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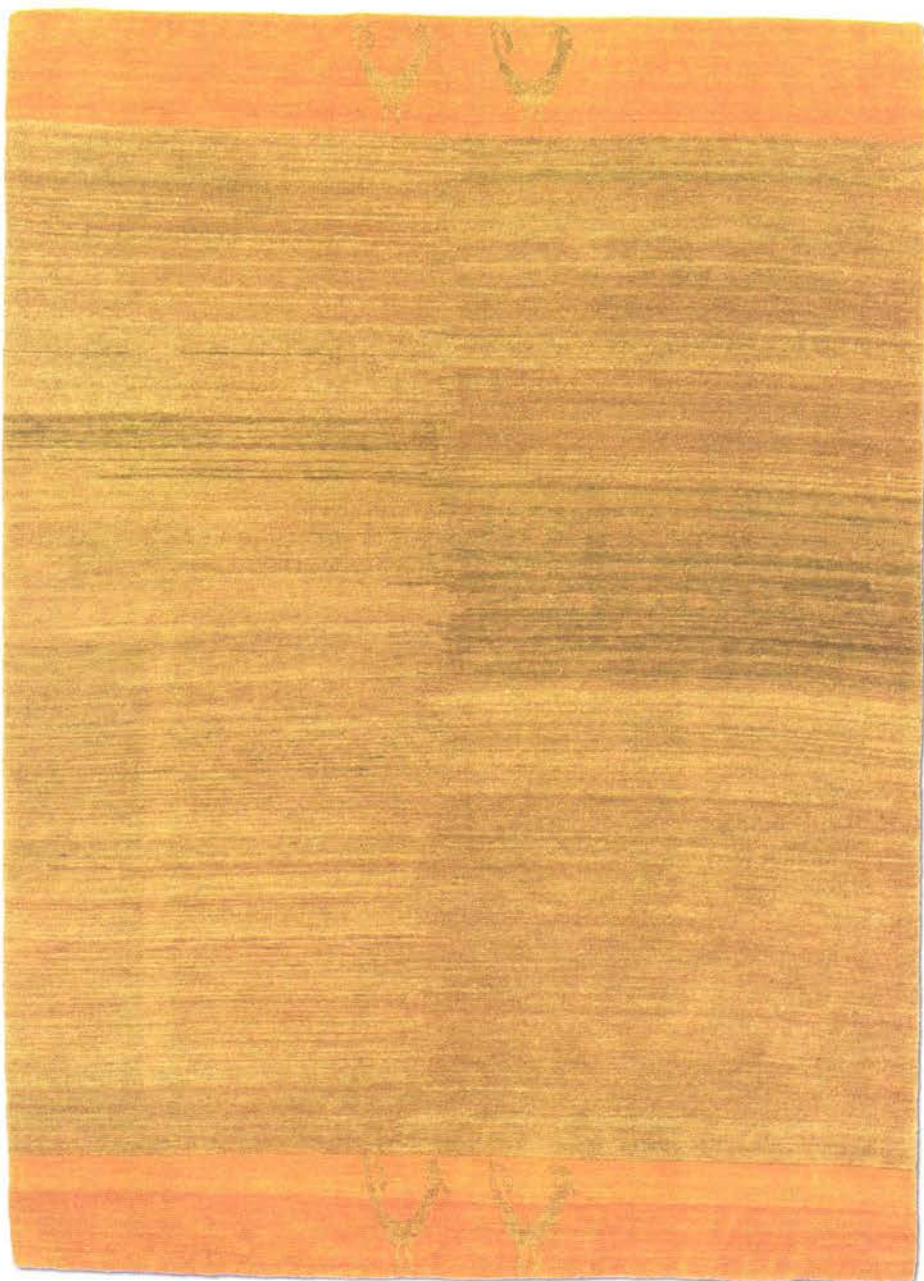
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October

Trade Secrets 101

Everything you need to know about curtains, including: Rods & Rings, Valances, Cornices & Pelmet, Swags & Jabots, and Shades, plus advice from the professionals on where and how to use them all.

BY SABINE ROTHMAN

Welcome 18 BY DOMINIQUE BROWNING

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Domestic Bliss 31

Contemporary rugs provide bold color, graphic pattern, and a strong statement. EDITED BY SHAX RIEGLER

In the Garden 57

ALL ABOUT HOME ORCHARDS Want to grow your own fruit? Here's the information to get you started. BY STEPHEN ORR

ONE GARDENER'S ALMANAC Most varieties of bamboo are far less invasive than their reputation suggests. BY TOM CHRISTOPHER
Plus, **DIG IT** and **GARDEN NEWS**

The Slow Life 74

A writer learns to appreciate mud baths, adobe houses, dusty roads, and holy dirt. BY JOAN JULIET BUCK

Blueprint 80

The Venice Biennale's International Architecture Exhibition offers a glimpse into the future. BY JULIE IOVINE

Uncorked 94

The rosés of Bandol are deservedly popular, but connoisseurs have come to treasure the big, bold Bandol rouges. BY JAY MCINERNEY

Past Perfect 98

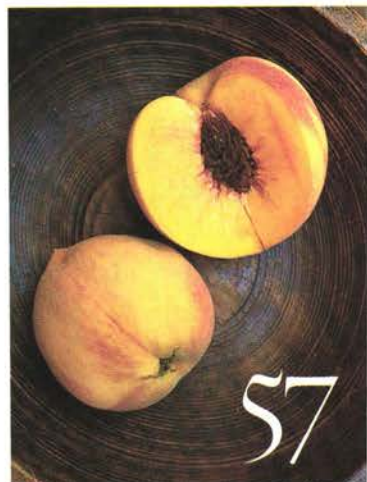
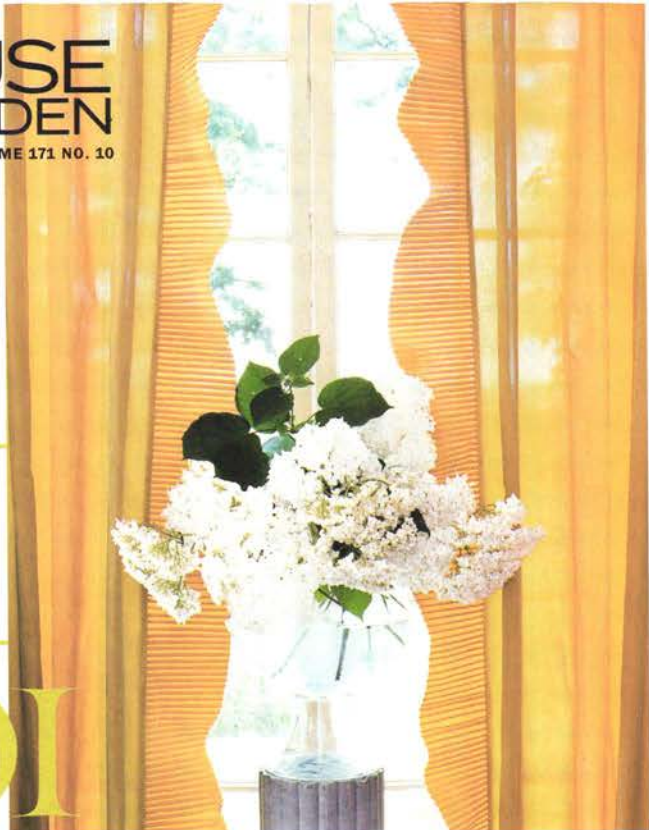
Decorator Billy Baldwin thought that in making a window beautiful, less is decidedly more.

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A pox on peekaboo TVs and more.





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October

The Best of Two Worlds 144

Staunton Hill, owned by the Bruce family for a century and a half, combines American vigor with Colefax and Fowler's English country house style.

BY KINSEY MARABLE

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English Casual: How to get the Colefax and Fowler look.

18th Karats 154

Antiquarian Luc Bouveret and interior designer Jacques Garcia transform a Paris pied-à-terre with treasures of 18th-century furniture. BY GREGORY CERIO

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Combine and Conquer 164

In a handsome old house in New Jersey, William Diamond and Anthony Baratta create a cohesive and elegant whole from wildly different parts. BY LYGEIA GRACE

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Aging Process 178

A master of illusions, Roberto Peregalli makes his Milan apartment look and feel like the rooms of a melancholy 19th-century intellectual. BY MARELLA CARACCILO

Color Craze 186

Throw caution back into the closet and set a bold table.

The Rake's Progress 192

For 20 years, two ambitious gardeners have worked on one New England acre, creating a labyrinth of rooms filled with exotic surprises.

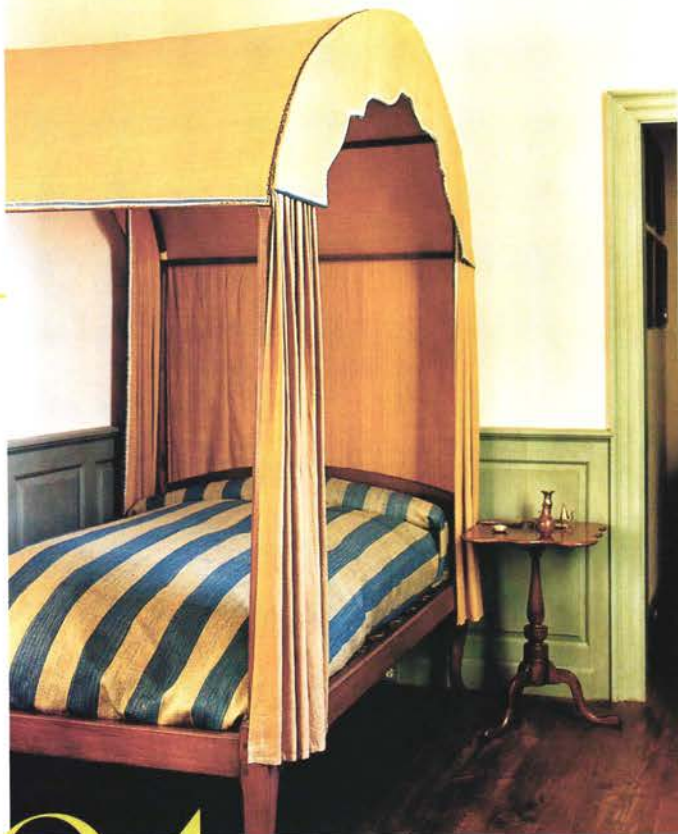
BY JOHN A. GWYNNE AND MIKEL FOLCARELLI

Yankee Doodle Dandy 204

Changes at the Winterthur Museum, one of America's great houses, reflect the vision and idiosyncrasies of its last occupant, Henry Francis du Pont. BY INGRID ABRAMOVITCH

on the cover

Everything you need to know about curtains. This one is Kravet's cotton velvet #17101-19, lined in Carmen in Avorio/Nero, from Dedar, and wrapped up with Embrasse Agglant Ameches #PV73320-202 silk tassels from Clarence House. Photographed by Thomas Loof. Produced by James Shearron.



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welcome

keeping time

GRANDFATHER CLOCKS. I recently saw a gorgeous antique in an old shop, and was struck by its noble, exacting beauty. We don't see too many tall cases anymore; is it because their bells disturb our sleep, and our sleep has become fragile, uneasy, a commodity more precious than keeping time? I am crazy for clocks and wristwatches. Good clocks get harder and harder to find; years ago I was presented with a handsome, heavy, brass carriage clock from a fancy purveyor, but when I pulled the little knob to open the hinged

back I was horrified to find the cheap black plastic works (cracked, even), sans AAA battery, that you would get in a \$10 travel clock. "Good" should mean that the works are as well crafted as the looks, the heart has as much integrity as the face.

A friend of mine has a ship's clock in his house. Its bells are calibrated to divide a specific and crucial workday routine, that of keeping watch on a boat. The clock rings off the increments of six four-hour watches, during which sailors watch the wind and waves, watch the sails and mast, watch the stars, watch the mermaids, watch over their mates' sleep. Eight bells, eight round and rich tones, mark the end of a watch. As they ring through the house, the bells are soft and melodious and haunting—they remind you of what it is like to be out at sea, which can be a time of joyously precise navigation, or a time of feeling lost. I do not know what those bells mean for my friend. But the bells that mark duty and responsibility, rather than salute the passing of the minutes, remind of the many ways with which we choose to honor the hours. Everyone finds his own way of keeping time.

Like countless mothers around the country, I have packed my firstborn off to college this fall, for his first year away from home. In other words, I have run out of time to teach him what it means to make a home; he will make his own now, makeshift at first, then more durable as the years unspool. The day of his high school graduation I woke at four in the morning and started crying, and did not stop until the ceremony that began at ten. A familiar story for many parents.

I offered my son a good wristwatch as his graduation present from high school; he had been wearing the small black diving watch my father had given me when I was 16. In spite of many trips to the repair shop, it lost nearly an hour a day, thus providing my son with the perfect excuse for not showing up to mow the lawn or practice piano. My friend who lives by the ship's bells happens not to like watches. He disapproved of my gift, of the delicious languor with which my son perused the showcases and honed his

sense of style at various watch boutiques. "That's the problem with watches," my friend said. "They waste time."

Well, I believe in wasting time; I relearned the skill from my children. There's nothing more luxurious than a glorious waste of time. We train ourselves, unrelentingly, to use time wisely, to buy things that keep time accurately and beautifully, to watch the time, and not lose time. But no matter what we do, time is fleeting, and the years at home with our children pass swiftly.

I wish I could stop time. I wish I could keep it without marking it off, without its passing. I wish my children could remain my children, home under my watch. I would pay anything to own a clock that chimed a mother's watch of her children's hours. This clock, as I picture it, would be large, but elegant; its hands commanding, but graceful; made of a fine-grained, highly polished wood that would endure, with a bright and sweetly open face that contained the sun and the moon and the stars. The children would never grow too old, and the Mother Clock would absorb their lives' blows; her tear-streaked veneer might buckle, but it would most certainly become radiant with a patina of care. Its bells would keep watch over schooltime, and bath time, and bedtime, and reading time, and time for pillow talk and the children's soft whispering confessions of anxiety and remorse and hope and cause for celebration. There would be no end to the watch. And one more

thing: let the bells on the Mother Clocks ring to remind us to save time, while we have the time, for good-night hugs, kisses, tucks, one more glass of water, and the endless murmured incantations that the babies (for they will always be our babies no matter where they live) sleep tight, that the bedbugs not bite, that their way not be perilous, and that their dreams be forever sweet.



Dominique Browning

Dominique Browning, EDITOR

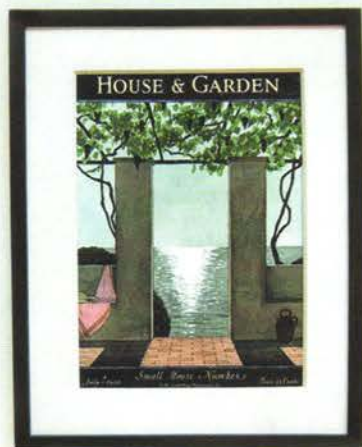


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letters

children's books

IN AN AGE when egalitarians so often propose schemes meant to drag everyone down to the lowest common denominator, rather than lifting everyone up, it is greatly heartening to read of the elegant and interesting renovation of the Boston Athenaeum ["Bright Light on Beacon Hill," August]. The exquisite, endlessly fascinating light fixture for the children's library is such a perfect example of this grand library's plan "to raise standards while acknowledging the importance of fantasy and wonder" and "to inspire children without pandering to them." Full marks to Mr. Wendorf, the director, and to the Schwartz/Silver Architects!

JOSEPH POWELL
Macon, GA

parent trap

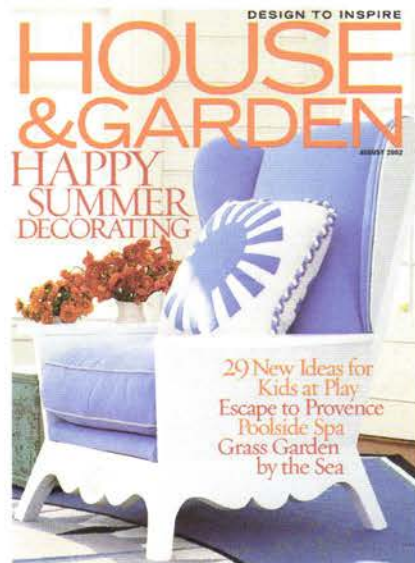
DOES ANYONE REMEMBER what it means to be a parent? Taking personal responsibility for your child's safety by staying close to a toddler and watching every move is the only way to prevent accidents, whether at a pool or elsewhere [The Fix, August]. It is not Grandma's responsibility to spend her fixed income and inconvenience herself in order to accommodate a lazy parent! I was also surprised that teaching the toddler how to swim was only mentioned as a side note. It is possible to teach babies to swim, even before they talk or walk. Too bad that great pains were taken to elaborate on all the new electronic devices to detect what the toddler is doing, instead of reinforcing the fact that no device or barrier is as effective or reliable as pure old-fashioned adult supervision.

SHARON JUVERA
Colorado Springs, CO

tricks of the trade

WHILE READING the Paris issue [October 1999] we learned that Cavendish Grey imports antique parquet floors—it saved us a trip to Europe. Even interior designers get tips from Trade Secrets.

TIM HAYNES AND KEVIN ROBERTS
New York, NY



This fall, Lee Jofa is launching a collection of fabrics designed by William Diamond and Anthony Baratta, including prints inspired by or used in their project in the August *House & Garden*, "To the Light House."

bring it on

WE'VE BEEN SUBSCRIBERS off and on for more years than we care to remember, but it seems that we always keep coming back. We've subscribed to a multitude of home magazines, but you are without a doubt the best. Your style of writing, the wealth of talent displayed, and the unending supply of resources make you what you are.

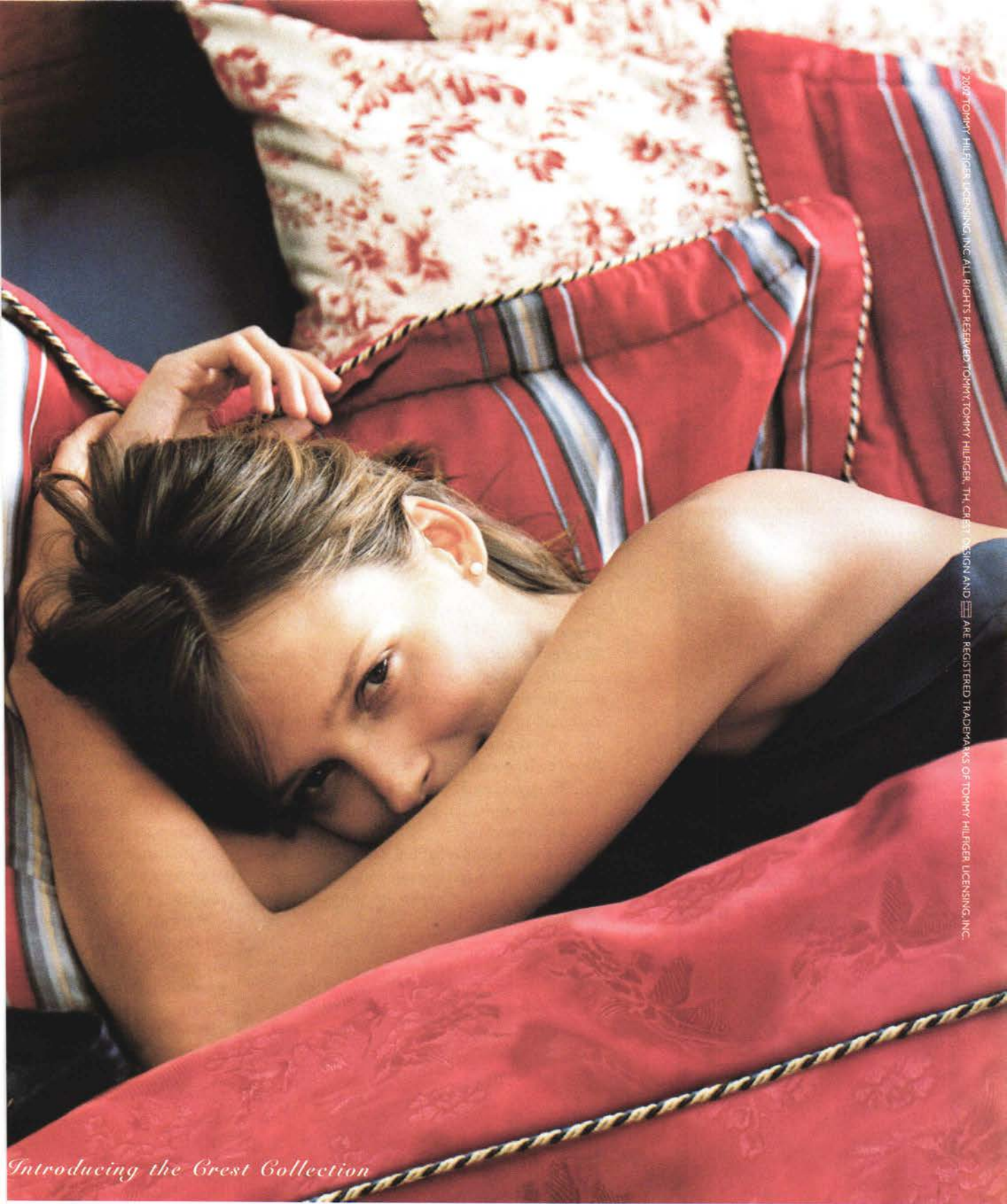
VERONICA AND RICHARD RUSS
Via E-mail

playing the field

WITH ALL DUE RESPECT to playwright Arthur Miller [Past Perfect, July], he just does not get it. For those of us who know the joy of gardening, no explanation or justification is necessary. For those who do not, no amount of explanation will ever make them understand.

MARY ANN MCGOURTY
Norfolk, CT

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contributors

Thank you, Jonas Upholstery

ELEGANT CURTAINS and rows of pillowy white furniture make Jonas Upholstery's tenth-floor workroom in New York City look like a grand salon. Nonetheless, it has been a family business for four generations. "I even have a couple of fathers and sons working here," says Steven Jonas, who runs the firm with his brother-in-law, Chuck Berlin.

Jonas Upholstery has worked on furniture for Versailles and a period room in the Metropolitan Museum of Art, and for numerous legendary decorators. For this Trade Secrets issue, the firm made curtains and furniture and provided historical insight for several articles: "Everything You Need to Know About Curtains," page 101; "English Casual," page 152; "French Formal," page 162; and "American Classic," page 176.

At *House & Garden*, Sabine Rothman spent months researching, interviewing,



organizing the effort, and then writing. "I am always impressed by the decorators' knowledge—and their willingness to share it," says Rothman, who could now produce a dissertation on curtains. Thaddeus Kromelis scheduled shoots and wrote. James Shearron found locations and, working with Jonas, designed our curtain samples. Style editor Brooke Stoddard made an exhaustive search of the fabric world. Jenny Gavacs and Julia Lewis also wrote.

We wish there were room to list all the photographers, designers, and experts involved. The best we can do is offer a heartfelt thanks and let their work speak for itself. —JENNY GAVACS



Steven Jonas, left, sits among examples of Jonas Upholstery's myriad chair styles. ■ Chuck Berlin, above, oversees the art of curtains for the company.

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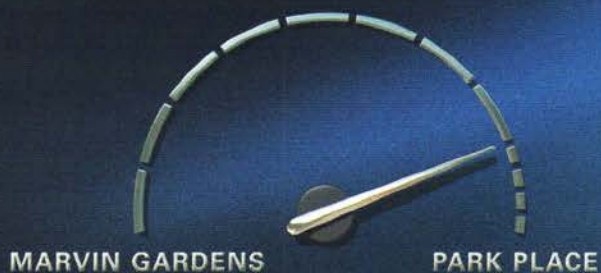
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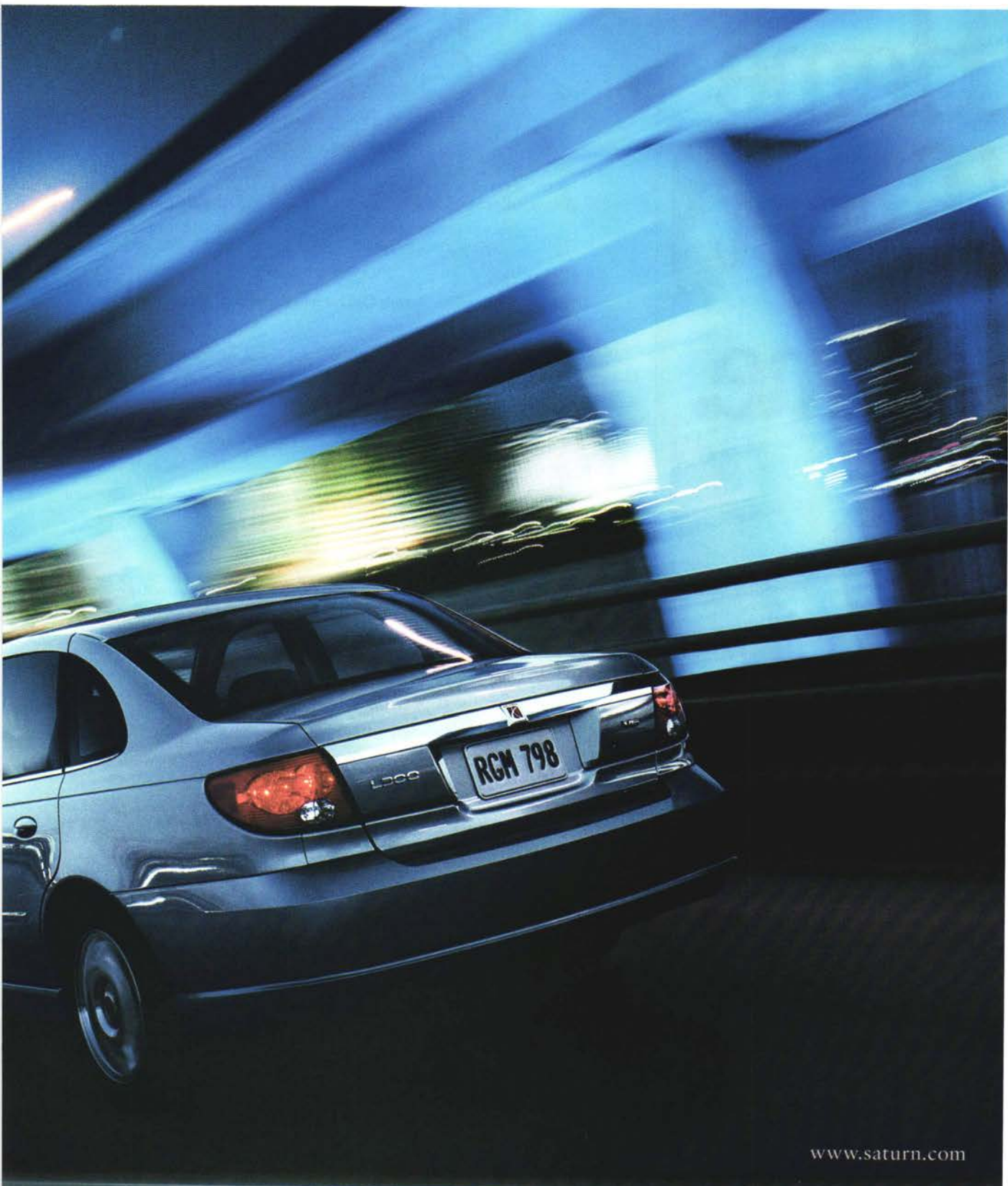
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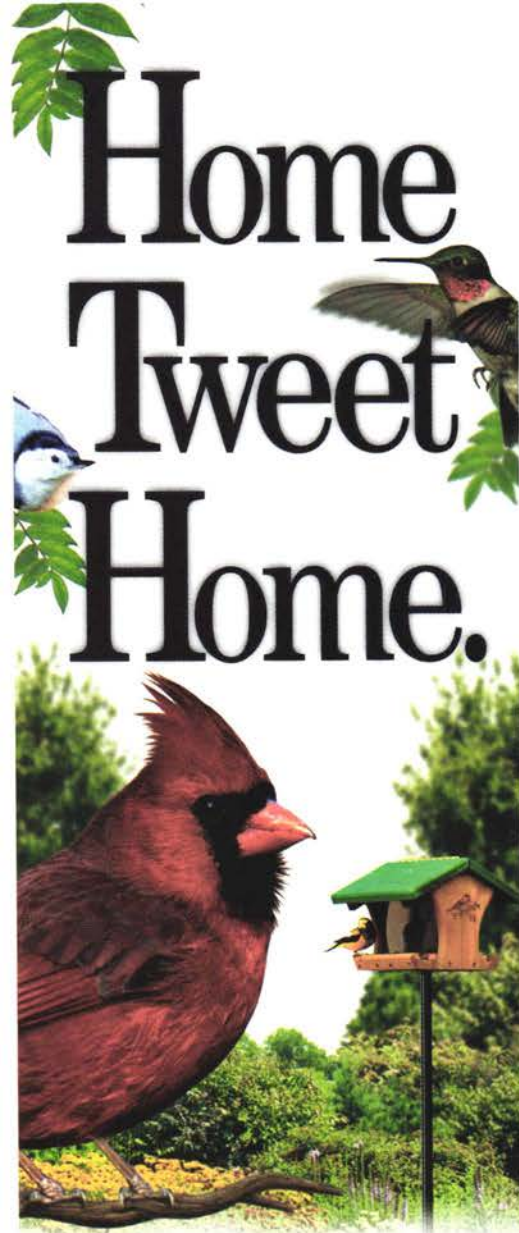
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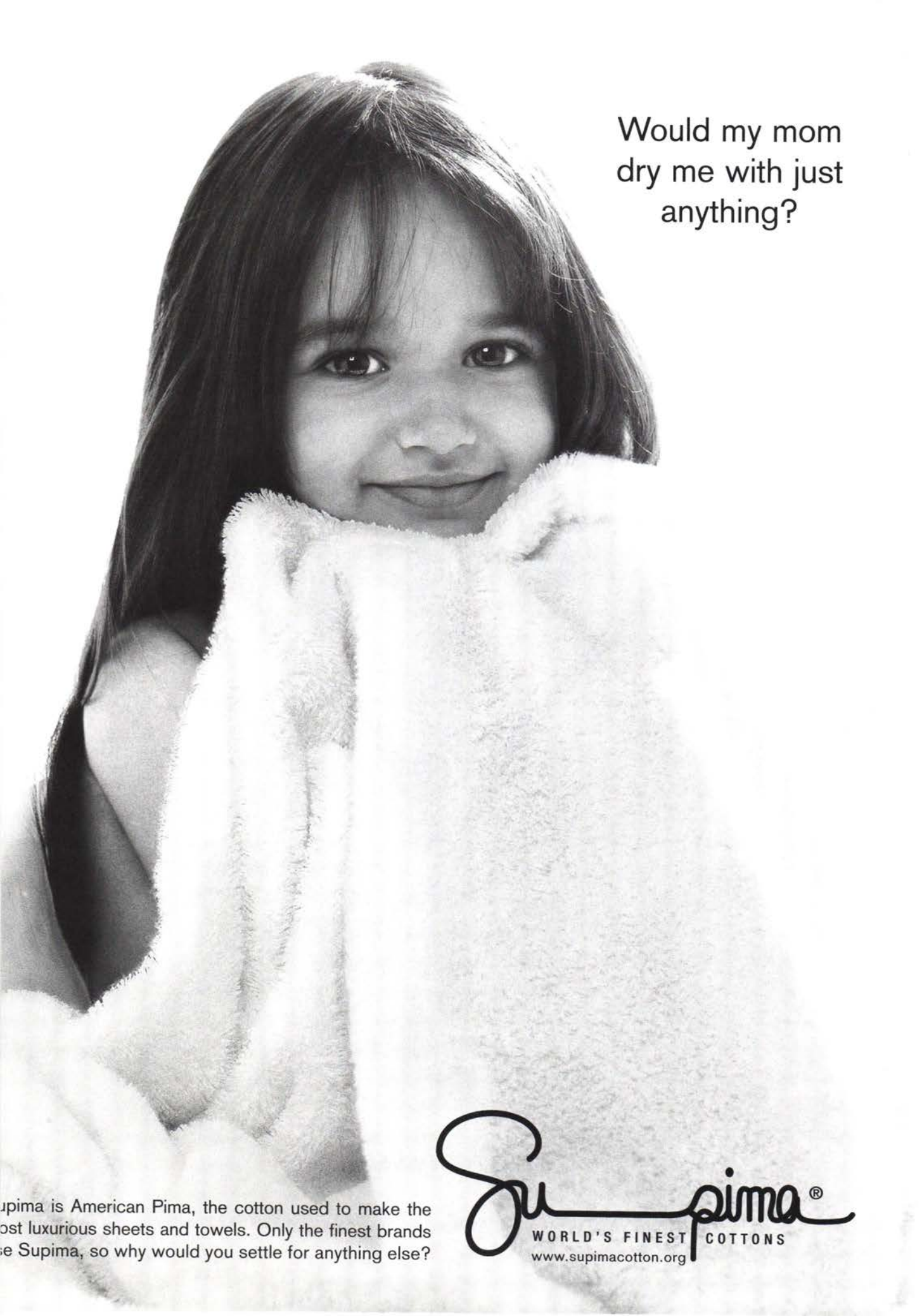
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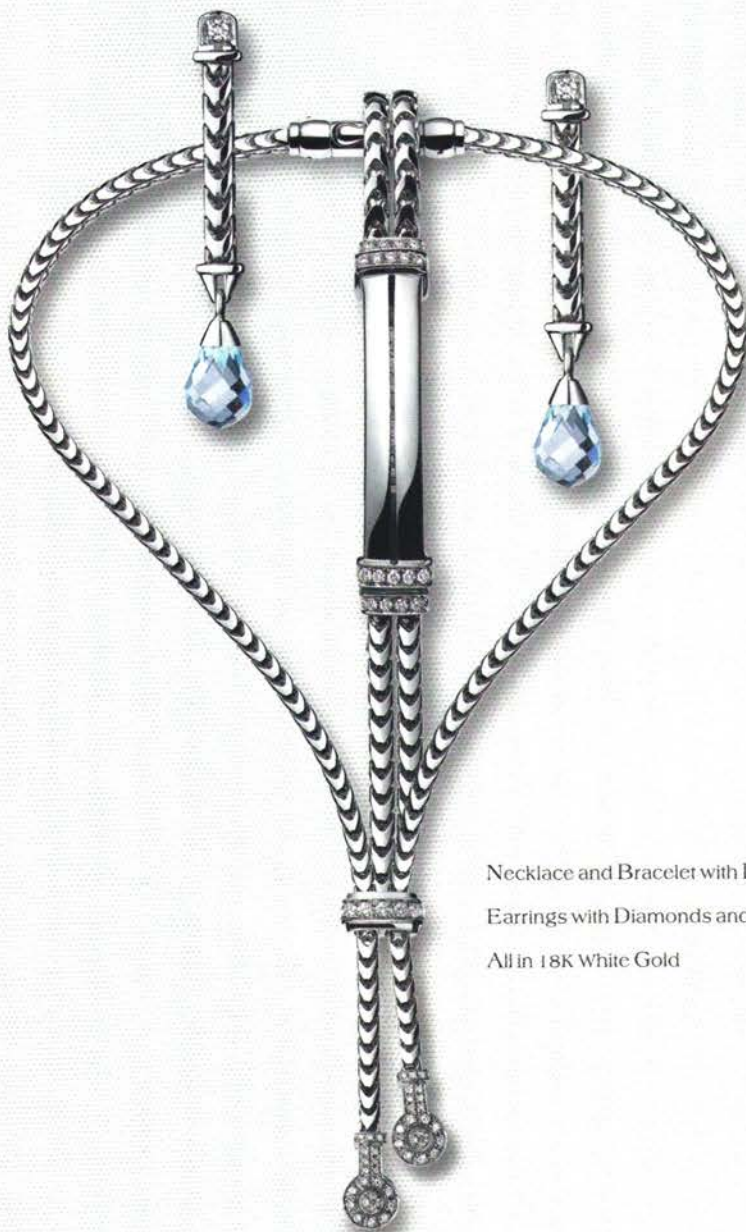
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SAKS FIFTH AVENUE

domestic bliss

Rug designer Christine Van Der Hurd at her London home, with three designs from the Positively Pink collection: Zig Zag, Times 3, and Random Stripe, from top; through Cappellini ModernAge, NYC. See page 34 for her story.

If you're in the mood for bold color and graphic pattern, you can make a strong statement underfoot with a contemporary carpet

Edited by Shax Riegler

rugrage

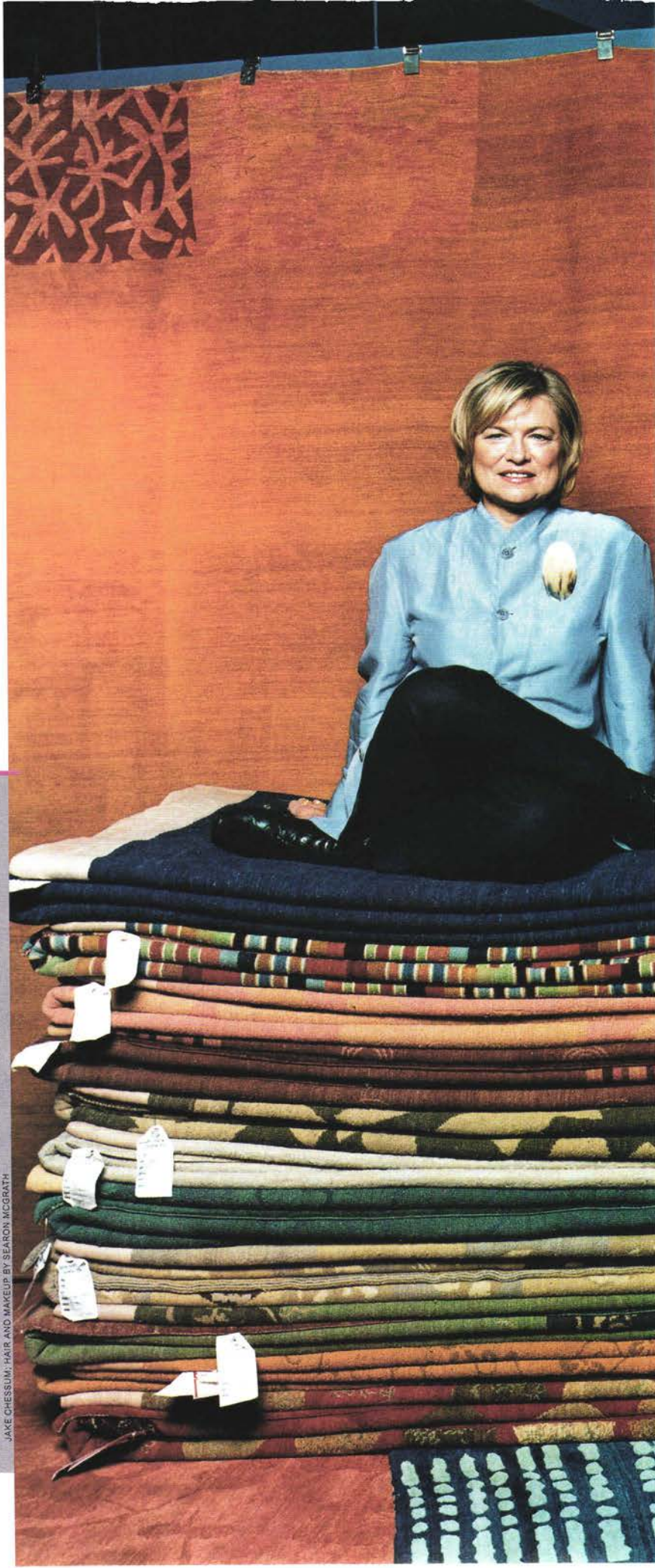
WRITTEN BY INGRID ABRAMOVITCH AND JULIA LEWIS ■ PRODUCED BY JAMES SHEARRON

Ten years ago, designers with the audacity to offer up high-end rugs with contemporary designs were laughed right out of the global carpet souk. Even as modern furniture was coming into vogue, traditionalists were playing it safe with Persians and Aubussons, and just about everyone else stuck with sisal. These days, rugs in fresh patterns—from bold geometrics to abstract floral designs—are suddenly turning up in stylish interiors, where they are setting off everything from minimalist furniture to antiques. “The last couple of years have been nothing short of dramatic,” says Christopher Farr, whose new coffee-table tome, *Contemporary Rugs* (Merrell), is a comprehensive look at a subject that barely existed even five years ago. “Suddenly almost everybody, from Calvin Klein to Kenzo, has a new rug line. For consumers, it’s a golden age.”

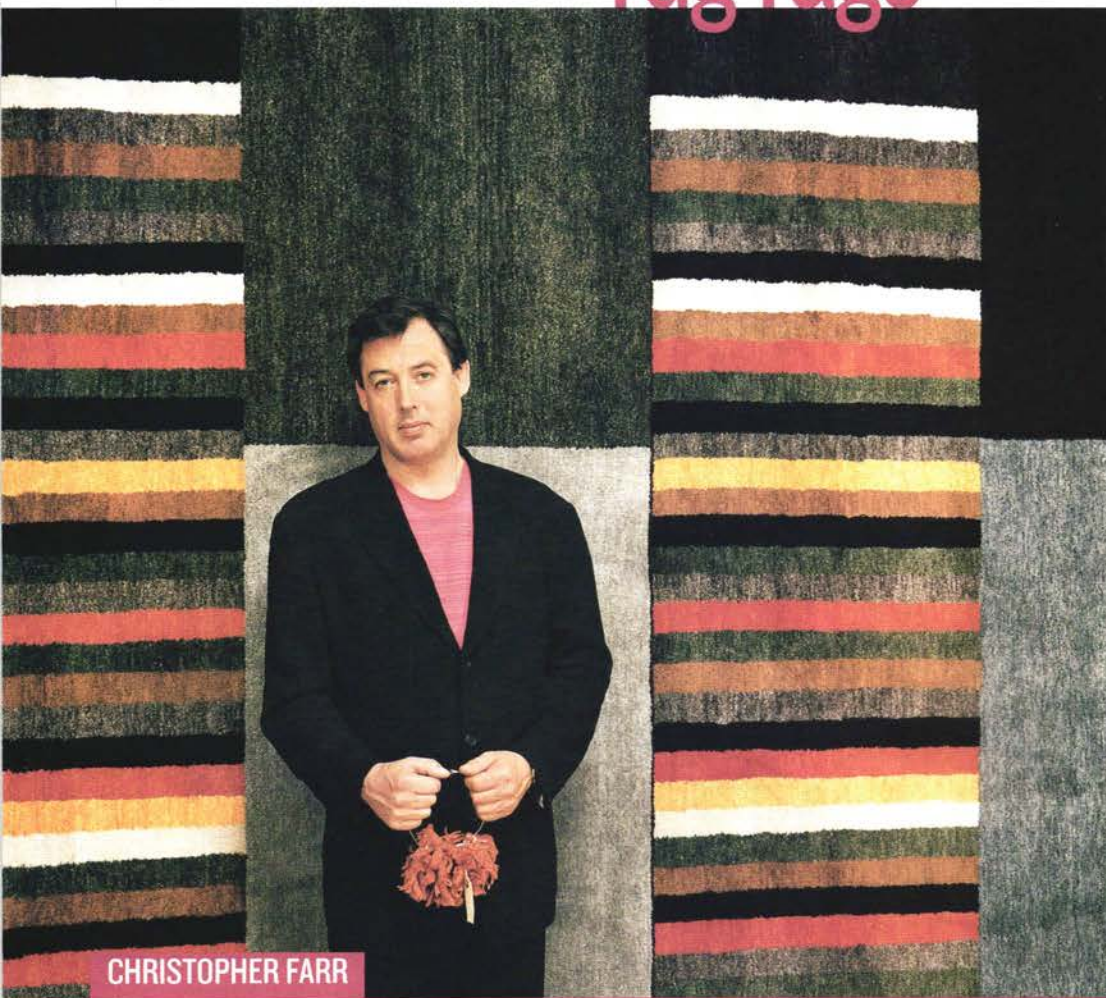
STEPHANIE ODEGARD

With clients like the Getty Museum, Julianne Moore, and Jerry Seinfeld and an obsessive attention to quality, Stephanie Odegard has proved that a contemporary carpet can be as luxurious and long lasting as a traditional one. A former Peace Corps worker, she was sent by the World Bank to Nepal to help Tibetan refugees develop their nascent carpet industry. Odegard, impressed with the beauty of their hand-knotting technique and the softness of the lanolin-rich Himalayan wool, started her own carpet company in 1987. Though the first rugs had Asian motifs, she soon simplified the designs to basic blocks of color that showcased the Tibetan technique known as *abrash*, a subtle striation of color resembling a series of lines washing against each other. At first, she says, clients treated her rugs like “background music in a room”—a step up from sisal. They stuck to plain designs in neutral colors, then gravitated toward reds and celadons. But in recent years her customers have become more adventurous, freeing Odegard to create rugs with more distinctive patterns, such as a recent line based on Japanese textiles. “Now clients look at the carpet as a piece of art,” she says, “around which they can build a room.” At right, Odegard in her New York showroom, with Simdu Border in Tangerine, hanging at left, and Simdu in Indigo, at right.

JAKE CHESSUM; HAIR AND MAKEUP BY SEARON MCGRATH



domestic bliss **rug rage**



CHRISTOPHER FARR

When Christopher Farr began designing rugs in London in the mid-1980s, "a new rug was a dirty word," he says. "New money wanted to look like old money, and in England, old money had a relaxed, let-the-dogs-pee-on-the-carpet attitude," he says. "It's the same struggle that all modern design had until about five years ago." Fortunately, Farr persevered. He trained as a fine artist, and his rug designs are a "cocktail," as he puts it, of two of his passionate interests: the mid-century art movement known as Color Field painting and tribal textile traditions. He started his company, Christopher Farr, with partner Matthew Bourne in 1988 to sell his own rugs as well as those of other modern designers, including Kate Blee and Andrée Putman. The carpets are woven in Turkey using the highest grade of hand-spun wool. Farr operates his showrooms in London and Los Angeles like art galleries, displaying exhibits of new work and vintage rediscoveries, such as a 2000 show of rugs by Gunta Stölzl, the 1930s Bauhaus designer. Above, Christopher Farr in front of Code, \$11,610 for 9 by 12 feet, available through Christopher Farr, L.A., 310-967-0064, or Ralph Pucci International, NYC.

the custom route

If designers can't find the perfect rug, they design one of their own

"There are a lot of beautiful rugs out there, but often a room calls for something very specific," says Shamir Shah, a New York architect who frequently uses his own rug designs in his interiors. Working with Hokanson, a company that manufactures custom hand-tufted carpets, Shah is able to pick custom colors, dictate the texture, and choose yarns. "We can create any graphic pattern," says Tom Gallant, manager of Hokanson's New York showroom. The process can begin with a sketch or any visual inspiration, such as fabric swatches or works of art. Next, the company's in-house designers help determine the palette and texture and create a hand-painted rendering and sample piece. Once the rug is approved, it is usually produced within 12 weeks. While this custom route requires more time and money than an off-the-floor item, Shah feels it's worth it: "Clients enjoy having something that is different—and will invariably become an heirloom."

CHRISTINE VAN DER HURD

Christine Van Der Hurd could be considered the godmother of the contemporary rug scene, but don't count the London-based designer out: she is still one of its most exciting players. She began in the late 1970s as a dealer of carpets from the 1930s to the 1950s, which she sold alongside period furniture. "They all had a wonderful sense of design and style," she says, "but years of wear and tear had begun to show." Trained as a textile designer, Van Der Hurd began to create her own rugs in the 1980s, when few others were designing modern carpets. She soon became a cult favorite for her fashionable colors and geometric patterns. Her latest collection, sold through Cappellini stores around the world, features graphic chevrons and stripes in pinks, oranges, and blues. Over the years, custom clients, who make up most of her business, have preferred to play it safe with neutral colors and quieter patterns. But the bolder rugs have been growing in popularity. "A carpet either recedes into the floor or makes a statement, and sometimes I do like to make a statement," says Van Der Hurd, as she describes the pink and orange striped rug she recently installed at home in London. "I walk into the room and it makes me smile."





LEY'S HECHT'S ROBINSONS MAY

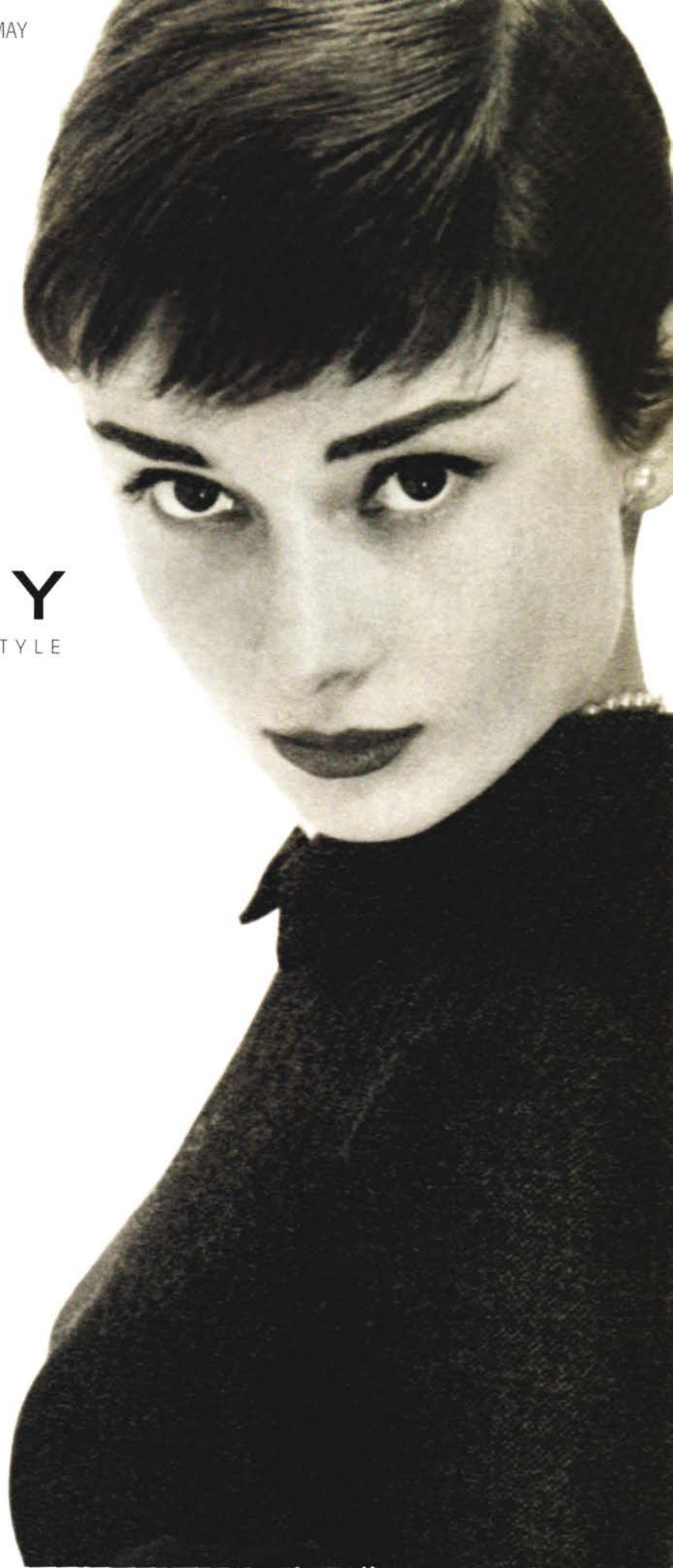
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domestic bliss rug rage

artist's editions

James Brown creates rugs for art's sake

James Brown is not the first artist to be attracted to the sensual possibilities of creating a rug. He belongs to a long tradition of modern artists who have dabbled in this decorative art form, from Pablo Picasso to Andy Warhol. But few artists of Brown's caliber are as devoted to rug making. It started on a 1995 visit to Mexico, where local carpet-making tradition impressed him. Intrigued by the intellectual challenge of making practical art, Brown rented a 17th-century hacienda in Oaxaca and moved from New York with his family. Working with a family in Teotitlán del Valle, he designs rugs while continuing to paint, and invites his art world peers to create carpet designs. About 25 artists, including Kiki Smith (below, with Brown) and Rosemarie Trockel, have taken him up on the offer. Produced in editions of six at prices ranging from \$700 to \$4,000 each, the rugs are often less expensive than a print by the same artist. But Brown is insistent that they not end up on the wall.

"I have a very purist sense of materials," he says. "We don't weave paintings. We make rugs that are meant to be walked on." For information, contact A/D gallery, NYC. 212-966-5154.



ANGELA ADAMS

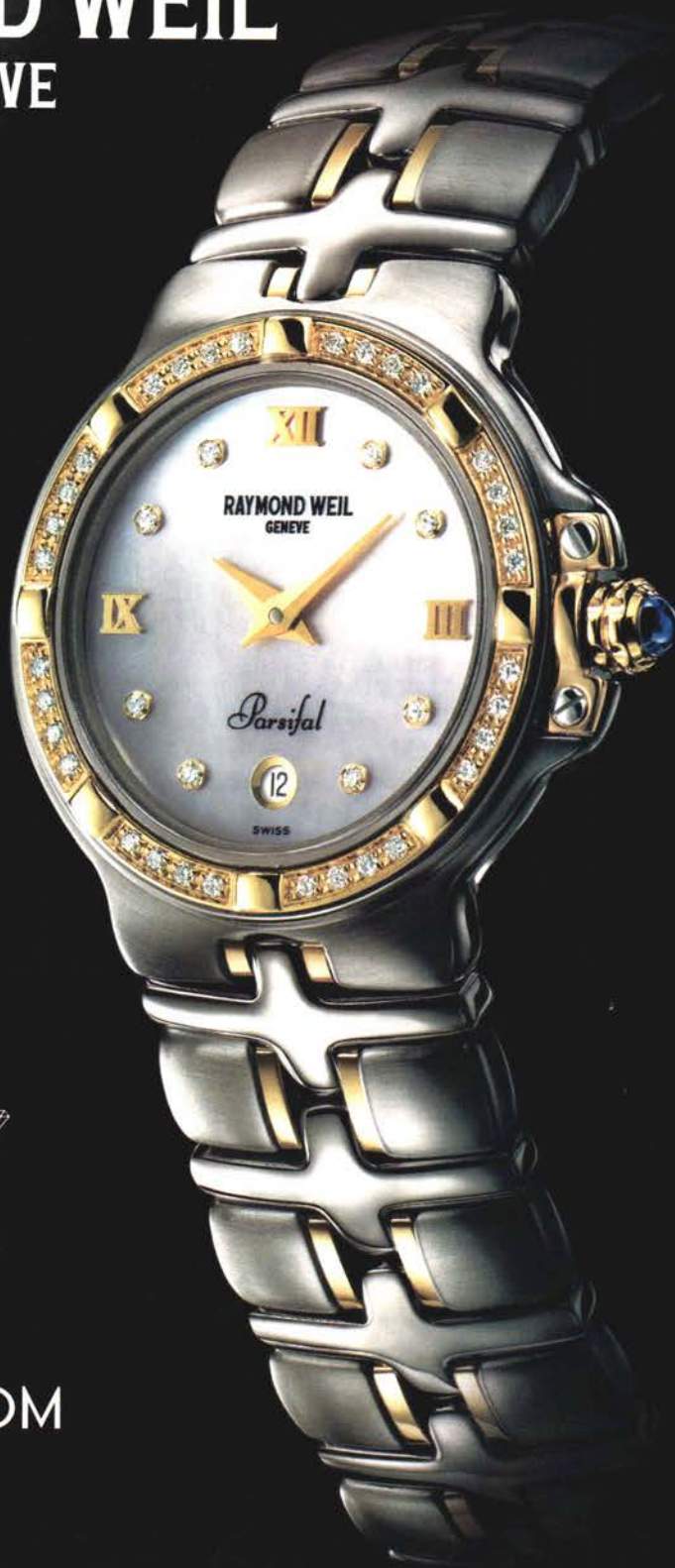
In the five years that she has been in business, Angela Adams has dazzled the design world with her inventive hand-tufted rug collections. The Maine native began her career as a decorative painter, but decided to translate her signature geometric and floral patterns into three-dimensional pieces. Although she had no previous experience with rugs, the medium was apparently in her blood. "Rug making is an old Maine tradition," she reminds us, and indeed her goods are made locally. "On an aesthetic level, I wanted to push the envelope," says Adams, whose made-to-order creations are known for their lush colors and plush textures—and for the unusual ways in which she combines these elements. When Adams says that she is inspired by the world around her, she refers not only to the natural splendor of her home state but also to the austere life that she associates with the area. Her abstract, graphic motifs derive from disparate sources—old TVs and radios, aerial landscape views, manhole covers, streetlights against the sky. Utopia, her most recent collection, reflects an expanded color palette and a more sensual, painterly aesthetic. "It's about beauty, nature, and the elements," she says. Above, Adams in her Maine studio with Haven, \$4,704 for 7 by 7 feet, on wall, and Bubba, \$7,040 for 8 by 10 feet, on floor. 800-255-9454.



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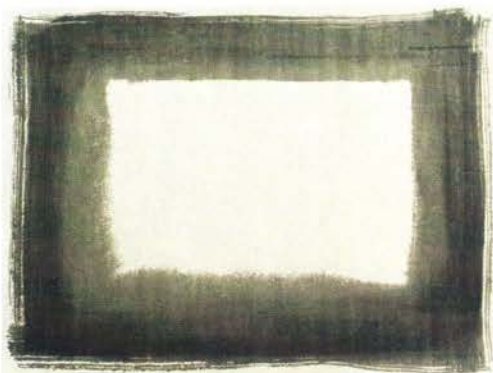
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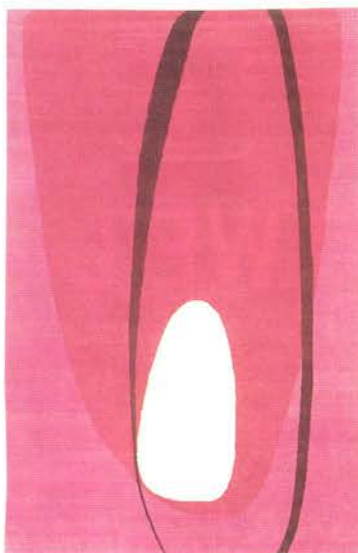
NORDSTROM

rug rage domestic bliss

A rug can be a quiet backdrop or the focal point of a room. Here, our picks of the newest designs



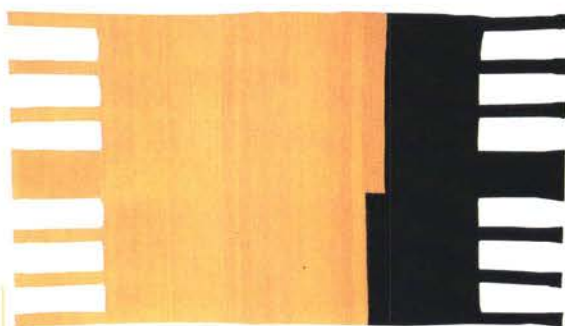
Borderline Abstraction Brad Davis and Janis Provisor update the traditional bordered rug with a painterly aesthetic. Border Grey, \$150 per sq. ft., in 100 percent wild silk. Fort Street Studio, NYC. 212-925-5383.



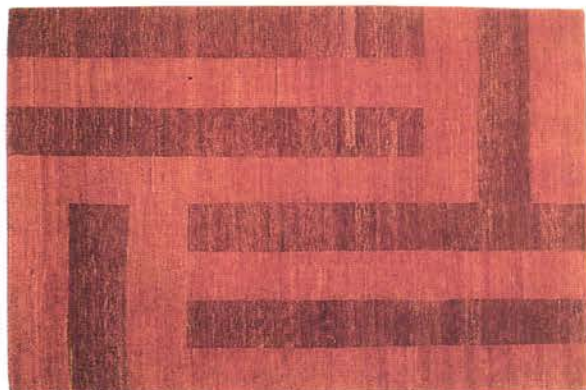
Artful Design Artist Rex Ray derives his unusual rug designs from his collages. Focus, from \$70 per sq. ft. Through Elson & Co. 800-944-2858. elsoncompany.com.



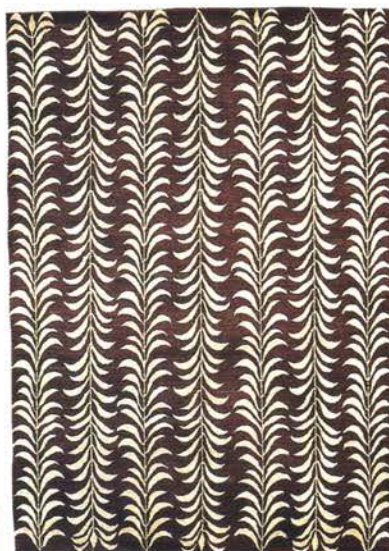
Coastal Color With its aqua ground and punchy border, Collins is part of Odegard's Miami Collection and a harbinger of the company's soon-to-open showroom in the Miami Design District. \$107 per sq. ft.



Fringe Benefits The quirky, exaggerated fringe on Alberto Casari's reversible Malagua rug in Ocre and Prussian Blue creates a funky look. \$2,000. For information: pppdesign@terra.com.pe.



Bold Graphics As its name connotes, Michaelian & Kohlberg's Balance, from the Paracas Collection, has a strong but not overwhelming presence. In red and brown, \$75 per sq. ft.



Divine Inspiration Choose Suzanne Sharp's Moses, with its stylized vine motif, to perk up a traditional scheme. In brown, 9 by 6 feet, \$4,275. The Rug Company, NYC. 212-274-0444.

signature style

Long known for antique rugs, Doris Leslie Blau launches a new line

A roster of A-list design talents created Doris Leslie Blau's Designer's Collection. A few of our favorites: **1** Eve Robinson's tonal, concentric squares with mitered corners; 10 by 10 feet, \$8,000. **2** Sheila Bridges's optical design in wool and silk; 6 by 9 feet, \$6,480. **3** Roderick N. Shade's graphic pattern derived from an African Kuba cloth; 5 by 8 feet, \$3,200. All through Doris Leslie Blau, NYC, 212-752-0222, and Stark Carpet.

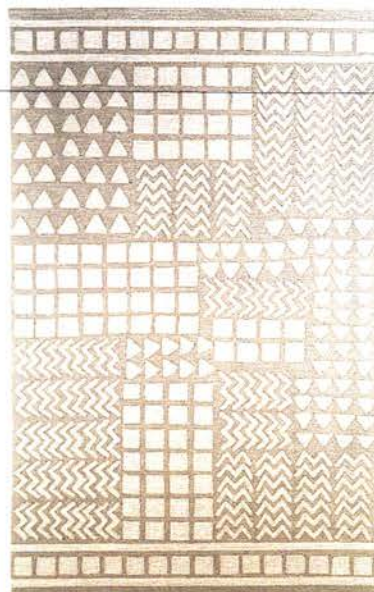




Lyrical Lines A ribbonlike pattern enlivens Barbara Barry's Waltz, in silk and wool. 6 by 9 feet, \$5,850. Through Tufenkian Carpets. 800-475-4788. tufenkiancarpets.com.



Electric Color For edgy, colorful design, Chris Deam's Wires is the perfect choice. Shown in blue with multicolor stripes. 6 by 9 feet, \$3,890. Through Dune, NYC. 212-925-6171.



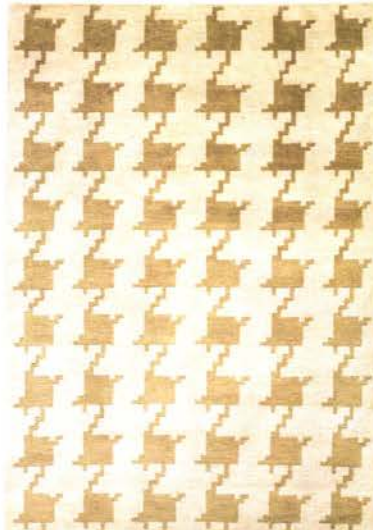
Modern Primitive Available in any color combination, Tapa can be toned down or totally wild, depending on your room. Custom to the trade, through Edward Fields, Inc.



Sleek Is Chic Even the most diehard minimalist will love Fabien Baron's Fire, which features a subtle gradation of color. \$90 per sq. ft., through Elson & Co.



Strong Character Martin Patrick Evan's striking Hieroglyphic rug can relate to modern and antique furniture alike. Available in any size. Custom to the trade.



Playful Scale Madeline Weinrib's Tibetan Amagansett line includes this enlarged houndstooth check. 4 by 6 feet, \$2,199. ABC Carpet & Home, NYC. 212-473-3000.

going shopping?

Before heading out, some advice to keep in mind



Teddy Sumner, head of and principal designer for Michaelian & Kohlberg, a manufacturer and importer of fine rugs, offers a few tips:

BEFORE YOU GO "You'll be less overwhelmed if you figure out your basic requirements: size, scale, colors, design characteristics, and where the rug will reside."

KNOT COUNT "Knots per square inch is a common measure of quality, but in fact every design has its own

appropriate weave." For a delicate, curvilinear design, the knot count should be high, but a textural, geometric design can have a more coarse weave. If it's too coarse, however, the rug won't wear well.

LANOLIN "Good-quality wool should outlast us all, and its high lanolin content helps the fibers resist staining. Silk and cotton are wonderful, but they stain more easily."

SHEDDING Rugs that perpetually shed are woven

from yarns made of lower-quality, short wool fibers. (Longer fibers make superior yarns.) "This is hard to detect in a store, but a reputable merchant should stand behind his product."

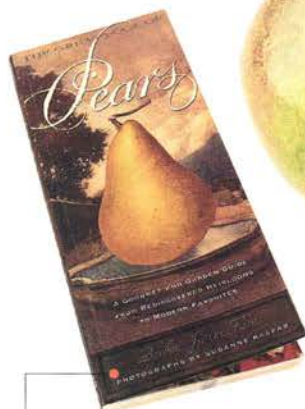
COLLECTIBILITY "Future value is hard to predict, but, as with jewelry, there is some intrinsic value in a rug that is made by hand out of top-quality materials. A fine rug requires a tremendous amount of skilled labor." □

LARDER

Pears are the beauties of fall. Get them while you can

by Lora Zarubin

Nowadays you can find pears in the supermarkets year-round, but they really are a seasonal fruit, and their season is now. As fall approaches, I order pears from orchards in Oregon or Washington, or seek them out at my local farmer's market. These are infinitely better than the imported ones that flood the markets in the off-season. Buy American! Fresh pears can be tricky, since they are usually hard when you buy them and then can sometimes go from ripe to bad overnight. So pay attention—a perfectly ripe pear is worth the hassle. You don't have to worry about ripeness when it comes to spiced poached pears, a tankard of pear cider, or a chilled shot of pear brandy.



The Great Book of Pears (\$16.95, Ten Speed Press) is a wonderful guide to the wide variety of pears and has many great recipes.

I'm a big fan of June Taylor's organic products. Her Bartlett **Poached Pears in Cassis Syrup** (\$29 for .75 liters; in CA, 510-923-1552) go perfectly with slightly salty **Sally Jackson's sheep cheese** (\$22 per pound, Murray's Cheese Shop, 888-692-4339).



For the most flavorful pears from American soil, I order from **Jerzy Boyz Farm**, an 8-acre organic farm in the foothills of the Cascade Mountains. I love the **Red Clapp** for eating and the **Bosc** for baking. \$1 to 1.50 per pound, plus shipping. In WA, 509-682-6269.



I like to make individual *tartes tatin*, substituting pears for apples. These 14-cm **copper pans** make perfect and handsome *tartes*. \$23. E. Dehillerin. In Paris, 011-33-1-42-36-53-13.



Move over, apple cider; pear cider rules in the fall. Best bet? The **Hudson Valley Farmhouse Perry** (\$7 for 750 ml) or **Sparkling Pear Cider** (\$1.49 for 12 oz.). In NY, 845-266-3979.

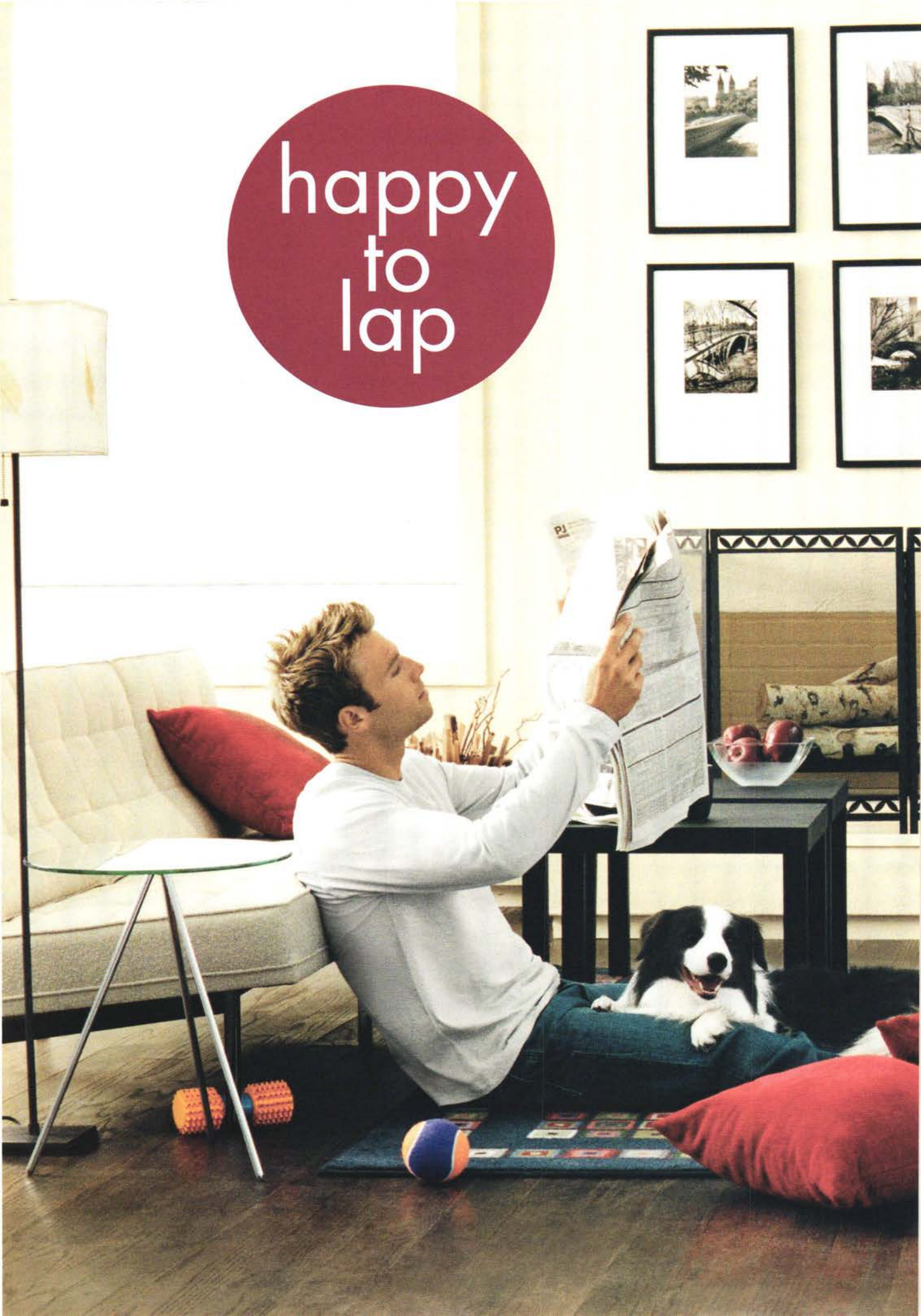


I love *poire glacé*, chilled pear eau-de-vie, at the end of a meal. I always keep a bottle of **Clear Creek Distillery's Pear-in-the-Bottle** pear brandy in the freezer. \$80. 503-248-9470.

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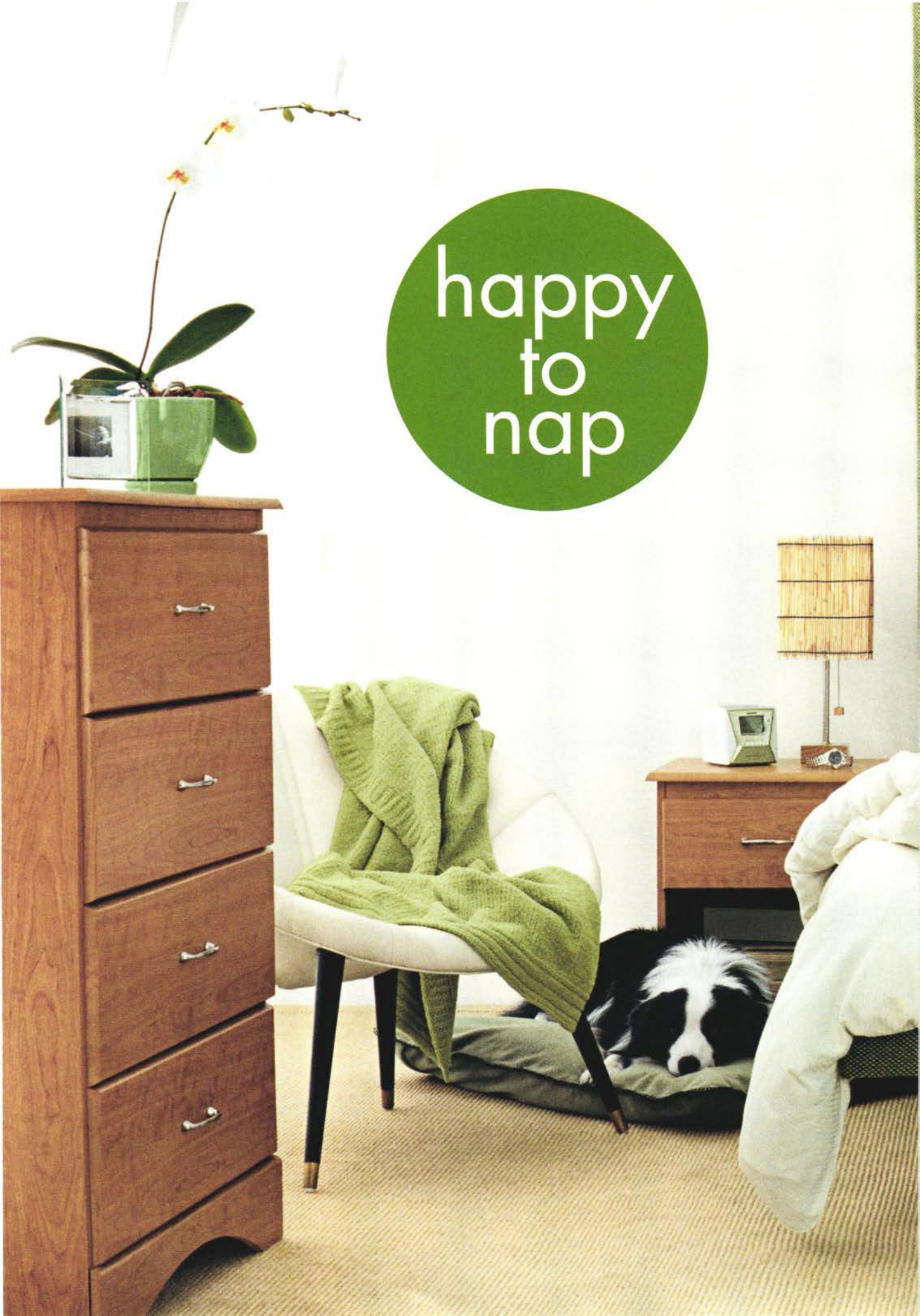
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BOOKS



London decorator and lifestyle columnist Rita König tells us a few of her favorite titles

■ **PAVLOVSK** by Suzanne Massie

"Houses hold so many stories, but this one—built by Catherine the Great for her son Paul upon the birth of his first son—has more than most."

■ **HAVANA** by Robert Polidori "The most gorgeous book I have seen in a long time. Polidori's photographs of Havana's decaying splendor are staggeringly beautiful and incredibly inspiring."

■ **ELSIE DE WOLFE** by Nina Campbell and Caroline Seeborn "Elsie de Wolfe was the first female decorator. Her style still influences people today—although most probably don't even realize it."

■ **VINTAGE STYLE** by Cath Kidston "I love this book for its beautiful simplicity. Kidston is so clever. She manages to

turn the most ordinary objects into the most pleasurable things in life."

■ **DESIGN AND DETAIL IN THE HOME**

by David Linley "Linley's eye for detail is second to none. My favorite chapter is 'Working and Playing,' because I find work spaces very inspiring and love the exquisite workshop details that are shown."

■ **KEEP IT CLEAN** "This is a small book that I inherited from my grandmother. Unwittingly, she has assisted me in many of my articles on household cleaning. It amuses me, since I am not sure that my grandmother ever did any housework."

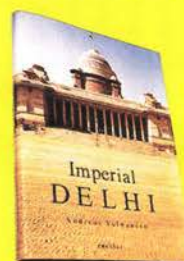
■ **D.V.** by Diana Vreeland "I love Diana Vreeland's autobiography. She had wit, charm, and brilliantly sensible, stylish ideas about life and how best to live it."

GREAT FALL READING

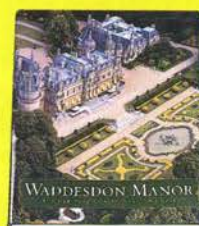
Are you feeling Anglophilic? Bring a bit of Britain to your bookshelf by Julia Lewis



■ **SHEER OPULENCE** (Watson-Guipill, \$40) A peek into the grand and glamorous interiors of English decorator Nicholas Haslam, accompanied by surprisingly useful design tips from this talented and irreverent pro.



■ **IMPERIAL DELHI** (Prestel, \$75) Author Andreas Volwachen illuminates the genius of Sir Edward Lutyens's vision for New Delhi, the British capital of the Indian empire, and the beauty of his glorious classical buildings.

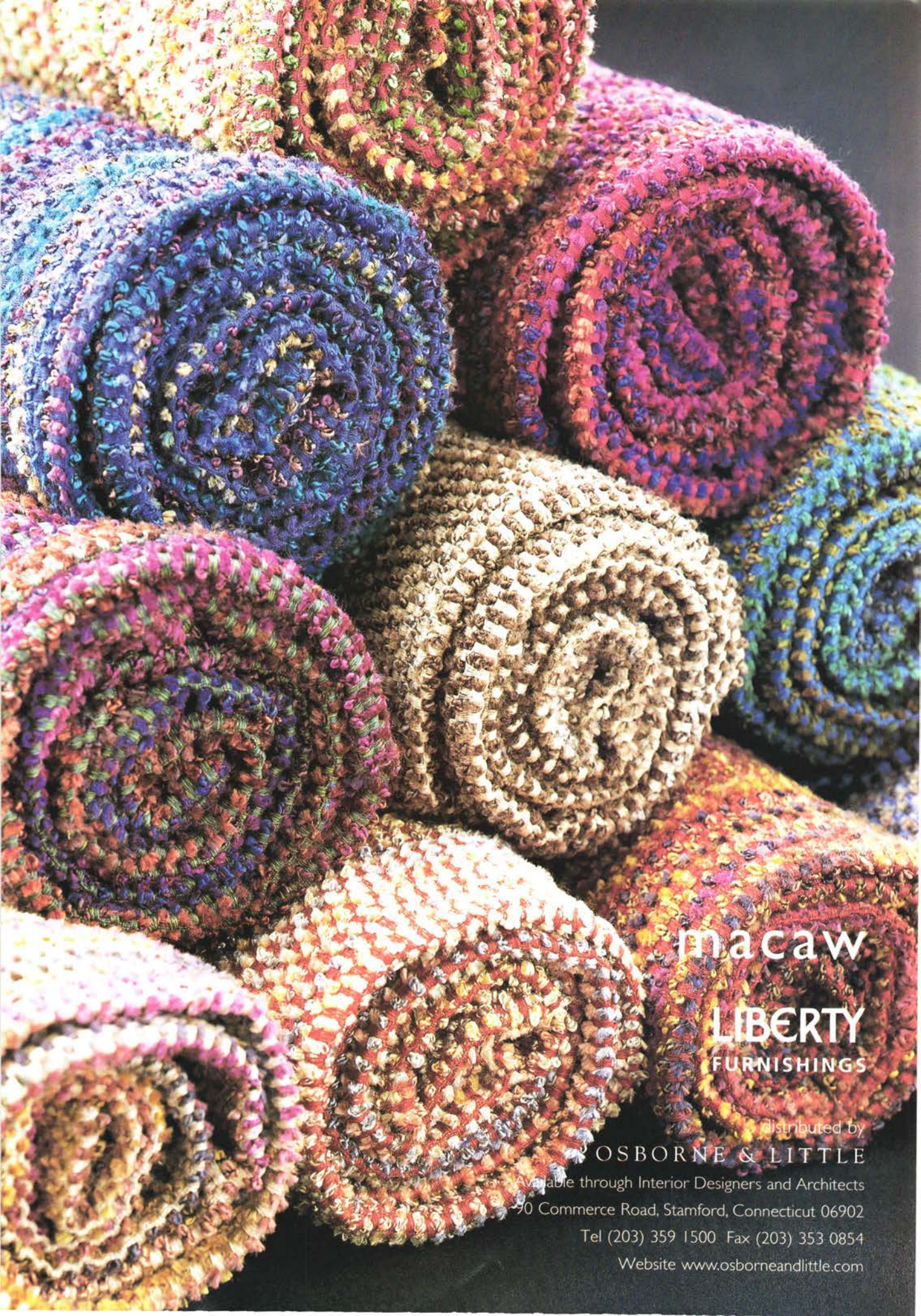


■ **WADDESDON MANOR** (Abrams, \$65) Michael Hall tells the story behind Baron Ferdinand Rothschild's magnificent home. Today the estate, with its extraordinary gardens, furniture, and art, belongs to Britain's National Trust.



■ **ARTISTS' LONDON** (Merrell, \$45) Kit Wedd's compelling history of London provides a survey of artists, from Hans Holbein to Damien Hirst, who have worked in this creative epicenter and colonized its various neighborhoods.

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DESIGNERSAWY



In a modern context, 18th-century English antiques shine like works of art

by Anthony Ingrao

I've been collecting for 25 years and have accumulated quite a few things. So I decided to get them out of storage, blow the dust off, and open a gallery to showcase them. The collection comprises European furniture from the 17th through the 20th centuries. Of course, within that range, I do have my favorites. I've always been drawn to the aesthetic ideals of England during the second half of the 18th century. It was an exciting time, when designers escaped the strict order of Palladianism and embraced a new, French-inspired Rococo taste. A craze for sinuous curves broke out, inspiring the term "line of beauty." I'm still intrigued by ideas pioneered then, but the gallery is not a period room or a re-creation of a specific moment. As a contemporary designer, I am free to pick and choose from the wisdom of centuries. Ingrao Antiques & Fine Arts, 17 E. 64th St., NYC. 212-472-5400.



SERVING TABLE The form of this ca. 1760 sideboard and the fretwork and carving details are directly traceable to Thomas Chippendale's 1754 pattern book, *The Gentleman & Cabinet Maker's Director*, which has influenced generations of designers, cabinetmakers, and clients.

THE CHIPPENDALE STYLE Ingrao with a collection of objects made or inspired by Thomas Chippendale (1718–1779). The gilt japanned side table, at rear, ca. 1755, embodies the light elegance of mid-18th-century English design. The looking glass is an Irish interpretation of the style.



TRIPOD TABLE Though the basic form existed previously in England, the exuberance of the multi-scalloped and dished top of this table (attributed to Thomas Chippendale, ca. 1765), above, is quintessentially Rococo.

GILT-WOOD CHAIRS The organic and serpentine carving on this chair's arm support, seat rail, and cabriole leg, left, exemplifies the 18th-century artist-writer Thomas Hogarth's phrase "line of beauty." The full set is thought to have been made for Moor Park in Hertfordshire, ca. 1760.




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New York

THE FIX

You've got problems, we've got solutions **by Jackie Craven**



Q We want to illuminate our garden path at night, but we don't want to install electricity. Do solar lights really work?

A Does the sun really shine? If your garden is in a bright, open spot, then solar lights will light for you. Just slip in the rechargeable battery and stick the stakes into the ground. After a full day of sunshine, the lamps will cast a glow that will last eight hours or more. After a year or two you'll need to replace the batteries, but you won't see a steep electric bill. Also, you'll never need to worry about electric shock. Some solar lamps are even made to float on pools and ponds. Before you buy, decide how much illumination you need. For soft accents, pagoda-style lamps with small LED bulbs will do. To set your garden aglow, invest in a security lamp with a detached solar panel. Whichever model you choose, remember that not all solar lamps will conserve enough stored power to get you through a stretch of rainy days. If trees and buildings cast shadows across your yard, consider installing low-voltage lights instead. They plug into any GFI outlet and use very little electricity.

Q Our butcher block is dull and worn. Can it be saved?

A Don't toss that block. A light sanding will remove surface scratches, and gentle washing with baking soda will slough away most odors. Beware of harsh or acidic cleaners like vinegar, lemon juice, and bleach. They can damage the wood or the adhesives that hold it together. For safe, thorough cleaning, Helen and Robert Terry of Old World Butcher Block Furniture (butcherblockspecialist.com) recommend a mild antibacterial soap. Every few weeks, restore your butcher block with a fresh coat of oil. Natural mineral oil is best; it's nontoxic and won't turn stinky, like vegetable oil. For extra stain resistance, paint on a film of melted paraffin wax and use an iron to work it in. Still worried about residual smells? Use a separate cutting board for garlic and onions.



Q Our doorbell has died. Is it time for us to call an electrician?

A There's no need to call your electrician unless you enjoy her company. There may be an easy fix. Pull out the push button to check the wires in back. Unscrew the terminals and touch the two wires together. Hear a ring? That means everything is working except the button. Screw on a new one from your hardware store. Don't hear a ring? Check your chime. Wipe away any dust and make sure the clapper or plunger can move freely. Or buy a new chime and fasten the wires. Still hearing the sound of silence? Now you can call that electrician. You may have problems with the transformer or the wiring buried in your wall. Another option: pick up a battery-operated door chime from your home supply store.



Q The previous owners painted our bedroom windows shut, and now they won't budge. What's the best way to unstick them?

A Unsticking your windows may be as easy as slicing a pizza—and as messy. First, make sure the window isn't locked or nailed shut. Then use a circular pizza cutter or a utility knife to score the paint seal all the way around the window sash. Wedge in a putty knife and wiggle it back and forth around the entire seam, including the bottom and top edges. Do this on the outside also, if your windows aren't too high. Still stuck? Try gently tapping the window frame with a wood block and a hammer, or force open the sash with a flat pry bar on the windowsill. As a last resort you can pry off the window stops and remove the window from its tracks. To keep windows gliding smoothly, lightly sand the tracks and rub them with candle wax or a bar of soap. Next time the room is painted, be sure to open and close the windows a few times before they are dry.

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Mercedes-Benz

in the garden



A fruit orchard is as beautiful as it is useful. This well-tended example is underplanted with a lawn. Other orchardists favor a biodynamic meadow of tall grasses and wildflowers.

home ORCHARDS

Growing fruit at home requires bushels of effort, but the rewards at harvesttime are bountiful **By Stephen Orr**

PHOTOGRAPHED BY DANA GALLAGHER

in the garden

ORCHARDS

Somewhere in the unconscious of most of us, there is an orchard. Who hasn't dreamed of a little cottage set in an Edenic grove of trees heavy with sun-ripened fruit?

Unfortunately, when spring's swirl of blossoms blows away, one thing becomes clear—growing orchard fruit is a hell of a lot of work.

In fact, the main reason orchards fail is that their owners underestimate the effort involved and eventually abandon their trees to the orchard scabs, cankers, and fruit moths. The phrase "tending an orchard" understates the work involved. But if you're ready for the commitment, you'll enter into an intimate conversation with nature, season by season, that eludes most of the rest of us. Only observation and your own hard-won knowledge will answer questions about when to prune or how to fight insects.

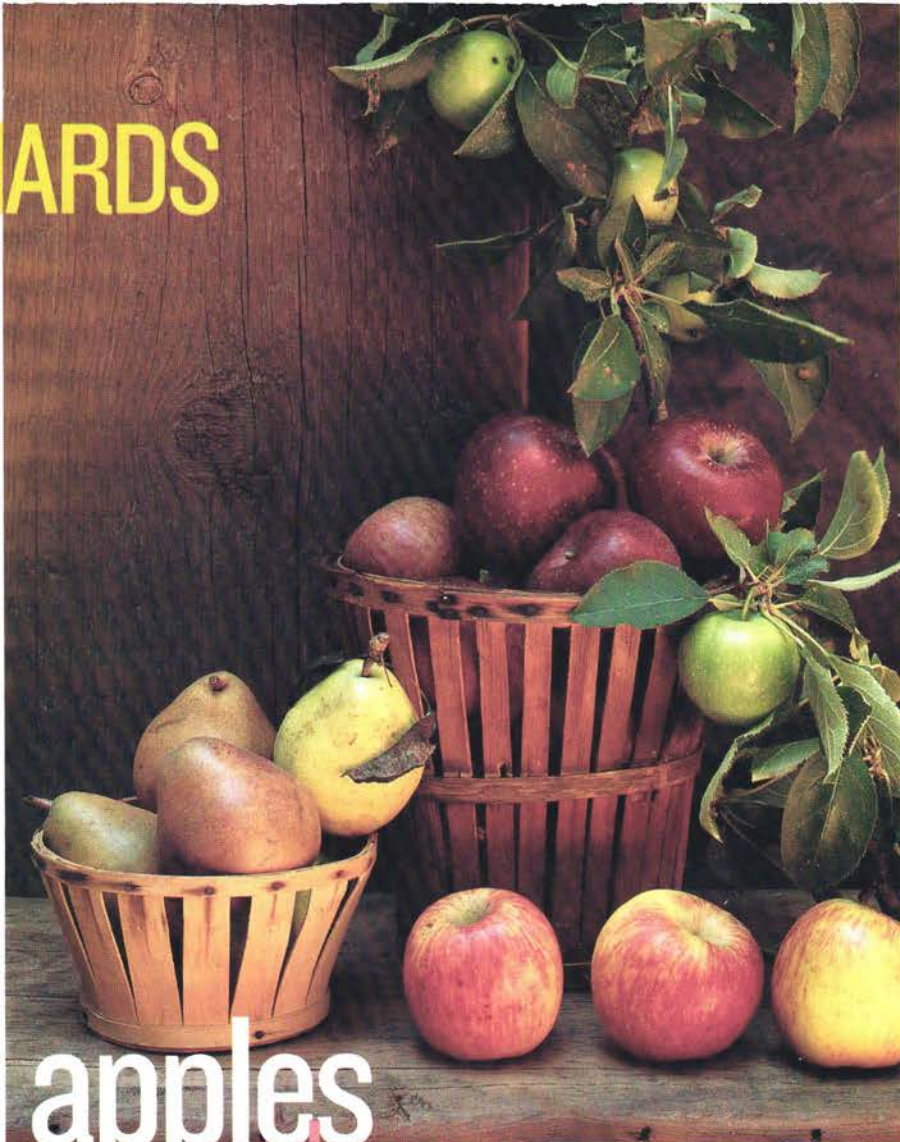
To get started, here are some tips, fruit tree by fruit tree, that will help you determine which varieties to choose, where to plant them, and how to be as organic in method as possible.



planting distances between trees

Besides being beautiful, an orderly arrangement of row-planted fruit trees allows for easier picking and better pest control.

standard apple	30 ft.
semi-dwarf apple	15 ft.
dwarf apple	10 ft.
standard pear	20 ft.
semi-dwarf pear	15 ft.
sweet cherry	20 ft.
tart cherry	15 ft.
plum	15 ft.
peach/nectarine/apricot	15 to 20 ft.



apples and pears

BASICS "Apples are one of the most adaptable fruits to grow," according to pomologist Elizabeth Ryan, "but the varieties you choose are very important." Their close relatives, pears, are even more vigorous and hardy. **CLIMATE** Most temperate tree fruits require a minimum number of chilling hours (between 45 and 32 degrees) to induce dormancy. Learn which varieties do best in your area from your county's extension agent or from the experiences of growers at your local farm stand. Microclimates such as frost pockets within your property will also be a factor, especially during bloom.

PRUNING "There's a saying that you should be able to pick up the family cow and throw it through the branches of a pruned tree," says author and orchard owner Michael Phillips, describing the open framework, or strong scaffold branches, to which gardeners should aspire. Pruning limits a tree's ultimate size in a restricted space, while inducing more fruiting. Major cuts should be done in late winter.

PESTS AND DISEASES The days of dousing your orchard with poisonous chemicals every week to control pests and diseases are over. "Out of hundreds of possible problems, you may have to only deal with three or four," says Phillips, who also advises home orchardists to accept imperfection in their fruit and to look for organic pest controls. Many pests and diseases can be controlled with basic sanitation, like clearing away fallen leaves and rotten fruit.

One of the pleasures of the home orchard is growing fruit not found at the store, including 'Winter Nellis' pears and 'Stayman Winesap' apples.

favorite apples

Elizabeth Ryan, Breezy Hill Orchard, Staatsburg, NY

- 1 'Golden Russet'
- 2 'Stayman Winesap'
- 3 'Macoun'
- 4 'Mutsu'
- 5 'Jonagold'
- 6 'Jonathan'
- 7 'Baldwin'
- 8 'Liberty'
- 9 'Spigold'
- 10 'Gravenstein'



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SHORT HILLS, NJ

in the garden ORCHARDS

plums

BASICS There are four groups of plums: European (prune, gage, and blue types), large Japanese,

small tart American, and Japanese-American hybrids.

Most plums require cross-pollination, so plant several varieties of each group near one another.

CLIMATE Hardiness varies, from the sturdy American natives and Europeans to the more frost tender Japanese varieties that grow well where peaches thrive.

Japanese-American hybrids like 'Ember' and 'Pipestone' combine the native hardiness of American types with the excellent taste of the Japanese plums.

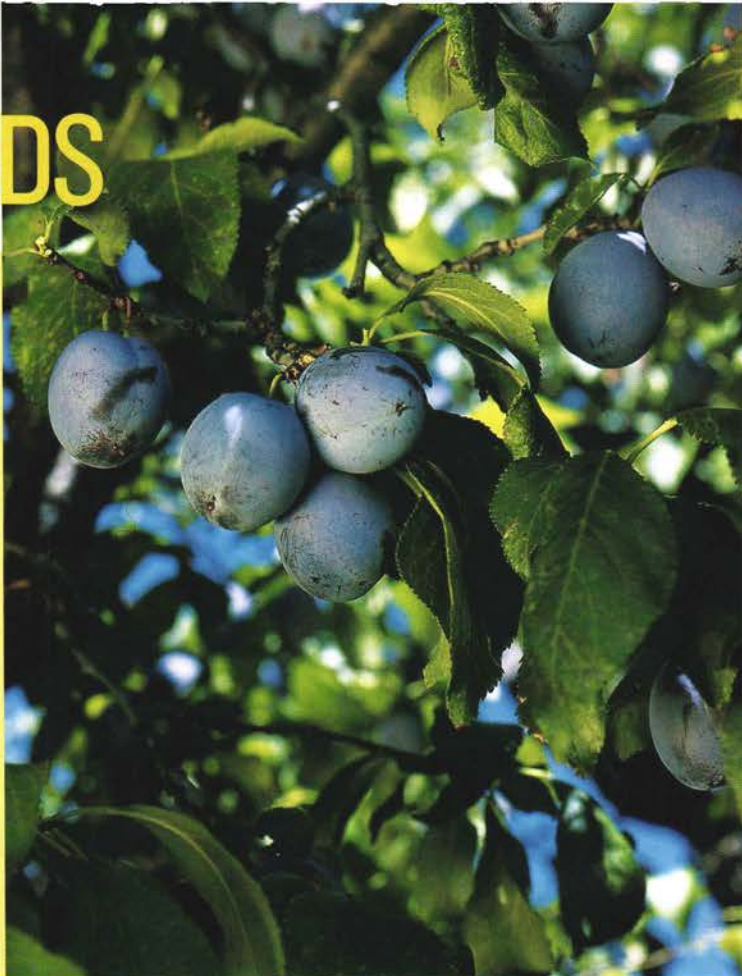
PRUNING Most plums have an upright habit that should be pruned to an arrangement with a main central vertical branch (or leader).

Wider-growing Japanese plums should be trained with an open center. Thin older wood to allow more light to young fruiting spurs on the inside of the tree.

As with peaches, plums can bear more fruit than the tree can adequately support. It is important for the fruit to be thinned to obtain larger fruit

and harvest. Left on their own, plums tend to produce a crop only every other year.

Soft sweet plums like the 'Kirke's Blue,' right, benefit from being allowed to ripen on the branch, as does their cousin the peach.



cherries

BASICS These stone fruits divide into two groups, tart and sweet, with different cultural needs. Tart cherries, used mainly in cooking, are easier to grow. Self-fertile, they can be

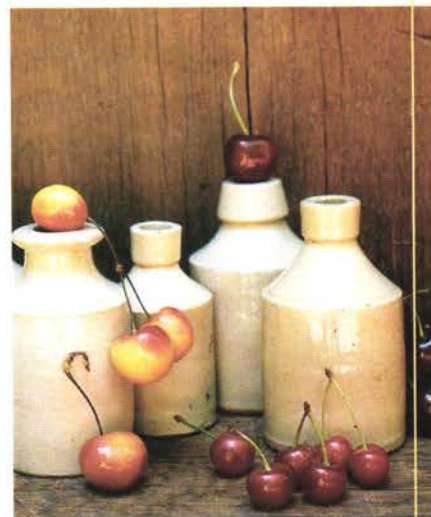
planted singly or mixed with other types of fruit trees. Sweet cherries like the familiar 'Bing' need to be pollinated by another variety—and they're picky about which variety does it. Check with your nursery to procure a properly fruitful mate.

CLIMATE Cherries are highly susceptible to frost damage in early spring, since they are among the earliest flowering of tree fruits. They are grown with most success in cool summer climates near bodies of water that will modify harsh winter conditions. Michigan, with its ideal conditions, is famous for its cherries. Heat-related fungal diseases restrict the success of cherry orchards in the South. Cherries hate wet feet and should only be planted in well-drained soil.

PRUNING Cut back the leader of a sweet cherry tree to make a more horizontal shape of wide-angled branches. Tart cherries need less pruning and can be more successfully left on their own, except for the annual removal of old and weak branches.

PESTS AND DISEASES Birds will decimate your unattended crop. Netting the trees is a hard job but worth the effort. Remove fallen leaves to minimize fungal conditions like cherry leaf spot.

Sweet cherry trees, left, should be trained to a shape that limits their verticality. Cherries like 'Rainier' and 'Lambert' are good for eating, while tart 'Montmorency' is perfect for pie.





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in the garden ORCHARDS

peaches, apricots, and nectarines

BASICS If I planted only one fruit tree, it would be a peach. Since these easily bruised fruits are always shipped unripe to the grocery store, you have to grow your own to taste them as nature intended. Nectarines differ little from peaches—except for the lack of fuzz and a slightly tangier flavor—and their culture is basically the same. Most varieties are self-fertile. **CLIMATE** All three of these stone fruits are highly susceptible to cold injury from late frosts, which limits their growing range. Cultivars like 'Raritan Rose' and 'Reliance' are more resistant to cold damage. Soil should be light and well drained. **PRUNING** Peach and nectarine trees are short-lived (10 to 15 years). They should be trained into an open vase shape early, and then pruned as little as possible to maintain their shape, until they begin fruiting in their second or third season. During spring, thin by tapping off every other thumb-sized immature peach or nectarine to encourage larger fruit. Apricots live longer and should be trained into a modified central leader like a sweet cherry. **PESTS AND DISEASES**

"Don't see a problem and try to fix it," says California peach grower and author Mas Masumoto. "Try to prevent it early." He uses a dormant spray of highly refined horticultural oil in late winter to smother the eggs of overwintering pests. He also employs pheromones against worms and moths. Check with your nursery to see which pests live in your area. Humidity is a big draw for diseases like leaf curl and bacterial spot. Some growing seasons will naturally be less bountiful than others, but as Masumoto says wryly, "With perennial crops, there's always next year."

favorite peaches

Mas Masumoto, orchard owner and author of *Epitaph for a Peach*, Del Rey, CA

- 1 'Suncrest'
- 2 'Elberta'
- 3 'Red Haven'
- 4 'Rio Oso Gem'
- 5 'J. H. Hale'



Many gardeners pay attention to which variety of fruit to grow but remain unaware of the importance of rootstock, which affects both tree size and hardiness. For peach trees, above, 'Bailey' is a good cold-hardy choice, while 'Nemaguard' is a popular heat-tolerant type for the South.

Peaches, nectarines, and apricots (which are closely related to plums) can be grown in many areas of the country. Look for the variety that will perform best in your climate. Supermarket versions of these fruits can't compare in taste to home-grown versions.



sources

- **THE APPLE GROWER: A GUIDE FOR THE ORGANIC ORCHARDIST** by Michael Phillips, Chelsea Green Publishing.
- **THE BACKYARD ORCHARDIST** by Stella Otto, Chelsea Green Publishing.
- **FRUIT, BERRY, AND NUT INVENTORY** (Third Edition) edited by Kent Whealy, Seed Savers Exchange, Decorah, IA. 563-382-5990.
- **ST. LAWRENCE NURSERIES**, Potsdam, NY. 315-265-6739. sln.potsdam.ny.us.
- **TREES OF ANTIQUITY**, Paso Robles, CA. 805-467-2509. applenursery.com.
- **NORTH AMERICAN FRUIT EXPLORERS, INC. (NAFEX)**, Chapin, IL. nafex.org.
- **THE HOME ORCHARD SOCIETY**, Tigard, OR. wvi.com/~dough/hos/hosl.html. □

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dig it in the garden

Organic additives for better soil—and better plants

Edited by Stephen Orr

Good soil is like a delicious dinner: it doesn't happen on its own. Unlike quick-release synthetic fertilizers, organic soil amendments give plants a slow feast that they will thrive on for years to come. Most of these substances shouldn't be used by themselves. But home gardeners won't want to fill their garages with bags of the individual powders anyway. The best answer is mixed fertilizers in both dry and liquid forms offered by the mail-order catalog Greenfire (Chico, CA; 800-895-8307; greenfire.net).



Look for this water-soluble type of **potash** to speed potassium to your lawn and vegetables. It promotes a healthy balance between leaf and root growth and makes for hardy plants.



Vegan-friendly **soybean meal** is a new source of nitrogen and an alternative to animal by-product fertilizers like blood, bone, and feather meal.



Greensand, or glauconite, is a slow-release source of potassium and trace minerals especially suited to trees and shrubs. It adds structure to sandy soils and loosens clay.



Fine-particle **soft rock phosphate** releases root-enhancing phosphorus slowly over a year or so. Because it is insoluble, it stays around longer than synthetic versions.



Feather meal, a by-product of the poultry industry, is a medium-to-slow form of nitrogen. The strong, birdy smell thankfully dissipates soon after the powder is absorbed into the soil.



The extra-slow-release nitrogen in **cottonseed meal** is good for acid-loving vegetables, especially tomatoes. Soil active with microbes helps break down this and most other amendments.



Crushed oyster shells raise soil alkalinity and add calcium to lime-loving plants like clematis. You must test the pH of your soil first—a rating higher than 7.0 is alkaline, lower is acidic.



Phosphorus-rich petrified **seabird guano** is mined from prehistoric deposits in Chile. It's great for root growth and inducing flowering. Keep it away from leafy vegetables.



Kelp meal is rich in important vitamins and micronutrients like manganese, boron, copper, and zinc, which are beneficial to food crops. Greenfire sells a low-salt version from the North Atlantic.



Cattle-derived fertilizers like **blood meal** alarm some gardeners because of unproven links to mad cow disease. Use caution with any powdered fertilizer, and wear a mask during application.



THE DAVINCI OF DETROIT

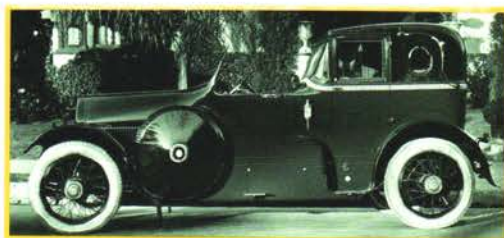
Standing six foot four in his two-tone shoes, Harley Earl towered over every other giant of the American car business. Part Botticelli, part P.T. Barnum, this Renaissance man in the snap-brim fedora created the tail fin, the concept car, the auto show, and the very idea that a car not only could be — but should be — a public declaration of personal style. Welcome to the story, improbable but true, of America's greatest car designer, and of the car company where his spirit still lives today. ▶



The 2003 Buick Rendezvous,[®] a customized creation offering the ride of a luxury car, the seating capacity of a minivan, capabilities of an SUV, and ingenious compartments for your cell phone and laptop

CARS FOR THE STARS

THE TWO BIGGEST PURVEYORS of the American Dream, the car business and the film industry, grew up at the same time. In 1919, a shipping clerk for a small car company in Detroit wondered why so many of its cars were being shipped out west without bodies. After a short investigation, he got his answer. A young coachbuilder named Harley Earl, based in Hollywood, was ordering the naked platforms and using them to create customized cars for the early stars of the silver screen. He couldn't make them fast enough. The fledgling car business was booming, but its products tended to be spare and utilitarian variations on the horseless carriage theme. Harley Earl's flamboyantly customized creations filled the void with luxury and style. ▶



Earl Family Archives

In the silent screen era, Harley Earl's customized coaches were the talk of Tinseltown



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TAKING THE WHEEL

BY 1927, GENERAL MOTORS had been incorporated and the Buick Motor Company was its premium division and most popular seller, and they sent for the one man in the country who could take them to the next level. The telegram reached Harley Earl on the 15th hole of the Los Angeles Country Club. He boarded the California Limited in Los Angeles, hopped off in Detroit, and never looked back. His first official assignment as GM's first official styling chief was to build a Buick *he* would want to drive. ▶



Harley Earl takes charge of GM design, and the entire automobile business turns a corner.

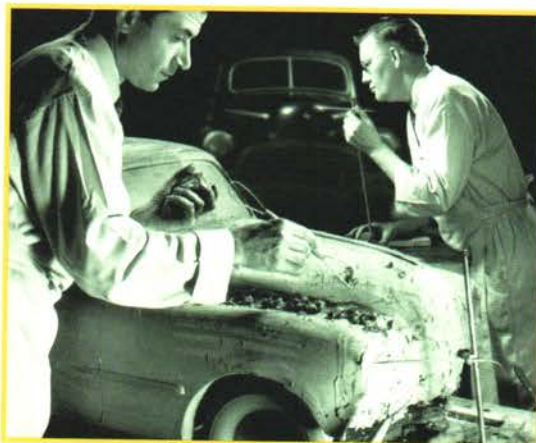


Today's Buick LeSabre,[®] with dramatic curves, a swooping roofline, and industry accolades for safety and quality

LIKE PUTTY IN HIS HANDS

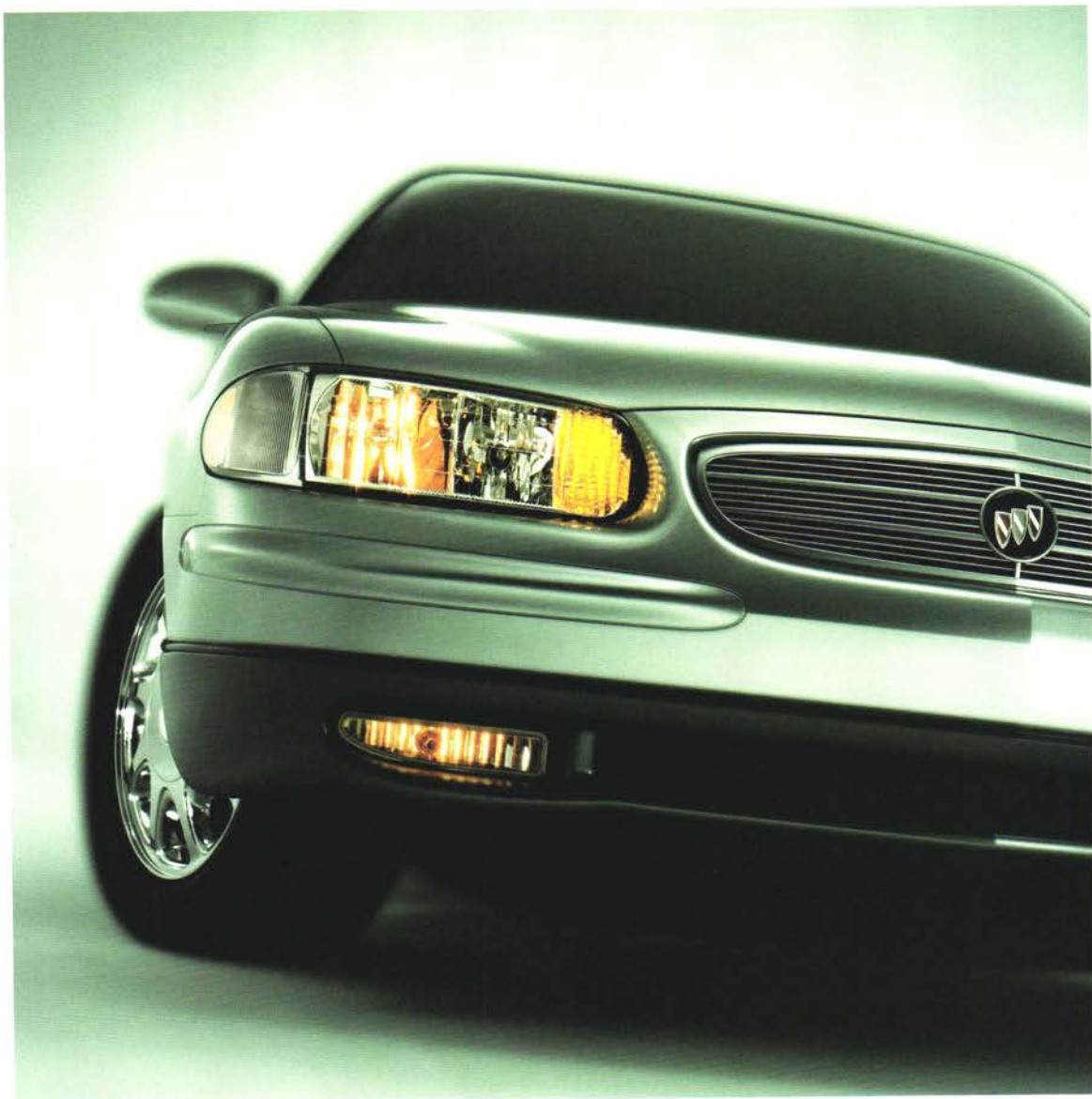
FRESH FROM CALIFORNIA, Harley Earl blew into Detroit like the Santa Ana winds. He started shaping the future of car design by sculpting models from clay instead of wood, which allowed for dramatic curves and swooping rooflines. "Longer, lower, wider" became his mantra.

He pushed his design ideas to the extreme when he invented the concept of the "concept car." His first concept, the Buick Y-Job, emulated the streamlined look of fighter planes of the era. The most daring and radical experimental design of Harley Earl's career bore a name that still rides the road today: LeSabre. ▶



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*The introduction of clay modeling
changes the shape of automotive design*



The 2003 Buick Regal® GS, with the famed 3800 Series II 240-hp supercharged V6 engine, and in true Harley Earl fashion, an available interior designed by menswear designer Joseph Abboud

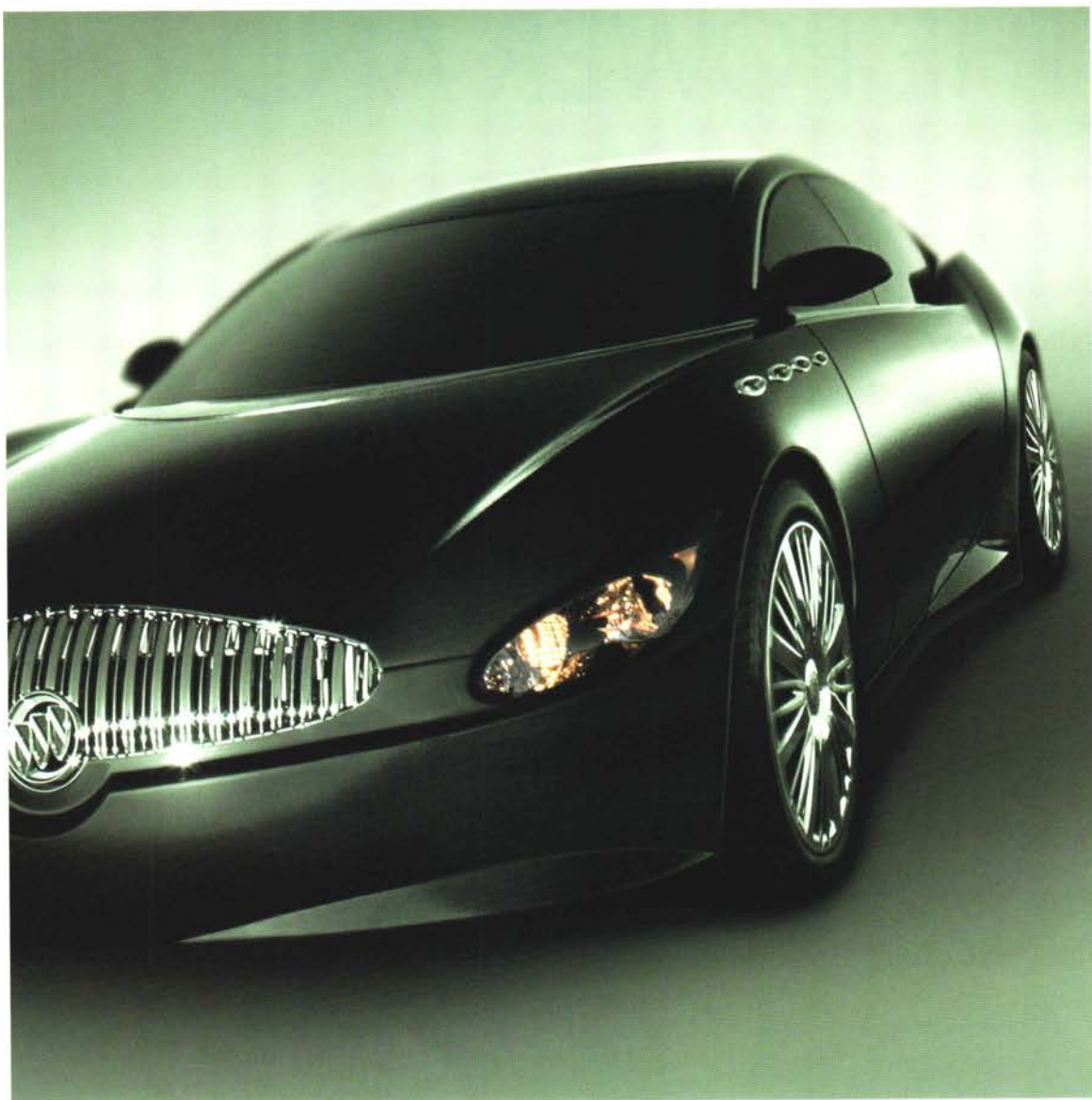
THE POWER AND THE GLORY

BY THE EARLY FIFTIES, Harley Earl's Buicks had become rolling icons of American grace and power. But their beauty was more than chrome-deep. Growling behind the grilles were some of the most sophisticated, most innovative power plants and drivetrains ever created. Bearing names inspired by his lifelong love of aviation, the Flight Pitch Dynaflow and Fireball Straight 8 powered Harley Earl's dream machines and fueled his philosophy that while surface styling is important, it's what's under the hood ornament that counts. ▶



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Harley Earl gives his visionary turbine-powered rocket car a pre-flight check



Buick's game-changing concept car, the LaCrosse, a tantalizing glimpse of the road ahead

SHOW BUSINESS ON WHEELS

AT THE APEX OF HIS CAREER, Harley Earl created Motorama, an annual extravaganza that started its season at New York's Waldorf-Astoria, then traveled the country in a convoy of air-conditioned trucks. Crowds came by the thousands for a sneak peek of Harley Earl's visions for the future, and maybe to catch a glimpse of the man himself. Blending chrome with couture, speed with fashion, Motorama was a dizzying and dazzling display of the mind of a man who long ago brought the glamour of Hollywood to the grit of Detroit. As the '50s became the '60s, the curtain fell on Motorama and the amazing career of Harley Earl. In 1959, he took the stage one last time, tipped his fedora to the crowd, bent his six foot four frame into a long, deep bow, and left a legacy that will live forever. ▶



*Fashion shows, song and dance numbers,
but as always, the cars were the stars*



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one gardener's almanac



BAMBOO WITHOUT FEAR Most varieties are hardier and far less invasive than their reputation suggests, so why not relax and enjoy their beauty? by Tom Christopher

THE MOMENT I stepped into Steve Ray's Bamboo Gardens, I was seduced. I'd traveled south to Tennessee to attend a five-day workshop on bamboo construction. We needed poles for our projects, so that morning our instructor, architect Darrel DeBoer, and our host, nurseryman Adam Turtle, brought us, saws in hand, to Ray's many-acred grove of mature phyllostachys bamboos. But I couldn't help. I had to explore the leaf-littered aisles that wandered away through the cool gloom. I spent the afternoon listening to the

Bamboo's vigor has made it the subject of hostile folklore. But many varieties are nonaggressive and when controlled add breathtaking verticals to a garden.

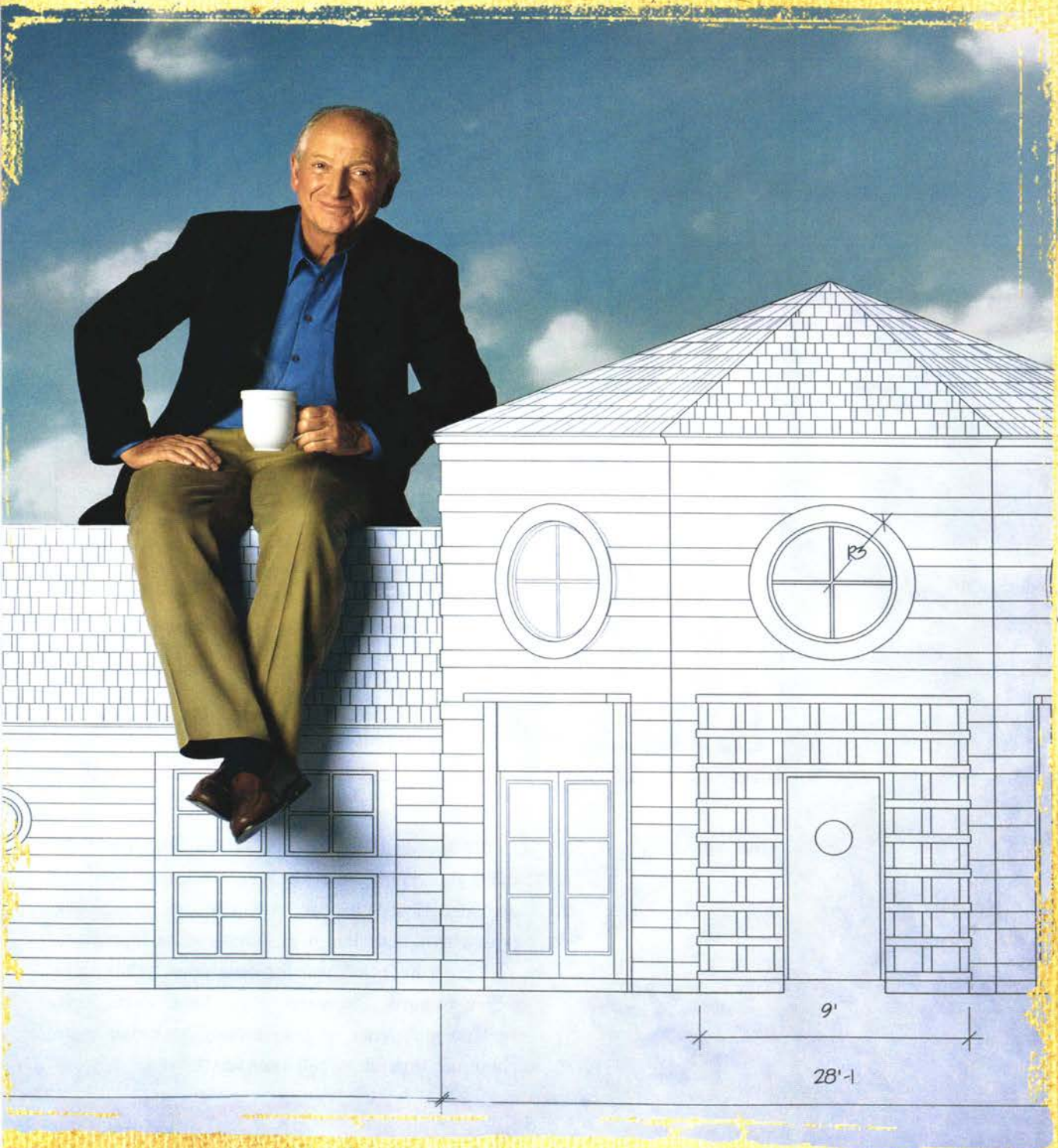
whispered gossip of the leaves, admiring the rhythm of the four-inch-thick green and golden canes that met in swaying gothic arches 40 to 50 feet overhead.

Ray and Turtle had made a convincing case for bamboo as the ultimate renewable resource. Turtle told us how it could satisfy our need for everything from paper pulp to utility poles. DeBoer showed us slides of cantilevered bamboo mansions, bamboo furniture, and bamboo flooring; bamboo lanterns, eel traps, bicycles, and canteens; bamboo glockenspiels and pipe organs—even a perilous-looking bamboo airplane. Whatever you wanted, clearly, could be made from bamboo.

Yet how much finer, it seemed to me, was the architecture of the plant itself. Like a nautilus shell or a geode's crystalline heart, bamboo offers one of those rare instances when nature exposes its engineering perfection. Bamboo's polished, columnar stems may indeed be stronger in tension than mild steel (as I had been told).

What made them irresistible to me, though, was the breathtaking verticals they could furnish for my garden.

In fact, I already grew several kinds of bamboo in my Connecticut backyard. From Turtle's collection of 260 different strains, however, I learned how tiny a beginning mine was. Some 1,200 species of bamboo flourish worldwide, and, from these, nurserymen have selected many more decorative clones. The diversity is astonishing: bamboos range in stature from 100-foot giants to mats of pygmy stems just a few inches tall. Stem color is as varied as size. In addition to a broad palette of greens, there are



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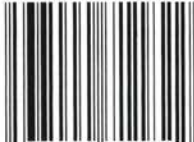
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a host of yellows, pinstriped and chalk-striped stems, and even bamboo of ebony. This last, I confess, is an old friend, for it is a cold-hardy strain of black bamboo, *Phyllostachys nigra* 'Hale,' whose embrace has been able to transform my ordinary terrace into an exotic court.

The evergreen foliage is equally remarkable. Bamboo leaves may be boldly tropical, as in the broad, two-foot blades of *Indocalamus tessellatus*, which, despite its appearance, is hardy to -5°F, or fine-textured, as in the lacy-leaved fountain bamboo (*Fargesia nitida*), which is among the most cold tolerant of all, surviving without damage at a low of -20°F. Many clones offer striking green-and-silver-striped leaves; my personal favorite is *Sasa veitchii*. A dense, two-foot mound of it in my garden has mid-sized leaves that remain a uniform glossy green until fall's first cold night inscribes a thick white border around them.

We think of bamboo as tropical, and many species in fact cannot tolerate frost. A significant number, however, are hardy right through my own zone 6, and a few, such as fountain bamboo, thrive in zone 5. Bamboos also vary in their light requirement. Generally, taller types require full sun, whereas the lower-growing species, those that evolved as understory plants, commonly thrive in partial to full shade. Bamboos grow on virtually any organic-enriched, well-drained soil; though they prefer a well-watered site, they won't tolerate a soggy one.

If there is a single characteristic that unites bamboos, it is their enthusiasm. A year's worth of new shoots emerges in a single burst in spring in temperate regions, and growth thereafter is rapid, as each stem generally reaches full height in eight weeks

or less. In the case of 100-foot-tall timber bamboo, a stem may add more than a foot to its height in a single day.

As a gardener who hates to cater, I love bamboo's vigor. Unfortunately, though, that strength has proved a public relations disaster, making bamboo the target of a particularly hostile folklore. Everyone you ask will insist that they have a friend who once had a neighbor whose bamboo swallowed first the garden and then the house, broke up the pavement, and was rampaging down the street like Godzilla on a walking tour of Tokyo until a timely drenching with good old American herbicides slew the foreign menace.

THIS IS A great story, but untrue in several respects. To begin with, bamboo is actually more American than that introduced delicacy the apple pie. When Europeans arrived in North America, vast tracts of the Southeast were covered with what was known as river cane, the native bamboo *Arundinaria gigantea*. Most of the canebrakes were burned and then converted into crop or grazing land. Significantly, even after the land was abandoned, the native bamboo rarely recolonized.

Many of the nonnative garden-type bamboos, the so-called clumping (or caespitose) kinds, are notably unaggressive. These plants grow as dense clusters of stems, sending up new shoots only around the clump's immediate perimeter to extend their reach a few inches each year. The fountain bamboo in my own garden, for example, has only filled a circle three feet across in five years.

Another group of bamboos, the diffuse, or "running,"

bamboo sampler

This selection—several bamboos I have grown and several more I covet—hints at the range of effects achievable with this extraordinary tribe of giant grasses.

1 *Phyllostachys viridis* 'Robert Young'

New stems, striped dark green and lighter sulfur green, age to all gold. Height to 48 ft. Hardy to -15°F. Full sun to partial shade. Clump-forming in cool climates, faster spreading in South.

2 Black bamboo (*Phyllostachys nigra*)

New shoots are green, turning black with age. To 50 ft.; cultivar 'Hale' is more compact, to 20 ft. Hardy to 0°F; 'Hale,' to -20°F. Full sun to light shade. Runner, but not aggressive.

3 *Pleoblastus akebono*

Mat of dwarf stems with leaves brushed white and green. To 18 in. Hardy to -5°F. Full shade to partial shade. Runner, but slow to spread.

4 Tortoiseshell bamboo

(*Phyllostachys heterocycla*) Green, zigzagging stems look as if assembled from plates of turtle's shell. To 40 ft. Hardy to 0°F. Full sun; running, striking, but very rare in the U.S.

5 Yellow groove bamboo

(*Phyllostachys aureosulcata*) Stems dark green with bold yellow stripe; some stems zigzag at base; cultivar 'Harbin' has yellow stems with thin green stripes. To 45 ft. in South, 20 ft. in North. Hardy to -15°F. Full sun to partial shade. Vigorous runner; may be aggressive in South.

6 Kumazasa (*Sasa veitchii*)

Dense canopy of mid-sized green leaves that turn white at margin with cold weather. To 5 ft. in South, 3 to 4 ft. in North. Hardy to -15°F. Full shade. Runner, but easily controlled.

7 Fountain bamboo (*Fargesia nitida*)

Stems, glazed blue-white when new, age to purplish brown. To 12 ft., less in North. Hardy to -20°F. Full shade. Clump-forming. Umbrella bamboo (*Fargesia murielae*) is another ultra-hardy, compact-clumping species.



one gardener's almanac

bamboos, are aggressive colonizers. These spread by underground stems (rhizomes), much like the grass that creeps from the lawn into your flower beds. The *Phyllostachys rubromarginata* that I planted as a replacement for a failing hemlock hedge has already, one year later, popped up new shoots a couple of feet from the original plants, and I expect this stretching to increase as the plants mature. I'll repress it in my yard by mowing. To protect my neighbor's landscaping, I rented a ditch-digging machine and sank a thick plastic barrier (sold by most bamboo nurseries) three feet into the soil along the property line. This barrier will block the extension of the bamboo's roots, though an occasional rhizome may still porpoise over the barrier's top. (I set it so that it extends two inches above the soil surface.) Severing these fugitives will involve only a quick swoop with pruning shears—far less work than would be required to clip a conventional hedge.

The warmer and moister the climate, the more aggressive the bamboos are likely to be. Philip Thomas of the Hawaiian Ecosystems at Risk project (HEAR) told me that neglected plantings of introduced bamboos have expanded into considerable forests on Maui, displacing the native flora. Hawaiian gardeners, clearly, should eschew bamboos. Likewise, gardeners in our southeastern states should avoid the most expansive-

The fact is that nature did not equip bamboos for rapid or long-distance dispersal. The classic mechanism for such dispersal, the characteristic that enables a land plant to infiltrate an ecosystem, is the ability to bear in abundance seed that is adapted to transportation by some natural agent such as wind, birds, or water. Bamboos rarely flower—some species bloom once in a century—and when they do, their large, starchy seeds

Everyone you ask will insist they have a friend who once had a neighbor whose bamboo swallowed the garden

running species, such as *P. rubromarginata*. In conversations with a number of experts, however, I have not discovered any instance of true bamboo becoming an environmental threat to the mainland United States. Dr. Barry Rice, associate scientist with the Nature Conservancy's Wildland Invasive Species Team, recalls only one complaint on a conservancy property—a neglected garden planting that was, according to Rice, "a problem to remove," but not truly invasive.

are quickly eaten by birds, rodents, and insects. Reproduction by seed is rare even for our native river cane.

I will continue to plant bamboos, cautiously but without guilt. My wife has placed an order for sprouts; my son plans to manufacture walking sticks and, maybe someday, an airplane. My brother-in-law made a flute. I'm content just to watch and listen, enjoying the elegant vigor of my garden's best-engineered plant. □

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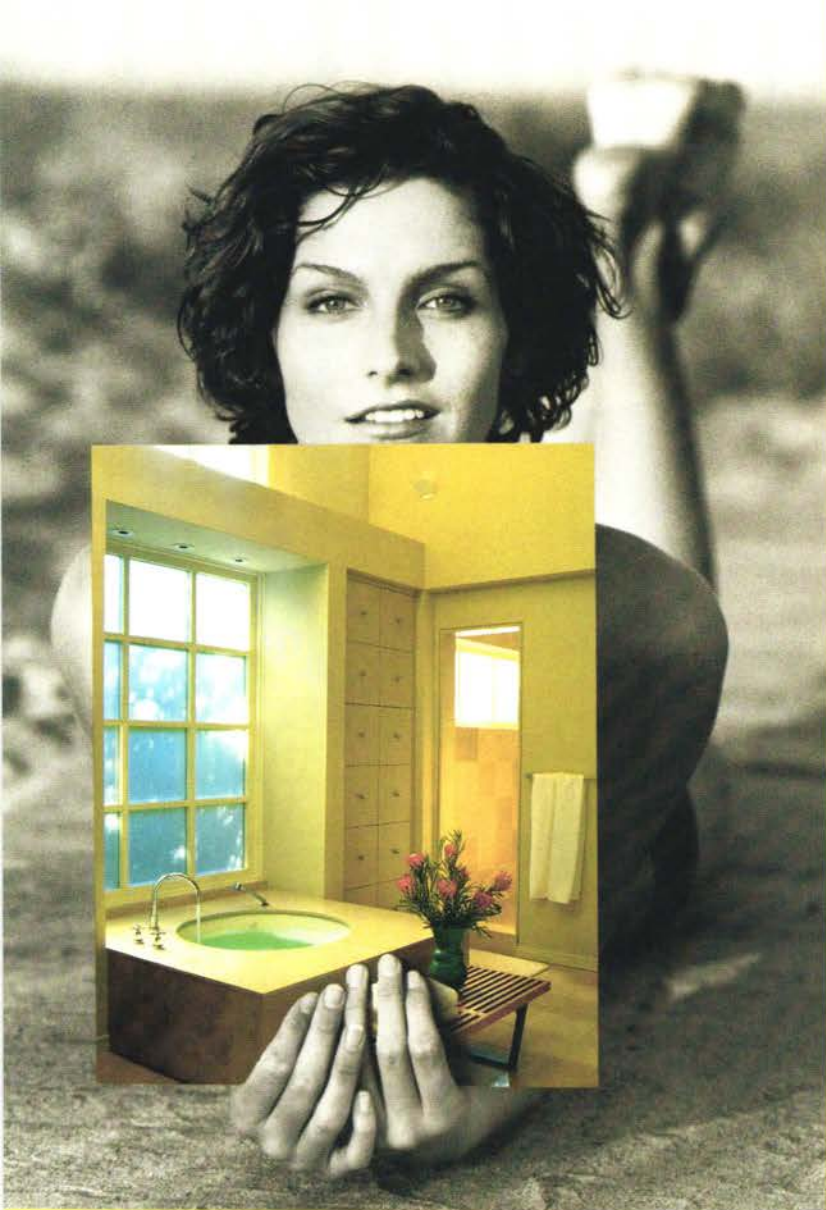
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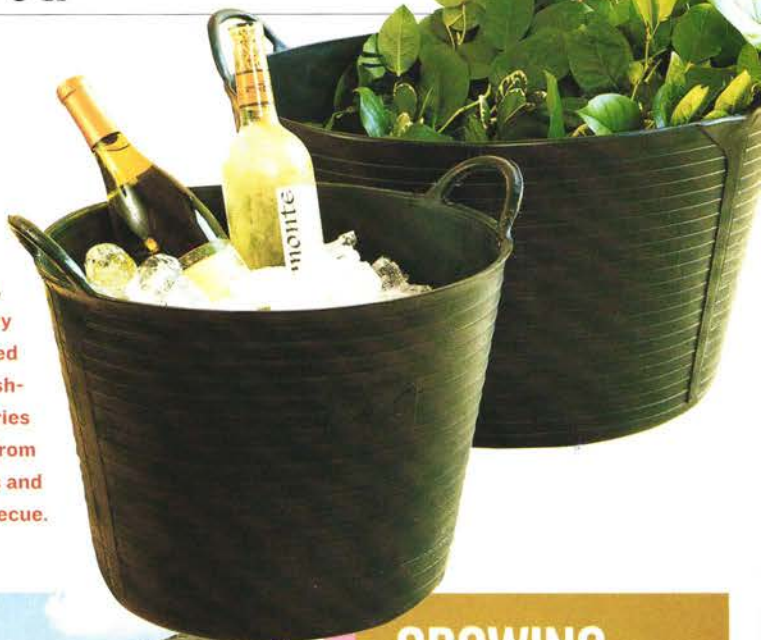
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in the garden

news

TURNING WHEELS

When Portland, Oregon-based landscape architect and city planner Patty Hines couldn't find the right garden ornaments, she opened Dig Gardens. The hip design store, located in the city's fashionable Pearl district, offers cutting-edge garden accessories and containers like the Fiel buckets, right. Made in Spain from recycled car tires, the versatile buckets come in three sizes and can hold everything from leaves to wine for an outdoor barbecue. \$15 to \$24. info@diggardens.com. 503-223-4443.



GROWING HISTORY

The history of the vegetable garden is no less complex than the most elaborate *potagere*. The Smithsonian's new traveling exhibit, "Feast Your Eyes: The Unexpected Beauty of Vegetable Gardens," traces this history from the Aztecs' floating *chinampas* to the American victory garden, and features posters such as this 1919 one, below, that equates edible gardens with patriotism. Vegetable gardens are practical and "a way to humanize the landscape," curator Susan J. Pennington says. sites.si.edu. Opens at Lauritzen Gardens in Omaha, NE, September 25.



local color

A Texas nursery and landscaper in an eclectic Mexican neighborhood offers a fiesta of unique plants, handmade garden products, and innovative advice

in their distinctive landscapes. "When we started the nursery, I thought it would just be the neighborhood plant stand," Souders says. Today their stock includes an array of old familiars like zinnias and petunias as well as less common natives and adapted exotics. The shop also serves as a gallery for local artists. While all of this generates a lot of fun and interest, Big Red Sun's success rests on Souders and Robertson's firm belief that by using site-appropriate plants and materials, they are creating outdoor living spaces that best express that elusive ideal, a sense of place. 512-480-9749.

Selena Souders and Dylan Robertson are part of the creative melting pot in East Austin, the city's barrio district. At Big Red Sun, their nursery/design-and-build business, the couple capture the Latino *alegría* of the neighborhood in the vibrant colors, bold forms, and textured materials they use

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news

GARBAGE COLLECTING

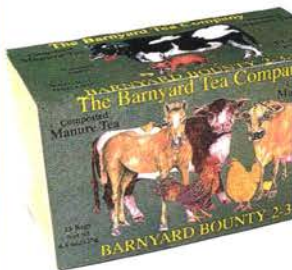
If the hassle of composting and fertilizing has you doubting your devotion to gardening, try these trusty ways to reuse waste and feed your yard



Compost containers can now add style without stench to kitchen countertops. This **glazed ceramic compost crock** holds scraps, and the lid has a replaceable charcoal filter that absorbs odors. The dishwasher-safe design can hold up to a gallon of future fertilizer. \$34.95, including two filters. gardeners.com.



The 1,000-gallon system that organic farms use to turn compost into a nutritious liquid is now available in a more manageable size. **SoilSoup's Backyard Compost Tea Brewer** makes 6.5 gallons of product that enriches the soil and combats plant disease. \$329. soilsoup.com.



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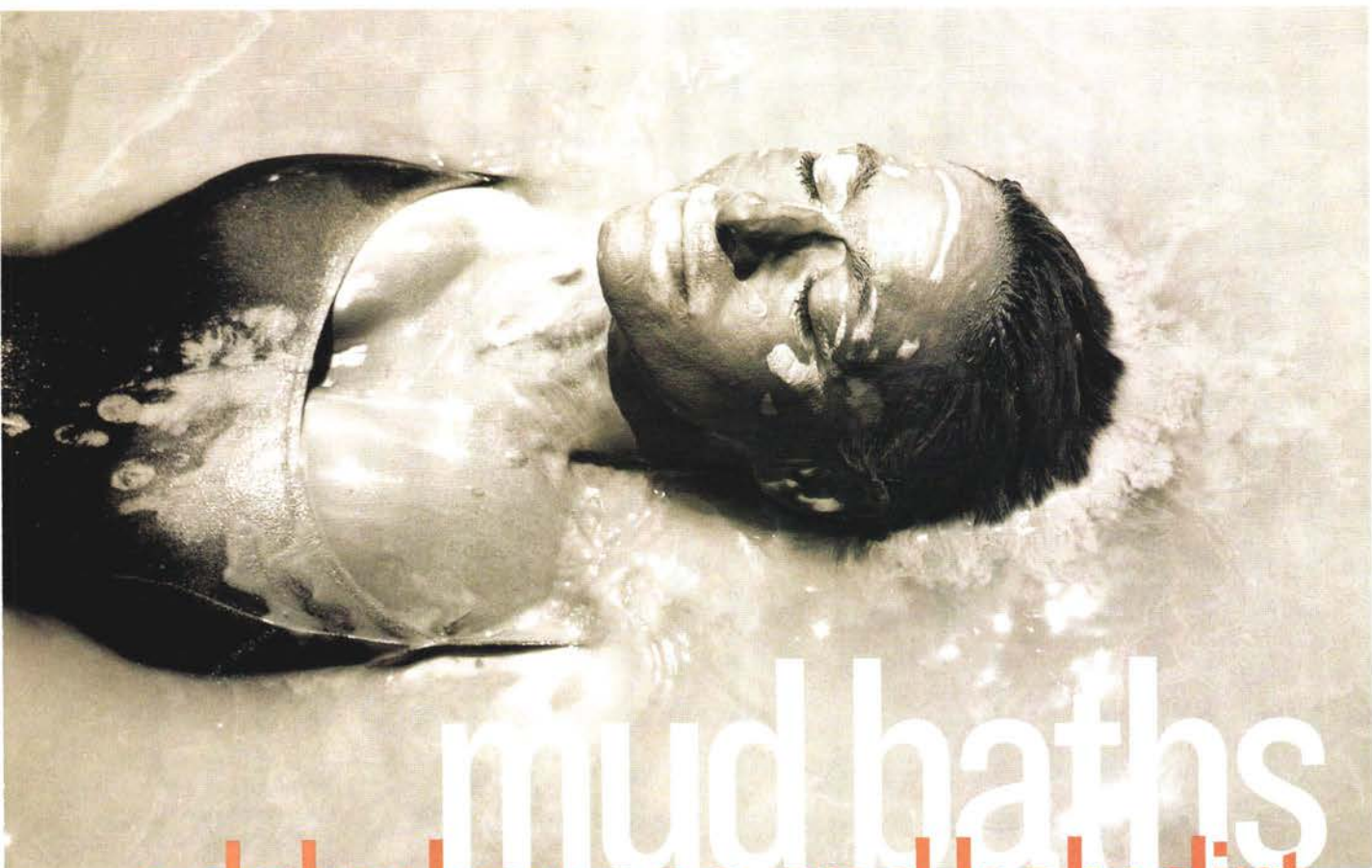
GET GETTY

Whether your interest is contemporary landscape design or site-specific art, you'll want a copy of *Robert Irwin Getty Garden* for your library. More than 100 photographs provide splendid views of the complex and ever changing Central Garden on the Getty Center's Los Angeles campus, while Lawrence Weschler's essay illuminates the ideas behind what Irwin calls a "sculpture in the form of a garden aspiring to be art." Getty Publications, \$45. getty.edu. — JULIA LEWIS

fired up

A Danish company's new outdoor fireplace mixes practicality, design, and an old-fashioned love of the hearth

Danish-born Niels Wittus's primordial instinct attracted him to Rais, one of the oldest steel stove producers in Denmark. "We all have this closeness to wood burning and fire," Wittus says. "It goes back to ancient times." In the '70s, Wittus became the sole American importer and distributor of Rais's architectural wood-burning and wrought-iron stoves, and has been bringing out Americans' inner Viking ever since. Rais's newest outdoor design, the Gizeh, above, serves as fireplace, grill, and garden sculpture. Its precise, laser-crafted design embodies the Rais philosophy of the "art of fire." The Cor-Ten steel Gizeh oxidizes and forms a protective copper-colored layer over its frame. The functional tepee is 77 inches high and acts as a chimney that carries soot and smoke away from whoever is lucky enough to man the grill at this masterpiece. \$1,290. raiswittus.com.



mud baths adobe houses and holy dirt

A writer learns to appreciate an elemental intimacy
with the soil of New Mexico by joan juliet buck

A NOTE IN THE BORROWED HOUSE in Talpa said: "To clean floors, use Murphy Oil. Do not go near the walls with the mop, as they are made of mud." If you clean the floor too hard, you'll bring the house down. Now, that's power. Next to the Saint Francis of Assis church, nearby in Ranchos de Taos, is a collapsed adobe house. Wind and rain have eroded the mud bricks so that what's left looks like a heap of rumpled quilts, like the softest thing on earth. Adobe is not soft, only fragile. The difference is immense.

Some people hear the call of the sea, others hear the call of the earth. I've been told that artist Agnes Martin had a dream in the late '60s of an adobe brick, and drove straight to New Mexico from New York as a result. Others come to northern New Mexico because they want to remake the imperfect human clay, transcend their origins, break through the restrictions of biography, and emerge different, purer, better: artists, sages, seers. If you are open to the possi-

bility of improving your soul, the topography encourages you. To the south and west of Santa Fe, mesas and extinct volcanoes rise without preamble from the high desert. The badlands north of Santa Fe, where Bishop Lamy traveled by mule up and down the little hills covered in tight pinon curls, take your breath away. The sky is huge and the air so clear that visibility is infinite, which strengthens any latent inclinations toward the sacred. In the first months, someone said to me, "The veil is thinner here." You can believe it. You could dissolve.

This is why you have to live in a mud house, with as few windows as possible. You don't want to be dissolving all the time. Earth is the context, the metaphor, the building material, the welcoming womblike shelter. The more a house resembles one of those little mud pie houses made of clay into which you put a tiny cone of burning incense so that the smoke comes out of the chimney, the better it is. Santa Fe embodies a fantasy of transcendence and safety, and people

Buck soaks off layers of healthful mud at northern New Mexico's Ojo Caliente Mineral Hot Springs spa.



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THE SLOW LIFE

long for it and move in and buy and renovate and grow disillusioned with their own failure to rise to the size of the sky or reduce themselves to their essence, and they sell. The city had been built mainly of brick, in the Territorial Style, with thick pillars supporting wraparound porches, and pointed roofs to allow snow to fall off. Early in the twentieth century, a man called Carlos Vierra photographed the smooth, thick, 300-year-old Spanish mission churches; those photographs inspired the New Mexico building for the San Diego exposition, and the Santa Fe art museum was based on that building. Since the '20s, the style of Santa Fe has been based on the Pueblo Mission model, strictly controlled. In *Mission*, Roger Kennedy writes, "Churches, especially mission churches, are arranged as containers for occasions of a heightened likelihood of grace called sacraments."

It's tempting to come to the animistic, somewhat sloppy conclusion that a city built of houses based on churches will make for a spiritual, spacey population. Everything is built of adobe, or looks as if it were built of adobe, and is never more than two stories high. This is why you can't see the city from the road.

The relationship I began with Santa Fe seemed as solid as earth, and went through the stages of earth: dust, dirt, and mud. The first house I lived in was on

Image, and a Big Vac from its own company in California.

The day the Big Vac arrived, everything in the house became instantly less brown. I set the skinny black Ionic Breeze columns in each room. Three stainless-steel panels inside collect the dust and are called the array: a delicious word that conjures up those multiple radars set out to capture proof of extraterrestrial intelligence. Within minutes the Ionic Breeze machines were emitting crackling sounds like those things that zap mosquitoes. Within days I discovered the deep pleasure of removing the array to examine the rich and fascinating agglomeration of schmutz stuck to the stainless steel, and the satisfaction of scrubbing it off under running water. I felt I was doing my part for the environment.

I moved away from the romance of adobe shack on dirt road to the pragmatic coherence of a concrete solar house facing a requisite 13 degrees east of due south. The sunroom heats the house during the day, the fireplace heats the house at night. This seemed as simple and pragmatic as washing the arrays from the Ionic Breeze pillars, but not quite as radically self-sufficient as living "off the grid" in something made of tin cans up in Taos. No more dust. Two stone patios and terraces instead of a garden. Room for the books. Light.

Roger Kennedy set adobe in context for me: "People who lack easy access to stone that comes in handy pieces, or to trees, turn to the earth itself. They make it into pieces they can handle easily, that will hold together so they don't have to do it very often. The wonderful thing about adobe is that it is renewed by every generation who live in it."

WENT TO SEE Adobe Man. He's behind the Cloud Cliff Bakery, which is one of the best in town. The aggressive number of cake shops in a town 7,000 feet up where the cakes don't rise is proof of how stubborn people can be. Francisco Diaz was fixing his car, a Lincoln town car in beige. His hands were covered in black grease. He's known simply as Adobe Man, and he makes adobes. Adobe designates both the bricks made of mud and the houses made of mud bricks. Francisco Diaz was not going to talk; Dolly Nevada Hand would. She swore it was her real name. Under a sun hat and behind sunglasses, she showed us around the yard, where she worked with Adobe Man.

She pointed to a pile of earth, known simply as "the pile," sitting near the beige town car. "We're dirt junkies," said Dolly Nevada Hand. "We drive around looking for excavation sites. We buy it by the ton. From six dollars



a dirt road, which is immensely valued in Santa Fe, as dirt road means "authentic."

The dirt road also meant that every time anyone drove by, another layer of gritty brown dust settled into the orifices of the computer, the fax, and the printer. After several weeks of blasting compressed air from a can and wielding wet paper towels, I was introduced by my neighbor Emilie to her dirt road essentials. Ionic Breeze air purifiers were ordered at great cost from Sharper

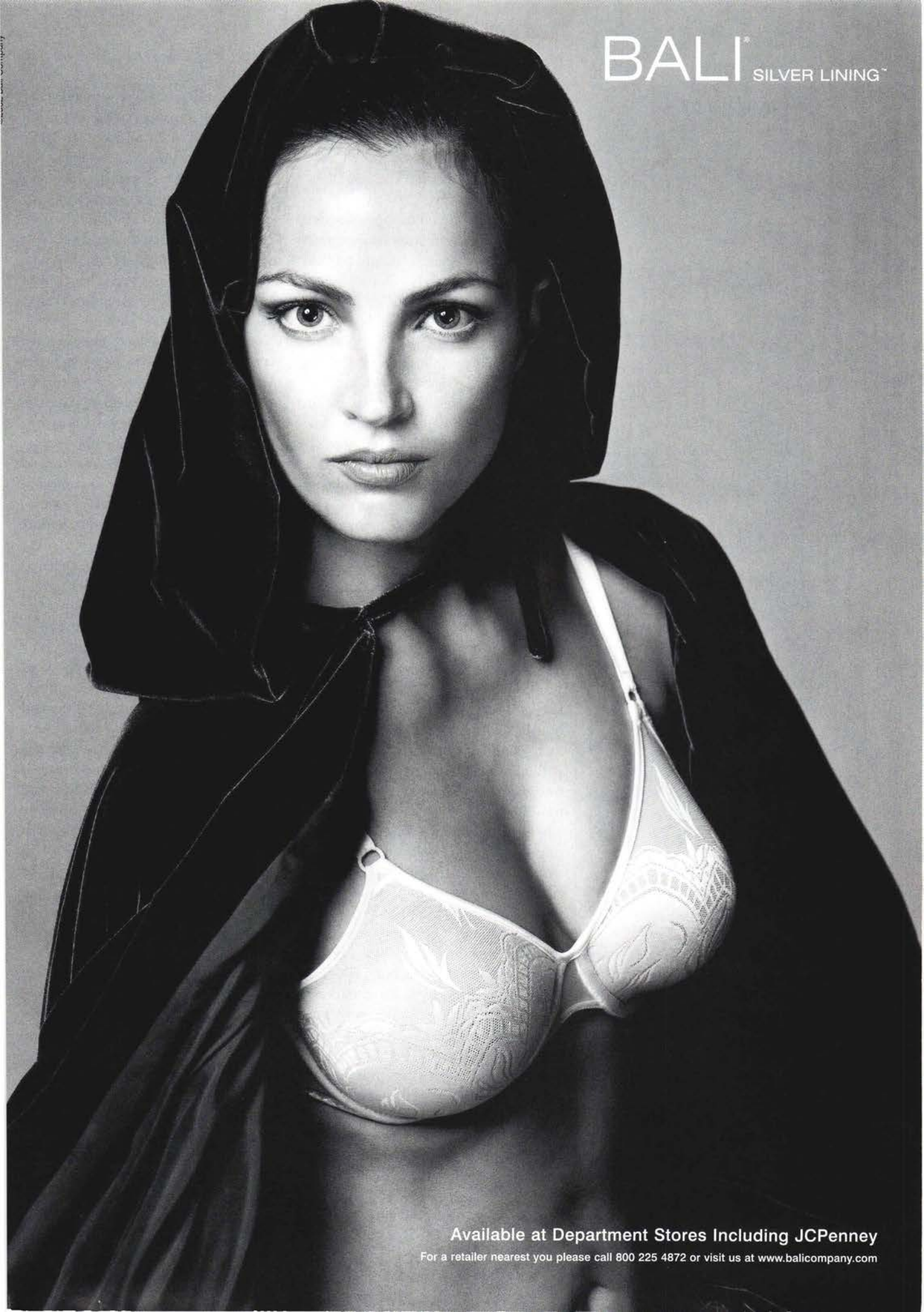
No vigas (wooden beams supporting the roof), *latillas* (smaller beams in between the big ones), *nichos* (niches for statues set into the walls), or pink pigment-in-plaster rubbed walls. No shtick, no theatrics. Purity. And with it came a nagging feeling that if I wasn't living inside the pink walls of an adobe house decorated with religious paintings on tin, I was short-circuiting the romance of Santa Fe. The new house was clean, didn't ramble, was not falling apart. I was failing to be fully earthy.

“Locals complain that the Ojo Caliente spa hasn't been the same since the big new pool went in. But to the uninitiated, it's as honky-tonk authentic as you'd wish”

a cubic yard [that's a yard by a yard by a yard] to twenty-two dollars a yard. Then we truck off the yards. A yard is a little over a ton. This is good adobe; we don't want pure *caliche*, it cracks. You have to have a mix of clay and regular dirt and sand."

The bricks are made in batches, each batch a mound pulled away from "the pile," with a crater dug on its top. The crater is filled with water, which soaks for 36 to 48 hours. "The water cooks down to

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the slow life

where it saturates the earth," said Dolly.

Plastic garbage bags of straw lay next to the car. She took up a handful; it was short, flat, golden, "ideal," she said. "The straw acts as a binder. We mix it until it's the right consistency."

"What would that be?" I asked.

"Like brownie mix."

They dump the mud into a wooden frame divided into four rectangles, press down the mud, smooth it, and pull off the frame immediately before the mud hardens. Each brick is 4 by 10 by 14 inches, weighs 32 to 35 pounds.

"I like taking dirt," said Dolly, "and making it look like this, and seeing the houses made with it. We made forty-three thousand adobes for Jane Fonda last year, from April to July. Last summer we made close to a hundred thousand adobes."

THERE WAS NO pressing that afternoon; two pit bull puppies were rousting around in a cage. The adobes were lined up on pallets, ready to go. I spilled some of my bottled water on a brick, and the wet spot became soft and I rubbed at it and quickly made a crater.

Artists sometimes buy the earth, to make, said Dolly, masks and "people." "One day we had an Oriental family in; the mother was in bad health; they bought ten gallons of earth to pack her in, to make her feel better."

I knew I had to go to Ojo Caliente, to the mineral springs. On the way up I went to Chimayo, to the miraculous sanctuary. There is a beautiful small church with a tiny room where earth from a hole is said to cure anything. Crutches and small tin *votivos* crowd the wall of an adjoining room; Chimayo is the Lourdes of the United States. The earth has been scooped up by the faithful for a very long time from a very small hole, which is restocked regularly. I have had my Catholic moments, thanks to various French nannies, and I knelt and scooped up some dark moist earth. I have been told that Francesco Clemente and his wife, Alba, have eaten this earth. I was happy just to put it in my bag.

Ojo Caliente Mineral Hot Springs is seven outdoor pools surging beneath a roiling cliff. They were named by Cabeza de Vaca, the sixteenth-century Spanish explorer. Ojo Caliente, "Hot Eye": he

assumed there was an active volcano above the springs. The volcanoes around here are extinct, but underground activity heats the springs, which contain arsenic, lithia, and iron. They were, like all springs in the Americas, sacred to the Indians, but there is nothing New Age about Ojo Caliente. No wind chimes, no personnel disguised in indigo kimonos, no chopsticks used as decoration. Locals complain that ever since the big new swimming pool was put in, it hasn't been the same. But to the uninitiated eye it looks as honky-tonk authentic as you could wish. Swallows have made nests in every light fitting under the porch of the old hotel, where rooms don't have baths or showers, because the mineral springs are just outside, and the food is incongruously chic. It felt wrong to be eating spaghetti *aglio olio* looking out at the old lithia pump, under the cliff where sacred Posi-Ouinge Pueblo ruins from a thousand years ago can be reached by a short sharp trail.

But I had gone for one thing: the mud pool. Next to the iron and arsenic pools, the mud pool is a tiny recess under the cliff, with an urn full of mud next to it. The mud is mud color, neither yellow nor red, a perfect taupe. You slop it all over yourself, inside the bathing suit as well, rub it along your arms and legs and shoulders and nose.

I stood in the sun and felt the earth dry and crack on my skin like an arroyo in June. It was in my eyes and in my hair and in my ears. I squished mud between my fingers and watched it turn from dark taupe to pale dusty yellow. Earthy at last. I took a few careful steps down to the pool beneath the urn, where I crouched in the water to soak the mud off. It occurred to me I'd better not rub too hard, or I might dissolve.

Back in Santa Fe, I went with Jim Kelly, whose gallery is the outpost of contemporary art in town, to Albertson's, since it was now open. We wanted to look at the cakes. I had heard about turquoise cakes and cakes with wagon trains on them. This time, however, they were all about 4 inches by 10 by 14. And they were brown, with a little raised ruffled edge in beige.

"You know what?" said Jim. "They look like..."

Adobe cakes. You are what you eat. □

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design dispatch

The Venice Biennale's International Architecture Exhibition offers a glimpse into the future

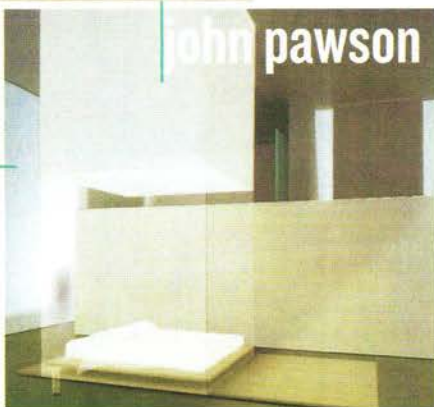
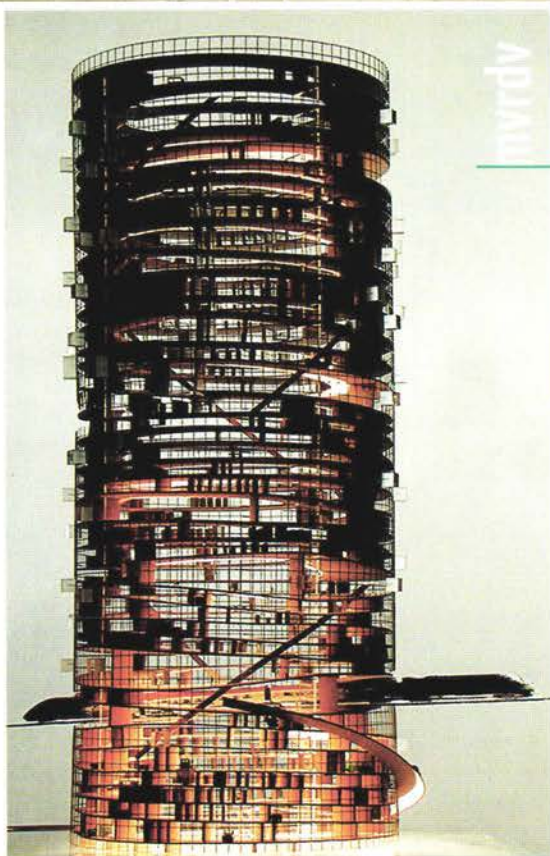
by julie iovine

GLORIOUS, DECREPIT, and complex, Venice has always offered an excess of experience to all those keen to wallow in art. Truman Capote once likened Venice to "eating an entire box of chocolate liqueurs at one go." Its famously narrow streets may be clogged with tourists, but Venice still manages to retain its culture-vulture allure with a steady schedule of events, like the Eighth International Architecture Exhibition, which

opened at the Venice Biennale on September 8. Less celebrated than the biennial art extravaganza that has consumed the city since 1895, the architecture biennale, which originated in 1980, is no less spectacular. It's an inspiring survey of what's happening in the wide world of architecture, including the more esoteric developments in residential design.

The theme for 2002 is "Next," meaning noteworthy architectural projects that will be built in the next decade. These have been culled from the drawing boards of architects from all over the world by Deyan Sudjic, the exhibition's director. As one of London's chief architecture critics, Sudjic is well positioned to know what's going on, and he is determined to spread the word. "Architecture is not a private religion," he says. "It needs to be dragged into the wider culture. I want to show what architecture can be and where it's going."

Projects are arranged within ten categories, including housing, museums, and shopping,



Deyan Sudjic, the exhibition's director, top, says that he is committed to making architecture a part of the wider culture.

■ John Pawson's exquisite and ethereal dressing room design, above, for Sheikh Saud Al-Thani's villa.

■ The Dutch firm MVRDV's contribution, left, to the biennale's City of Towers.



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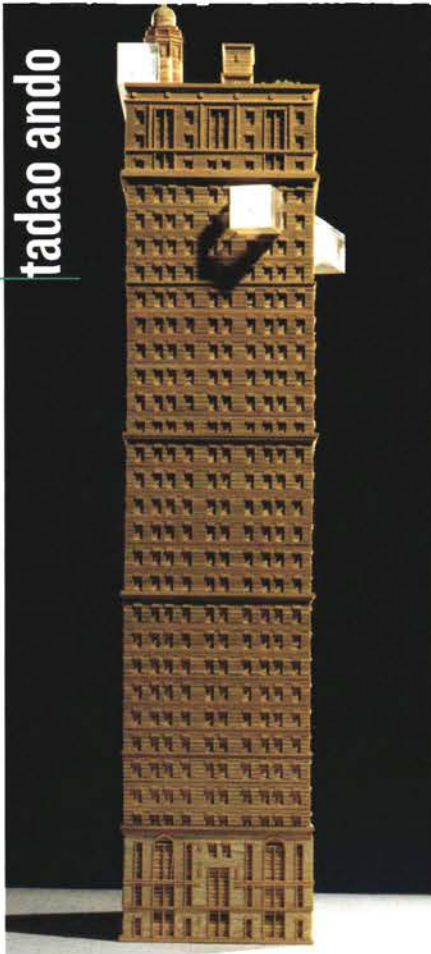
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with government and church buildings curiously lumped together. London architect John Pawson was commissioned to create an installation of scrims, plinths, and backdrops with enough minimalist calm to help visitors pace themselves. "My job is to make everybody else look good," Pawson jokes. "The space is vast, so people need a break, otherwise it would feel like a marathon." More than 130 building projects are on show in the vaulted stone halls of the sublimely gloomy Arsenale—and that's only half of the exhibition. The city gardens, the Giardini di Castello, are given over to 26 national pavilions sponsored and curated by each participating country.

The residential portion features some zingers. Chief among them is a new-fashioned palace for Sheikh Saud Al-Thani in Qatar. Japan's Arata Isozaki has designed the overall envelope (including a bedroom housed within an observatory) and commissioned an A-list of fellow architects, such as Ettore Sottsass and Achille Castiglioni, to create various rooms. Pawson will do the sheikh's wife's living quarters, which include a dressing room with walls of

tadao ando



"It's great to be able to go to one place and see all of the amazing things that are going on around the world," Riley says.

THE EXHIBITION carries on into the Giardini, a ten-minute walk from the Arsenale, where the national pavilions range from the Netherlands' exhibition of its newcomers to Russia's display of a controversial, \$130 million theater addition to the Kirov Ballet by California architect Eric Owen Moss. The United States is a notorious no-show at international expos and exhibitions, but this year, for the first time, the State Department has sponsored a pavilion. Inside, a selection of Joel Meyerowitz photographs taken at ground zero in the weeks after September 11 are displayed along with emotionally charged design proposals for the World

Trade Center site. This exhibition, which was presented last winter at New York's Max Protetch Gallery, includes plans by Holl, Vito Acconci, and Daniel Libeskind.

If what's next is the main theme of the biennale, then skyscrapers are its subtext. There are plenty of tall buildings to ponder, from Renzo Piano's new design for the New York Times to Sir Norman Foster's Swiss Re Tower in London to Jean Nouvel's Agbar Tower. The exhibition even has a City of Towers, where eight architects who do not generally have experience with that building type get to show their stuff—among them Zaha Hadid of London; Denton, Corker, and Marshall of Australia; and Toyo Ito of Japan. Their models rise about 20 feet in a middle section of the Arsenale, where visitors can stroll through a mini city canyon. "Creating a slice of Wall Street in a sixteenth-century setting was irresistible," Sudjic says.

And for those who can't get to Venice in time for the biennale but want a piece of the architectural action, Alessi will be turning a selection of the structures seen along the City of Towers, and elsewhere, into a new tabletop collection. □

Julie Iovine writes for The New York Times.

eric owen moss



Indian alabaster. Another Londoner, Ron Arad, invented an automated steel grid floor that allows for any configuration of furnishings at the push of a button. At night, the floor can be made to undulate like the desert.

Alongside the opulent—new private houses by Richard Meier, Steven Holl, Tadao Ando, and Tod Williams and Billie Tsien—there is the experimental. Terrence Riley, curator of architecture and design at New York's Museum of Modern Art, expressed interest in a large communal housing development set in the shadow of the Great Wall of China that has been designed by a dozen prominent local architects, most of them entirely unknown in the West.

Among the exhibition's more opulent and experimental residential projects is Tadao Ando's striking design for a New York City penthouse, top. ■ On display in the Russian pavilion is Eric Owen Moss's controversial addition to the Kirov Ballet, above. He says it looks like a punched-up marshmallow; in Saint Petersburg, they call it the Iceberg.

The Venice Biennale's Eighth International Architecture Exhibition is on view at the Giardini di Castello Arsenale through November 3, 2002. For information: labiennale.org.



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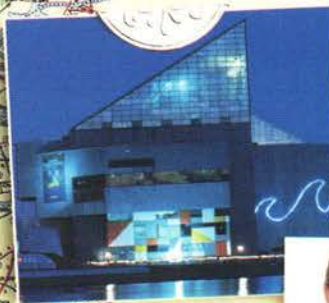
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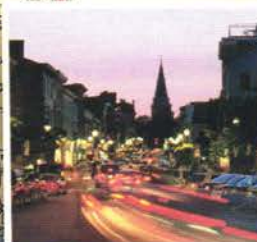


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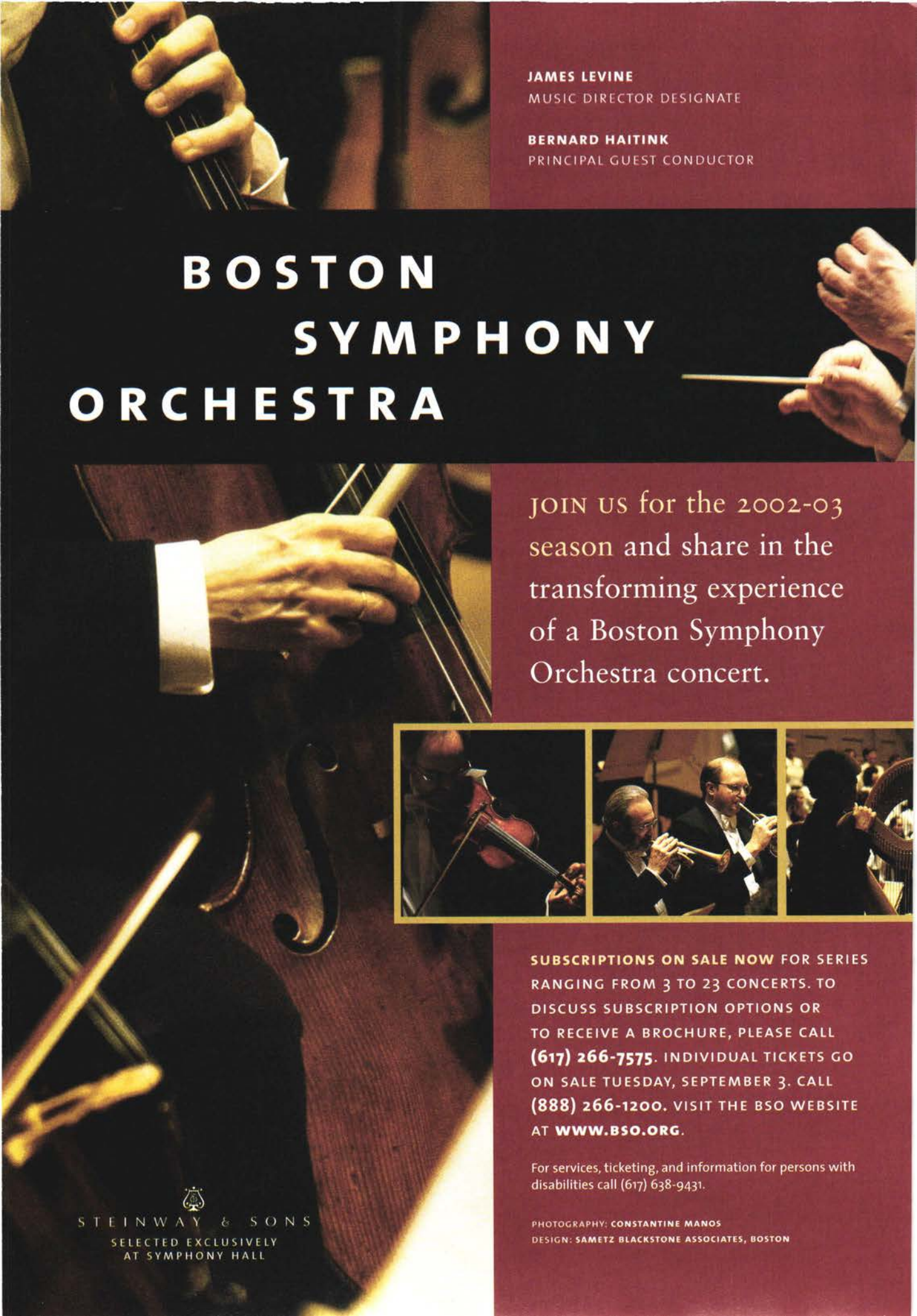
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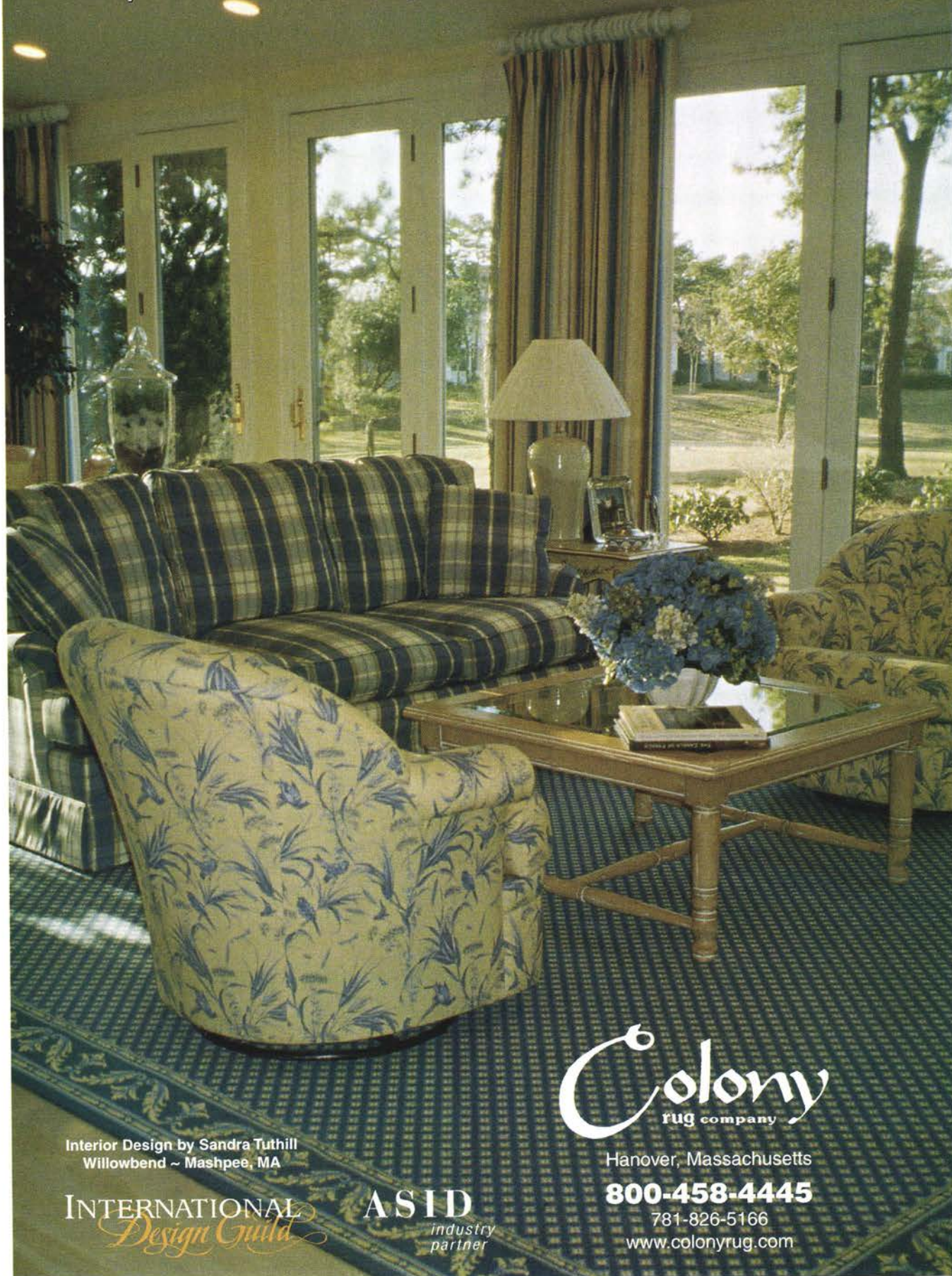
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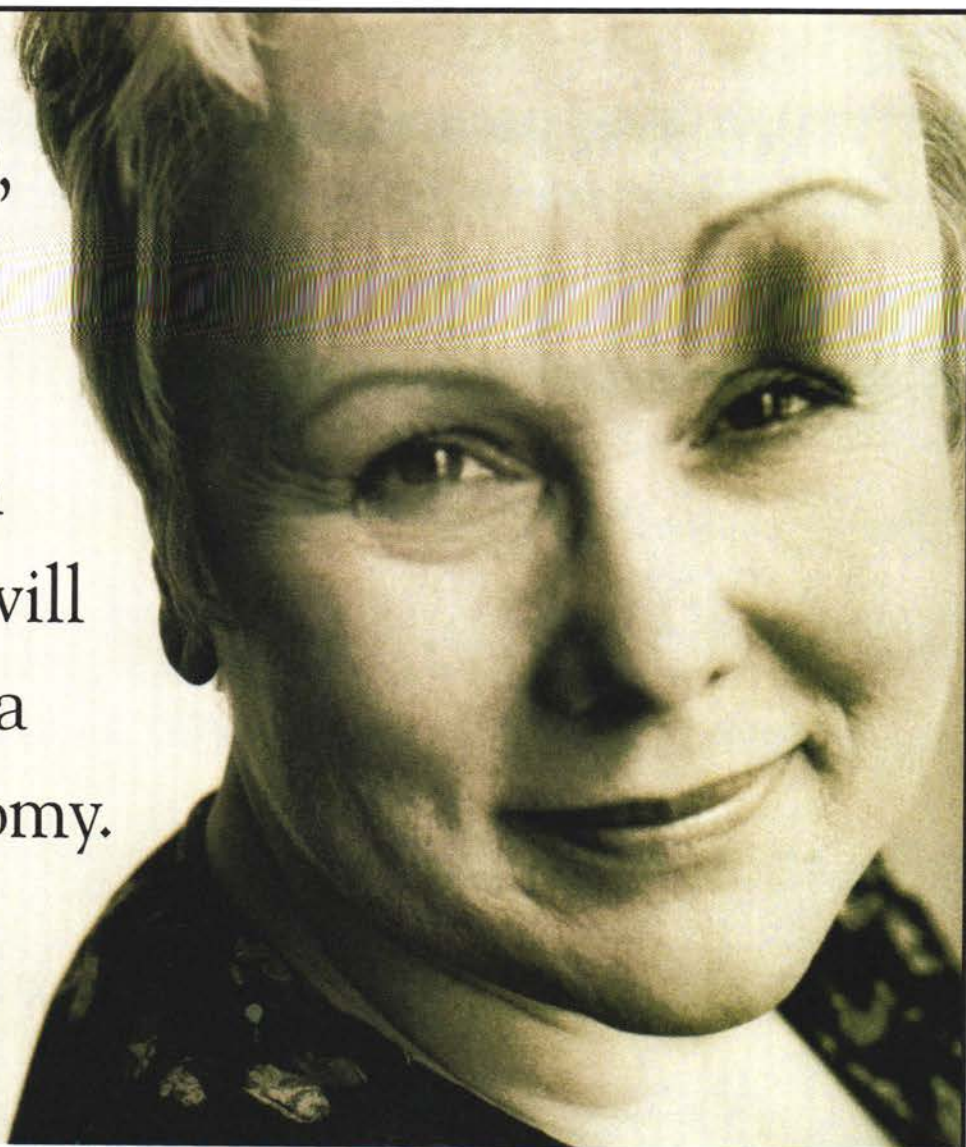
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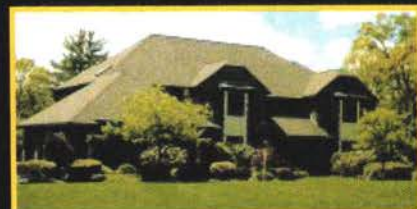
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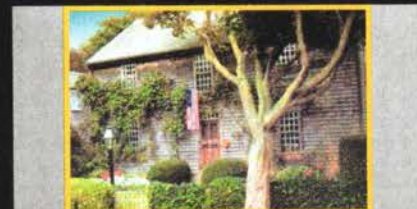
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Bill Proctor, CKD

counter intelligence

Creating a dream kitchen requires smart pre-planning. Here, a couple of pro tips to ensure spectacular results.

- Assess your current space and identify what you like and what you don't. Evaluate your storage needs. Take notes, including what activities take place in your kitchen.
- Determine your style. Are you a collector? "Country" appeals to those with a sense of history and sensibility. "Contemporary" is clean, spare of clutter, and highly functional. The umbrella term "Traditional" actually covers divergent styles, from restrained Colonial to exuberant Victorian. Collect pictures and go with what feels right, not necessarily with what's "in style."



What inspires you?

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the masters



SHINING STAR

From cocktail parties and afternoon teas to intimate sit-down dinners, entertaining at home is regaining popularity. Heralding the movement is a dramatic surge in home décor, particularly in such tabletop accessories as fine china, crystal stemware, and that classic icon of domestic elegance: sterling flatware and accessories.

Decorating this new domestic revival is Syratech Corporation. Founded in 1986, Syratech designs, manufactures, imports, and distributes many of the most recognized and respected names in home fashion, including Wallace Silversmiths, Towle Silversmiths, International Silver Company, C.J. Vander, Melannco, Silvestri, Elements, Rauch Industries, Rochard Inc., and Tuttle Sterling. The result? A breathtaking array of products including sterling silver, silverplated and stainless steel flatware and hollowware, seasonal items, ornaments, glassware, picture frames, photo albums, candles, and porcelain, as well as other decorative accessories and gifts.

Because of the company's immense inventory, preserving the integrity and identity of each brand is crucial. Richard Moser, Vice President of Visual Merchandising at Syratech, helps bring these diverse brand personalities to life with spectacular brand displays in 10 national showrooms. Moser also helps to showcase the collections by working personally with event planners, stylists, interior designers, and photo editors, assisting them in selecting products for clients or photo shoots and events. After all, product is always enhanced through innovative presentation. It is Syratech's deft mastery of this art—combined with service and selection—that fuels its enduring reputation as a major force in interior design today.

SYRATECH



A reflection of you



layering the table

The right table-setting can elevate even the most mundane meal into an elegant experience. Here, some master tips on layering a table from Syratech's Vice President of Visual Merchandising, Richard Moser.

- Both vintage and new table linens meant to look old are popular this season. Dominant patterns include toile and damask in rich hues of ocher, red, and purple.
- Return to the warmth of casual yet elegant entertaining. Combine hollowware and flatware patterns or new and antique silver.
- A combination of tea lights, candelabras, and single candlesticks of varying heights creates motion and harmony.
- Use fresh, aromatic flowers to bring the table together. There are no rules on the size and height of centerpieces or individual arrangements.
- Don't forget individual salt and pepper shakers, name cards, napkin rings, charger plates, knife rests, and all the little personal touches just from you.
- A beautifully wrapped gift on the chair is a great way to start any occasion—it creates a special moment and a lasting memory.

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Comes complete with a goldplated wire mesh frog for floral arrangements.

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SYRATECH



A reflection of you

turning red

The rosés of Bandol are deservedly popular, but connoisseurs have come to treasure the big, bold Bandol rouges *by jay mcinerney*



Typically associated with rosés, the region of Bandol produces quality red wines whose funky herbal aromas have granted them a well-deserved set of international admirers.

MANY OF YOU fashionable diners and sophisticated travelers are probably familiar with the refreshing, slightly bitter rosés of Bandol. From West Hollywood to Sardinia, Domaine Ott rosé is the official summertime beverage of the Prada and Hermès brigades. But fewer are aware that Bandol—a middle-class resort and fishing town between Marseilles and Toulon—is home to one of the world's great red wines.

"Bandol rouge has been the love of my life," says Alice Waters, one of the great epicures of our time. Indeed, Domaine Tempier rouge

has been more or less the house wine at Chez Panisse in Berkeley since it opened some 30 years ago. "They have incredibly long lives and incredible perfume," Waters says of red Bandols. "I can always pick them out blind in a tasting." (One is tempted to end the column here with a devout "'Nuff said." But my contract demands another 700 words.) Waters particularly likes them with lamb, strong cheese, and figs. "And a young one slightly chilled can be incredible with bouillabaisse." I would add dry-rubbed spare ribs and beef stew to this list.

"Kind of like a cross between Barolo, Brunello, and Châteauneuf-du-Pape" is how Will Helburn of Rosenthal Wines describes red Bandol. Like Châteauneuf-du-Pape, it is the product of hot Provencal summers, redolent of the wild herbs (known collectively as *garrigue*) that perfume the hillsides, and probably best appreciated in the cooler months, alongside red meat or wild game. Like Barolo or Brunello, it is stubborn, sulky, and slow to evolve, which may account for its wallflower status.

Two centuries ago, Bandol reds were ranked alongside those of Bordeaux and Burgundy and were prized for their longevity—a quality attributable to the Mourvèdre grape, which is highly resistant to oxidation. However, the vineyards of Provence were replanted with higher yielding and less demanding grape varieties after phylloxera wiped out the Mourvèdre late in the nineteenth century, and Bandol never really recovered its luster.

The story of Bandol's resurrection is murkier than a fermenting barrel sample of young Mourvèdre. (Importer Kermit Lynch, who owns a house in the region, recounts at least two and a half different versions in his classic book *Adventures on the Wine Route*.) All that need concern us here is that two or three determined growers worked together to restore the noble Mourvèdre to the hillsides and set strict regulations for the appellation.

"Bandol is about Mourvèdre," says Neil Rosenthal, who imports one of the finest—Château Pradeaux. While the regulations allow

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uncorked

up to 50 percent Grenache and Cinsault, the best wines are mostly Mourvèdre. When young, Bandol Mourvèdre tastes like ripe blackberries squashed up with old tea bags. With age, after growing up in a microbiologically active cellar in Provence, it can smell like old sweaty saddle leather, dry-aged beef, and even wet fur. And I mean that as a compliment.

FANS OF the increasingly expensive Château de Beaucastel, the great Châteauneuf, will probably love Pibarnon, Pradeaux, or Tempier—three of the top Bandols. Beaucastel is about 30 percent Mourvèdre, and like the other three is made without new oak, with its masking flavors and aromas. Fans of clean, technically perfect, tutti-frutti new-world wine making may well be horrified by the slightly funky herbal characteristics of a great aged Bandol. If you're the kind of person who would never consider sharing a room with a wet Labrador retriever or a lit cigar, then I advise you to skip the rest of this column and peruse some of those artful, informative ads for plumbing fixtures that pay my salary and expenses.

THE OENO FILE

- **1999 DOMAINE TEMPIER CUVÉE SPECIALE LA MIGOUA** Smells like a hot saddle. The funkiness continues on the palate with mushroomy, earthy notes alongside the blackberry fruit. Still young, so try to save for five years, or open it 24 hours in advance. \$45
- **1998 CHATEAU JEAN-PIERRE GAUSSEN LONGUE GARDE** French roast coffee nose; lots of nice ripe fruit under the tannin. An early blooming Bandol, it needs a year in the cellar or a day standing open to reach its peak. \$23
- **1999 CHATEAU DE PIBARNON** A surprisingly elegant and well-behaved Bandol that tastes like blueberry in the middle. Silky and more approachable than its peers, with a long, smooth finish. \$33
- **1998 CHATEAU PRADEAUX CUVÉE SPECIALE LA ROSE FOLLE** The alleged easy-drinking cuvée of Pradeaux, this is still powerful, backward juice—dark, rich, very tannic. Open one up and let it breathe for a couple of days and you'll love the super-ripe, curranty fruit. \$27
- **1998 CHATEAU PRADEAUX CUVÉE LONGUE GARDE** An old-fashioned purple monster from a great vintage that won't be peaking for at least a decade. Or pour it into a decanter for a day or two. \$38

Like Nebbiolo, Mourvèdre is a late ripening, tannic grape that doesn't do well much north of the Mediterranean. "Mourvèdre needs to smell the sea," claims poetic Randall Graham of Bonny Doon Vineyards, who has made some fine California versions of Bandol rouge.

Château Pradeaux is a mere three iron away from the Mediterranean. The vineyard has been in the Portalis family since before the French Revolution, and the big, gamy, backward wines made there may well resemble those of the nineteenth century—what the French call *les vins de*

garde. The 1998 vintage is the best since the 1990, but hold the saliva for a couple of decades; Rosenthal is just now opening his '82s, while waiting for the monster '89s and '90s to open up. Not exactly a wine for instant gratification, but worth the wait. "You can actually smell the sun," says Rosenthal of a mature Pradeaux. "Beeswax and tiger lilies are the high notes, animal fur and saddle leather underneath."

A little farther from the ocean, Domaine Tempier is a relatively recent creation. As part of his dowry upon his marriage to Lulu Tempier, Lucien Peyraud received several hectares of neglected vines in the hills outside Bandol. By all accounts one of the great personalities of the past century, Peyraud started researching the history of the area and replanting the vineyards with Mourvèdre. By the time he died, he had created a great domaine and a global cult of aficionados for his bold, long-lived reds and his *carpe diem rosés*—a tradition that continues with his sons François and Jean-Marie. Last year I shared a bottle of truffy, rosemary- and Montecristo-scented 1969 with Kermit Lynch in the cellar of the domaine and guessed it to be 15 years younger.

Other excellent Bandols include Château de Pibarnon, Domaines Bunan, and Château la Rouvière. Prices are generally lower than for Châteauneuf-du-Pape or Barolo. No one would be happier than I to see them remain so. On the other hand, development pressure in the area is so fierce that increasing renown and prices for the wines of Bandol may be the only hope for preserving some of these beautiful hillside vineyards. □



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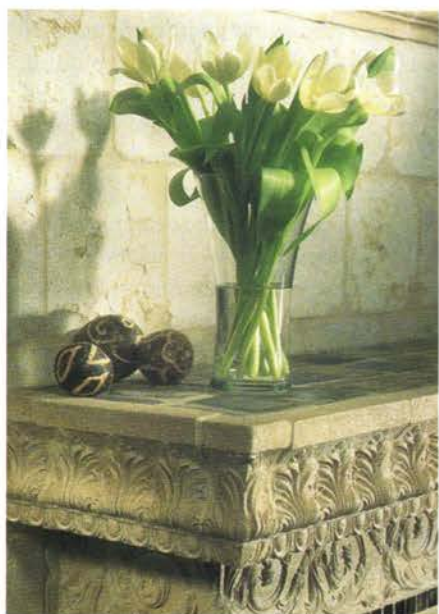
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february 1970

Decorator Billy Baldwin thought that in making a window beautiful, less is decidedly more. This is an excerpt



THERE IS NOTHING as beautiful as a beautiful window, looking out on a country landscape, with filmy curtains blowing in a gentle breeze. A window like that is poetry to a room. But even if a window is more problem

than poetry—when you need more than a wisp of curtain to control the light, to make the room private, or to reportion awkward dimensions—the best way to solve it is still with the very least amount of curtain possible.

I know lots of people who say the most irritating things in the world are those streaks of light that dart through the spaces at the sides of a shade when they're trying to sleep. Have opaque shades or blinds installed so they extend a few inches beyond the glass. To blacken the room completely, hang curtains—lined and interlined—so they completely cover

the edges of the shades. All those thicknesses of fabric also help muffle noise.

On the other hand, you might love the light but need privacy. One of the prettiest ways to have both is to install folding adjustable louvered shutters—one pair covering the top half of the window; another covering the lower. On a wall of windows, floor-length shutters are an elegant change. Folded back, they have the same shirred effect as fabric. When they're closed, the louvers temper the light and cast lovely shadows.

When you shop for a patterned curtain fabric, bunch it together in your hand to see how it will look at the window. Many patterns that are beautiful when straight and taut look heavy and dense when the fabric is gathered. The best thing to do with that kind of pattern is to cover the furniture with it, but use another, solid-colored fabric for the curtains.

Windows that look too heavy can make the whole room look overburdened. I worked on a room where a painting by Goya hung between two windows. The walls were pale yellow and the curtains a very strong dull gold that seemed to overpower that marvelous picture and somehow crowd the whole room. I changed the curtains to off-white, tied back over pale yellow undercurtains. That change has pulled the windows away from the picture,

letting it float and breathe. And the windows themselves are in much better balance with the rest of the room.

Sometimes the best thing to do with a window is nothing at all. One evening I was at a party in a beautiful apartment in New York. The rooms were filled with priceless antique French chairs and tables. There was a wonderful eighteenth-century parquet floor. Through the windows I could see the terrace lined with subtly lighted plants and trees and then the city at night. The most wonderful thing about this room was the absence of curtains. Where you would expect to find silks elaborately fringed and draped, the window treatment was the simplest yet most imaginative of all: bare, sparkling windowpanes and a magnificent view. □

The decorating legend relaxing, above. ■ The masterful Baldwin touch is evident in some grand yet restrained window treatments, below.



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EVERYTHING YOU NEED TO KNOW ABOUT CURTAINS

■ BY SABINE ROTHMAN
■ PHOTOGRAPHED BY THOMAS LOOF,
LAURIE LAMBRECHT, AND MICHAEL KRAUS
■ PRODUCED BY JAMES SHEARRON
AND BROOKE STODDARD
■ CONTRIBUTING WRITERS:
THADDEUS KROMELIS AND JULIA LEWIS
■ CURTAIN SAMPLES: JONAS UPHOLSTERY

- 1 Rods & Rings
- 2 Valances
- 3 Cornices & Pelmets
- 4 Swags & Jabots
- 5 Shades

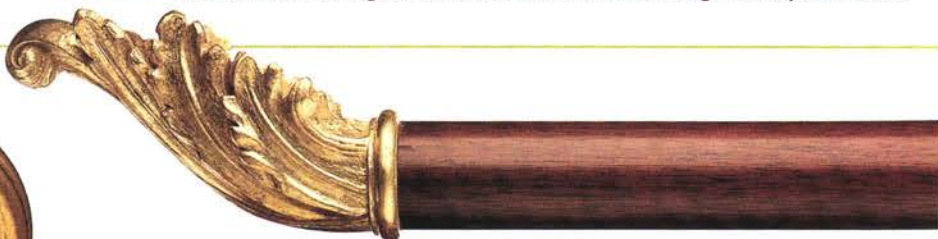


1 rods. & rings

Decorative hardware that allows curtains to be drawn

■ If the first curtains were blankets tacked to windows, rods and rings weren't far behind. From about 1650, the most important European rooms had paired curtains hanging from rings on poles, though many windows were left bare until the 1800s, when industrialization made curtains affordable. Napoleon's troops fashioned poles as spears—with finials like spearheads. Classicists favor fine carving. Modernists go for unpretentious metal. Rods and rings are workhorses that suit any interior. And if your French doors open in, rods are the only option.

Rubelli's silk-cotton Bardi, through Bergamo. Trim #PV71100-210, from Clarence House. Pole, finial, rings, and tieback, Finials Unlimited, through Christopher Norman.



I **EMPIRE REVIVAL** A regal complement to Empire antiques. Bright gilt rings, bright gilt finish, Acanthus Leaf finial #45, and mahogany finish pole, all by Van Gregory & Norton, available through Carleton V.



2 **REGENCY STYLE** The most refined of English looks. Dutch metal leaf-and-paint rings #903, Dutch metal leaf finial #1001, and Dutch metal leaf-and-paint pole #710, all from Finials Unlimited, through Christopher Norman.



3 **FRENCH COUNTRY** Simple and rustic designs that can work with a homespun linen or heavy velvet. Bronze Volga Embout finial, Anneaux Acier Patine #50 rings, and Grand Embout Simple pole, all by Objet Insolite.



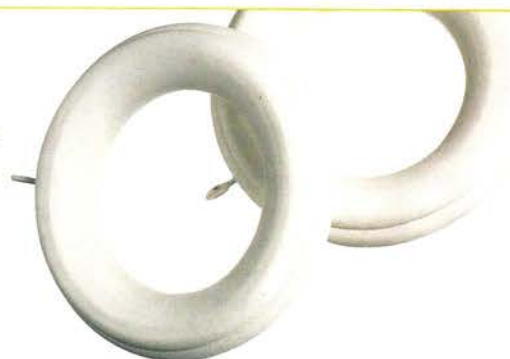
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LEATHER LUXE Modern, yet classic. Polished chrome and stitched saddle leather finial, \$210, and rings, \$45 each, on a classic rod, \$30 per sq. ft., all from Ralph Lauren Home. rhome.polo.com.



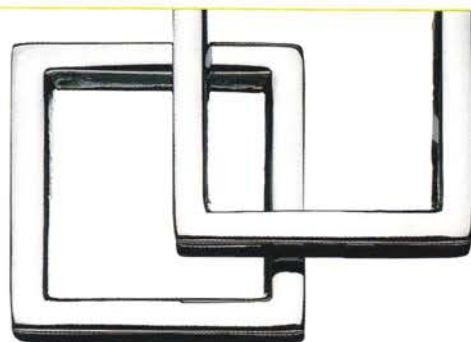
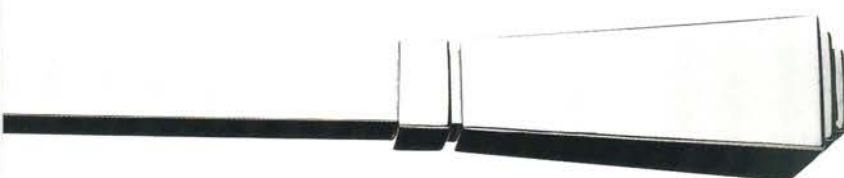
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GOTHIC FOLLY A baronial touch to complete your gothic fantasy. Dutch metal leaf-and-paint pole #704, finial #549, and rings #900, all from Finials Unlimited, available through Christopher Norman.



6

1940S CHIC Dorothy Draper would approve of these clean, graphic lines. Chocolate finish pole, white gesso finish Pineapple Leaf finial #53, and white gesso finish rings, all by Van Gregory & Norton, through Carleton V.



7

DECO ECHO Squared off and exquisitely tailored—down to the stylish rings. Deco Step polished chrome square rod, \$180 to \$300, finial, \$165, and square rings, \$55 each, all from Ralph Lauren Home.



8

HIGH DRAMA A rich and luxurious accent, especially for a modern setting. Black fluted pole #33, bright gilt and black painted Urn finial #9, and large rings, by Van Gregory & Norton, through Carleton V.

DESIGNERS' VIEWS Use poles and rings to support and complement every kind of curtain



1 **Randall A. Ridless and Elizabeth Martell** layered Fairfield piqué cotton in Soft White over Gailen silk taffeta stripe in Aqua, both from Schumacher. Furniture Masters' matchstick blinds. Hardware by Morgik Metal Designs, NYC.

2 **Michael Rosenberg** used brisby pleats on La Régence custom bronze hardware to create clean vertical lines. Each pleat is 6 inches of Yoma Textile's Mockingbird ultrasuede, from Ellen Ford, Ltd., gathered onto rectangular rings.

3 **Steven Gambrel** railroaded Peter Fasano's linen Libby Stripe, in Lime, available at Travers. That is, he turned it sideways, so the stripes run horizontally. His brisby pleats are casually gathered for freedom of movement. Steel rods are custom-made.

HEADINGS Pleats and other decorative gathering techniques give curtains fullness



FRENCH (PINCH) PLEATS The classic. Sew rings on top; hide them in back, or attach the heading to traverse rods. French pleats make folds that stack neatly. Kravet's Bengal Duopione silk #22136-19.



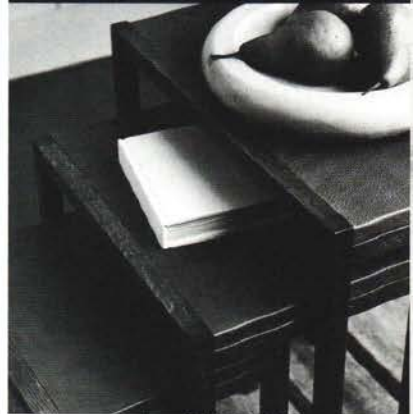
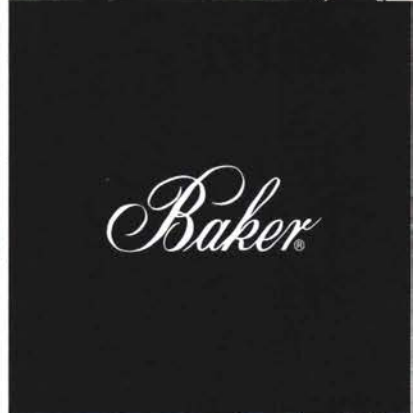
PENCIL PLEATS Narrow columns create fullness, but pencil pleats don't stack back well, so panels need tiebacks. No velvet or heavy fabrics. Christopher Hyland Inc.'s Palium Plain red silk.



BRISBY PLEATS An industry term for pleats pinched at the top edge, which is where rings must be attached. Informal and modern. Osborne & Little's Jangala #F5110/07, available in January.



SMOCKED HEADING Smocking tape makes gathering easier, but Jonas Upholstery does it by hand for the artisanal touch. Creations Metaphores' Taftalaine, through Donghia Furniture/Textiles, Ltd.



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Grand Plan

designers Carey Maloney and Hermes Mallea, M (Group)

custom fabric If Malmaison had been built in the 21st century, these would be its curtains. For goffered velvet, M (Group) turned to Parisian fabric designer Sabina Fay Braxton. She stamped the synthetic fabric with gold paint in a grand acanthus pattern that runs along the curtains' bottom edge. M (Group) left the velvet unlined, so it seems to glow from within.

hem For weight, Maloney usually creates 30-inch hems that meet the windowsill. Here, the acanthus pattern, below, stands in for a deep hem.

rods and rings Custom-made wooden rods and rings were hand-carved, partly ebonized, and water-gilded by Joseph Biunno Ltd. Because the window is so close to the corner, the pole is flush with the wall on that side.

SHIMMER Luminous new fabrics: 1 Roxboro silk sheer in Oak, Kravet. 2 Sourate printed panne velvet #M70057 by Creations Metaphores, Donghia Furniture/Textiles Ltd. 3 Metallic and silk Fire #8630/88, Nobilis. 4 Boleyn silk blend from Sanderson's V&A Museum Collection.



HOW-TO make them full

▶ To make proper headings, achieve fullness, and allow curtains to close, start with a width of fabric that is two and a half times the width of the window—three for extra fullness. For decorative panels that look as though they could close, use at least one and a half times the width of the window.

Cool Custom

designers M (Group)

fabric Restrained living room curtains let the owners' contemporary art play the star. The side panels and Roman shades are Rogers & Goffigon's Pirouette silk taffeta in Polonaïse, which creates a cool atmosphere for an apartment that is used mainly in the summer.

silk vs. sun "In my experience, unlined silk curtains won't last a decade," Maloney says. "Then they fall apart. These are not the height of practicality, but they sure are pretty." A tight weave gives taffeta extra body and fantastic rustle. According to Maloney, taffeta may also disintegrate less quickly than looser weaves.

pleats These pleats are subtly caught at the top. "The trick is getting the fullness as discreetly as possible."





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2. valances

Stationary, soft top treatments, often pleated, that hide the track and headings

■ Valances were a staple of John Fowler's English country house look, which put a romantic 20th-century spin on 18th-century decoration. Probably derived from bed hangings, they complement canopies and half-testers, and are a dream in bedrooms. Sister Parish used them; in the 1980s, Fowler's American disciples, including Mario Buatta and Mark Hampton, followed suit. Valances can hide an expanse of wall, change a window's proportion, and give pattern punch. Now, decorators such as Richard Keith Langham and Bunny Williams embrace them, too.

Balik in gold wool, by Old World Weavers, is lined in Conga Line linen/cotton from China Seas, through Quadrille.

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VALANCES With pared-down shapes and up-to-date fabrics, they're still great flirts



WILD BELLS

As he does with most patterned fabrics, Chuck Berlin of Jonas Upholstery cut and pieced a bright crewel to balance its motifs and match them along the shaped valance. Interlining stops the lining, visible in the bells, from showing through.

KICKY SKIRT PLEATS

Flavie Metis in multicolor linen-cotton by Manuel Canovas, through Cowtan & Tout, is lined with Etro's Lysandra silk blend #9072/05, at Fonthill Ltd. Berlin carefully planned the placement of each large pansy on the gracefully folded segments.



REGAL BOX PLEATS

Kravet wool #17100-10 is lined with Rangella silk in Periwinkle, from Robert Allen. Trims: cotton cut fringe #CF3021-6, from Passementerie, Inc.; silk Cascade tape, from Scalmandré; and Cantal flanged cord in charcoal, Lee Jofa.

SHIRRED STRIPES

Minto 09 silk stripe by Malabar gives this traditional style a modern, upbeat flair. Using the fabric's purple stripe, Berlin cleverly created a tape trim that defines the shaped bottom edge and provides a level of finish.





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TEXTURED SOLIDS 1 New Orleans silk in Pistachio, Boussac Fadini. 2 Haveli cotton blend #148-09, by Sheila Coombs, at Sanderson. 3 Mariposa Weave silk in Moss, Kravet Couture. 4 Knole Spangled Bedroom #NTF0600I, Zoffany's English Country House Collection.

Hollywood Glamour

designer Eric Cohler

fabric Sumptuous curtains with a box-pleated valance have bombshell style, thanks to Nancy Corzine's Harlequin, a quilted silk, in Pale Tea. Cohler likes the way heavy fabrics create their own architecture. And, because of its crinkled effect, the silk projects a sense of warmth and permanence.

trim Lee Jofa's Monte Carlo Braid, in Ivory/Linen, is perfectly matched where the box pleats meet.

layers Soft Roman shades are made from Coraggio's sheer Organza Froisse, in Dijon. A motorized blackout shade, with remote control, came from the workroom that made these curtains—Windows, Walls & More (in NYC, 212-472-2400). When the side panels are closed, no light seeps in.

trick The valance hides dead wall space above the window.



Big and Bold

designer Richard Keith Langham

mood "The curtain's silhouette is traditional," he admits, "but the fabric gives the whole piece an exotic look, which changes the feel of the room." Langham used Clarence House's printed linen Sansovino in Chocolate for the valance and panels. The lining is a butterscotch plaid from Westgate.

valance Langham likes to set his valances high, which he believes gives windows a lean look. Here, the valance is set just below the crown molding. Pleats in the valance accentuate the curves of a wood cornice, painted to look like tortoiseshell bamboo. "The cornice picks up on other accents in the room," he says. Wood-beaded trim from M&J Décor, custom-dyed a deep brown, lines the valance's bottom edge.

panels Langham's curtains, hanging on traverse rods, break 2 or 3 inches on the floor. Each pleat gathers up 5 inches of fabric. "I decided not to use tiebacks, because I didn't want the panels to swag," he notes.



LARGE-SCALE FLORAL PRINTS 1 Chelsea Gardens hand-printed cotton in blue and lilac on pale blue, from Scalamandré. 2 Isadora cotton in Safran, by Manuel Canovas, through Cowtan & Tout. 3 Amanda's Peonies percale in Multi on red, Scalamandré.





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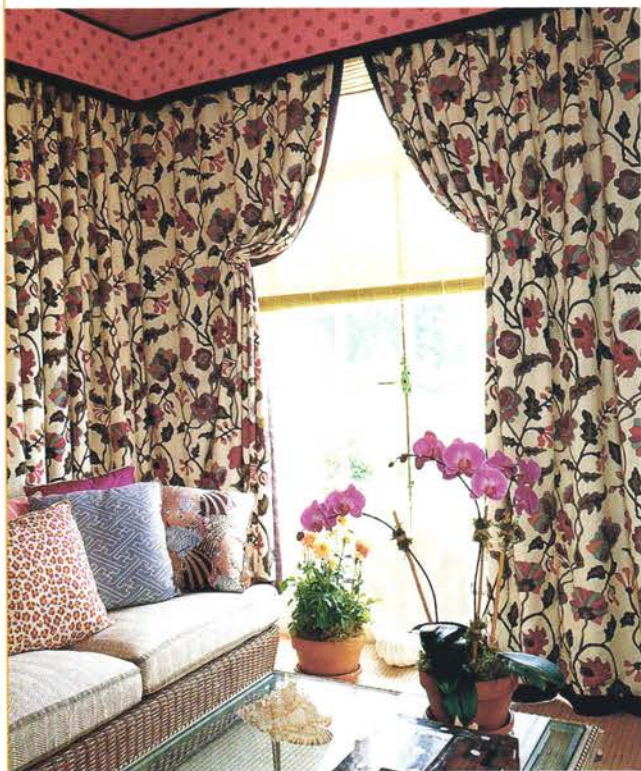
Tree of Life

designers Scott Salvator and his associate, Michael Zabriskie
tented room For the Hampton Designer Show House at Villa Maria, below, they played out a Riviera fantasy. The ceiling is China Seas' Charade, with orange dots on pink linen, from Quadrille. The fabric also serves as a flat, 14½-inch valance with contrasting borders of Chow Chow, in Plum, by Alan Cambell for Quadrille. A modern tree-of-life pattern, Potalla linen-cotton in pinks, turquoise, and taupe, by Alan Cambell for Quadrille, drapes the walls.

pattern "If you use a lot of one pattern, it will almost disappear," Salvator says. Although he would never have created such a room for Park Avenue clients, it was amusing in a temporary venue.

tricks The designer used a technique known as reefing, Italian stringing, or tableau draw, in which the leading edges are pulled back with diagonally strung cords hidden behind the curtain. The tiebacks' placement creates the illusion of two distinct, symmetrically placed windows, when in fact the wall is all windows.

workroom Jonas Upholstery.



branching out A stylized tree with leaves, blossoms, and birds, the tree of life is a centuries-old, cross-cultural motif. "It's an enduring theme," says Stephen Elrod, vice president and creative director of Lee Jofa, which incorporates it into numerous fabrics. For his own home, Elrod chose the firm's hand-block-printed linen Tree of Life #990026, above. "It's joyful, colorful, and whimsical. Tree-of-life patterns are suitable for curtains, wall upholstery, and even on furniture."

STILL CLIMBING Tree-of-life patterns have inspired Western designers ever since Indian palampores appeared in England in the 1500s. 1 Tangara #8652/66, a cotton-linen print, from Nobilis. 2 Crewel cotton with wool embroidery, in lime/blue, Decorators Walk.

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Singing the Blues

designer Barrie Vanderpoel

setting Vanderpoel used a floral-patterned valance to soften an alcove. "It's a bedroom, and bedrooms should be cozy," she says. "But if the alcove were lower, a valance would not fit."

trim Old World Weavers' white Jardin bullion fringe and rope distinguish the curtain from the surrounding wall covering. The rope both conceals the pleat stitching and creates a 2-inch heading that plays up the valance's curve.

fabrics "I love this fabric," Vanderpoel says of Old World Weavers' cotton Piona, in blue. "The pattern reads well, and doesn't get lost when the curtains are open." The sheers are Lausanne from Clarence House.

BLUE AND WHITE A perennial crowd pleaser. **1** Sheila Coombs's Shalmaz linen blend in Slate Blue, through Sanderson. **2** Hodsoll McKenzie's Tulip Bouquet linen-cotton in blue, through Christopher Norman. **3** Jacobean Printed crewel linen-cotton in blues, Decorators Walk.



FLORALS: MOVING FORWARD

Nina Campbell's newest fabrics exemplify a trend we love: large floral patterns printed on natural linen. The interior designer-turned-lifestyle guru calls the look the New Opulence. "It's casual, bohemian," she says. "We're in the mood for fresh, pretty, and happy." From left: Magnolia Grandiflora linen and Rosenkavalier #NCF3432/03 linen blend, both by Nina Campbell, through Osborne & Little, Inc.; Chinoiserie linen blend in blue, by Hodsoll McKenzie, through Christopher Norman Inc.

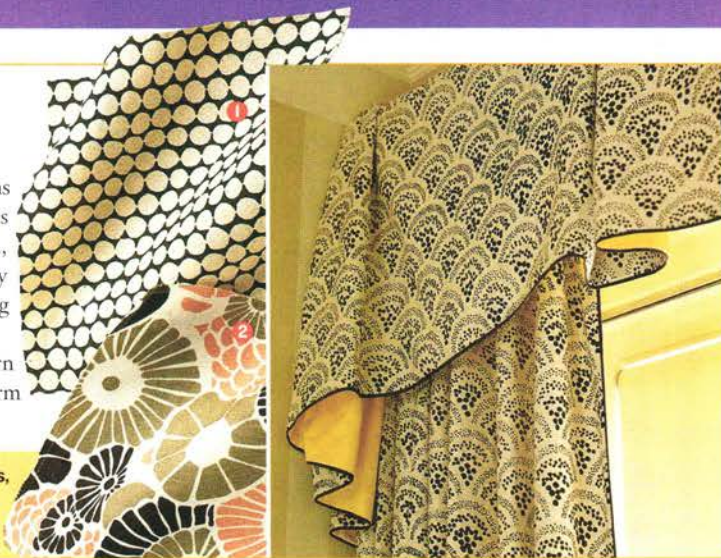
Geometry Class

designer Britt Smith, of Albert Hadley, Inc.

fabric "I chose the fabric first," Smith says. "I wanted curtains that would be graphic but still soften the architectural lines of the room." To that end, he used a custom-printed linen, Dotted Shell, in Chocolate, available exclusively to Hadley clients. Chocolate grosgrain ribbon trims the edge, creating a strong contrast to the valance's sinuous form.

lining The lining is a Norbar cotton chintz, Sentra, in Corn Flower. The curtains, on windows facing due east, have a warm golden hue when flooded with direct sunlight.

GRAPHIC PATTERN The update: **1** Hable Construction's Checkers, through A.M. Collections, Ltd. **2** Jennifer Robbins Textiles' June Flowers in Hollyberry, through Ellen Ford, Ltd.



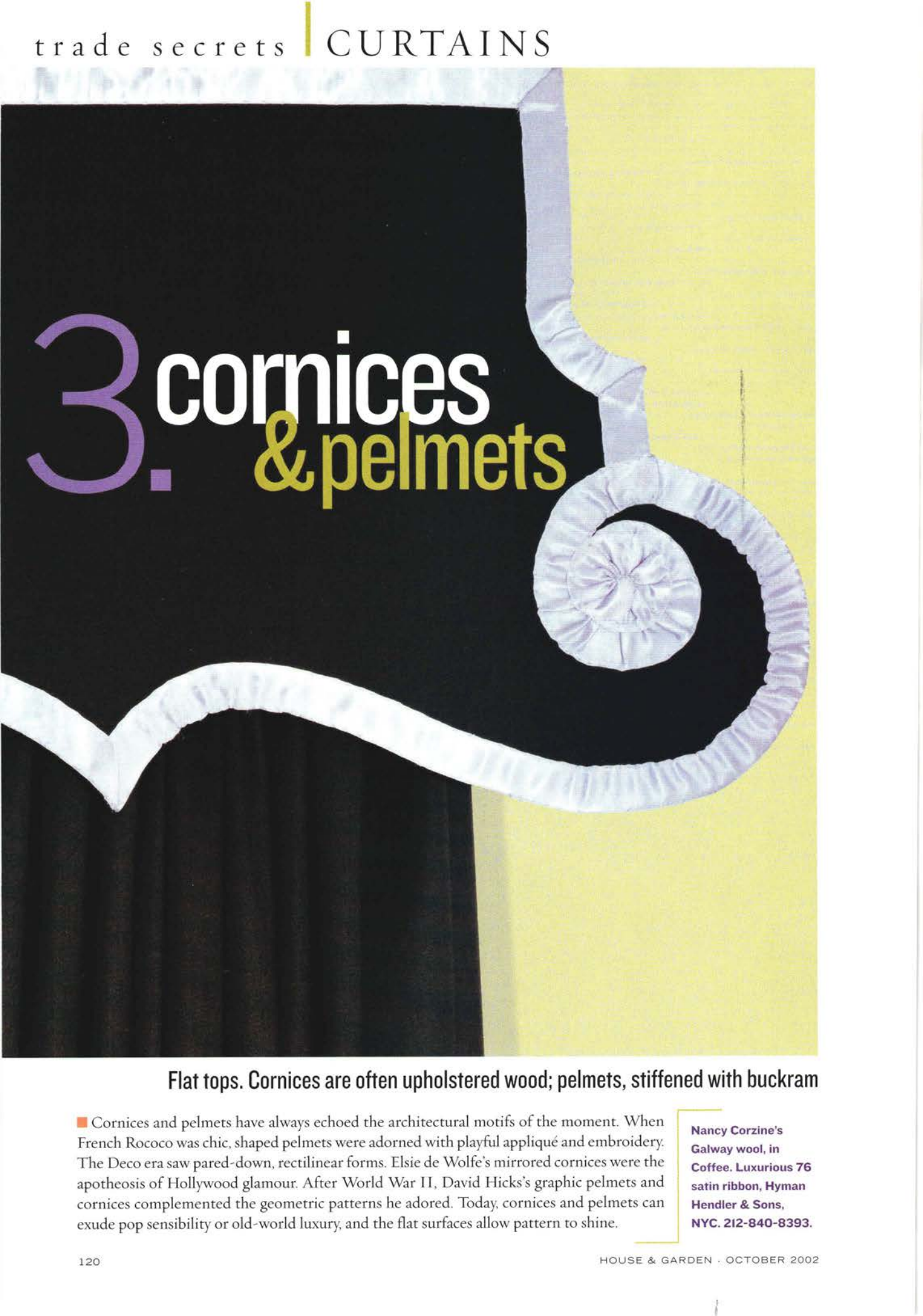
Nina Campbell



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3. cornices & pelmets

Flat tops. Cornices are often upholstered wood; pelmets, stiffened with buckram

■ Cornices and pelmets have always echoed the architectural motifs of the moment. When French Rococo was chic, shaped pelmets were adorned with playful appliqué and embroidery. The Deco era saw pared-down, rectilinear forms. Elsie de Wolfe's mirrored cornices were the apotheosis of Hollywood glamour. After World War II, David Hicks's graphic pelmets and cornices complemented the geometric patterns he adored. Today, cornices and pelmets can exude pop sensibility or old-world luxury, and the flat surfaces allow pattern to shine.

Nancy Corzine's
Galway wool, in
Coffee. Luxurious 76
satin ribbon, Hyman
Hendler & Sons,
NYC. 212-840-8393.

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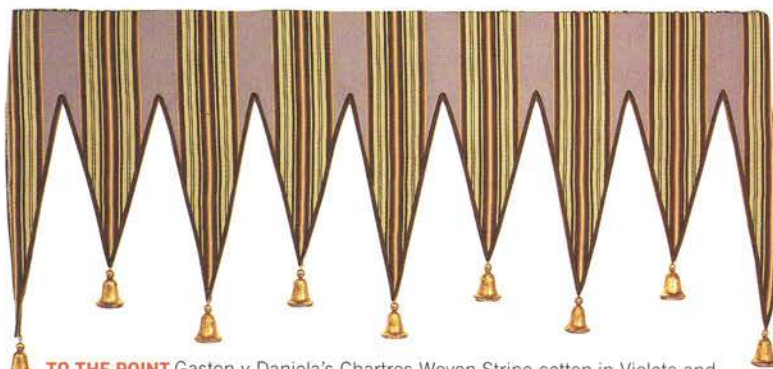
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3 CORNICES (AND A PELMET) New fabrics on amusing forms



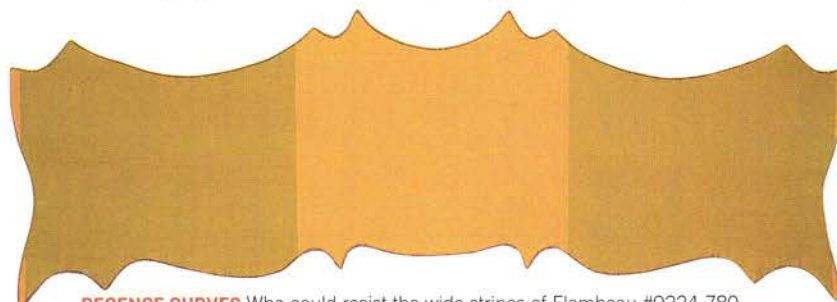
BAROQUE REDUX The contrast between matte chocolate brown wool, on a plywood structure, and shiny double-faced ribbon, hand-stitched to curve along the edge and end in little rosettes, gives this cornice a sophisticated edge.



TO THE POINT Gaston y Daniela's Chartres Woven Stripe cotton in Violeta and Gris, for Brunschwig & Fils, was pieced so its stripes fall evenly on this pelmet. Resin bells, from Finials Unlimited at Christopher Norman, weigh down the tips.



POP STARS A dowdy-chic cornice inspired by David Hicks is covered in Scalamandré's linen-cotton Songes de Pavot in Copper Beach. The punchy trim is Beauvais grosgrain ribbon #5 in color 26, from Hyman Hendler & Sons, NYC.



REGENCE CURVES Who could resist the wide stripes of Flambeau #9224-780, a polyester-silk taffeta, by Etamine, at Zimmer + Rohde? Because of its synthetic content, the fabric is less susceptible to sun than pure silk. So, go ahead. Give in.

trade talk

Definitions by Jonas Upholstery

Even the most general terms are open to debate, and change with the times. Some people talk about "window treatments"; others go with "draperies" or even the dreaded "drapes." Fancy decorators and Jonas alike scoff at those terms; it's all "curtains" to them.

austrian shades Pull-up curtains gathered vertically, so they remain ruched even when lowered.

buckram Stiffener inside curtain headings, tiebacks, and pelmets, usually made from cotton or jute.

bump Extra-heavy, soft English flannel, used for interlining.

decorative curtains Not meant to be drawn.

dustboard Shelf mounted at a right angle to the wall. Tracks, valances, pelmets, etc., may be attached to it.

interlining Soft layer of cloth between face and backing fabrics. Available in single or double nap.

leading edge Inner vertical edge of curtain, where panels meet when closed.

return The amount of space between the front of the curtain and the wall.

repeat Vertical or horizontal distance between repeated motifs of a pattern.

stack back Amount of space taken up by open curtains.

HOW-TO make a break

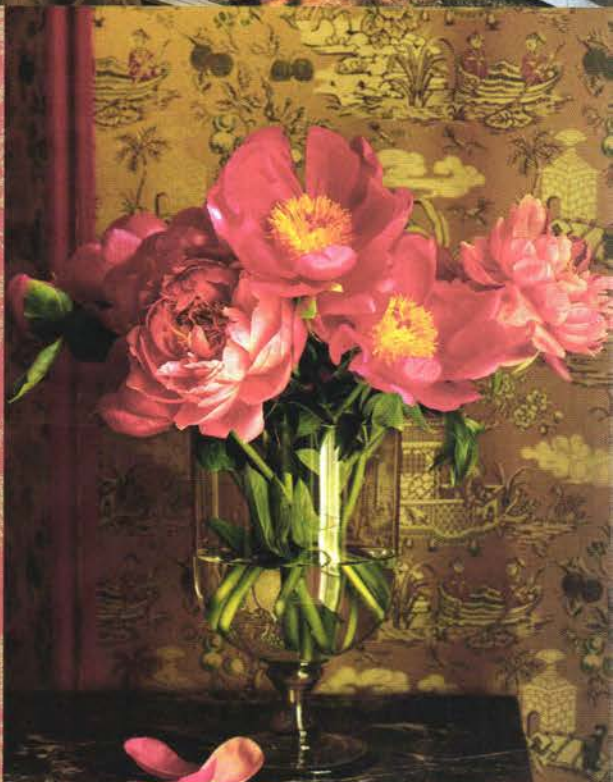
■ Gone are the days of overly long curtains that end as puddles of fabric on the floor. Most designers we spoke with agree that curtains should have a 1- or 2-inch break, like well-tailored men's trousers. "Curtains that stop above the floor look like highwater pants," Scott Salvator says. "And puddling's just too awful."



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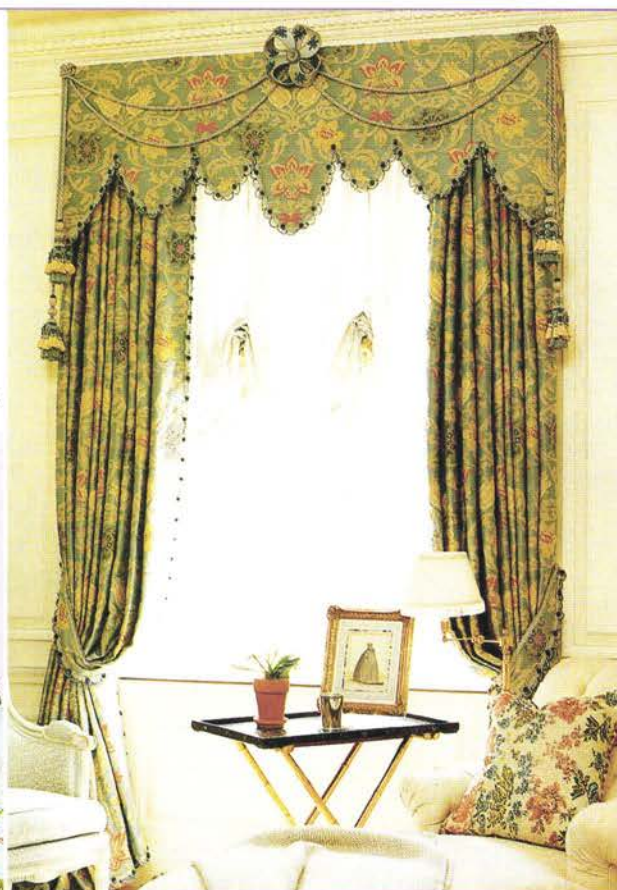
designer Brian McCarthy

fabric first He had been waiting for the right place to use Clarence House's Atripalda, a sturdy cotton blend brocade. "It was the inspiration and foundation for the entire room," McCarthy says. To maintain the pelmet's form but keep some softness, he stiffened the brocade with buckram, a light interlining, and a cotton lining.

custom trims The silk and cotton passementerie was custom-made by hand in Paris. The trim's scalloped edge reflects the pelmet's points; pom-poms were sewn on individually. A five-month lead time isn't bad, since it takes a whole day to make a meter.

unlined balloon shades Schumacher's cotton blend Calais Check #16635.

EMBRACE LUXURY New textiles combine sumptuous spirit and strength. **1** Rubelli's Borboni in Bleu Mattier blends viscose, silk, metal, and cotton, through Bergamo Fabrics Inc. **2** Pierre Frey Inc.'s cotton-viscose Moskova in Bleu Drapeau, through Donghia Furniture/Textiles Ltd. **3** Cotton-viscose Lambertson Lampas in Sky Blue, through Travers.



Antique Embroidery

designer Maureen Wilson Footer

lambrequins The shaped pelmets have sides that extend at least two-thirds of the window's height. Popular in the Victorian era, they are occasionally reappearing in contemporary interiors. A lambrequin makes you stop and take notice, which is the reason Footer used one to highlight a huge window placed high above the main staircase in a classically inspired house.

something old She found the 17th-century Italian embroidered silk at Virginia Di Sciascio Antique Textiles (in NYC, 212-794-8807). The piece, which Di Sciascio believes was ecclesiastical, determined the lambrequin's shape, which follows the curve of an embroidered ribbon. The textile was worn in places; you can see Di Sciascio's patches. "It is the pentimento of age," Footer says. The oxidized tassels are more than 150 years old.

special glass Because the house has considerable privacy, the treatment didn't need to obscure the window's antique glass, which has tremendous character.

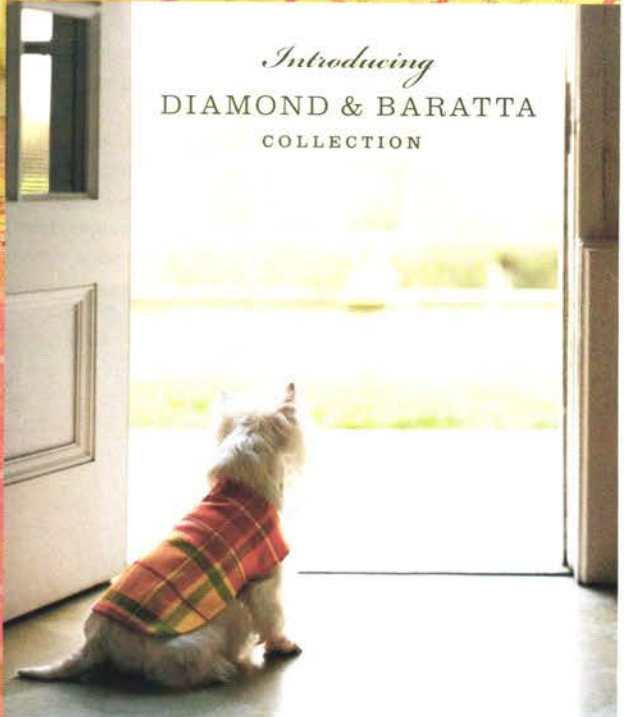
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Drop-dead Deco

designer John Barman

fabric This upholstered wood cornice would make Jean-Michel Frank proud. Donghia's wool Glacé Sateen, in Hyacinth, is lined and interlined for a smooth drape. There's no blackout lining because the combined fabrics are so heavy.

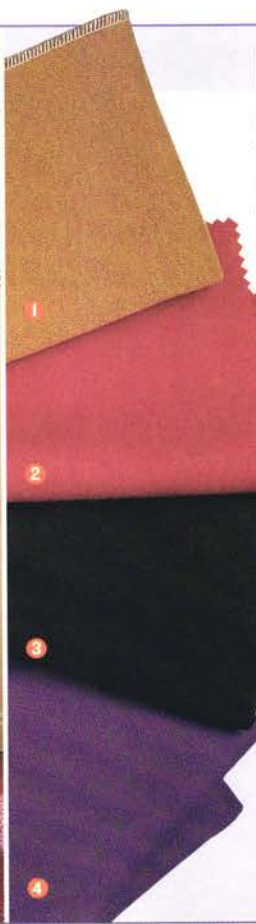
trim Clarence House's cotton Large Picot Braid, in red, graphically defines the edges.

draw Because there is more wall space to the left of the window, each of the four panels has a separate pulley system, which allows them to be moved individually and maintains symmetry. Often, traverse rods can control two or more panels at once.

hemlines To hold down the bottom edge, Barman used small, coin-shaped weights. Another option is a fabric-covered chain.

workroom Trade France (in NYC, 212-758-8330).

SMOOTH WOOL Try subdued tones for a masculine look, or spin out bright hues; either way, wool will keep you warm. **1** Dou wool #43401, Nobilis. **2** Etamine's Gala wool #9206-371, Zimmer + Rohde. **3** Carriage Cloth wool in Nutmeg, Claremont. **4** Designers Guild's Fiesole wool blend, in Cyclamen, available through Osborne & Little.



Mint Condition

designer Richard Keith Langham

scale Langham used a pelmet and sheer cotton panels in an octagonal breakfast room dominated by windows on one side. "It was important to make the room look balanced and symmetrical," Langham says. The pelmet adds architectural structure and conceals the curtains' mechanics.

sheers "The sheer," the designer says, "lends a softer side to the room." Langham made four panels from Scalamandré's Ranier in Champagne to divide a trio of large, abutting windows. He used three window widths of fabric for each panel to ensure that the unlined sheers would be thick enough when drawn. He trimmed them in the same material he used for the pelmet.

pelmet The pelmet has a return of 7 inches. "When the room and window are large enough, I don't mind having a pelmet with a large return," Langham says. "That way the curtains will not look cramped by the fixture." The pelmet is made from Osborne & Little's cotton Doucette in #11, which Langham stiffened with buckram. Stanley Pleating embroidered the pelmet with natural cotton twine, using a pattern that Langham created.



HOW-TO avoid seams

■ Many companies now offer double-wide fabrics—usually measuring about 112 inches. Here are a few of our favorite sources for expansive sheers and silks: Boussac Fadini, Dedar, Jab, Osborne & Little, Randolph & Hein, and Zoffany.

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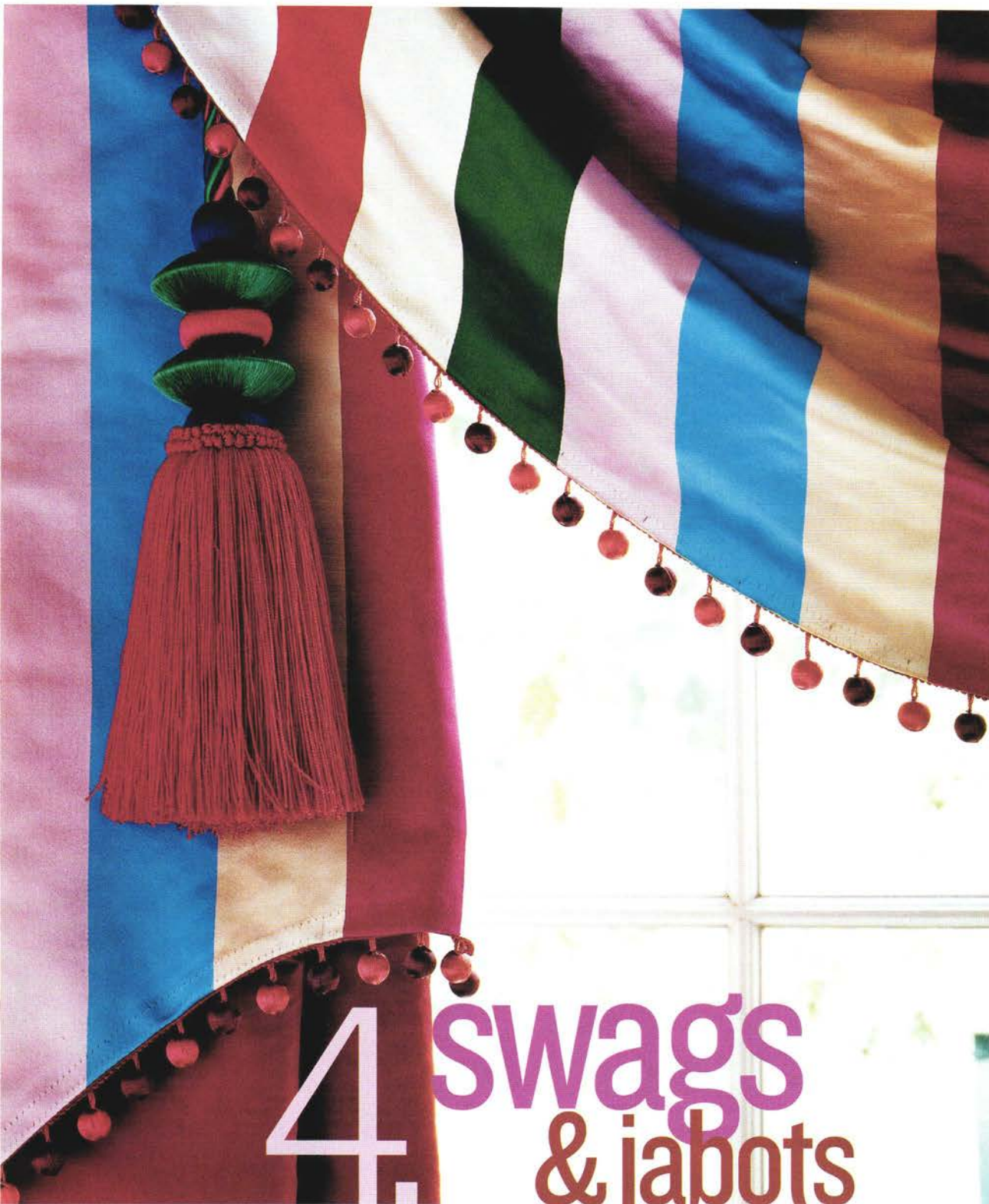
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4 swags & jabots

Swags, swoops of cloth, hang from fixed points. Jabots are cascading side pieces

■ Traditionally, swags and jabots have been the height of formal elegance. Their graceful drape complements the straight, rational lines of neoclassical architecture. American patriots adopted them freely, taking a page from Thomas Sheraton's book. (Although Sheraton was better known for furniture, his designs for swagged curtains, published in 1793, had tremendous influence stateside.) Even Thomas Jefferson, who took his cues from France, designed swags for Monticello. Today, many decorators, including Thomas Jayne and Scott Salvator, use swags.

Striped Rigato Seta in Kaleidoscope, lined in Myrena silk taffeta, both Lee Jofa. Fringe, Kravet. Samourai tassel, Houlès USA.

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1 Fresh and bright enough to suit a modern interior, the Saint-Germain #35017 has tassels with net-covered heads and multicolor skirts, by Houès USA. 2 With its contrasting colors and sculptural, grapelike cluster, the Grape de Raisin #EGR-1 tieback is high style; 3 the elaborately detailed Embrasse à la Turque provides a rich and exotic accent; and 4 the opulent silk Embrasse 2 Glands à Jasmin #PV73327-210 is the perfect accessory for a traditional room; all three made to order in France through Clarence House.



Curtain Couture

Gabhan O'Keeffe gives swags, gimps, fringes, and tassels his golden touch

London decorator Gabhan O'Keeffe has been called a visionary and a baroque master, but these grandiose labels tend to gloss over his exceptional dexterity with textiles. His interiors typically feature opulent fabrics and passementerie that he designs and has hand-loomed using centuries-old techniques. "I've always loved textiles," he says. "I think they are just as important to a house as architecture." For an English country house, he created an elaborate, swagged portiere for the doorway between a boudoir and a bedroom. "The client wanted to be swathed in wonderful fabrics," O'Keeffe says. The portiere's silk taffetas are "densely woven yet paper-thin because the silk yarns are so fine. This construction renders exquisite color and luster." The lively silks are edged with handmade striped fringes, while the cornice is punctuated by crunched taffeta rosettes. "I love the effect of layering," says O'Keeffe, proving that too much is never enough.

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Height of Elegance

designers Scott Salvator and his associate, Michael Zabriskie
chic scheme To highlight the tall ceiling and elegant windows, they designed a three-tiered "swagged valance," with rosettes that break the line of the crown molding. Heavy cotton taffeta, Scalamandr 's Strathmore Striae, in Shrimp, is interlined, and lined with Old World Weavers' Taffetas Carreaux, a checked acetate, in Peach.

proportion The height of top treatments varies based on architecture.

With a 9-foot ceiling, Salvator's range from 18 to 22 inches.

custom trims The rosette's trim is a tiny version of the braid #B110-999 on the swags and panels. Hand-tied tassel trim #TF-1002-999 outlines the curtain. All by Passementerie, Inc.

workroom Jonas Upholstery.



CRAZY FOR CORAL This season, as always, coral is one of our favorite hues. It warms up any interior, whether your decor is classic or cutting-edge. **1** JAB's Mango silk blend #1-6226-219, available through Stroheim & Romann, Inc. **2** Miri silk from the Makasar collection by Designers Guild, available through Osborne & Little. **3** Presido cotton in Beet, available from Kravet.

Wrap It Up

designer Jeff Lincoln

fabrics and trim Fortuny's Carnavelet, in yellow and white, far right, makes a bold statement. Brunschwig & Fils's braided trim, Gabrielle Crete in yellow, defines the leading edge. Because the curtains do not close, Lincoln used a beige Christopher Norman Trianon Strie shade for light and privacy. The water-gilded wood hardware is by Joseph Biunno, Ltd.

up and over Lincoln's swags are made of three separate sections of fabric tacked to the rod, although they appear to be one continuous piece of material. Cutting and tacking solve the logistical problems of wraparound swags. Swags can be set individually with cut fabric, which makes balancing their depth easier. Tacking ensures that the front of the fabric faces out. When cut, it may be turned horizontally or vertically. With a pattern such as stripes, this allows you to coordinate the direction of swag, panels, and jabot.

VENETIAN FLAIR Nothing can transport you to the city of grand canals like a wonderfully soft cotton printed with metallic ink and then subtly aged. **1** Elise cotton in Cantaloupe, by Groves Bros., available through Old World Weavers. **2** Glicine, which is based on a 17th-century Italian design, in Red and Gold Texture #5072, and **3** Farnese Frieze in Majolica green and silvery gold #5323, both long-staple Egyptian cotton, from Fortuny, Inc.



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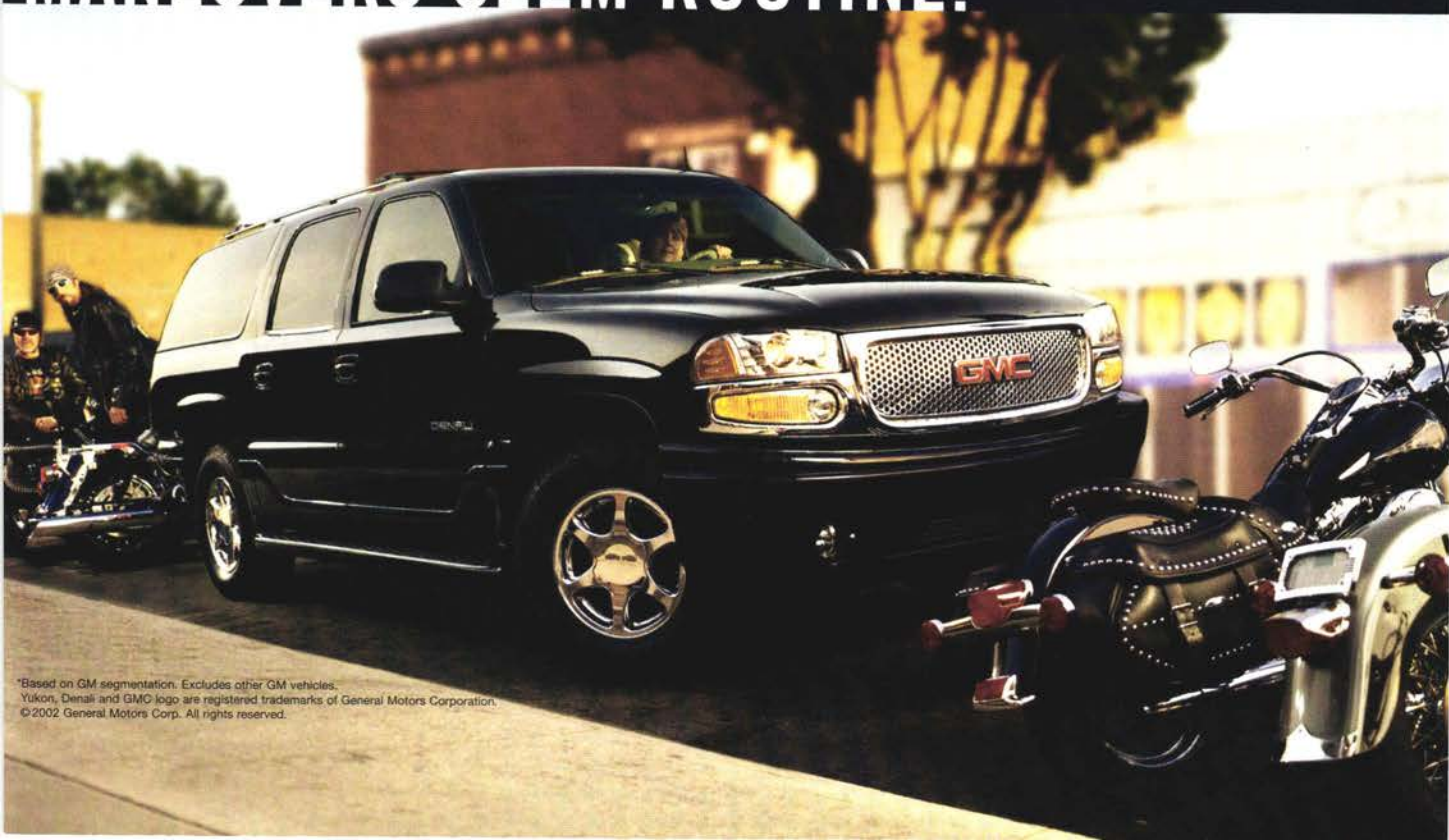
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Swags and Stripes

designer Jeff Lincoln

stripes "A good workroom is everything when making striped curtains fall correctly," says Lincoln, who worked with Maison de France (in NYC, 212-683-1234). He used a Brunswick & Fils stripe that has been discontinued; the company recommends its Rayure Bagueline silk, by Verel de Belval, for a similar effect.

rods Using a style popular in the Regency era, Lincoln fixed swags to the lead and anchor rings on custom water-gilded rods, by Joseph Biunno, Ltd. "There really is no fabric that looks bad on a rod and rings," he says. "Think of them as decorating's little black dress."

jabots He likes jabots to cascade two-thirds of the way down a window. These are lined and faced with the same fabric. "The large repeat is easier to read when you see it on both sides," he says. The bullion trim is Brunswick & Fils's Frange Torse in white.



STRIPES A measured pattern is appealing, never overwhelming.

1 Berenice cotton blend in Azur by Manuel Canovas, through Cowtan & Tout. **2** Lamballe Silk Stripe in Bluebell, Brunswick & Fils. **3** Rayure Imberline cotton blend in Vert, Claremont. **4** Verel de Belval's silk Morny Taffeta Stripe in Ocean, Brunswick & Fils.

Light Touch

designers Scott Salvator and his associate, Michael Zabriskie

function These curtains draw because the clients entertain on winter evenings and prefer the sparkle of light on silk to a dark exterior view.

form Salvator created two swags, which visually extend this wide window up, not out. The swags are lightly pleated to avoid a pretentious, Victorian look.

pattern "If you want longevity, go for something subtle," he suggests. "Curtains are an investment. You don't change them often." He used a Travers silk that has been discontinued; an alternative is Travers's Elton Stripe. Notice that the stripes are perfectly vertical. A well-made curtain looks easier to make than it is.

jabots They are cut as carefully as any dress and shirred at the top to create a graceful "S" curve at the bottom, instead of a flat zigzag.

trim Jonas Upholstery made three Maltese crosses from the Travers fabric. Silk tassel trim #TF1005-8 is from Passementerie, Inc.



AND MORE STRIPES Rosy hues from the new collections: **1** Le Beau Danube silk in Rose Petal, available through Kravet. **2** Morny Taffeta Stripe silk in Cerise, by Verel de Belval, available through Brunswick & Fils. **3** Thurloe Stripe #104012 silk in Rose, from Travers. **4** Eugenie in Watermelon, a linen-viscose blend, through Carleton V.



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5. shades

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Cheerful Welcome

designers Scott Salvator, Michael Zabriskie
fabric Scalmandré's Turandot Plaid silk taffeta, inspired by an early-19th-century document, suits a lacquered red foyer, far left top. The bells are lined with Fancywork cotton in Rust, from Clarence House, far left bottom. Salvator says tiny prints should be used for lining; they have little character on their own. Passementerie, Inc.'s silk loop trim #LF2000-3 adds a flirty touch.

bell of the ball Instead of trying to create bells from the panel's fabric, Salvator made these separately and sewed them on.

full story "When you pull the curtains up, they shouldn't look sad," Salvator says. "They also shouldn't look like full potato sacks." Consider the width ratio, as you would for any other curtain.

solar shades Salvator gets his at Sundial-Schwartz (in NYC, 212-717-4207) or AGN Custom Window Treatments, Inc.

CHOOSE A CHECK Checks can't be beat for simple style. **1** Small Check in red, by Kathryn Ireland, is hemp, which offers a laid-back look. **2** Poissy silk in Persimmon and **3** Crossman silk in Berry, both from Robert Allen, are no country cousins. Their material says sophistication.

Sitting Pretty

designer Eric Cohler

balloon shades It's fun being a girl when your bedroom has lavender balloon shades made with Osborne & Little's Galatea Plain cotton in LF4160-01. The ruffled trim is made from Brunschwig & Fils's Priscilla Plaid, in Iris and green. The shades are interlined and have a blackout lining to block bright eastern light.

room divider A curtain cuts the room in two, creating a stage for the young actress's productions. The panels are Cowtan & Tout's Safi Voile, a cotton sheer woven with stars. They are topped with a pelmet of cotton triangles interlined with heavily starched flannel.

The pelmet matches the balloon shades, as do the tiebacks, edged with glass beads #979-50079 in CR 23/10, from M&J Décor.

workroom Windows, Walls & More.



HOW-TO keep them clean

John Molla of Cleantex Process Co. (212-283-1200), which has been cleaning New Yorkers' curtains since 1928, suggests vacuuming lightly to keep off the dust and sending them to an expert every one to three years, perhaps when you're repainting.



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Sheer Delight

designer Darren Henault

roman shade "A naked window is like a naked ninety-year-old man," Henault says, explaining why he covered his living room windows. Twenty yards of a linen sheer from Donghia ensure decency but still allow natural light into the apartment. Narrow valances made from a double layer of the same linen conceal the clutch roller.

edges Henault created an elegant curve on the shades' bottoms—trimmed in Rogers & Goffigon wool Bechamel in Kernel—by removing the support rod.



SHEERS "Fabric can be dramatically altered by the presence of light," says Mark Pollack, design director of his eponymous firm. "With sheers, light creates amazing optical effects." **1** Pollack's *Gatsby*, in *White Linen*, is woven and embroidered in France. **2** *Gazebo* linen, in *Aqua*, from Carleton V. **3** Pollack's *Peekaboo*, in *Seasalt*, blends linen, viscose, silk, polyester, and Lurex.

The Ready-made Route Best bets for instant gratification

Today, there is a world of ready-made curtain options to explore. This wasn't always the case, which is why **The Silk Trading Co.** launched its Drapery out of a Box program last year. The collection offers some 15 curtain styles in a growing range of fabrics that are lined, interlined, and in stock. 800-854-0396. **Florio Collection** by Janet Rodriguez and Joanna Poirier is known for embroidered silk taffeta and linen panels that have all the style and quality of custom curtains, without the wait. floriocollection.com.

Ready-made panels are a great way to go if you're looking for a seasonal change or decorating a rented home. **Anichini** offers three styles of 100 percent Muga silk panels, which are suitable for windows or bed hangings and complement the Vermont company's luxurious bed linen collections. 800-553-5309. Gorgeous ready-made sheers and valances are among **Garnet Hill's** specialties. 800-870-3513.

For a dorm room or a first apartment, **Anthropologie's** ready-made curtains are favored by chic bohemians on a budget. 800-309-2500. Our pick for children's rooms is **Pottery Barn Kids**, which sells ready-made panels in practical, kid-friendly fabrics like corduroy, chambray, and gingham. 800-993-4923. For a really quick fix or a temporary solution, try **Smith+Noble**, 800-560-0027; **Restoration Hardware**, 800-762-1005; or **Pottery Barn**, 800-922-5507, all of which sell hardware, too.

READY TO HANG Tropical Floral, above left, shown in Bottle Green, and French Ribbon in Moss Green, above right, both from Florio Collection. Odessa Overlay, right, from The Silk Trading Co.'s Drapery out of a Box collection.



HOW-TO design your own

Interior designer Sally Tucker has developed a clever tool to help others create custom curtains. Her *Mastervisions for Windows* is a three-ring binder filled with detailed line drawings of cornices, valances, panels, and blinds, printed on transparent acetate overlays. Mix and match to design the curtain of your dreams. \$299 and up. 800-452-8246. □

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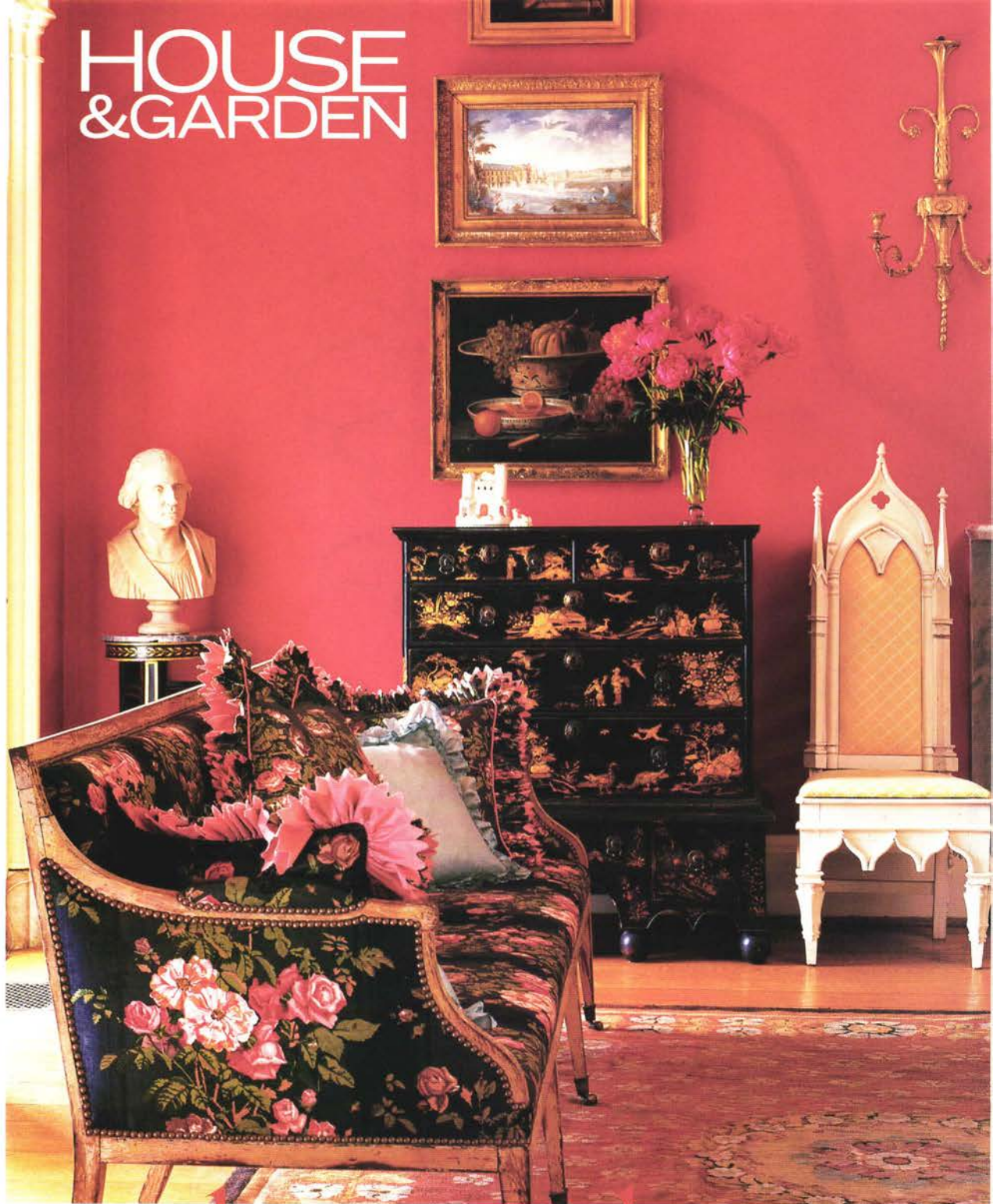
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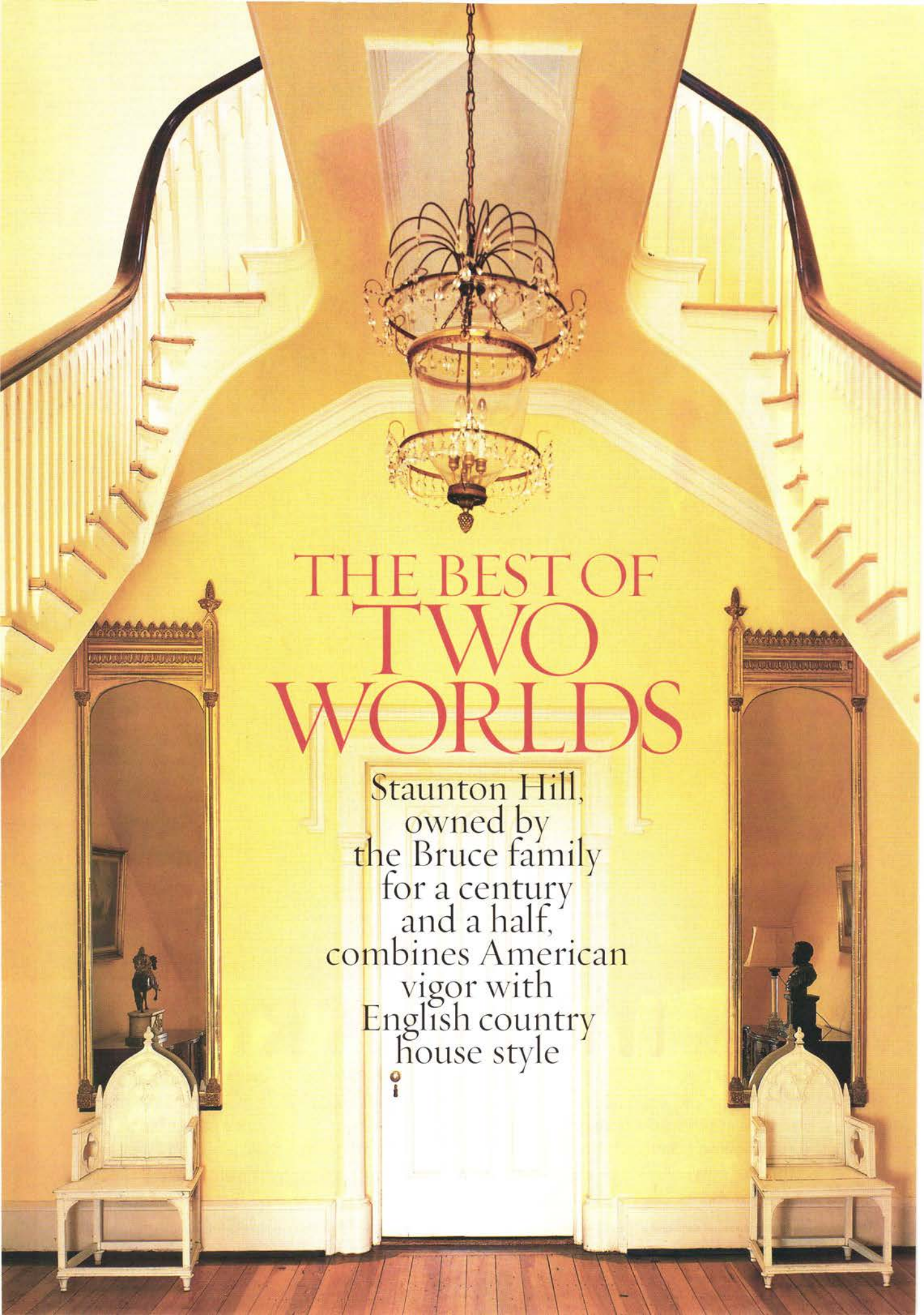
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what the pros know

Every trade has its tricks, and interior design is no exception. A few of these tricks really are closely held secrets; others reveal themselves to anyone who is willing to take a careful look at the ingredients that make up a pleasing effect. There is no better place to do your looking than in those luxurious rooms that have passed the test of time, whether you take away one idea—a chair, a window treatment—or fall in love with the entire style. All great rooms begin with inspiration from earlier ones. We should begin there, too.

A chintz-covered sofa and a 19th-century Gothic Revival chair surround a japanned chest in the drawing room of Staunton Hill.



THE BEST OF TWO WORLDS

Staunton Hill,
owned by
the Bruce family
for a century
and a half,
combines American
vigor with
English country
house style

i

Symmetry reigns in the stair hall, opposite page. The shape of the double stairs is echoed in the pairs of Gothic Revival mirrors and armchairs. The Regency chandelier is cut glass.

Evangeline Bruce bought the 18th-century Chippendale Gothic chair, this page, from Nancy Lancaster, who had it in her bedroom at Haseley Court. The screen is covered with 18th-century Chinese wallpaper.





designer savvy

The spirit of John Fowler is evident in the furniture and decoration brought to Staunton Hill's red drawing room, left and opposite page. The front facade of Staunton Hill, below.

trade secrets

FURNITURE The pair of armchairs are Louis XVI, the gilded mirror is American Gothic Revival, the sofa under the clock is Sheraton, and the coffee table has a scagliola top. The Gothic Revival side chairs flanking the fireplace are 19th-century. The Gothic Revival mirror was original to the house.

DETAILS The moldings, fireplace, and mantel are original.

FABRICS One Louis XVI chair is covered in faux leopard and the other in Colefax and Fowler's Seaweed.

CARPET Both carpets are Directoire Aubussons.

ACCENTS The lamp, foreground, was made from a Roman column. The screen next to the mirror is Georgian.



Y FRIENDS Janet and David Bruce have what must be one of the most remarkable country houses in the United States. Staunton Hill's history, architecture, and decoration are strong and varied enough to make it unique, but the comfort and

sense of authenticity make it one of the few American places that can approach the great English country houses. Add to that the vitality of the owners, a worldly and artistic young couple, and their daughter, and you have a dynamic place indeed.

Staunton Hill, a dramatic pile that sits on high ground above an unusually flat bit of Virginia countryside, was built in the Gothic Revival style by David Bruce's great-grandfather Charles Bruce in 1848. With its crenellated facade, corner turrets, and mullioned windows, it was a building on which no expense was spared. Fortunately, Staunton Hill fared better during the Civil War than most Virginia plantations, but in the years after the war it was encumbered by debt, and its antebellum splendor was in disarray. In 1907, William Cabell Bruce, who lived and worked in Baltimore, inherited the plantation and spent occasional holidays there, though he preferred to pass his leisure time at the more fashionable resorts of the North.

Staunton Hill passed out of the family for a brief period in the early twentieth century, but was bought back in the 1930s by the eminent diplomat David K. E. Bruce, father of the present owner. Although diplomatic postings kept Bruce and his wife, Evangeline, away for long periods, they were able to take advantage of the auction houses of Paris and London with an eye to acquiring suitable furnishings. In this they were aided by Nancy Lancaster, another Virginian and a close friend. Lancaster introduced the Bruces to John Fowler, her partner in Colefax and Fowler, who was to help the Bruces with the redecoration of





IT COULD BE
SAID THAT
**JOHN
FOWLER'S**
IMPACT ON
DECORATION
IN AMERICA
IS BEST
EXEMPLIFIED
BY HIS
ASSOCIATION
WITH THE
BRUCE FAMILY

designer savvy

The Bruces brought the house into the 21st century without sacrificing any of its gracious Southern charm.

trade secrets

FURNITURE A pair of urns monogrammed for Evangeline Bruce sit on Victorian gilt wood brackets that flank the fireplace. The mirror is original to the house. The wing chair is Chippendale. The painted chairs on either side of the fireplace are Gothic Revival.

FABRICS The Chippendale Gothic chairs retain their original upholstery. The wing chair is covered in needlepoint.

CARPET Directoire Aubusson.









designer savvy

The dining room shows the perfect blending of English and American styles.

trade secrets

CURTAINS These are among John Fowler's most famous curtains, originally made for Evangeline Bruce's London apartment. He used pinking shears on oyster silk taffeta to achieve the double-flounced edging, and made the draw curtains from apricot silk.

He modeled the design on an 18th-century dress in the Victoria and Albert Museum.

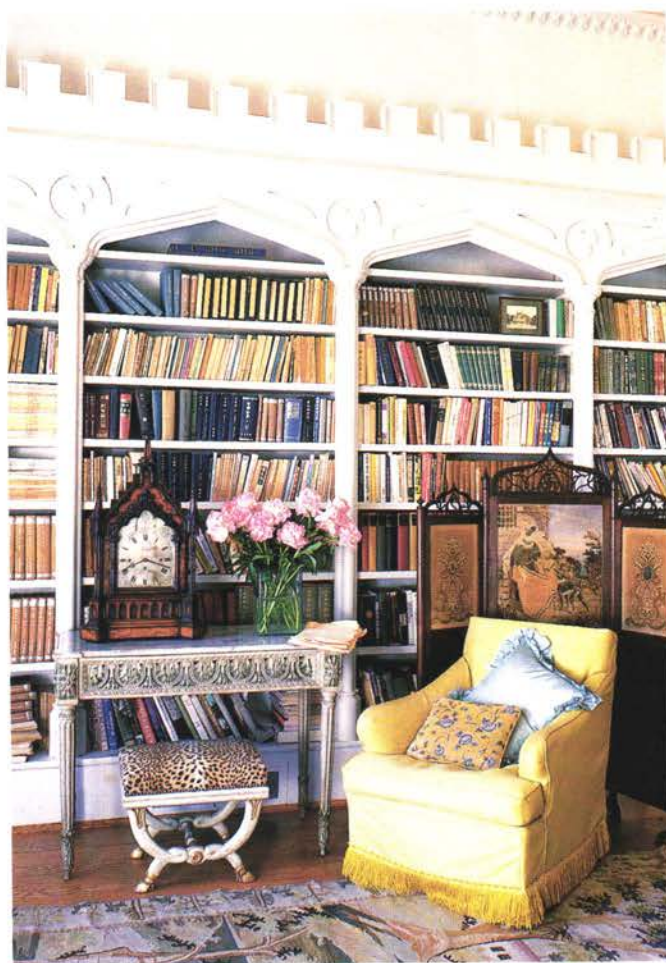
FURNITURE Mahogany chairs surround a Sheraton pedestal dining table.

Sources, see back of book.

their Georgetown house as well as their apartment in London. Much of the furniture and decoration from this collaboration was brought to Staunton Hill, and it could be said that John Fowler's impact on decoration in America is best exemplified by his association with the Bruce family.

David and Janet Bruce have brought the product of these great decorating and collecting associations full circle. And they have brought Staunton Hill into the twenty-first century without sacrificing a bit of gracious Southern hospitality. David, who spent many years living in China and now works as a consultant to American firms there, has created a retreat for himself in the library, utilizing his fine collection of Chinese art. Janet Bruce, an artist, has brought furniture and pictures of her own and from other Bruce houses and put them together in a country house where comfort and style meet. This is a place where house parties begin where they left off more than a hundred years ago—although with some changes, such as a Chinese feast cooked by the host, rather than fried chicken and Virginia ham served by old retainers. Actually, Janet Bruce customarily includes both menus for a house party, so that life at Staunton Hill has truly come full circle. ▷

Kinsey Marable is a bookseller of rare architectural and decorative arts titles.



ENGLISH CASUAL

How to get the Colefax and Fowler look

To the American eye, John Fowler, founder of Colefax and Fowler, is to English style what Shakespeare is to English literature. Chintz, frills, and garden colors never looked so livably elegant as in the versions made by Fowler and his partner, Nancy Lancaster (a native of Virginia). "Their style had all the American know-how, with the English coziness," says New York designer Mario Buatta. Fowler's club chairs, with their straight, low arms, offer a lesson in that style. The slipcover is "big and baggy, as if made by housemaids," as a client observes in *Colefax & Fowler: The Best of English Interior Decoration*.

John Fowler covered this chair for Evangeline Bruce's Washington, D.C., home; it is now in the library of Staunton Hill.

The slipcover is also "brilliantly trimmed," as decorator Albert Hadley notes; the yellow version has a 19th-century-style bullion fringe, an homage to Fowler's love of antique trims. —JENNY GAVACS



Inature's hues "There's a certain freshness about the colors C&F used," according to Albert Hadley.

Fowler's acid green resembles Manuel Canovas's Pompadour in Absinthe (3); his soft blue is close to Jane Churchill's Stonewash fabric and Manuel Canovas's trim #CII0-970 on this armchair from George Smith, NYC. Fowler did an entire room of Nancy Lancaster's home in terra-cotta, similar to Clarence House's Oliveto (1), and another in a scheme that resembled Shima in Carambola (2) from Hines & Co. Fowler also liked hand-painted pillows, such as the one above from Fabulous Things, Ltd.



SMALL SCALE "John didn't like 'statement upholstery,'" according to Wendy Nicholls, managing director of Sibyl Colefax & John Fowler Interior Design, London. "Sofas weren't there to draw attention to themselves." Fowler used small-scale chintzes for visual interest without showmanship in rooms with stronger patterns covering large areas. Compatible patterns include (1) Oak Twig in Coral, (2) Holcombe Leaf in red, (3) Seaweed in green, and (4) Leaf Stripe in yellow, all by Colefax and Fowler, available at Cowtan & Tout.

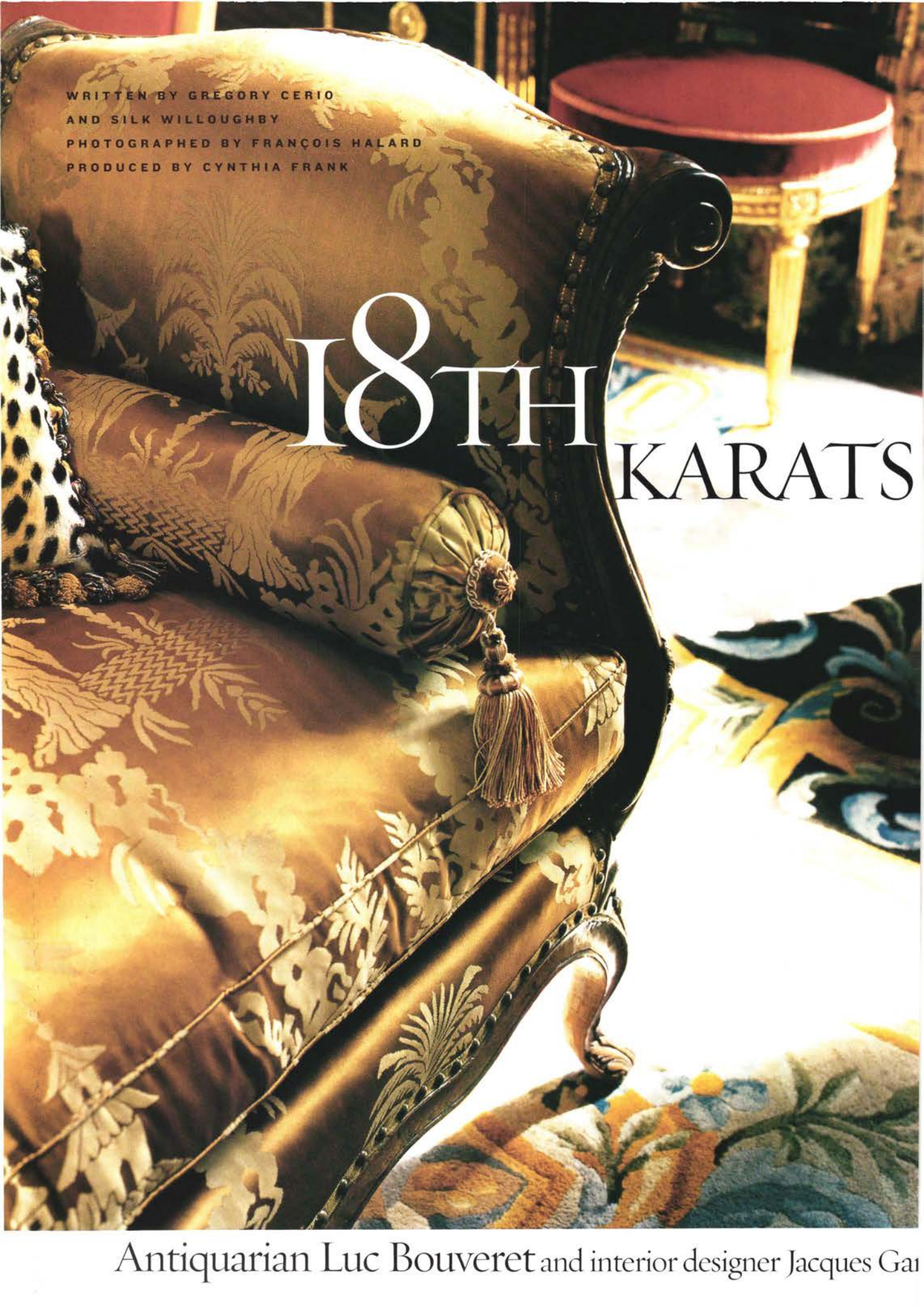


2

chintz it up According to Nicholls, Fowler reproduced fabrics but never sold them. Today you can

buy Fowler's Old Rose in red/green (1), Bowwood in green/gray (4), and Roses & Pansies in red (welted with Regent Park chintz in Lake from Lee Jofa, on a George Smith armchair). Similar chintzes: Dahlia in Aqua by Greeff (2), and Begonia Chintz in color 3 from Clarence House (3). Glazed chintzes, or cottons that are smoothed between rollers, have a more formal sheen. Sources, see back of book. □





WRITTEN BY GREGORY CERIO
AND SILK WILLOUGHBY
PHOTOGRAPHED BY FRANÇOIS HALARD
PRODUCED BY CYNTHIA FRANK

18TH KARATS

Antiquarian Luc Bouveret and interior designer Jacques Gai

designer savvy

With bold colors and fabrics, Jacques Garcia lends modern freshness to classic French furniture from Luc Bouveret.

trade secrets

FABRICS The curtains, this page, are made of Stanislas silk taffeta, and the walls are covered in Alexandra cotton in Creme. All fabrics are by Tassinari & Chatel.

ART The oil painting is by Venezuelan artist Jacobo Borges; the 18th-century bust of Madame du Barry is attributed to Jean-Baptiste LeMoyné.

RUG New, inspired by 18th-century drawings.

ransform a Paris pied-à-terre with treasures of 18th-century French furniture

Pied-à-terre.

The French translates into something baffling, if you do it literally. A foot on the ground? Okay, a foothold. Realtors use it as a euphemism for a place that is too small to live in as comfortably as you would normally. A pied-à-terre isn't home. It's a getaway, and, in its furnishings, a simpler representation of yourself.

Home for Marie-Christine Anzola-Heimann and her husband, John Heimann, an investment banker, is a large Manhattan apartment. She describes the decor as "mostly English, a mix of things that I had and my husband inherited." When it came time to decorate their one-bedroom foothold in Paris, Anzola-Heimann wanted, she says, "a purer reflection of my sensibility." She had but one simple wish: "All my life, I've wanted to live in Versailles."

Fortunately, she had friends in high places. Not high enough to get her the keys to the Petit Trianon, but Jacques Garcia and Luc Bouveret would do. In Europe, Garcia sits at the pinnacle of the super-luxe interior design pyramid. Bouveret is

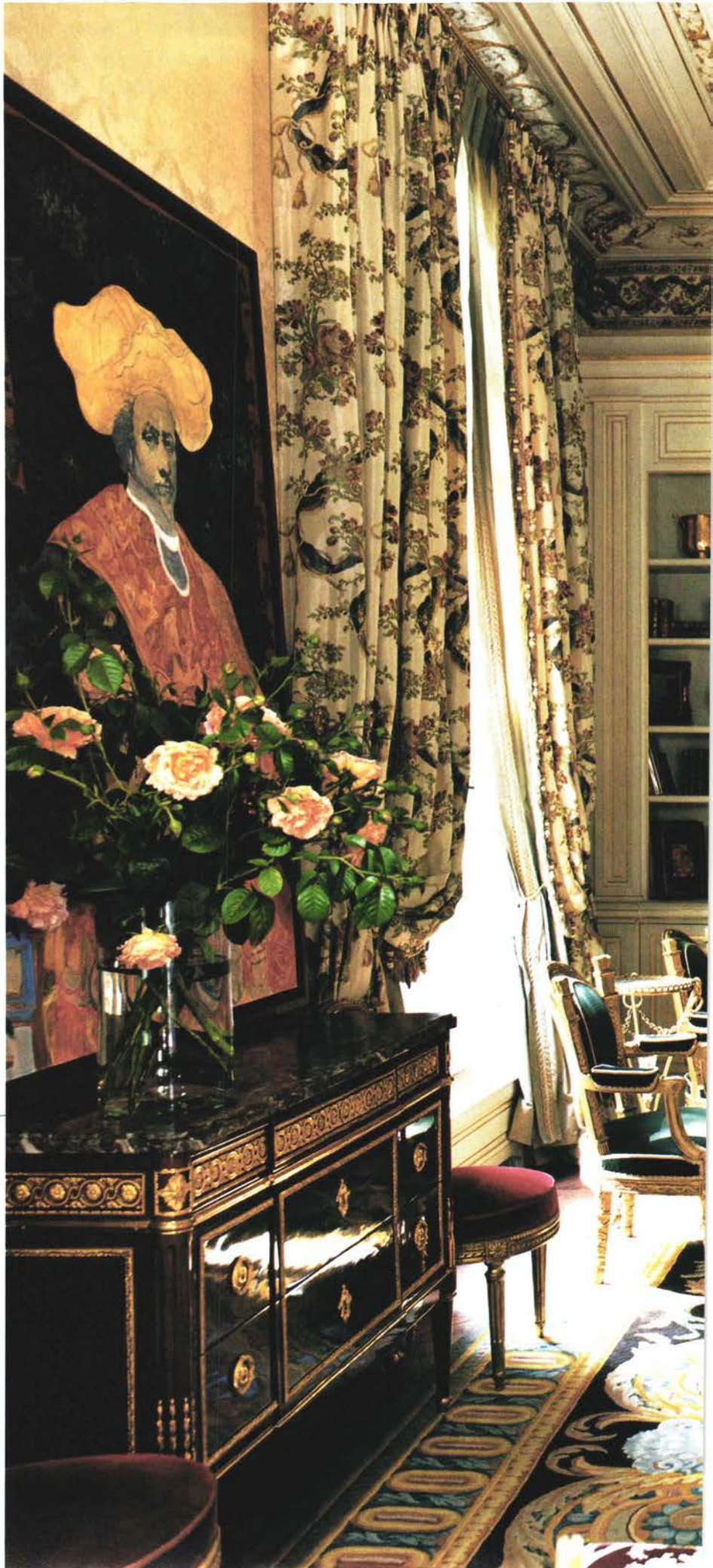
designer savvy

In the salon, gift and crystal pick up the sunlight shining through windows on the Champs de Mars.

trade secrets

FURNITURE The red neoclassical armchairs and side chairs are part of a suite by 18th-century master Georges Jacob; the desk was made by Caspar Schneider, court cabinetmaker to Louis XVI. Both are from Bouveret. Jacques Garcia designed the blue sofa.

ACCENTS Bouveret also supplied the Régence mercury-glass mirror and Louis XV chandelier.





designer savvy

Luc Bouveret, right, perched on a rare mahogany Louis XVI commode from his shop, has become a leading light of the Paris antiques world.

trade secrets

FURNITURE A detail of the Schneider desk, below, showcases its lovely side panels made of painted glass backed in silver leaf. Bouveret considers the inlaid rosewood Louis XVI games table by the master Henri Wirtz, opposite page, the most important piece in the apartment.

FABRICS Hand-painted 18th-century Peking silk covers the chinoiserie screens.



the bright young man of the Paris antiques world, dealing in the best of signed French masterworks. The pair also empathize with the constraints that a smaller space places on self-expression. After all, their principal residence is perhaps the finest privately owned castle in France: Garcia's Normandy château, Champ de Bataille. Anywhere else the two live is downscale.

ABOVE ALL, Garcia and Bouveret shared Anzola-Heimann's passion for the decorative arts of the ancien régime. Eighteenth-century French furniture has become such an icon of staid good taste, Bouveret complains, that the world has forgotten how innovative and imaginative these forms were. The sensual curves of Louis XV furniture were a breath of fresh air after the heavy pieces of the Baroque period. The reign of Louis XVI ushered in the age of reason in furniture, with a style that didn't reject ornament but kept it under the control of an economy of line. "There was a search for simplicity that anticipates the coming of a new century and the industrial age," Bouveret says. "There is a modernity to this furniture in its cleanness."

Bouveret is often frustrated when other young people dismiss the styles he loves as stuffy. "You look at furniture as you do at art, in a historical continuum," he says. "The true antiques lover is open to any period."

Like many true lovers of the arts, Bouveret is self-taught. He spent his teens in his native Dijon wandering the city's art museum, which is housed in a magnificent Burgundian palace. He moved to Paris, and one day a friend asked him to help out at his stall in the Clignancourt flea market. Six years later, Bouveret had his own stall, and two years ago he opened a store on the Quai Voltaire. He still haunts museums and workshops, trying to learn more. For the sake of his love, Bouveret will even dive in a Dumpster.

No joke. He revealed the existence (but not the location) of a trash bin in Paris's 17th arrondissement, guarded by tramps who charge an entrance fee. In it, somehow, marvelous rejects accumulate. There Bouveret found a Belle Époque toilet bowl with a







“THE TRUE
ANTIQUES LOVER
IS OPEN TO
ANY PERIOD”
—LUC BOUVERET

dolphin's head base, and snagged a pair of solid mahogany doors from the '30s.

The objects that Bouveret brought to the Heimanns' apartment have a more illustrious—and certainly cleaner—past. The stars are two museum-quality neoclassical pieces: a marquetry-decorated games table by the late-eighteenth-century master Henri Wirtz and a desk with side panels of painted glass backed by silver leaf. The latter is one of only two surviving pieces known to Bouveret that use the technique. The other is in Château de Sassy.

The more Bouveret brought to the pied-à-terre, the better, as far as Garcia was concerned. His theory is that “the smaller the room, the more you put in it to make it grand.” Garcia took a two-pronged approach to decoration. In the salon, he chose light paints, bright upholstery, and floral curtains to bring in the sunshine and greenery. In the bedroom, to create “a sensuous, intimate place,” he used dark wallpaper and draped the bed in a lush silk baldachin.

There, Anzola-Heimann can dream of life at the Bourbon court. “I hope heaven is not some place of clouds and harps. I want it to be like Versailles,” she says. “For now, at least, I can feel like I have a little apartment there.” ▷

designer savvy

In contrast to the sunny salon, the bedroom is a lush, dark, and more intimate space.

trade secrets

FABRICS The bed and window curtains are made of Lelievre's Medicis silk taffeta lined with Faille silk by Tassinari & Chatel, which also makes Grugny, the rayon damask on the walls.

FURNITURE The Rococo violet-wood commode with ormolu mounts is from Bouveret. Sources, see back of book.



One of a pair of gilded Louis XVI chairs by Boulard that Luc Bouveret found for the apartment.

FRENCH FORMAL

Three ways to cover a Louis XVI—style chair

"Louis XVI style was as refined as man could be," says fabric designer and interior decorator Craig Wright. During the reign of Louis XVI (1774 to 1792), the newly discovered ruins of Pompeii and Herculaneum inspired France; Louis XVI style incorporated legs resembling square or cylindrical columns, symmetry, and Greek and Roman carvings. "The architecture of the armchair is very powerful, very masculine," says Parisian *antiquaire* Luc Bouveret. "But it is modern because the lines are very simple, very architectural." Even the cushions are linear: "We build up an edge with horsehair," says Steven Jonas of Jonas Upholstery. The back and seat resemble plateaus that "replicate the frame in another dimension," New York antiques dealer John Rosselli explains. Add fabric and—*voilà!*—you have a masterpiece. —JENNY GAVACS

1 velvet touch

A chair from Jonas Upholstery has Scalamandre's Osborne silk velvet in Peacock and M&J Décor's Gold gimp #982-19583-8 and cord #981-50005-939I. Below: Prella's Velours de Soie Uni in (1) Vert de Laurier and (2) Pain Brûlé. (3) Claremont Furnishing Fabrics' Velours in Rouge. All woven on 18th-century-style looms.



2 pastoral

Marie Antoinette's peasant posturing made cotton florals a rage. Braquenie's Cheverny in Indigo from Pierre Frey and Scalamandre's gimp #V93-006 are on a Haritz Barne, NYC, chair. Other florals: (1) Greuze in Rouge Blue 3 from Claremont Furnishing Fabrics Inc. (2) Christopher Norman's Babette in Aqua. (3) Braquenie's Saint Leger in Rouge Vert I, from Pierre Frey.



intricate trim "You cannot believe the degree of depth in Louis XVI trims," says New York-based decorator Michael Simon. "You get worlds within worlds." To accentuate edges, cords with flanges are sewn into seams, and those without are sewn over them. Gimps hide fabric tacks; very thin gimps can also accent

edges, as on the chair, opposite page, bottom right. (1) Toinette cord with flange in Balzac, Houliès, USA. (2) #982-12685-1209 gimp, M&J Décor. (3) #6500-3 gimp, from Passementerie.



3 rich pattern

Eighteenth-century fabrics were

matched to carvings. Lampases (fabrics with a second pattern woven over them) were often floral. Travers's Lucienne Lampas in Daffodil is on a Côté France chair, above. The gimp is M&J Décor's #982-19574-9607. (1) Christopher Hyland, Inc.'s Lampas Vaeux le Vicomte in Floral on Cream. (2) Old World Weavers' Les Pivoines in Multi on Cherry. (3) Scalamandre's Louvre. Sources, see back of book. □



COMBINE AND CONQUER

IN A HANDSOME OLD HOUSE IN NEW JERSEY, WILLIAM DIAMOND AND ANTHON





BARATTA CREATE A COHESIVE AND ELEGANT WHOLE FROM WILDLY DIFFERENT PARTS

WRITTEN BY
LYGEIA GRACE

PHOTOGRAPHED BY
JASON SCHMIDT

PRODUCED BY
CYNTHIA FRANK

DESIGNER SAVVY

The designer keyed the colors in the living room to the owners' four Warhol paintings, each representing a country where the family has lived: *Marilyn*, America; *Goethe*, Germany; *Mao*, China; and *Queen Elizabeth*, England.

TRADE SECRETS

FURNITURE The custom sofa has a silver-leaf frame. Diamond Baratta bought the coffee table, inlaid with mother-of-pearl, at the antiques department of Sibyl Colefax & John Fowler, London. The Marshall Field-style chair was custom-made.

FABRICS Nashville silk damask in Pistachio on the sofa and embroidered pillow fronts, and Caribbean white silk taffeta curtains, all Scalamandrè. The Marshall Field chair's handwoven plaid is by Diamond Baratta.



Subtlety is not the byword of William Diamond and Anthony Baratta.

The New York designers, known for their witty, brightly hued, thematic interiors, once decorated an entire house with a games motif, right down to a living room rug that looked like a giant Parcheesi board. So when a couple with young children telephoned Diamond and Baratta and asked them to work on a large house on the New Jersey shore, they took pause. "I told them that we were interested in doing the house in muted tones like celadon and eggplant," the wife says. "I had to push them to agree."

Color was only one of many challenges the designers faced. The clients, who were returning to the United States after years in Europe and Asia, owned an unusually varied collection of furnishings. "They had incredible modern art, funny antique English pieces, and strange Chinese furniture," Diamond says. "Mixing so many periods and styles was a puzzle," Baratta adds. "We knew that we had to invent a new look."

Before they could address the house's decoration, however, they had to establish a floor plan. The 12,000-square-foot structure had been renovated numerous times since it was built in 1915, and retained few of its original elements. With the help of a local architect, Edward F. Knowles, the owners had stripped the Renaissance Revival mansion down to a shell.▷

DESIGNER SAVVY

Using fretwork motifs in the rugs and fabrics throughout the house helped the designers incorporate the diverse collection of Asian furniture into their overall design.

TRADE SECRETS

FURNITURE In the living room, above, most of the seating is custom. The sunroom, opposite page, has an antique Chinese wedding bed and an armchair by Lutyens Design Associates.

FABRICS Custom fabrics are on the chairs and the wedding bed, and the curtains are Linen in white from Henry Calvin Fabrics with a custom trim.

LIGHTING The sunroom has a pagoda lantern from Charles Edwards Antiques Ltd., London.



DESIGNER SAVVY

Two chaises bring symmetry and focus to the entry foyer.

TRADE SECRETS

FLOORING Diamond Baratta had the floor stenciled with faux marquetry.

FURNITURE Diamond Baratta found one 19th-century fruitwood chaise at Julia Boston, London, and had it copied. The Austrian walnut center table is from Mallet at Bourdon House Ltd., London, and the Swedish clock desk is from Cupboards & Roses, Sheffield, MA.

FABRICS Brunschwig & Fils's Ottoman Texture in Menthe, with custom embroidery.

WALLPAPER Hand-painted from Gracie Inc., NYC.

"A lot of the details had been lost over the years," Diamond says. "But the client was intent on bringing the house back."

Fortunately, the partners had an original set of floor plans and interior elevations to guide them. These documents—which the wife had discovered behind the furnace—revealed not only the layout of the house, but also molding patterns, doorway heights, and window placements. "The scale and proportion of the rooms were fantastic," says Baratta, who handles architectural details for the firm. "Out of all the houses I have seen in our twenty-one-year history, this was the one that had perfect pitch."

But what was appropriate for a family in the early twentieth century doesn't necessarily work for one a hundred years later, so the designers made some structural changes. They turned the attic, which was a warren of tiny maids' rooms, into an airy playroom for the couple's children, and redesigned the master suite with a stunning oval hall. "We took out part of the third floor and created a two-story dressing room," Diamond says.

The biggest alterations occurred on the ground floor. Diamond and Baratta eliminated a staircase and knocked through the butler's pantry





"MIXING SO MANY PERIODS AND STYLES WAS A PUZZLE. W



NEW THAT WE HAD TO INVENT A NEW LOOK"
—ANTHONY BARATTA



DESIGNER SAVVY

A pair of antique garden pagodas add vertical interest to the dining room, which is dominated by an enormous table that seats 20.

TRADE SECRETS

FURNITURE Chairs are custom; the dining table is antique.

The 18th-century Scottish mantel is from A&R Asta.

FABRICS Clarence House's Velours Mohair in Faience, gauffered in a stripe, covers the walls. The curtains are Watteau silk taffeta in Copenhagen from Brunschwig & Fils, with fringe 33308-9660 from Houliès USA. The sheers are Decorators Walk Classic Madras lace in Eggshell.

CARPET Antique Vase pattern designed by Diamond Baratta for Stark Carpet Corp.

and laundry room to make one large sunny kitchen. The double-vaulted ceilings are a tribute to the eighteenth-century English architect John Soane. "I'm obsessed with him," Baratta admits. With a nod to the wife's love of Tuscany, the designers hand-painted scenes of the Italian countryside onto a strip oak floor. Where the stairs had stood, they installed a wall of Palladian windows that look out on the shore. "I couldn't see the water from the kitchen before," the wife says.

ONCE THE LAYOUT was decided, Diamond chose a palette for the fabrics and rugs. "The wife told us that she loved pink and green," he says, "but we realized that we could do those colors in a Diamond and Baratta way." In the bedroom, Diamond exaggerated the scheme, deploying great swaths of a pink and white Bennison print for the walls, curtains, and valances. Dispensing with the wife's quiet celadon in favor of a vibrant jade, he used green with similar abandon on the Adams-style bed, plush upholstered chairs, and handwoven rug. The effect is clean and fresh, but with an elegant edge. ▶



The duo were equally adept at giving a smart, sexy twist to the house's public rooms. "The client is a young and very stylish woman, so we had to do something that was chic, not stuffy," Baratta says. For the living room, where four Warhol paintings hang on glossy eggplant walls, "we chose twentieth-century furniture to go with great twentieth-century art," Diamond says. They added a French '40s-inspired club chair and upholstered a sofa in an unorthodox pink glen plaid. An Art Deco armchair was the model for the silver-leaf bergères and settee that the team covered in an embroidered silk damask. Following their mandate to incorporate the owners' furniture collection, the decorators cleverly pressed into service a nineteenth-century Chinese opium bed as a coffee table.

THOUGH DIAMOND AND BARATTA designed most of the house's fabric and wallpaper, they are proudest of the enormous handmade rugs with geometric fretwork motifs, inspired by the clients' recent stay in Hong Kong. "The biggest challenge was figuring out how to do an Oriental feeling in 2001," Diamond says. In the dining room, which seats 20 comfortably, he solved the problem by using clean, stylized images of scrolls, baskets, urns, and flowers, adapted from the traditional Chinese pattern called One Hundred Precious Objects. The rug's saturated colors are evoked in the French blue velvet walls and the burgundy and pink peonies embroidered on the valances. ▷

DESIGNER SAVVY

Reverse-painted glass walls lend a bright, shiny, clean look to the stunning 25-foot-long master bathroom.

TRADE SECRETS

FLOORING Thasos marble in the bath. The hand-painted kitchen floor mimics toile.

FURNITURE Diamond Baratta designed the bath's sink console and medicine cabinets. Drucker café chairs, in the kitchen, T&K French Antiques.

FIXTURES The tub is a reproduction. Undermounted kitchen sinks are from Kohler Co. Nickel faucets, robe hook, and Etoile tub spout are from Waterworks.



"THE WIFE TOLD US SHE LOVED **PINK AND GREEN**, BUT WE REALIZED THAT W



COULD DO THOSE IN A DIAMOND AND BARATTA WAY"

—WILLIAM DIAMOND



DESIGNER SAVVY

An unmatched pair of nightstands break the regularity of the master bedroom.

TRADE SECRETS

FURNITURE The headboard, the footboard, and all seating are by Diamond Baratta.

The bedside tables are from Hermitage Antiques PLC, London.

WALLS Bennison's Simla is above the paneling, which is painted with Pratt & Lambert's Silver Lining.

FABRICS All custom upholstery; the head- and footboards are covered in Old World Weavers' Tenere velvet in Nil. Sources, see back of book.

The rug in the romantic sunroom is decidedly more abstract, with a controlled green palette. "It feels like David Hicks, but it's done modern," says Diamond, referring to the late decorator's famous geometric carpets. Another English style maker, Edwin Lutyens, was the inspiration for the plump settee and slipper chairs. The centerpiece of the inviting, coffered space is the clients' 1830s Chinese wedding bed, which the designers covered in a custom cotton print. "The room is a total fantasy of ours," Diamond says. "We made it by enclosing a porch. But it is the kind of room really good homes of the era would have had."

The men are still giddy with the effort of completing the house in just nine months. "I don't know how we did it," Diamond says, marveling at the juxtaposition of decorating styles. "It's French Art Deco meets Japanese and Oriental influences, with a tad of Biedermeier furniture thrown in. But it's not dissonant." The clients, who because of the husband's business have lived in four countries, agree. "The house is beautiful—we are not going to get rid of it," the wife says, bracing herself for another inevitable departure. "This will be our home no matter where we live." ▷

Lygeia Grace is a writer in New York.



Diamond Baratta's channeled chair, above, is upholstered in custom wool glen plaid with Scalamandrè tape and cord, and with a Syrie Maugham pleated skirt.

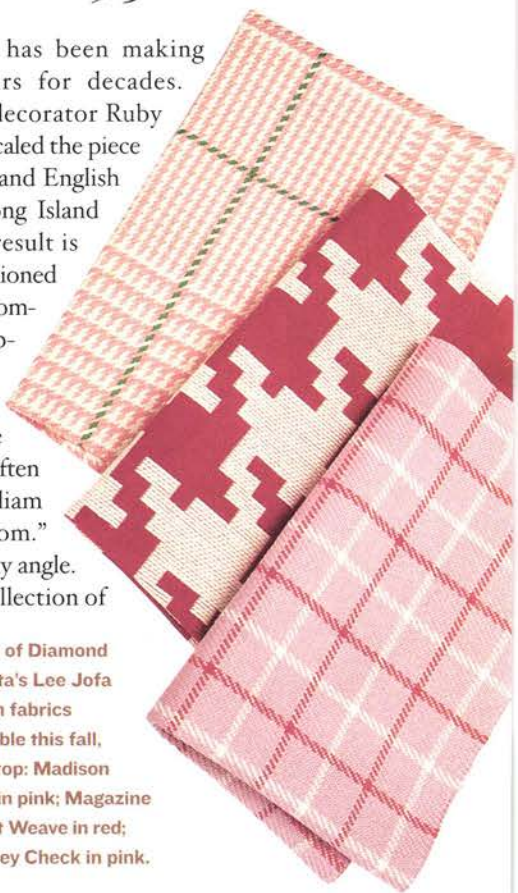
AMERICAN CLASSIC

Update for a 1930s armchair

Steven Jonas's shop has been making Marshall Field chairs for decades. According to Jonas, decorator Ruby Ross Wood originally scaled the piece to accompany French and English furniture in Field's Long Island vacation home. The result is an elegant, well-proportioned form that will neither dominate a room nor disappear alongside larger pieces of furniture.

Diamond Baratta uses a similar custom chair to the same effect. "The Marshall Field chair is feminine. It's a form we often use," Anthony Baratta says. "It has a rounded back," William Diamond adds, "so it can be placed in the middle of a room." With a Syrie Maugham skirt, the chair looks great from any angle. Lee Jofa offers a similar chair, and this fall introduces a collection of Diamond Baratta-designed fabrics, available to the trade, for those who want the Diamond Baratta upholstered look. "We did not alter our style," Diamond says. "What we do for our clients we did with these fabrics." The line includes signature prints and woven-cotton, menswear-inspired fabrics such as the glen plaid used in this project. —THADDEUS KROMELIS

Three of Diamond Baratta's Lee Jofa cotton fabrics available this fall, from top: Madison Plaid in pink; Magazine Street Weave in red; Scorney Check in pink.



This unfinished Marshall Field chair from Jonas's shop, pictured in muslin, requires 10 to 13 yards of fabric. Natural fibers, right, are used to build up the inside of this overstuffed classic.



bare facts

Jonas gave us general guidelines for covering a traditional Marshall Field chair, and told us how he constructs one.

FORMAL OR INFORMAL Designers have typically used damask, velvet, or lampas on this tightly upholstered chair. Cording, braiding, and an intricately pleated skirt complete that formal look. Channeling lends an elegant Deco air. Chintz and tufting can be more informal.

A skirt and a separate seat cushion are a must in any situation.

MEASURE AHEAD Expect to use about 10 yards of fabric with a tailored skirt and 13 for a Syrie Maugham skirt. You will need 12 to 24 yards of cord, which should range between $\frac{1}{4}$ and $\frac{3}{8}$ inch in diameter.

OVERSTUFFED CONSTRUCTION Jonas constructs his chairs from scratch, starting with a kiln-dried maple frame. **1** Sterilized animal hair is a durable base padding. **2** Burlap and jute strips connect springs and inner construction to the frame. **3** Glazed cotton keeps animal hair from poking through fabric. **4** Muslin is the final layer before upholstery.

5 Dacron is occasionally used between muslin and upholstery.

6 Black cambric seals the chair bottom. **7** Burlap webbing holds inner workings in place. **8** Raw cotton pads and fills gaps.

a seat of our own

We upholstered Dapha's Sophia chair, which is similar to the Marshall Field chair, in Schumacher's Silk Satin in chartreuse, using Silk Satin in rose for accents. A Syrie Maugham skirt—box pleats aligned with the tufting creases—has kick pleats that reveal the lining. For added detail, looped fabric replaces covered tufting buttons. Some other fabrics we recommend for a Marshall Field chair are at left and below. Certain repeats may not work well with its curves. If you consult an upholsterer when selecting a fabric, you will be sure to get the desired effect.



I matte vs. shiny

Glossy fabrics, like the one on this chair, right, are ideal for a pleated skirt, giving the chair a touch of formality and making curves and pleats appear elegant. Matte fabrics, like wool, give the Marshall Field chair a tailored, modern look. Try a simple drop skirt, pleated on the corners, to complete the effect. (1) Lelievre's polyester Satin Vivarais in Indien and (2) André Bon's Satin Stephanois in Veronese, both distributed through Old World Weavers. (3) Mombassa in Azalée, a wool blend from Deschemaker at Quadrille. (4) Pollack's Cavallo in #9.



2 pattern

Half-diamond tufting and channeling will distort rigid geometric patterns and stripes. Solid-color fabrics or ones with consistent, smaller-scaled patterns are more forgiving. (1) Lelievre's blended fabric Patio, shown in Grenat/Rouge, available at Old World Weavers. (2) Hinson's Sister Parish cotton twill Burma. (3) Macaron, a blended fabric in Apple, at Old World Weavers.



3 texture

Textured fabric offers a casual, contemporary upholstery option. Some looser weaves may require a backing. (1) A.M. Collections' all-cotton Ventana in #00-258. (2) Boussac's cotton Kasai in #11. (3) Cotton Safari in Peach Blossom by Giant. (4) Schumacher's rayon cotton blend Ceylon Texture in Confetti. Sources, see back of book. □

WRITTEN BY MARELLA CARACCILO
PHOTOGRAPHED BY ROBERT POLIDORI
PRODUCED BY CAROLINA IRVING



AGING PROCESS

A master of illusions, Roberto Peregalli makes his Milan apartment look and feel like the rooms of a melancholy 19th-century intellectual

Ruins are a theme that runs through Roberto Peregalli's apartment. The frescoes in the hall, opposite page, depict a landscape with ruins.

■ In the courtyard, below, the contemporary clutter surrounding the late-15th-century columns and frescoes contributes to the dilapidated charm.







ROBERTO PEREGALLI's journey down memory lane begins a few steps before the main entrance to his building, on the street itself. It's an unusual address for the center of Milan—rugged, a little gritty, and virtually shopless. Peregalli, an architect and designer renowned for astonishing re-creations of atmospheric detail, likes that. He says he knew the building was right for him as soon as he stepped into the courtyard. With its cracked and moldy walls, chipped pavement, and balconies filled with potted plants and laundry, it felt more like Naples or Rome. Beyond the painted loggia, home to bicycles and buckets filled with stucco, an elevator brings you back to the present. At first, Peregalli resented the idea of putting this modern intrusion into his Proustian vision. Then he decided to limit its damage by designing it himself. A transparent glass cylinder held together by a beautifully simple iron grid takes you up to his attic apartment, in what was once a pensione for the down and out. By the time you get there, the clock has already stopped ticking.

The first thing that strikes you about the apartment is its darkness. Windows covered by thin lace curtains provide the only source of light well into the evening. As soon as you get accustomed to this crepuscular light, however, what

designer savvy

Water stains and flaking paint contribute to the world-weary atmosphere of the apartment.

trade secrets

FURNITURE The late-18th-century dining table is surrounded by a set of early-19th-century chairs. The candlesticks and ceiling light are 19th century.

PAINT The walls and ceiling have been painted in trompe l'oeil to look like a tent.

FABRICS The improvised tablecloth is Fez embroidery with a Persian prayer stitched on it.

ART The landscape is 19th century.



emerges is an articulate ode to time past. Painted frescoes on the walls of the entrance hall depict a deserted landscape littered with Roman ruins. On each side of the hall, neoclassical tables serve as pedestals for a collection of Greco-Roman marble fragments. On one of the tables is a seventeenth-century painting of ruins. But all this is just the prologue. As you walk through the succession of rooms, the time zones begin to shift. The bedroom, for example, with its painted pastel stripes on the walls and its large brass bed, looks as though it has come straight out of a late-nineteenth-century family villa in a small town in the north of Italy. The living room, with its marble pillars, sculpture, and paintings, has a more decadent, urban feel, while the bathrooms and kitchen display a taste for early-twentieth-century decoration. What holds everything together is the absolute control of detail, whether it is the paint on the walls, the lighting, or the choice of furniture. "We live in an epoch that is not interested in lasting details," Peregalli says. "During the Renaissance, for example, a box could be as precious and important as a palace. In my work I try to emulate the same respectful approach to detail."

That Peregalli, whose studies in philosophy led to his interest in architecture and interior design, has an unusual vision is obvious from a visit to the studio he shares with architect Laura Sartori Rimini. Occupying a rambling apartment, the studio is made up of rooms originally decorated by legendary architect Renzo Mongiardino for Peregalli's parents. Peregalli worked for Mongiardino on many projects and still acknowledges the late master as his teacher. "His was not an ordinary studio," he says. "It was more like a home, really." The same can be said of Peregalli's workplace. With piles of hand-printed fabric from around the world, furniture, and stacks of antiques and books, it is not what one would expect of one of Milan's most successful architecture studios.

designer savvy

Peregalli's work is characterized by minute attention to the details that make up an illusion. In his apartment, the deliberately muted lighting contributes to the air of 19th-century melancholy.

trade secrets

FLOORING The apartment floors are *cotto* tile, but in the living room, above, Peregalli covered it with an 18th-century Oushak rug.

FURNITURE A 19th-century bamboo chair sits in the hall, opposite page. Early-20th-century club chairs join a 19th-century English sofa in the living room.

ART *Hanged Birds* by Jacopo da Empoli is over the mantel.

“WHEN MY CLIENTS COME HERE
THEY ALWAYS SAY, ‘INCREDIBLE.
HOW CAN HE LIVE LIKE THIS?’”
—ROBERTO PEREGALLI



designer savvy

Piles of books, drawings, and architectural models give the interior its lived-in, unfussy appeal.

trade secrets

FURNITURE A Neo-Gothic chair sits along the wall of one study, right.

In the other, in the background, are a 19th-century piano and stool.

The Neapolitan console, right, holds several architectural models.

PAINT The walls are whitewashed in simple stripes.

ART A 17th-century engraving by Giulio Romano hangs over the Gothic chair. Sources, see back of book.

"We work on all the projects together," says Rimini, who specializes in restorations. "Roberto has an uncompromising vision, whereas I tend to have a more technical approach." Their decisions are the result of heated discussions. Looking through the archives of their projects, you are struck by their inventiveness and the range of historical themes and styles the pair have engaged: a seventeenth-century house in the Swiss mountains that Peregalli and Rimini rescued from twentieth-century remodeling and transformed into something like a traditional wooden chalet; a reinterpreted pavilion in Tangier; the recent redecoration of the seventeenth-century Palazzo Marino, where Peregalli and his partner have erased the traces of a 1950s decorator and created the illusion of a grand seventeenth-century interior.

Back in Peregalli's apartment, the mood is neither grand nor exotic; instead, the place has a melancholy air, as if it belonged to an impoverished nineteenth-century intellectual. A few water stains here and there confer a lived-in, unfussy atmosphere. "When my clients come here," Peregalli says, "they always say, 'Incredible. How can he live like this?'" Beneath the poetic surface, however, are the signs of Peregalli's elaborate skill and intelligence: the painted walls; the choice of *cotto* tiles; the knowledgeable eclecticism. Like many successful melancholics, Roberto Peregalli has a self-deprecating air. Before we part, he offers an anecdote. One of his clients, thrilled with the work that transformed her anonymous apartment into a palatial abode steeped in timeworn decadence, gave a dinner. Her guests commented on the wonderful results. Then someone said, "You are so lucky to have found all these ancient frescoes. But why didn't you have them restored?" Peregalli still chuckles at the memory. □





COLOR CRAZE

THROW CAUTION BACK INTO THE CLOSET AND SET A BOLD TABLE

Clockwise from top left: Mariposa Plein Air **CUP** and **SAUCER**, \$34 per pair, Bergdorf Goodman. Custom paper **FLOWER**, Couturier de Cardboard Inc. Triple-cased crystal Party de Christian Lacroix **GOBLET**, \$190, Christofle. Bamboo **FLATWARE** in black, \$155 for a five-piece place setting, Takashimaya New York. Arc en Ciel **PRESENTATION PLATE** in Grapefruit by Robert Haviland & C. Parlon, \$100, Lalique. Hand-painted Jean Lurçat **PLATE**, ca. 1950, \$2,400 for a set of 11, Alan Moss, NYC. Belgian **LINEN** in Sun, \$26.95 per yard, B&J Fabrics, NYC. Indian cotton **SHEER** #8478-101, Kravet. Flea market espresso **SPOON** and yellow **SCULPTURE**.

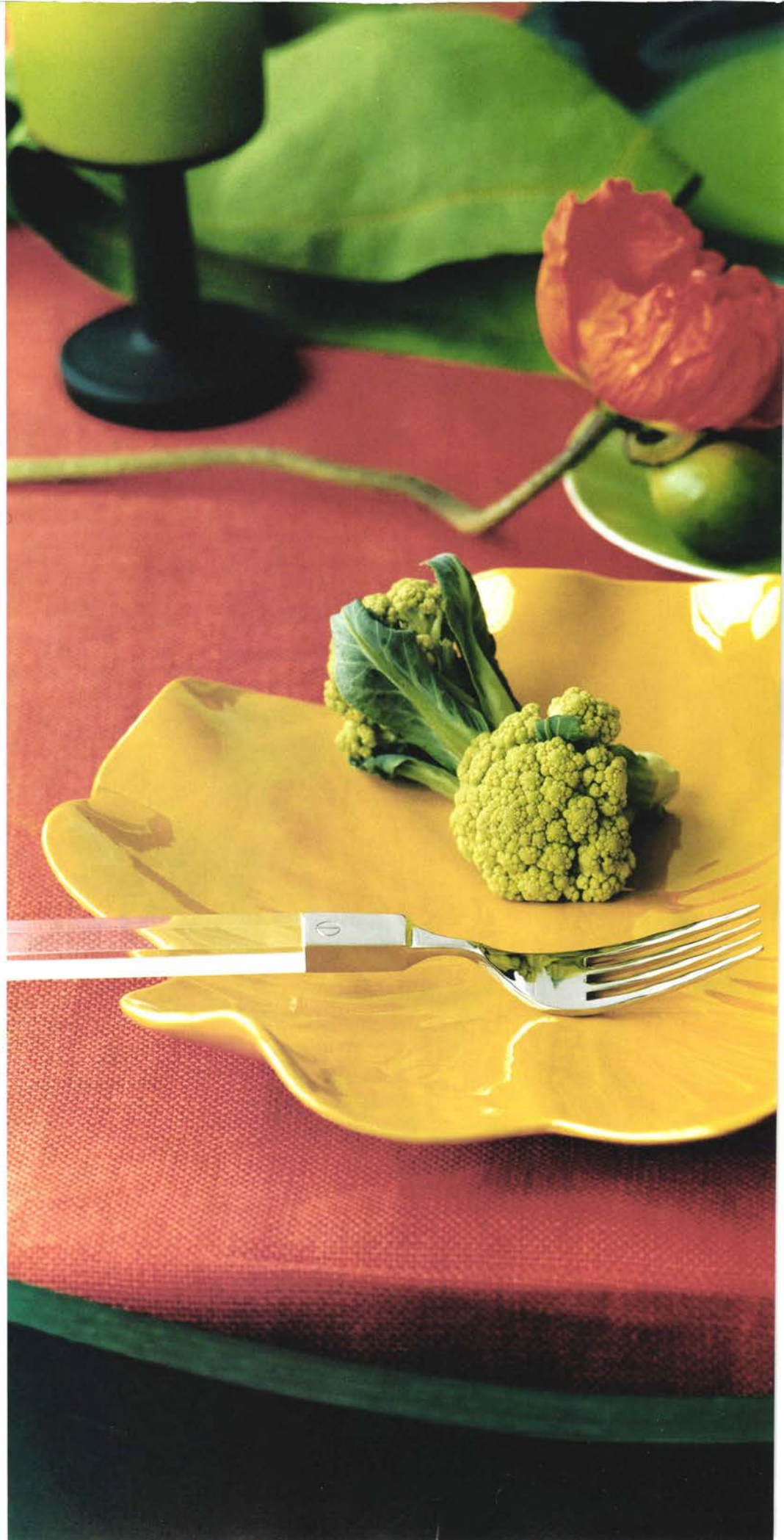


PHOTOGRAPHED BY MARTYN THOMPSON
PRODUCED BY JEFFREY W. MILLER



VIVID HUES
AT OPPOSITE ENDS
OF THE CHROMATIC
SCALE CAN MAKE
BEAUTIFUL MUSIC AT
THE DINNER TABLE

From left: Mercer Street **FLATWARE**, \$150 per five-piece place setting, Ralph Lauren Home. Yellow Fleurette **PLATE**, \$165 per five-piece place setting, Carole Stupel Ltd., NYC. Green **BREAD PLATE**, from Anne Léauté's Zen collection, \$24, Barneys New York. Criss-Cross hand-ground glass **TUMBLER** in pistachio green, \$30, Armani Casa, NYC. Jungle **CEREAL BOWL**, \$10, Waechtersbach. Venetian cased-glass **GOBLETS** in Acqua, \$70, Carole Stupel Ltd. Spode ca.1810 covered **VEGETABLE DISH**, \$1,850 per pair, James II Galleries, NYC. Vento **NAPKIN**, \$54, Muriel Grateau, Paris. Belgian **LINEN** in Nevada, \$22 per yard, B&J Fabrics. Ant **CHAIR** by Arne Jacobsen in custom dye, \$750, Art & Industrial Design, NYC.









**MOM DIDN'T MIX
PATTERNS,
BUT YOU CAN. IT'S
LIBERATING AND
DRAMATIC. GO ON,
SET THE STAGE**

From left: Yellow daisy embroidered linen **NAPKIN**, \$90 with place mat, D. Porthault, NYC. Natural bamboo **FLATWARE**, \$155 per five-piece place setting, Takashimaya New York. Cristobal **DINNER PLATE** painted by Alberto Pinto, \$80, Barneys New York. Rooster **DESSERT PLATE**, \$35, Tiffany & Co. Vega **WATER GLASS** in Topaz, \$145, Baccarat. Folio silver-plate **CORKSCREW**, \$75, Christofle. Vintage Chinese **WALLPAPER**, \$100 for a double roll, Secondhand Rose, NYC. Orange cotton print **FABRIC**, \$10 per yard, B&J Fabrics. Flea market **FIGURINE**. Sources, see back of book.

A vibrant garden scene featuring a variety of flowering plants, including large pink and white azaleas in the foreground and background. A green lawn is visible, with two red wooden chairs placed on it. The scene is framed by the branches of a tree with light-colored bark.

the rake's progress

For 20 years,
two ambitious
gardeners
have worked
on one New
England acre,
creating a
labyrinth of
rooms filled
with exotic
surprises

WRITTEN BY JOHN A. GWYNNE
AND MIKEL FOLCARELLI
PHOTOGRAPHED BY LANGDON CLAY



punch bowl

"We've tried to arrange the tall, medium, and short rhododendrons into a gradation of pinks to white, making this space a color-striped 'punch bowl' every May. We found some child-sized red chairs that make the punch bowl look larger than it really is." —J.A.G.

John A. Gwynne, head of the exhibition and graphic arts department at the Wildlife Conservation Society's renowned Bronx Zoo, and Mikel Folcarelli, vice president of international creative services for Ralph Lauren, describe the long work in progress that is their New England garden.

john: Our garden on the southeast coast of New England began as a cluster of little clearings, hand-chopped and hand-dug into a tangle of shrubby viburnums and autumn olives that were being strangled by vines of bittersweet and wild rose. It was the early 1970s, and, as a new landscape architect, I was all fired up by recent trips: to the great English gardens at Hidcote and Stourhead, to Central American cloud forests, and to Montana meadows. Wouldn't it be wonderful to bring back the best, most evocative plants from these places and learn to grow them? Was there a way to bring home "new" kinds of rhododendrons that would become tree-sized, with flowers of clear, burning scarlet or sunny yellow or complex peachy tans, instead of the familiar muddy pink mounds? How could one devise a way to grow giant ferns and monster-leaved gunnera from the almost

temperate areas of the South American highlands? What about ivory spires of bear grass from the Rockies? What about dark waters to reflect icy blue meconopsis, the fabled blue poppy of the Himalayas that normally wilts in the heat of an East Coast August?

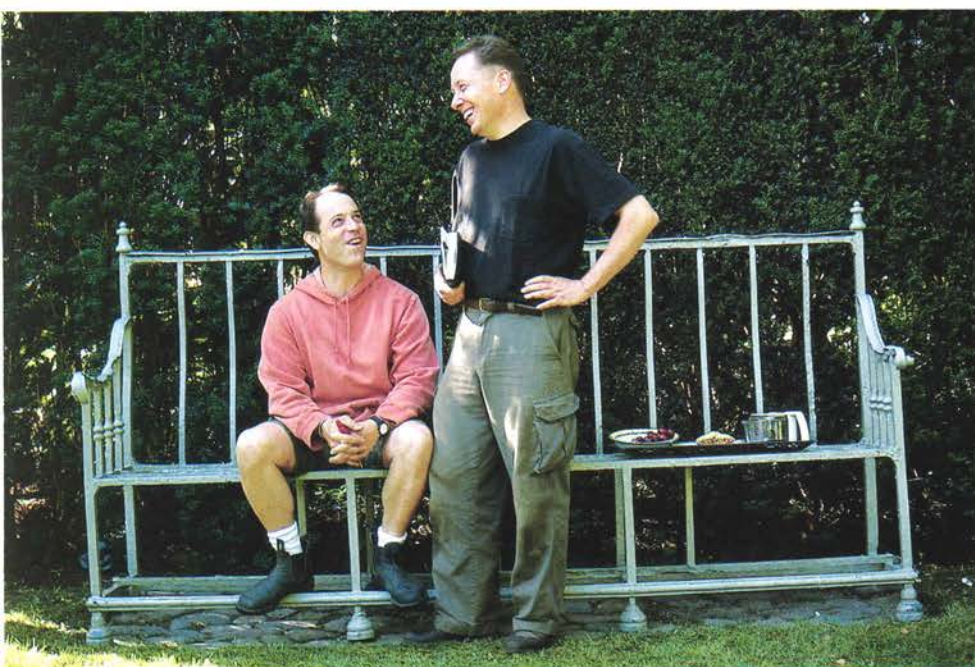
Coffin-sized cardboard boxes began to arrive from obscure nurseries, and rare cuttings from plant groups. Bookshelves sagged. The digging started. Then my co-conspirator, Mikel Folcarelli, began to contribute his boundless energy, his sculptor's eye, and good sense.

Creating the garden involved the education of two dirt gardeners who learned their lessons the hard way, such as how to grow camellias in the Northeast, where they normally scorch in the winter sun on the south side of a hedge but stay luxuriantly green only four feet away on the north. Our garden changed, too, from a hidden laboratory for test growing into a labyrinthlike folly, a series of outdoor rooms, each separated by high walls and hedges. Pathways with alternating spaces of dark shadow and bright sun do seem (as hoped) to pull the infrequent and unsuspecting visitor forward. A turn leads to still another path or to more and more plants—each space immersing the visitor in a different experience.

Throughout its evolution, the garden has remained in the center of its acre-sized thicket, hardly evident from the outside, almost a secret, thus not offending the local landscape of simple fields and other thickets.

mikel: When I was introduced to John Gwynne [below, right] by a mutual acquaintance, he asked if I would like to see the collection of orchids in his apartment. I particularly recall a splendidum. He remembers it as a magnificum. Regardless of the form, that orchid has led to a long and fruitful collaboration. ▷

central lawn



"As the garden evolved, we felt it was becoming too complex.

Thus, we turned the center into a simple rectangular lawn defined by a pair of high hedges and old French iron benches. From here you can look into the tropical quadrant with rampant bamboos and giant leaves. ■ A backward glance from the central lawn to the entry path, above, draws your eye through yew hedges and a purposefully dark, almost gloomy cryptomeria allée toward an old concrete pipe planted with white-variegated fallopia that we've nicknamed the 'fallopian tube.'

■ A stream of wood onions seems to flow between wild Chinese rhododendrons, opposite page, toward a strange sugar maple, 'Monumental,' that doesn't seem interested in growing side branches."

woodland area

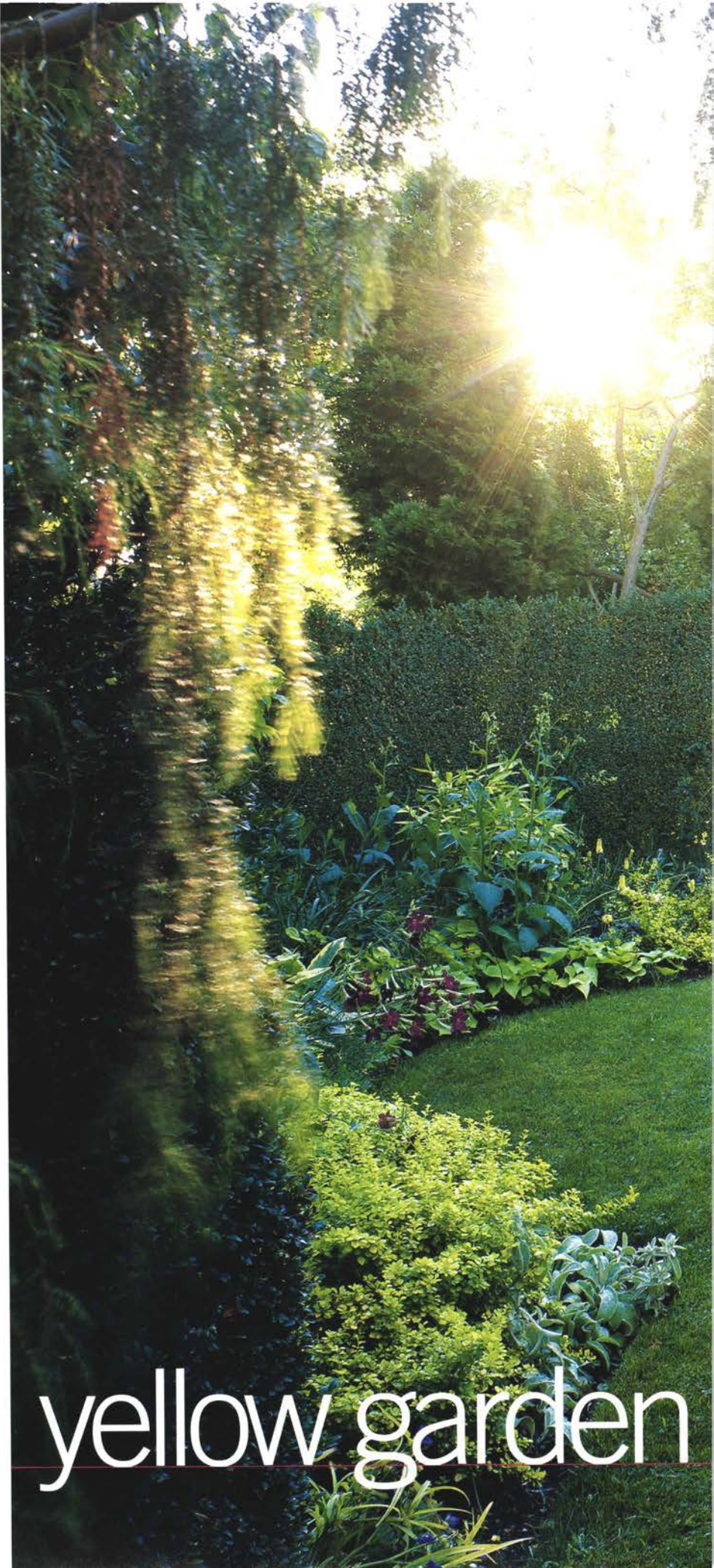


"Hedges are usually wide and solid, but we wanted ground space for more variegated and yellow-foliaged plants [see *Ground Rules*], so we clipped the surrounding boxwood hedge extra thin to form only a narrow curtain wall. Yuccas seem to thrive with little attention in an Africa-inspired pot."

My first trip to the garden occurred shortly after we met, two decades ago. Johnny had been filling my head with all of the magnificent plants and design ideas I would see on this pilgrimage to a verdant Valhalla. Instead I found Dogpatch. I found myself crawling around on my hands and knees through a tangle of vines where the future entrance path would be. I was confronted by two scrawny rows (now an allée) of *Cryptomeria japonica* flanking a mud path leading toward an unimpressive patch of "lawn," flanked by spindly foot-high Irish yews. A big Sargent's weeping hemlock boded well, but the thicket around it was overwhelming in its tangled complexity of olives and arrowwood and piles of branches and sticks. The main feature of the garden then (one of many now) was the rhododendron punch bowl. It consisted of a keyhole-shaped "lawn" ringed with foot-high rhododendrons wallowing in weeds.

Since I was beguiled by John's vision and his ability as a designer, I fought back the urge to share this fact with him: I had seen gardens, and this wasn't one. Instead I signed on.

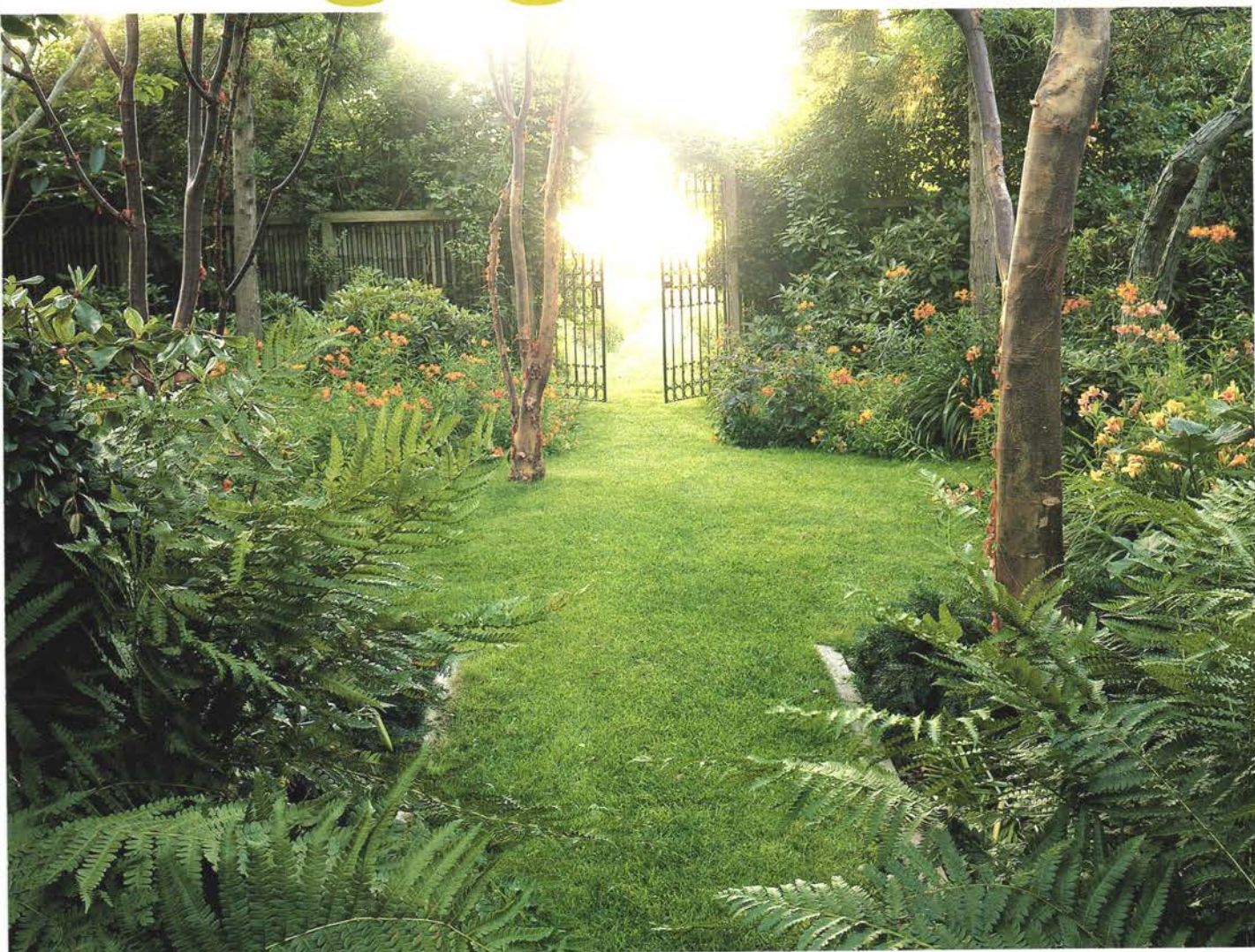
I was to spend weekend after weekend, year after year, living in the dream and fantasy that has become the work in progress visible today. The rake in question, Mr. Gwynne, acting as a modern-day Tom Sawyer, convinced me not only to enter the impossible dream of plants impossible to grow in zone 7 but to carry on doing so for 20 years. We have laughed and joked, fought and cursed our way into



yellow garden



orange grove



the twenty-first century. We have dug and hauled and chopped and piled, turning garden making into a clearing of the wilderness and a triumph of good over bittersweet. We have almost established, in the words of our newly found helper, Cap, “an aegopodium-free world.”

john: Rhododendron collecting was an early obsession. Many initial experiments focused on learning to grow and even locate a spectrum of potentially winter-hardy kinds. We wanted, we needed, to try them all—those tree-sized Himalayan species able to drop sunny yellow petals on the pathway below, those with fuzzy, silvery new growth, and those that bloom in July with fragrant white bells and red ribbons unfurling from their buds. Rhododendrons like these have been out of fashion since the era of estate gardeners in the '20s and '30s.

In our New England patch, the scale was small but the optimism high. Hundreds and hundreds of newly arrived yearlings lived or lingered in our optimistic little nursery: bamboo with elegant black stems, magnolias with giant leaves and flowers, ground covers with beautiful textures of shiny rounded leaves or rounded matte leaves or architectural spikes of foliage. We had to try everything! One particularly practical emphasis was woodland plants that could grow under our small trees and shrubs. Asian jack-in-the-pulpits (*Arisaema*) became favorites for their endless variety of oddly sculpted flowers and handsome foliage.

mikel: Johnny is a scholar and a collector, so perhaps that's why he initially neglected to focus on the living nature of plants. Our soil is heavy clay, lightened only when bittersweet or some

“One of the garden's rooms faces the nearby open fields, above. In July, the flowers of true lilies mixed with wild Peruvian lilies fill this 'orange grove' with hot color. Earlier in the year, hundreds of flesh-colored daffodils bloom here.

■ When backlit, the naturally peeling bark of paperbark maples from China (*Acer griseum*), opposite page, glows orange—the perfect companion for the wild form of Peruvian lilies (*Alstroemeria aurantiaca*).”



"We had the idea of creating a silver meadow where midday sun blends and dissolves the forms of various silver-foliaged plants into a shimmering opalescent glare, like in a Bonnard painting. In the morning, before the sun hits them, the distinct shapes of 'Weeping Atlas' cedar, tree yucca, white delphinium, foxglove, wild geranium, and various silver-leaved grasses can still be seen."

other nasty invasive puts down roots. As the grandson of a talented and sensitive Italian gardener, I know a thing or two about how to grow plants. I encourage soil improvement, regular watering, and a relationship between where the plant would look best and where it might actually grow. Every once in a while a plant would thrive and I would be in heaven and strongly advocate its use as a workhorse in a design. When it came to the exotics, I used to say to Johnny, "Why don't you just throw a fifty-dollar bill into the hole and be done with it?"

john: We are really lucky that our site is not only on the coast, where the gulf stream cools summers and tames winters, but also on a hilltop, where heavy frigid air normally falls off into the adjoining valley. Our downers are a special vulnerability to winter storms and hurricane winds, too much winter sun (which scalds tender evergreens), and a heavy clay soil. We tackled these hurdles by planting evergreen trees and by adding innumerable wheelbarrows of sand and composting organic material, plus so many manure loads that neighbors probably wondered if we were worshipping sacred cows. We discovered that a half-inch-thick layer of *New York Times* newsprint spread on the ground and layered with bark mulch was particularly useful for smothering tough weeds, though it shocked visiting friends. Some thought the *Times* too unhealthily conservative; others thought it much too liberal for the welfare of new plantings. ▷





silver meadow



site plan one acre

- 1 Goosefoot
- 2 Red borders
- 3 Yellow circle
- 4 Dove tree
- 5 R. 'Naomi'
- 6 Moss garden
- 7 Orange grove
- 8 Dog pen
- 9 Azalea hedge
- 10 Rhododendron punch bowl
- 11 Main walk
- 12 Cryptomeria allée
- 13 Central lawn
- 14 Pine grove
- 15 Southern hemisphere
- 16 Silver meadow
- 17 Cedar fountains
- 18 Meconopsis ditch
- 19 Tropical bog
- 20 Tropical quadrant
- 21 Palms and bananas

a swallow's-eye view

mikel: Never deterred by the improbable or the impossible, Johnny prevailed, sketching, poring through catalogs and plant lists, researching, and plotting. Originally brought on as the brawn, my participation in the development of the garden has evolved over the years. I learned from Johnny and soon began to collaborate and conspire as the garden took shape and new areas were created.

john: We figured that high hedges would trap winter sun and help solve the wind problems on our site. The trouble was that these high hedges seemed to take forever to grow. So we cheated. We located a Georgia fabricator of six-foot snow fence, which we stretched tightly over four-by-fours, creating a vertical framework to grow the hedges against. On a raw, blustery April day, the garden can be as much as 10 to 20 degrees

warmer than the adjacent fields. Today, 30-foot-tall walls of living bamboo and taller evergreens allow us the luxury of growing even palmettos with only light sun cover in winter.

mikel: Johnny couldn't stop experimenting, pushing the edge of winter hardiness. I began to feel sorry for new shipments of plants and was inclined to ask whether we should plant them or just give them a decent burial.

john: As plants began to thrive in the early years, we began to realize that we had a visual mess on our hands—a jumble of hundreds of different colors and shapes, all clamoring and competing for attention. So we embarked on a period when the strong hand of design organized our spaces to create different rooms: yellow garden, silver meadow, red ravine, orchid alley, punch bowl. Each space has its own plants, shape, (Cont. on page 214)

ground rules

The gardeners describe the virtues of a few of their favorite plants

1 CREEPING PHLOX (*Phlox stolonifera* 'Fran's Purple') Little purple armies of this especially dark form of native woodland phlox seem intent upon covering all the dry ground under magnolias. Let them.

2 ASIAN JACK-IN-THE-PULPIT (*Arisaema fargesii*) We do our best at identifying the hundred or more species of these woodland plants. The lurking exuberance of their sculptural flowers takes us to the dark side.

3 RODGERسيا PODOPYLLA Two decades ago, one had to import handsome architectural foliage plants from England. Today, better clones are available in the United States. Clumps spread slowly in moist soil.

4 RHODODENDRON 'BELLRINGER' The ivory flowers of this rhododendron should combine well with the stems of 'Yellow Groove Bamboo' when they grow together.

5 RHODODENDRON 'PLATINUM PEARL' This sumptuous West Coast hybrid combines large blossom size and an especially rich but soft texture. A raspberry-colored central eye keeps it from getting too delicate.

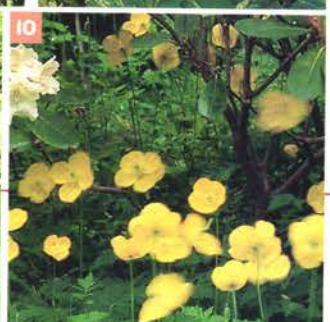
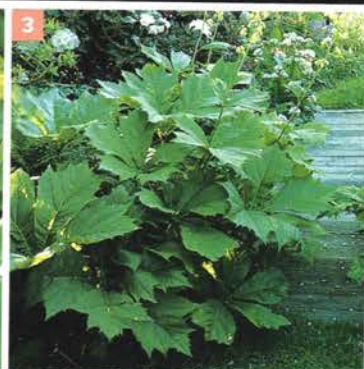
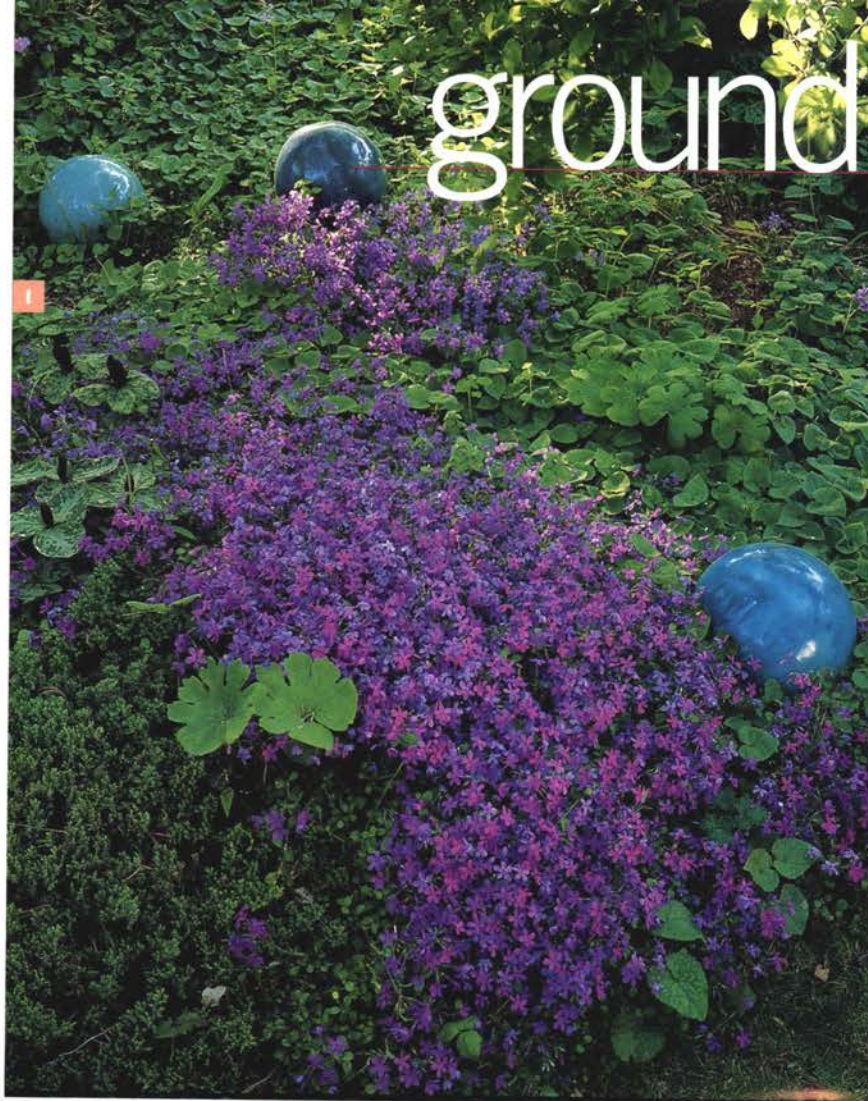
6 CLEMATIS 'BETTY CORNING' In time, everyone finds the smaller-flowered daffodils and clematis more satisfying than their fancy relatives. 'Betty' isn't shy, and manages to perfume the air for weeks in July.

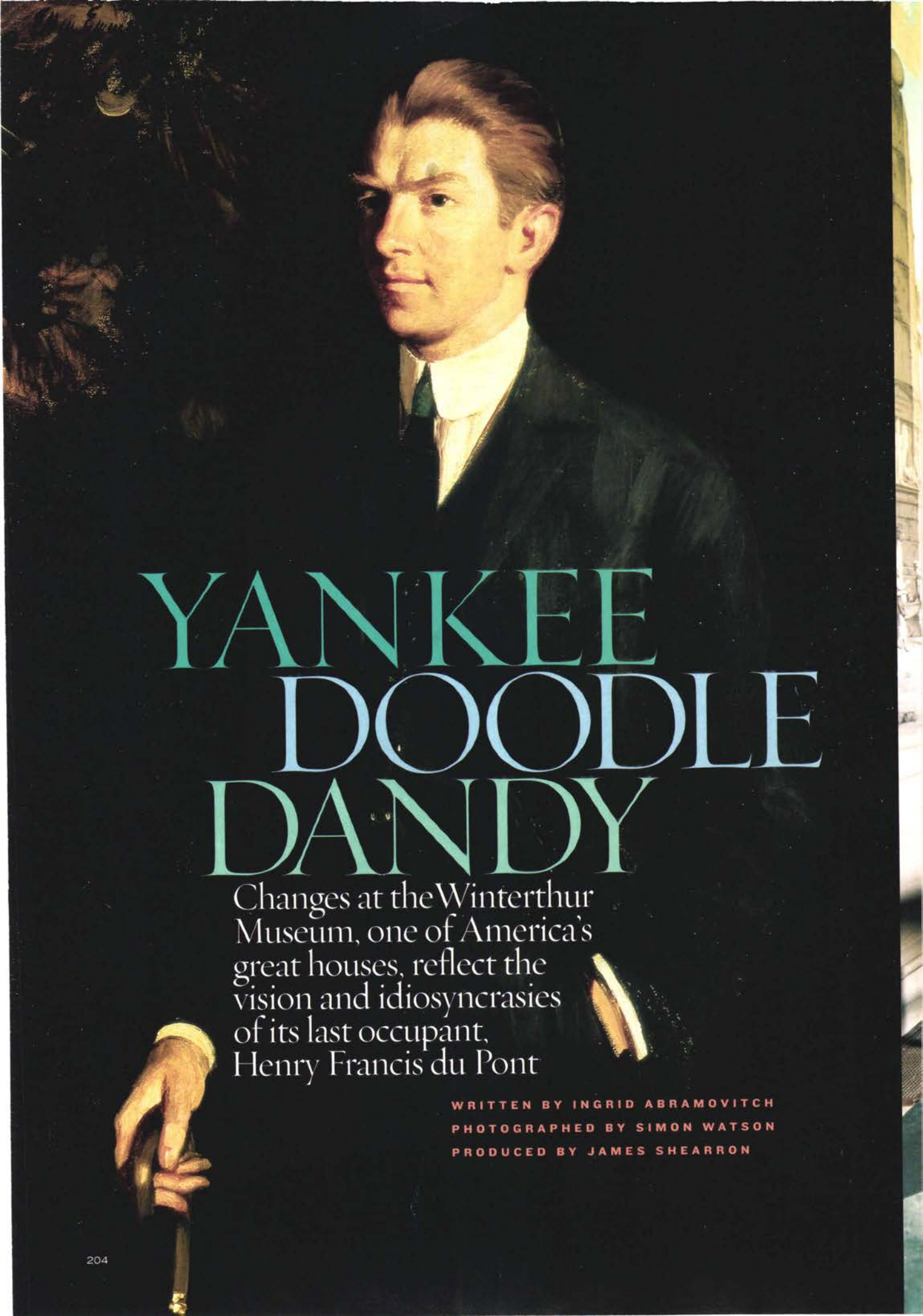
7 GOLDEN BLEEDING HEART (*Dicentra spectabilis* 'Gold Heart') The foliage of this old-fashioned bleeding heart looks great next to the leaves of variegated butterbur, *Petasites japonicus* 'Variegatus.'

8 CINNAMON FERN (*Osmunda cinnamomea*) While our cultivated garden juxtaposes plants from around the world, we turn increasingly to native ferns and grasses for the surrounding fields. Our goal is to rid the fields of all aliens and restore them to a pre-European ecological balance.

9 VARIEGATED COMFREY (*Symphytum x uplandicum* 'Axminster Gold') Variegated foliage looks artificial and seems best suited to a pot or a sharply defined architectural space. When planted with other yellow-foliaged forms, the whole patch gives the impression of being hit by sunlight.

10 WELSH POPPY (*Mecanopsis cambrica*) Supposedly hard to grow, this yellow-flowering meconopsis is easy, we find; it romps through rhododendrons in dappled shade. If only the blue poppy *Mecanopsis betonicifolia* were this easy to satisfy.





YANKEE DOODLE DANDY

Changes at the Winterthur Museum, one of America's great houses, reflect the vision and idiosyncrasies of its last occupant, Henry Francis du Pont

WRITTEN BY INGRID ABRAMOVITCH
PHOTOGRAPHED BY SIMON WATSON
PRODUCED BY JAMES SHEARRON



Ellen Emmet Rand painted the 34-year-old Henry Francis du Pont, opposite page, in 1914. ■ A nautical mural sets the tone in the Baltimore room, this page. A collection of 18th- and 19th-century bottles sits on the marble-top pier table made in Baltimore. The chairs, also from Baltimore, were made by Warwick Price between 1790 and 1810 and are covered in printed wool velvet from the same period.



1



2

1 After his father's death in 1926, du Pont added 130 rooms to Winterthur, seen here completed. A new wing designed by Albert Ely Ives held du Pont's collection of American antiques and architecture. 2 In the 1930s, du Pont replaced the Italianate marble staircase in Winterthur's entrance hall with this beauty from Montmorenci, a ca. 1822 house in Shocco Springs, NC. Because the stairs didn't fit properly, he reshaped the circle into an elliptical oval. 3 In 1938, guests at the wedding of du Pont's elder daughter, Pauline, danced beneath the Montmorenci stairs.



3

F

OR THE PAST 50 years, the American Federal furniture in the Baltimore drawing room of the Winterthur Museum near Wilmington, Delaware, was covered in a matching set of floral fabrics that was historically accurate but unexciting. An original occupant of the house, Henry Francis du Pont, had had a different vision: he had upholstered the antiques in the room in a mixture of vintage dress silks, a combination of florals and stripes that har-

monized the space and brought it to life. Now, in a vast sea change, curators at the 175-room mansion are bringing back du Pont's choices, from textiles to paint colors, even if they diverge from pure Federal style. The modifications, which are taking place gradually, are subtle, but for design aficionados they make all the difference.

"We have a collection that is about more than historic accuracy," Winterthur director Leslie Greene Bowman says. "Most museums do not live in a house on a thousand acres. Most museums were not created by a man who very carefully orchestrated the design of rooms with the garden and landscape outside. Yes, he made missteps, but his great legacy lies in the influence he had on Colonial Revival taste. When Jackie Kennedy redecorated the White House in 1961, who did she turn to? Henry Francis du Pont."

Even now, a new generation of decorators is taking inspiration from the du Pont style. Thomas Jayne says visiting Winterthur, where he was an interior design fellow at the museum, taught him the fundamentals of creating rooms around great collections. "He had such a great eye," Jayne says. "And what he did still looks great." Manhattan decorator Elissa Cullman was so taken with du Pont's Chinese parlor, where he covered the walls in a 360-degree panorama of Chinese scenic wallpaper, that she had the look replicated for her own dining room. "The books on Winterthur never leave my desk," she says. ▷

designer savvy

Du Pont combined several spaces to create the Chinese parlor, opposite page. He wanted a room large enough to showcase the remarkable wallpaper, which also highlights the Asian influence in the Chippendale furniture.

trade secrets

FURNITURE Mahogany sofa made between 1770 and 1780.

WALLPAPER Late-18th-century hand-painted paper, depicting scenes of everyday Chinese life, including scholars, gentlemen, children, tradesmen, and farmers.

FABRICS Yellow European silk damask made between 1700 and 1735 covers the sofa.





floribundance

Henry Francis du Pont may have had priceless antiques, but to him a bouquet of fresh flowers was just as important to a room's decor. His passion for flowers began when he was a child, and motivated him to major in horticulture at Harvard. At Winterthur, he had 22 greenhouses, a four-acre cutting garden, and a mile-long fence for roses. Albert Feliciani, his head flower gardener, reported to du Pont each morning with samples of flowers in bloom. Du Pont matched the available blooms to linen and porcelain for the dining room; every single combination was recorded in logs that exist to this day. In order to preserve the element of surprise, none of the dining room flower selections could appear in any other rooms in the house, though these too were filled with multiple bouquets. Du Pont had strict guidelines for his flower arrangements: with the exception of roses, each bouquet must consist of just one kind and color of flower. These were cut in the garden, tied with string, and placed in water-filled containers. The string was cut and the flowers were left as they naturally fell. While du Pont was especially fond of Icelandic poppies and lilies of the valley (which reminded him of his mother), Feliciani says, "as far as flowers, he liked them all."





6



7



8

1 Du Pont, seen in the garden, had a lifelong love of flowers. 2 In the Chinese parlor, a simple bouquet sits on a Colonial mahogany table made in the Boston area. Du Pont insisted on natural arrangements in one color, like this one. 3 A section of the Chinese wallpaper. 4 The Chinese parlor has a lacquered 18th-century screen depicting Chinese games. Late-18th-century mahogany chairs made in Philadelphia surround a mid-18th-century Boston table. 5 A late-18th-century mahogany sofa made in Salem, MA, and covered in French silk lampas, anchors the airy dining-room cross hall. 6 The wedding party of Pauline du Pont and Alfred Harrison in the Chinese parlor, 1938. 7 With sofas, Chippendale chairs, and draperies all in the same silk damask, the Port Royal parlor is du Pont's tribute to 18th-century symmetry and balance. Designer Thomas Jayne says the room started a trend for en suite upholstery and curtains. 8 The rarely effusive du Pont gave the Marlboro room his highest compliment: "It's swell." Paneling from Patuxent Manor in Marlboro, MD, gives the space its name. The wing chair, side chair, and occasional table were made in Colonial Philadelphia. Brunschwig & Fils made the reproduction wool fabric for the curtains. The 18th-century French portraits are of Samuel du Pont and his wife, Anne. ▶



It has been just over half a century since du Pont and his family moved out and he turned his beloved Winterthur estate into a museum and public garden. Over the preceding decades, this heir to a vast American gunpowder fortune had obsessively—some might say greedily—amassed one of the greatest collections of American decorative arts ever assembled under one sprawling roof. He outbid William Randolph Hearst for a Philadelphia high chest, and stockpiled Chippendale chairs. A portion of the approximately 85,000 objects he acquired is on view until October 6 at the National Gallery of Art in Washington, D.C., in an exhibition marking Winterthur's golden anniversary.

Since she became the institution's director in 1999, Bowman has been trying to recast Winterthur as the highly personal creation of a single man. She describes it as the closest American equivalent to the English country estate—a place that once grew its own food, raised a prize herd of Holstein, and had its own post office and train station. She also plans to emphasize du Pont's role as Winterthur's interior designer. From the conceptual approach he used to integrate antiques into thematic spaces to his innate sense of balance and color, you get a "sense of a maestro conducting the rhythm of the experience," Bowman says.

Few people who knew du Pont in his early years would have predicted his great accomplishments. Born in 1880, he was a painfully shy, underachieving student who existed in a bubble of such unimaginable privilege that he never quite learned to tie his shoelaces. His father was a stern West Point graduate who insisted that French be spoken at home. His beloved mother, Pauline Foster du Pont, who nurtured his love of flowers, died in 1902, when he was 22. He later said that after her death he "never felt anything" again. But it was a turning point for the aimless young man, who returned to Winterthur and made his ancestral home his life's work.

For the next two decades du Pont helped supervise renovations originally planned by his mother. He also took control of Winterthur's interior decorating and the management of the household staff. The role suited him, and gradually his depression lifted. He



1

1 The fabric on the Blackwell parlor's chairs was reproduced from an old window hanging. Kindel Furniture Company, Grand Rapids, MI, is reproducing the side chair. 2 Ruth du Pont, daughter Pauline, and granddaughter Alison, at Winterthur, 1940. 3 The Brewster Dayton bed in Essex Hall was made in Stratford, CT, ca. 1780–1795.



2



3

designer savvy

Du Pont collected Colonial furniture and architecture, including pieces from Cecil County, MD, which he installed in his own Cecil bedroom, opposite page. The focal point is the rare pad-foot Queen Anne bed.

trade secrets

FURNITURE The mahogany bed was made in the mid-18th century. The 18th-century dressing table on the left was made in Massachusetts; the one on the right was made somewhere in the Northeast.

FABRICS The ca. 1775–1825 Indian palampore bed hangings were made specially for H. F. du Pont.

CARPET Turkish Oushak, 18th century.



designer savvy

In the late 1940s, when du Pont was preparing to make Winterthur a museum, he converted his golf course locker room into Eagle Hall. This lovely, narrow, out-of-the-way room has very high ceilings and serves as a display space for some of his collections of china.

trade secrets

FURNITURE The Grecian couch was made in New York ca. 1820–1835.

FABRIC Brunswick & Fils Lannes Empire damask.

PLATES A collection of French porcelain, all made between 1875 and 1925. Sources, see back of book.



2 In the curtain storage area, drapes and hangings are protected between seasons. **2** Du Pont loved to stroll in the garden. Even after he moved he joked, "I'm still the head gardener." **3** A cabinet in the du Pont dining room holds Chinese porcelain hand-painted with the Great Seal of the United States and made between 1790 and 1815. **4** Du Pont supervised the placement of all furniture. Brass numbers on the floor marked where each piece should go.

1 began a romance with Ruth Wales, a stockbroker's daughter, and married her in 1916. They had two daughters, Pauline Louise and Ruth Ellen.

Du Pont found his calling as both a collector and decorator during a single week in 1923, when he visited the homes of two family friends: Electra Havemeyer Webb's farmhouse in Shelburne, Vermont, and architect-decorator Henry David Sleeper's house in Gloucester, Massachusetts. At Webb's, du Pont marveled at the simple beauty of pink Staffordshire plates displayed on a pine dresser. Sleeper impressed him with the inventive spaces he had created to showcase Early American architectural details and furniture. Du Pont, who had grown up with European furniture, immediately declared: "We must have an American house."



born to shop

If one was good, more was better for H. F. du Pont. Among his acquisitions:

- 4 facades from historic houses
- 3,074 chairs
- 115 camelback sofas
- 27 chandeliers
- 150 sets of curtains
- 248 quilts
- 4,644 pieces of Chinese export porcelain
- 58 sets of china
- 629 rugs
- 250 antique wallpaper patterns
- 6 19th-century storefronts
- 40 shades of green paint
- 700 rhododendrons
- 39,000 spring garden bulbs (in 1911 alone)

During the Depression, he went on a spending spree, paying record prices for American antiques, while adding 23 period rooms, a badminton court, a bowling alley, and two elevators to his home. "The house represented both my father's aesthetic sense and his undeniable hedonism," his daughter Ruth Lord wrote in her fascinating portrait of her father, *Henry F. du Pont and Winterthur* (Yale University Press, 1999). "Winterthur, like Xanadu, had become a pleasure dome."

Albert Feliciani, a third-generation Winterthur employee, joined the weeding gang at age 9 and rose to head flower gardener. He recalls the greenhouses where, year round, he grew fruits and vegetables for du Pont and his wife. When they entertained, the couple were served fresh peas from the greenhouse while their guests got frozen ones. "When you figure out all the work involved," says Feliciani, now retired, "and the cost of the heat for the greenhouse, it came (Cont. on page 214)





the rake's progress

(Cont. from page 202) and distinct feeling, in large part because it is separated from the others by the high walls.

We had originally considered the sort of curvy, soft, natural design one might expect to find in the midst of a wild thicket, but I eventually talked Mikel into a formal axial format of paths and cross-paths. As Vita Sackville-West and Harold Nicholson discovered at Sissinghurst, a strong architectural framework is the perfect foil for exuberant plantings, which somehow seem to look their best tumbling over hard-edged paths or walls.

One of our rewards was completely unexpected: children really seem to get excited by our somewhat crazy garden. When our nieces and nephews arrive for cookouts, they all seem to head away from the house toward this maze of paths. Certainly part of the attraction is being away from parental eyes to play tag or hide-and-seek or probe for frogs with homegrown bamboo poles.

mikel: It's no accident that the garden is a place for children; it was conceived and created by Johnny, who remains as exuberantly optimistic and excited as a child when discovering a wonderful new plant. He also has a touch of the theatrical and a gift for amusement.

john: We seem to be moving on to the next phase now. We began with collecting and moved into the design of spaces. Now we are refining our plant combinations. Originally, the yellow garden was just multiple layers of chartreuse nicotiana bells, green spider daylilies, yellow-foliaged elderberries, and tansies. Now we are experimenting by introducing plants the color of dark grape (the exact opposite color on a color wheel) to see if Gertrude Jekyll was right to advise that introducing a small amount of an opposing color will jazz up the palette. Already the grouping of yellows seems unexpectedly bright even on a foggy day, especially when approached through dark trees. If this painterly theory is right, a small amount of dark purple color should make the greenish yellow even more luminous. A good experiment!

But why does foliage have to come in green? Might a yellow-foliaged *Clematis viticella* with small dark plum bells exist?

mikel: Always something more to dream about. □

yankee doodle dandy

(Cont. from page 212) to about a dollar a pea. And that was back then."

George Colman, 85, a houseman who became du Pont's right-hand man, describes his boss's astonishing attention to detail. Whenever guests were invited to dine—an almost daily occurrence—du Pont personally picked the china (he had 58 sets), matching it to linens and flower arrangements. Each of these combinations was carefully noted in records that exist to this day. "Pink galanthus orchids in Norwegian silver beakers, & silver candlesticks" reads a typical selection. He also micromanaged events, such as his daughters' weddings and coming-out parties, from the dresses they wore to the row of peach trees with, says Colman, "peaches like baseballs," that lined the walk to the dancing tent.

Du Pont's perfectionistic tendencies reached their height in the rooms at Winterthur. There was no object in his home that he did not personally select. When he moved out, he left detailed notes for the museum trustees regarding the exact placement of each piece. The brass tags indicating where the furniture should go are still nailed to the floor.

FOR STUDENTS of interior design, none of this would matter if du Pont had not been blessed with exquisite taste. He "took a much stronger aesthetic approach" than many of his collecting contemporaries, says Brock Jobe, a professor of interior design at Winterthur. "His genius was that he took a subtle palette and played with the colors so they harmonized beautifully. His desire was to create a beautiful whole."

Du Pont's affinity for the natural world informed his decorating. "If you have grown up with flowers... you can't help to have unconsciously absorbed an appreciation of proportion, color, detail, and material," he said. Symmetry and balance were his guiding principles. He often placed objects in pairs and paid close attention to the view of the garden from the windows, matching flower arrangements to whatever was in bloom outside. He kept as many as four sets of window treatments per room for the same reason, alternating them so their color reflected the season.

Du Pont had a seemingly endless supply of decorating ideas. He adored antique textiles and masterfully mixed and matched them in rooms like the Baltimore drawing room. But in other interior spaces he limited himself to a fabric in a single sensational shade. "He influenced a whole generation," Jayne says. "In the 1950s and 1960s everyone had to have a camelback sofa in the same fabric as the drapes, or yellow silk damask on their Chippendale furniture."

The overall design of a room was his priority. He never put any one piece on a pedestal, despite the many prizes in his collection, from a set of George Washington's china to the pre-Revolutionary Van Pelt high chest for which he paid a record \$44,000 in 1929. "If you go into a room and right away see something, then you must realize that that shouldn't be in the room," du Pont said.

And yet, it wasn't enough for him just to create a pretty room. He was fascinated by historical scholarship, and tried his best to create authentic settings for his collections, which ranged from Colonial artifacts to Empire sofas. But du Pont, who died in 1969, collected at a time when research on the American decorative arts was in its infancy. Often, details were sketchy, giving him license for invention, but even when he was winging it, there was always an intellectual basis to his interior design. "In the Chinese parlor, the Chinese Chippendale furniture has a strong thematic relationship to the wallpaper and other decorative objects," notes Cullman. "In the Federal parlor, he drew his inspiration for the curtains from the Etruscan wallpaper."

After the house became a museum, Winterthur's curators had access to new information. In the spirit of accuracy, they made changes, as when microscopic paint analysis in 1970 showed that the Virginia wood paneling in du Pont's office was originally ocher and white, not salmon, as he had thought. They had it repainted, even though the mustard shade never harmonized with the room's Oriental rugs and red fireplace tiles. When members of the current regime changed the color back, they marveled at du Pont's masterful composition of color and design. It was a small but fitting tribute, long overdue, to this pioneer of American style. □

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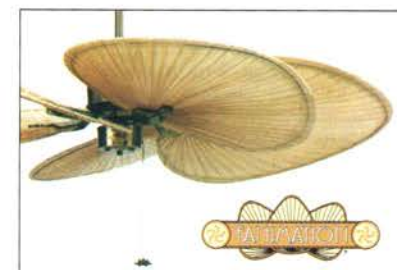
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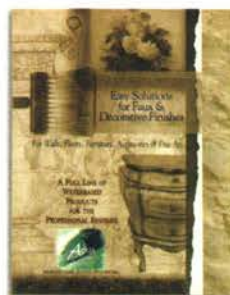
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Folle, Hi-Times Cellars, Costa Mesa, CA. 949-650-8463. hitimewine.com. 1998 **Château Pradeaux Cuvée Longue Garde**, Christopher's Wine Warehouse, Houston, TX. 713-524-9144. christopherswine.com.

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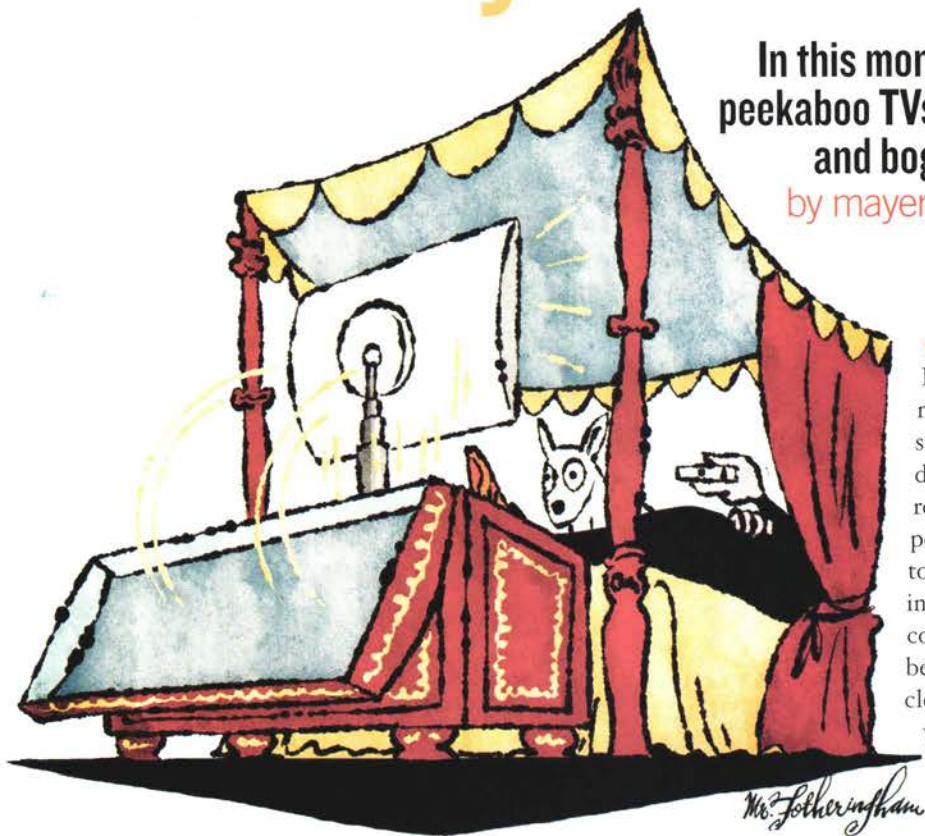
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the **testy** tastemaker

In this month's screed: a pox on peekaboo TVs, celebrity furniture design, and bogus tales of flea market genius

by mayer rus



■ WHEN IT COMES to furniture, George Hepplewhite is a name; Kevin Sorbo is not. You may remember the fetching Mr. Sorbo as the star of the late television series *Hercules*. More dedicated students of popular culture will also recall his important work advertising Pert shampoo. Now, apparently, he has broadened his craft to include furniture design. According to an item in *People* magazine, the recently launched Sorbo collections include “English and French country bedroom, dining, and living room sets.” The article further explains that “Sorbo’s hobby began when the *Andromeda* star and his wife, Sam, created furniture for their homes.”

Mr. Jotheringham

MY NAME IS MAYER RUS, and I’m a television addict. My idea of a perfect evening—aside from, say, an opening gala at a decorator show house—is a reckless romp through the scarier nether regions of cable television. Without a daily fix of Homer Simpson and Bob Barker, I’m utterly useless. I just can’t get enough TV.

I offer this humble confession in the hope that it might inspire all those misguided people who find it necessary to hide their television sets. It breaks my heart to think of the money and effort people readily expend in order to cover their shame. I’ve seen it all—hulking “media units” entombed in cheap, lurid lacquer; trick paintings that slide away on tracks; fabric shrouds that match the upholstery.

Of all the decorative crimes committed in the name of camouflage, the worst has to be the practice of sequestering a pop-up television in a chest at the foot of the bed. I can no longer bear silent witness to the tragicomic spectacle of a sleek television set arising silently and miraculously from a retrofitted Renaissance cassone or Amish workbench. It’s wrong, so painfully wrong.

Legendary French designer Andrée Putman once dismissed the notion of concealing a television as “very middle-class.” If she’s right—and of course she is—then some of Park Avenue’s upper-crustiest denizens are living in a fool’s paradise.

I’m certain that Sorbo is a very talented man—especially in a loincloth—but judging from the photograph of his cherry sleigh bed, furniture is not his particular strength. His foray into the world of the *ébéniste* is, alas, part of a lamentable trend. High Point, North Carolina, the furniture-making capital of the United States, is absolutely awash in home collections either “designed” or endorsed by celebrities, living and dead. The results of these lifestyle exercises are almost always, well, disappointing. Furniture design is a complex and difficult thing, requiring serious knowledge of construction techniques and historical precedents. My advice to Hollywood stars and starlets: don’t try this at home.

■ SO MANY TIMES have I admired an extraordinary piece of furniture in someone’s home only to be regaled with a story about how the cunning decorator had procured it from a witless dealer in one of the famous Parisian flea markets at the Porte de Clignancourt: “That Eileen Gray screen? I saw it under a pile of old *schmattes* and convinced the dealer to give it to me for twenty dollars. Isn’t it great?” I’ve been to the Paris flea markets many times, and I’ve always left empty-handed and exhausted after spending hours pawing through overpriced, mediocre junk. Secretly, I think decorators make up these stories of flea market coups because they sound more intrepid and hip than the admission that the thing was purchased at a Sotheby’s sale of Important French Furniture. Please, let’s have some truth in advertising. □