lamented the death on board of France's best prizefighter, Marcel Cerdan, and mentioned in passing that a "portraitist for Americans" was also among the victims. 🐾



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green thoughts

NEW GENERATION

by ethne clarke

IT IS CURIOUS but true: a passion for gardening often grows from a passion for roses. I think of my own first steps as a gardener. Aspiring to replicate my Aunt Helen's garden in the west of England, I planted roses—several bushes of the lush red 'Mister Lincoln' and the heavily perfumed 'Blue Moon.' I would not have chosen this eerie rose, with its cadaverish mauve petals, except that my husband loved its fragrance; and in those days, I still nurtured hopes of awakening the gardener that surely lurked within his soul.

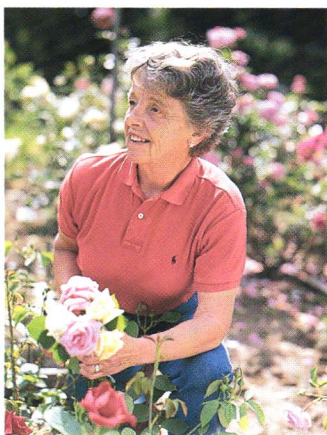
Today, I am much less concerned about questions of good taste, but I still love my husband and I still love roses, especially those with a history. Give me the old-fashioned "heritage" sorts, the ones that speak to us of the romance of ancient gardens in which the rose held pride of place.

For Dorrie Nichols, however, heritage roses mean something quite different. In 1901, her grandfather, Walter D. Brownell, a Harvard-educated lawyer, married Josephine Darling, a girl from Grosse Pointe, Michigan, who loved roses. Brownell came to share his wife's passion, and at their summer house in Little Compton, Rhode Island, the Brownells planted their first rose garden. "But the harsh New England winters killed the roses," Nichols explains. "So my grandparents decided to begin hybridizing, aiming to create a hardy, yellow climbing rose with Hybrid Tea-shaped flowers that would be black spot resistant."

This was no small ambition. In the early years of the century, most climbing roses were



Dorrie Nichols is reviving the hardy Brownell roses her grandfather developed more than 60 years ago



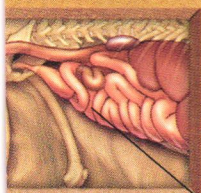
red, white, or pink Rambler-type roses, with clusters of small single or semidouble flowers; and most yellow roses are prone to black spot. The Brownells persevered, finally achieving their goal after adopting the hybridizing techniques developed by Dr. Walter

Van Fleet, and by using the species *Rosa wichuraiana* in the mix to impart not only its climbing habit but also its cold hardiness.

In 1932 the Brownells registered their first rose, 'Mrs. Arthur Curtiss James' (U.S. Patent No. 28), with the description, "Our new rose is a hardy hybrid *Rosa wichuraiana* crossed with several Hybrid Tea roses," and introduced it at their

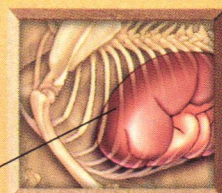
Nichols, left, holds a small bouquet of her heirloom Brownell roses, including 'Show Garden' (pink) and 'Golden Arctic' (yellow). ■ The pale yellow to peach hues of this unnamed Pillar rose, top, make it one of Nichols's favorites. It is still not available commercially, as far as Nichols knows.

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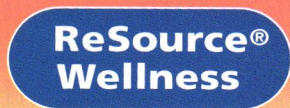
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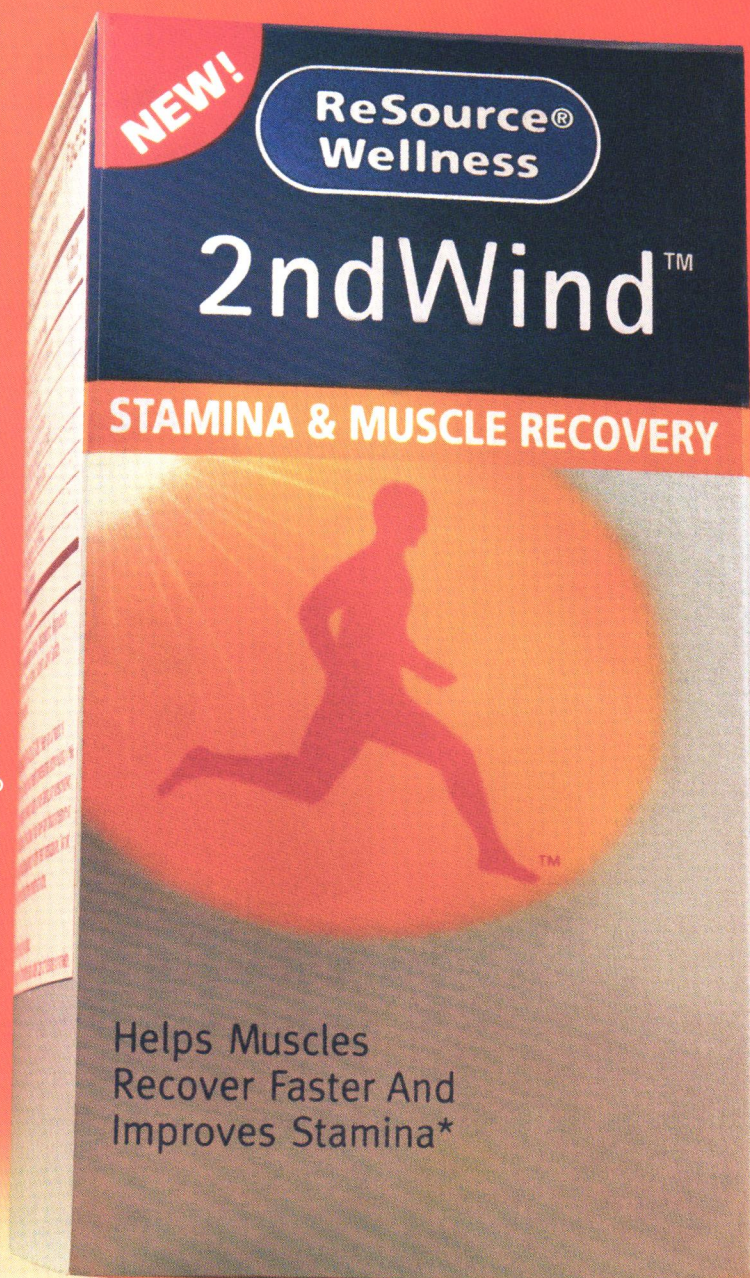
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green thoughts

garden at Little Compton. It was a sturdy climbing rose and signaled the start of a successful business, which in time became recognized as one of America's leading producers, supplying the trademarked Brownell's Sub-Zero Roses.

From that first introduction, the Brownells' garden became a show ground for their roses, many of which were Hybrid Tea in style, and available in shades of yellow as well as pink, cherry red, and white. Numerous national awards and even honorary degrees followed the Brownells' success, and in the early 1950s they achieved their ultimate goal with the creation of "ever-blooming" Pillar roses. A Pillar rose is not a climbing rose; I think of it as a lanky Hybrid Tea, producing long wands of supple wood that can be trained around a support. This move from the vertical to the horizontal causes the wands to "break," which doesn't mean that they snap, but that they produce flowering buds along their length, generally at the point where the leaf joins the main stem. Done properly, breaking produces a flower-covered upright, and such roses are most often seen trained against pergolas or balustrades. The Brownell Pillars were produced in shades of pink, yellow, white, and red, and some are still grown at the Cranford Rose Garden in the Brooklyn Botanic Garden.

At the height of their business, Walter and Josephine Brownell produced 100,000 roses for sale each year. Their son, Dorrie Nichols's father, also raised and exhibited Brownell roses, and eventually Nichols herself began attending the rose party held each June in the Brownell show garden.

"Grandfather died in 1957," says Nichols, "and gradually the business wound down, until there were only a few nurseries, mostly in Canada and the Midwest, and one in California, selling Brownell roses that they have propagated from their own stock." I



The Hybrid Tea 'Tip Toes' is shown in its full-blown glory.

spoke with the proprietors of a Canadian nursery, Russian Roses for the North. Located in zone 4b, the nursery raises the roses on their own roots, which enhances hardiness. They list 17 Brownell roses in their catalog; the most popular variety is 'Nearly Wild,' a small shrub rose with single pink flowers, while their personal favorite, and the one that attracts attention in the nursery fields, is the Hybrid Tea 'Maria Stern,' with vibrant, orangey red flowers, a spicy fragrance, and excellent disease resistance. Introduced in 1969, it would be a great rose to use in the hot-color borders that are so much in vogue today.

A few years ago, Nichols decided to start propagating Brownell roses herself. Describing her own efforts, she says, "I started with some of the Pillar roses growing on my mother's property. I was doing this mostly for family and friends, but then I started getting requests from rose growers." Requests also arrived from groups involved in garden restoration; the Roger Williams Park in Providence, Rhode Island, had a Victorian-style rose garden that was ripe for restoration. The park set aside one rose bed to be planted exclusively with Brownell roses, but was unable to obtain any, until hearing about Nichols; it asked her to raise the necessary roses. "This is exactly what I wanted to do," says Nichols, "and now, with the help of a few other growers, I am raising Brownell roses again; so I'm trying to track down all the Brownell roses I can find." It seems that a passion for roses is in the Brownell genes.

Dorrie Nichols: dorrienichols@yahoo.com. Russian Roses for the North, 5680 Hughes Road, Grand Forks, British Columbia, Canada V0H 1H4. Tel./fax: 250-442-1266. USDA approved. Mail order to the United States is possible. Vintage Gardens, 2833 Old Gravenstein Highway South, Sebastopol, CA 95472. Tel.: 707-829-2035; fax: 707-829-9516. This nursery has Brownell roses grown on their own roots.



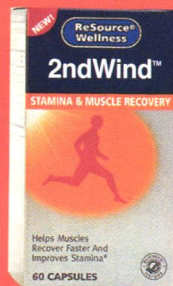
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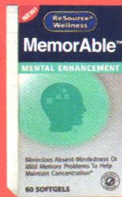
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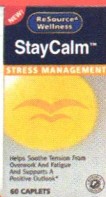
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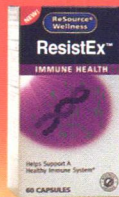
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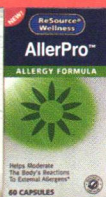
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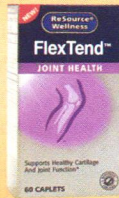
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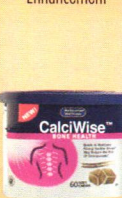
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TICKLED PINK by jay mcinerney



France's rosé wines evoke the fresh pleasures of a summer's day

NOT THE LEAST pleasure of wine is its mnemonic quality—its madeleinelike ability to reawaken previous pleasures and to transport us back in time and place. If I fail, as seems likely, to make it physically to Provence this summer, I will revisit it often in memory whenever I open a bottle of rosé. Rosé is made in most of the world's wine regions, but in my mind it will always evoke the fragrant villages between Avignon and Cannes and the food of southern France.

Some of my most memorable meals have been washed down with rosé, none more satisfying than a lunch at a tiny restaurant near the town of Apt. I'd just spent two days tasting the '98 vintage in Châteauneuf-du-Pape—huge

red monsters about which I raved in a recent column. My mouth was still puckered with tannin as I set out one morning with a friend from Avignon for a little R and R—honest, wine tasting is work—in Peter Mayle country. Someone had recommended a stop at Mas Tourteron, but I don't recall having any great expectations when we finally disembarked—after innumerable wrong turns—in the dusty parking lot surrounded by a cherry orchard. (Forget about your Michelin map in Provence—it doesn't help.) We entered the gate of a walled-in courtyard attached to a stone farmhouse.

The courtyard was hushed and deserted, a few rough farm tables scattered on the lawn among some trees. Birdcages were mounted on the walls and the trees. The fragrance of scattered flower beds was almost narcotic. The pleasant spell was eventually broken by the arrival of the deeply tanned, silver-haired Philippe Baique, co-owner of the establishment with his wife, chef Elisabeth Bourgeois Baique. He offered us our pick of the tables and returned with the menus and the wine list, which included superstars from such producers as Guigal and Krug. But we were interested in

the local talent. We put ourselves in the hands of the proprietor, who brought out a bottle of Domaine de la Citadelle rosé and advised us to arm ourselves against the sun with one of the many straw hats hanging in the trees around us. Hot and thirsty as I was, it was hard to imagine that anything had ever tasted so good as that rosé. Sweet fruit dueled with a citrusy acidity. It hardly needed food. But the wine played a strong supporting role with my first course—a dish that I hesitate to call tomato soup, since

A perfect match for seafood and grilled meat, a Provençal rosé is also delicious on its own.

it was actually the Platonian essence of tomato, highlighted with basil and other herbs. The rosé continued to shine alongside salmon baked



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with herbs in parchment. I was loath to give it up—even with the arrival of a *clafoutis* made from cherries that had just come into season.

Baique told us that the producer was just a few miles away, in Ménerbes. And after lunch he drove us over to the winery to introduce us to the proprietor, the squirish and impeccably tweeded Yves Rousset-Rouard, who made his pile, in part, as producer of the salacious *Emmanuelle* movies. In addition to rosé, Rousset-Rouard makes some impressive cabernet-based reds. But his most distinctive accomplishment may be the creation of his Corkscrew Museum, the only such institution dedicated to these vital implements.

A few days later, at a cliffside restaurant overlooking the Mediterranean in Marseilles, I discovered the ultimate food match for Provençal rosé: bouillabaisse. Even if—especially if—you're the kind of girl who thinks she's too sophisticated for rosé, you will be converted by this match. Marseilles natives, including wine maker Jean-Luc Colombo, who was my dinner

THE OENO FILE

Wines from the 2000 vintage, which will be in stores this summer, should be very similar to the 1999s.

1999 MAS DE LA DAME ROSÉ DU MAS

A pleasing dusky pink, this wine tastes a little bit like raspberries, with a nice buzz of acidity. \$9

1999 DOMAINE TEMPIER BANDOL

This lox-colored classic has a beautiful ripe fruit taste that starts sweet and finishes dry. Great with food or all by itself. \$27

1999 DOMAINES OTT CLAIR DE NOIR

This wine has a sweet nose but is very dry on the palate. Full-bodied for a rosé, it has a long lingering finish. \$35

1999 CHÂTEAU DE ROQUEFORT CORAIL

CÔTES DE PROVENCE Shocking pink in color, this is a very zingy, nicely acidic rosé that calls out for grilled food. \$12

1999 DOMAINE DU GROS NORÉ BANDOL

A pretty nose of orange zest. Starts out with a little jolt of citrus and glides to a nice smooth finish. \$20

partner, claim that you can't get true bouillabaisse outside the Mediterranean. Even if that is true, the good news is that, while no rosé will ever taste quite as good at home in Des Moines as it will in, say, the lavender-scented hilltop town of Gordes, in the age of refrigerated shipping containers it should be pretty much the same beverage.

The wine I swilled with my bouillabaisse, Mas de la Dame, is one of many good Provençal rosés available in the United States. It comes from the Baux de Provence appellation—the hills south of Saint-Rémy. And if the starkly

beautiful landscape around the vineyard's seventeenth-century farmhouse looks familiar, that may be because Van Gogh painted it while he was living in Saint-Rémy. The winery employs the consulting services of Colombo, who races up and down the Rhône Valley between estates in his BMW. Like most Provençal rosés, Mas de la Dame is made from a blend of red wine grapes—in this case, grenache, cabernet, and syrah—which are removed from their pigment-bearing skins before fermentation.

THE BEST-KNOWN appellation for Provençal rosés is Bandol, located on the coast between Marseilles and Toulon. Domaine Tempier and Château Pradeaux are my perennial favorites. The famous Domaines Ott—made in Côtes de Provence and Bandol—comes in a funny Greek-urn-shaped bottle and costs almost twice as much as the average Provençal rosé. But at times, with certain foods, it can seem more inspired than a first-growth bordeaux. It certainly did so on one memorable occasion, when I had lunch with English friends at a restaurant called Tétou on the beach at Golfe-Juan. We were celebrating my friend Simon's birthday. We ate fish soup and langoustines, and the Domaines Ott kept flowing as the waves lapped the sand and bathers wandered past, a few feet from our table. I haven't seen Simon for several years, but whenever I open a bottle of Domaines Ott, as I did recently on a cold day in New York, I am transported back to that afternoon on the beach, with all of its vivid sensations and pleasures.

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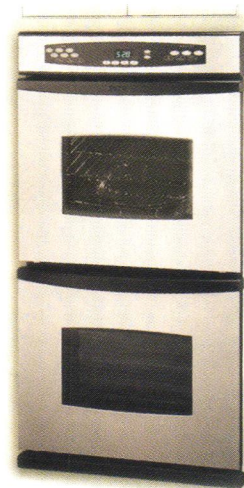
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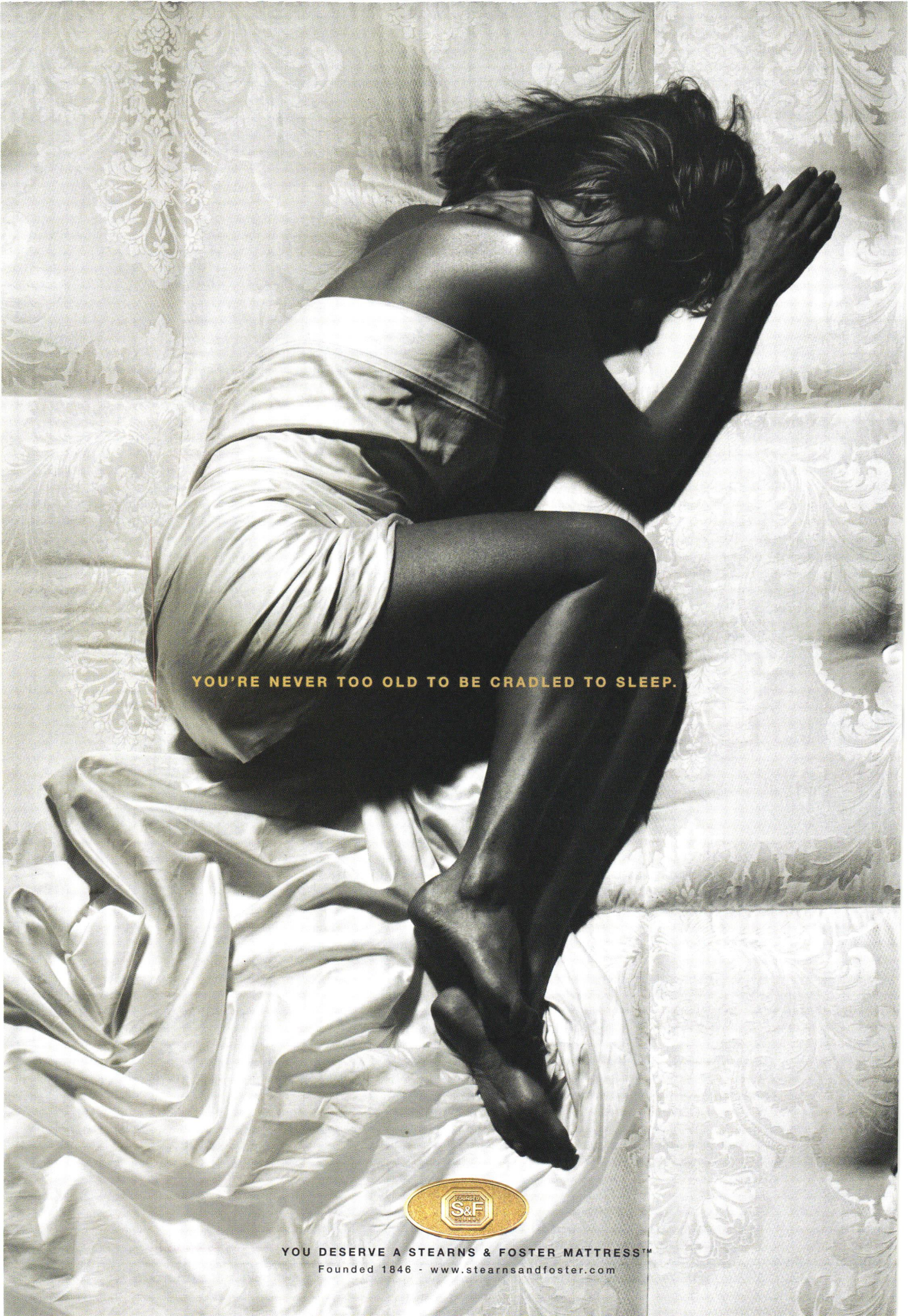
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When we go to Europe, we find that the alarmist talk about a homogenization of culture is, after all, just talk. The Italian farmhouse here is as distinctively Italian as the Portuguese retreat is Portuguese or the Swedish manor house Swedish. What unites them is an air of effortlessness that comes from a confident style.

Pages from a book decorate the passage to the Gazzoni guest room. The curtain on the bed is from Lisa Corti, Milan.

A private vision Gazzoni's colors and patterns create her idea of this farmhouse's history. A rose trellis welcomes visitors to the courtyard, below. ■ In the dining room, opposite page, heirlooms such as the 18th-century military painting mingle with flea market finds like the dining table.



IN THE PINK

Folkloric fantasy in Italy IDARICA
GAZZONI GIVES HER TALENT FOR WALL
PAINTING FREE REIN IN HER FARMHOUSE

BY MARELLA CARACCILO PHOTOGRAPHED BY MELANIE ACEVEDO



Ethnic variety Part of the charm of the sitting room, this page, lies in the way the lively folk patterns work with its past as a wine cellar. The chandeliers are from Kenya, the carpet from Turkey, and the needlepoint pillows from Greece. ■ Opposite page, top left, Carlo and Giuseppe, left, tend the horses with their father, Piero Prinetti. ■ The guest room has a private door to the garden, top right. ■ Idarica Gazzoni in the dining room, bottom.





DARICA GAZZONI PAINTS ROOMS. When she is not painting at home and tending to her two young sons, she travels around the world, transforming prosaic wall surfaces into dazzling settings. Given the chance to visit her in her own territory, at a defiantly colorful pink farmhouse with lavender-gray shutters in the Monferrato region near Turin, you are bound to do so with a certain desire to snoop. Here, among the stuff of everyday life, is the chance to discover a few secrets of this master of illusion.

"Painting walls can be frightening," she admits. "You have so many things to think about: balancing the room's proportions with the wall patterns, and using colors that will enhance the natural quality of the light." When Gazzoni and her husband, Piero Prinetti, first saw this farmhouse, they were taken as much with the views as with the simplicity of the building. "The farm had lost many of its old farmhouse features, so I felt free to do what I pleased with it," Gazzoni says. And what pleased her from the start was to use its walls as a sort of color laboratory.

Gazzoni set out to elaborate on what she had learned at the famous Van Der Kelen workshop in Brussels. "Van Der Kelen was one of the last great masters of traditional wall-painting techniques in Europe," Gazzoni explains. Though remaining faithful to the old master's love of natural pigments, she moved away from the trompe l'oeil and faux marble techniques she was taught and developed her own style: bold, sassy,

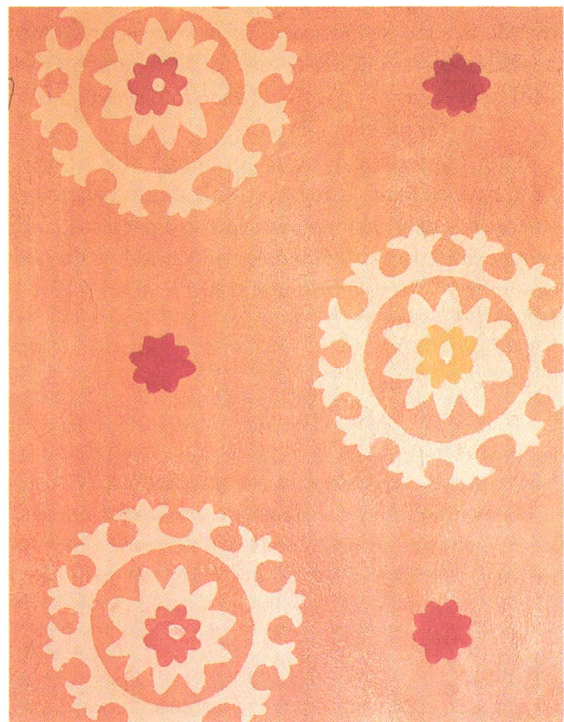
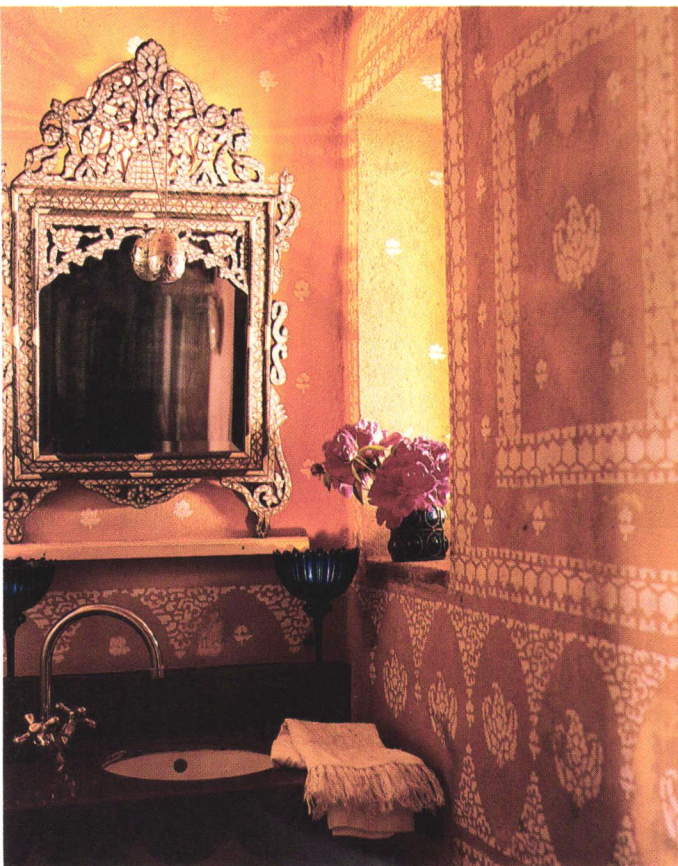


and humorously eclectic. "Coming here only on weekends," she says, "I had to invent a way of painting that would allow me to achieve dramatic results in very little time." One of her most effective techniques consists of choosing an interesting motif, either floral or geometric, blowing it up, and reproducing it in symmetrical patterns on the walls. The striking effect of these large patterns gave her the idea of creating her own line of hand-printed wallpaper, something she hopes to produce within the year.

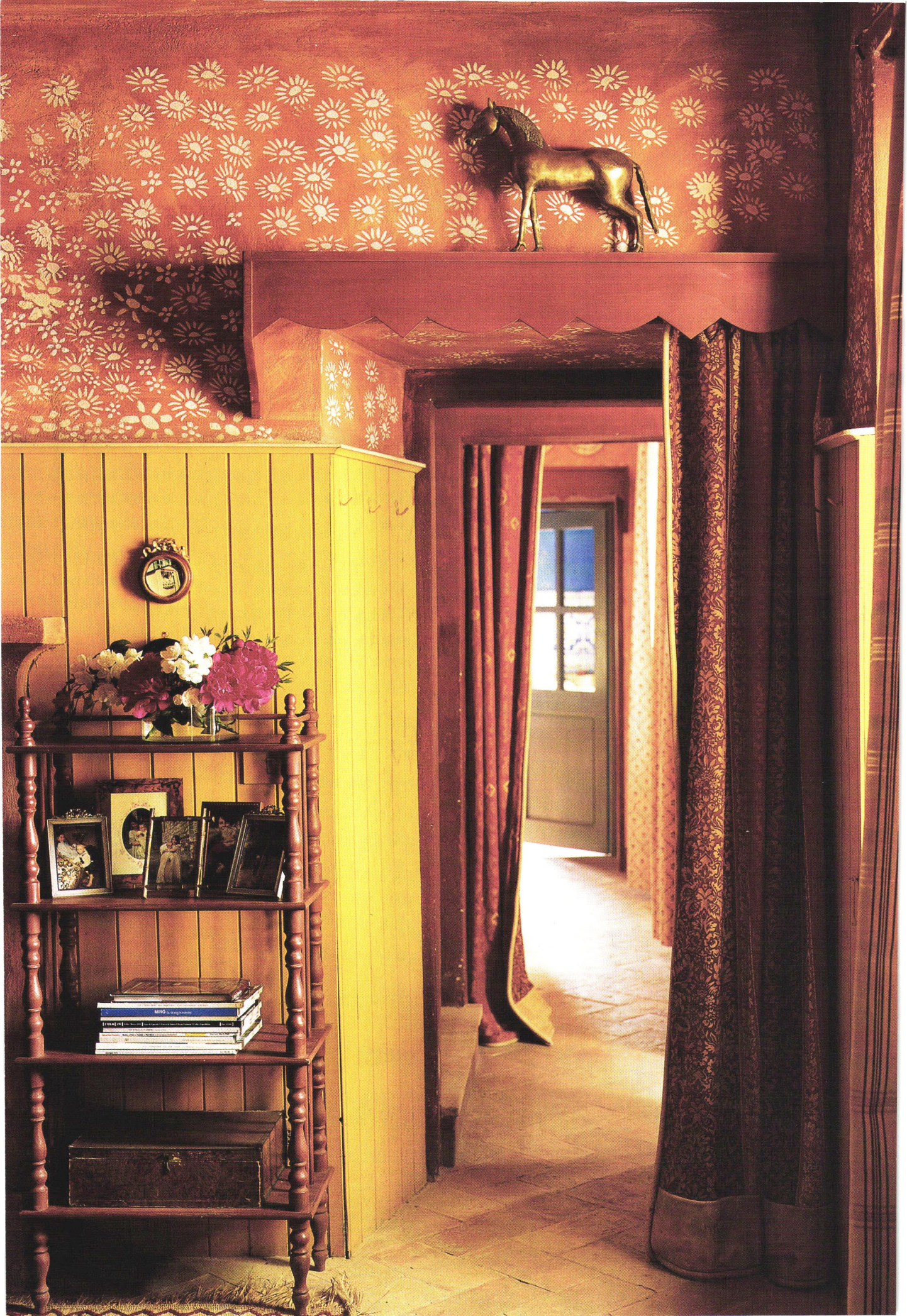
Gazzoni finds inspiration in the many objects and fabrics collected during her travels. In one of her three living rooms, for example, the stenciled geometric motifs are taken from a *suzani*, a Central Asian silk embroidery. In a hallway leading to the guest bedroom, reproductions of old bird and animal prints have been glued directly onto a deep yellow background, and white frames, inspired by traditional Indian wood-carvings, have been stenciled around them. "White," she says, "is the only color that looks good on its own against a contrasting background." To prove her point, she has recently covered the blood orange background of her husband's studio with thousands of tiny white daisies, "a bit like the patterns you find in Tyrolean handkerchiefs or in Turkish embroideries," she says, stretching her eclectic associations from the Alps to the Balkans.

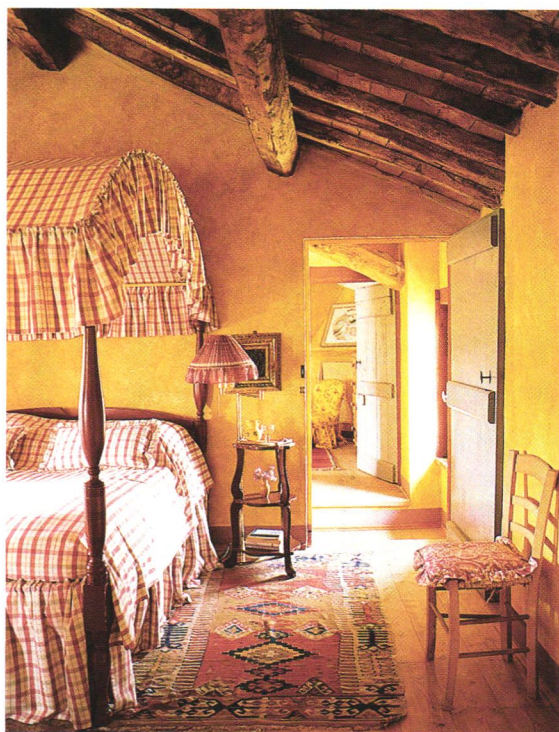
Cultural compatibility

A rug from Morocco, a sari on the table, and a striped curtain in the corridor, left, are characteristic of Gazzoni's combinations of different ethnic handwork. ■ She hand-painted the guest bathroom walls with an Indian motif, below left. ■ This design, below right, was hand-painted on the walls of the corridor. ■ The guest bedroom, opposite page, features a bed from Zanzibar, a needlepoint pillow from Athens, and a bed curtain from Lisa Corti, Milan.









Invitation to touch

Curtains add texture in the enfilade, opposite page.

The flower motif is hand-painted with calx. ■ The table in the master bedroom, this page, top, is by Angelica Frescobaldi, Milan.

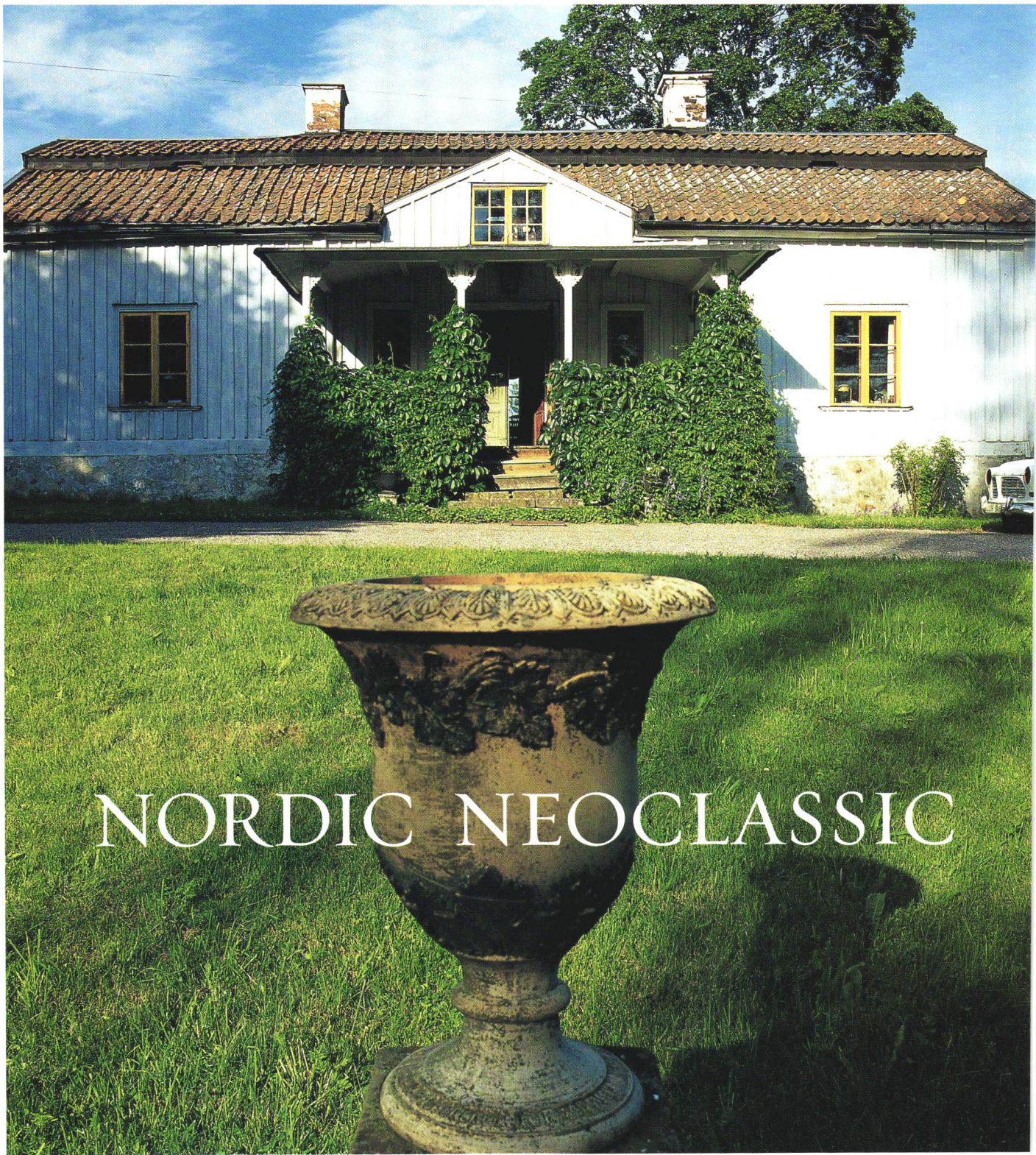
■ Giuseppe Prinetti lounges under a painting from a flea market, top right. ■ The guest bedroom, right, is painted with a trompe l'oeil curtain. Sources, see back of book.

Gazzoni's passion for painted walls goes as far back as her childhood years, spent at the seventeenth-century family palazzo in Bologna. "Nearly every room was covered in frescoes, including the playrooms and bedrooms," she recalls. "I remember how I would stare at the ceiling above my bed, where a painted Madonna, surrounded by cherubs and ornate garlands, sat smiling on a cloud." There were also the summers at her grandparents' villa just outside Florence, where dazzling eighteenth-century frescoes graced the walls. She

has achieved her own version of grandeur in her Milan apartment, where she has created extravagant views of Napoleonic military headquarters, battlefields smoking in the distance, and blue-and-green-striped tents.

In her country retreat, however, Gazzoni has taken a different route. As you make your way from the electric blue Provençal-inspired kitchen to a Moorish-style bathroom to a living room that looks as if it just came out of a Kusturica film about Yugoslavian Gypsies, you recognize that the mood is one of constant flux. "I have resigned myself to the fact that this house will never be 'done,'" she says, as her eye seeks new rooms to create or old patterns to replace. If many of the rooms she has made are like finished paintings, the ones in this house resemble the pages of a personal scrapbook—slightly frayed, with a free-spirited accumulation of patterns, but full of colorful vitality.





NORDIC NEOCLASSIC

Rustic formality in Sweden LARS SJÖBERG, THE WORLD'S LEADING APOSTLE OF GUSTAVIAN STYLE, HAS FILLED HIS 18TH-CENTURY MANOR HOUSE WITH THE PRACTICAL GRACE OF HIS COUNTRY'S GOLDEN AGE

BY WENDY MOONAN PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY PETER FRANK

Classical lines

The Sjöbergs stripped their 18th-century manor house of 20th-century "improvements." The 19th-century Swedish urn on the front lawn, opposite page, emphasizes the symmetry of the structure. ■ A pair of early-19th-century Swedish farm chairs sit on the porch, this page.



The Swedish room

The salon looks much as it might have in the 18th century, with bare pine floorboards, a porcelain tile stove, a candlelit chandelier and sconces, and traditional Gustavian furniture. Four of the six dining chairs are copies of the two 18th-century originals.





ARS SJÖBERG is the Pierre Deux of Sweden. In a country known for modern design and fresh-faced models, Sjöberg is a proselytizer for eighteenth-century Swedish style.

He roams the Swedish countryside in a battered old jalopy, rescuing old houses, buying odd bits of eighteenth-century fabric and furniture, mentoring craftsmen who meticulously reproduce Swedish antiques, and giving tours of country houses to design mavens, such as the members of the International Council of the Museum of Modern Art. "I work almost like a vicar," Sjöberg says of his mission.

Needless to say, he is not an easy man to reach by phone, especially as he refuses to own either a cell phone or an answering machine (even at the office). When you eventually meet, you have to work fast to get your information, before he is off to another appointment. He may wear the tweeds of a country gentleman, but he is very much a hands-on fellow. Although he studied art history and architecture at Stockholm University, he can carve, plaster, paint wall decorations, restore antiques, dismantle porcelain tile stoves, and fix just about anything.

Using limited funds, he has been able to buy and restore five houses, scattered all over Sweden, including an eighteenth-century villa, a country inn, a manor house, an 1812 dormitory for the families of factory workers, and a log house—and that's in his spare time.

Since 1966, he has been a curator at the National Museum of Art in Stockholm. Over the years, he has organized important museum exhibitions and participated in symposia on Swedish design around the world. In 1990, he served as a consultant to IKEA when the firm introduced a line of Swedish furniture and textiles, much of it patterned after his own eighteenth-century antiques. When IKEA discontinued the line, he found a group of Swedish carpenters to continue making the reproductions. Stefan Helleberg, one of 20 such craftsmen, says Sjöberg has been both friend and mentor. "I met Lars in 1995 when he gave a speech in my town—and I ended up taking a 53-week woodworking course with him," Helleberg recalls. "Lars is a strong and hard teacher. He demands quality."

Over the years, Sjöberg has written several books, many of them with his wife, Ursula Sjöberg, curator of the Royal Collections of the Swedish Royal Court. Their collaboration *The Swedish Room* has become a bible of eighteenth-century Swedish style for American designers. Sjöberg and his wife spent three years looking for a place to live near Stockholm before they found a small, eighteenth-century manor house 18 miles outside the capital. (Cont. on page 135)

Period pieces Sjöberg is indefatigable in his pursuit of great Swedish antiques, like this 18th-century cupboard with its original paint. As garniture, he mixed 18th-century pieces from different countries: Dutch tulipières, Chinese porcelain sauce boats, a French sugar shaker, a Swedish blue and white cachepot, and a 19th-century Swedish soft stone tea canister with silver top.









Reproducing beauty The master bedroom blends old and new. Lars Sjöberg's father, Bengt Sjöberg, made the 18th-century-style canopy bed as a wedding gift for his son. Its fabric, like the curtains, is a copy of an 18th-century hand-blocked Swedish print. The portraits are of previous owners of the house. Sources, see back of book.



The art of craft In his efforts to promote Swedish crafts, Lars Sjöberg organized an exhibition pairing 18th-century antiques with their new renditions at Lövstabruk, a Swedish house north of Stockholm formerly owned by the de Geer family. This page, clockwise from left: original and new pine garden benches with rococo cutwork; an 18th-century dining room chair (in profile) and a new rendition of it; a black tilt-top table, with its original in a vertical position; an original 18th-century dining chair, to the left of its copy; an 18th-century rococo side table with a new one painted white.

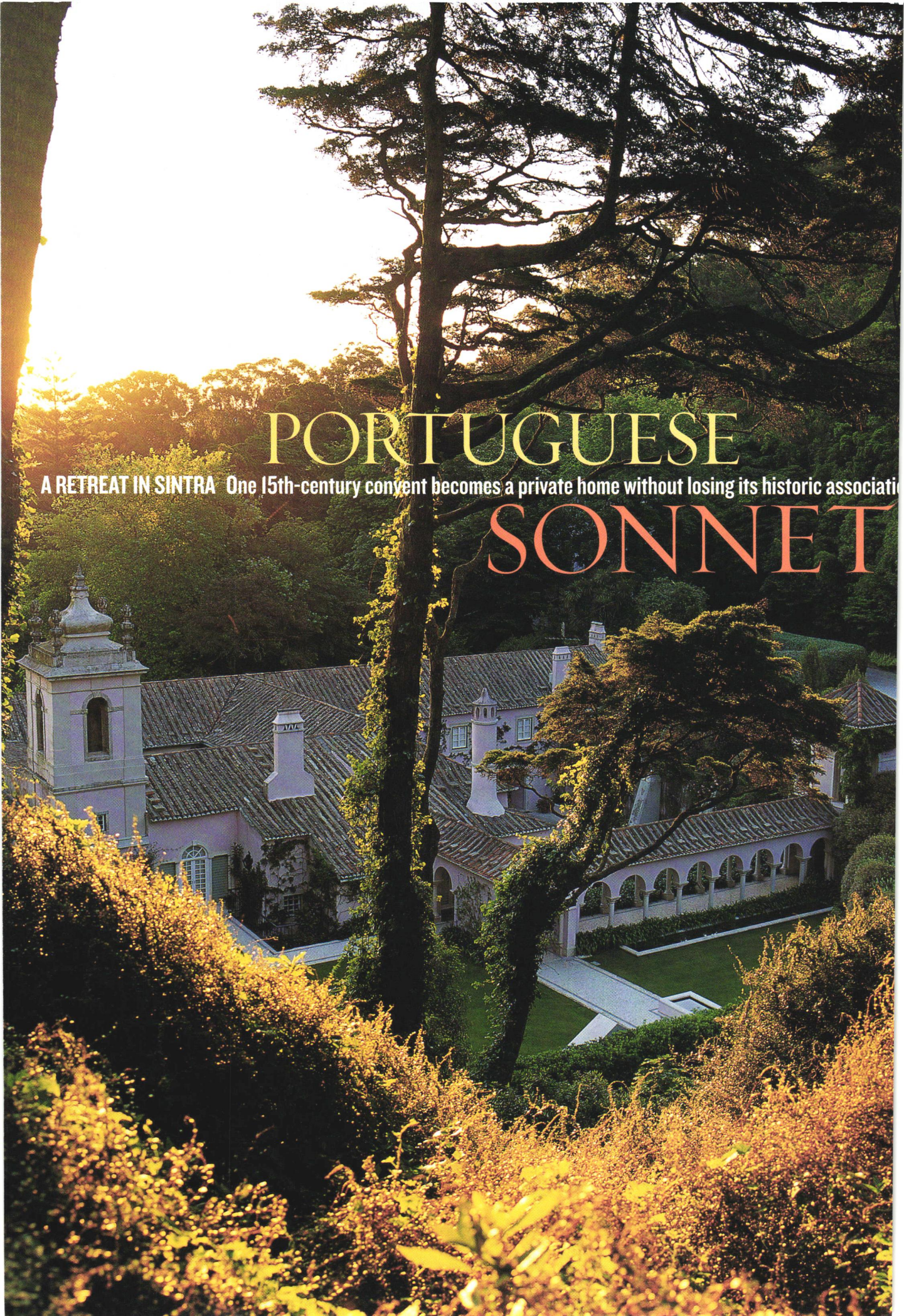
■ The folding alder-wood garden chair, opposite page, is a copy of an 18th-century model.



“We worked at washing away the 20th century”—Lars Sjöberg







PORTUGUESE

A RETREAT IN SINTRA One 15th-century convent becomes a private home without losing its historic association

SONNET



Spiritual renewal The lush Portuguese hills embrace this restored 15th-century convent, opposite page. **History fills the entrance hall, this page.** The original granite floor complements the rare Portuguese Ança stone statue of the Holy Trinity; the ceiling motif was copied from a church.

BY WENDY MOONAN
PHOTOGRAPHED BY ALEXANDRE BAILHACHE
STYLED BY MILU CACHAT

Sintra's history as a place of pilgrimage is said



Past and present

The cross-shaped hallway is where monks gathered to warm themselves in cold weather; they sat on oak benches and warmed their hands at the Spanish *braseiro*. Other periods are represented by the Joao V marble-topped console at the end of the hallway and the 18th-century tiles.



o stretch as far back as Neolithic times

L

IKE STONEHENGE

or Machu Pichu, Sintra, a small town hidden in the rugged mountains of central Portugal, is a place with a long history of spiritual associations. It is only nine miles from the Atlantic and 15 miles northwest of Lisbon, but it has an atmosphere all its own.

Considered an Eden of sorts by the various cultures that have occupied it, Sintra is a haven of green in the arid Iberian Peninsula. Its mountain range, the Serra de Sintra, is thickly forested with pine, eucalyptus, cork, and fig trees. It has an abundance of water and a temperate climate from May to November. Famous in recent history as a summer retreat for the kings of Portugal, Sintra's history as a place of pilgrimage and sanctuary is said to stretch as far back as Neolithic times. Local residents maintain that the Celts conducted Druidic rites there.

Sometime around 713 A.D., Sintra was occupied by the Moors, who constructed elaborate *minas*, or irrigation water channels, on the mountainsides to convey water to the valleys below. In the twelfth century, the Moors were driven out by the Christians, who built monasteries and convents. They retained the old water channels and carved out paths with landings, where they placed stone benches for prayer and meditation.

"I call it the Athos of the West," says the international businessman who, in 1985, bought one of the oldest convents in Sintra, the Convento da Santíssima Trindade, built by the Trinitarians, a Roman Catholic men's order, in the 1400s as a retreat for monks. He and his wife have now restored the convent and its church, creating a 14-acre terraced garden on the hill around it.

Only after buying the convent did the owners realize that they had undertaken an enormous project, one that would take them seven years to complete. The place was in such disrepair that wild mushrooms were growing



The past domesticated

A curtain of agapanthus flowers, left, parts to reveal what had been the monks' yew grove and what is today a terraced garden designed by Gerald S. Huggan. ■ This 17th-century altar, below, honors San Antonio de Padua; the chapel itself dates from the 12th century. ■ The modern age makes a comfortable connection to history in the red sitting room, opposite page. A 21st-century *arraio* rug from Renaissance, Lisbon, intersects with a 17th- and 18th-century tiled mosaic. The chandelier is 19th century, and the lamp is from Vaughan, London.

on the building. First, it was necessary to shore up the leaking convent with steel girders. Then they wanted to replace the roof while retaining its old terra-cotta tiles; so a workman removed each tile, cleaned it, and replaced it on the new roof—a process that took 18 months. In the interior, the owners combined several monks' cells to make a commodious living room. The refectory became the sitting room; the sacristy, a card room. They were able to keep the original flagstones (and the gravestones of two bishops) on the ground floor, and repaired the charming seventeenth-century Portuguese blue and white tile wainscoting throughout.

To furnish the enormous house, a daunting task, the owners spent three months in Brazil buying seventeenth- and eighteenth-century Indo-Portuguese antiques. In Boston, they found an extremely rare seventeenth-century chest inlaid with ivory and tortoiseshell from Portuguese Goa. At auction in Paris, they purchased twin lacquered nineteenth-century beds from one of the castles of "Mad" King Ludwig of Bavaria. These antiques were mixed with pieces acquired locally at auction and with such local handicrafts as Portugal's traditional hand-embroidered rugs, called *arraios*.







To furnish the house, the owners spent three months in Brazil buying Indo-Portuguese antiques



Royal notes Sintra was once the summer retreat of kings, and some of the decor reflects a regal past. The cherub, opposite page, is part of the set of brass beds from "Mad" King Ludwig's castle in Bavaria. ■ Other pieces in the Ludwig room, this page, have similar connections, like the Napoleon III bedside and serving tables. The room's rich mix of textures also has a regal effect.

They commissioned Gerald S. Huggan, a renowned English horticulturist based in Málaga, Spain, to reinstate the garden. Huggan imported a few tons of soil to give the garden seven levels of terrace. He laid down paths of a roman stone called *calçada* and planted dramatic borders of blue and white agapanthus.

The garden is divided by scents. The interior courtyard is planted with masses of night-blooming jasmine and *Brunfelsia americana* 'Lady of the Night,' whose smell wafts into the dining room. The terraces are planted with lavender, roses, and rosemary. "I thought if I ever went blind, I could find my way through the garden," the owner says.

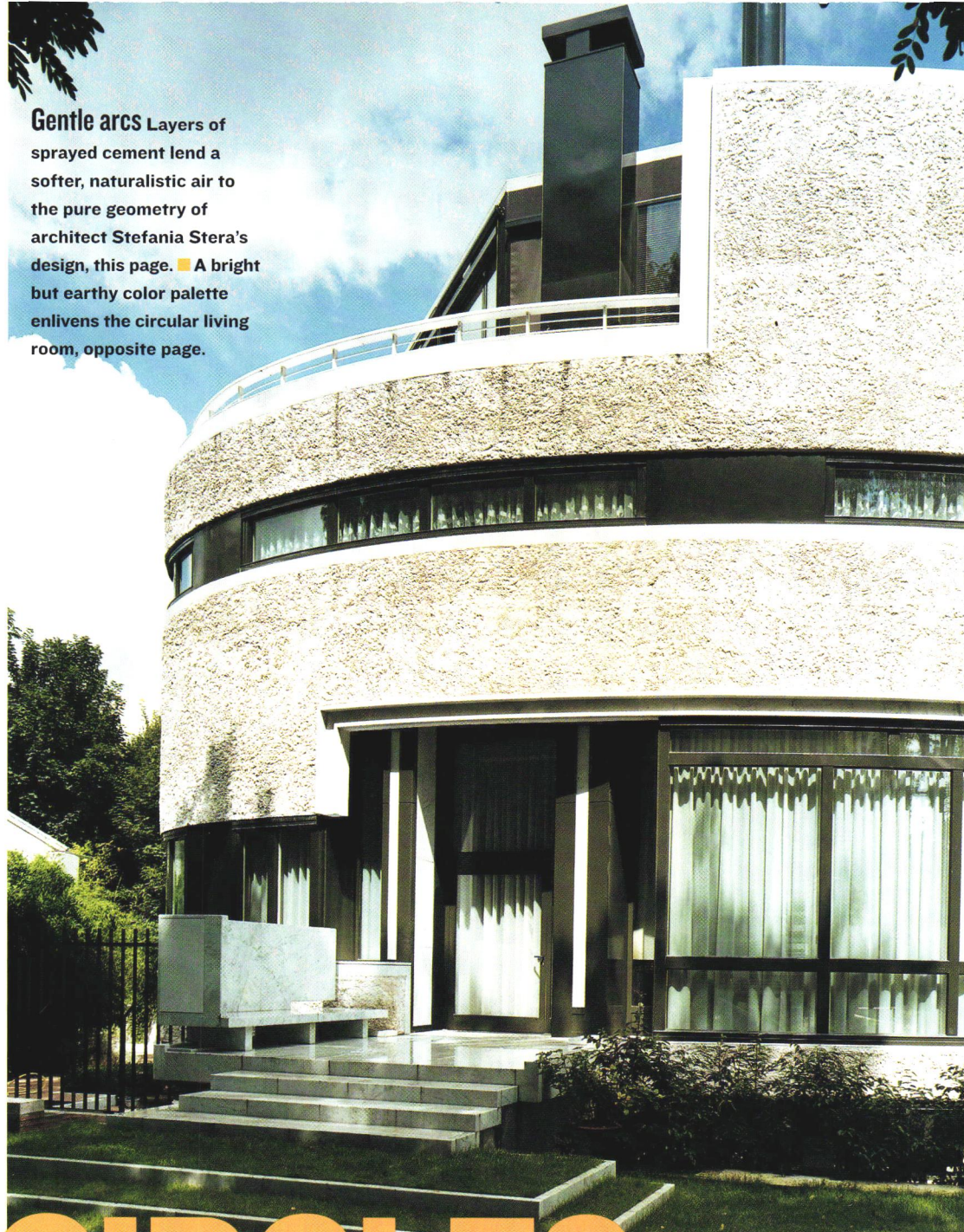
In a pinch, the convent could almost be self-sufficient. "Walnut, olive, and fig trees are native to the area," the owner recalls. "We put in oranges, lemons, strawberries, guava,

persimmons, grenadines, and pomegranates."

Some of the surprises found during the restoration of the garden were happy ones. The owner uncovered and restored a large brick seventeenth-century dovecote, then filled it with long-tailed doves. In the brambles near the summit, he discovered a twelfth-century chapel lined with its original blue and white tiles, which depict the life of San Antonio de Padua. "It's said to be the oldest structure in Sintra," the owner says. "People have begun to use it again. They leave fresh flowers at the altar every day."

The news of the restoration of Convento da Santíssima Trindade has begun to travel; the owners now offer summer concerts in the church and open the garden to garden groups. Their restoration has been complete enough to make Sintra once again a place for pilgrimages. 🌿

Gentle arcs Layers of sprayed cement lend a softer, naturalistic air to the pure geometry of architect Stefania Stera's design, this page. ■ A bright but earthy color palette enlivens the circular living room, opposite page.



CIRCLES ON THE SQUARE

Modernism with curves in Paris SWEEPING GEOMETRIES LEND A SLEEK AND SUMPTUOUS AIR TO ARCHITECT STEFANIA STERA'S DESIGN FOR A HOUSE

WRITTEN BY G.Y. DRYANSKY
PHOTOGRAPHED BY THOMAS LOOF
STYLED BY MICHAEL REYNOLDS



THE TOTAL COST of building this house, which can't be disclosed, might well make it the most expensive private dwelling ever done in Paris. Should we take the owners at their word when they say, "We didn't want to show off"?

Well, first of all, they hid the place, and secondly they chose a young architect for whom expressive grandstanding is anathema. "We didn't go for a celebrated name, we went for a talent who was destined to be greatly recognized," one half of the couple who commissioned the house explains. The architect, Stefania Stera, an Italian working in the modernist vein, may well be bound for glory. But fame will come from the inspired way she has of making a house answer to the inhabitants' needs.

Neo-modernism with a human face might be a way to describe the style of this dwelling. The commission was to build a subtle "palace," which will eventually also house an institution for promoting new currents in sculpture and video art. The owners asked that the residence be monumental, yet intimate and domestic at the same time. "I was inspired by the palaces of Venice," Stera says, "where there is a hierarchy of public space, less public space, and private space."

The hierarchy is achieved not by partitions, but through an innovative geometry—bereft of ornament, outwardly as minimalist as the modernists sought to be, and inwardly intricate, a bit labyrinthine. "Complex, but not complicated," is how Stera describes her design, which is essentially composed of three ellipses and a square.

When the main doors off the street are folded back, the walkway to the chief entrance offers an arched vista of levels, with light pouring in at each

Double duty The velvet-covered ottomans that Stera designed are useful for sitting or for serving. Similarly, the curved living area, which features a built-in banquette that can seat 24 people comfortably, is meant for two purposes: entertaining and as a mini-amphitheater for presentations and symposia.







Beauty on the inside

A large picture window allows the outdoors to adorn the interior of the office, left, which centers on a cantilevered glass desk, a pair of Lucite Champagne chairs by Erwine and Estelle Laverne, and a Mies van der Rohe daybed. ■ Architect Stera, below, in a relaxed moment, considers the design for the house "complex, but not complicated." ■ An austere built-in cupboard in the dining area, below left, opens to reveal a shimmering trove of crystal and plattery, opposite page.



stage. Coming into this place for a formal meeting or party, you'd get a big feeling of ceremony. The entryway branches off into different paths—to the invisible kitchen below, to the bedrooms that adjoin a patio, and to the huge living room and dining room. A bridge from the living room leads to the garden, where, along with a formal waterway, there is an outdoor kitchen for al fresco meals. Below the bridge, steps lead to another, more intimate portion of the garden.

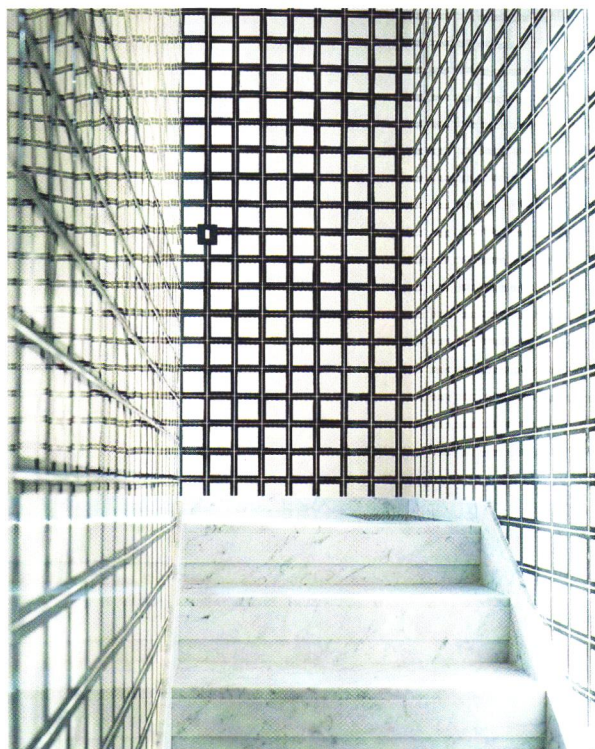
The decor relates to the construction in a deferential, almost self-effacing way. There are some minimalist murals, and a few items of classically modern furniture. The bulk of the furnishings were custom-made for the house. The sparse furniture leaves room for the walls and windows—and even the floor—to assume a greater presence. The sense of the place is monumental, but its rhythmic shape keeps it all from suggesting coldness.

The living room was created to accommodate 24 seated persons, and an expandable built-in dining table will seat as many. But in all this volume there is an endearing attention to fine detail. Here, Stera reaches past the





Stark but soft Like designs from the Wiener Werkstätte, Stera's tile work for a stairway in the house, below, is formal, yet warm and welcoming. ■ The often overused term "Zen" applies perfectly to the austere lap pool, bottom. ■ The focal point of the master bedroom, opposite page, is Stera's playful yet utilitarian headboard. A Sunset chair from Cappellini Modern Age, New York, sits at left. Sources, see back of book.



modernists. There happen to be many modernist houses in the same western Paris neighborhood. Nearby there are also numerous masterpieces of Art Nouveau, notably those of Hector Guimard, who designed his houses down to the doorknobs. Stera comes close to that in putting her hand on details: the tile work that changes symphonically on the walls in and around the kitchen; the black marble sink for guests; the lacquered built-in cabinets in the dining room—not black but precisely



aubergine. She also created what she calls “families” of detail. Fireplaces of polished lava recur in several rooms. Floors of cement with fragments of marble run through various rooms and assume a smaller pattern in the service areas. There’s a subtle optical effect to the floor in the main living areas—the surface is slightly convex, to create what Stera calls “a fullness” and avoid “a glossy, weighty effect.” The shape of the house causes light to suffuse it from various angles. The result is a calming glow,

punctuated only by moments of the “chapel light” that is common in houses with a lot of glass.

The owners had shopped for a new town house for some time, but found nothing “where there was enough to do,” as one put it. So they bought a place in bad shape, with 20,000 square feet of land. Paris lost a bourgeois town house, and gained a discreet, twenty-first-century palace. 

G.Y. Dryansky is a Paris-based editor for Condé Nast Traveler.

COMMON

WRITTEN BY JAY MCINERNEY

PHOTOGRAPHED BY MELANIE ACEVEDO

PRODUCED BY LORA ZARUBIN



THREADS

PROVENÇAL SIMPLICITY Edith Mézard's 18th-century château is as airy and elegant as the embroidered linens she sells in her atelier

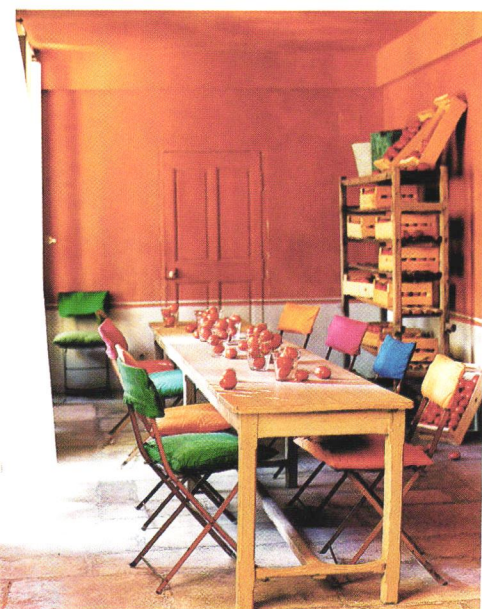


A light touch Texture and form define the château's entrance, opposite page. Mézard left the original paint on the walls, adding only a vintage hotel laundry basket and an antique rocker. ■ The curtains in the sitting room, this page, are embroidered with lines from an Alphonse Daudet text. The table is from Jacqueline Morabito's boutique in Nice.



Material wealth In the sitting room off the entry hall, above and right, Mézard relaxes on plump pillows of her own design. Above her is a Jacqueline Morabito shelf.

■ As befits a woman who sells dozens of linens, the furniture—also by Mézard—is upholstered in yards of the ancient fabric.



Color play An antique table in the summer dining room, left, makes a perfect canvas for an impromptu display of tomatoes. Garden chairs with jewel-tone cushions provide festive seating. The shelves started life as a baker's rack.

AS A MAN, it's hard not to feel like a trespasser upon entering Edith Mézard's shop in the tiny Provençal town of Lumières—it is a kind of shrine to linen, fragrances, and the dying art of hand embroidery. On the other hand, I've repeatedly found myself drawn back since my first visit three years ago. And I'm emboldened by the fact that in addition to women whose names appear with great frequency in *W* and French *Vogue*, I know of at least two unassailably macho guys—an American actor and an English playwright—who buy sheets there for their homes nearby. Per-

haps they, too, walk out of the store feeling freshly civilized, with a new aesthetic appreciation for the unexamined aspects of daily life. Perhaps they also love linen—that most casual, difficult of fabrics. And perhaps they, like me, are mesmerized by the beautiful proprietress, who looks like a country cousin of Catherine Deneuve.

I would be even more intimidated about meeting the chic Mézard at Château de l'Ange, the eighteenth-century house to which her store is attached, if not for the presence of an exceedingly scruffy and malodorous, formerly white Persian cat that Mézard bathes in the sink as

we talk. Her grandmother taught her the art of embroidery when she was a young girl, and Mézard's interest in the traditions of Provençal needlework led her to the business that bears her name today. "Embroidery is different in every country and region," she says. "It's like a signature—whether a piece is from China or

Great shapes The furniture in the sitting room stands out in sculptural relief. A stool from Hervé Baume in Avignon is drawn up to Jacqueline Morabito's oak shelf. The artwork, painted on linen, is by Dominique Roux. Andrée Putman designed the pulley floor lamp with craft shade.





Verdant sanctuary In the back garden, above, outside the door of the atelier and shop, an antique park bench affords quiet respite. The angel for which Château de l'Ange is named crowns the fountain. ■ The master bedroom's antique table and dresser, below, are made of thread bobbins. A piqué spread—also antique—covers the bed.



L'Isle-sur-la-Sorge." She started out by making pieces for friends. When the orders began to flow in, she hired, as help, women from the Provençal town where she lived with her husband and three sons.

In 1990, Mézard set out to find a studio for her expanding business, and discovered a derelict château across the street from a church in Lumières. She converted the attached stable into an atelier and retail outlet for her luxuriously casual clothing and table and bed linens, and made the main building her home—a process that took several months. (In this country, Mézard's products are available at Takashimaya.) When the renovations were completed, Mézard filled the

house with pieces by local artisans, flea market finds, and furniture from the renowned Hervé Baum of Avignon.

More difficult than the renovation was persuading Mézard's husband and sons to move in. "They hated it," she says. I find this hard to believe, although it may have something to do with the fact that the house, like the store and its owner, has a certain grace and airy elegance that suggest the eternally feminine. The first thing you notice upon entering from the courtyard, along with the tight spiral of the staircase, is the scent of freshly pressed linen. The living room is hung with sheer linen curtains embroidered with literary quotations from Alphonse Daudet, Frédéric Mistral, and Jacques Prévert. Even the pillows on the sofa are dressed in crisp linen.

More than a favorite fabric, linen is a way of life for Mézard. She wears it, sleeps on it, dines with it, and sells it. A laundress always seems to be laboring away at L'Ange. The laundry room, equipped with an extra-long table for pressing sheets and an industrial-grade iron, is one of the biggest rooms in the house. Given the pressures of running her own company, as well as a separate family business, Mézard travels infrequently and rarely takes vacations. Nevertheless, she manages to make life in Lumières look like a permanent, luxurious idyll.



Clean living Bottles of Mézard's trademark Eau de Linge ironing water line the back wall of her deluxe laundry room, this page. A covered table, in the foreground, serves as an extra-long ironing board for pressing sheets. ■ Mézard got her start with hand embroidery, opposite page, center, and still sells it today.



SAVING GRACE

RESTRAINED
RESTORATION
IN TUSCANY

A FARMHOUSE
BENEFITS FROM
COLLECTOR
GIORGIO
FRANCHETTI'S
SUBTLE WAY OF
RECAPTURING
THE PAST

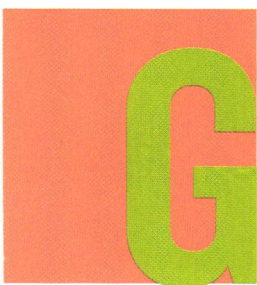
Adding poetry to rusticity

Summer breezes catch the silk drapes that Gaia Franchetti has hung around the otherwise spare Tuscan veranda. Pietroarco Franchetti, standing, and his cousin Ludovico Salerno relax there.





BY MARELLA CARACCIOLLO PHOTOGRAPHED BY BRIGITTE LACOMBE



GIORGIO FRANCHETTI COLLECTS houses with the same intelligent passion that he has collected American and Italian art for the past 40 years. The houses he has acquired for restoration have been, in most cases, centuries-old ruins. His taste for painting, on the other hand, runs to the innovative—from Cy Twombly and Jasper Johns to the Italian avant-garde. There is, however, an invisible connection between these two collecting impulses: the aim to redefine what he calls the “historic memory” of art and architecture. Franchetti’s latest achievement, a seventeenth-century farmhouse set on a plateau near San Casciano dei Bagni in southern Tuscany, might have been transformed into one of those unhistoric hybrids beloved of vacationers in the Italian countryside had he not discovered it first. This house, which in Franchetti’s hands has become an imaginative reinterpretation of rural architecture, is also the place where Gaia Franchetti, Giorgio’s wife, has expressed her love of hand-woven fabric, which she collects and also produces. Her fabrics, like Ariadne’s thread in the Minotaur’s labyrinth, are found in curtains, in bed quilts, and on tables. Her beautifully synchronic style, in which Greek, Roman, and Turkish symbols are mixed, creating new patterns, softens and brings light to the cerebral starkness of her husband’s vision.

The Franchetti house, secluded within a thick forest of oak and pine trees, is difficult to find. “It started as a bet,” says Gaia, remembering the day when she and her husband were on the lookout for ruins to save. “I thought I saw some bricks, but Giorgio said it was impossible. We went closer and discovered

An invisible hand

From a distance, and even on closer inspection, the Franchettis’ house, top left, does not look like a restoration job. ■ Its charms are the result of a collaboration between Giorgio and Gaia Franchetti, left. ■ Gaia Franchetti has softened the dining room with a Tunisian rug and a matka silk tablecloth from her Indo-Roman collection.







this old house hidden under a thick coat of thorns." Today, the meticulous work of restoration and Franchetti's obsession for detail are not immediately apparent. Like its garden—a few rows of lavender and rosemary, a tiny pergola, and a vegetable plot enclosed in hand-cut stones—the house seems unassuming.

The day Brigitte Lacombe arrived to photograph it did not start well. "I don't understand it," she confessed, and then spent a couple of hours walking around the rooms. The sense of tension, after the long trip to get there, was palpable. The difficulty was obvious: the exteriors are unadorned, and there is no dramatic art on the walls of the interior. Gaia's strong sense of color, though captivating, was not enough to hold the story together. Then Giorgio Franchetti began working with some of his tools on an old carpenter's table that he uses when he restores furniture. As he cleaned his tools, he talked about the house and all that he had done to it. Lacombe listened. As the story unfolded, her face lightened and she started to photograph. Within minutes she was racing around

the house, catching the light and uncovering its secrets: the very un-Tuscan checkered floors that combine old *cotto* tiles with squares of cement and marble dust; the sixteenth-century limestone door frames brought from Abruzzo, in central Italy; the stone mantelpieces, chosen from among hundreds in junkyards around the country.

Soon the overall structure of the house became just as articulate as its details: the "medieval" tower at the center is a pure invention, an elaboration on the theme of Tuscan vernacular architecture. Two porches, which look as if they were always there, were added to create "outdoor rooms," a sort of meeting point between the landscape and the house.



Reimagining the past In nearly every room, the spare architectural detail of the original house is set off by lush fabric. Franchetti designed the inlaid *pietra serena* mantel in the kitchen, top. Lime paint by Ditta Poggi covers the walls. ■ A pillow of hand-loomed silk, above, sits on an 18th-century armchair in the downstairs bedroom. ■ A Benares brocade from the Indo-Roman collection and a plate and bowl by Fasano Nicola, right, brighten a table set with an Indian cotton napkin and 19th-century flatware. ■ The table is set beneath an arbor, opposite page.



"In redesigning the house," Franchetti explains, "I have imitated those Florentine aristocrats who, during the plagues of the fourteenth century, retreated to the countryside. They learned to adapt their urban refinement to a rural setting. That is what I have done."

In the 40-odd years since Giorgio Franchetti has been collecting houses, he has found ways of persuading his friends (mostly artists) to acquire and restore them "in the Franchetti style." This, like his art collection, will be an enduring legacy.



FREE FOR A DAY



ROYAL SPLENDOR IN ENGLAND The glorious walled garden at Sandringham, the private domain of Elizabeth II, is again open to the public

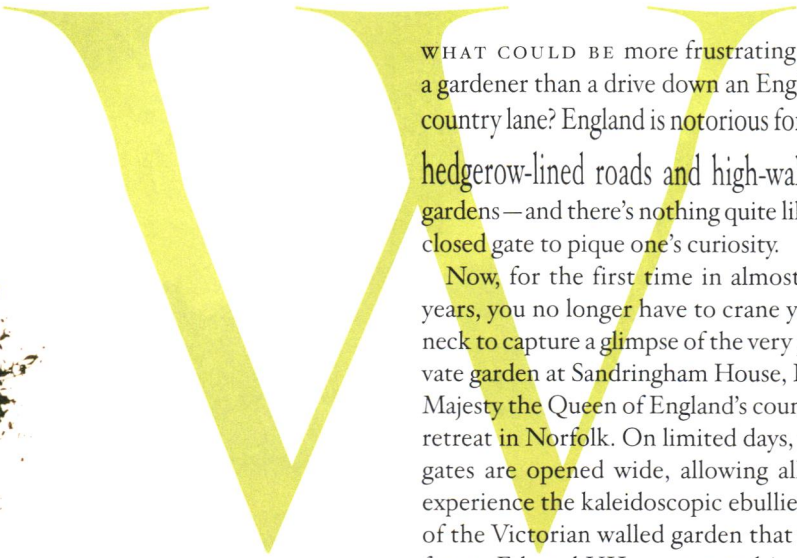


Summer colors The west facade of Sandringham, opposite page, overlooks a lake in the main garden. ■ This dahlia, above, is one of more than 40 varieties in the walled garden.



Romantic ruins In the Square Garden, vines—including *Akebia quinata*, *Celastrus scandens*, wisteria, and *Lonicera*—and roses envelop brick piers, the remains of the famous pergola.

All can experience the **kaleidoscopic** ebullien



WHAT COULD BE more frustrating for a gardener than a drive down an English country lane? England is notorious for its hedgerow-lined roads and high-walled gardens—and there's nothing quite like a closed gate to pique one's curiosity.

Now, for the first time in almost 30 years, you no longer have to crane your neck to capture a glimpse of the very private garden at Sandringham House, Her Majesty the Queen of England's country retreat in Norfolk. On limited days, the gates are opened wide, allowing all to experience the kaleidoscopic ebullience of the Victorian walled garden that the future Edward VII constructed in the late nineteenth century, and that still provides flowers for the royal family.

It lies across the road from the house, and finding it is a bit like discovering a secret garden. You stroll across the expansive, impeccably green rolling lawn, stopping to admire trees that the royal family has planted for more than a century, including a stand with silvery green and white variegated foliage planted in honor of the Queen and Prince Philip's silver wedding anniversary in 1972. A narrow grass path through densely planted flowering shrubs and trees leads to a small wooden door that, of course, requires a big key. Step through, and you see the magnificent wrought-iron gates (a 1903 gift to Edward VII from the future King George and Queen Mary) to the walled gardens.

Edward VII once remarked that if he had been able to choose his own career, he would have been a landscape gardener, so it was only natural that he sought out his own country retreat. In 1862, the then Prince of Wales purchased Sandringham Estate and proceeded to make it his own, rebuilding the house and making numerous additions to the grounds. For his wife, Alexandra, he added a maze, a rosary, formal flower gardens, and an ornamental dairy, where she could entertain her guests at tea after taking a pony and cart up through the walled gardens. They began quite modestly, in 1864, with the construction of a seven-foot-high brick wall around seven acres. But after the Prince of Wales's horse Persimmon won the Derby Stakes in 1896, there were funds to make the kitchen gardens among the most impressive in Europe.



the Victorian walled garden



Today when you walk through the gates, with their stone-urn-topped piers, you can imagine what must have been an extraordinary garden experience. The gates open onto the ruins of the grand pergola—at 70 yards, the longest in England. The beams made from oak trees felled on the estate are long gone, but the vine-covered brick piers lead you between lawns and flower beds to the main area of the vegetable gardens. The piers—15 feet high and 15 feet apart—are built on a cube pattern. A marble well head, decorated in acanthus leaves and spilling with

roses, draws you along the honey-colored Carrstone path to the center of the pergola, where a pair of curved marble benches designed by Sir Lawrence Alma-Tadema are tucked into the bay and backed by a tall yew hedge.

The Square Garden, a formal flower garden with geometric beds cut into the turf, stretches north to the head gardener's house. Sitting in the shelter of one of the two thatched-roof summer houses added by George VI, you can look out across the formal beds to colorful borders. In August they are overflowing with perennials and more than 40 varieties of dahlias.

A glass entrance along the east wall recalls the former glory of the vast Persimmon Range of glass houses, which provided the royal family with exotic flowers for cutting and with fruits, including grapes, nectarines, and peaches.

Enchanted entrances

A summerhouse, above, frames views across formal beds toward the pergola piers, the second summerhouse, and the garden house. ■ A Chinese persimmon, left, grows on the wall to the left of the doorway that once led to the Persimmon Range of glass houses, named after the racehorse whose winnings funded the garden. ■ Dahlias border the pergola's Carrstone path leading to the main gates, opposite page.





Masses of dahlias flank the paths that frame the lawn. Head gardener Martin Woods keeps the pinks and purples to one end and the reds and yellows to the other. It is clear that the shrubs forming the leafy backdrop have been carefully selected for color and texture to complement the impressive display. Each head gardener at Sandringham likes to leave his signature, and Woods is beginning to do just that in the shrub border. In August the golden, bronze, and orange dahlias glisten in front of yellow foliage shrubs, including golden yew, *Prunus lusitanica*, and gold-leaf holly, behind the yellow herbaceous border.

With a staff of only seven groundsmen for the estate, Woods is reducing maintenance. As there is no irrigation system, he is adding more drought-tolerant perennials and woody shrubs. It will amaze most gardeners that, for economic reasons, the groundsmen don't deadhead. "It all comes down to a racehorse," Woods says, "and we certainly could do with another one!"

TIPS FOR STORING DAHLIAS

With thousands of dahlias to lift and store each year, head gardener Martin Woods has devised a foolproof system. When the plants are at the end of their bloom, he and his crew separate different colors and varieties by threading paraffin-coated garden twine around each mass. In the fall, they lift the tubers and store them in a frost-free shed, upside down in straw, so that water drains out, preventing rot. To make planting easier in the spring, they store the shortest varieties (for the front border) in the back of the sheds and the tallest in the front.



Getting ready for winter

In August, for ease of storing the dahlias, head gardener Martin Woods separates each mass by color and variety, using bamboo stakes and paraffin-coated garden twine.



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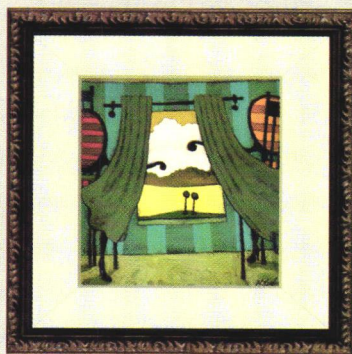
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612-336-9791. Pages 86-87, tea tables by Dag Redjren, Noraström, Sweden. 011-46-612-301-44. Dresser and chandelier, Bukowskis, Stockholm. 011-46-8-614-0800. Pages 88-89, gravy boats, Lars Olsson Antiques, Stockholm. 011-46-8-667-263-63. Pages 92-93, Lövestabruk Manor, Skårekind, Sweden. 011-46-295-202-20.

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CORRECTIONS
May 2001, page 183: oxblood vases by Axel Salto, Antik, NYC. 212-343-0471.

■ 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 JENNY GAVACS

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RIDE ALONG ENCLOSED IN EDITION 97

Nordic Neoclassic

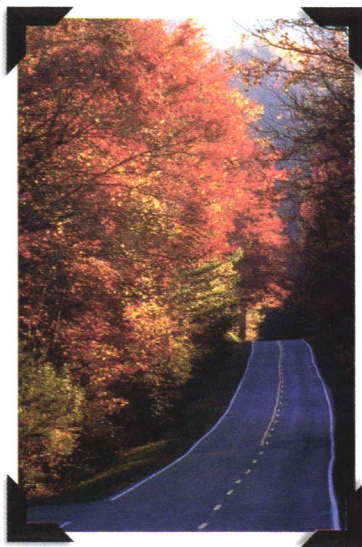
(Cont. from page 87) The house has everything the Sjöbergs appreciate: a verdant setting, classical proportions, and an interior that had not been renovated beyond repair. Built in the 1770s on the site of a Baroque manor house destroyed by fire, the one-story house has a double-pitched, red-tiled mansard roof separated by a waistband of tiny windows (to allow light into the attic). It is clad with vertical planks of white wood that were originally painted pale yellow to look like rendered stone. It has five principal rooms: in the center are the entrance hall and grand salon, with two anterooms on either side. The kitchen is in a timber annex.

The main rooms have windows facing both east (toward the garden) and west. "That is the genius of the way they built houses—so that you have as much light in the morning as in the afternoon," Sjöberg explains.

Restoration involved improving the running water and electricity, but they worked hardest, he says, at "washing away the twentieth century." In each room, Sjöberg installed antique porcelain-tile stoves. He removed the modern wallpaper and whitewashed the walls. In his children's bedrooms he painted garlands and trompe l'oeil cornices. The original wood-fired cooking stove in the kitchen had been removed in the 1940s, so he rebuilt it with a brick chimney hood and reinstated the cast-iron cooktop and ovens.

The rooms are sparsely decorated with a combination of fine antiques and reproductions. Many are in the Gustavian style, a pared-down version of French Rococo. "French Rococo is ornate and elaborate, with arabesque elements, shells, scrolls, and flowers," Sjöberg says. "In Sweden, we refined the style, taking away unnecessary decoration and making the Rococo functional. Even the sinuous curves in the chairs are not designed only for the eye; they were engineered to fit the body."

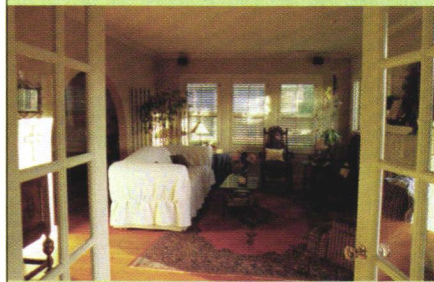
This sublime functionality is part of what fuels Sjöberg's passion for eighteenth-century Swedish style. "We like to live with eternal values," he says with confidence, "and values were best in the eighteenth century."



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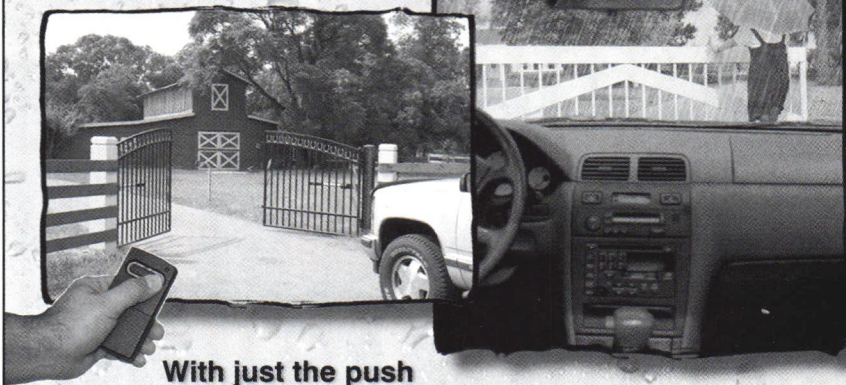
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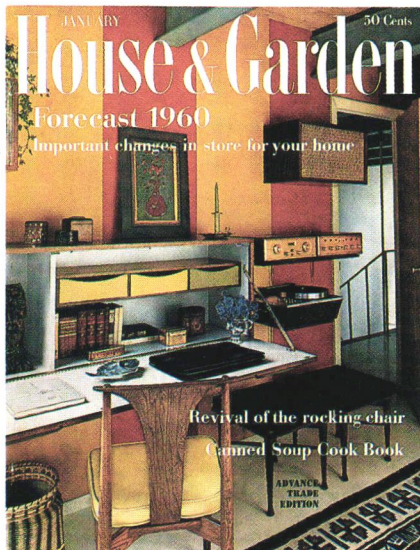
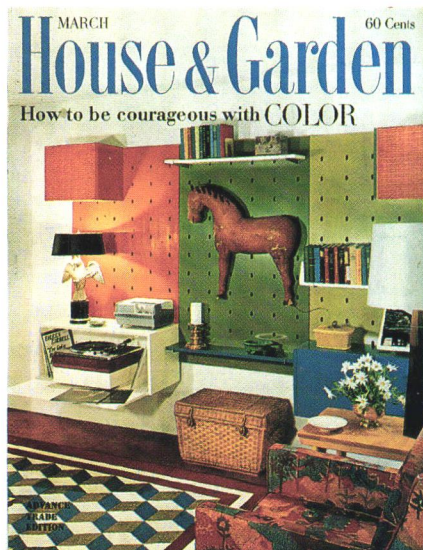
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The new allure
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THE '60s: MOD SQUAD

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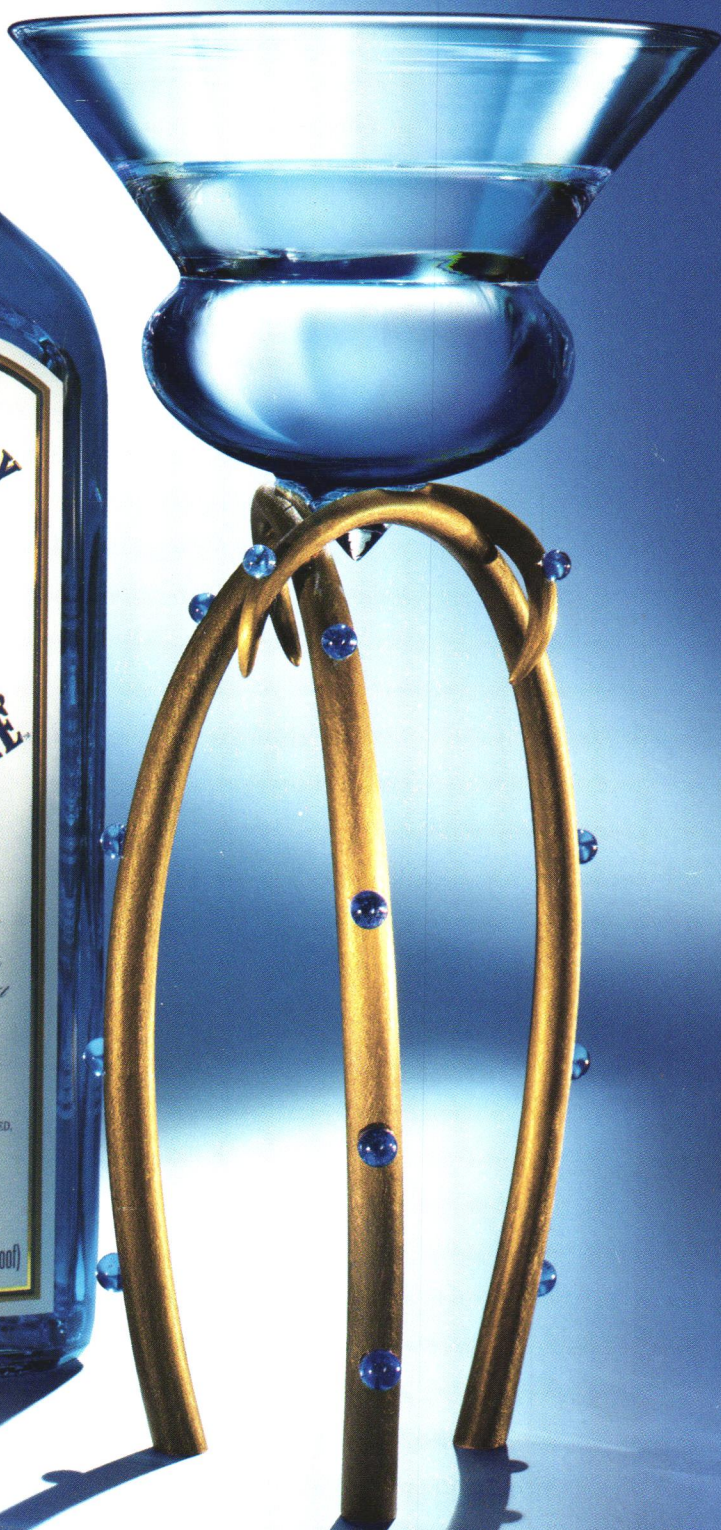
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