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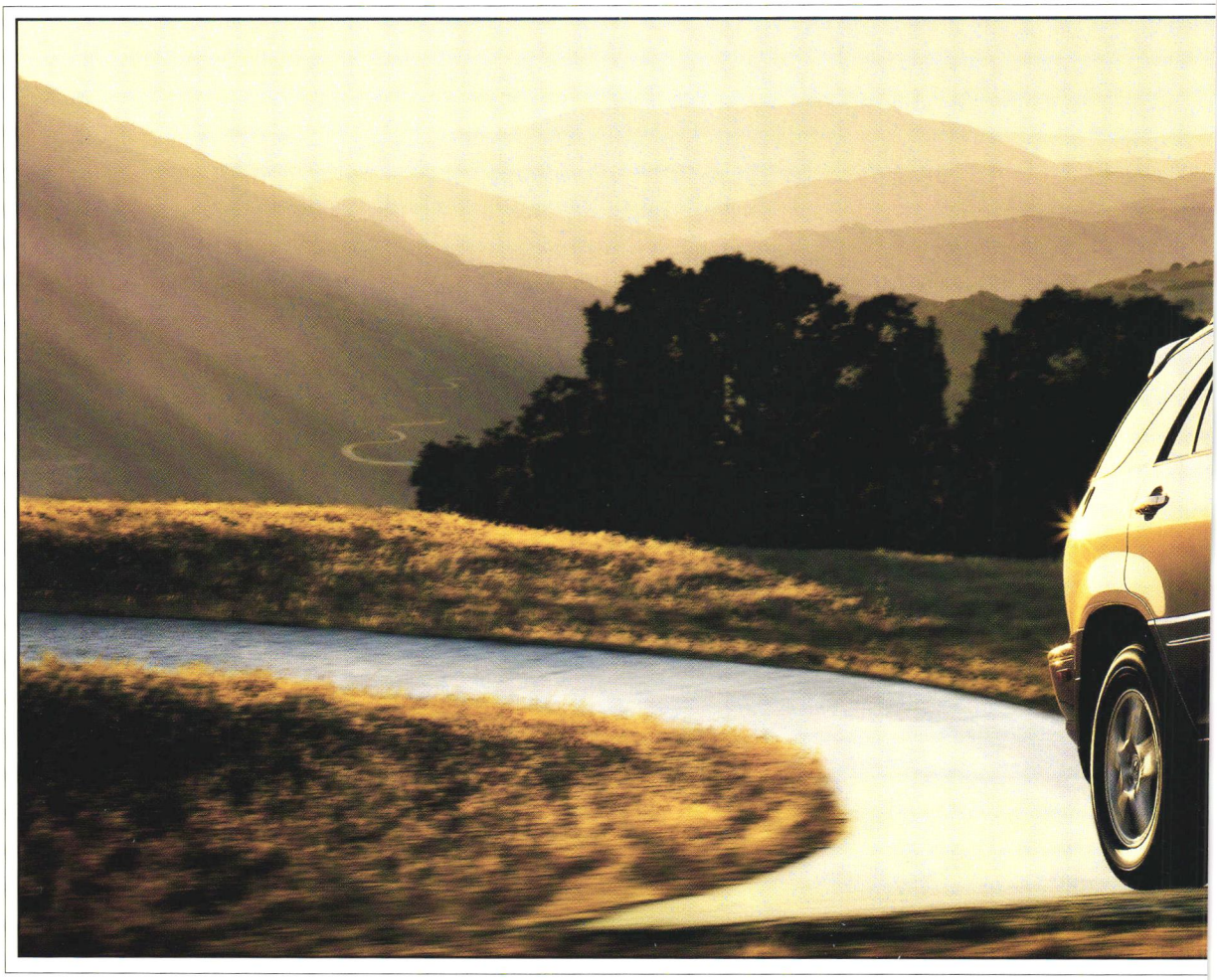

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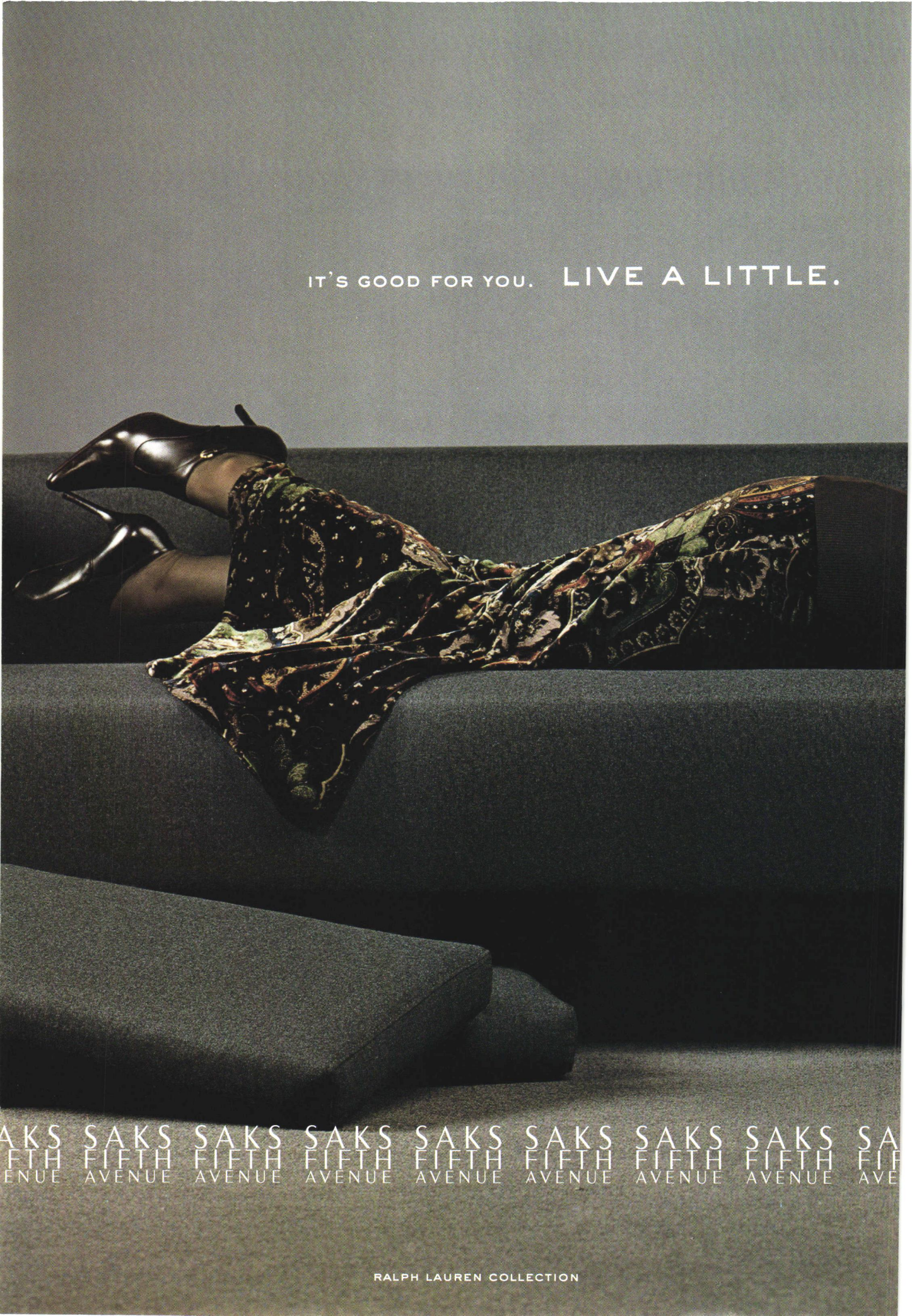
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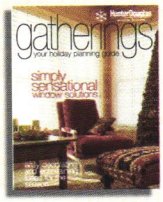

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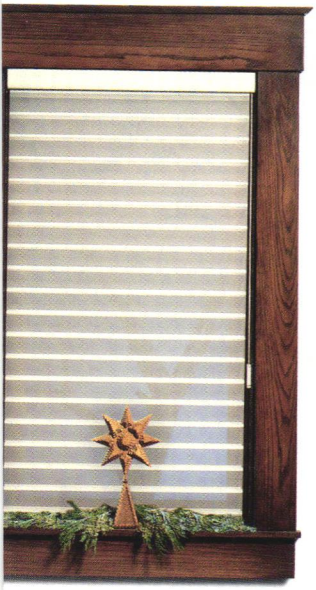

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November

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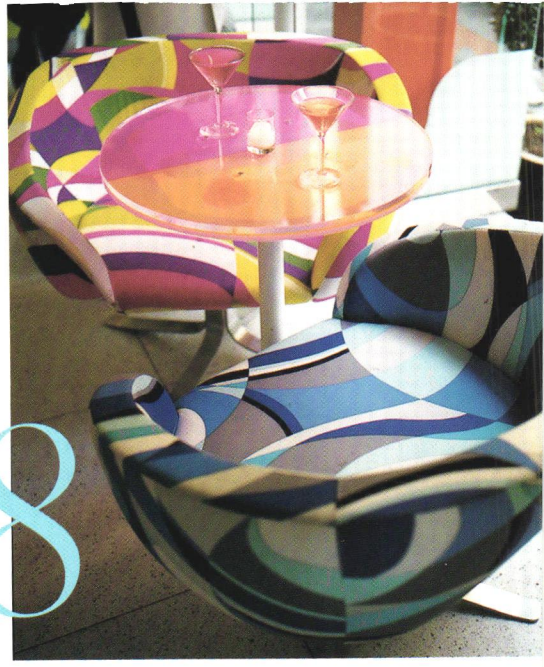

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Milliner-turned-decorator Mary McDonald transforms a frump of a bungalow into a glamorous starlet. BY INGRID ABRAMOVITCH

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on the cover

The master bedroom of Mary McDonald's Hollywood Hills home gleams with white: in the vintage cotton piqué upholstery on the 19th-century French sofa and the slipper chairs she designed, and in the midcentury chinoiserie coffee table. A mirrored Syrie Maugham side table, a 19th-century Venetian mirror, and rock crystal sconces reflect the light. The silver-plated tray holds assorted 19th-century silver vases. Photographed by Melanie Acevedo. Styled by Michael Reynolds.

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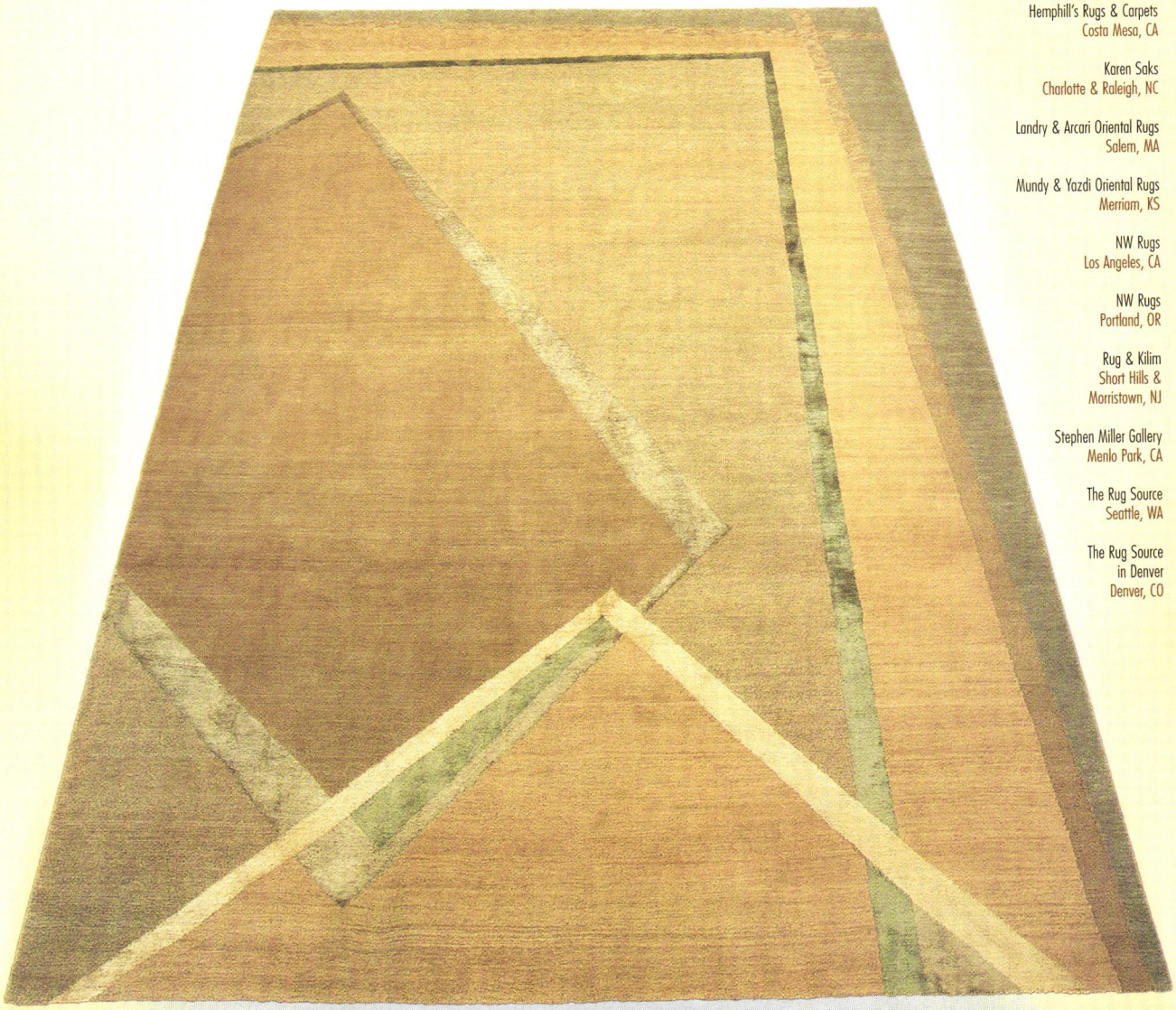

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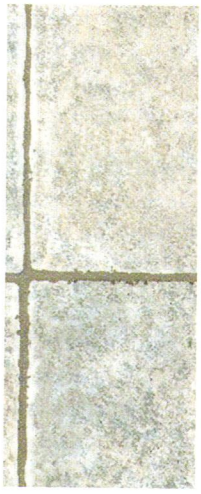

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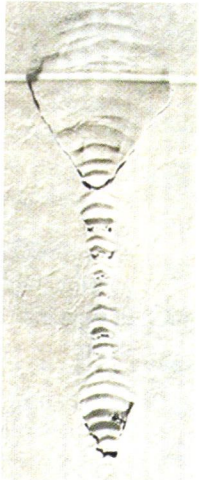

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November

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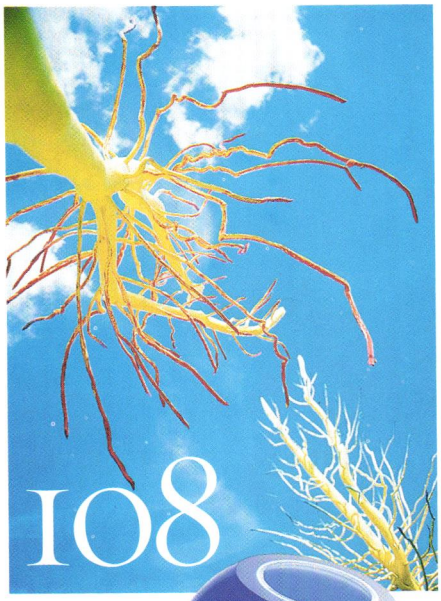

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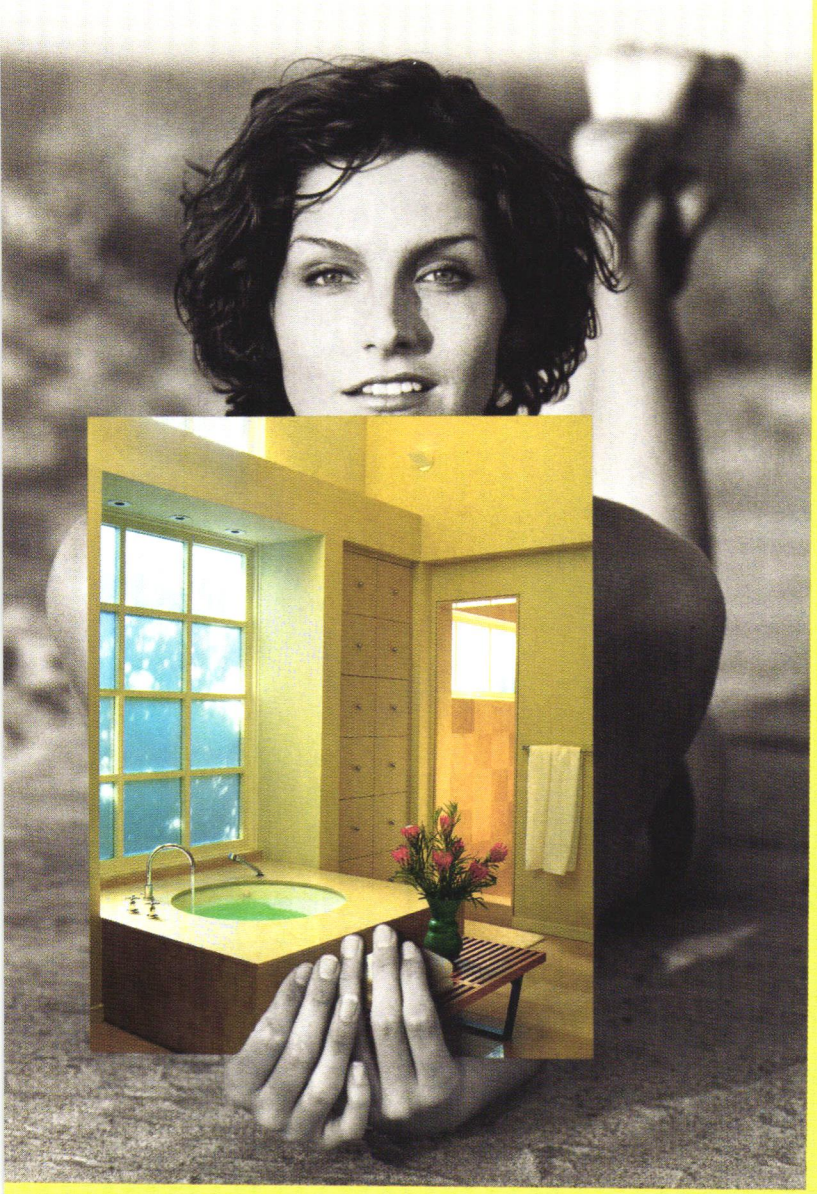

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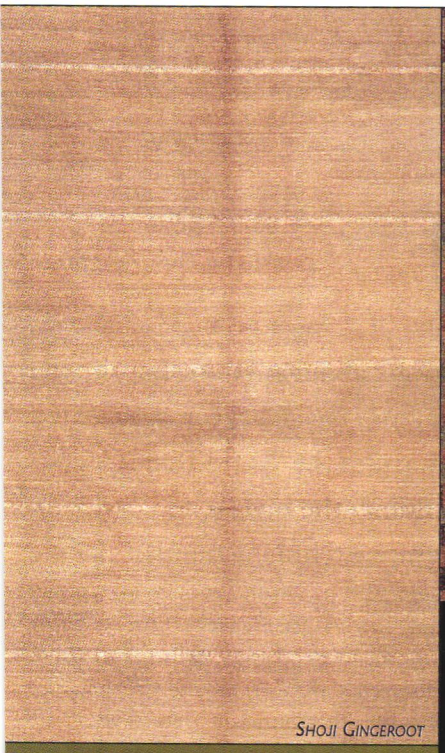

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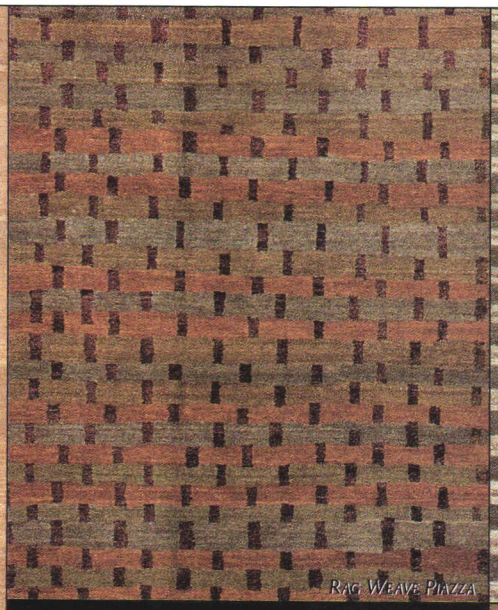
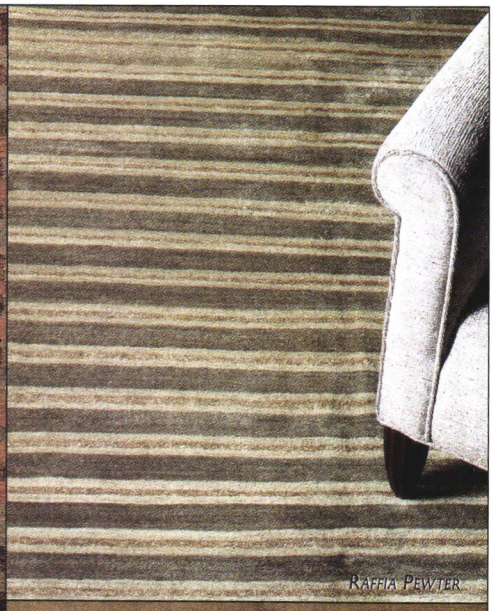


RAG WEAVE PIAZZA



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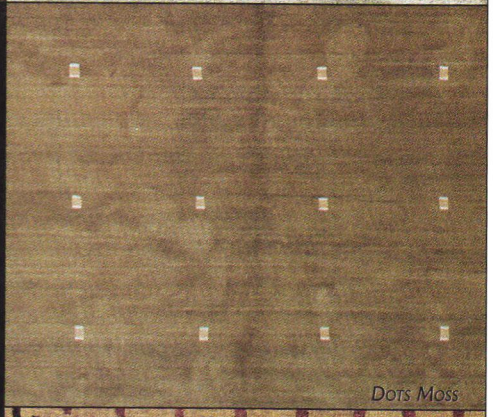

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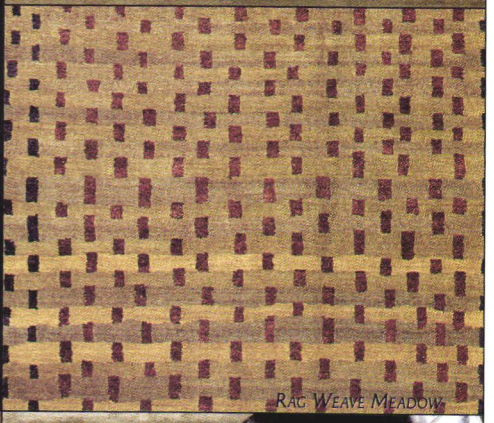

RAG WEAVE MEADOW

AQUA EARTH

DIAMONDS OLIVE

welcome

making the bed

AS I SIT DOWN TO WRITE THIS COLUMN, it is impossible to think about anything besides the devastation from the terrorist attacks on New York and Washington. We all have images seared in our memories—the airplanes shearing through the steel corduroy of the World Trade Center; a man and a woman joining hands and jumping from the building; the high school student, unable to wrench himself from the window of his classroom, watching dozens of people fly through the air, crossing himself as each body sails past to the street below. I find myself choking back tears over the tiniest of details: the shoes, hundreds of empty shoes, strewn through the streets; the silver-framed photograph of a baby found amid the rubble; the little things brought from home to make the office a warmer, more companionable place to spend the days and evenings. All destroyed.

My 12-year-old, Theo, sat on the floor in my arms, watching the news coverage that first day, playing with blocks he hadn't glanced at in years, building towers with them, knocking them down with a model airplane, rebuilding the towers, knocking them down again, hardly conscious of what he was doing, over and over, sorting it out. After school the next day, having learned which classmates had lost mothers or fathers, or both, he called me at the office in Times Square suggesting that I bring a parachute in from home (as if I have a stash in the mudroom) and keep it under my desk. How does anyone make sense of all this, much less help a child do it?

Of course, no one is thinking about chintz, or blueprints, or birdbaths this week. But then again, no one ever thought those sorts of things were the most meaningful parts of our houses and gardens. Everyone is thinking about home, about getting home, getting to our children, our parents, our sisters and brothers, our loved ones. And everyone is thinking about families that will never be the same, about rooms that will never ring with the same laughter, about smiles that will never again be seen around the table. We take so many things for granted—as we should, to go on with our lives. We don't ever stop to wonder, standing at the kitchen door, if the kiss goodbye, before leaving to take the train into the city to work, will be the last kiss. How could we ask such questions and get through the days?

Still, we put together a magazine that is about decorating, and gardening, and entertaining; we will be sending our readers information about holiday style, and sharing our shopping lists. At first it seems unreasonably trivial to have to focus on these things again. And then, on reflection, you realize that that's really all there is, the little things of everyday life, the mundane details that pile up into whatever larger sense we make of our days. Anyone who has suffered any loss at all—and we all have—would give up so much just to go back to the way things were before the murderous morning. Really, what was more important than sitting at the dinner table with people you love? What was more precious than the sense of peace and quiet settling over the house as you tucked everyone in for the night? What was more satisfying than getting all the windows closed before the rain slashed down? What was lovelier than that neat stack of ironed shirts on the closet shelf, ready for the next day's work?

Theo, who loves to ask questions, particularly concerning the essential nature of chores, is often especially puzzled by the need to make the bed. "Why do you bother, Mom?" he'll say. "You're just going to mess it up again." I've tried lots of arguments, ranging from a rather haywire aesthetic theory of order, to the typical parental (and slightly desperate) bid for power: because I said so. This morning, as I pulled the comforter back over the corners, and smoothed the pillows into shape and placed them across the top of the sheets, I felt it was all so simple and clear and necessary and important: we plant the flowers and wash the dishes and fold the linen and wax the floors and arrange things on the mantel and take care with the color of the curtains and re-cover the sofas—and, Theo, we make the bed just so we can mess it up, again and again and again. If we are so lucky.

Dominique Browning, EDITOR

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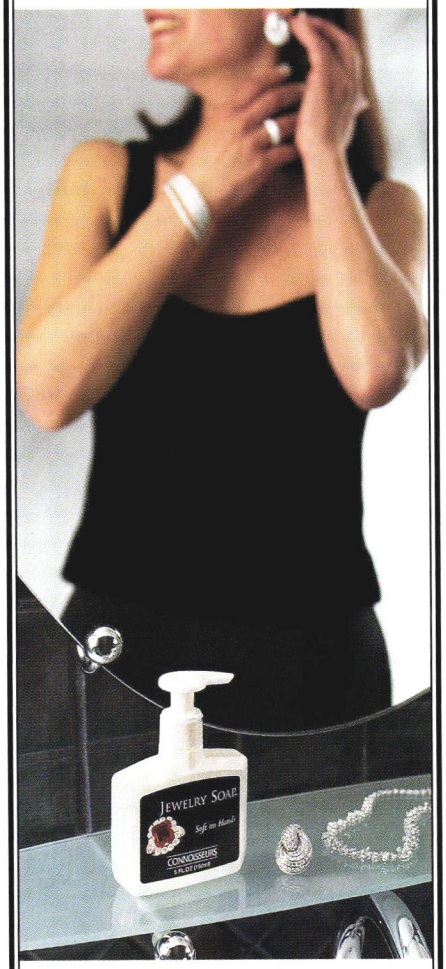

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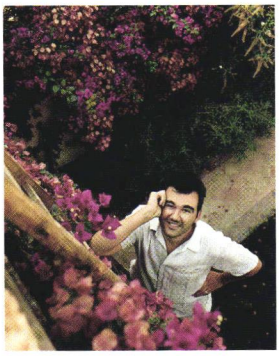
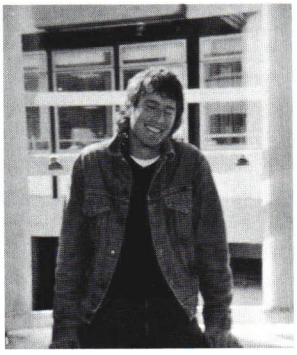


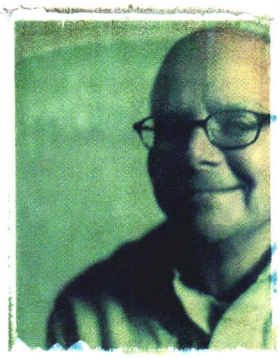
PASCAL CHEVALLIER

This photographer's worlds are colliding. He started out shooting pure interiors, then moved into fashion. But photographing our story on Pierre Bergé, head of Yves Saint Laurent couture ("French Twist," page 162), brought Chevallier back to both realms. It also reminded him of one of his first assignments, at age 19: Saint Laurent's Marrakech garden. "I used to do straight interiors, but I do it sporadically now, for fun," Chevallier says. "What I like is to have a fabulous place to shoot, combined with someone interesting."

JAMES WADDELL

"I've never referred to myself as an artist," says James Waddell, who prefers the word "photographer." He got interested in photography more as a viewer, by way of *National Geographic* and a world trip, and aspires to do "reportage-y, fly-on-the-wall photography." For our story on Gilles Dufour's apartment ("The Gilles Factor," page 172), Waddell came armed with sketches of what he wanted to shoot. "I liked Dufour's apartment, his style, his whole cup of tea," he says. "For me, a good story will have a good narrative."



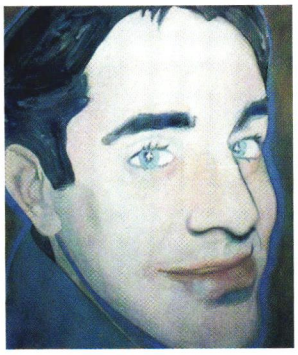


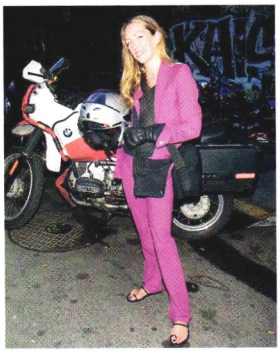
JOSÉ PICAYO

"Everything I see is gone in a second," says José Picayo, who photographed one of our ladylike chairs ("My Chair Lady," page 148). It may be because he moves so much. His life has led him from Cuba to Puerto Rico to the United States; his work encompasses interiors, fashion, and portraits. "I travel sometimes," Picayo jokes, and he turns that into a chance for travel shoots. "I like the break, the different jobs. Photography is like life—it's all moving by, and you're never going to have the same moment again."

JASON SCHMIDT

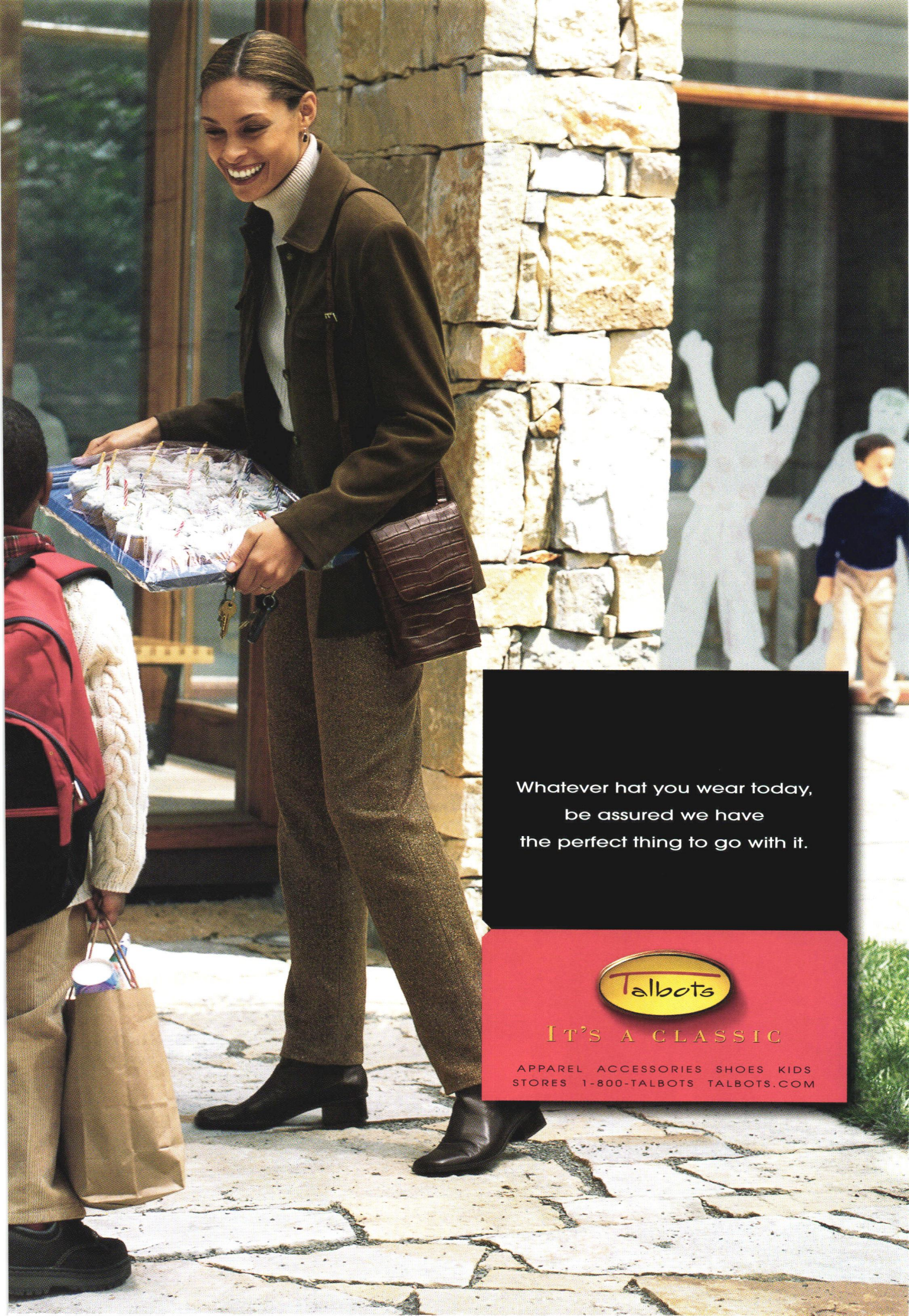
Photography was Jason Schmidt's second choice. "I thought I wanted to be an architect," he says, "but it's a tough field, so I started taking pictures of architecture instead." It was a natural step. "I'm interested in the way that architecture delineates space and frames conversations," he says, "the same way that photography does." That doesn't stop him from having fun. While he was shooting "Ship of the Desert" (page 132), "it was almost a hundred and ten degrees," he says. "We dove into the pool every hour!"





JESSICA CRAIG-MARTIN

"It's a revulsion/fascination thing," Jessica Craig-Martin says, trying to explain why she does so much fashion photography. "I want to become a rich trophy wife, and then I'll become one of my subjects—it could all be a very beautiful circle." Or ironic, as many of Craig-Martin's society photos are. In her shot for "My Chair Lady" (page 148), she "wanted to show the ridiculousness of wearing animal prints as sex magnets. The pig with the leopard jacket was the ultimate expression of that." —JENNY GAVACS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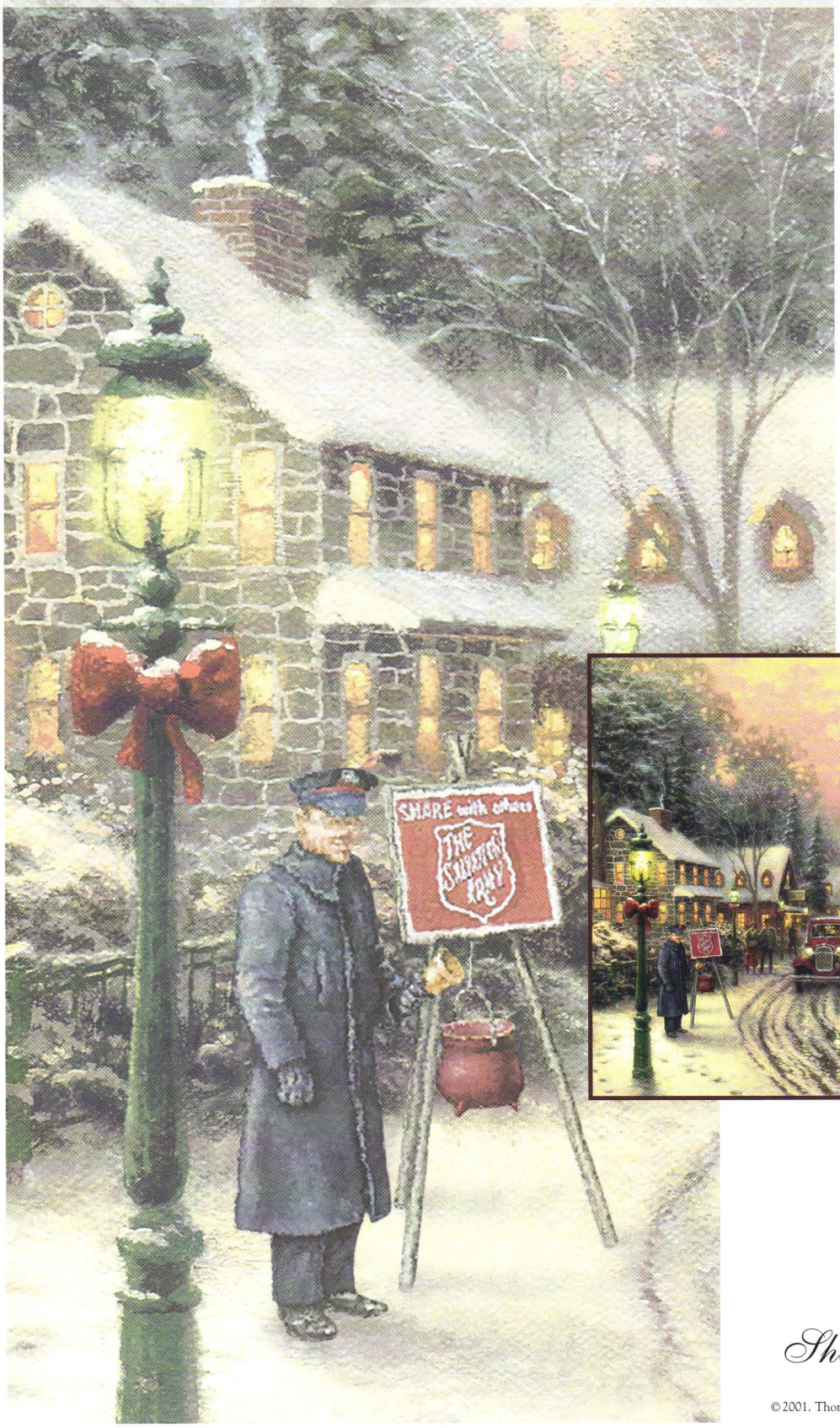

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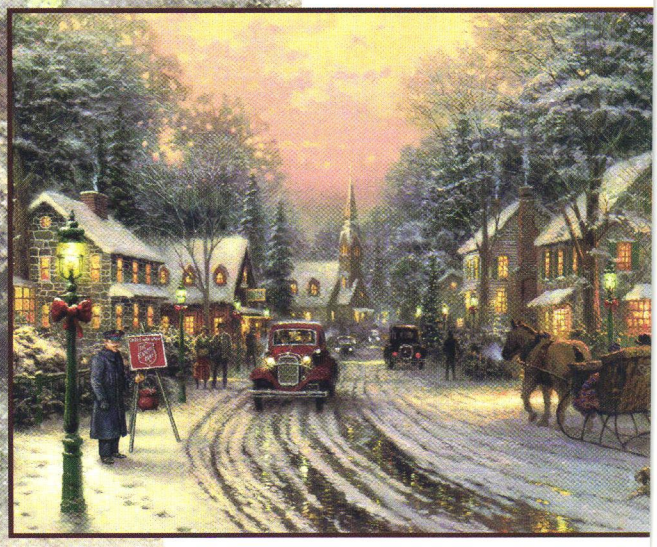

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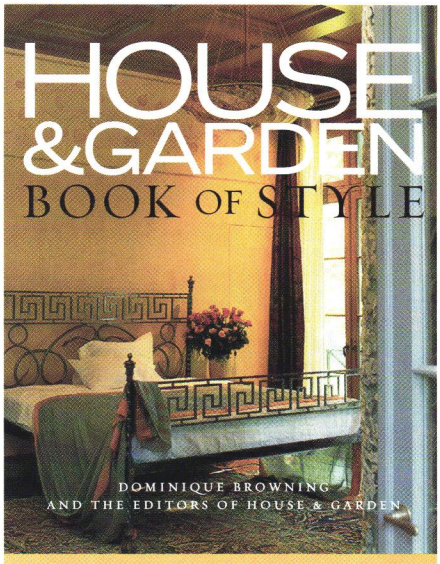

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HOUSE &GARDEN
DESIGN FOR A NEW GENERATION

Potter

letters

september song

WOW! What an absolutely gorgeous cover for your September issue! I will save it, frame it, take it to my floral designer, hand-deliver it to my local artist friend, and commission her to do a painting of it. I love the vibrant green, orange, yellow, and magenta. The luxury and tradition theme of this issue and "Continental Drift" are fabulous. I subscribe to every decorating magazine published; this is the first cover that has inspired me to say thank you.

MARY CHRISTENSON
Bakersfield, CA

AFTER A LONG DAY of school supply shopping with my kids, I stopped at my local bookstore to browse through the new magazines. My eye was immediately drawn to your September cover. Not only is it elegant and beautiful, but it is a wonderful welcome to fall for those of us who are mourning the passing of summer vacation. This one will stay on my coffee table for months after I have devoured the contents.

ROBYN MASTANDREA
Buford, GA

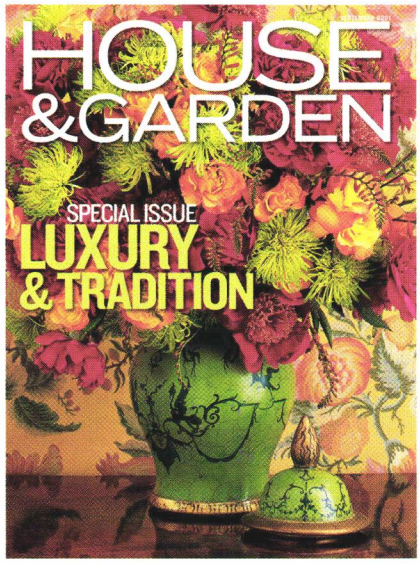
brutally honest

I WHOLEHEARTEDLY AGREE with "Eight Looks That Are Past Their Prime," by Paul Fortune [September]. Thank goodness that someone has the guts to write what a lot of us have been saying among ourselves for years, and that your publication is savvy enough to print it. How refreshing.

MAUREEN SANDERS
La Quinta, CA

"HOUSE & GARDEN" IS AN extraordinary magazine. It contains, however, a continuing blight. I've grown so weary of Paul Fortune's ramblings that I have to beg you to ax the column. It alone is reason enough for New Yorkers to look down their nose at us in the West. Without it you'd have a perfect magazine.

MICHAEL ALDRIDGE
Laguna Beach, CA



car talk

I WAS DISAPPOINTED with the slant of the August issue's On the Block, "It's a Guy Thing." I am a woman and love classic cars. I might have expected to see this mind-set in the 1950s, but not today. You owe car-loving women everywhere an apology.

ADELE SATORI
Via E-mail

Of course, everyone loves classic cars. But On the Block is meant to serve as a basic buyer's guide to items at auction, and, as dealers note and our article reported, an estimated 90 percent of purchasers in this field are men. Our story merely reflected that fact, in what we hoped was an amusing way. We apologize if our approach offended women.

In the July 2001 issue, we erroneously implied that wallpaper from Schumacher will not bond well in a steamy bathroom. In the September issue, we incorrectly stated that magnets will stick to brass. We apologize for both errors.

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

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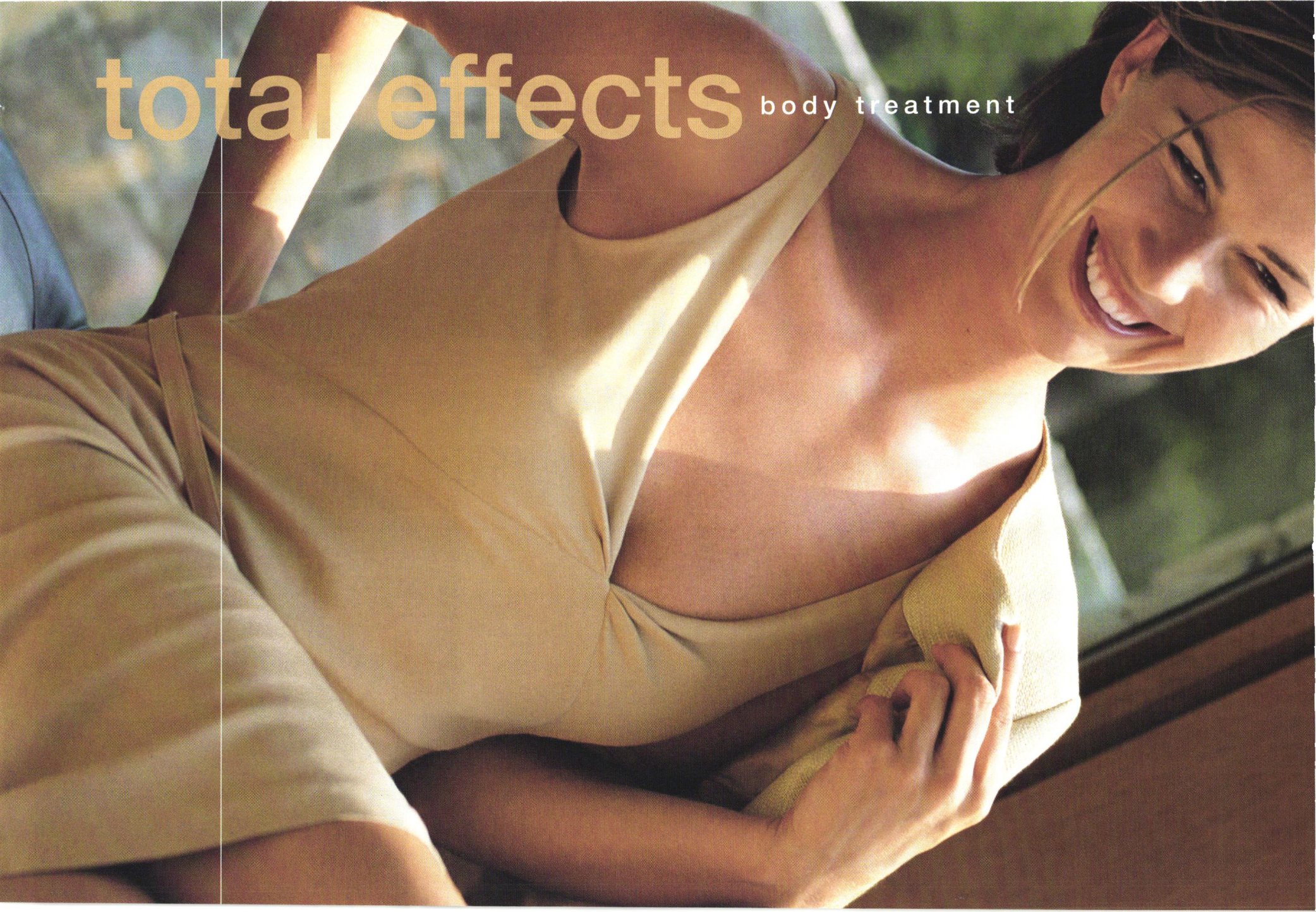
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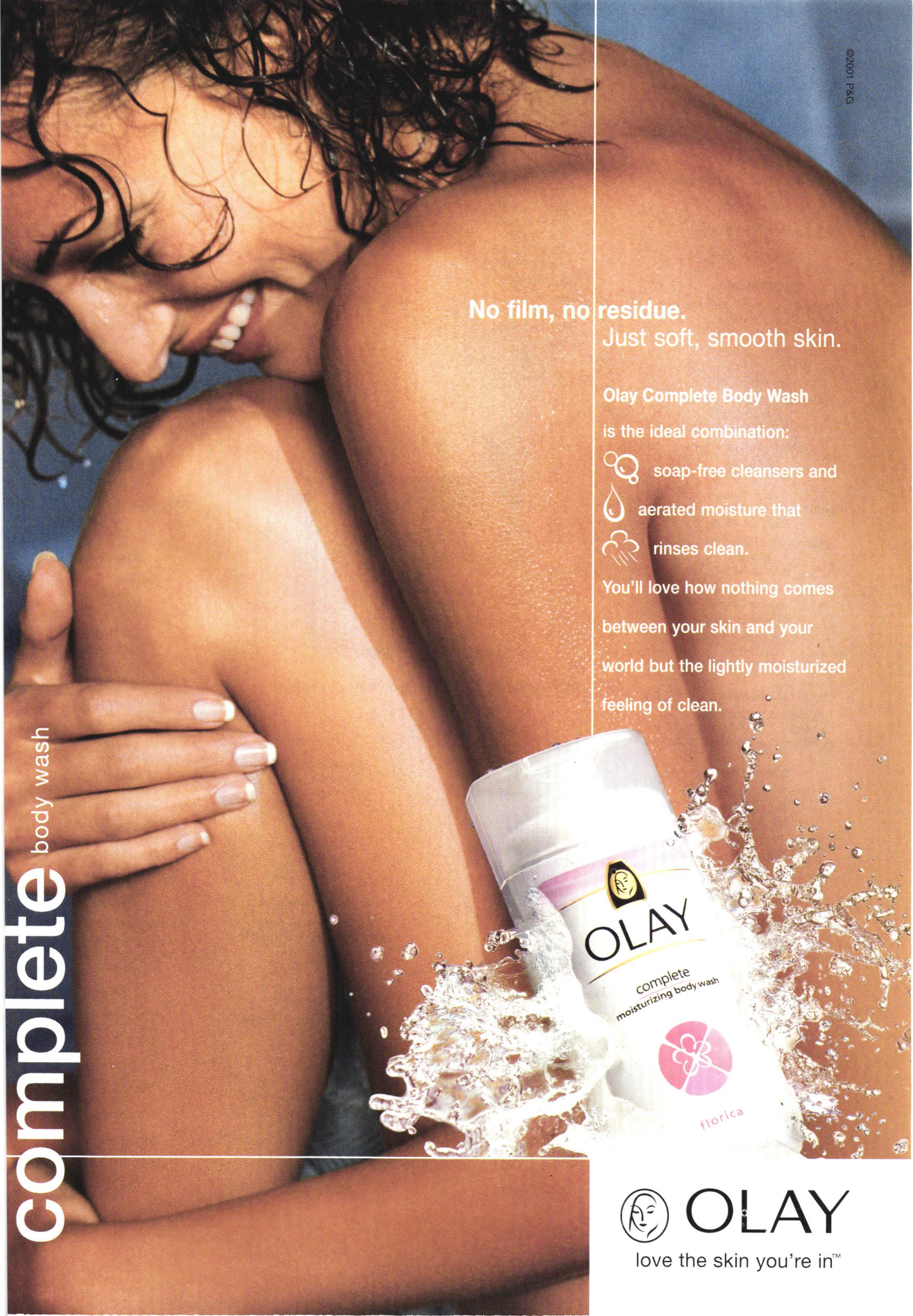
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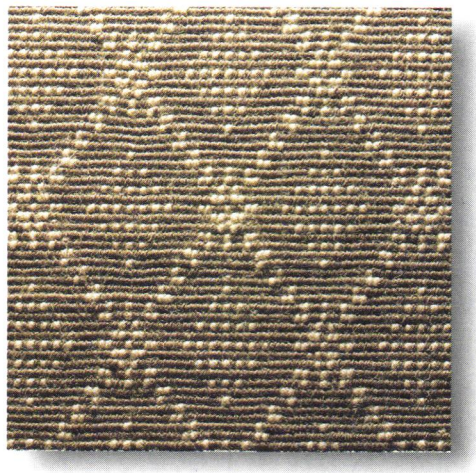

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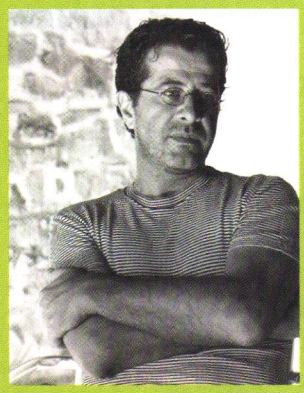

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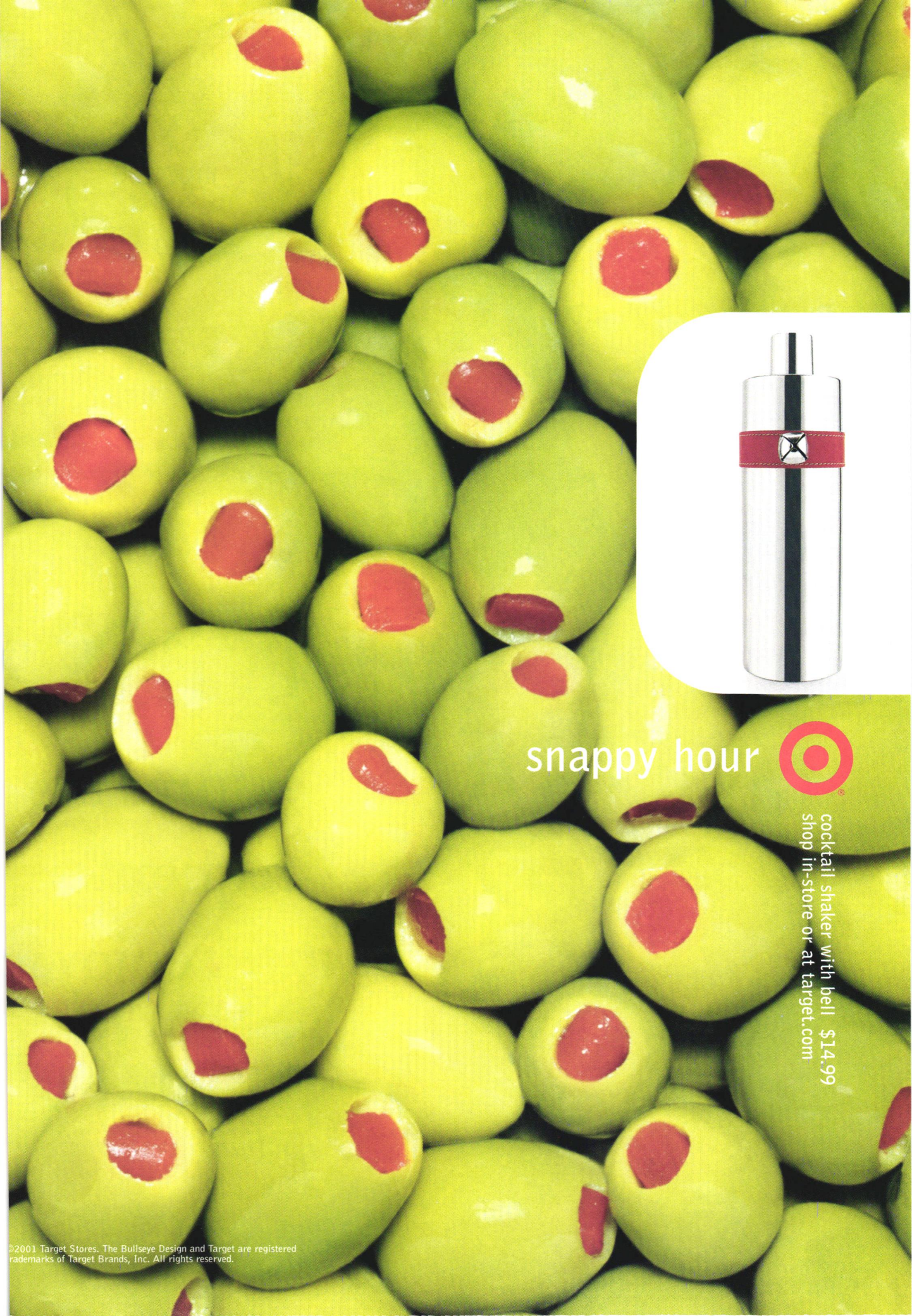

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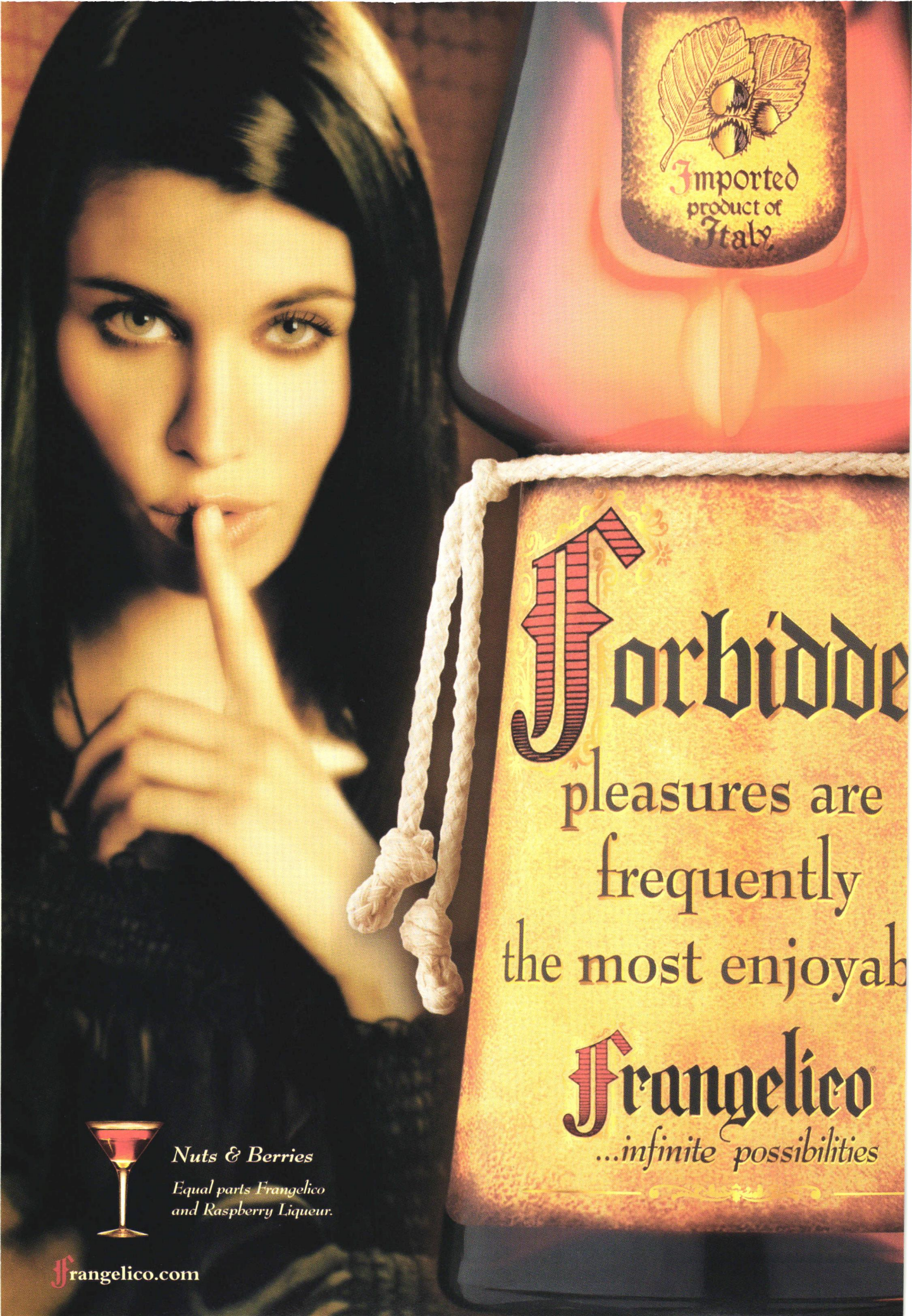
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We can't stop thinking about...

An Hermès fly whisk sits atop pillows inspired by the silks of eminent racing stables: from top, Belair Stud; Calumet Farm, winner of eight Kentucky Derbies; and Glen Riddle Farm, owner of Man O' War. The Christian Liaigre stool, perfect for pulling on your Wellies, is from Holly Hunt.

HORSE PLAY

We're hot to trot for anything with equine ambience, from hunt prints to saddle blankets

WRITTEN BY GREGORY CERIO ■ PHOTOGRAPHED BY LISA CHARLES WATSON ■ PRODUCED BY JAMES SHEARRON

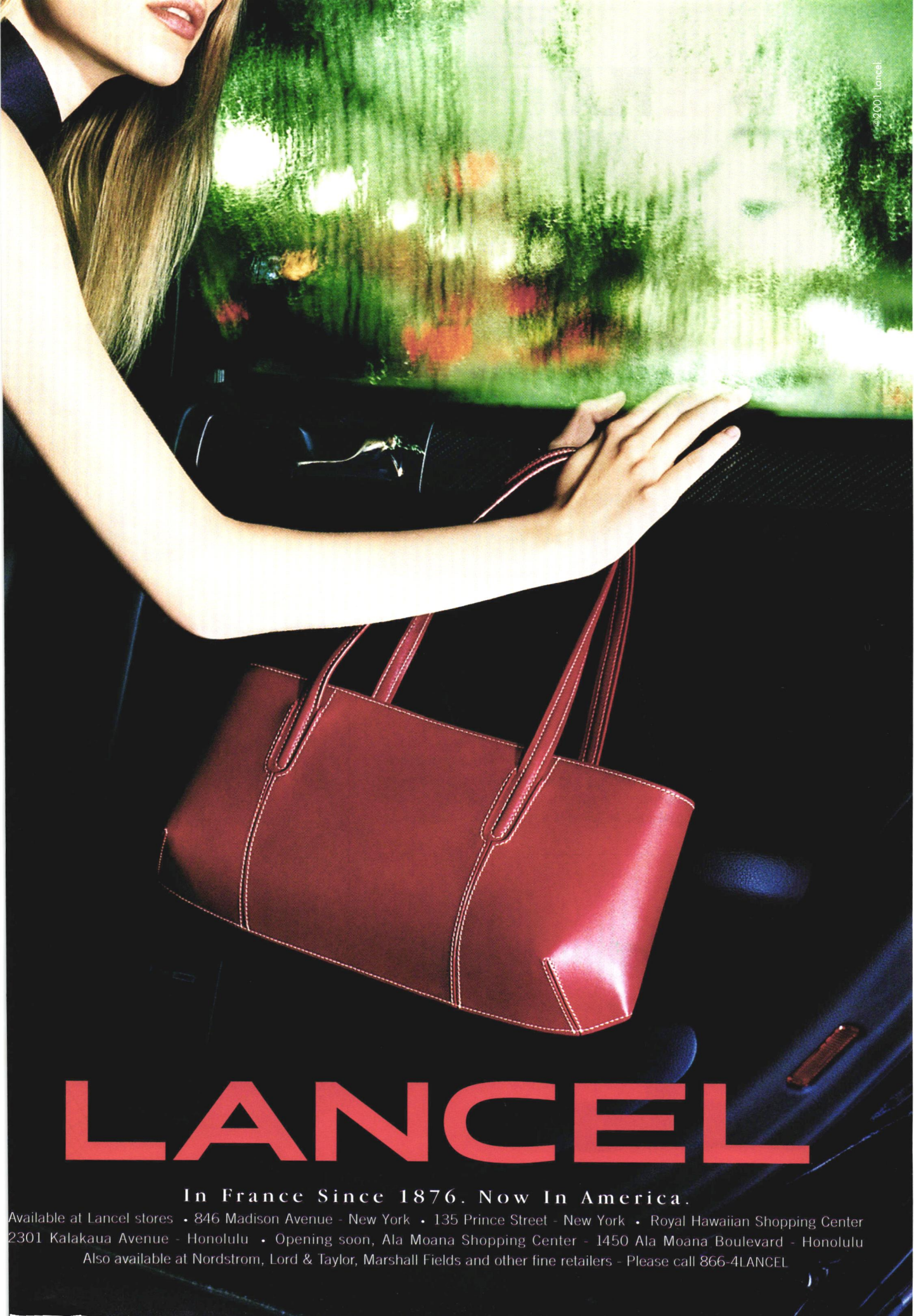
HORSE PLAY

We first heard hoofbeats early this year. *Seabiscuit,* Laura Hillenbrand's bio of the great Depression-era Thoroughbred, began its canter up the best-seller lists. Hacking jacket and jodhpur ensembles appeared on fashion runways. In June, both Christie's and Sotheby's auctioned groups of the brawny yet gorgeous paintings by famed equestrian artist Sir Alfred Munnings. Suddenly, everywhere we looked we saw the aesthetic of the horsey set: racing trophies filled with flowers; horse blankets used as throws; furniture made with saddle leather; bureaus and dressers with brass hardware reminiscent of horse tack; foldable campaign chairs at the ready. Some friends even reported spotting hipster girls at London's Portobello Market wearing ribboned rosettes, as if they had just taken top honors at a gymkhana. In a way, it's not such a surprise that we'd turn to the equestrian world for design guidance. After a year of economic turbulence and political uncertainty, there's something reassuring about the blue-chip traditions and just-so proprieties of horsemanship. As Ralph Lauren has known for years, equestrian style implies both patrician exclusivity and elegance, and an air of well-rubbed coziness—strict etiquette *and* a whiskey and soda by the fire. So we took in the races at Saratoga, cashed a few plump exacta wagers, and used the proceeds to buy a wool and cashmere Hermès blanket to take off the autumn chill. Tallyho.

A few equestrian trimmings rein in the hard edge of modernism. A red-wool covered sofa and an ottoman from B&B Italia are hunt-club ready. A tartan slipcover and tartan and gold pillows (fabric from Clarence House) complete the look. A classic Hermès saddle blanket is draped over a Christian Liaigre leather sling chair. Floor lamp and hurricane lantern from Ralph Lauren; equine photographs by Steven Klein, available through the Staley-Wise Gallery, NYC.

HORSE PLAY

1 A *veddy* traditional flannel-slipcovered wing chair from Waldo's Designs gets a sporty twist with the addition of stripes inspired by the black and white stable colors of Edward Stanley, the 12th Earl of Derby, after whom derby races are named. **2** Nostalgia for quieter Victorian days made hunt-scene prints, such as the Sanderson linen on this pillow, popular in the 1930s. The colorful graphics still pack a punch. **3** In the 19th century, furniture makers created sturdy yet portable pieces, like this reproduction teak campaign chest from British Khaki, to furnish a cavalry officer's tent on the battlefield. The blankets are from Asprey, top, and Holly Hunt. **4** A ca. 1870 kerosene lantern from Marvin Alexander, NYC, lets you join the light brigade.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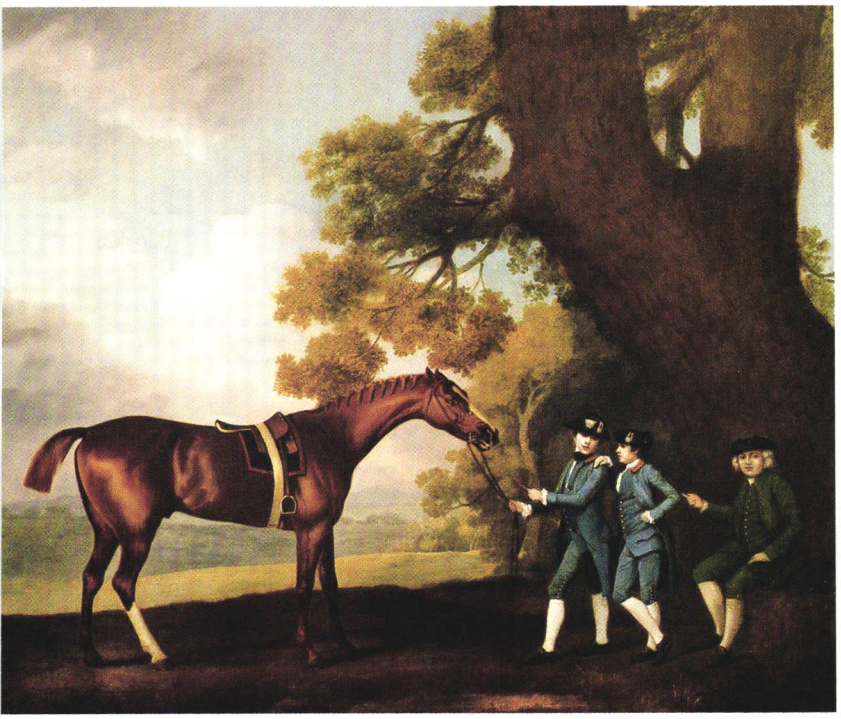
HORSE PLAY

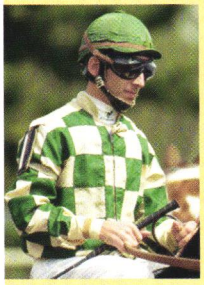


THE STABLE AND THE STUDIO

Photographer Steven Klein's black-and-white shots of horses (page 41) are examples of a genre that goes back centuries. Artists have depicted horses ever since there were artists—see the cave drawings at Lascaux—but equine portraiture came into its own in the 18th century. "In the 1700s, fortunes were made and lost at the track," says Andrew Rose of Sotheby's, whose next sporting art sale is November 2. "Portraits of horses were more valued than portraits of wives." For collectors, George Stubbs, whose circa 1769 painting of the great stallion Eclipse, above, is the master. Today, his works sell for $5 million plus, a figure topped only by Edgar Degas, whose best racing paintings might sell for $15 million. Work by top equine artists of the 1800s, such as Ben Marshall, can fetch $600,000; those by the best 20th-century equine artist, Sir Alfred Munnings, twice that and more.

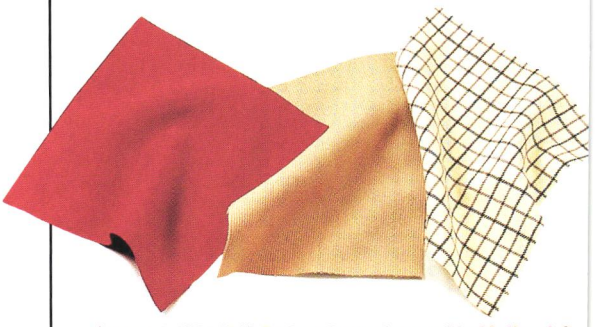
▲**NEW PASTURES** Equestrian style is trotting all over. Turn out for weeding with an Hermès saddle-blanket garden bag, $980. Tweaking horsey toffs, cashmere sweaters from U.K. fashion firm Fake London come with a prize-style rosette that cool kids wear on lapels or seat pockets. (It's *supposed* to be backwards.)

▼**LOVING CUPS** Antique trophies suggest pedigree, but they can be picked up in shops and at auctions. These sterling pieces from Nathan Horowicz, NYC, cost $600 to $1,400. "I love the shapes," decorator Miles Redd says. "And the gleam of silver on polished wood is so damn beautiful."

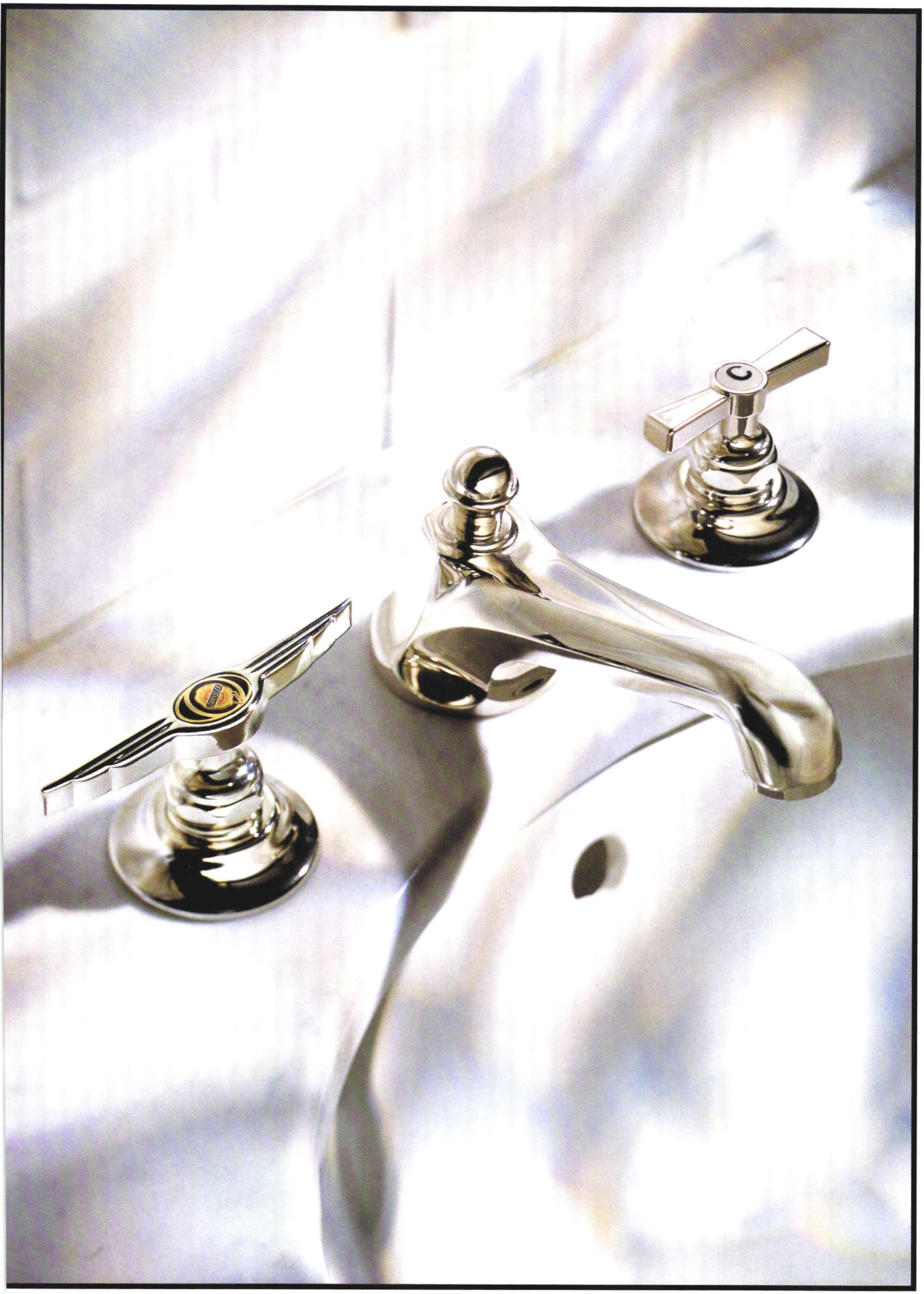


MARE WEAR

Known as racing silks or stable colors, the brightly patterned tunics worn by jockeys have been a part of horse racing since 1762, when the Jockey Club, the sport's governing body, introduced the attire "for the greater convenience of distinguishing the horses in running." Nineteen owners, including seven dukes and four earls, were the first to register their silks, most choosing solid colors. Today, more than 20,000 designs are registered with the Jockey Club. Of the silks chosen in 1762, only the Duke of Devonshire's "straw" has been in continuous use by the same stable.



▲**HABIT FORMING** Riders have dressed in Holland & Sherry fabrics since 1836. The Savile Row firm now makes cloth (twill, cord, and tattersall, above) for interiors. A New York showroom will open this fall.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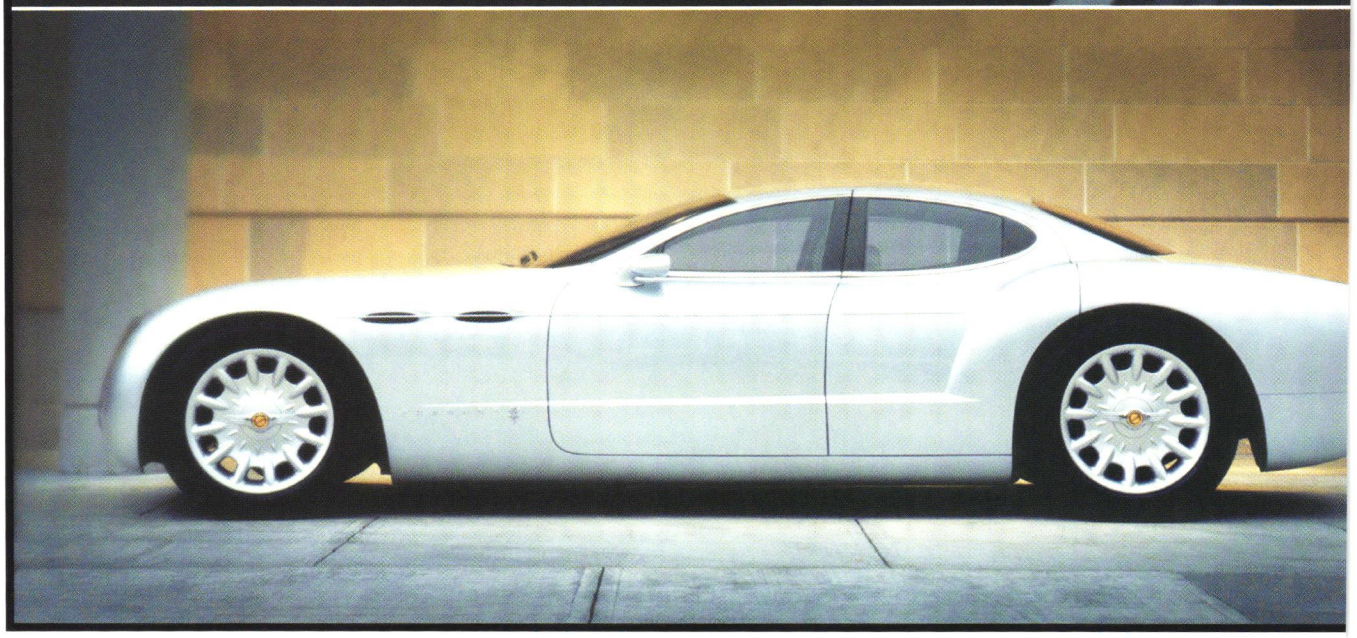
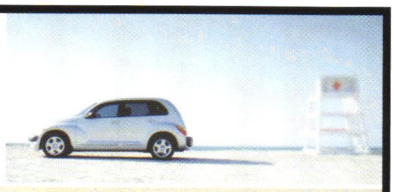
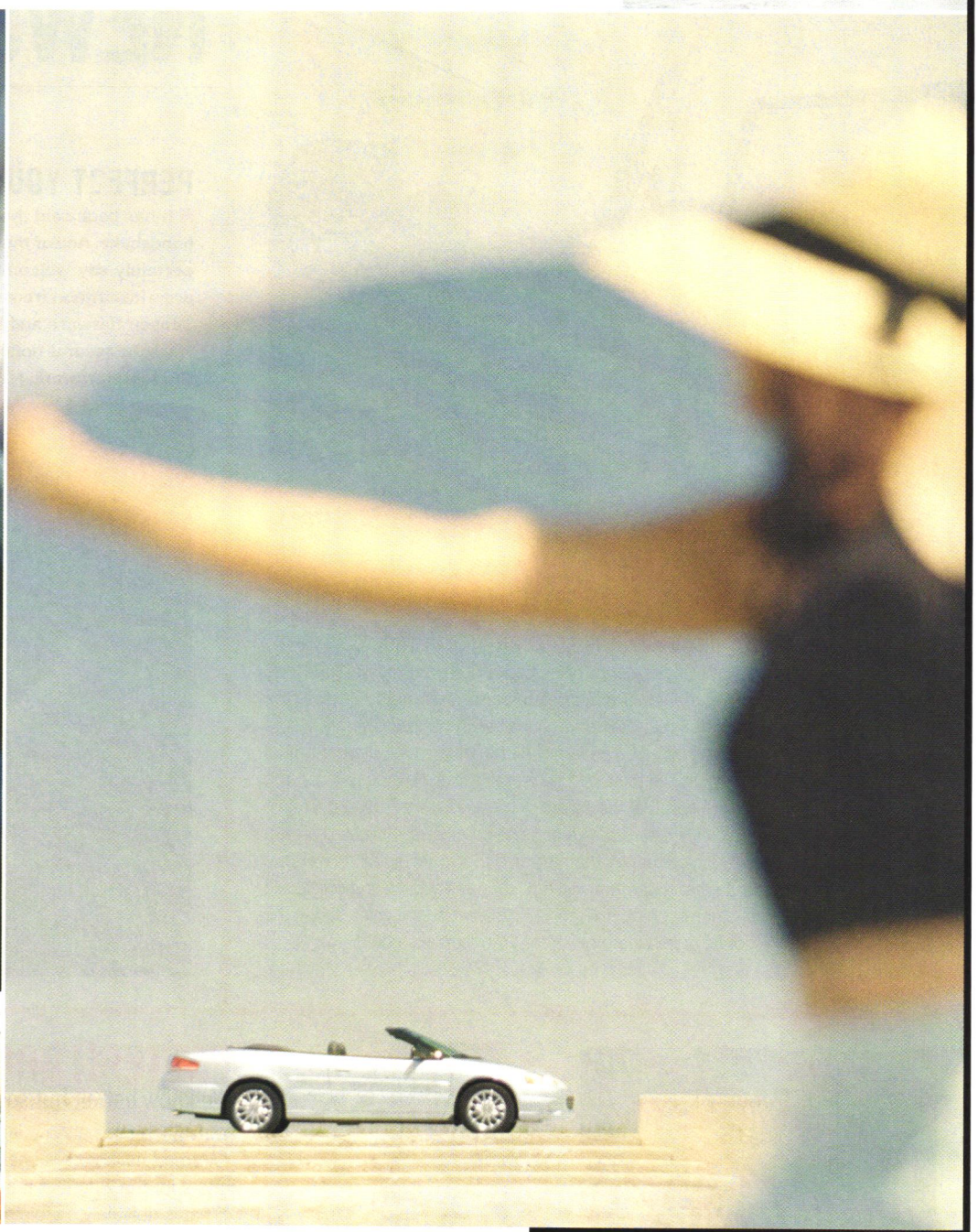
Heat can be measured in celsius, fahrenheit, and nov

Vehicles shown L to R: Chrysler Town & Country, Sebring Sedan, Concorde, Sebring Convertible, 300M, PT Cruiser, Sebring Coupe.







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NEWS

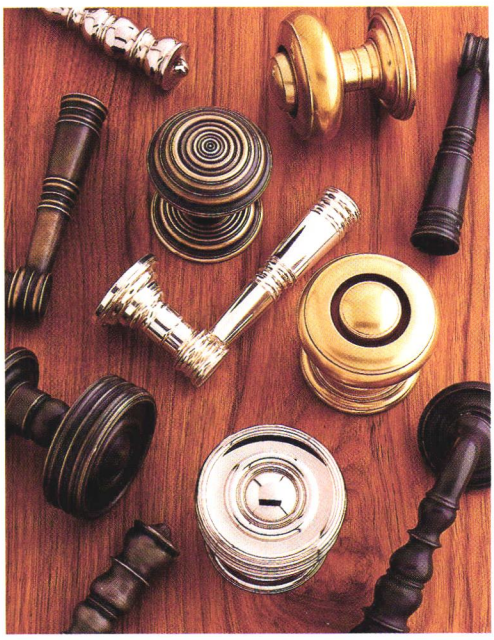
mapping history

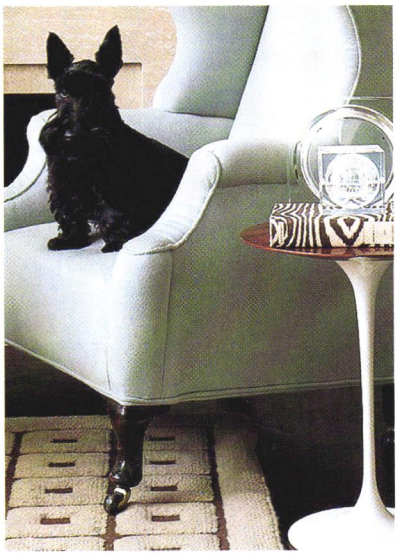
House & Garden story inspires birthday gift for Vice President!

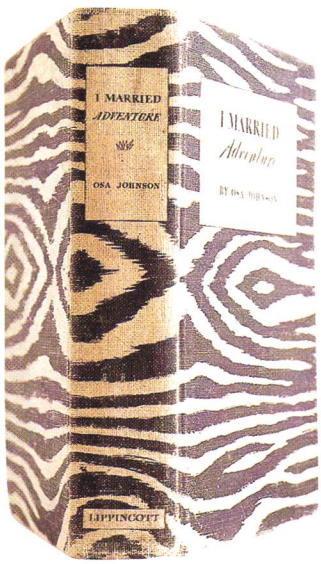
When Liz (above) and Mary Cheney commissioned a 60th-birthday gift for their father—an artwork showing the geographic sweep of his great-grandfather's Civil War service—they had no idea that their dad, Vice President Dick Cheney, would celebrate the day in the White House. The family didn't know much about Samuel Fletcher Cheney. "At home, his sword stood in a barrel with the baseball bats," the Vice President said. Using details that the sisters uncovered, Julie Ruff and Connie Brown at Redstone Studios (*House & Garden,* September 1999) created a map reminiscent of Civil War–era cartography that narrates the young soldier's wartime adventures. The map now hangs prominently in Cheney's West Wing office. He likes to imagine his ancestor marching up Pennsylvania Avenue at war's end in the Grand Army review—not far from where his great-grandson sits now.

PERFECT YOUR GRIP

It has been said that the doorknob is the home's handshake. Any of these luxurious knobs and levers certainly say welcome. Designer Steven Sclaroff drew inspiration from such varied sources as Georg Jensen flatware and 18th-century Georgian hardware. In several finishes, $300 to $600, at Nanz Custom Hardware, NYC. 212-367-7000.







PATTERN BOOK

We know better, but sometimes a cover says it all

With its zebra-patterned cover, Osa Johnson's memoir *I Married Adventure* is one of those books prized by decorators for the zing that the cover can bring to an interior. "That is definitely a tabletop book," says Jeffrey Bilhuber, who claims to have used it to punctuate every job. "It's visually exciting, and then there's that title!" (The book also happens to be a lot of fun to read.) In a blue room, Miles Redd loves the petite pink punch packed by the dust jacket for Elsa Schiaparelli's *Shocking Life.* Larry Laslo likes to stack copies of *The Best of Flair* (red), Horst's *Interiors* (burgundy), and Brenda Cullerton's *Geoffrey Beene* (orange), as much for the bold colors of their boards as for the chic subject matter. When we broach the topic, Albert Hadley expresses shock: "I hope people have more respect for books." Then he warms up. "Of course, if you have a pile of them," he says, "you do put the best-looking one on top."

HOUSE &GARDEN openhouse

THE ART OF SIMPLICITY

Walker Art Center, Minneapolis, MN, October 13 - January 13, 2001-2002

See the art that launched a movement. Organized by the Walker and the Tate Modern, London, **"Zero to Infinity: Arte Povera 1962 - 1972"** features work by fourteen iconoclastic Italian artists who changed the course of 20th century design by helping to launch the Conceptual Art movement. For more information, call 612-375-7622 or visit www.walkerart.org. *The United States presentation of this exhibit is made possible by the Italian Trade Commission.*

THE SEAT OF STYLE

November 4 - 7, 2001, New York, NY

Celebrate the tradition and influence of Italian design and receive discounts of up to 20% on merchandise by Italy's leading furniture manufacturers. Gain insight into Italian artistry with panel discussions by museum curators. Plus, find out how you can win a trip to Milan's legendary furniture fair, **Salone del Mobile**. For more information and to receive your invitation, call 212-353-1383 or visit www.abitareitalia.com. *Sponsored by Federlegno-Arredo and the Italian Trade Commission.*

STYLE TO BOOT

For the latest looks by the biggest names in Italian design, check out *The Best of Italian Style* on **STYLE.com/italianstyle**. Get an insider's look at today's top designers of apparel, accessories, interior design and architecture. Once you've toured their styles online, tour the country that inspired them. Log on to find out how you can enter to win a trip to Italy.

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Look for the "Timeless Elegance Road Show" in the following cities:

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December 13: Palm Beach, FL

For more information, or to receive an invitation, please contact Lisa Ripko at 212.286.6896.

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Talbots Women's Scholarship Fund Will Award $100,000 to Women Returning to College

If you graduated from high school* at least ten years ago and are now seeking a college degree, Talbots would like to help.

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Please visit any Talbots U.S. store or talbots.com for an application. Applications must be postmarked by March 4, 2002. Scholarship recipients will be notified by the end of July 2002.

Talbots is Proud to Announce the 2002 Women's Scholarship Fund Board of Judges

Blythe Danner
Caroline Kennedy
Marlee Matlin
Joyce Carol Oates
Deborah Roberts

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* See store for details.

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NEWS

FENG'S WAY (WITH FURNITURE)

When fashion designer Han Feng created a dreamlike installation for an exhibition of contemporary Chinese art at Sotheby's in New York last June, she had no idea a business would be born. Her colorfully lacquered furniture, with cushions made in 40 layers of felt, was the hit of the show. Prices start at $2,000. Han Feng Ltd. In NYC, 212-695-9509.

soft touch

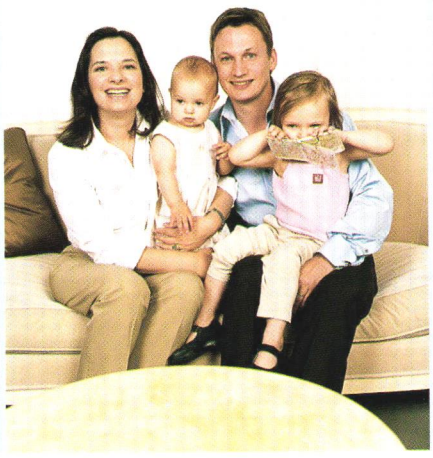
In furniture and in fashion, felt is the material of the moment

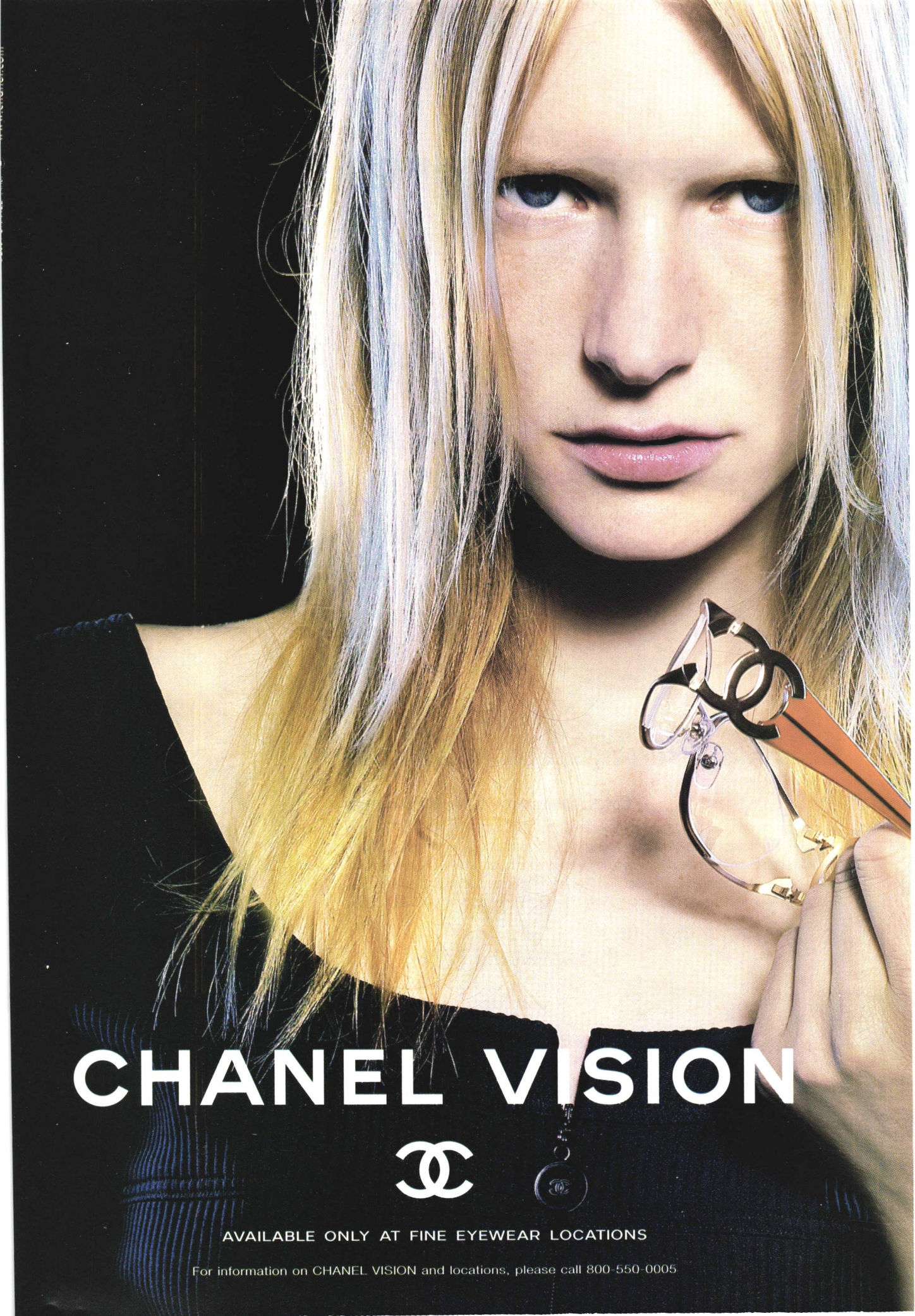
1 Sound-absorbing Swell Panels wall tiles, $70 each, by Teppo Asikainen for Snowcrash, at The Apartment, NYC, 212-219-3661. 2 Paola Lenti's chic travel case in mustard, $445, at Property, NYC, 917-237-0123. 3 Ottoman, $450, at Banana Republic, 888-BRSTYLE. 4 Coffee table, $2,000, by Jim Zivic of Burning Relic, at Breukelen, NYC, 212-645-2216. 5 Raised-circle place mat, $24, by Anne Kyyrö Quinn, at Conran's, NYC, 866-755-9079. 6 Sculpted wool and felt Kloc rug, $1,060, by Kristian Gavoille for Ligne Roset, 800-BY-ROSET.

FAMILY AFFAIR

Furniture duo Todd and Amy Hase open a modern mom-and-pop shop

To accommodate their growing business, furniture design team Todd and Amy Hase have moved their showroom from a prim 18th-century SoHo town house to a lofty storefront in a former warehouse in TriBeCa. Among the tall columns, you'll find Hase's signature furniture and his new line of fabrics. The vast space has been designed for comfort. When they come in, the Hases' daughters, Ava, 1, and Chloe, 3, clearly feel at home—Ava even has a crib tucked between her parents' desks. 261 Spring St., NYC, 212-334-3568.

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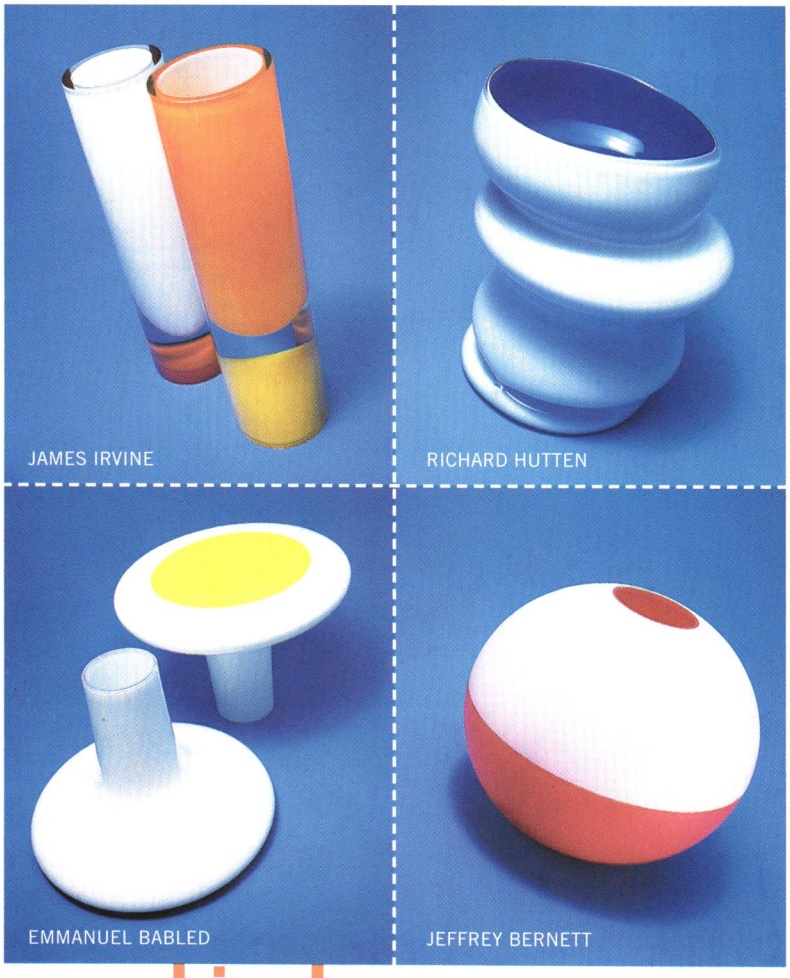
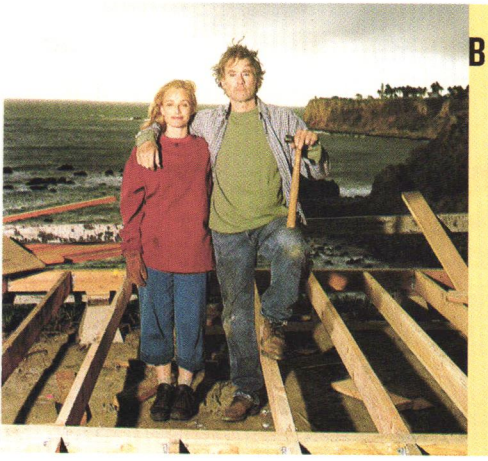
NEWS



smashing! Covo breathes new life into Murano glass

What happens when you pair nine of the hottest contemporary designers from around the globe with master glass blowers in Murano, Italy? You get Smash, the latest collection from Italian housewares company Covo, curated by Emmanuel Babled. Smash includes works by Stephen Burks, Stefano Giovannoni, Ritsue Mishima, Marre Morrel, Jerszy Seymour, and the four designers above. Through Property, NYC, 917-237-0123.



BUILDING CHARACTER

If Kevin Kline (with costar Kristin Scott Thomas, left) appears especially adept at carpentry in the new film *Life as a House*, it's because the actor spent many hours apprenticing with the construction foreman on the Palos Verdes, CA, set. "Most actors go watch game shows in their trailer when there's any free time," the movie's director, Irwin Winkler, says. "Kevin spent his cutting boards and nailing beams."

SIGNATURE PRINTS

With "Vera" flamboyantly inscribed in a corner, Vera Neumann's scarves from the 1950s and '60s are hot collectibles. Less known are her products for the home. In fact, a 1946 order from B. Altman for three parachute-silk place mats kick-started her business. The line grew to include table linens, bedding, china, and even dish towels. Neumann (at home, top, in Ossining, NY, in 1950) died in 1993, but Schumacher has just reissued two patterns created during her long association with the company. Clearly inspired by Neumann's love of nature, Fiori di Campo, above, and Frondoso look as fresh as ever.

CONTRIBUTORS: INGRID ABRAMOVITCH, THADDEUS KROMELIS, HOPE MEYERS, BROOKE STODDARD

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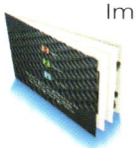

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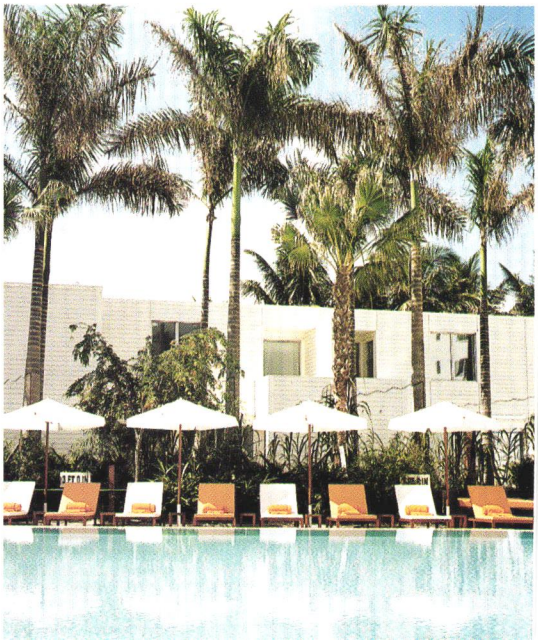
David Chipperfield designed the furniture for the guest rooms, below, as well as the public spaces, left.

inn crowd The Shore Club heats up South Beach by Mayer Rus

Sirena, above, one of the hotel's five lounges and restaurants, is cloaked in highly figured marble.

JUST WHEN YOU THOUGHT the ultra-hot South Beach renaissance might finally be cooling down, along comes the Shore Club (rooms for $525 and up; 877-640-9500). The latest entry in Miami's beach blanket bingo of deluxe boutique hotels, the Shore Club boasts an all-star cast of international design, fashion, and hospitality talents. The new, 325-room, 70-suite resort began as two Art Deco hotels: the Shore Club and the Sharalton. Elaborately renovated and refurbished by British architect David Chipperfield, they are now part of the new Shore Club, a reconfigured complex anchored by a new, 21-story tower he designed. Landscape architect Miranda Brooks collaborated with him on the design of the outdoor gardens, terraces, and reflecting pools. Celebrity chef Nobu Matsuhisa has orchestrated the culinary offerings at the resort's lounges and restaurants, including the first Miami outpost of his signature sushi mecca, Nobu. Rounding out the high-profile party posse is erstwhile supermodel Christy Turlington, one of the forces behind the Shore Club's Sundāri Spa. Viva South Beach!

Eight cabanas, including the ocean-front Beach House, below, face the pool.



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MILANO

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Middle Ring Features Rhodolite Center Stones

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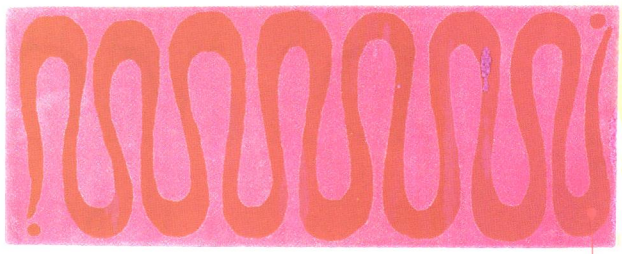
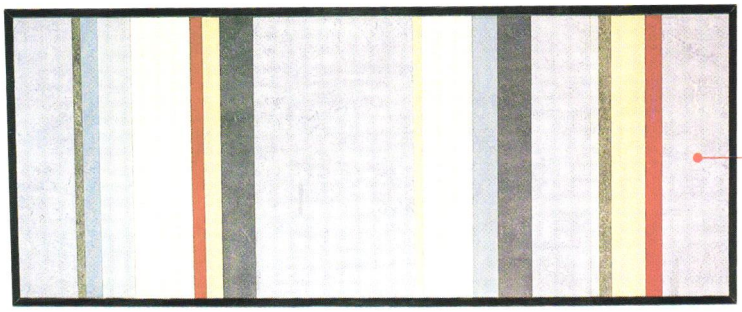
YOU NEED...

A runner to define and give life to a space by Sabine Rothman

"Runners are my favorite style of rug to design," Loophouse's Lorraine Statham says. "They encapsulate moments in time, flashes of inspiration struck down in carpet." Anything goes for runners today, from funky to classic, in leather, linoleum, or hand-knitted fabrics. Now, interior designers are putting these long, narrow rugs in any space that needs definition or emphasis. Run wild! —MEREDITH MELNICK

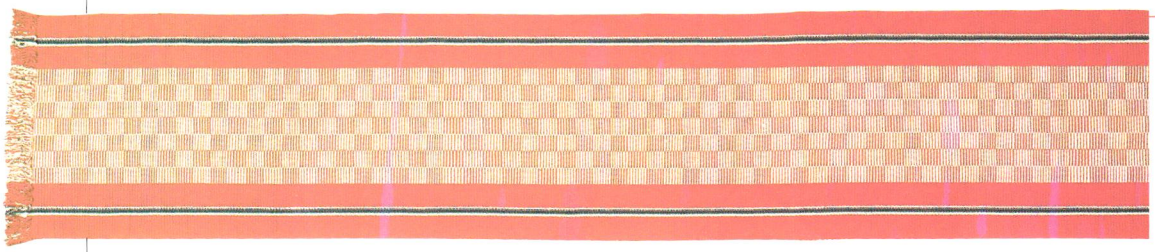


"A runner adds color and texture," says interior designer **Alan Tanksley**. Lorraine Statham's Hudson, $375, Loophouse, London.



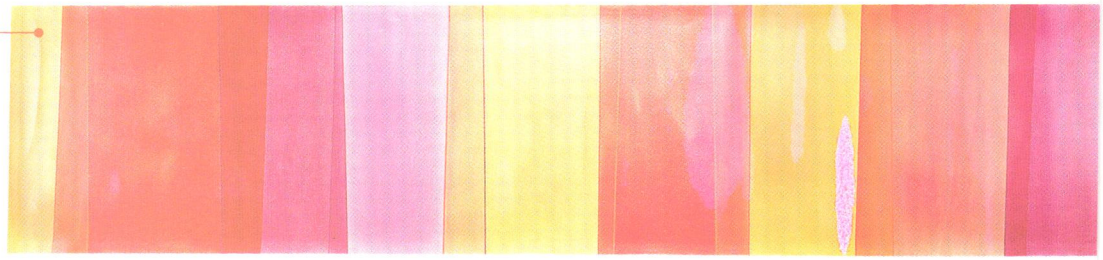
Interior designer **Christopher Coleman** loves linoleum "on a brick path." Westling Design's Deco Stripe, $840, Hollis, Chicago.

Interior designer **Alex Jordan** likes to put "small runners on either side of a bed, creating a nice space to step onto in the morning." English Garden, $2,025, at Asmara, Boston.



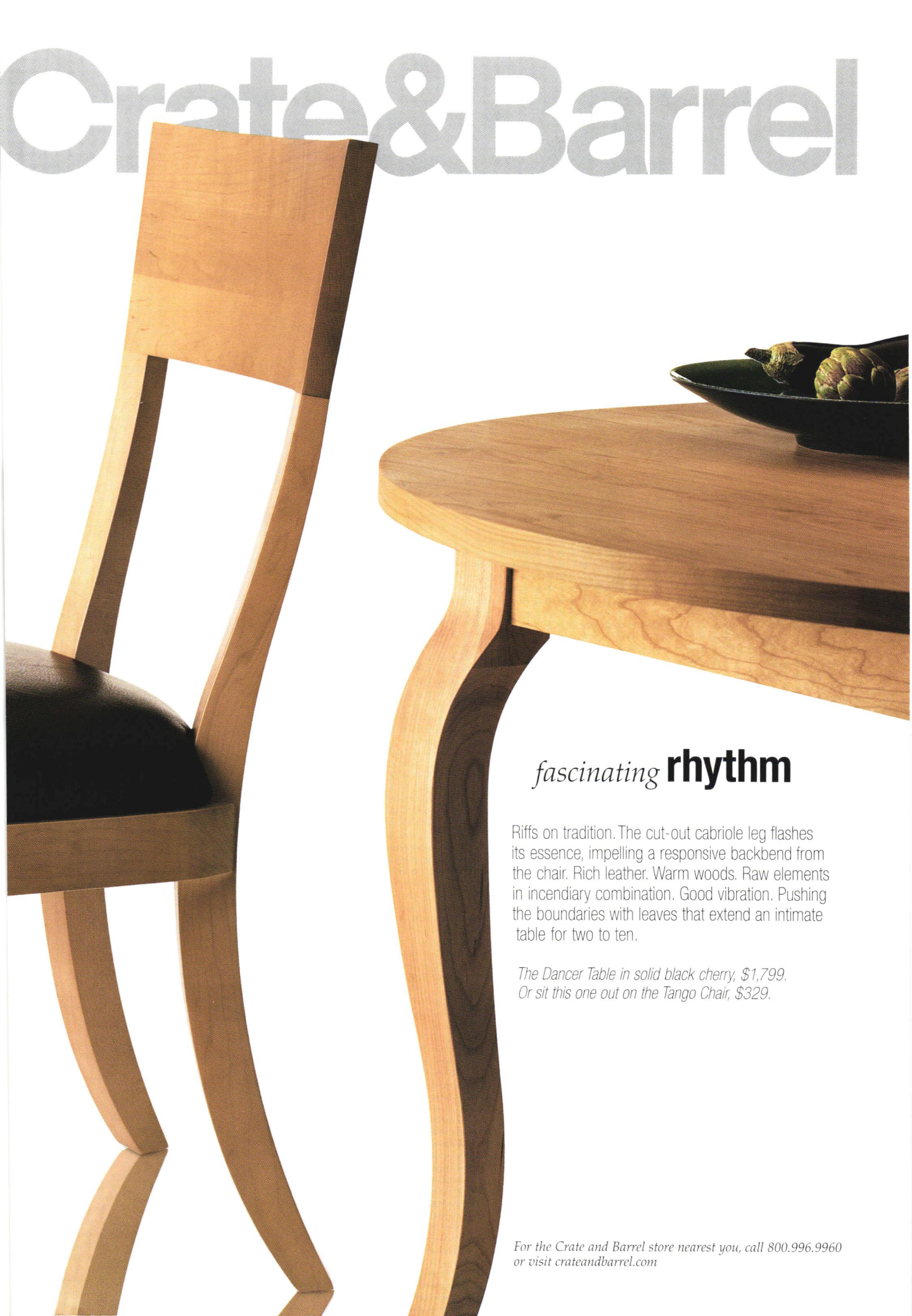
Runners can "create a sense of direction and point out a walking pattern, says interior designer **Vicente Wolf**. Checkerboard Stripe, $14.75 per square foot, Woodard & Greenstein, NYC.

Designer **Andrée Putman** says a runner "must create a striking contrast with the material on which it lies." Orbo Design's Bands, $46 per square foot.



Cut up an East Asian runner—choose one that is less rare than this example—says interior designer **Thom Filicia**, and put the pieces in a hall. "It breaks up the linearity of standard runners." Russian Kuba, $22,000, Doris Leslie Blau, Ltd., NYC. ▷

Crate&Barrel



fascinating **rhythm**

Riffs on tradition. The cut-out cabriole leg flashes its essence, impelling a responsive backbend from the chair. Rich leather. Warm woods. Raw elements in incendiary combination. Good vibration. Pushing the boundaries with leaves that extend an intimate table for two to ten.

The Dancer Table in solid black cherry, $1,799.
Or sit this one out on the Tango Chair, $329.

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Samoa. 5-piece place setting, $59.95

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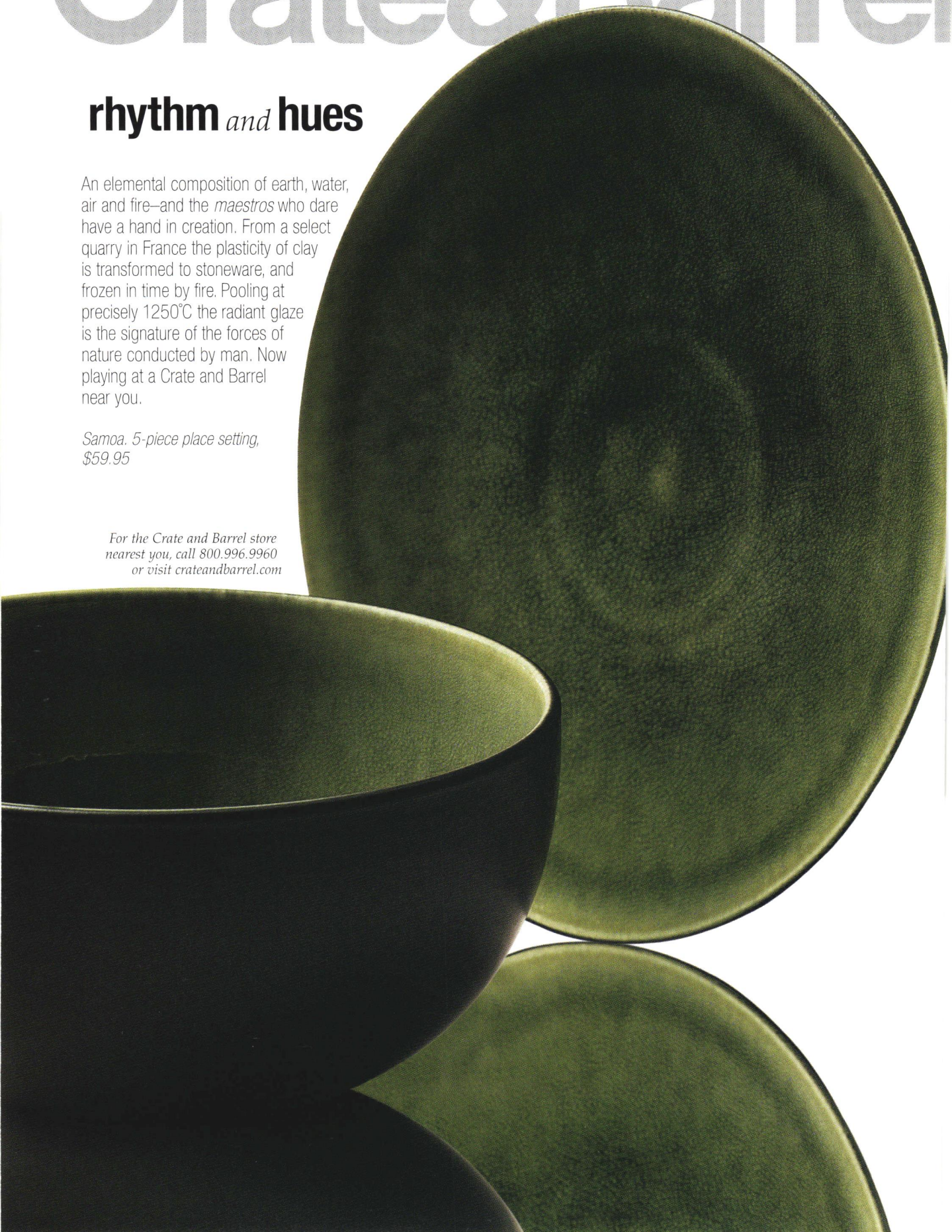

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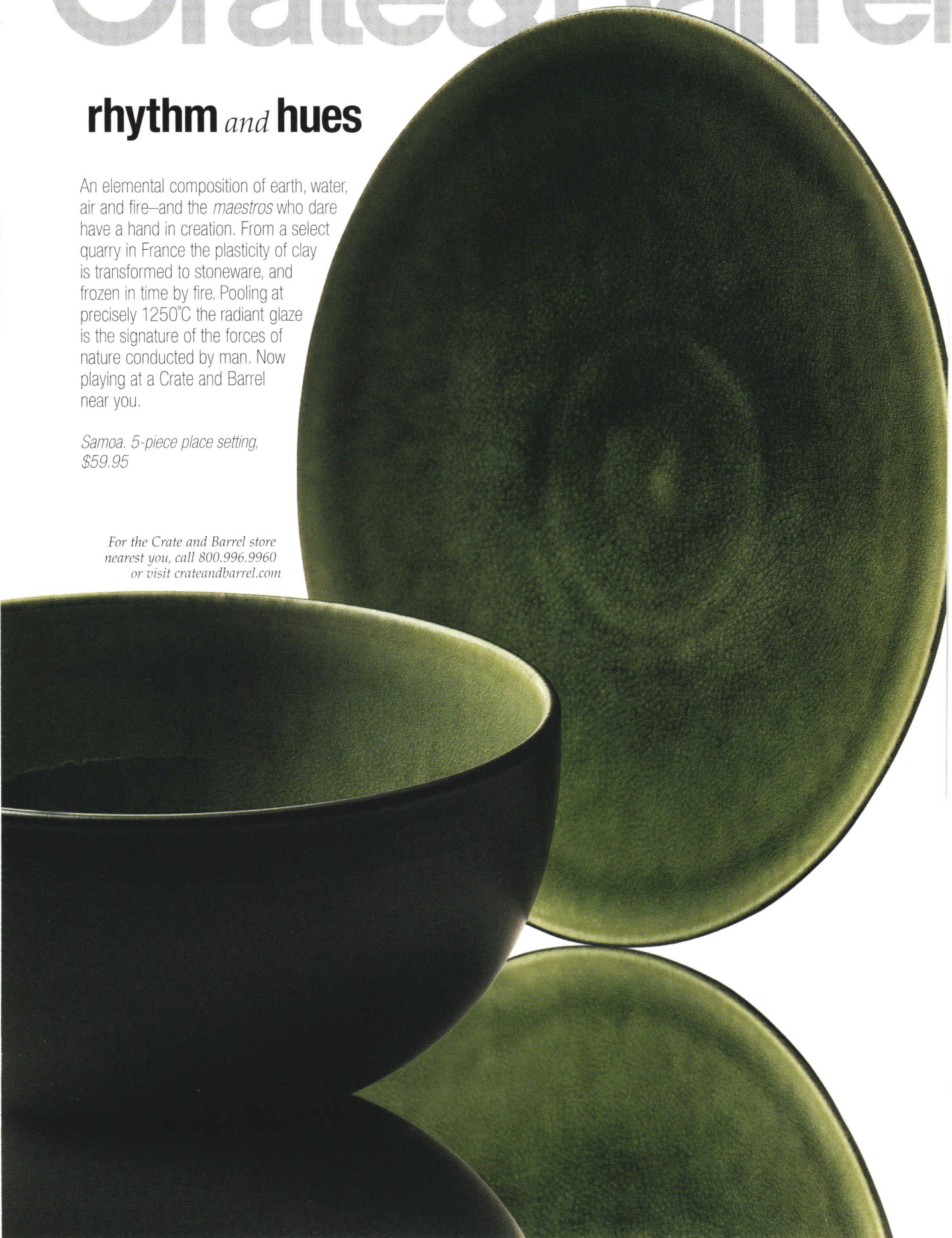
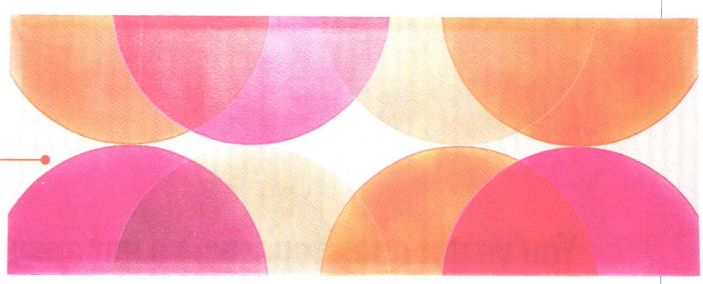


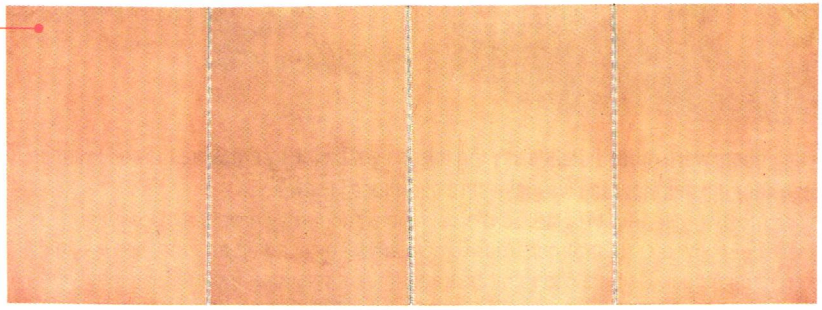
YOU NEED...



In passageways, says **Celeste Cooper** of Repertoire, a geometric pattern "serves to move the eye along the route." Orbo Design's Circles, $56 per square foot.

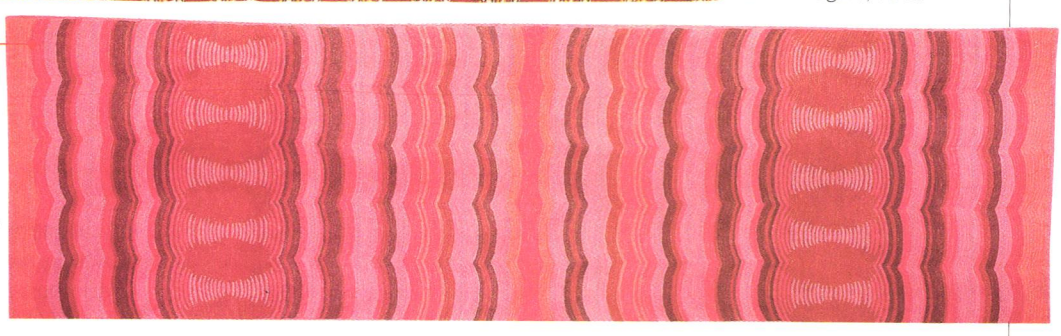
Interior designer **Mark Zeff** likes traditional runners, and often uses one on a staircase. "It reduces the sound of people walking," he says, "and makes it easier to walk up." Turkish Kilim, $1,300, ABC Carpet & Home, NYC.

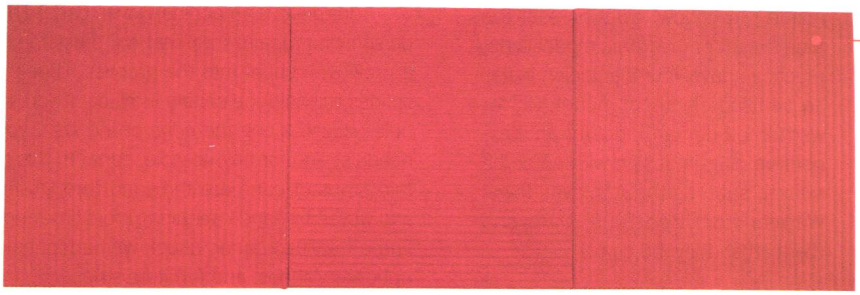
Interior decorator **Ann Dupuy** likes woven leather runners "because they are quite unusual-looking and extremely durable." Burning Relic's Zipper, $2,900, at Breukelen, NYC.



Try a runner in an unexpected spot. Rug designers **Kelly Bortoluzzi** and **Kristin Ordahl** like one "in front of a kitchen sink and counter." Tibetan Norbu, $101 per square foot, from Odegard, NYC.

Be careful where you put a fragile runner. And if you're thinking about a special place to display a rug, **Lorraine Statham** says, "don't forget walls." Federica Tondato's hand-woven Sound, $1,950, at Breukelen.



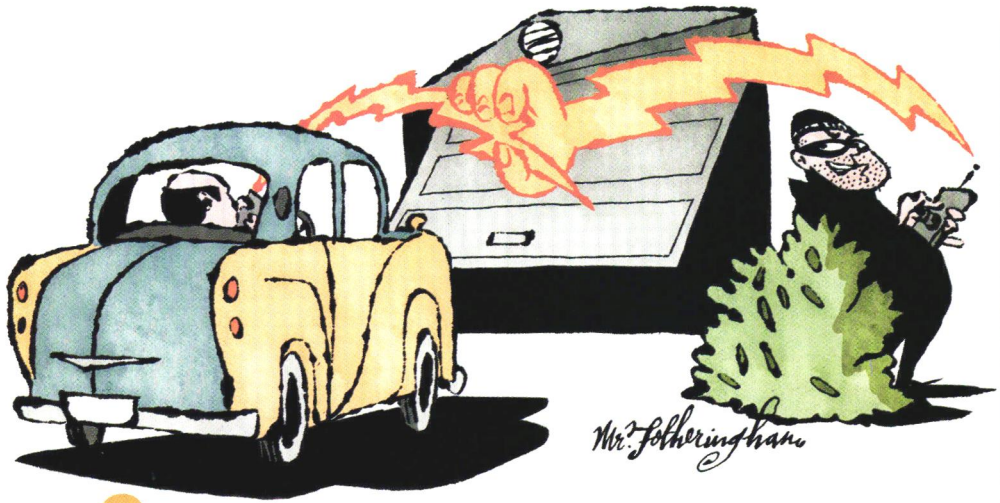


"I'd give these tiles to kids to make runners for their rooms," interior designer **Tony Baratta** says. "Kids are the best designers, next to God." Paola Lenti's Tessera, $390 per tile, at Counterpoint, El Paso, TX.

THE FIX

You've got questions; we've got answers

by Jackie Craven



Q Our neighbors were robbed! Police say the thieves got inside by cracking the code to the garage door opener. How can we make sure our house is safe?

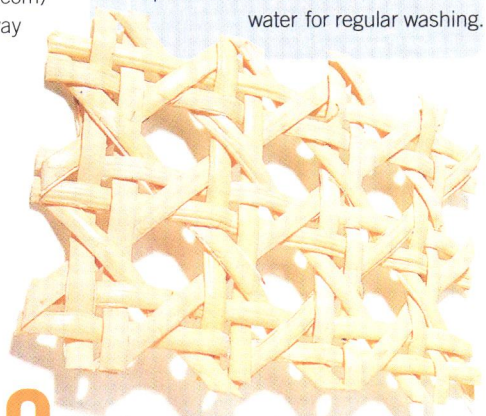
A The high-tech lowlife who burglarized the house next door may have the closest thing to an electronic key: a code grabber. Your remote works by sending an entry code signal to your garage door. Using a code grabber, a lurking burglar can record that signal and return later to open the door. Don't panic. Many newer garage door openers are equipped with rolling code technology. Each time the remote is used, it creates a brand-new signal. The old signal will not work, and would-be thieves are thwarted. If you're using a fixed-signal garage door opener, you can upgrade without buying a whole new system. Genie (geniecompany.com) offers an Intellicode Universal Conversion Kit for about $50. Still jittery? When you're away on vacation, pull the plug on your automatic opener and lock the door manually.

Q I have always wanted a wall-mounted towel heater, like you see in fine hotels. Where do I find one, and how is it installed?

A Toasty towels can be yours. You'll find those luxurious warmers in chrome, brass, and even brushed nickel at stores that sell plumbing supplies or bathroom accessories. Some warmers are freestanding; others are mounted on the wall. If you have steam or radiant heat, ask your heating contractor to install a hydronic model. Hydronic warmers circulate hot water inside the hollow towel bars. If the plumbing for a hydronic model is not practical, have your electrician install an oil-filled electrical model. Or, for warmth on demand, opt for an inexpensive plug-in design with an on/off switch, such as the Achiever Towel Warmer from Bed Bath & Beyond (bedbathandbeyond.com).

Q Our marble fireplace mantel is spotted, stained, and grimy with soot. What's the best way to clean it without scratching the stone?

A For antique mantels, consult a professional first. For a newer piece, use a pH-neutral stone soap (HMK Stone Care and Lithofin make good ones for marble) to clean surface grime. Lather the soap onto the marble, wait 15 minutes, then gently scrub it off and rinse with clear water. For deep stains, try a clay poultice, such as Sure Klean or Fullers Earth. Apply the clay paste and leave it on for three days, keeping it moist by covering it with plastic. Remove it with a rubber spatula and clear water, then buff with a soft cloth. After the deep cleaning, just mix a capful of clear ammonia in a bucket of water for regular washing.



Q Our antique rocker needs a new cane seat. How can I make sure the job is done correctly?

A Check the perimeter of the seat. If there is a groove in the wood, then your chair was designed for machine-woven cane. The craftsperson who repairs your seat will press the edges of a prewoven sheet into the grooves. Glue and reed splines will hold the caning in place. If you see small holes drilled along the edge of the seat, your chair needs strand, or hole-to-hole, cane. In this process, thin strips of cane are threaded through the holes and woven by hand—requiring more time and skill. To find a qualified caner, check with antiques dealers, upholstery shops, and furniture strippers.

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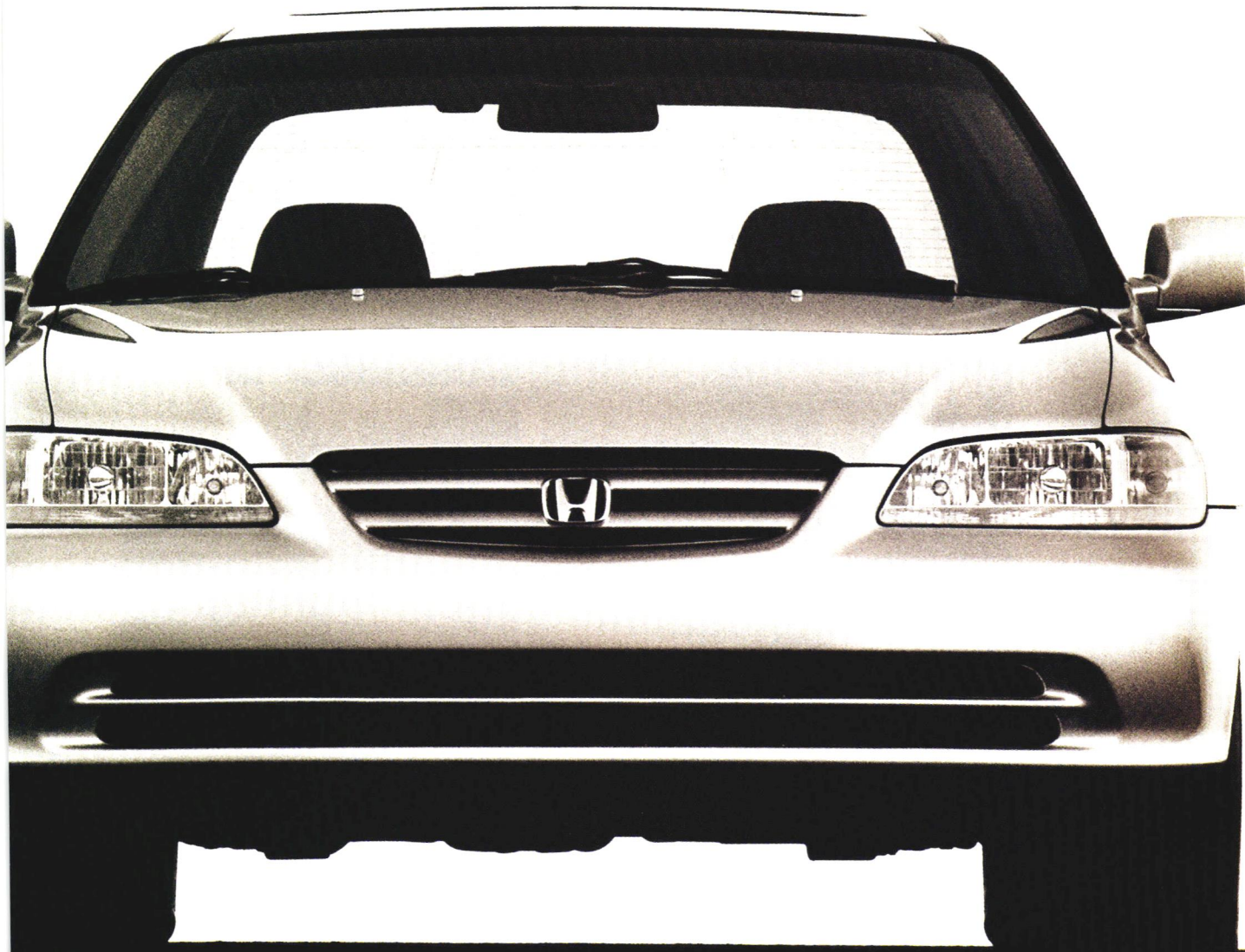


How did our engineers create a car this advanced? Let's just say they started with some very good DNA.

The Accord. HONDA

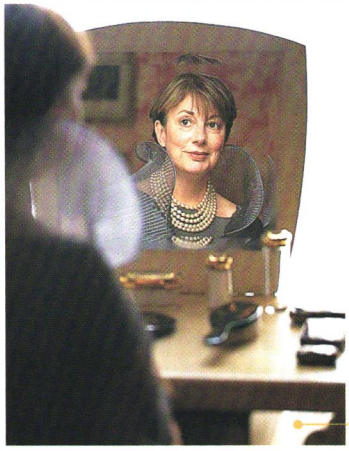
DESIGNER SAVVY

Use mirrors to create dramatic effects all around the house

by Nina Campbell

A mirror can work magic. It enhances the glamour of candlelight, and a mirror on a wall or between a pair of windows can create an illusion of vast space. In her book *The House in Good Taste,* Elsie de Wolfe described how she transformed a dark brownstone by putting mirrors wherever she could to reflect more light. As with all good sleight of hand, the secret is quite simple once you've figured it out.

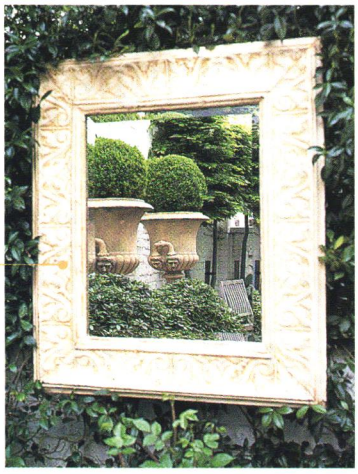
This mirrored wallpaper is part of a collection inspired by my fascination with **mirrored furniture**, such as this 1930s chest of drawers.



The **mirror-topped dressing table** is making a comeback. I'm sure brushing your hair at such a table makes you look better. If space allows, put one in your bedroom.

I stole the idea for this **mirrored shutter panel** from Elsie de Wolfe. It invites more light into my sitting room. From the window seat, you can check who is at the front door, and also catch some wonderful reflections.

This 19th-century **glass epergne** makes an excellent centerpiece on a dining table. The mirrored base gives lovely reflections, particularly when you use votive candles, which create a lovely evening scene. The polished wood enhances the effect.



Mirrors in a garden are always a surprise. They help extend the living space out-of-doors. This antiqued tin mirror, hung like an open window on the ivy clad wall, is especially effective.

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DIG IT

An exotic new look for the old hibiscus by Stephen Orr

There's a new and decidedly flamboyant hibiscus finding its way to garden centers near you. Sometimes called "fancy hibiscus," these exuberant blooms come in more eccentric color combinations than a Lacroix ball gown. The grafted plants were once too expensive to mass-produce, and were known only to the hibiscus cognoscenti. Due to a recent propagation breakthrough, lower-maintenance, ungrafted plants are now available through hybridists like Florida nursery owner Curt Sinclair (exotichibiscus.com). While the showy, plus-sized blossoms look strikingly different from their plain-Jane predecessors, they are, in fact, the same tropical *Hibiscus rosa-sinensis,* with identical cultural needs. Protection from cold and regular biweekly feedings with a balanced 10-10-10 fertilizer should produce an ongoing pageant of blooms. Given sunny conditions, overwintered plants even flower indoors. Periodic pest checks (and an occasional spray) will keep these sultry beauties thriving.

A gallery of Curt Sinclair's hybrids

1 'Jami Lou'
2 'Ocean Spray'
3 'Jim Berry'
4 'Gator Pride'
5 'Banana Parfait'
6 'Sun Showers'
7 'Red Snapper'
8 'Cloud 9'
9 'Blueberry Hill'
10 'Erin Rachel'
11 'Blue Thunder'
12 'Antique Treasure'

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LARDER

Orange, in all its forms, is just what the doctor ordered

by Lora Zarubin

As the days grow shorter and colder, nothing satisfies the craving for warm weather quite like the taste of oranges. From fresh-pressed juice and tart sodas to flavored jelly beans and tangy spreads, orange essences chase the winter blues away. Not all of these contain vitamin C, but they'll provide you with the recommended daily allowance of sunshine—and that's sure to help keep the flu at bay.

For the best-tasting juice, oranges should be pressed, never squeezed or smashed. I like the **OrangeX professional juicer** ($129.95 at Sur la Table, 800-243-0852). It's solid, so it won't move around when you use it, and it's easy to clean. I think Florida oranges make the best juice. They're just coming into season; order a box from citrusnow.com. 877-CITRUS1.

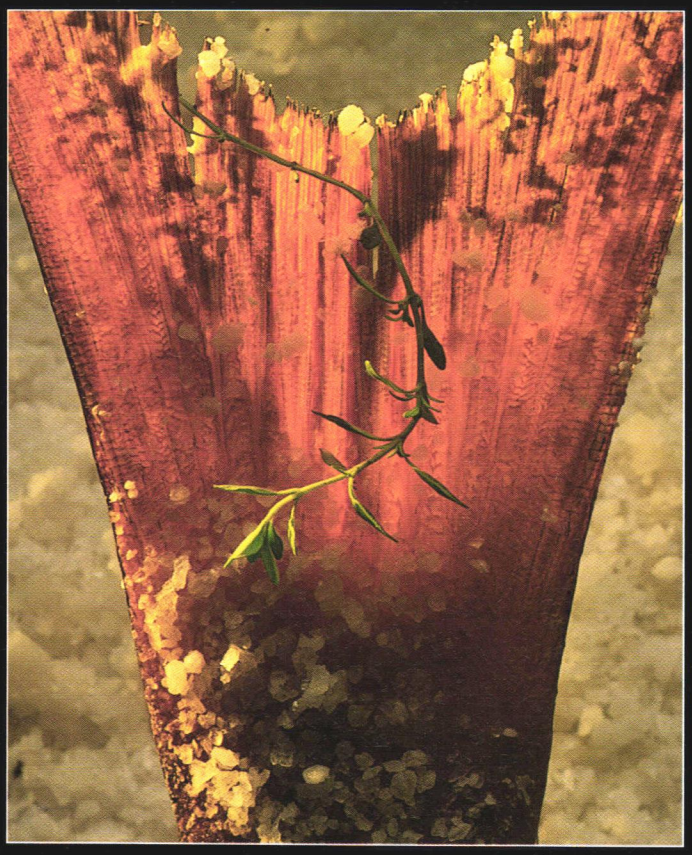
For the bubbly taste of orange, you can't beat these sodas: Whole Earth's **Organic Sparkling Orange** ($1.75 a can at Dean & DeLuca, 800-999-0306) is a healthier version of those Day-Glo pops from your childhood. Fentimans **Seville Orange Jigger** ($1.95 at Chelsea Market Baskets, 888-536-2873) is brewed with herbs.

Jelly Belly's **Orange Juice jelly beans** are the perfect hit of OJ ($4 for 8 oz. at Dean & DeLuca). I love serving the bright little treats in Ted Muehling's porcelain clamshell dish ($105 at Moss, NYC, 212-226-2190).

I go to Fouquet in Paris for an array of delicacies. M. Fouquet recommends a teaspoon of **Whipped Orange Honey** ($8.80 for 500g) before bed; it does help me sleep. A dollop of **Orange Cream** ($8 for 220g) adds a hint of orange flavor to sauces. And who can resist **candied orange peel** ($7 for 100g)? 33-1-47-70-85-00. www.fouquet.fr.

Bay Tree Food Company's Traditional **Seville Orange Marmalade** ($12 for 24 oz. at Chelsea Market Baskets) is the perfect blend of bitter and sweet—just what you want on a toasted, buttery English muffin. Seville rinds are not only delicious but reputedly quite healthful.

CREATIVITY, FUELED BY WOLF.



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HOUSE &GARDEN

BOOKS

A fashionable collection to admire and be inspired by

by Julia Lewis

Look Books

■ **STILL LIFE** (Bulfinch Press, $85) Culled from a brilliant career that has spanned more than six decades, this elegant portfolio of still-life photography illustrates Irving Penn's ability to find beauty in unexpected subjects. Iconic images such as "Bee Stung Lips" and lesser-known but masterful compositions reveal a dry wit and restrained elegance.

■ **FORTUNY** (Abrams, $60) This is a luscious survey of Mariano Fortuny's imaginative textile creations, as well as the remarkable lighting, costume, and set designs that made him the toast of prewar Europe. Be prepared to swoon over double-cut velvets, hand-pleated silks, and hand-printed cottons, many of which are still produced today by Fortuny's Venetian workshop. If only *these* were the fabrics of our lives!

■ **HALSTON** (Phaidon, $39.95) The fabulous life and legacy of Roy Halston Frowick, the man who designed Jackie Kennedy's signature pillbox hat, raised Ultrasuede awareness, and embodied 1970s hedonism. See the late, great designer at work and play with the usual hangers-on and Halstonettes.

Show Offs

■ **RUSSEL WRIGHT: CREATING AMERICAN LIFESTYLE** (Abrams, $35) Published along with an exhibition at New York's Cooper-Hewitt National Design Museum—on view from November 20, 2001, to March 10, 2002—this new study of Wright's work is sure to drive the prices of his once affordable, mass-produced housewares skyward.

■ **OBJECTS FOR USE: HANDMADE BY DESIGN** (Abrams, $75) A dazzling tribute to the creativity and craftsmanship that are alive in contemporary American studio workshops, this book features more than 300 handmade, functional objects, and accompanies an exhibition at the American Craft Museum in New York through January 6, 2002.

■ **VITAL FORMS: AMERICAN ART AND DESIGN IN THE ATOMIC AGE, 1940–1960** (Abrams, $49.50) Written in conjunction with the Brooklyn Museum of Art's current show—which runs through January 6, 2002—this interdisciplinary catalog examines the emergence of the biomorphic boomerang aesthetic we associate with the cold war era.

Living in Style

■ **SEE-THROUGH HOUSES** (Ryland Peters & Small, $45) Bold and beautiful glass homes around the world illustrate the increasing sophistication of glazing techniques and applications, as well as the infinite possibilities of this basic building material.

■ **HOUSE: AMERICAN HOUSES FOR THE NEW CENTURY** (Universe, $55) Coauthors Cathy Lang Ho and Raul A. Barreneche have assembled a compelling group of innovative residential designs that respond to contemporary technological advances, environmental issues, changing family structures, and notions of domesticity.

■ **THE PRIVATE HOUSE** (Clarkson Potter, $37.50) Designer Rose Tarlow meditates on the process and pleasures of transforming a house into a home. A personal memoir interlaced with pragmatic decorating lessons, the book offers a peek into some of the remarkable interiors that Tarlow has created.

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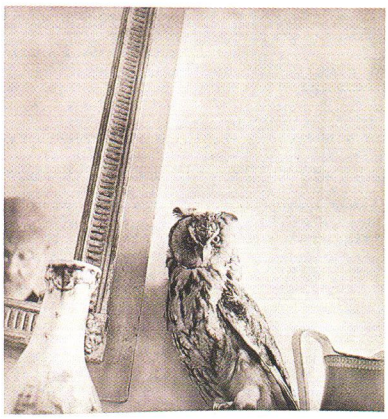

A trio of books demonstrate three diverse approaches to the art of bird appreciation

by David Allen Sibley

I HAVE BEEN A bird-watcher for as long as I can remember. Specifically, I have studied the scientific identification and classification of birds. Even though my chosen focus is rather narrow and technical, the inspiration has always come from the birds themselves. The analytical work of identifying the birds is balanced by the aesthetic and spiritual satisfaction that comes from watching them in nature. I believe it is this multifaceted appeal that draws so many people to birds, and allows everyone to enjoy birds in their own way.

Artist Jim Dine uses birds as the characters in his dream story *Birds* (Steidl, $35). After a one-page essay, "Reconstructing the Dream Called 'North,'" the book is comprised of 36 black-and-white photographs of stuffed owls and crows in a variety of settings. The pictures project an unsettling melancholy: a dark, dusty, enclosed quality; it's like looking through boxes of old photos in the attic. This book, which will surely appeal to art lovers (especially those with an interest in birds), is not really about birds, which are incidental to the art.

Victor Schrager's *Bird Hand Book* (Graphis, $60) is a collection of photographs of birds held by human hands against a background of plain, light-colored fabric. The results are startling, amusing, and enchanting. These are birds at their most vulnerable—restrained and stripped of all natural surroundings. But the setting only enhances the uniqueness of each species and the sense of independence and vitality that we associate with birds. A. S. Byatt's text complements and interprets this theme, and the book's beautiful design weaves everything together.

A stuffed owl is an ominous presence in Jim Dine's *Birds*, top left. ■ Black-and-white warblers from Victor Schrager's *Bird Hand Book*, top right. ■ Least bittern nestlings photographed in Stutsman County, ND, for *Rare and Elusive Birds of North America*, above.

Rare and Elusive Birds of North America (Universe Publishing, $39.95) may sound like something to excite only the most esoteric bird nerd, but by pursuing his subjects with determination and skill, William Burt has produced a truly fascinating book with appeal far beyond that suggested by the title. The full-color photographs are stunning—rich and detailed—showing these species in their natural habitats as few people ever get to see them. The text is a wonderfully engaging narrative of the travels behind each photograph. Ultimately, this is the story of one man's quest, and of the satisfaction of exploration and discovery.

Each book is a testament to the skill and passion of the artists—and to the universal appeal of birds.

Professional birder and artist David Allen Sibley's new book, The Sibley Guide to Bird Life and Behavior *(Knopf, $45), was published last month.*

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SIGN DESIGN

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

by Shelley von Strunckel

scorpio

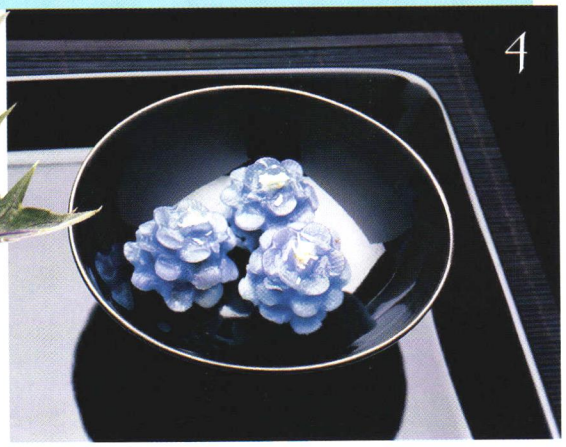
October 23–November 21

A sensitive and loving water sign, Scorpio is emotional and approaches everything—be it an amorous affair or a decorating project—with passion. But while the world sees a confident personality and a splashy home, only those closest to you know that you've got a vulnerable side, too. Intensely private, Scorpio reveals little, so few understand how unsettling you'll find the challenges triggered by Saturn's rare clash with your ruler Pluto on November 2. At first, you'll resist compromise, but by the Scorpio New Moon on the 15th, you'll be open to new options—why not a sporty microfiber on that 1940s slipper chair? Contemplation and confrontation will bring about resolutions that broaden your spectrum and allow others to understand you better. Keep these newly established lines of communication open, and by early November you'll discover a harmony that once seemed impossible.

1 A restrained palette and the deliberate use of pattern characterize this interior by Scorpio John Barman. 2 A passionate depiction of wartime suffering, *Guernica* is one of Scorpio Pablo Picasso's greatest masterpieces. 3 Eryngium, a thistlelike plant, is among this sign's symbolic blooms. 4 Scorpio delights in culinary twists, such as these dumplings disguised as flower blossoms, from Tangerine, NYC.

all about scorpio

▶ Color your world: deep red to black ▶ Plant life: prickly blooms ▶ Form fetish: convoluted ▶ Eat up: mustard, horseradish, and other sharp flavors ▶ Scorpio hates: those who intrude ▶ Scorpio needs: time to develop trust ▶ Notable Scorpios: Pablo Picasso, Georgia O'Keeffe, John Barman, Gio Ponti, Isamu Noguchi



sagittarius

November 22–December 20

You welcome prospective lifestyle changes even though you may be annoyed that they're beyond your control. Keep in mind that everyone is affected by the rare clash between practical Saturn and Pluto, which is in Sagittarius. Whether you're hunting for a new home or reorganizing your present one, your mood is suddenly more adventurous. Much as you'd like to settle things swiftly, keep your options open until you see what mid-December's Sagittarius New Moon has to offer.

capricorn

December 21–January 19

You're never thrilled to be told how to live your life. However, in dealing with the far-reaching changes triggered by your ruler Saturn's encounter with Pluto, you're surprised by new opportunities. As you consider the options, you'll begin to question your environment. Should you keep the penthouse apartment or head for a lakeside cottage? Decisions are ultimately yours, but discussion provides useful insights.

aquarius

January 20–February 17

Early November's stunning developments preclude swift decisions. Consider your plans tentative, and accept that change is inevitable. If initially this seems a nuisance, you'll soon appreciate this flexibility. The living arrangements that seemed ideal just last month may now feel too confining. Wait until the dust settles before you commit to that 9-foot sofa. ▷

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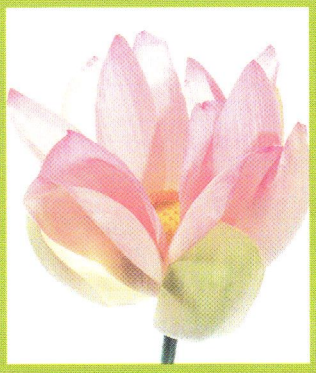

Todd Eberle

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HOUSE &GARDEN

pisces February 18–March 19

While Pisces can be endlessly sentimental, once you've decided that something is over, it's ancient history. Consequently, November triggers a major restructuring of your personal and professional life that is disruptive but long, long overdue. The more you clear out, the more options will come to light. This might be the perfect time to turn your neglected side yard into a Zen rock garden. Use that fertile imagination, and by early December you'll be cultivating a whole new you.

aries March 20–April 19

Aries battles anyone who attempts to impose an unsolicited opinion. When conflicts arise in early November—whether it's a designer with extravagant ideas or a friend with more traditional taste—you always stand firm. Realize that, in reality, arguing achieves little. In fact, if you invest time in trying to understand others, the results will be eye-opening, to say the least. By mid-month you're willing to collaborate. Eventually, you'll trust that designer to redecorate the entire house and ask that friend for a lesson on toile de Jouy.

taurus April 20–May 19

Instinctively, you know that the decisions you make around the Taurus Full Moon on November 1 must be yours alone. But with stern Saturn at odds with the manipulative Pluto, certain individuals seem determined to sway your thoughts. Listen to them; their ideas are sound, and they happen to know more than you do. However, in matters of personal taste, the choices are still yours. Get out those bright paint chips—you'll meet opposition, whatever you do, so you might as well suit yourself.

gemini May 20–June 20

Your easygoing charm masks a determination to have things your own way, be it your life or your surroundings. Consequently, you're bound to encounter problems with partners in early November, when Saturn, in Gemini, challenges the unyielding Pluto, putting relationships to the test. What's more, the current emphasis on practical matters forces you to deal with domestic demands—like that leaky faucet—that you've hoped would vanish. While vexing, this forces frank exchanges. The Gemini Full Moon on November 30 triggers pivotal decisions involving others.

cancer June 21–July 21

While changes in your daily or working life come as no surprise, they're not necessarily welcome. However intriguing, the resulting complications will take all of your energy and attention until mid-month. When you find solutions, expect numerous revisions. While exhausting, the process will stimulate your thinking and inspire new possibilities. By the month's close, you're exploring living arrangements—a houseboat, perhaps?—that wouldn't have crossed your mind before but now have a strong allure.

leo July 22–August 22

Environmental changes are neither expected nor well-timed. But by Saturn's powerful aspect to Pluto, planet of renewal, on the 2nd, it's increasingly clear that this is an opportunity for top-to-bottom reorganization. Question even familiar habits: why have a desk in your bedroom if you're more inclined to work at the kitchen table? You'll soon find yourself intrigued by alternative scenarios that you would not have previously considered. By November's close, this has renewed your optimism.

virgo August 23–September 21

Recent changes in your living quarters are more complex than you anticipated. With the potent aspect to Pluto on the 2nd indicating a fresh start, you realize that this is a chance to update your environment to go with your lifestyle. Whether you're installing a DSL for improved Internet connections or buying a high-definition, flat-screen television, you always go for the best. These projects inspire discussions about moving rather than remodeling—and by early November that's exactly what you're doing.

libra September 22–October 22

You begin November by debating whether to accept happy developments involving the people or projects that are near and dear to your heart. You may be skeptical, but you're better off agreeing first and talking out the details later. These discussions continue well into the month of December. You soon realize that a high-maintenance environment looks glamorous but demands too much. When you rip out that white wall-to-wall carpet, you'll discover an unexpected freedom.

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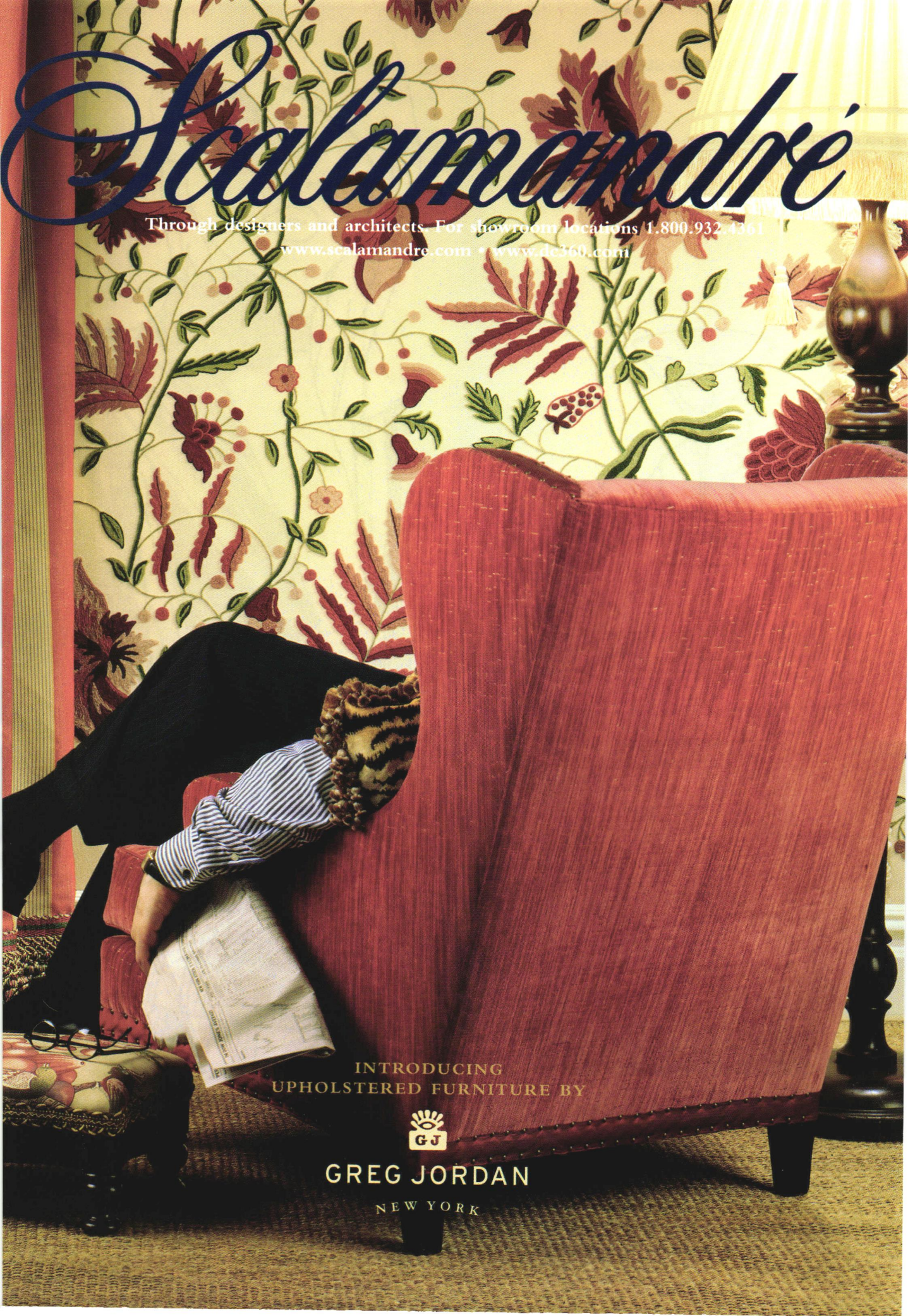
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Clockwise from below: Miky beauty case, $395, and travel bag, $1,850, Tod's. Lilac agenda, $310, photo album, $1,600, and glove, $300 a pair, Hermès. Cell phone, $69, Motorola. Fringed Anichini throw, $319, ABC Carpet & Home. City Guides, $55 for set of seven, Louis Vuitton. Measuring tape, $195, Tiffany & Co. Loro Piano throws, $1,895 each, Bergdorf Goodman. Background fabric, Robert Allen's Endurance.

at home on the road

Designers are pros at temporary nesting. Here are a few of their favorite tricks for traveling in style

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the grand tourist

Clockwise from top left: Travel frame, $48, Coach. Cashmere pillow, $400, Malo. Leather passport holder, $250, by Ro, at Endo-Exo Apothecary, Chicago. Coriolis compass by Frederic Lintz, $30, for Lexon, at Mxyplyzyk, NYC. Magik world clock by Frederic Lintz, $50, for Lexon, through Zona Alta Projects. Folding ruler, $75, Barneys New York. In the Pocket binoculars, $1,725, Hermès. Computer bag, $740, Prada. Burberry men's packable trench coat, $295, Saks Fifth Avenue. Mahogany Strie by Stark Wallcovering.

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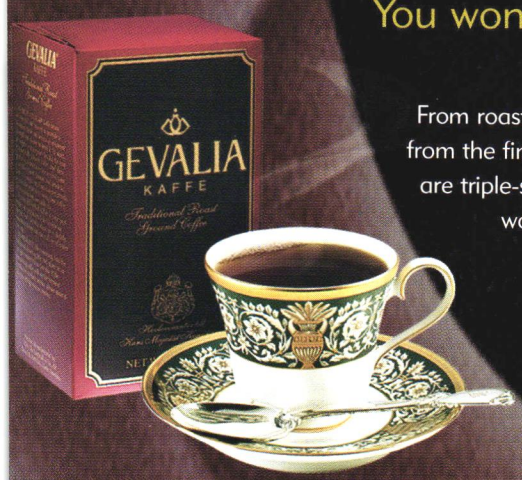

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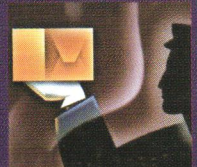

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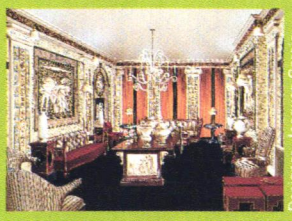

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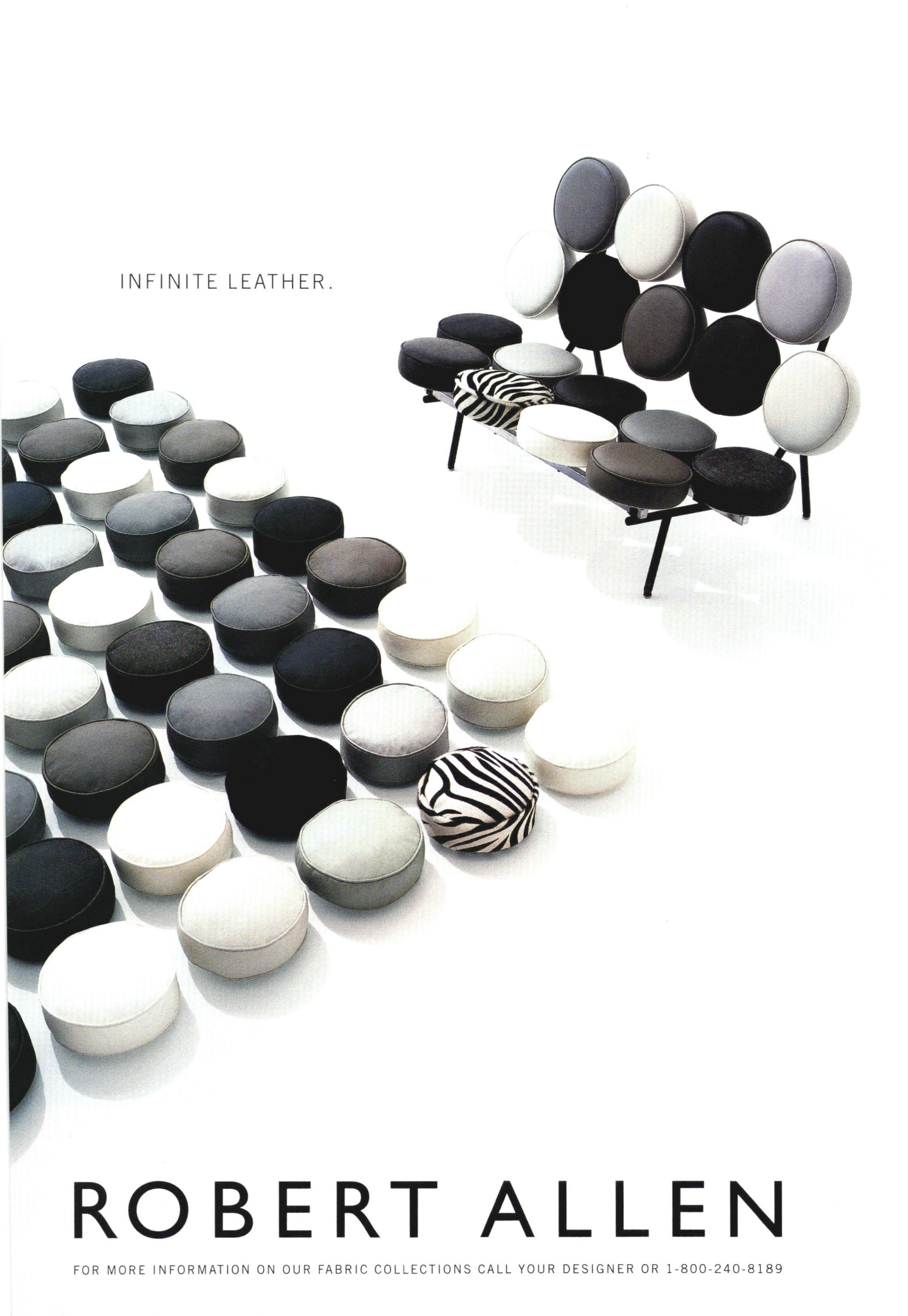
madame on the move

Clockwise from left: Fuchsia Rumba tassel, Houlès USA, NYC. Think Pink, $60, and Premier notebooks, $160, Smythson of Bond Street. Green Bolide bag, $3,600, Hermès. Manuel Canovas candle, $15, Gracious Home. Pink pen, $235, Bergdorf Goodman. Travel clock, $280, Montblanc. Little Pink Notecards, $30 for a pack of five, Nancy Sharon Collins Stationer. Slimline travel wallet, $320, Smythson of Bond Street. Java tassel, Houlès USA. Boudoir pillow, Archipelago, NYC. Pantone Shopping Color Guide, $25, The Terence Conran Shop. Background fabric, Osborne & Little's Scaramouche by Lorca.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the hipster's holiday

Clockwise from top: Marc Berthier's Tyhko calculator, $39, for Lexon, at Moss, NYC. Pantone change purse, $12, and journal, $28, at Flight 001, NYC. ELPH Sunshine camera, $200, Canon. Pantone Bob hat by Ronan and Erwan Bouroullec, $48, The Terence Conran Shop, NYC. Theo Williams's Hip pen, $10, for Lexon, Zona Alta Projects. Philippe Starck backpack, $175, for Samsonite, Flight 001. FM radio, $60, by Martin Luck, Marc Barandard, and Cyril Fuchs for Lexon, MoMA Design Store. Lock, $10, by Theo Williams for Lexon, Zona Alta Projects. Metal samples, Rimex Metals. Sources, see back of book.

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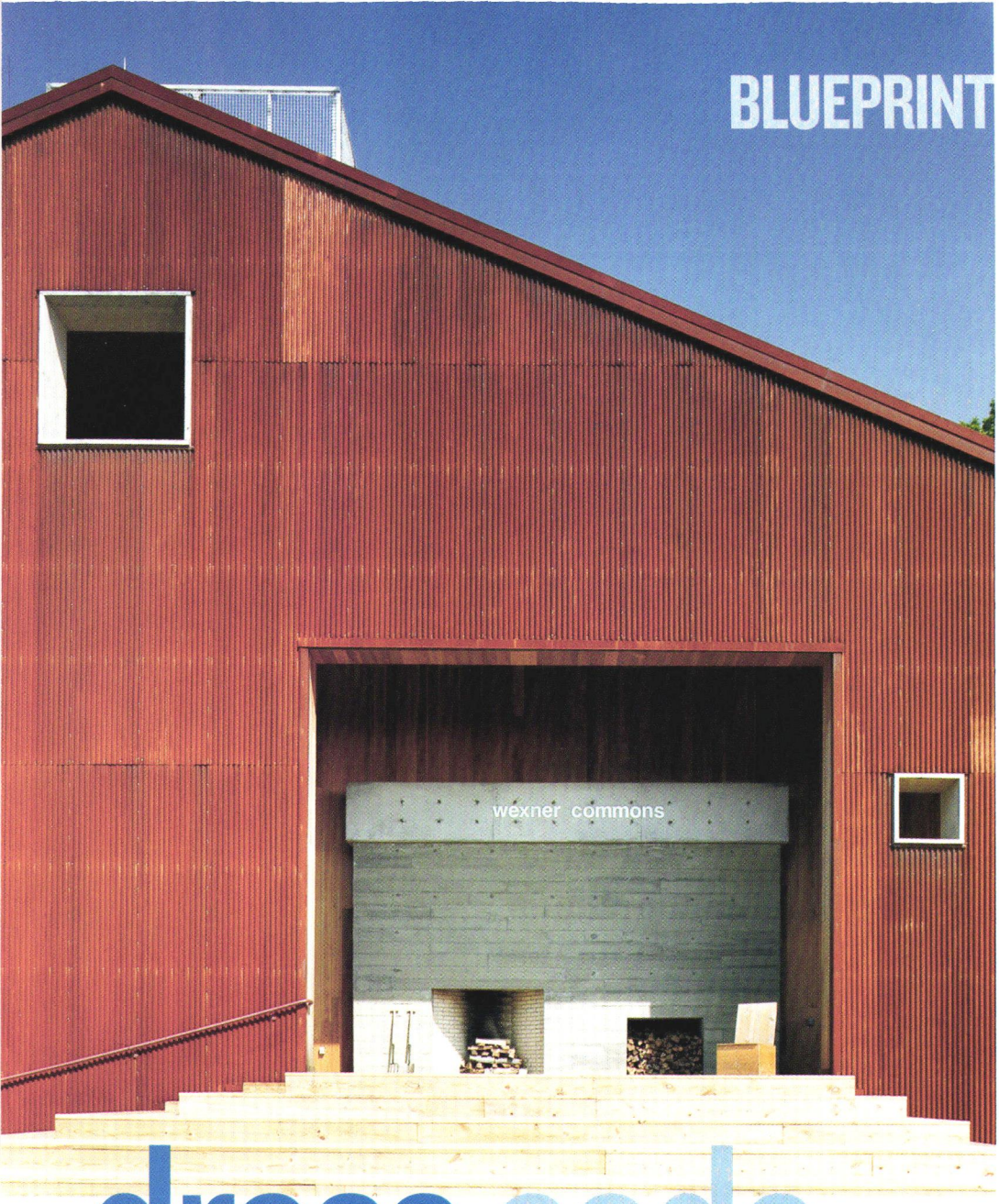


The dining hall is clad in corrugated Cor-Ten steel, which has rusted to a rich red-brown. Set into the front of the building is one of several communal outdoor fireplaces situated at meeting points on campus.

dress code

Architect Ross Anderson creates a modernist hunting lodge for the Ohio headquarters of retailer Abercrombie & Fitch

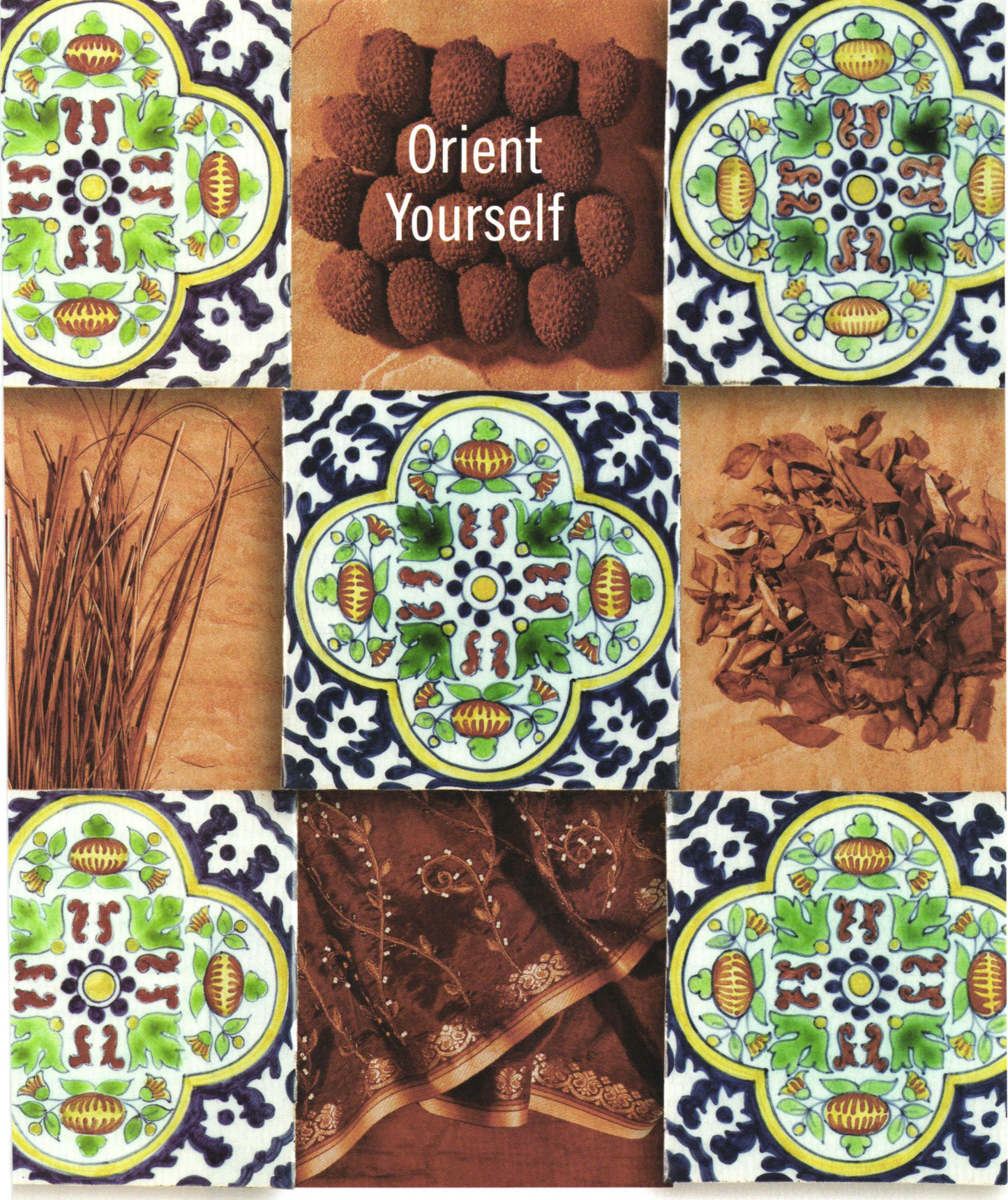
by philip nobel

MIKE JEFFRIES, the chairman and CEO of Abercrombie & Fitch, is adamant: the company had nothing—nothing!—to do with "Summer Girls," a 1999 hit by the boy band Lyte Funkie Ones with lyrics that explain quite explicitly Abercrombie & Fitch's relative sex appeal. Freebie promo though it was, the song confirmed that not only was Abercrombie & Fitch back (the venerable wilderness outfitter had a history of hard times), but that it had achieved retail nirvana: the kids wanted it.

Spurred by its success, this past spring Abercrombie & Fitch moved from the offices of The Limited, its former corporate parent, into a spanking new complex on 300 acres in New Albany, Ohio, just outside Columbus. As designed by New York architect Ross Anderson, the campus embodies at full scale the kicking-back-at-the-country-house, kicking-it-up-on-the-town fusion that is the essence of the revived Abercrombie & Fitch label.

"We started by asking ourselves, 'If Abercrombie & Fitch were a place, what would it

PRODUCED BY MAYER RUS ■ PHOTOGRAPHED BY GREGORY GOODE



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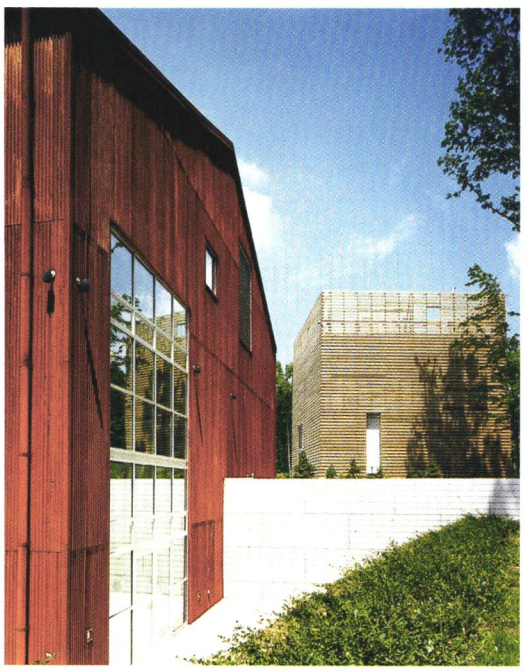
be?' " Anderson says. His answer, as built, is a cluster of eight rugged shed buildings, reached by elaborate procession through the largely untouched site. Peeling off the main road onto the unmarked, twisting, private drive, visitors pass an Indian mound, traverse woods and meadows, rumble over a wooden bridge, and finally swing past the campus itself to a series of wooded parking lots. To reach the main buildings they must brave trails through the forest. (For the winter, Jeffries plans to light the trails by torches.) According to Anderson, this "forced march" was an easy sell: "We said, 'Let's ditch the cars and make people walk in the woods.' They thought it was 'brand-specific.' "

The main entry is a wide portal of up-lighted two-by-fours set into the long flank of the campus's main building, which forms one side of the paved "street" at the center of the campus plan. The street is anchored at one end by a tall, slatted support building—dubbed the Tower of Power, after the electrical equipment inside—and at the other by a working fire circle. (Jeffries admits to a touch of pyromania.) Elsewhere along this central street is an open-to-the-air assembly hall with an oversized fireplace and a stairway perfect for loitering; at an all-company quarterly meeting this past summer, the space was fitted with plastic wading pools, and honored employees were ceremonially doused. The 600-plus, mostly young workers at Abercrombie HQ speed to such meetings on company scooters. "Yes, it's a rural site," Anderson says, "but we gave it some urbanity. You look out of the buildings and you see other buildings, subway gratings, concrete, and trees."

The main building is covered in gray corrugated-concrete panels. It's part of a material theme—another attempt to distill whatever it is about Abercrombie & Fitch that makes the young burst into song. "We used robust materials that have a kind of integrity to them," Anderson says. The freestanding dining hall—Anderson calls it "a big, rusty barn"—is clad in that most exquisite of urbane-country-casual building materials: corrugated Cor-Ten steel. As it ages, Cor-Ten forms a protective coat of rich red rust. (The contractor, missing the point, at first balked about installing it.) Inside the cafeteria, rural forms take over: a food service station is modeled after a grain hopper; ducts arch overhead like the fingers of a crazed rake. The employees' health club is on a lower level. "It's



The dining hall, above, makes reference to rural forms such as grain hoppers and rakes. ■ The wood-clad structure known as the Tower of Power, left, rises just beyond the dining hall, which has an employees' health club below.

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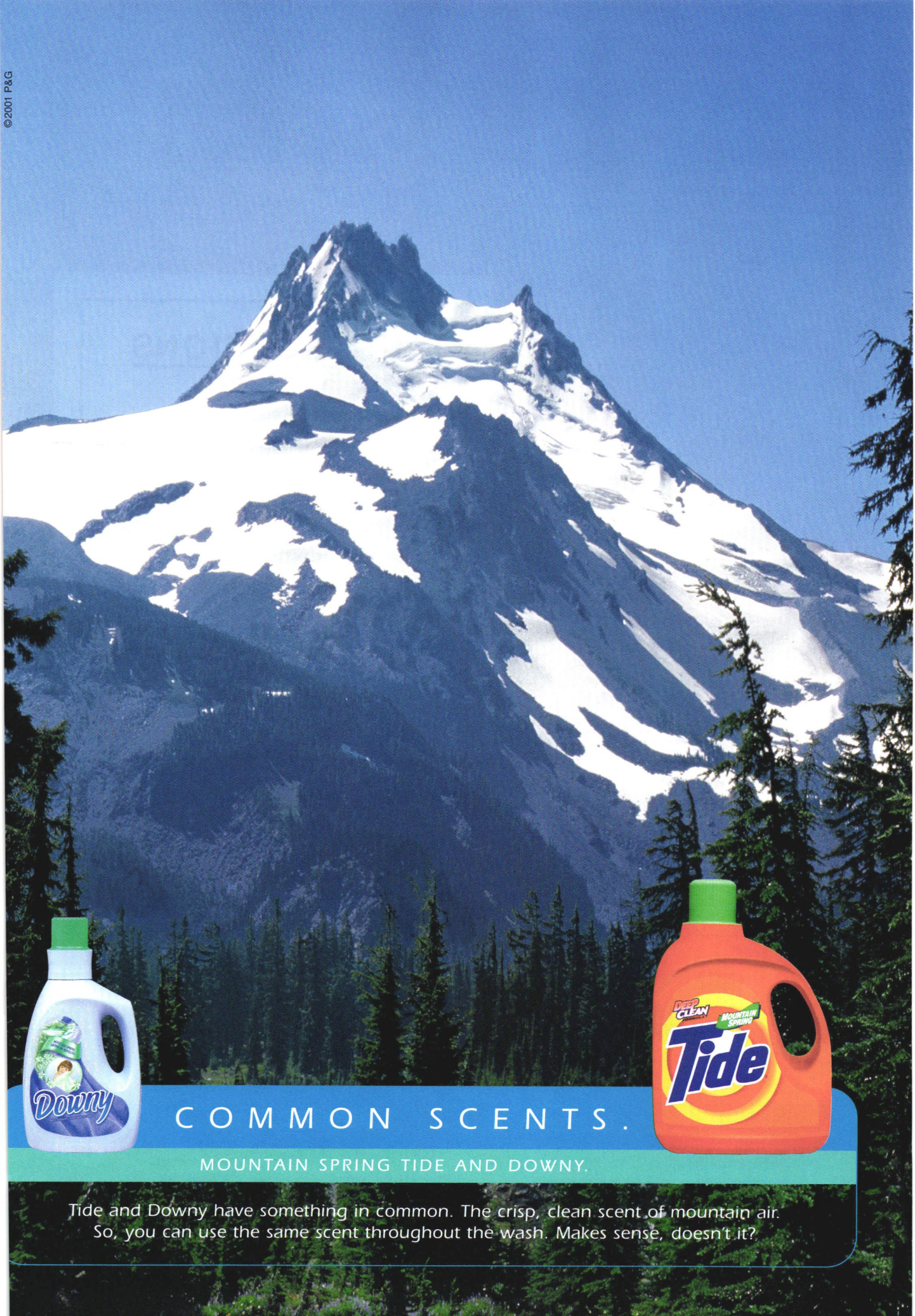

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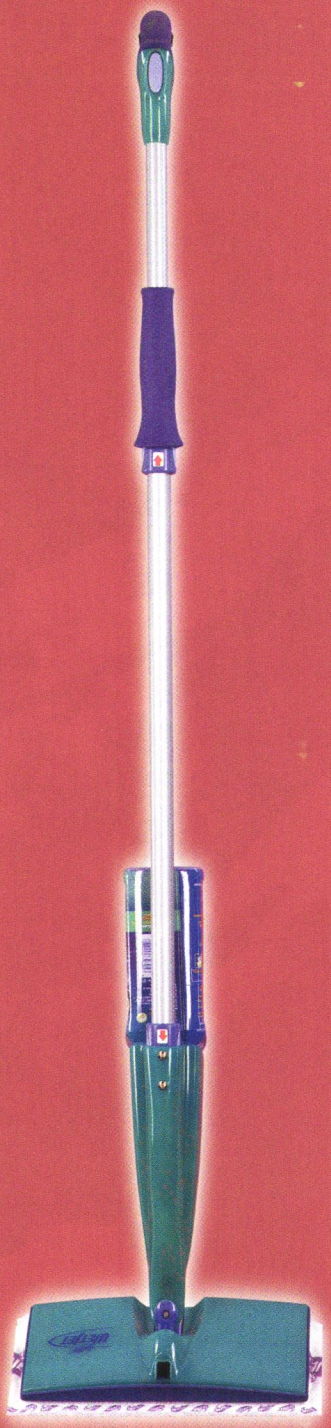

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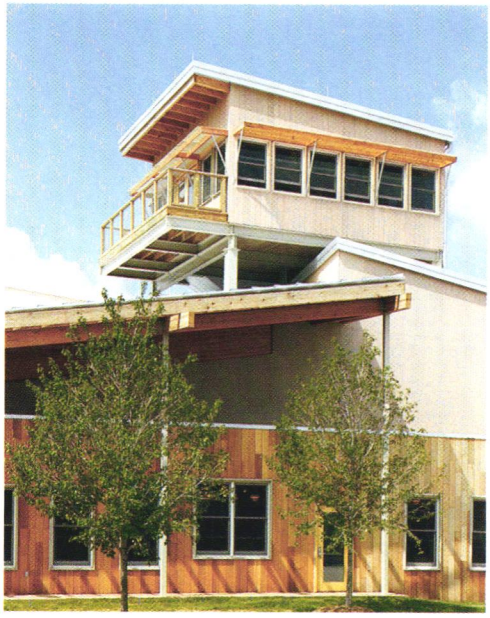
clearly not a nine-to-five gig," Anderson says.

Beyond capturing that elusive Abercrombie spirit, the architects had to make the new buildings work with the company's unusual open office philosophy. Most work takes place in groups on long, rough wood tables. Jeffries himself has no fixed office; a rooftop retreat, like a storm-tossed Fire Island weekend shack, was originally intended as sanctum for the chairman, but it has since been given over as a meeting room to whoever needs privacy and a nice view.

The paved street that runs through the campus terminates at one end in a working fire circle, right. ■ A rooftop retreat, below, is for meetings. ■ The assembly hall, below, right, is open to the outdoors.

"We used robust materials that had a kind of integrity to them" —Ross Anderson

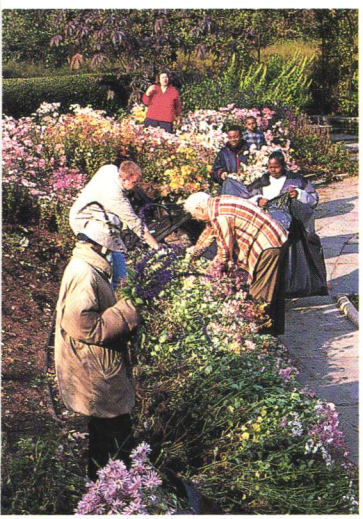


If the mood at the headquarters is any measure, Abercrombie & Fitch has a strong base of operations from which to continue its all-media assault on the always fickle world of teen fashion. Jeffries paints a picture that might have been ripped from the latest catalog: "There's a very up attitude here, and it has to do with the community in the new buildings: the kids passing each other on their scooters, yelling out the windows. This generation is into hanging out with their friends and family, and that's what we do here. We all feel very much at home."

Philip Nobel writes about architecture and design for Metropolis *and other publications.*

mum's the word

Late-blooming chrysanthemums make a fall garden vibrant by carol king



THE DIFFERENCE between a tight little potted chrysanthemum plopped in the ground in September and a chrysanthemum planted in June and grown in the soil until it blooms in autumn is like the difference between a declawed house cat and a lion in the wild. One is small, cute, and confined; the other is big, bold, and awe-inspiring.

Public chrysanthemum displays usually consist of fall-planted, cushion-type flowers that provide instant blobs of color as soon as the summer bedding annuals are pulled out. Central Park's Conservatory Garden, at Fifth Avenue and 105th Street in New York City, demonstrates a different, more beautiful way to grow chrysanthemums. The garden is divided into a large, formal Central Garden, an exuberant South Garden filled with perennials, and a classic French-style North Garden. It is in the North Garden that hardy late-blooming chrysanthemums grow to perfection.

In spring, the North Garden's planting beds bloom with an impressive display of 20,000 mixed-color tulips. The festive Tulip Toss occurs in June, when garden staff, volunteers, and gardeners from local community gardens dig up the finished tulip bulbs. The bulbs are then replanted in community gardens all over the city, where they rebloom the next spring.

The Conservatory Garden staff immediately plants 2,000 small, seed-grown Korean chrysanthemums. The parterre beds and tall plantings of exotic annuals provide color and interest until fall.

The North Garden, above, in Central Park's Conservatory Garden is colorfully plump in autumn. ■ The annual mum giveaway, left.

The chrysanthemums don't color up until October,

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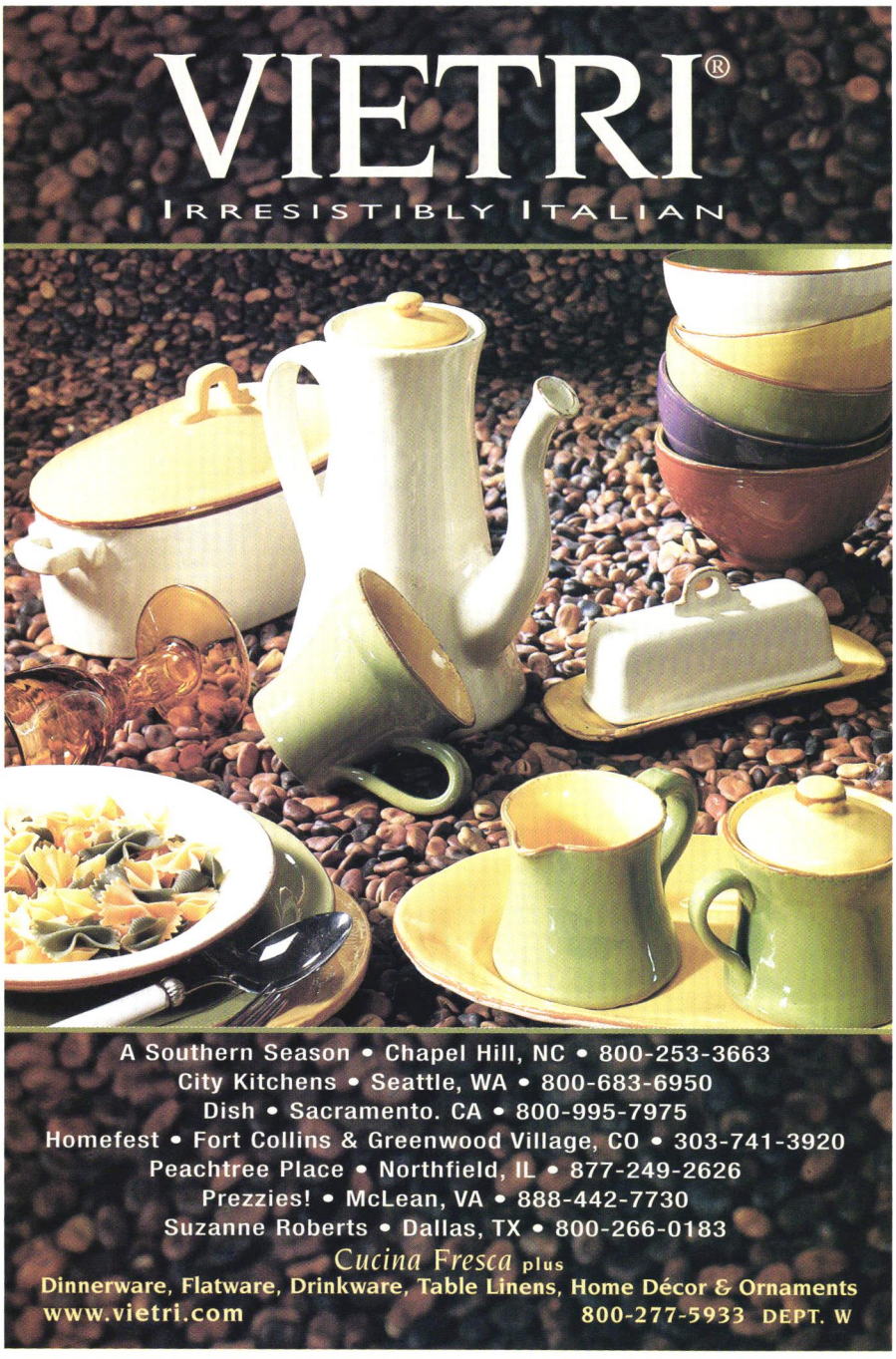
but their extravagance and profusion are worth the wait. The chrysanthemum display lasts six weeks. Mixed-color daisy flowers and informal billowing forms give the very unparklike impression of a wildflower meadow on steroids. In November, staff and volunteers dig up the chrysanthemums, which are replanted in community gardens to bloom the following autumn.

The Conservatory Garden was an immediate success when it opened in 1937 as a replacement for the Conservatory, a series of greenhouses that grew plants for city parks. Over time, the labor-intensive garden began to decline because of mismanagement and city budget shortfalls. By the mid '70s, the garden's beauty was obscured by graffiti, overgrown plants, and broken bottles.

Things began to look up in 1980, when Central Park Administrator Betsy Barlow Rogers, the Parks Commission, and private citizens founded the Central Park Conservancy. A private, nonprofit organization, it aimed to restore, maintain, and preserve all of Central Park, including the Conservatory Garden. In 1982, Rogers appointed Lynden B. Miller, an artist and public garden designer, as director. Her task was to restore the gardens and bring the people back. She redesigned the South Garden's perennial beds, and their beauty generated much interest in the Conservatory Garden's restoration. Today, the entire garden is once again pristine and popular.

But even when the Conservatory Garden was at its worst, it continued to plant chrysanthemums, and seed was collected every autumn. Today's chrysanthemums are direct descendants of ones first planted in 1943. The North Garden's chrysanthemums make the Conservatory Garden worth visiting late in the year. As director Miller says, "The point of the North Garden is not only to give pleasure, but to show people what they can do."



growing tips

WINTER Hardy chrysanthemums can be grown from seed under glass or fluorescent lights, but it's easier for home gardeners to plant small hardy plants or divisions in spring. Chrysanthemums are easy to grow, but do best in full sun and good soil. Water thoroughly during dry periods.

SUMMER The North Garden chrysanthemums are pruned back by half with hedge shears when they reach about 16 inches tall. Homegrown chrysanthemums can be pinched back by hand or with regular garden shears. Three or four weeks later, the North Garden staff prunes back again, this time by a third. This crucial twice-a-season pruning causes the ordinarily lanky plants to grow bushier, and to produce hundreds more flowers than if they had grown untouched. Home gardeners should leave their chrysanthemums in the soil over the winter, and wait until spring to cut back the old foliage.

Chrysanthemums can be increased by division every year. Replant fresh young outer shoots.

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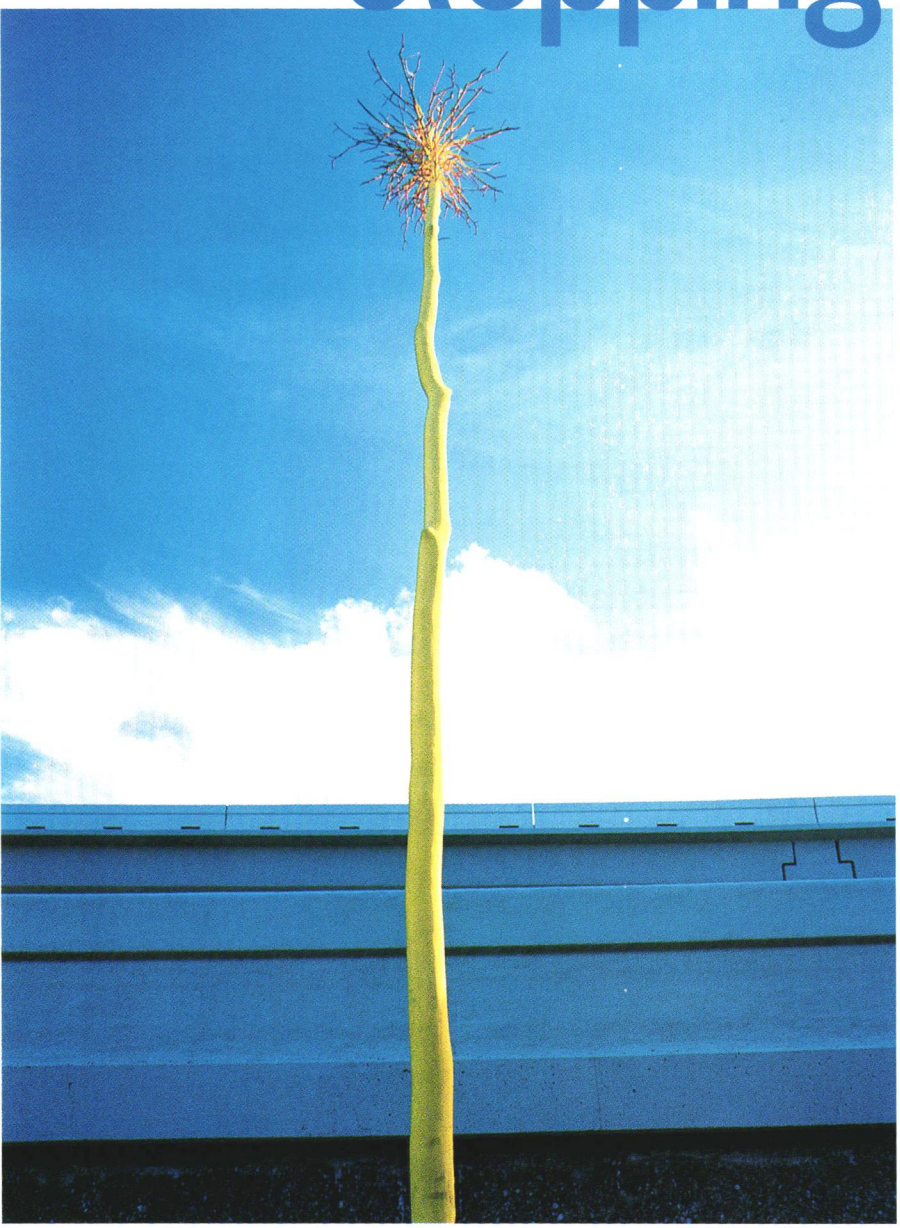
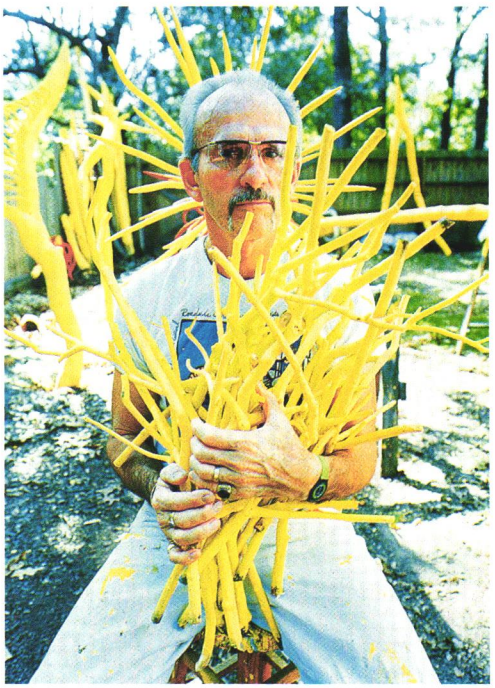
by sabine rothman



A pop-up sculpture at the edge of I-10, left. Littlefield and his materials, below.



Houston artist Lee Littlefield populates his city's freeways with lively sculpture

LEE LITTLEFIELD'S pop-up sculptures are built for speed—and for traffic moving at a crawl. Although they look like the product of a collaboration between Dr. Seuss and Dr. Freud, they are named for their context, not their appearance. They materialize in locations where art is unexpected, primarily on the edges of Houston's freeways. Long and leggy, painted bright yellow, and topped with spiky bonnets, they are designed so that drivers going 60 can give them a fleeting glance. At rush hour, commuters have the time to absorb the sculptures' singular personalities.

Littlefield plants his exotic flowers at points where roads and ramps intersect, so they can be seen from different angles. Some pieces stand like sentinels; others reach out to passersby. Their spikes and tendrils crackle electrically; their stalks bend and dip. And even though it is the audience that perpetually flows past, they project an equally dynamic sense of movement. Even their hue has a complex, changeable

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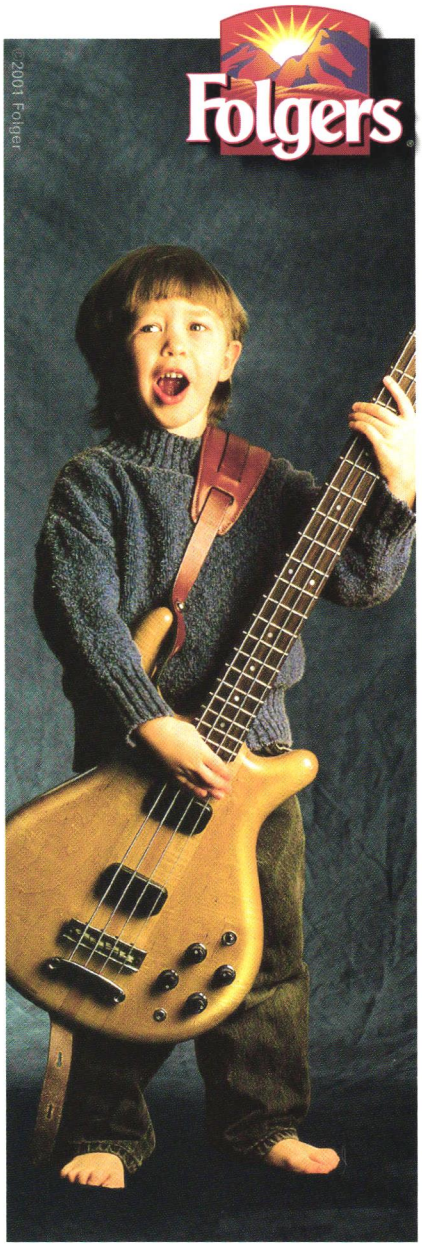

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stopping traffic

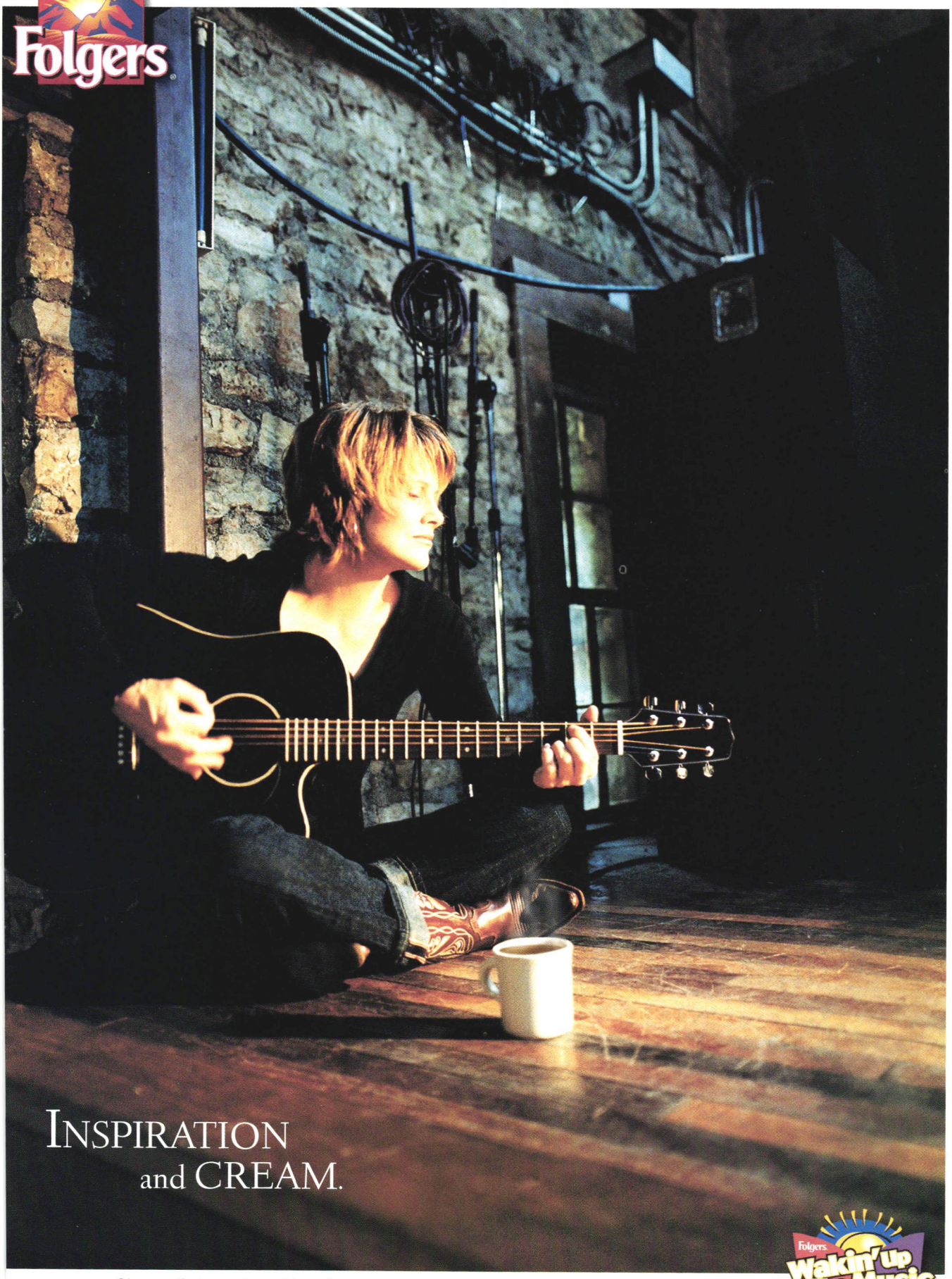
quality. "Yellow is a receptor for light more than any other color," the artist explains. "It bleaches out at midday, and jumps out on a cloudy day." Recently, Littlefield has begun to create roadside "colonies." When he sites the sculptures in groups, the pieces interact with the viewers and with each other. In community, they seem even more alive.

Littlefield's pieces have an anthropomorphic quality. In an urban park, below, three sculptures reach for one another.

For Littlefield, the impermanence is part of the appeal. "First they're there, and then they're gone," he says, almost gleefully

Drilled, doweled, and glued, these sculptures are made like fine furniture. To construct them, Littlefield joins several pieces of wood as seamlessly as possible. He prizes hard crape myrtle for its sinewy, fleshlike quality and its unusual twists, as well as hackberry, another figurative wood. "It's the gesture that attracts me," he says. For the tendrils that bloom from some pieces, and for the multicolor rings that he places high up in trees, he uses mustang grapevine. In spite of the care he takes, however, the life expectancy of his work is often quite short.

Exposed to heat, humidity, and occasional vandalism (not to mention removal, in the case of sculptures sited without authorization), the pieces rarely last longer than a couple of years, and sometimes exist for only a few hours. For Littlefield, their impermanence is part of their appeal. "First they're there, and then they're gone," he says, almost gleefully. In fact, when the pieces do survive for a few months, he starts itching to move them around. They go back to the studio for a touch-up or a complete makeover, then back on the street. Although he spends a lot of time petitioning for permission to site his sculpture, the guerrilla pieces thrill him as much as his solo show held at the Springfield Art Museum in Missouri this past August and September. Perhaps there is a trace of nostalgia for his more overtly political early work. Littlefield's first sculpture, created when he was teaching painting at Southern Illinois University, addressed the plight of the family farmer. Another was meant to shine light on the environmental hazards of strip mining. Now, his agenda is simple: "What interests me is connecting people to art, whether they are school kids or Joe Average on the freeway."



Shawn Colvin played her first guitar lick at age 10. She still likes stirring things up.

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In Di Sciascio's Manhattan showroom, embroidered silks, right, mainly from the 17th and 18th centuries, shimmer along a wall. ■ Di Sciascio displays a few of her favorites, below.

woman of the cloth

Virginia Di Sciascio's New York showroom provides restored antique fabrics

by brooke collier

THERE IS A CERTAIN feel to history, and Virginia Di Sciascio's showroom has it. Di Sciascio collects, restores, and sells textiles from the fifteenth century through the Art Deco period. Each of her 4,000 fabrics and 500 to 600 trims has a story, which she knows and tells. The brown velvet once draped a bed in the Austro-Hungarian Empire. The mauve silk dressed a señorita in eighteenth-century Spain. Di Sciascio can, she says, "smell fabric." She spends several months each year sniffing out her quarry, and will happily buy remnants that others have left for dead: "Textiles are perishable, misunderstood, and mishandled. I try to save them and give them new life, so that others can enjoy them."

Her projects require the expert handwork of restorers, seamstresses, and embroiderers—hard to find in America. She locates craftspeople in Europe, the Ukraine, Syria, and Argentina: "They may not have academic training, but they are born with talent, or come from families involved with textiles for generations."

To restore a fabric, she cleans and conditions it if necessary. If the embroidery ground has begun to disintegrate, she transfers the existing embroidery onto a new backing—usually silk—and reembroiders the damaged areas. She often makes pillows or footstools from smaller fragments. Larger pieces can be framed and mounted, or used as upholstery.

Di Sciascio, who grew up in Argentina, comes by her love of the cloth naturally: her Italian-born father designed textiles and looms. "By listening to my father, it became a part of my life," she says. Di Sciascio started her business at shows and flea markets, and opened her first store in 1989. She juggles designers, society, and Hollywood, but she won't tackle museum projects, believing that fabrics are meant to be used. Asked about her competition, she laughs, saying, "Nobody in the world does what I do."

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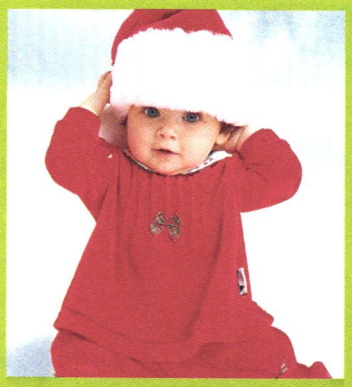

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the barolo wars

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by jay mcinerney

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When I drove up, Giuseppe Rinaldi was lying in the driveway in front of his Beaux Arts villa in Barolo, Italy, poking a wrench into the innards of his Yamaha dirt bike. Clearly, dinner was going to be late. A wry, modest former veterinarian who inherited his father's estate, Rinaldi doesn't speak English (his wife translates), but when we finally sat down at a nearby restaurant he made his point emphatically as he dumped some '97 Barolo into his risotto. "If you have a particular wine with a particular smell and taste, it's silly to waste it, to make a standard wine for international taste." Later we were joined by his neighbor Chiara Boschis, a chic young woman who holds a doctorate in economics and speaks fluent English. Boschis comes from an old wine-making family, but since she purchased an estate called Pira, she has been turning out an "international" sexy beast of a Barolo, which recently copped 91 points from Robert M. Parker, Jr. With her arrival, the talk veered from wine to the less contentious area of politics.

War hasn't yet broken out in the hills around the tiny town of Barolo, but the battle lines are drawn. On the one hand you have the traditionalists, armed with large-bore, flavor-neutral Slovenian oak casks; on the other, the international brigade, who are using small-caliber new-oak French barriques and rotary fermenters. The two groups are fighting for the soul of Barolo, Italy's most venerable red wine, "the wine of kings and the king of wines."

Barolo is made from nebbiolo, a fussy, late ripening, homebody of a grape that thrives only on hillside slopes in its native region around the town of Alba. The Barbaresco appellation, to the north of Alba, can produce excellent nebbiolo; but Barolo, to the south, is considered by wine geeks to produce its ultimate expression. Nebbiolo is high in acid and tannins, the two great preservatives of wine life, and therein lies the problem. Barolo has long been famous for longevity and aromatic complexity, but it was tart and nasty in its youth—a fact that did not, so to speak, improve its popularity in high school. Compared with early blooming, voluptuous new-world fruit bombs, Barolo was always a wine for connoisseurs, or, some would say, for masochists.

In the '70s, the fast-talking, fast-driving, arm-waving Angelo Gaja, based in nearby Barbaresco, began experimenting with vinification and aging his wine in French new-oak barrels to take the nasty edges off. When Gaja's sexy

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Our 1999 Napa Valley Chardonnay's peach, butter and caramel notes, along with its toasty oak finish, recently earned it a "Smart Buy" rating from *Wine Spectator*. With our careful handcrafting, it's likely to earn an equally favorable review from you.

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new-wave Barbarescos became the most famous and expensive reds in Italy, some of the folks in Barolo sat up and took notice. In the mid-'80s, egged on by a Florentine wine exporter named Marc de Grazia—and by Robert Parker—a handful of producers began to create an earlier maturing, more bodacious style of Barolo.

The newest of the new-wave Barolo makers is Franco M. Martinetti, who owns no vineyards and who made his first Barolo, from purchased grapes, in 1997. The slim, impeccably tailored Martinetti is an ad man based in Turin, a fanatic gourmet and Francophile, who seems to conceive his wines from a theoretical standpoint and then coax them forth from the ether. After creating a powerful Barbera called Montruc, he has conjured up a voluptuous young Barolo that he calls Marasco, full of cherry flavor framed by the vanilla notes of new oak. The antithesis of Martinetti's approach is represented by septuagenarian Aldo Conterno, one of the grand old patriarchs of the commune, whose family's villa sits high in the hills of Monforte d'Alba, surrounded by vineyards. Conterno Barolos are backward, tannic monsters that require a decade or more to molt.

Barolo has been blessed with six excellent vintages, from 1995 to 2000. "This is Piedmont's great chance," the dapper Gaja told me over lunch at Belvedere, a cliffside restaurant in La Morra. "We've never had six good vintages in a row." Following the classic '96 vintage, the spectacular '97 has just been released; the hot and dry growing conditions resulted in unusually ripe and flirty nebbiolo—even the traditionally vinified wines are showing cleavage in their youth.

So which style is better? It's a little like comparing Angelina Jolie and Margaret Drabble. The international style answers the need for earlier drinking wine, particularly useful since most restaurants don't offer older vintages and most drinkers don't have the patience to cellar wine for a decade. Those who do may find that the tortoise eventually beats the hare. Tasting vintages from the '80s recently, I've found that many of the barrique-raised Barolos are falling apart, or standing still, unlike the wines of traditionalists like Aldo and his brother Giacomo Conterno, Bruno Giacosa, Bartolo Mascarello, and Rinaldi. These are wines that can improve for decades. They taste like no other wines in the world, singing of the soil in the local dialect. Let's hope these guys stick to their guns—and their Slovenian barrels.

For earlier gratification and sex appeal, Barolos from Altare, Clerico, Chiarlo, Martinetti, Parusso, Scavino, and the Voerzio brothers are among my favorites. Open the '95s now, the fruity '97s next year, and the '96s in 2003. Angelo Gaja's Barolo Sperss tastes great at any age; Sandrone and the Ceretto brothers straddle the stylistic divide gracefully. None of these wines are cheap, ranging from $50 to well over $100, but they are more exotic and more food friendly than comparably priced cabernets or merlots. If you find yourself with a white truffle from the hills around Alba, it would be a crime to wash it down with anything else.

the oeno file

1997 MARTINETTI BAROLO MARASCO **A voluptuous new-wave fruit bomb—a regular Carmen Miranda, with its heart on its sleeve and its black cherry fruit on a silver platter. For all the fireworks, it's incredibly round and well-balanced, with a long tuning-fork finish. Drink over the next five years. $65**

1997 GIUSEPPE RINALDI BAROLO BRUNATE LE COSTE **An elegant, almost Burgundian Barolo that is the epitome of the classic style. In this super-ripe year it's approachable at an early age, but will reward years of cellaring. $70**

1997 SANDRONE BAROLO CANNUBI BOSCHIS **A powerhouse from a renowned vineyard, this cocoa-flavored adolescent is just starting to reveal its fruit. Its long finish promises a brilliant future. $120**

1997 SCAVINO BAROLO BRIC DEL FIASC **The flagship wine of this new-wave guru, the Bric del Fiasc is dark ruby, with leather and vanilla on the nose. Its power is balanced by a silky, elegant texture. $95**

1997 ICARDI BAROLO PAREJ **Icardi's Parej is ridiculously likable, with soft tannins, smoky highlights, and dried plum fruit. Open and pour. $50**

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may 1950

With the wartime fabric shortage a thing of the past, overindulgence came home, big time

by véronique vienne

HIGH-MINDED MODERNISTS can't fool us: midcentury style was not *all* good design. Witness this flamboyant decor photographed by Horst P. Horst and published in *House & Garden* in May 1950. The patio, draped high and wide with a theatrical backdrop, displays the swagger of what would soon be called the You Never Had It So Good decade—a time of overabundance. After several years' shortage due to war restrictions, fabric was at long last plentiful. Suddenly, ruffles, gathers, and pleats were the rage—floor to ceiling, wall to wall, and head to toe.

Form followed fashion. Decorated interiors were as conspicuously chic as the voluminous wasp-waist skirts of the popular New Look. The magazine's editors suggested that readers wear clothes that matched their living rooms. Here, the lady of the house is dressed to accentuate the color scheme of her draperies: her lipstick, nails, and stilettos are the exact same shade of cerise as her swanky wall of chintz.

But the finishing touch to a smart interior was a hostess with the arched eyebrows and the cool demeanor of a *femme du monde.* As poised as the star of *All About Eve,* one of the most popular films of 1950, the high-cheekboned brunette in this photograph seems ready to humor her guests with as much aplomb and panache as Bette Davis.

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HOUSE &GARDEN

color inspiration

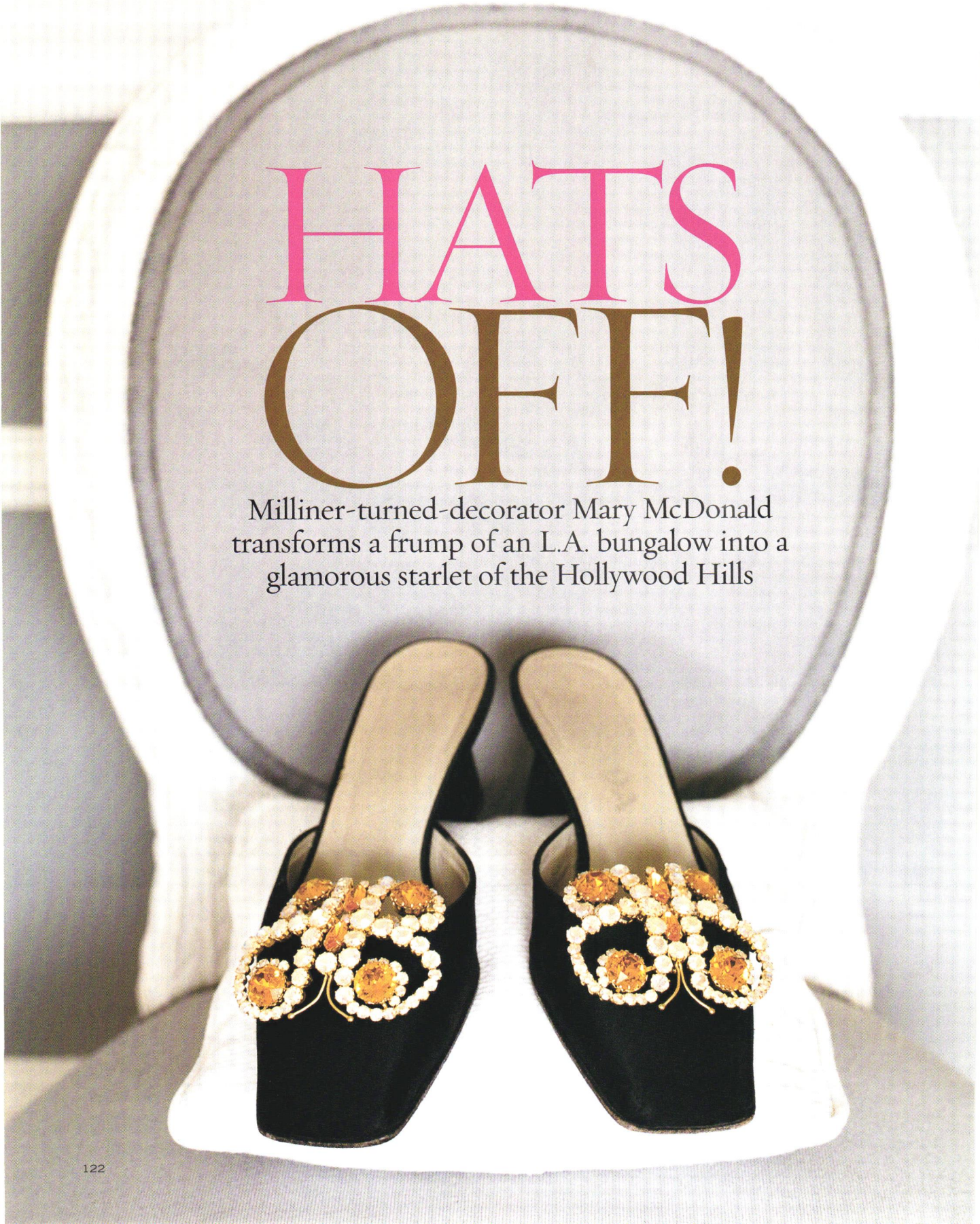
Color, at its best, is wonderful. Dazzling, arresting, cheerful. But color, let's face it, can be as overbearing as a ham actor. Sometimes you have to cast white in the starring role. Sure, soothing, and classic—Katharine Hepburn to color's Elizabeth Taylor—white provides context, heightening and muting vivid hues. Color may get a diamond as big as the Ritz, but the Oscar goes to white.

A trove of fab shoes glows against a background of rich white tones in this Hollywood Hills home.

BY INGRID ABRAMOVITCH PHOTOGRAPHED BY MELANIE ACEVEDO STYLED BY PETER FRANK

HATS OFF!

Milliner-turned-decorator Mary McDonald transforms a frump of an L.A. bungalow into a glamorous starlet of the Hollywood Hills



Mary McDonald enjoys being a girl in her chic bedroom. The curtains are made of Country Life piqué from Hinson; the headboard is covered in Pierre Frey's Eygalières; the linens are by Frette. ■ Prada mules dressed with Trifari pins, opposite page, sit on an antique Swedish Gustavian chair.

In Hollywood, where decorating moments last as long as movie sets and provenance is often made to order,

it's unusual to find a young decorator who prides herself on being behind the curve. Yet while her friends were collecting midcentury furniture and Case Study houses, interior designer Mary McDonald was always unabashed in her love of such old-lady favorites as wing chairs and Waterford crystal. She idolized prewar decorators like Nancy Lancaster and fantasized about moving into a house done up by society decorator Mario Buatta. "I like pattern and color and a layering of detail," McDonald says. "I like shopping. I'm an old-fashioned decorator."

With a color scheme based on the Dior boutique in Paris, McDonald's bedroom, opposite page, glows with chic. A 19th-century Venetian mirror hangs over the fireplace; the upholstery is '40s vintage piqué. ■ A two-armed lamp, or *buillotte,* above, stands on a bedside table, along with a Sèvres bowl, a pink Limoges dish, and a sterling basket.

Let them sneer all they want at her Wedgwood and her chintz, because by sticking to tradition, McDonald's oldfangled sensibility is now the height of fashion. Her decorating skills are sought after by a select Hollywood clientele, including actress Renée Zellweger, who love the glamorous spin she gives to classic furniture and antiques. Nowhere is her stylishly retro eye more evident than in her own home in the Hollywood Hills, a 1940s bungalow that she filled with tufted white furniture, chinoiserie, and quilted draperies. "If it happens to be hip," McDonald says, "it's coincidental."

In a town where few have roots, McDonald's actually go quite deep. A third-generation Angeleno, she was raised in Brentwood before it became a celebrity haven. "Everybody was pretty conservative," she says of her childhood. Her late grandfather, a lawyer, had friends like early California artist Clyde Scott, one of whose painterly cloudscapes, framed in gilt, now hangs in McDonald's pale blue dining room. The extra-wide wing chairs and marble urns in her living room came from her late grandmother, a stylish woman who was "kind of grand," McDonald says.

The eight-foot-high portrait, origin unknown, of a royal woman that hangs in the stairwell is a legacy of McDonald's late mother, whom she describes as a true Hollywood eccentric. "She would get addicted to something for a year, then get over it," she says. "This painting came from the Harold Lloyd estate auction."

As a teenager, McDonald headed east for college, studying at Boston University and the Parsons School in New York. At first, McDonald, who looks like a preppy version of Elizabeth Hurley, considered acting. "At twenty-three I came back, got a SAG card and an after-school special," she says, "and quit." She became a hat designer, selling elaborate feathered creations at

Plump seating and a creamy palette give the living room, this page, a cool lushness. The focal point is a Swedish Empire table from Karl XII Swedish Antiques, L.A. The mirrored cocktail table, designed by Syrie Maugham, is from Ceylon et Cie, Dallas; McDonald designed the tufted chair and sofa. The drapery fabric is by Rose Cummings. ■ The garden pavilion, opposite page, has a British colonial air. The custom rattan furniture is from Arden House, L.A.; the lamps are from Dragonette Decorative Arts, L.A. The fabrics are by Ralph Lauren.

"I love pattern, color, and layers of detai

The dining room, left, evokes a sense of casual grandeur. The '40s dining chairs are covered in Nancy Corzine leather. Clyde Scott's painting of clouds was a gift from the artist to McDonald's grandmother. The chinoiserie nesting tables in the sitting room, opposite page, were McDonald's mother's. The Louis XVI bergère is one of a pair bought at auction. Sources, see back of book.

Madeleine Gallay, the now closed but once iconic L.A. fashion store. When the hat vogue waned, McDonald decided to pursue interior design. "My aunt was a decorator, and I remember thinking that all her Brunschwig & Fils checked bags were so glamorous," she says.

McDonald, who has a large and loyal circle of friends, is fond of throwing garden parties and entertaining outdoors. ("I could do dinner for four hundred," she says of her ample antique china collection, which includes scores of her favorite type of dishes: nineteenth-century Imari ironstone.) When she bought her house two years ago, she was especially drawn to its ample grounds. "It was the only thing in the Hills with any yard," she says, "but it didn't have an architectural point of view. So I painted it pink."

Striving for a Bahamas plantation-house feeling outside, she planted eight palm trees (some of them brought over from her family home), installed shutters and iron cross-railings, and erected columns and pergolas. At the top of a grassy incline, she built an outdoor cabana and filled it with woven furniture and blue and white fabrics and pottery. McDonald likes to look at this open-ended gazebo, which is visible from the kitchen, while she cooks. "It's soothing and summery," she says.

Inside, McDonald's fashion bent is evident everywhere, from dramatic color combinations like jade and chocolate brown to couture-inspired details such as shirred fabric walls. The most dramatic room of all is her bedroom, all white and dove gray, which was inspired by the Dior shop in Paris. Instead of being restrictive, the carefully edited color scheme gives McDonald the freedom to mix furniture and accessory styles, from a Venetian mirrored obelisk to a coffee table loaded with her mother's and grandmother's cut-crystal bowls and vases. The bedside lamps are the perfect matching hue of gray, McDonald says, because she decided it's not a crime to repaint an antique tole shade.

There's a walk-in closet for her vintage clothing and huge collection of shoes, from Indian slippers to Maud Frizon 1980s heels. And there is the room's showstopper: a canopy bed with rich white bedding, framed by columns of white and gray draperies. "I love glam-o-rama bedrooms," McDonald says. She points out that what looks like a four-poster is actually faux: rather than buy a canopy, she hung curtains from a pleated valance attached to the ceiling. In this Hollywood setting, it's the crowning illusion.

'm an old-fashioned decorator"
—Mary McDonald

trade secrets

Decorator Mary McDonald's clever use of pain

WHITE ON WHITE

It's accessorized to the nines, but McDonald's living room feels light and airy, thanks to her subtle palette of white, beige, and cream. The upholstery colors allow her to maintain coherence while giving in to her sentimental attachment to odd but terrific hand-me-downs, like her grandmother's generously proportioned wing chairs. Keeping the walls a few shades darker than the furniture makes the pieces pop. Sunny accents include yellow pillows, made with textiles from estate sales and new fabric, a gilt table lamp with a hip round shade, and a chinoiserie mirror.

1 Jane Churchill cotton-nylon Rustic Plain, in Biscuit (on wing chairs). 2 Osborne & Little Lamorna linen (on sofa). 3 Colefax & Fowler ivory Colbeck linen (on tufted chairs). 4 Nancy Corzine gold Cornucopia silk (on pillows).

MINT AND CHOCOLATE

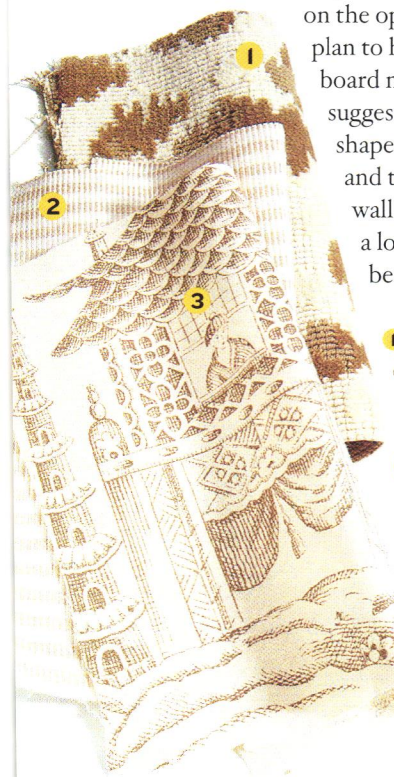
The sitting room's aqua and chocolate brown scheme was born of McDonald's passion for collecting by color. Draperies, painted furniture, and picture mats echo the tones of turquoise and jade objects that she bought over the course of several years. (She's now working on coral.) Wide horizontal stripes create an illusion of length in the adjacent hallway. McDonald used Dunn-Edwards's Coconut Skin paint for the hall's brown stripes and the room's walls. The white is Dunn-Edwards's Swiss Coffee.

1 To upholster a pair of bergères, McDonald used Concord, a Nancy Corzine cotton-linen velvet, in Chocolate. 2 For the light curtain, she chose Colefax & Fowler's Colbeck linen in Aqua. 3 Nancy Corzine's nylon-cotton Newport, in Coffee, covers the side chairs. McDonald had the same fabric quilted for the draperies. 4 The trim is from Houlès.

nd fabrics gives her rooms drama and harmony

A TENTED ROOM

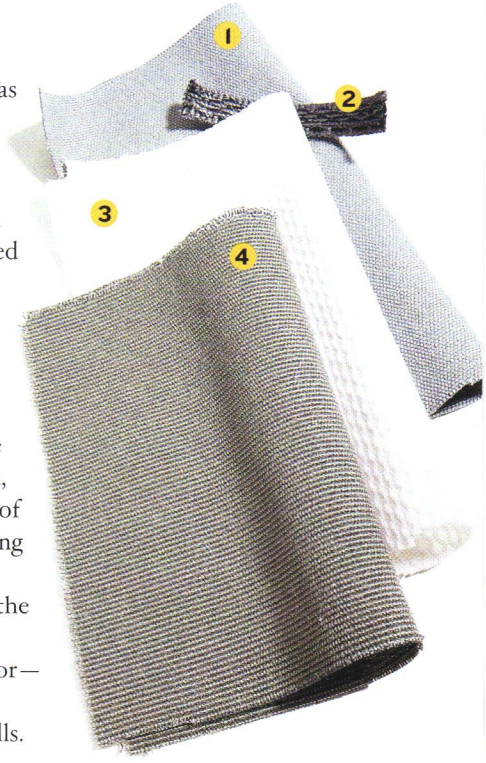
To make the small guest room feel cozy and fanciful, McDonald decided to tent it, using a beige-and-white Manuel Canovas stripe. She pulled the fabric taut across the ceiling, ran a valance (trimmed with cord to define the edge) along all four walls, shirred the fabric behind the valance, and let the hemmed bottom edge of the curtains fall loosely. The headboard echoes the shape of a chinoiserie mirror on the opposite wall. If you plan to have a custom headboard made, McDonald suggests you first sketch the shape on butcher paper and tape the cutout to the wall, so that you can have a look at its proportions before you proceed.



1 Brunschwig & Fils's cotton Zambezi Gros-point in Chickory was used for pillows. 2 Manuel Canovas's Merindol in Sable covers the walls and ceiling. 3 Manuel Canovas's Mandarin toile in beige upholsters side chairs.

FAUX DETAILS

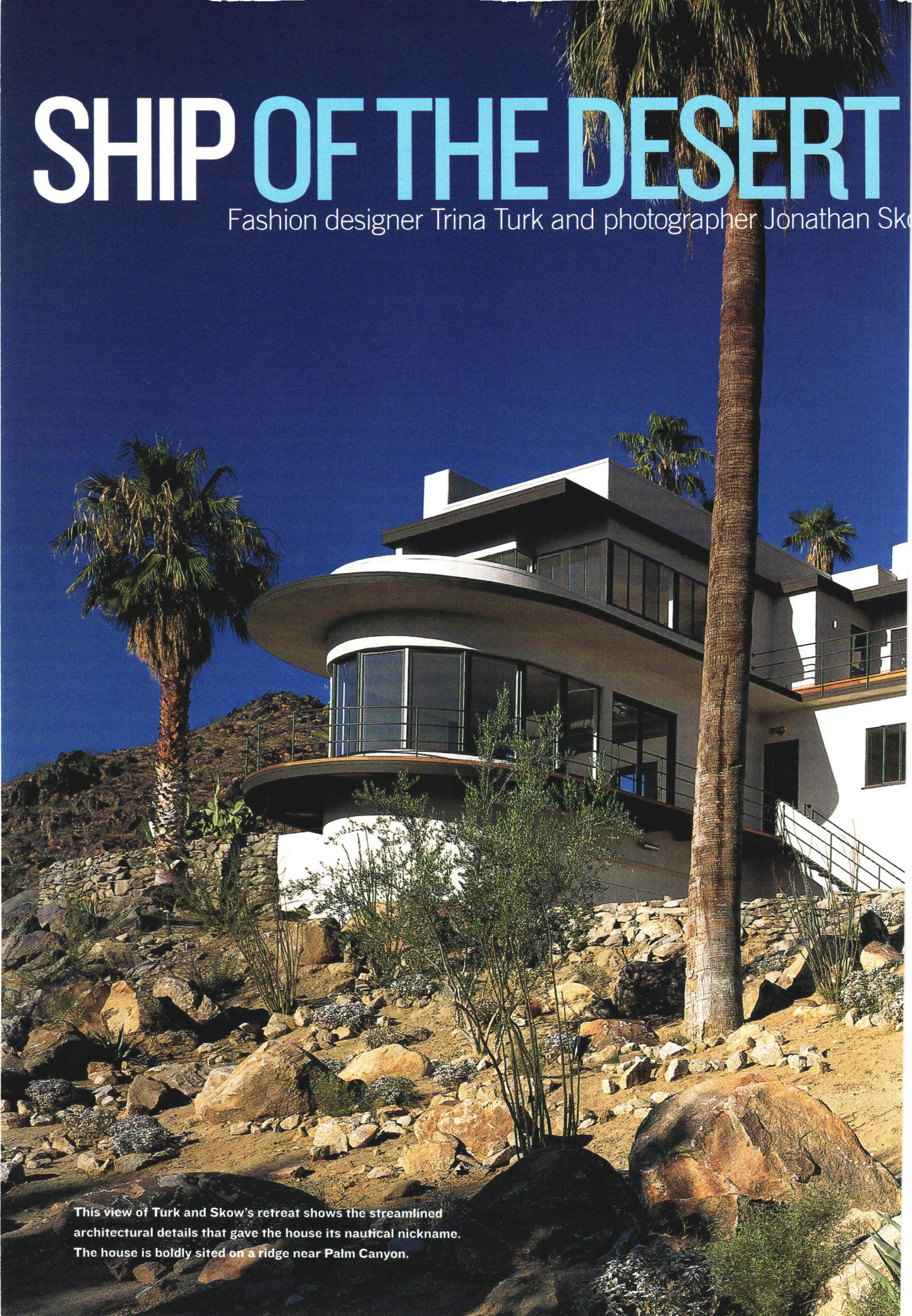
Her master bedroom was architecturally bland, with low ceilings and little detail. Inspired by the Dior boutique in Paris, McDonald spruced up the space, adding a chair rail and faux boiserie, using ordinary molding (the sort available at most hardware stores). To give the room even more drama, she created the illusion of a canopy bed by attaching curtains and a valance to the ceiling. Painting the molding white allowed her to use a striking color—Benjamin Moore Gull Wing Gray—on the walls.



1 Cotton Club in Argent from Manuel Canovas upholsters the side chairs. 2 The trim is from Houlès. 3 The white piqué bed curtains are Country Life's Birdseye, a polyester-cotton blend, available through Hinson. 4 For the lining, McDonald used Gaston y Daniela's Otoman Segura in Silver, available through Brunschwig & Fils. Sources, see back of book.

SHIP OF THE DESERT

Fashion designer Trina Turk and photographer Jonathan Sk



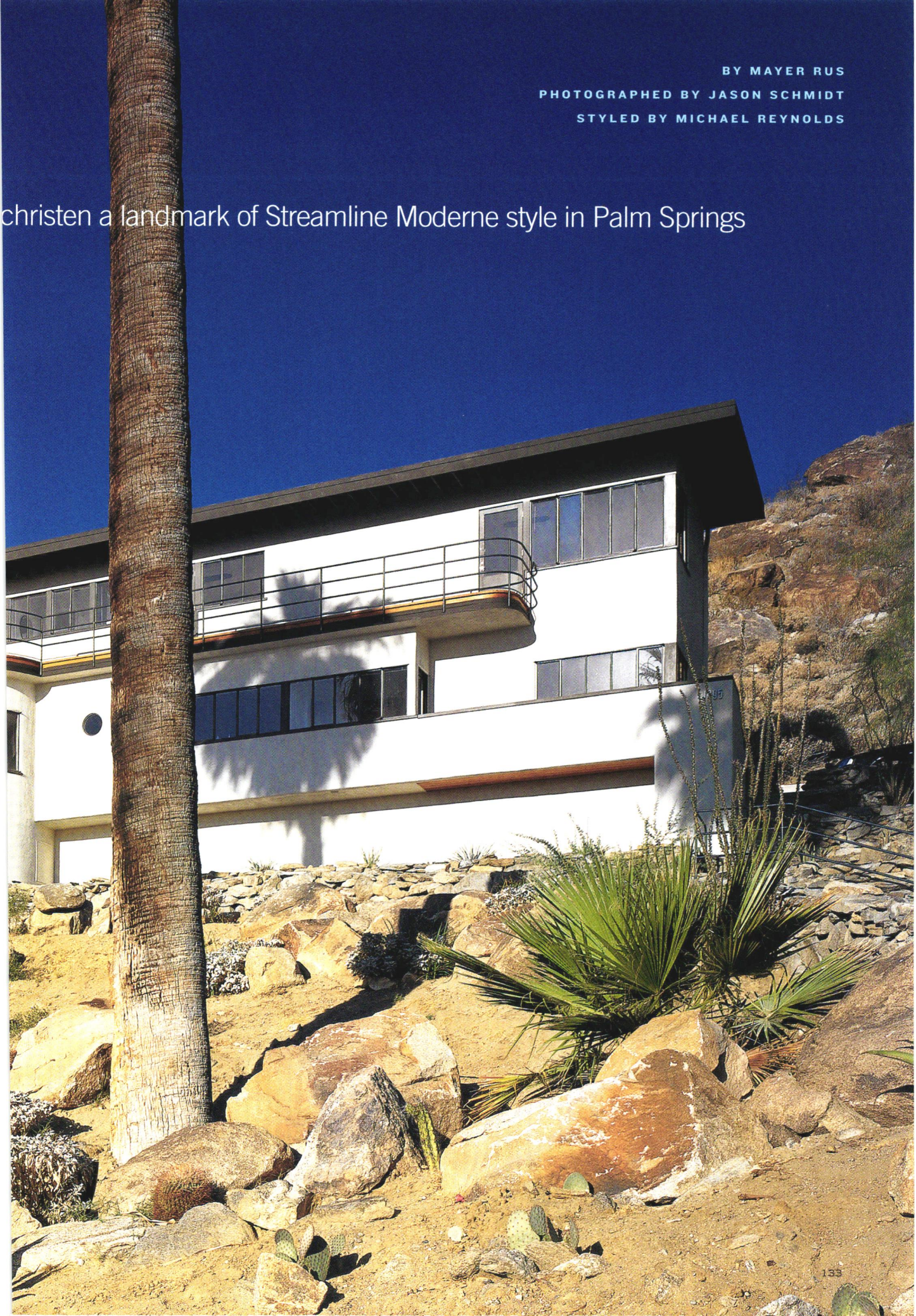
This view of Turk and Skow's retreat shows the streamlined architectural details that gave the house its nautical nickname. The house is boldly sited on a ridge near Palm Canyon.

BY MAYER RUS

PHOTOGRAPHED BY JASON SCHMIDT

STYLED BY MICHAEL REYNOLDS

christen a landmark of Streamline Moderne style in Palm Springs



The nautical allusion is expressed through pipe railings, a portho

THEY THOUGHT THEY KNEW exactly what they wanted. Swept up in the maelstrom of interest in midcentury modernism, fashion designer Trina Turk and her husband, photographer Jonathan Skow, heeded the siren call of Palm Springs in 1996. The young couple, in search of a 1950s-vintage weekend home, eagerly joined the migration of fellow midcentury design junkies to California's once again fashionable desert city, Neutra monograph in hand. Turk and Skow were tantalized by the concentration of formerly chic '50s houses begging to come out of retirement—houses with a jaunty modern spirit that Turk's signature women's clothing designs neatly echo.

"I've always been inspired by the picture of modern leisure epitomized by Palm Springs in its heyday," Turk reports. "Jonathan and I wanted to own a piece of that in real life, not just some dream or idea of it."

Several years into their search, the couple's road to '50s nirvana took an abrupt detour. "Our realtor showed us a house that had nothing to do with our specifications," Skow recalls. "It was the wrong size, the wrong era, the wrong price, and we loved it." The Ship of the Desert—as *Sunset* magazine had dubbed the place in 1937—had cast its spell.

Designed by Los Angeles architects Adrian Wilson and Earle Webster, this classic example of Streamline

Jonathan Skow relaxes on the house's prow, while Trina Turk enjoys the view from the deck, right. The Vladimir Kagan sectional sofa in the living room, above, is from 280 Modern, NYC, and the linen-covered Poul Kjaerholm chair is from Blackman Cruz, L.A.

vindow, and an impressive prow that juts from the mountainside

"I've always been inspired by the picture

Moderne style dropped anchor in its improbable setting in 1936. Proudly perched on a small ridge near Palm Canyon, the Ship of the Desert boasted all the hallmarks of the Streamline movement: nautical imagery was plainly evident in the house's pipe railings, porthole kitchen window, and, most impressively, curving two-story prow jutting out from the mountainside. Every room opened onto a terrace or patio. Extensive built-in furniture reinforced the nautical analogy.

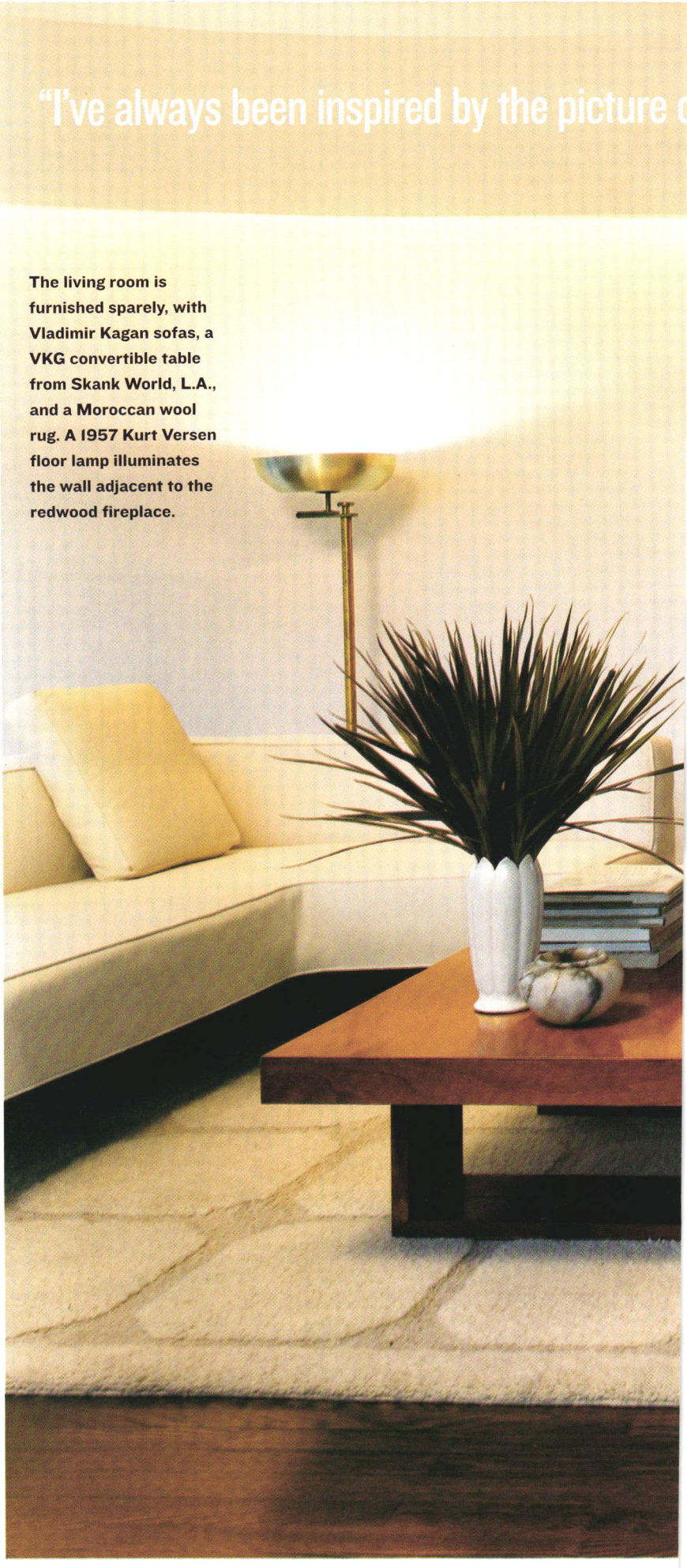
When Turk and Skow acquired the property, the house was basically intact, albeit run-down. Years of successive and insensitive architectural emendations had crippled the structure's streamlined efficiency. "There was also a certain amount of faux finishing going on," Skow adds with a laugh.

Using information gleaned from archival photographs as well as from the few remaining original built-ins, the owners charted a course of largely cosmetic restoration. Nonoriginal closets and the enclosed patio walked the plank, so to speak, as did the aforementioned faux finishes. "Jonathan became obsessed with the hardware," Turk relates. "He spent days searching for matching sets of period fixtures, faucets, and handles. With six bathrooms to renovate, it wasn't an easy process."

But their determination paid off. Turk and Skow planned an elaborate party for Thanksgiving 1998 to rechristen the Ship of the Desert. The party never happened. On November 3, the couple received a call from their contractor with dire news: "Your house burned last night." A suspicious fire had ravaged the structure, destroying the interiors, blackening the facade, and tearing through the roof on the second floor.

"After the initial shock, the big question was whether we could rebuild it," says Skow. At this point, Turk and Skow called on Leo Marmol and Ron Radziner, the Los Angeles architects and restoration specialists responsible for such high-profile assignments as the renovation of Richard Neutra's famed Edgar J. Kaufmann House, another Palm Springs landmark.

"We build very differently today than we built seventy years ago," Marmol



The living room is furnished sparely, with Vladimir Kagan sofas, a VKG convertible table from Skank World, L.A., and a Moroccan wool rug. A 1957 Kurt Versen floor lamp illuminates the wall adjacent to the redwood fireplace.

odern leisure epitomized by Palm Springs in its heyday"—Trina Turk

"Codes, costs, history, preservation, personal desire—all of thes

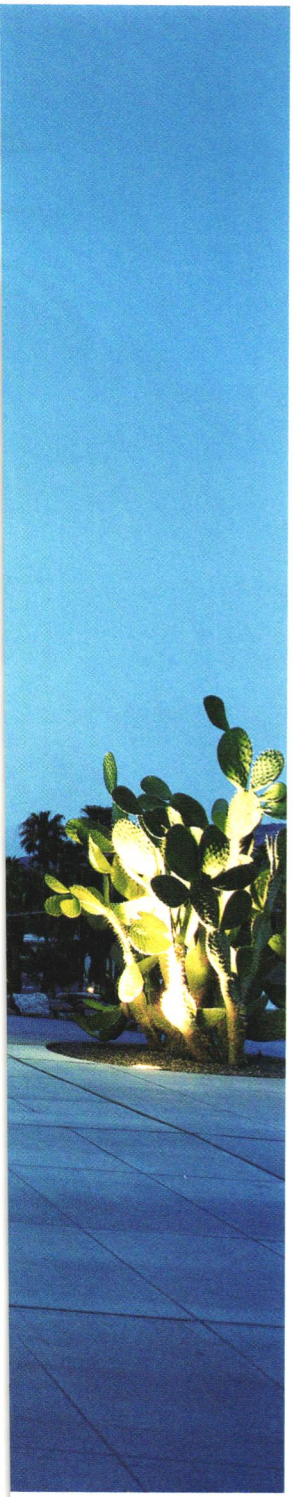
notes. "The challenge here was to bring back the house and to preserve the integrity of its original design, while still making it conform to much more complex building standards and energy codes."

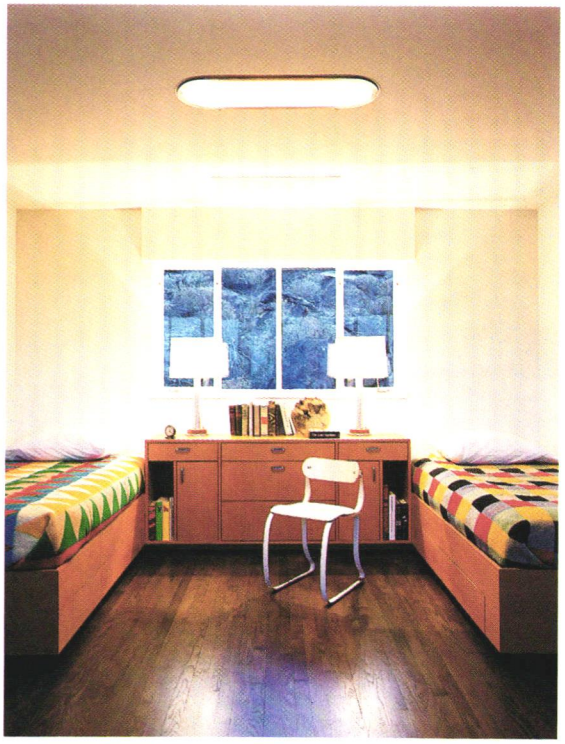
Marmol gives credit to the Palm Springs civic agencies for their flexibility in finding reasonable compromises that would satisfy both city standards and the ideals of preservationists. "Happily, in this case, the personal desires of the clients were completely attuned to the preservation goals," he says.

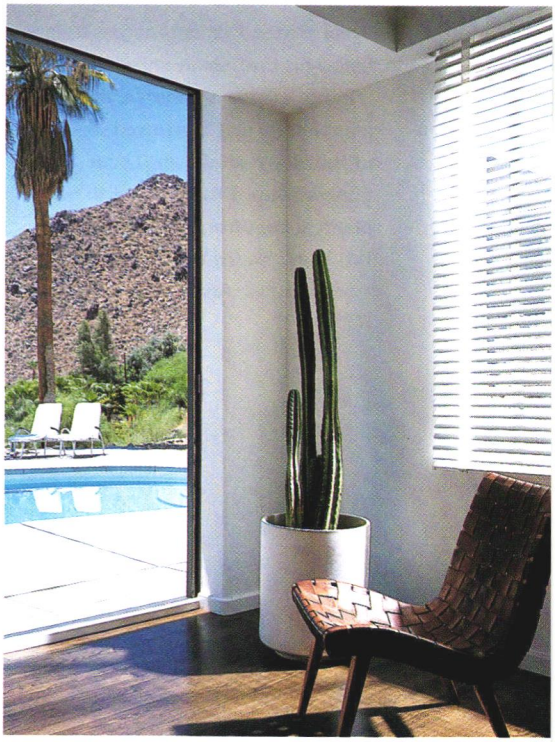
With Skow on site daily, stripping, sanding, and generally ushering the project to completion, the Ship of the Desert was relaunched last spring. Remarkably, despite the fact that it is essentially a new building, this house looks nearly identical to the structure that took its maiden voyage in 1936.

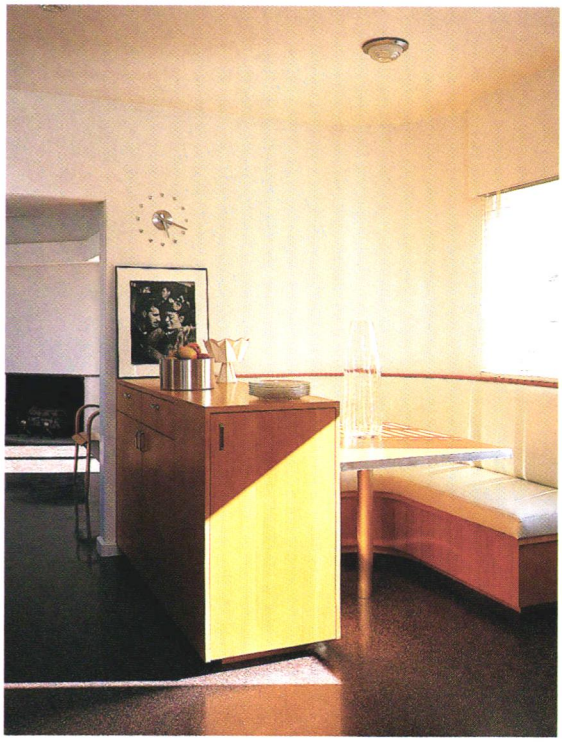
"It's the dream house we never knew we wanted until we saw it," Turk concludes. "All the pain of the fire and the impossible challenges of the restoration now seem just a distant memory." And the Ship sails on.

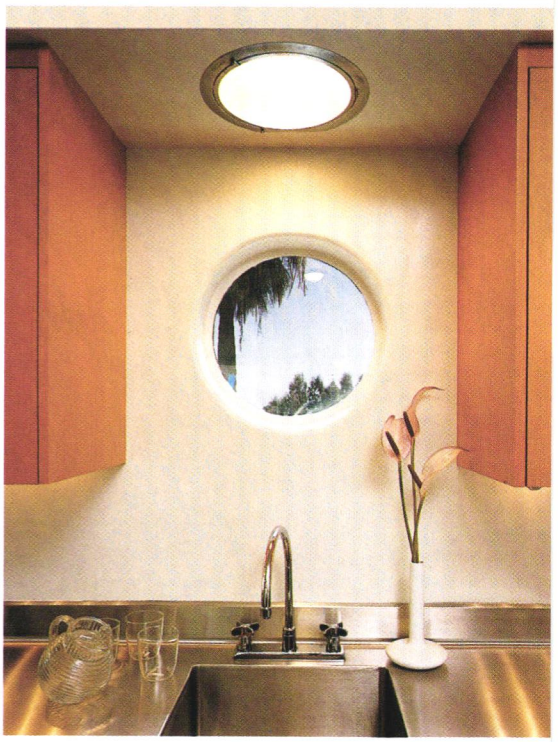
fluenced the final design"—Leo Marmol, architect











The kidney-shaped pool, opposite page, was added to the house in the 1950s. The deck chairs were used originally on a Danish cruise ship. ■ In one small bedroom, this page, top left, the nautical theme continues with built-in beds and cabinets. The ceiling fixture is ca. 1930. ■ In the living room, top right, a Jens Risom chair bought at L.A. Modern Auctions faces out to the pool. The blinds are from Hunter Douglas Window Fashions. ■ A porthole window over the kitchen sink, above, right, offers a view of the palm trees outdoors. The circular ceiling fixture is original to the house. ■ The kitchen banquette and bar cabinet, above, left, are built in near a window to make the most of the bright desert light. A ca. 1960 Blenko vase sits on the kitchen table. The floors are terrazzo. Sources, see back of book.

Brad Pitt and one of his dogs, opposite page, on a path, flanked by pennisetum and *Artemisia arborescens,* that cuts across a slope below his Craftsman-style house. Large swaths of grasses, this page, lead the eye to a "borrowed view" of the Hollywood sign. These illustrate how Pitt and Griffith take planting cues from nature, which, Pitt says, "seeds itself in broad sweeps, not in fussy flower borders."

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY MELANIE ACEVEDO

mellowdrama

Actor Brad Pitt and landscape designer Jay Griffith create an L.A. garden that is at once meditative and muscular

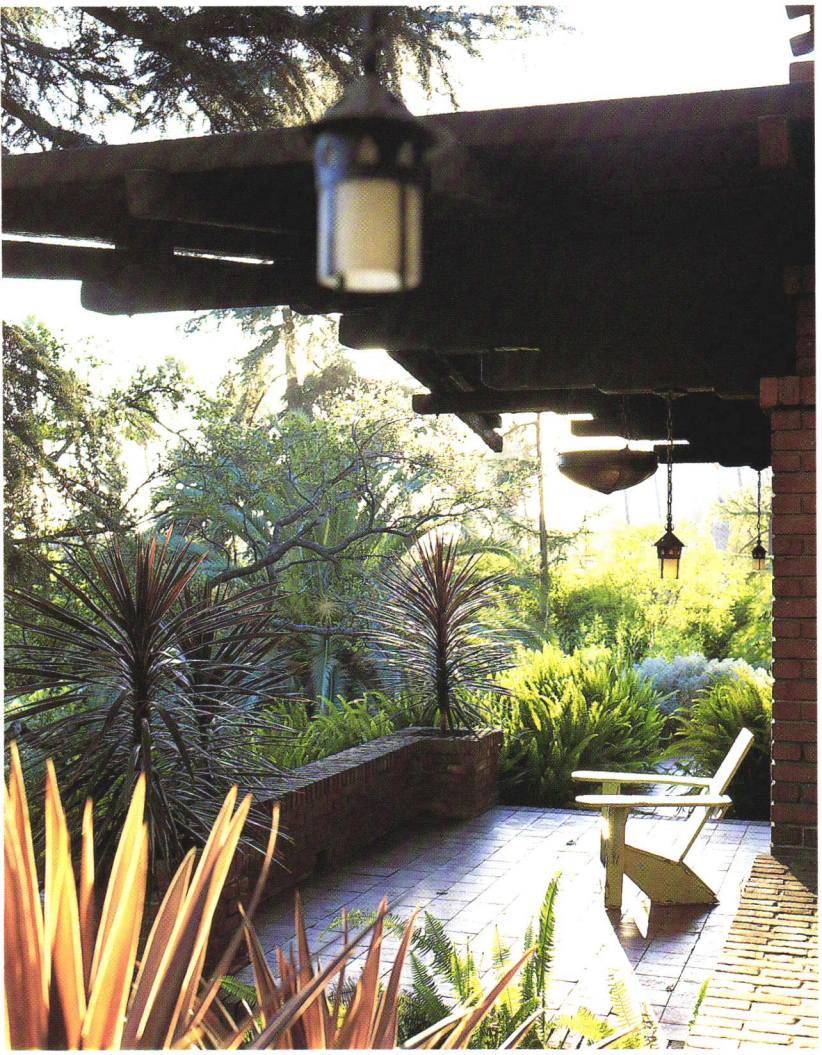
"Brad Pitt has a garden?"

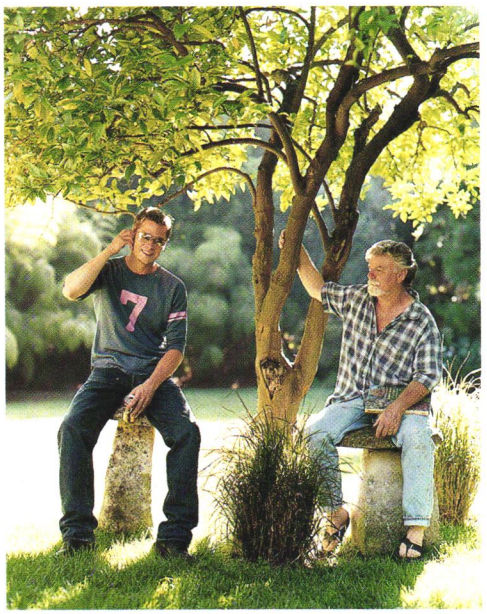
I heard this rejoinder repeatedly during the preparation of this story. Perhaps the reason for it is that Pitt's on-screen roles—a sexy drifter in *Thelma and Louise,* a frighteningly cool masochist in *Fight Club*—don't immediately square with an abiding love for plants and trees. But offscreen, Pitt is as serious about designing gardens and houses as he is about his career. If he weren't an actor, he says, he might have become a landscape architect.

Behind an unassuming little gate in the Hollywood Hills, Pitt has created a compound of gardens and buildings where he lives with his wife, actress Jennifer Aniston. He came here in 1994, when he fell in love with a 1911 Arts and Crafts house sitting on a pinched site. He has been buying up adjacent houses, which he renovates for guests or demolishes to open views or make way for new buildings.

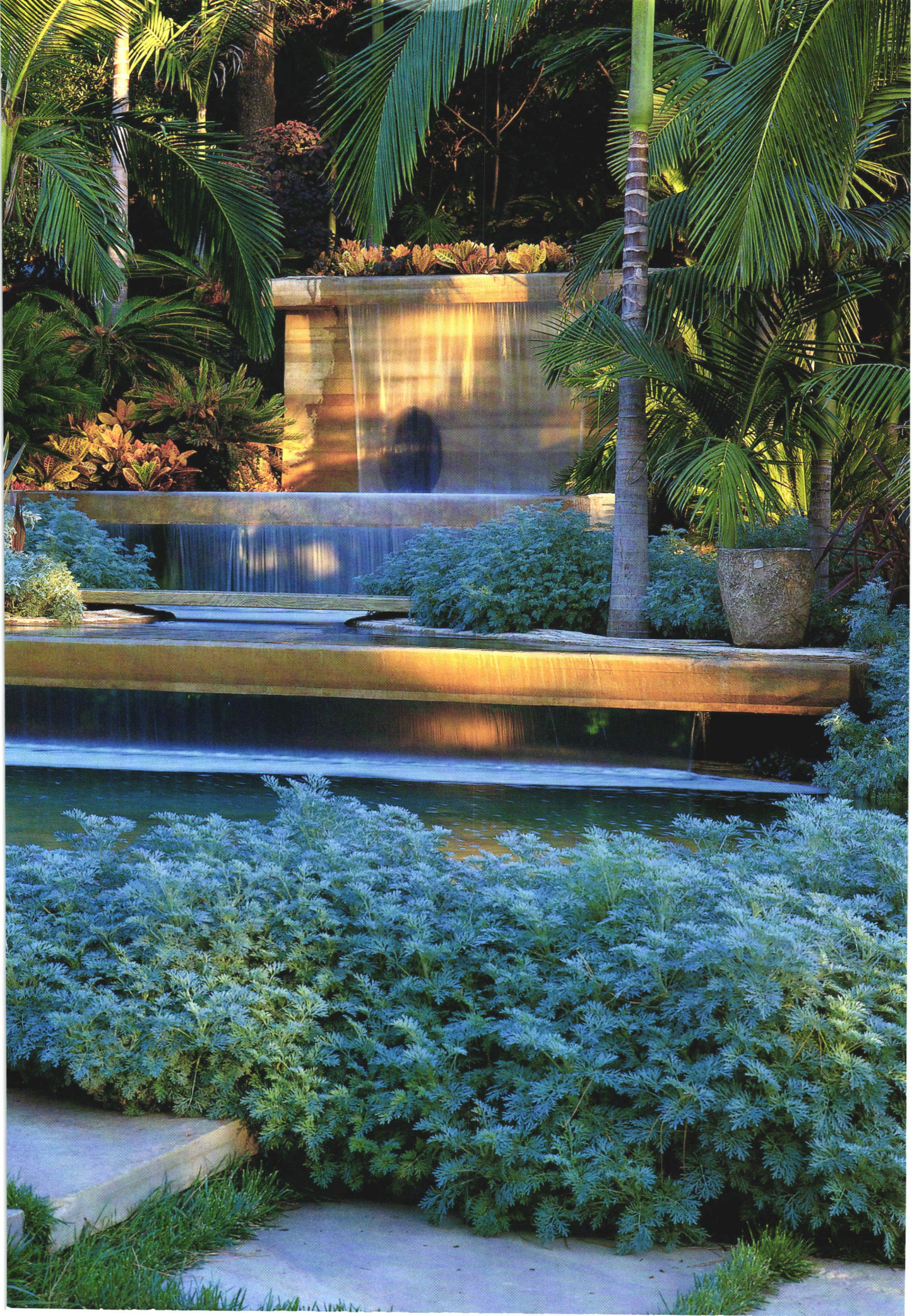
He has tied together his unusual property, physically and stylistically, through the garden. The rough seams of his patchwork estate are finessed with paths, large trees, and hedges that move the eye and block unwanted views. But mostly it is the boldly elegant garden landscape—a modern East-meets-West fusion—that is at once coherent enough to unify and eclectic enough to absorb all the different periods and styles of buildings here.

The vision of Pitt's gardening mentor and





Surrounded by sword ferns, the porch, left, is punctuated by *Cordyline australis* 'Red Star' and original Arts and Crafts fixtures. ■ Pitt and Griffith, above, spend much time chatting and arguing about design. ■ A case in point is the swimming pool, opposite page, which descends from grotto to spa to pool, with waterfalls in between. Griffith, reluctant to build on the steep, narrow area close to the house, wanted to redo the existing rectangular pool, but Pitt had visions of a tropical paradise. The pool edges are planted with, from top, croton, *Phormium tenax* 'Guardsman,' and *Artemisia* 'Powis Castle.'



Although Pitt is not out digging in the dirt, he is involved in every aspect of the garden's design

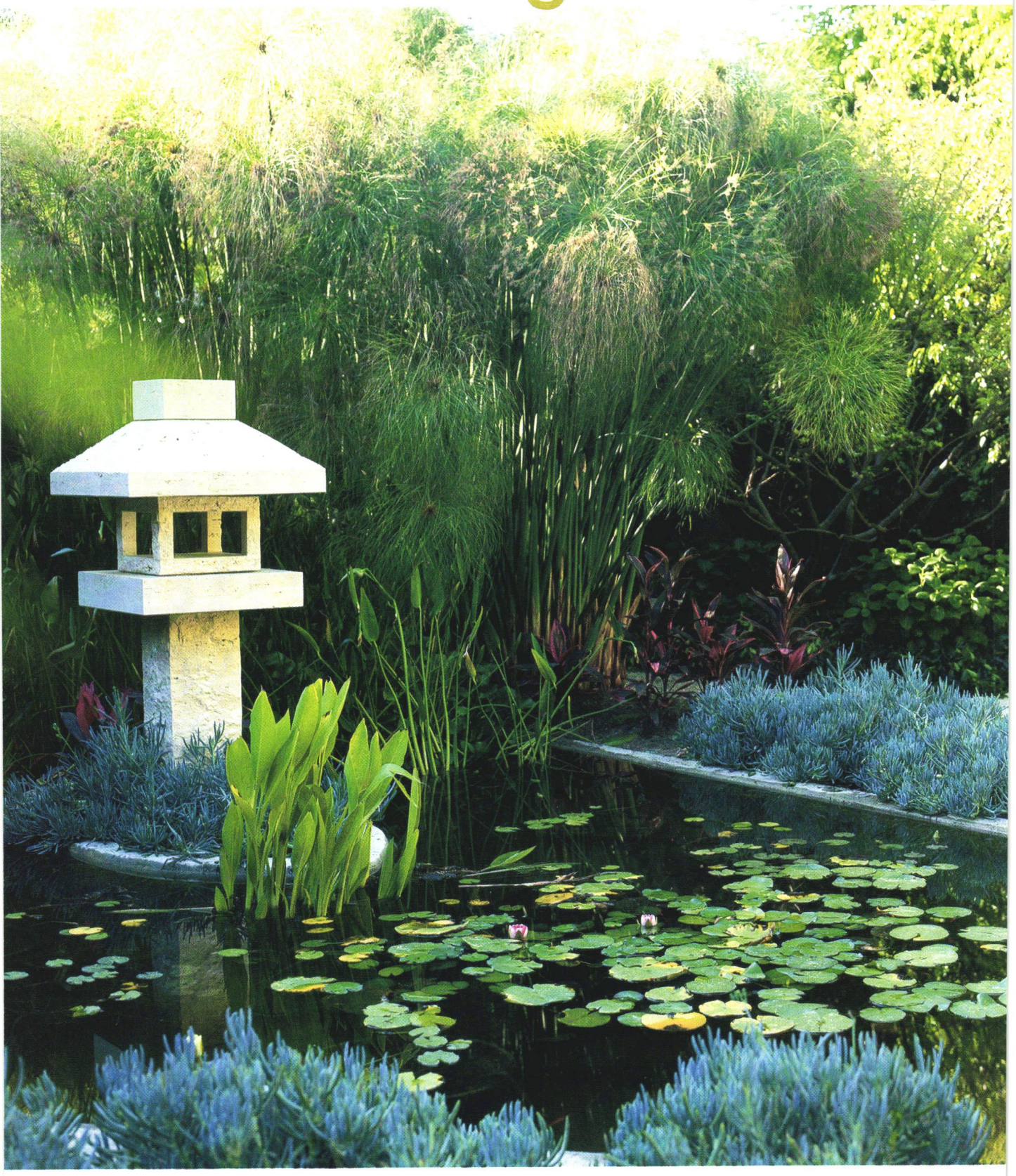
collaborator, Jay Griffith, has made this possible. Griffith, a talented, highly sought-after landscape designer, and Pitt have an unusually tempestuous and devoted designer-client relationship. They discuss everything at length, often with great emotion. Although Pitt is not out digging in the dirt, he is involved in every aspect of the garden's design, from its style to the placement of each tree. Both men view the garden as a product of their intense collaboration.

Driving along the freeway, tailed by paparazzi, Pitt recalls the day, years ago, when he met Griffith. Pitt, house-hunting, was shown Griffith's Santa Monica home. It wasn't right for him, but Pitt was "blown away by the garden." Griffith came back to find Pitt spread across his couch. "Jay was rude, cantankerous," Pitt says. "I was really taken with him. He was an artist protective of himself and his work." A few years later, when Pitt found his house, he tracked down Griffith. "We've been lovers ever since," he jokes.

Pitt credits Griffith with educating him in the ways of nature—"in the way seeds fall and nature propagates itself." Griffith says he is awed by Pitt's "razor sharp"

Griffith designed a garden, above, around an antique pagoda that Pitt found. The garden is, Griffith says, "Asian in feel, but without the trappings of a Japanese garden." ■ Furcraea, *Artemisia arborescens,* and Mexican weeping bamboo, opposite page, show the purposefulness of each element in the green-on-green composition.

In the theatrical garden, extravaganc

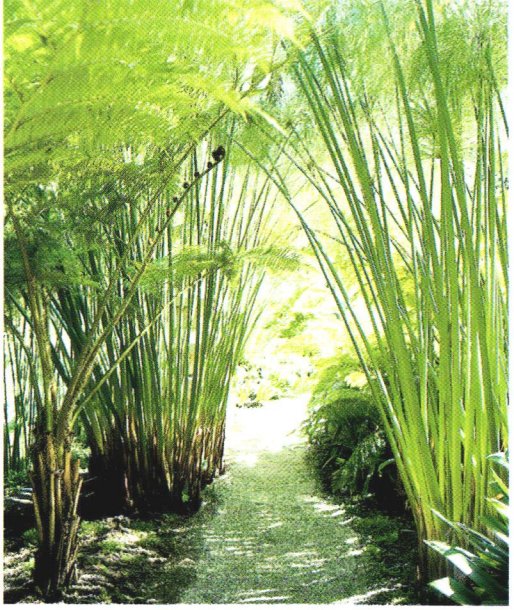


wedded to simplicity

intelligence, discerning eye, and willingness to try anything. Frequent quarreling, which Pitt calls "collaborative confrontations," enhances the symbiosis. According to Pitt, they design the garden thusly: he tells Griffith about an idea; Griffith tells him why it can't be done; they argue; eventually, Griffith lights on a solution that far exceeds what Pitt had hoped for at the outset.

Pitt originally wanted a Japanese garden. This made some sense, since Japanese landscape and architecture influenced the Craftsman style of his house. Griffith was worried about being "too literal," and guided Pitt toward a landscape that is Asian in feeling but that uses California natives and drought-resistant Mediterranean plants. While the garden is undeniably theatrical, its extravagance is married to simplicity. There is great restraint in the palette, which is almost entirely shades of green, and in the planting, which includes very few flowers and is applied in broad, single-variety brushstrokes.

Griffith is masterful at contrasting the muscular form of a huge yucca or heavy slabs of stone with soft, shaggy grasses or shimmering sheets of water. The result is a garden that is aggressively masculine yet quietly Zen-like. Perhaps this seeming paradox stems from the way the garden draws on nature itself. Griffith's landscape is conspicuously designed, but filled out in great naturalistic sweeps, like swaths of fern or a grove of bamboo. For his part, Pitt is awed to live surrounded by what he sweetly describes as "a gallery of God's best work."

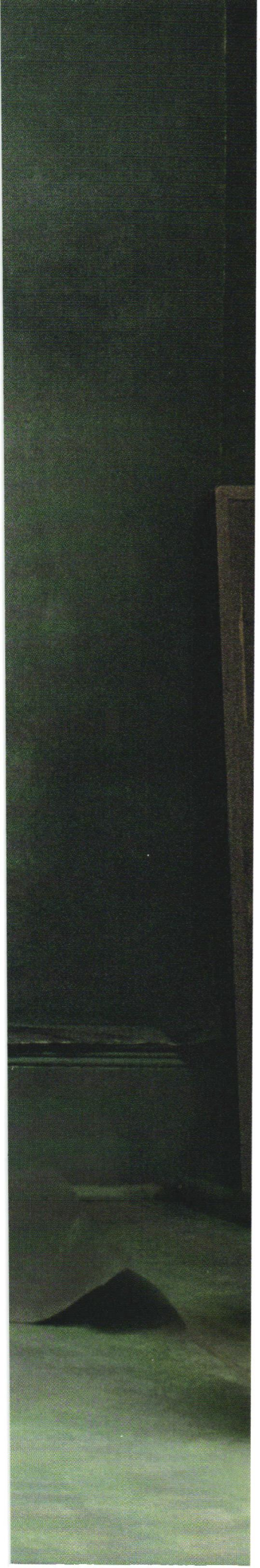


A tunnel of Australian tree fern and papyrus, above, leads to the guest house terrace, below. Griffith wanted old pagodas as ornament, but couldn't find any. He sketched modern interpretations, which are made from the same Italian travertine that Pitt used in the house's renovation. ■ *Senecio mandraliscae*, opposite page, surround a pond.

THE CHAIR BECOMES HER

BY JOSEF ASTOR

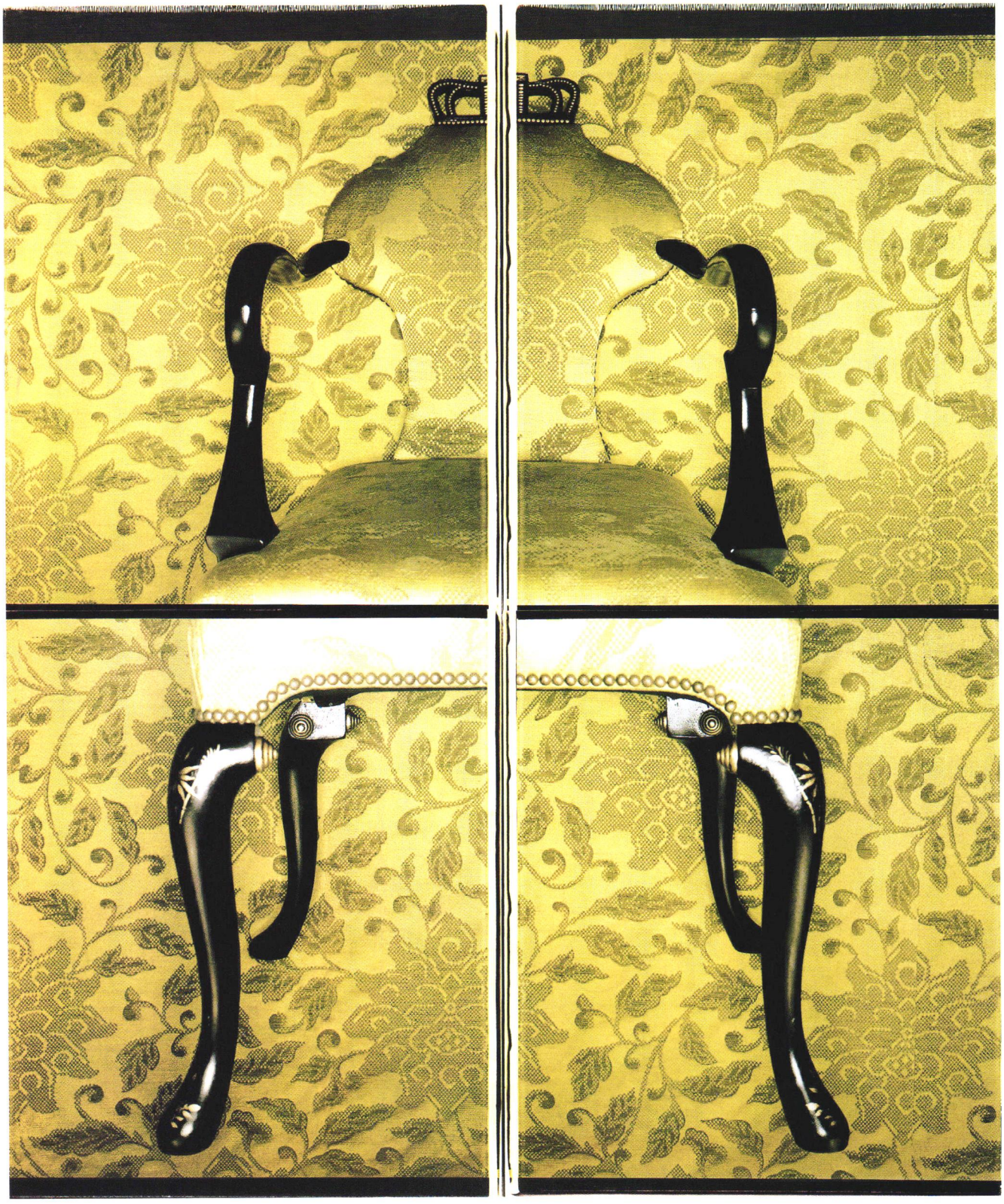
Fringed slipper chair by the Kindel Furniture Company, based on a 1944 design by Dorothy Draper for the Fairmont Hotel, San Francisco. "Worn" by Kate Dillon.



MY CHAIR LADY

ELEVEN OF OUR FAVORITE PHOTOGRAPHERS EXPLORE THE FEMININE SIDE OF ELEVEN OF OUR FAVORITE CHAIRS

PRODUCED BY JEFFREY W. MILLER, BROOKE STODDARD, AND LUCY GILMOUR



GLAMOUR QUEEN
BY JOSÉ PICAYO

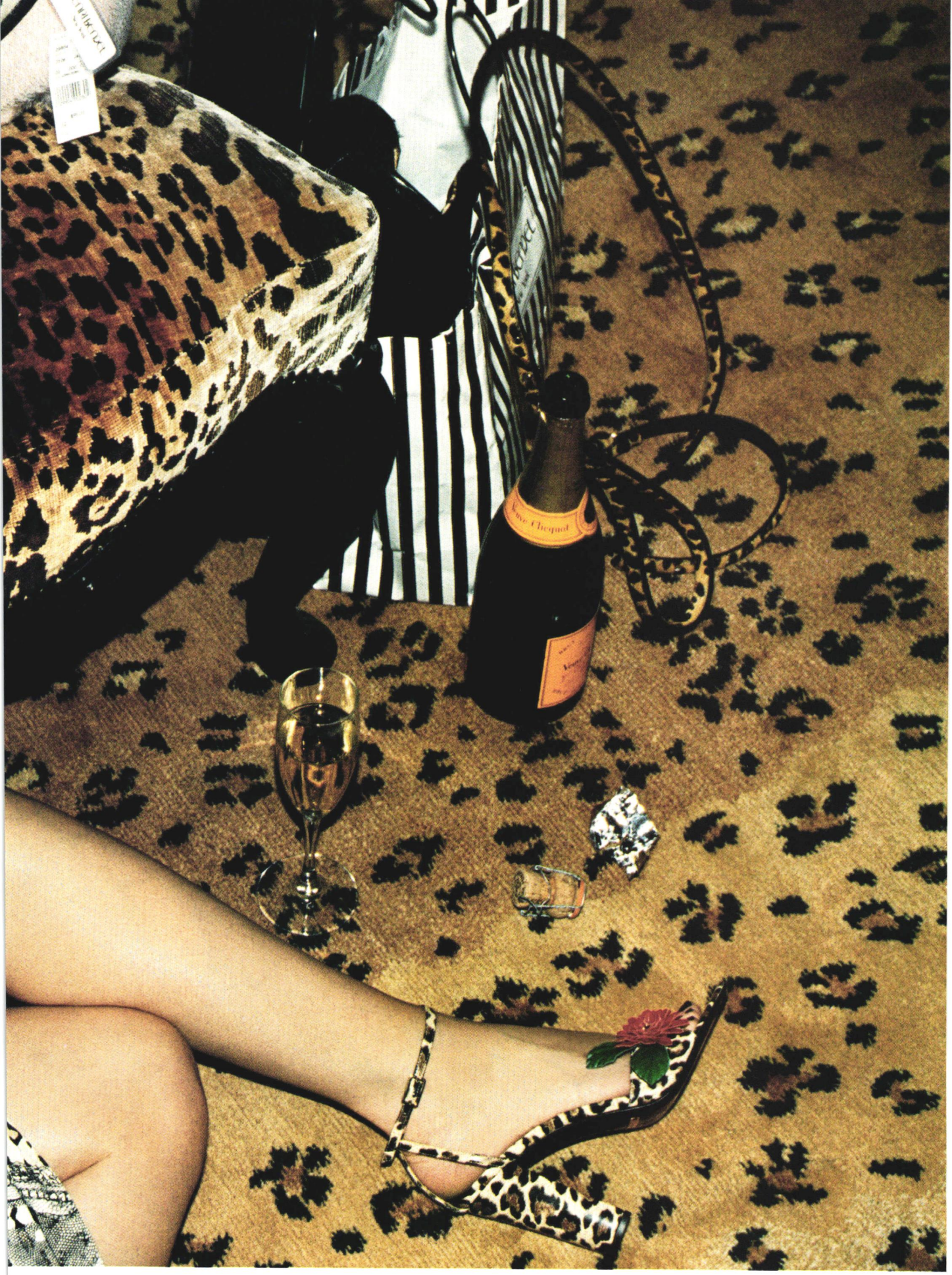
Mahogany Queen Anne chair by Baker Furniture, upholstered in Xiu damask by Lorca, from Osborne & Little.

TEMPS PERDU

BY ROBERT POLIDORI

A Louis XV bergère upholstered in Ink Vanille cotton velvet by Dominique Picquier. Photographed at Féau et Cie, Paris.

CALL OF THE WILD BY JESSICA CRAIG-MARTIN Michael Taylor Designs' Frog chair, upholstered in Tiger Silk



unschwig & Fils, makes a scene with Yvonne Force Villareal and a cloven-footed friend. Rug from ABC Carpet & Home, NYC.

PRISSY'S HONOR

BY HUGH HALES-TOOKE

An ebonized side chair, ca. 1865, from James II Galleries, NYC, is brandished by Meg Cohen at Hugh Hales-Tooke in this self-portrait. Avery Damask wallpaper by Cowtan & Tout.

PALACE INTRIGUE BY FRANÇOIS HALARD

French 18th-century armchair with original silk *tissu* upholstery. According to owner Jacques Garcia, the chair was a gift from Louis XV to Madame du Barry for her rooms at Fontainebleau. Photographed at Champs-de-Bataille. Produced by Cynthia Frank.

THE BLUE ANGEL

BY ROBIN BROADBENT

Corset-back Lucite side chair designed in 1940
by Lorin Jackson. Available from Liz O'Brien, NYC.

SWEET BIRD OF YOUTH

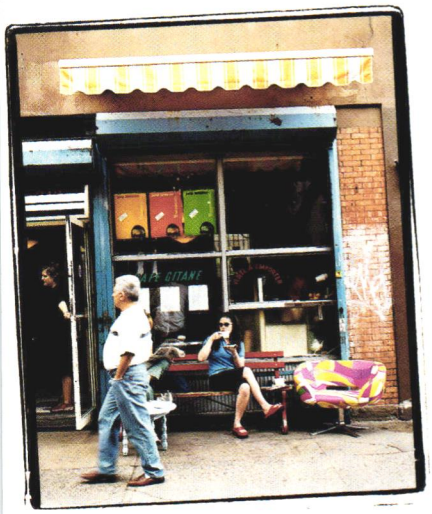
BY JAMES WADDELL

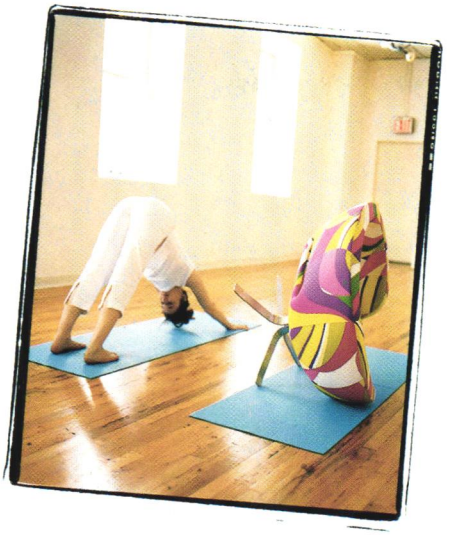
Guitar chair by Piero Fornasetti, from Themes & Variations Gallery, London. Photographed with Katherine Poulton in Wrotham Park, Kent, England.

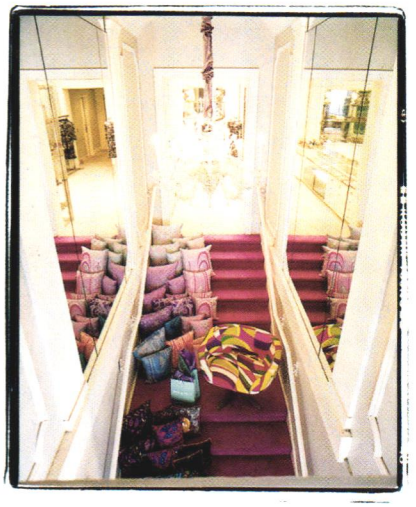
THE MORNING AFTER BY MITCH EPSTEIN

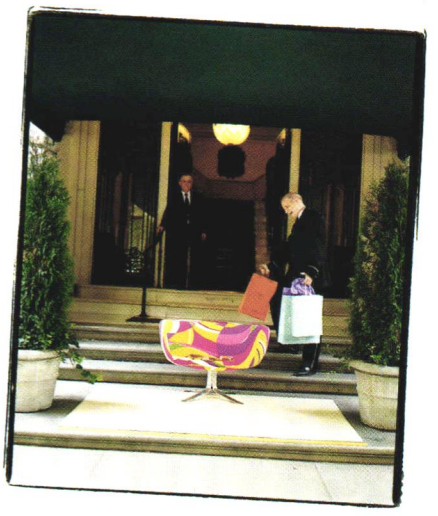
Madison armchair by Thomas O'Brien for Hickory Furniture, upholstered in Clarence House's silk Taffetas Kaleidoscope. Photographed on the Lower East Side, NYC.

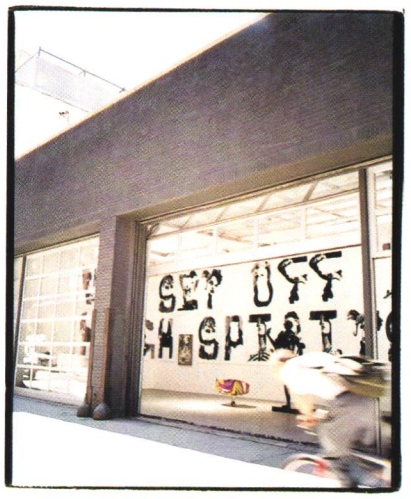
Chairs will be Chairs!!!

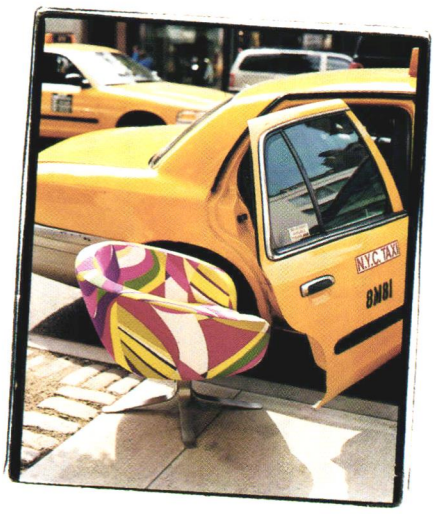












BY MELANIE ACEVEDO Rive Droite chair by Patrick Norguet for Cappellini Modern Age, NYC, with upholstery by Emilio Pucci. Photographed in Manhattan.

LITTLE CHAIRS ON THE PRAIRIE

BY PETER BROWN

Stefan chairs by IKEA. Photographed near Miles City, Montana.

frenchtwist

TO CULTIVATE A TASTE FOR COUNTRY LIFE IN HIS PARIS GARDEN, FASHION BARON PIERRE BERGÉ CONSTRUCTED TWO PAVILIONS AND A VERANDA

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

A candy-striped awning covers the veranda joining Pierre Bergé's garden pavilions. A café set by Diego Giacometti is in front of the dining pavilion; painted wood chairs sit outside the study pavilion.

GARDEN PAVILIONS are bonbons of civilization set in nature. Like follies, they're perfect examples of the architectural confections that people don't need but love to build. During the Renaissance and the late days of the Enlightenment, garden pavilions were landmarks—outposts, as such, of the Apollonian sensibility, which wants to see human activity and the natural world in sunny, reasoned harmony. Writers, painters, and musicians courted their muses in them. (The brooders of the Baroque and Romantic eras preferred grottoes in their gardens.) Today, city gardens with pavilions can offer a mini-fix of the country, just a few steps out of the nervous urban swirl. Given all this, it's easy to fathom why Pierre Bergé recently constructed twin glass-walled pavilions in his Paris garden. He also had more mundane reasons to build the spaces that he uses for a study and for small dinners: a flood had wrecked his terrace, and his dining room was dark.

Bergé, who steered Yves Saint Laurent's creative talent to international success and who still runs the house of Saint Laurent, could fairly be called fashion's Renaissance man: he has encyclopedic interests. Pascal Cribier, a member of the landscape design team that recently updated the Tuilleries in Paris, did Bergé's garden, and says, "I've never had a client who knew so much about botany."

The lushness of Bergé's garden, this page, provides a good setting for his two caiques, Renaud and Armide. ■ Diners at this ca. 1940 set by Gilbert Poillerat, opposite page, can gaze at a ceiling mural painted by Atelier Meriguet Carrare, Paris, or check their appearance in the antique mirror-covered walls. The armoire is from Maroum Salloum, Paris.

Bergé has long pursued a keen love of the arts: he owns a theater, subsidizes avant-gardists such as the director Robert Wilson, and collects paintings. In his youth, he launched the career of Bernard Buffet, the late French figurative painter. As a young man, Bergé also frequented the famous literary salon of Viscountess Marie-Laure de Noailles. The portrait of Jean Cocteau by Marie Laurencin that hangs in the pavilion that he uses as a study is no simple collector's trophy: Bergé knew Cocteau well enough to have inherited the writer's literary rights from his lover.

Bergé has always wanted to be a writer, too. In the pavilion that serves as his study, I notice a laptop open on his desk, near the cage of his parrots, Renaud and Armide (whose names form the title of a Cocteau play). I remind him that Flaubert wrote *Un Coeur Simple* in his pavilion in Normandy, with a stuffed parrot staring at him. Bergé laughs at the comparison, but admits he is finishing a book about people he has known, exclusive of Yves Saint Laurent. "About Yves," he explains, "you have to write twenty books or nothing."

Bergé designed the octagonal pavilions with walls of glass and antique mirrors. Joined by a veranda, they flank his ground-floor apartment and

At the study's entrance are orchids from Bergé's greenhouse. Marie Laurencin's portrait of Jean Cocteau hangs over a Napoleon III chaise covered in Le Manach's Leopard Velvet. A Sèvres tea service made for King Louis Philippe rests on a black console by Adam Weisweiller, the 18th-century *éboniste*. Sources, see back of book.

face a wild-looking garden that seems to want to grow over them. Bergé's garden is actually a subtle composition that embodies his botanical interests; magnolias, camellias, orange trees, hellebores, arborescent ferns, and other disparate plants get along together. "There is something blooming," Cribier says, "at every moment of the year."

Like many a Renaissance man, Bergé is self-made. And like many self-made men, he is fascinated by layers of tradition. So with decorator François-Joseph Graf, Bergé has created in his pavilions a recognizable look, one that anyone who has been to a great house incorporating the tastes of successive generations knows well: the faint clutter, and the cohabitation of the precious with the endearingly insignificant.

Bergé's family attic may have been antiques shops and flea markets, but his eclectic collection of throwaway chic seems worthy of a family château. In the study, a prize lacquered table by Adam Weisweiller, one of Louis XVI's top furniture makers, exists without ceremony beside a little-nothing telephone stand, which borders a Napoleon III méridienne upholstered in a contemporary leopard-print fabric. On the veranda outside are wrought-iron chairs by Diego Giacometti. It's a savvy, laid-back mix.

Bergé's ancestors weren't on the list when King Louis Philippe gave away several Sèvres breakfast sets, including the one on the Weisweiller table. But it's Bergé's trophy now. Everything here may look like it has been accumulated over generations, but it's all the spoils of Bergé's intelligence and determination.

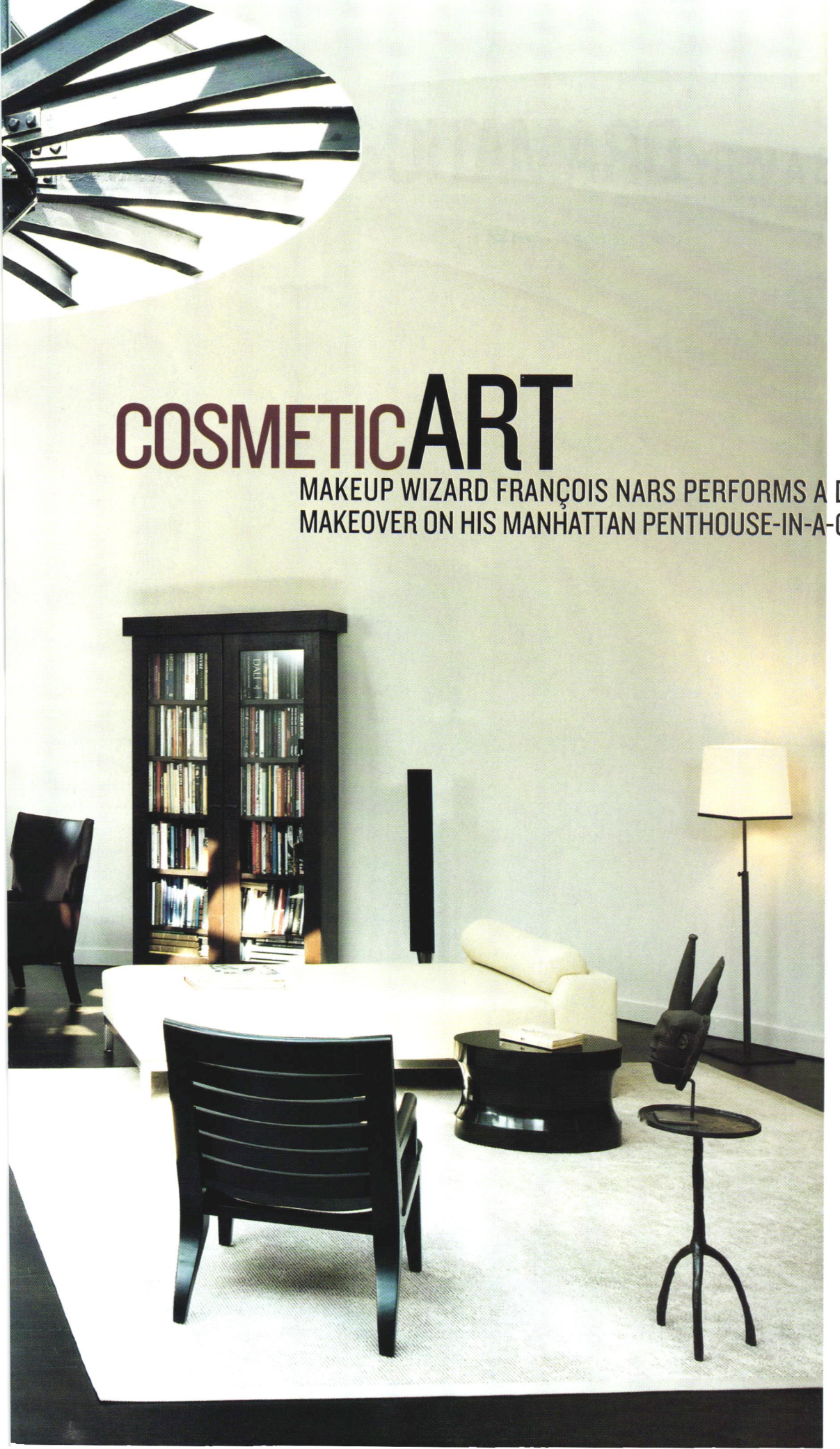
G. Y. Dryansky is a Paris-based editor for Condé Nast Traveler.

WRITTEN BY JUDITH NASATIR

PHOTOGRAPHED BY THOMAS LOOF

STYLED BY MICHAEL REYNOLDS

The column supporting the skylighted dome divides Nars's circular living room. The left side is formal, with a classic arrangement of a Christian Liaigre sofa, club chairs, and coffee table. The right side is casual, with a Liaigre daybed, stool, and Ile de Re chair. A reading area is at the rear. All the Liaigre pieces are from Holly Hunt.



COSMETIC ART

MAKEUP WIZARD FRANÇOIS NARS PERFORMS A DRAMATIC MAKEOVER ON HIS MANHATTAN PENTHOUSE-IN-A-CUPOLA

"THIS IS A VERY DRAMATIC SPACE, LIKE AN ARTIST

The hall to the kitchen, left, has overhead beams. West Chin designed the glass-paneled kitchen door. The pistachio benches by Christian Liaigre add a touch of color. The runner is from Odegard. ■ François Nars, above, sits on the Liaigre daybed from Holly Hunt that sparked the makeover. ■ The bedroom, opposite page, also has arched beams. A flat-screen TV hangs opposite the Liaigre-designed bed. Chin created a new, glass-fronted closet for the room. The bed linens are from Ad Hoc, NYC; the cashmere bedcover is from Pratesi NYC. Sources, see back of book.

EVERYBODY NEEDS A MAKEOVER now and then, even people in the makeup business. Take François Nars, for example. The transplanted Frenchman with a flare for face paint had been living Mission style in an eccentric Manhattan location: a cupola penthouse atop the city's former police headquarters. But about a year and a half ago, after years of the dark maquillage of Mission furniture, African artifacts, and an eclectic array of objects, Nars was ready for a change.

His conversion, however, didn't happen overnight. Like many a makeover, it began with what seemed like the minor matter of a cosmetic detail: a new daybed. Wanting some help with that decision, he turned to Roseann Repetti and West Chin of FTF

TUDIO IN EUROPE" —FRANÇOIS NARS

Design Studio. The fact that Nars had, as he says, "fallen in love with Christian Liaigre's sense of design," narrowed the options for the recamier in question. Once the Liaigre design was chosen, Nars realized that he wanted to "clean up the whole apartment, put everything in storage, and start again from scratch."

Because Nars rented the apartment, he did not want to undertake any major demolition or construction. (As fate would have it, a few months ago he purchased an apartment uptown.) The few architectural changes were small, such as staining the floors ebony and adding a door to the kitchen. The designers turned to their arsenal of cosmetic arts, using clever decorating to reinvent an admittedly peculiar space, including a trapezoid-shaped bedroom and long connecting hallways. The round living room seems to spin on the axis of an exposed column that supports the cupola's skylighted dome.

The entire apartment was done in what might be dubbed Liaigre style—luxurious, minimal, timeless, rich in woods—tempered by Chin's designs, including the living room stereo cabinets, and leavened by Repetti's eye for apposite moments of color and the elegant vignette. "What I really wanted," Nars says, "was something very classic and simple. I can't live with bright colors. This place gave me serenity. Liaigre's things go with my cosmetics. The shapes are simple and graphic, and there's lots of black and white." Nars was so smitten with the look that he has commissioned Liaigre to create it in his new apartment and in his home in French Polynesia, too.

Judith Nasatir is a writer based in New York.

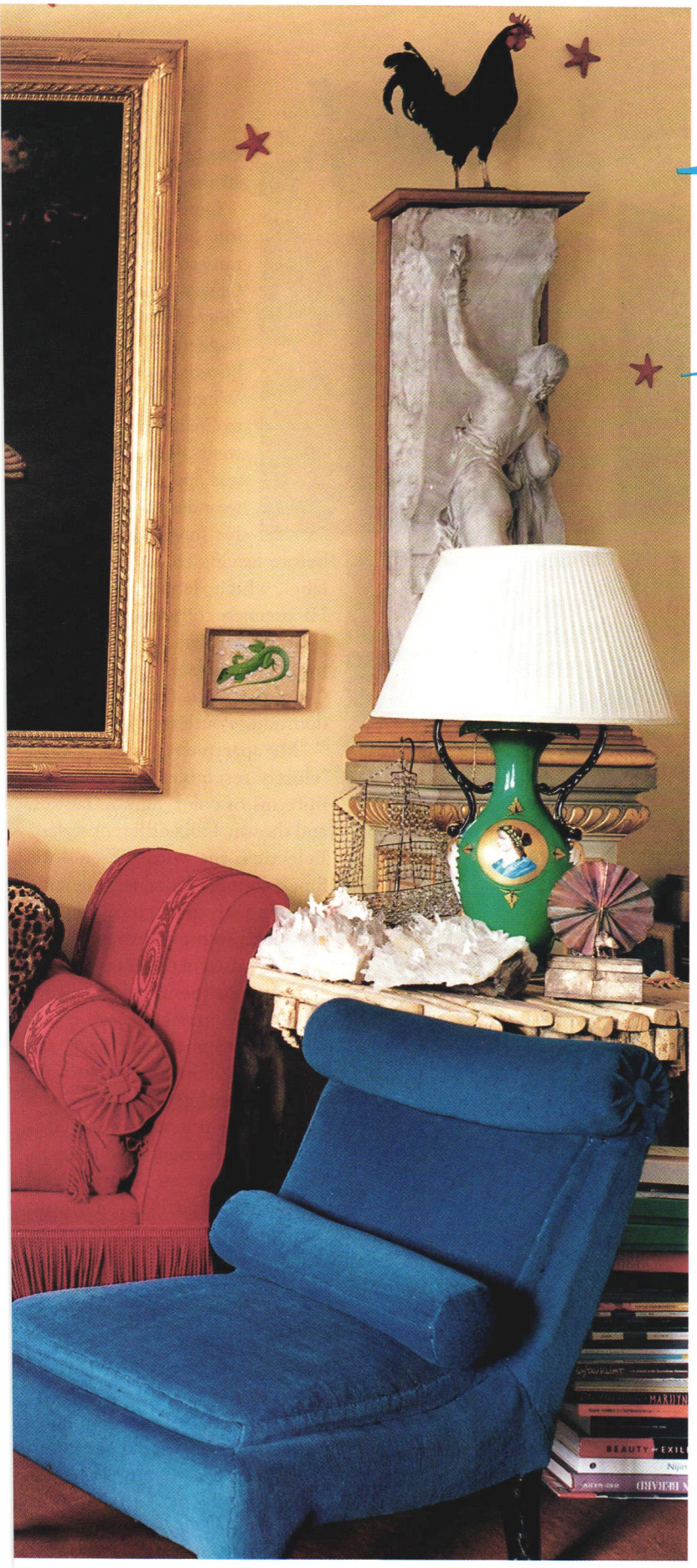
WRITTEN BY
IAN PHILLIPS
PHOTOGRAPHED
BY JAMES WADDELL
PRODUCED BY
CAROLINA IRVING

His name in lights: one of fashion designer Gilles Dufour's favorite bibelots is a Swarovski crystal pin, here set atop a froth of pink orchids. A pair of Emilio Terry armchairs, designed for Jean-Michel Frank, opposite page, offer an excellent spot from which to survey the extravagant clutter of art and objets in Dufour's living room.

the gilles factor

In his bravura Paris apartment, Gilles Dufour makes the eclectic seamless

PYRAME ET THISBE



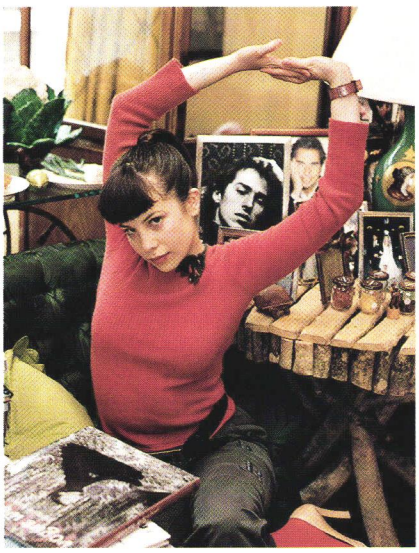
FASHION DESIGNER Gilles Dufour collects. Collects just about anything. In his Paris apartment you'll find caches of pencils from Smythson in London, Minton porcelain, trompe l'oeil plates, and red toothbrushes. (He has about 40 of the latter.) He has a stuffed cockerel, chicken, toucan, fox's head, and, in the kitchen, a huge fish he found at London's Portobello Market.

Years of accumulation may be getting the better of him. "I'd love to put these somewhere," he says, picking up two glass cases filled with mounted butterflies, "but I simply don't have the space." A huge pile of books is in the middle of the sitting room. Dozens of framed photos are propped up against a wall in the entrance hall; these range from an elegant 1950s fashion image by Henry Clarke to a shot taken by Jeff Burton on the set of a gay porn film. Dufour also loves the work of Cecil Beaton, Bruce Weber, Raymond Voinquel, and Duane Michals. His rarest print is a 1913 portrait of Gertrude Vanderbilt Whitney by Baron de Meyer—a gift from Karl Lagerfeld.

Dufour still remembers his first furniture purchase. At the age of 11, he bought a roll-top desk he had seen in an Arsène Lupin film. The following year, he picked up an Andy Warhol lithograph. He also recalls the typically bourgeois apartment of his childhood—the olive green sofa, the chintz curtains, the distinctly English style. "English decoration is still amongst my favorites," he says. "I love the cozy comfort of it."

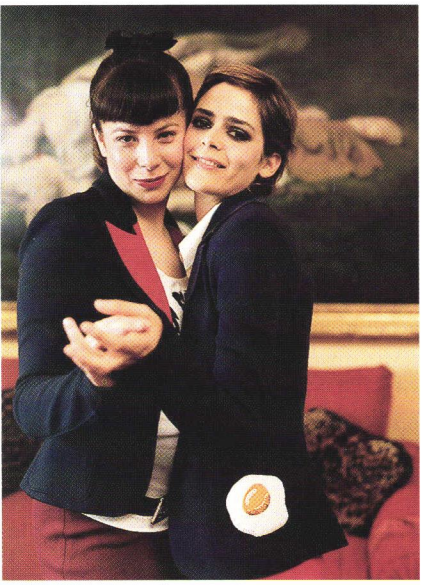
Eugène Deully's painting of the star-crossed lovers Pyramus and Thisbe gives the living room visual drama and provides color cues for the red Pierre Frey wool on the sofa and the blue Lelievre velvet on the Napoleon III chair. Christian Tortu designed the two rustic side tables; the enameled metal table lamps are also from the Napoleon III era.

Early interior design influences include photos of Cecil Beaton's London apartment. Then there were the discussions with decorator Emilio Terry, who would often pop round to the Dufours' for meals. Most of all, however, there were the sumptuous homes Dufour visited in his late teens. "I was quite the socialite," he says. "I



loved going out just to see all the beautiful things."

Dufour began his fashion career as an assistant to designer André Olivier, collaborated with Pierre Cardin, then met Lagerfeld, with whom he worked for 20 years. When the Kaiser moved to Chanel in 1983, Dufour went along. In 1998, he was appointed ready-to-wear designer at Balmain. He stayed three seasons before leaving to launch his own label, which debuted in March. His premiere collection, dominated by knitwear, has been picked up by Bloomingdale's in New York, Colette in Paris, Browns in London, and 36 outlets in Japan.



"My apartment," Dufour says, "closely resembles my fashion—in terms of color, humor, fabrics, and the way I mix different styles." Eclectic is the word. Three Boris Sipek copper chairs, a Madeleine Castaing lily pad chair, and an eighteenth-century Provençal desk are juxtaposed in the entrance hall. In the sitting room are lampshades by a friend, artist Pierre Le-Tan. (Le-Tan designed the logo for Dufour's fashion house.) The walls are dotted with red-stained starfish Dufour caught in the sea as well as various neo-Romantic paintings by Bernard Boutet de Monval, Pavel Tchelitchev, and Duncan Grant.

The living room centers on a painting by Eugène Deully of the doomed lovers Pyramus and Thisbe. "People ask me how I can have dead people on the wall," says Dufour, "but I find them very sexy." The red of the sofa echoes the blood in the painting; the blue of the Napoleon III chair recalls Thisbe's scarf; the brown of the carpet, the blanket over her legs. By the fireplace are two brown armchairs that Emilio Terry created for Jean-Michel Frank. "The color doesn't really go with the rest of the room, but I decided to keep them like that," says Dufour. "Mistakes are interesting—provided they're intelligent mistakes. The most important thing is a sense of poetry. That's what touches me."

Ian Phillips is a Paris-based writer who specializes in design and fashion.

Dufour, top, is full of vim, and who wouldn't be with muses like Olympia Le-Tan and Maud Cosials. Clockwise from top right: Le-Tan stretches; Cosials pretends to sleep on a 19th-century Louis XV–style canapé; and the two tango—all in outfits by Dufour. ■ In the master bedroom, opposite page, Madeleine Castaing wall fabric has a color dialogue with 19th-century mounted birds. Karl Lagerfeld shot the silhouette of Dufour. Sources, see back of book.

sources
WHERE TO BUY IT

COVER
Mary McDonald Interiors, L.A. 323-650-8891. **Slipper chairs**, Ceylon et Cie. Dallas, TX. 214-742-7632.

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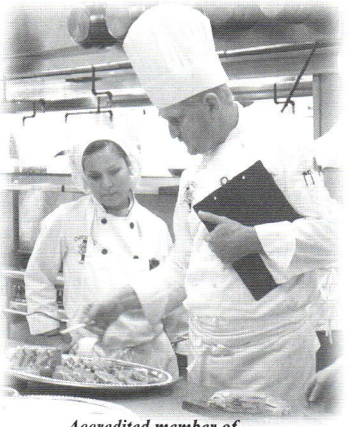

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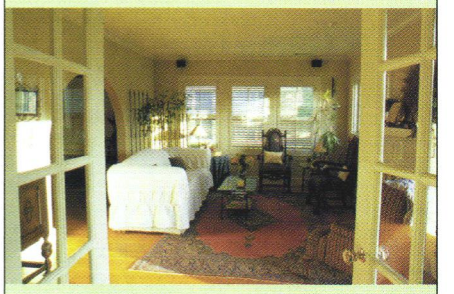

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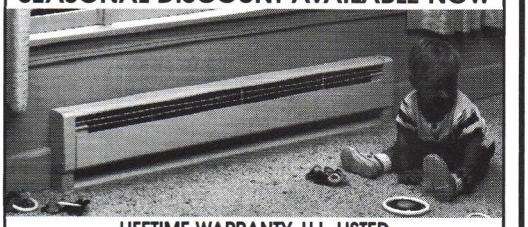

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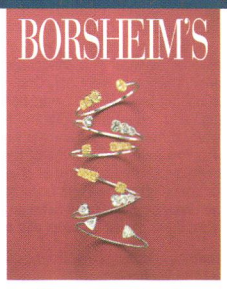

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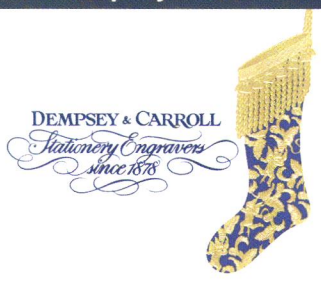

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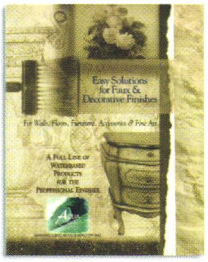

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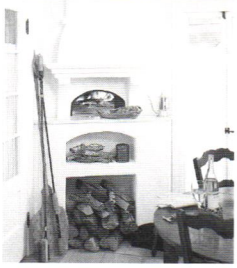

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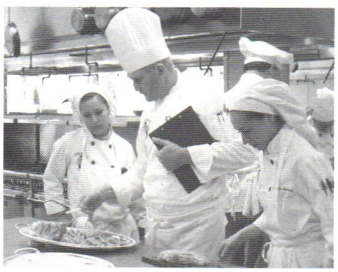

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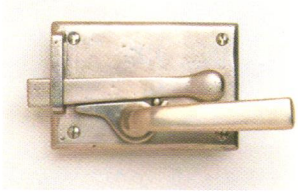

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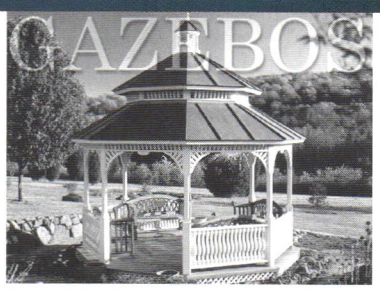

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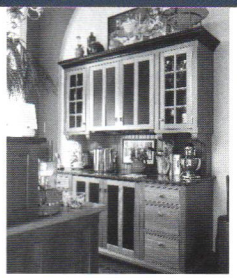

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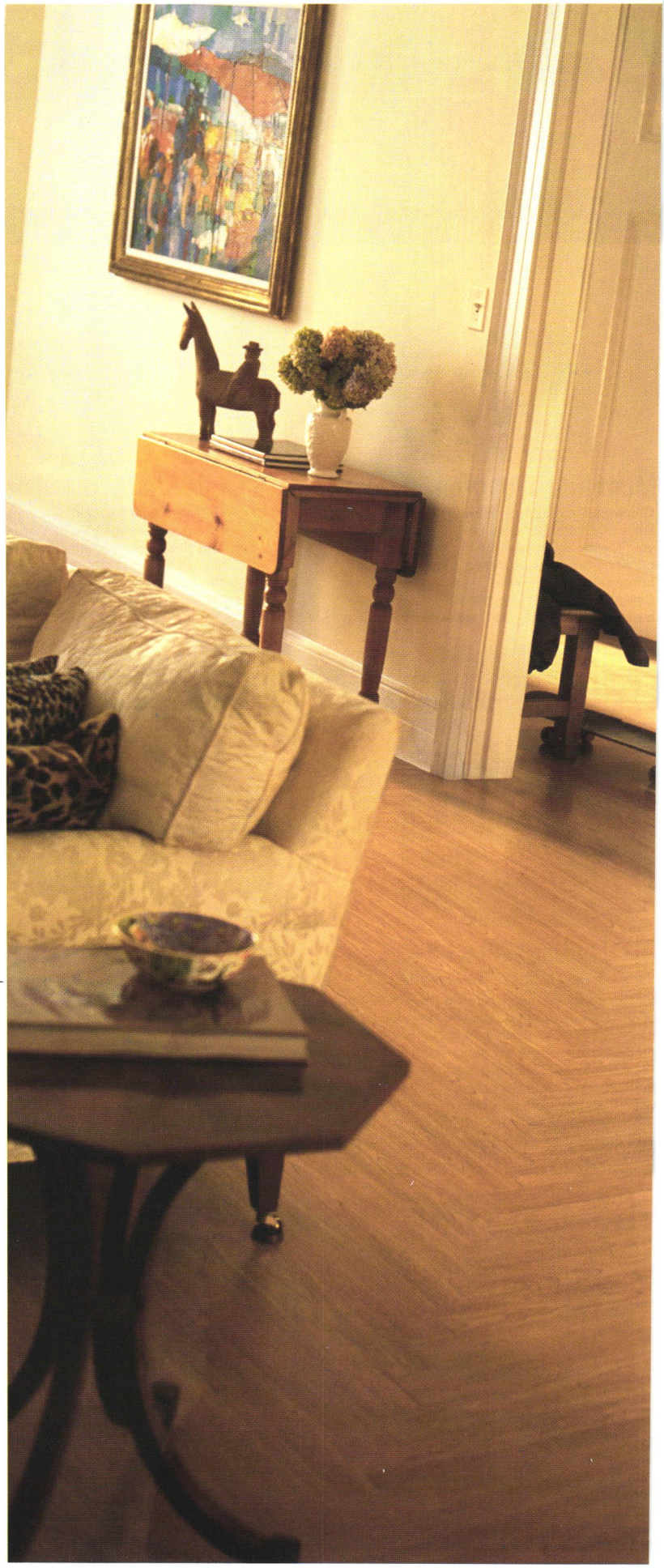

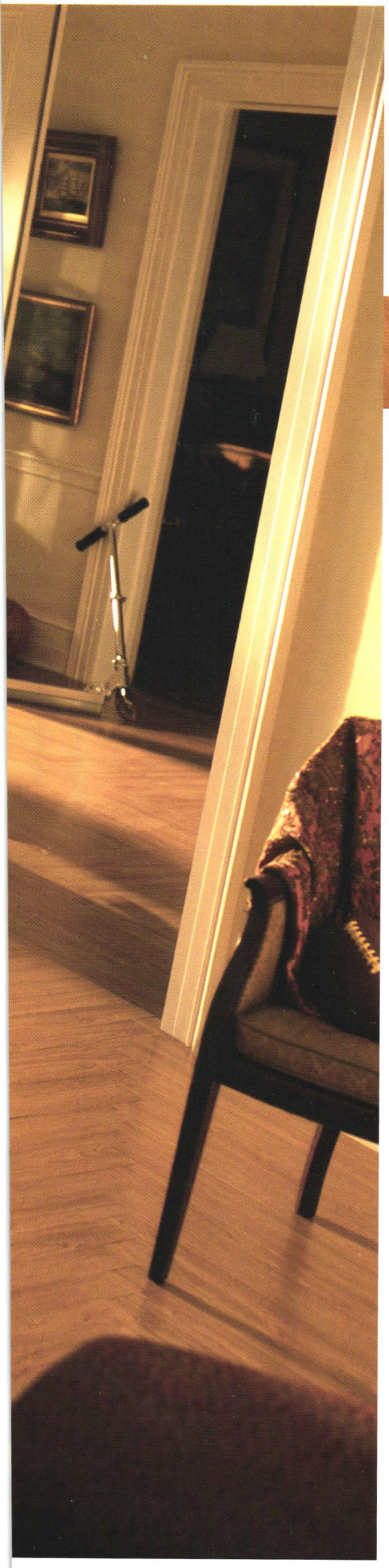

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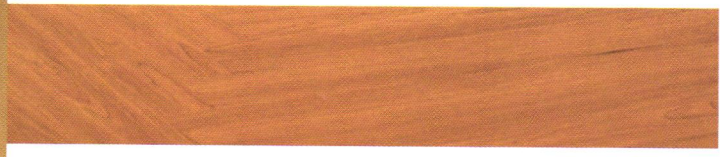

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