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OCTOBER

RICHARD BARNES

Leonard Pitt is at home with masks, page 62.

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ABOUT THE COVER

In this San Francisco cottage, architect Jeremy Kotas has created a sense of spaciousness with strategically placed windows and multiple floors, page 70. Photography by Richard Sexton.

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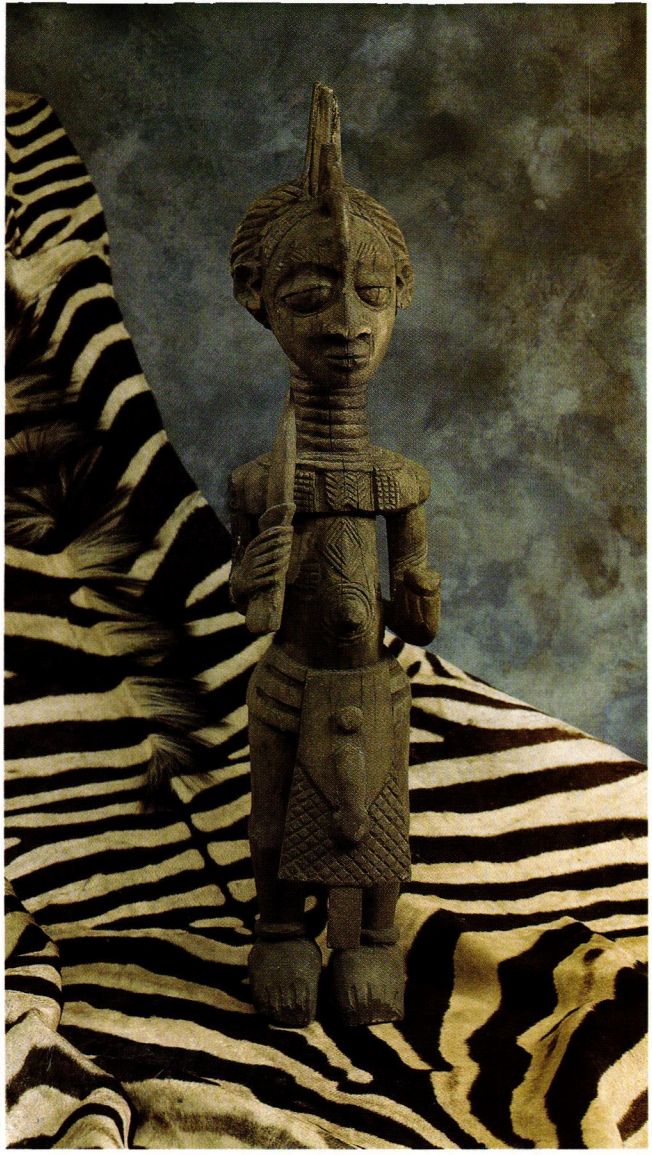


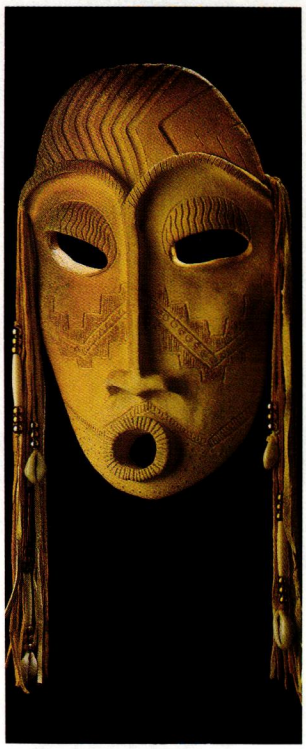
MICHAEL SKARSTEN

SHOPS

Lee ♦ Bosley

Each piece of African art in *Lee ♦ Bosley*, whether it's from west or north or central Africa, has a story, and it's likely that John Lee can tell it. There's the tale of the *pfingu*, a statue made by the Lulua tribe who live between the Kasai and Sankuru rivers in Zaire. The Lulua — of whom only 250,000 to 300,000 are left in the world — believe the pfingu is a guardian spirit, one who repels bad spirits. The figure holds in one hand a bowl, which symbolizes the food one gives to friends, and in the other hand is a knife, a threat to enemies. The pfingu is carved with decorative patterns, showing in wood the beauty of the scarification the Lulua admire on the human body. The tales are mesmerizing, stories of a vanishing Africa. "Some tribes, like the Lulua, are so small that they could soon be gone, and others are so integrated that their rituals are disappearing." And many tribesmen, Lee says, are hastening the process: "They don't want to be primitive." Perhaps a realization of what may soon be lost forever has spurred the revival of interest in African art. Lee ♦ Bosley carries a variety of art from Burkina Faso (formerly Upper Volta), Nigeria, Ghana, the Ivory Coast, Angola, and Liberia as well as from Mali and Zaire; they will soon branch out into work from New Guinea. They also carry some pieces form South and Central America. Both Lee and partner Robert Bosley are avid travelers whose own collecting moved them into business — "so that way we can buy more," says Lee. They stock mainly affordable items, and the result is fast turnover, guaranteed to keep them shopping on the world's back roads.

Lee ♦ Bosley, 1331 18th Street, San Francisco 94107, 415-821-2000



PHOTOGRAPHY BY DENNIS MAXWELL

LILLIAN PITT, *WAPASHUSH WOMAN, Anagama fired clay, leather, beads, shells*

Folk Art International and Xanadu Tribal Gallery

"In the heart of Silicon Valley, we have hand-crafted objects. People like to touch the things, see the colors — we don't have anything like that in our culture," says Lauren Arnold, manager of *Folk Art International*'s Palo Alto store. "People stop as kind of a breather." Palo Alto

PHOTOGRAPHY BY JONATHAN FISHER

BAKUBA MASK, *wood, cowrie shells and raffia*

is a new outpost, opened last October; the San Francisco store has been around for over a decade, specializing in masks from Mexico, Indonesia, Africa, and Papua New Guinea. The Palo Alto store also has a strong collection of masks, but Arnold feels that store's strength lies in its range of items, from art postcards to a $35,000 representation of the goddess Durga, one of Shiva's wives, from fourth century India. The healthy price tag, according to Arnold, results not only from the beauty and antiquity of the carved and painted wooden piece, but also because of its uniqueness and good state of preservation.

Folk Art International and Xanadu Tribal Gallery, 149 Stanford Shopping Center, Palo Alto, 94304, Monday-Friday 10-9, Saturday 10-6, Sunday 11-6.

Images of the North

In 1971 Helene Sobol saw a major show of Eskimo art in Paris. "It really did something

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for me," she says. "It's an art form that touches one's heart; it's spiritual and basic," always claiming its kinship with nature, using figures of mothers and children, of animals, of hunters. Sobol began as a collector, and out of her hobby grew a business, *Images of the North*, now a nine-year-old San Francisco gallery showcasing native North American arts, including Northwest coast masks and prints; Eskimo prints, sculpture, and carvings from soapstone and serpentine; Alaskan ivory carvings; Zuni fetishes; and Navajo jewelry. Sobol and partner Lesley Leonhardt feature "art rooted in an ethnic heritage," sometimes done in the old tradition, sometimes using the tradition as a stepping stone. "We like the traditional," Sobol says, "but there's room for artists who go beyond it." And in the last ten years, she says, there have been a number of changes in native North American Indian art. Masks, for example, once made for their ritual significance, are now made as art for sale — a switch, says Sobol, from folk art to fine art. And, the market has changed; the pieces available ten years ago sold for a few dollars, she says, but although there are still inexpensive pieces, the work may go as high as ten or even twenty thousand dollars. And, from cultures for whom the Western sense of individualism hasn't been important, artists are developing name recognition. Lillian Pitt, for example, of Warm Springs/Yakima origin, has exhibited her masks extensively in the United States; she translates clay into people, she says. "Each piece is a synthesis of someone, a person I have known or met." She uses feathers, leather, and beads, too, and makes her masks with raku or anagama firing techniques.

Images of the North, 415-673-1273, 1782 Union Street, San Francisco, 94123, Monday-Saturday 11-5:30, Sunday 12-4.

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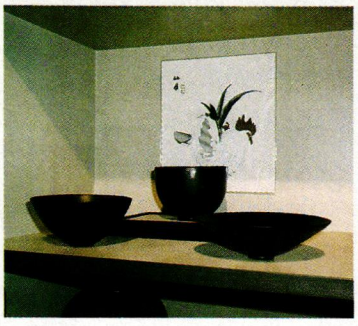
Dandelion

Old English majors never die, they just end up selling chatchkes. Partners Steve Fletcher and Del Rimberg, fresh out of graduate school, opened *Dandelion* in 1968. "We're just old hippies, that's all. We started on a shoestring." There's no shoestring necessary these days; Dandelion is an attractive and eclectic shop with an unusual array of home and garden accessories. "We sell things that relate to our own lives," says co-owner Steve Fletcher. "We want it or we want to give it. We're not trendy, in fact, we're aggressively traditional.



If you buy trendy and it doesn't sell, you're embarrassed by it. I live with the things in the shop eight hours a day." Dandelion carries native American art, cowboy books and items, bath accessories, upscale packaged foods, table linens of French cotton, Zuni fetishes, Japanese stone basins for the patio, Russian lacquerware, revivals of 18th century crafts, Limoges and English enamel boxes. It's the only store in the area, says Fletcher, with a collection of Vienna bronzes like those popular in the Victorian and Edwardian periods. Dandelion's bronzes are cast from original molds and painted by the same family as the originals. They carry reproductions of classical sculpture as well, a big seller, according to Fletcher. □

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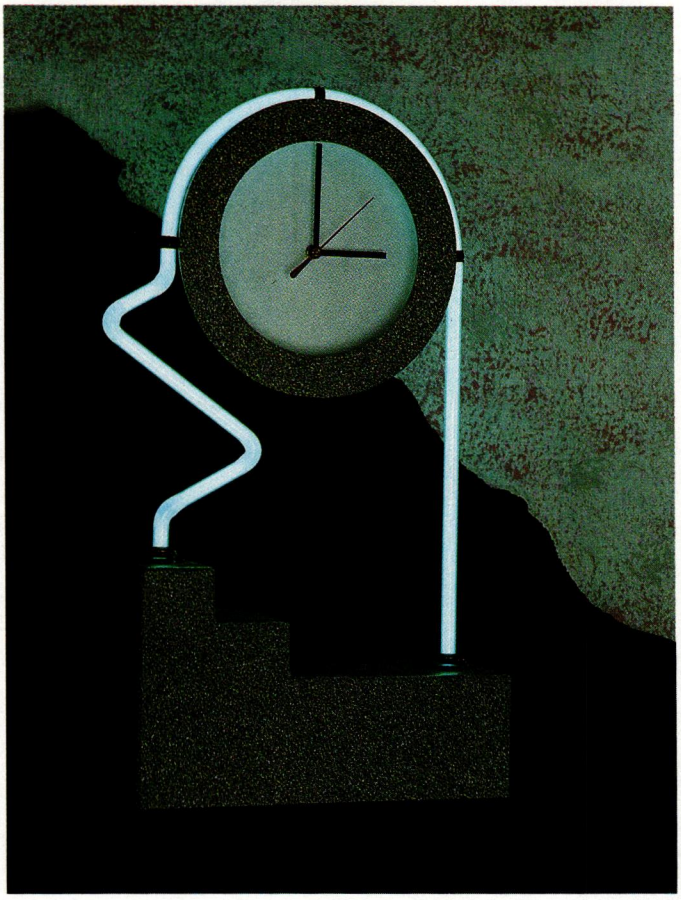
OBJETS



Neon Time

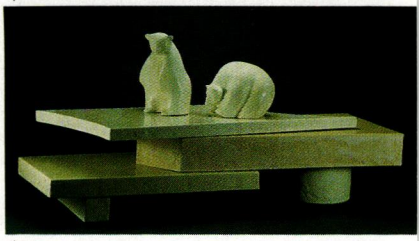
These wild and zany clocks are a product of *Aargon Neon* who tout them as "the first truly new neon clock designs in over fifty years." Fun and functional, they are a combination of classic and contemporary styles. The "Gothic" and "Skewed" free standing clocks are 12½ by 23½ inches and the "Gothic Wall" clock is 15 by 17½ . The neon tubing comes in all sorts of illuminating colors — pink, blue, aqua, turquoise, gold, green, purple, white and red — and should match even the wildest color scheme. The base is simulated granite — made of a special fire retardant Kydex plastic. All of the electrical components are concealed in the base. These clocks use quartz crystal technology. They can be ordered directly from Aargon Neon for about $438 each.

Aargon Neon, 545 Allen Ave. #22, San Dimas, 91773, 714-592-1841. See Resources for other local sources.

Magic Furniture

Gina Pearlin chooses to express the vitality of our dreams, fantasies and magic in things we can walk around, open, close, pick up, or fill up. She tries to use symbols of her inner world which are kin to the primeval, the mystic and the shamanic. This turtle cabinet, which sold for $2500, was exhibited at the American Crafts Design '88 in San Francisco and is inspired by the animal and the sea. "I want my work to have some theme for a point of departure," the artist explains, "to give the piece some power by focusing the design." In another mystic, dark blue cabinet, "the Voo-doo Cabinet," Pearlin created a space to store herbs and charms. Her oeuvre includes painted wood sculptures, tables, and other art works. "I really like the feeling and texture of wood," Pearlin says, "especially the idea that it was once a tree." The artist, a graduate of Syracuse University, has shown her work throughout Northern California. Her work can be viewed at Limn, Agnes Bourne Studio, and at Viewpoint Gallery.

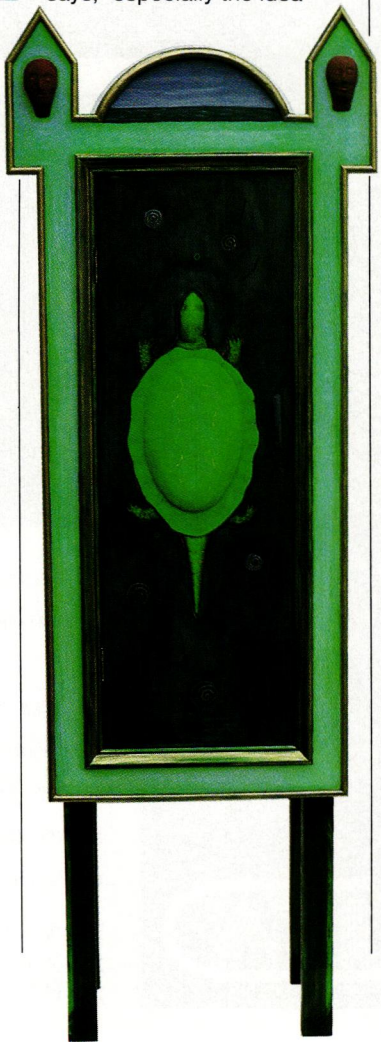
Limn, 457 Pacific Avenue, San Francisco, 94133, 415-397-7474. Agnes Bourne Studio, Showplace Square West, 550 15th Street, San Francisco, 94103, 415-626-6883. Viewpoint Gallery, 224 Crossroad Boulevard, Carmel, 93923, 408-624-3369.



Bearish Design

These playful polar bears and the cocktail table they are crawling on appear to be carved stone sculptures. However, these objects are actually cast stone. *Masatoya Kishi*, the Grass Valley-based artist, created a process of casting dolomite and polyester resin into semi-abstract forms to give these sculptures their distinct style. "I'm trying for a simplified form," Kishi explains, "but I always want to include some movement in my designs." Originally from Japan, Kishi has had one-man shows of his paintings and sculptures in New York, San Francisco, Los Angeles, and Detroit since 1960. He has been involved in group shows at the de Young Museum, the San Francisco Museum of Modern Art, and the Museum of Modern Art in Tokyo and Kyoto. He has also been invited to participate in the Carnegie International. Each of his designs is made in a limited edition of 200, all numbered and signed by the artist. Kishi is also available to contract for special commission work.

Studio K-2, 12048 Charles Drive, Number 21, Grass Valley, 95945, 916-477-5181.



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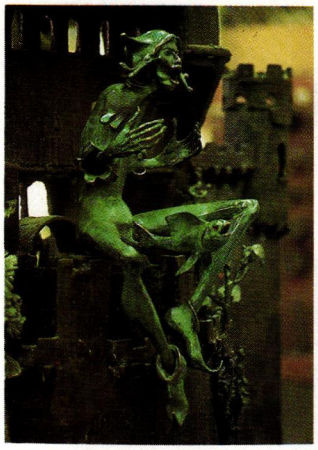


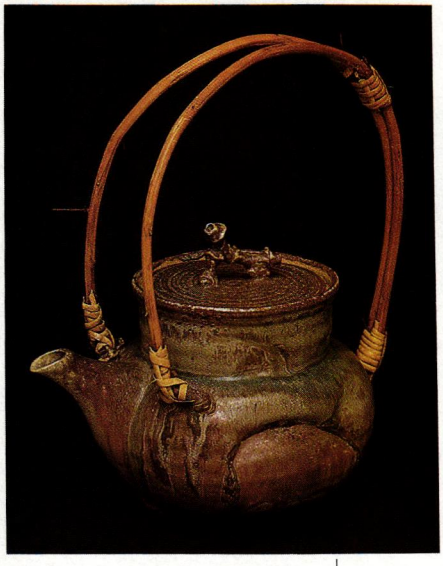
Gargoyle

Paul Kubic revels in creating gargoyles and monsters such as this spindly-legged fool. This laughing fellow is part of a seven foot sculpture, "The Temptation of St. Anthony," which took the artist five years to make. "Paul is very interested in early Renaissance as well as the humorous," explains Erica Kubic, the artist's wife. "The subject of the temptation is one of the few art works through history that you can really let go (with your imagination) — a piece of free-vision." The sculpture is a descending landscape with castles and medieval figures added to complete the design. "A jester, saint and devil are all there," says Erica Kubic, "to show that you can be either wise, foolish or mean." There is also a small portrait of the artist at the bottom of the sculpture. Paul shows his fantastic creativity in wood, cast iron, aluminum and steel, as well as other bronze works such as his Fenwick gates which were inspired by vines. He has had one-man exhibitions at the San Jose Museum of Art, Humboldt State University, and the American Academy in Rome where he created "The Temptation of Saint Anthony."

Paul Kubic, 260 N. 18th Street, San Jose, 95112, 408-294-9890.

Cozy Teapot

"Creating a harmony between the Asian aesthetic and my own has not been willed so much as it has simply happened," says *Jan Beyer*, the artist of this stoneware teapot with wooden handles. She is a native Californian but feels her second home is Kyoto, Japan, where she has visited three times, once living for a year with a Japanese family. "There is a resonance in classical Japanese ceramics to which I have responded for a long time," the Bay Area artist explains. The basic shape of her teapots, which sell for $175, is derived from the fresh water containers, *mizusashi*, used for Japanese tea ceremonies. "I feel it gives a relaxed cozy feeling for drinking tea in front of a fireplace," Beyer says. She has been working with high-fire stoneware and porcelain for 15 years and has just recently started designing with raku. Her work has been exhibited at the artist-run Gallery House in Palo Alto, and at various art fairs in the Bay Area. Her ceramics are also available at Roger Barber in San Anselmo.

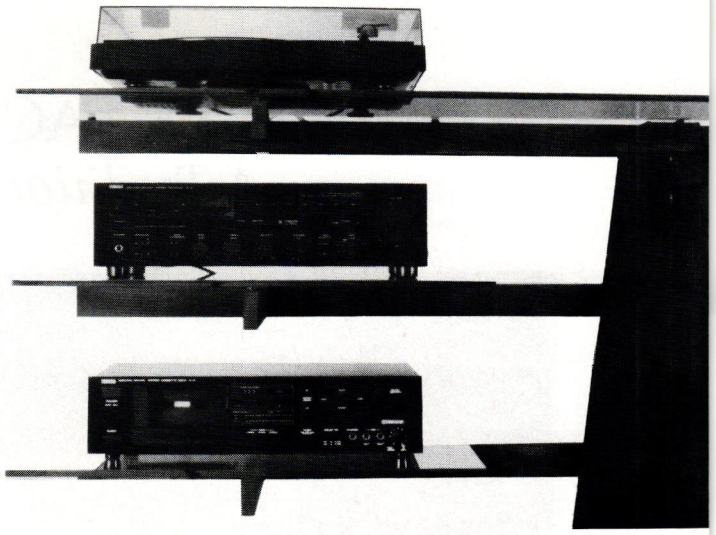


Gallery House, 538 Ramona Street, Palo Alto, 94301, 415-326-1668. Roger Barber Co., 114 Pine Street, San Anselmo, 94960, 415-457-6844.

Busy Bee Candles

Whisk your late night supper to your jungle garden gazebo and dine on pineapple and roasted meats while you gaze at each other on a wonderfully sultry night. At least you can almost imagine this scene or many other legendary images with *Hurd Beeswax Candles*. Since 1954, the workshop based in the Freemark Abbey winery has been crafting distinctive beeswax candles in shapes ranging from the original honeycomb candle to the new Ribbon Twists and Silhouettes. The candles' originality comes from their being made of sheets of pure beeswax which are either rolled or pressed — instead of molded — to form the candles. This allows a delicacy and transparency in the candles, long burning, and no fear of the candle bending in the heat (making them perfect for that hot sultry night).

Hurd Beeswax Candles, 3020 St. Helena Highway North, St. Helena, 94574, 707-963-7211.



Steel Blues

T. Olle Lundberg is a San Francisco architect who is the principal of both Lundberg Architects and *Steel Blues Design*. "Steel Blues Design is really an offshoot of our architectural practice, and serves as the outlet for my interest in a wide range of design applications including furniture, functional household objects, and sculpture," explains the architect. His "Component Podium" is made of sandblasted steel and 3/8-inch plate glass. The steel is finished with gun blueing, and then treated with a chemical and finished with a wax treatment. This keeps the metal in an uncoated, natural state, yet keeps the steel from oxidizing. Each piece of glass has a hole through which the wires are fed and then collected in the steel channel which forms the rear horizontal support. The wires are then chaneled into the central vertical support, enabling all of the interconnections between components to be concealed. "Most of our work is done in metal, but we occasionally incorporate other materials such as glass, wood, rubber, and concrete. One of our main goals in our design is the use of common materials in interesting and innovative applications," says Lundberg. They utilize both casting and fabrication in their work, and do all the prototype fabrication themselves in their Oakland prototype studio. This $3,500 piece weighs approximately 250 pounds.

Lundberg Architects/Steel Blues Design, 243 Vallejo Street, San Francisco, 94111, 415-788-2232.

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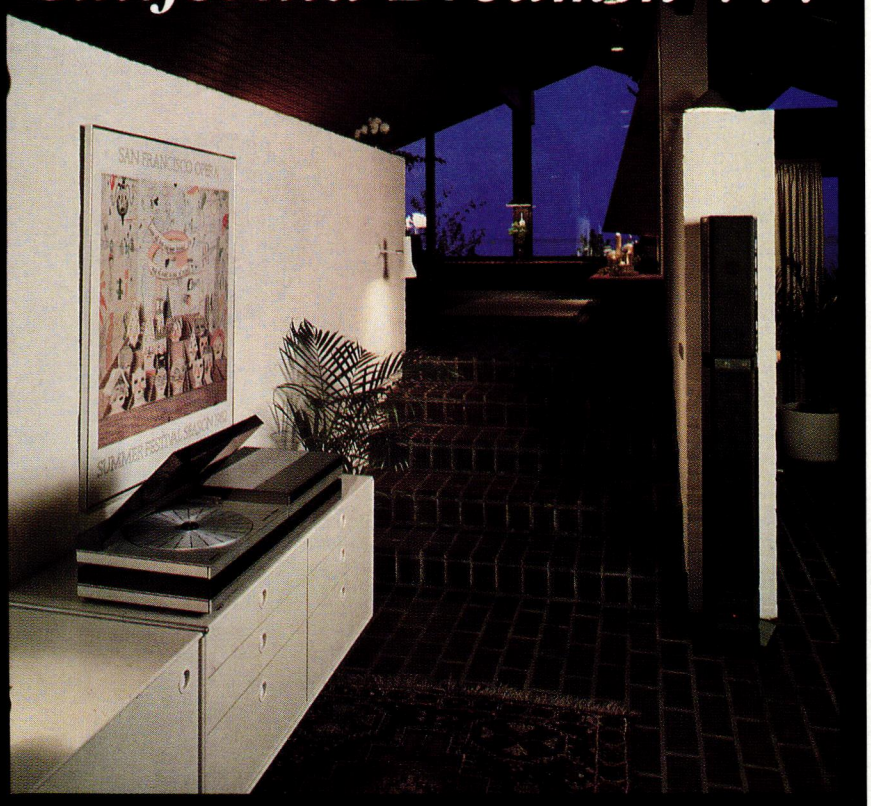

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Mary Jane Manocchio

des Sardana FOUNTAINS HANDCARVED STONE

Weighty Flowers

You can have a flowering art work rivaling those of Georgia O'Keeffe or Henri Matisse with a *Lundberg Studios* paperweight. In 1971, James Lundberg, an art graduate of San Jose State University, joined several other artists and founded a small glass studio which is now located at Davenport in a converted bakery. "My work and that of

my studio is an outgrowth of my love and fascination with glass as a material," says Lundberg. These flowers appear to be actually growing in the glass because of the crafting technique used. Instead of encasing motifs in crystal, they are inserted into the hot glass. Lundberg also developed the California paperweight style which allows for the direct application of complex three dimensional imagery. "My intent is not to duplicate nature literally," explains Steven Lundberg, co-founder and co-owner of the studio. "I want to capture the essence of nature and freeze it forever within glass." Lundberg Studios are well known for their iridescent art nouveau style paperweights, lamps, glassware and jewelry. The studio's paperweights are part of several major museum collections, including the Corning Museum of Glass, the Art Institute of Chicago, and the Smithsonian Institution. Interested buyers can stop by their studio or write to L.H. Selman Ltd. □

L.H. Selman Ltd., 761 Chestnut Street, Santa Cruz, 95060, 408-427-1177 or 800-538-0766; Lundberg Studios, Box 26/131 Marine Avenue, Davenport, 95017, 408-423-2532.

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PERSONA GRATA

The Golden Goddess is a glittery marvel of spikes, spires and curlicues inspired by Thai temples and Russian Constructivist architecture. The neo-expressionist Blind Man, covered in black and white hieroglyphs, is an emblem of human tragedy. Kkurtis K. looks like a punked-out version of the devil.

No, we're not talking about a weird religious sect but about masks — stunning one-of-a-kind objects fashioned by Paul Kwan and Arnold Iger, two San Francisco performance artists working under the name Persona Grata. Masks are the main ingredient of their multi-media pieces which they have been presenting in Northern California (at the Asian Art Museum, the Intersection for the Arts in San Francisco, and the San Jose Institute of Contemporary Art) for the past four years.

"We use masks as a way of transformation for the characters," explains Kwan, an ethnic Chinese immigrant who incorporates his harrowing experience of war-torn Vietnam into his art. "Masks create another meaning," adds Iger. "They become esoteric symbols of reality. In effect, they become superhuman." They are also practical; although there's only the two of them on stage, the masks allow them to play a dozen roles.

The two artists acknowledge widely diverse sources of inspiration for their work, from the Mexican Day of the Dead, and Buddhism, to Russian filmmaker Sergei Eisenstein's writings. It makes sense, they imply, that the Spirit Mask reminds one of primitive African sculpture while some creations seem to owe a debt to Cubism and yet others look as though a child had thrown an artistic tantrum with papier-mâché.

While most masks are worn during theatrical performances, quite a few are constructed merely "to work out ideas." The artists sell these as wall hangings. Made of cardboard and paper, they differ greatly from the 20- to 30-pound chicken-wire monsters the performers carry on their shoulders onstage. ("Actually we try not to use chicken wire anymore," says Iger who prefers lightweight plastic mesh these days.)

Asked to come up with a philosophical leitmotif for their art, the team talks about "bringing all cultures together into a synthesis of sorts." "Gauguin and Picasso showed us the way," emphasizes Iger, not one to shy away from staring giants in the face. "We're continuing that tradition of accumulating ideas and images, of making the world smaller."

— Myriam Weisang

FACES

Richard Gordon

Arnold Iger and Paul Kwan.

Right: Although striking and provocative, this mask of Joe for the production of *Equity* was never used. "This is just one we were working out our ideas on," says Paul Kwan.

Below, left to right: Kkurtis is holding his Alter Ego during a narrative scene. This personality only shows up at the beginning and the end of the play.

"We took an idea from the Japanese theater (the wheel puppets which are usually two feet tall) and blew it up to create the older image of Kkurtis," describes Kwan. The puppet's feet sit on top of the puppeteer's feet and his hands are controlled by real hands.

This "Spirit Mask" is from *The Tale of Q* and represents the spirit of Kwan's dead father. The play is about how one becomes a victim in a war situation and deals with some of Kwan's memories of Vietnam.

Persona Grata will be performing at the Lab, 1805 Divisadero Street, San Francisco, November 18-December 18. 415-346-4063.

PHOTOGRAPHY BY STEFANO MESSAI

EVENTS

PETER NYE, *Hunters Point Studio, 1988, oil on paper, 38" x 52"*

Open Studios

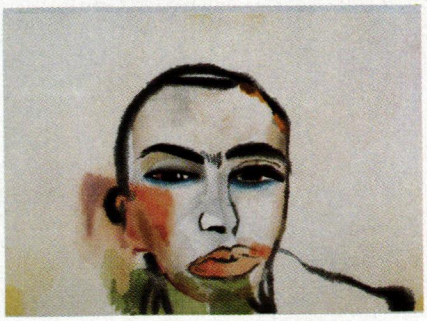
San Francisco artists will open their studios to the public two weekends in October. Last year's *Open Studio San Francisco* presented some 400 participating artists exhibiting their work to an audience of more than 7000 people at 168 sites. This year's expanded format includes a comprehensive catalog and directory of participants as well as an exhibition at Southern Exposure Gallery October 8-17. Saturday, Sunday and Monday, October 8-10 from 11 a.m.-5 p.m. independent artists' studios, and group studios including Project Artaud, the Noonan Building and Sears Building will be open; Saturday-Sunday, October 15-16 from 11 a.m.-6 p.m. artists' studios at Hunter's Point Shipyard will be open for viewing.

For a directory, or further information, phone 415-864-1728 or 415-346-5467.

Fine Print Auction

The San Francisco auction house Butterfield & Butterfield will hold a *Fine 19th and 20th Century Print Auction* Wednesday, October 5 at 7:30 p.m. Exclusively American and European works, both contemporary prints and works by old masters, with the exception of Tsuguharu Foujita (considered a Western artist as he worked in Paris) will be put on the auction block. A preview will be held Saturday, October 1 from 10 a.m-5 p.m., Sunday, October 2 from noon-5 p.m. and Monday October 3 from 10 a.m.-7 p.m.

For further information or catalog order, phone Laura Horn, fine print appraiser at 415-861-7500, extension 305.



COURTESY OF BUTTERFIELD & BUTTERFIELD

FRANCESCO CLEMENTE,
Untitled, 1984, woodcut in colors on Japan Paper, signed in pencil and published by Crown Point Press.

Beaux Arts Ball

San Francisco's City Hall will be transformed into something resembling a masked ball at an Italian piazza in one of the City's most spectacular Halloween events. Saturday, October 29 from 9 p.m.-2 a.m. the *Beaux Arts Ball* will unite the Bay Area's design and arts communities in a fundraiser for the Architecture and Design Department of the San Francisco Museum of Modern Art. Singer Chris Isaak, and Keta Bill, formerly with the Zasu Pitts Memorial Orchestra, will perform. A cabaret will feature the music of Al Rapone and the Zydeco Express and Mary Stallings, formerly with the Count Basie Band. The event is presented by the American Institute of Architects, San Francisco Chapter, in cooperation with the Environmental

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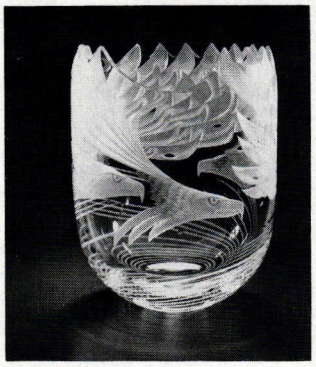
Design Foundation of Northern California and the Modern Art Council. The evening will conclude with a costume contest; participants are encouraged to incorporate the "facades" theme into their creations. A fireworks display will complete the celebration. Admission is $75. Tickets are tax deductible and available at City Box Office and all Bass outlets.

For further information, phone 415-362-7399.



COURTESY OF GUMP'S

ERIC HILTON, *Flight of Eagles, limited edition Steuben bowl designed expressly for the Fabled Lands show at Gump's.*

Gump's Fabled Lands

Gump's fall storewide exhibition *Fabled Lands* opens Monday September 26 and continues through the month of October. Drawing on artisans from the past and present, the show is a romantic voyage to the fabled lands of the world. Special collections range from 19th century Oriental jade and gemstone snuff bottles to stacks of rare books that have been turned into treasure boxes. Victorian-era Scottish deed boxes and Turkish campaign chests will vie with contemporary hand-painted Italian *trompe l'oeil* furniture, fantasy teapots, and exotic carved birds of semi-precious stones. Robert Mahoney, Gump's award-winning display director, has designed a romantic theme for the show which will be explored in the windows in a storybook presentation depicting colorful visions of Romany, El Dorado, Cathay, The Magic Isles, Samarkand

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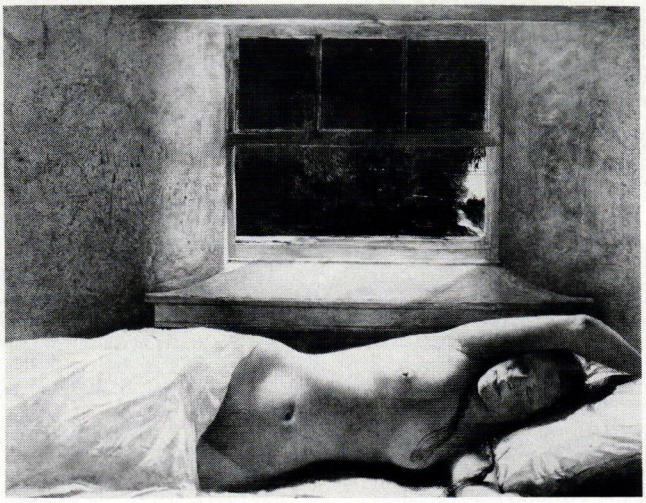
and Arcadia. The legendary themes continue on all three floors of the store, from a library nook, to exotic table settings and floral displays to a classical white-on-white room inspired by the Canova Museum in northern Italy. Glittering displays of crystal, silver, pearls, porcelain and paintings will complement the legendary lands theme.

For further information, phone 415-341-2230.

The Helga Pictures

Andrew Wyeth's controversial *The Helga Pictures* will be on display through October 23 at the M.H. de Young Memorial Museum in San Francisco. Wyeth created approximately 120 paintings and drawings between 1971 and 1985 focusing on his neighbor Helga Testorf. The works give a rare insight into the creative processes of one of America's best-known artists. The 35 themes explored by Wyeth in the Helga pictures fall into three major groups: portrait studies, the figure in landscape, and the reclining figure in an interior. Each of the groups can be traced in the studies Wyeth made preparatory to a finished work. The exhibition was organized by the National Gallery of Art in Washington, D.C., and brought west by Wells Fargo Bank. Admission is $6.50, or $9 with audio tour. Tickets are available through Ticketron, and at the Museum kiosk; charge by phone through Teletron ($1 credit card fee per ticket) or mail order from Ticketron (exchange fee $1 per ticket).



LEONARD E. B. ANDREWS, 1986

ANDREW WYETH, *Overflow, 1978, drybrush*

Open Wednesday-Sunday, Wednesday 10 a.m.-9 p.m., last entry at 8 p.m., Thursday-Sunday 10 a.m.-5 p.m., last entry at 4 p.m., Golden Gate Park, San Francisco, 415-750-3614.

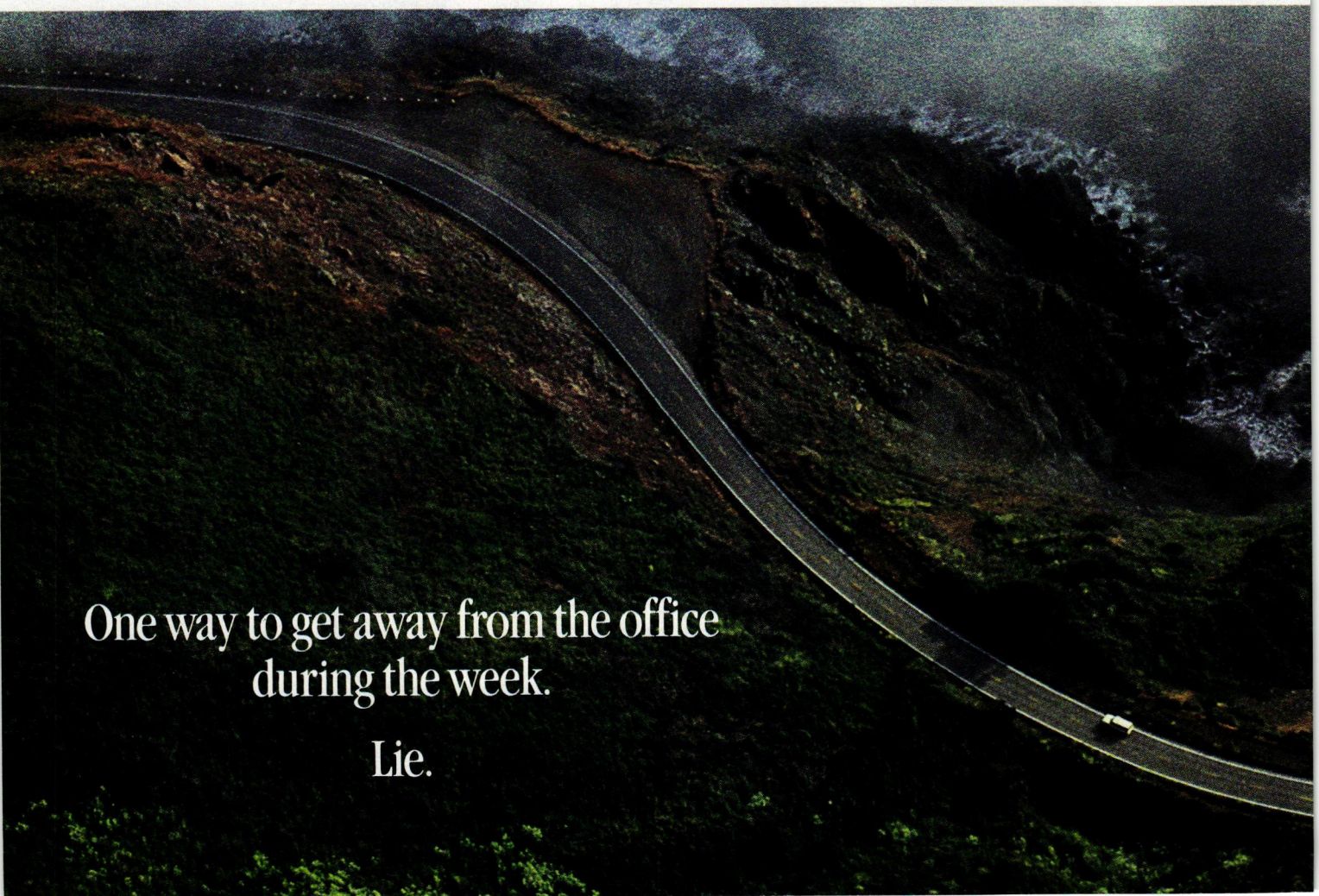
LivingSpace

LivingSpace, The Home Furnishings & Decorative Accessories Show, the first public home furnishings show in the Bay Area in over 25 years, is scheduled for the weekend of September 24-25 from 9 a.m.-6 p.m. at the Concourse Exhibition Center, 2 Henry Adams Street, M-30, San Francisco. In the Events column last month we erroneously reported that admission was free. Admission is $5 for adults, under 18 years of age free.

For further information, phone 415-864-1500.

Art Quilt

An exhibition featuring the work of 16 contemporary artists working in the quilt medium, *The Art Quilt* will open October 16 at the Palo Alto Cultural Center; it will remain on view through December 11. Organized by the Los Angeles Municipal



Art Gallery and circulated by the American Federation of Arts, The Art Quilt will travel throughout the U.S. in 1989. The Palo Alto Cultural Center is the only Northern California site to feature the exhibition. Twenty-five quilts produced in a variety of traditional and experimental techniques by artists including Pauline Burbidge, Nancy Crow, Gayle Fraas, Duncan Slade, Jean Hewes, Michael James, Terrie Hancock Mangat, and Joan Schulze will be displayed. The art quilt differs from the traditional quilt in that it is art for walls, not beds.

For further information, phone 415-329-2605. The Palo Alto Cultural Center is located at 1313 Newell Road, Palo Alto. Gallery hours are Tuesday-Thursday, 10 a.m.-5 p.m., Thursday 7 p.m.-9 p.m., Sunday, 1 p.m.-5 p.m.

Wine Tasting & Auction

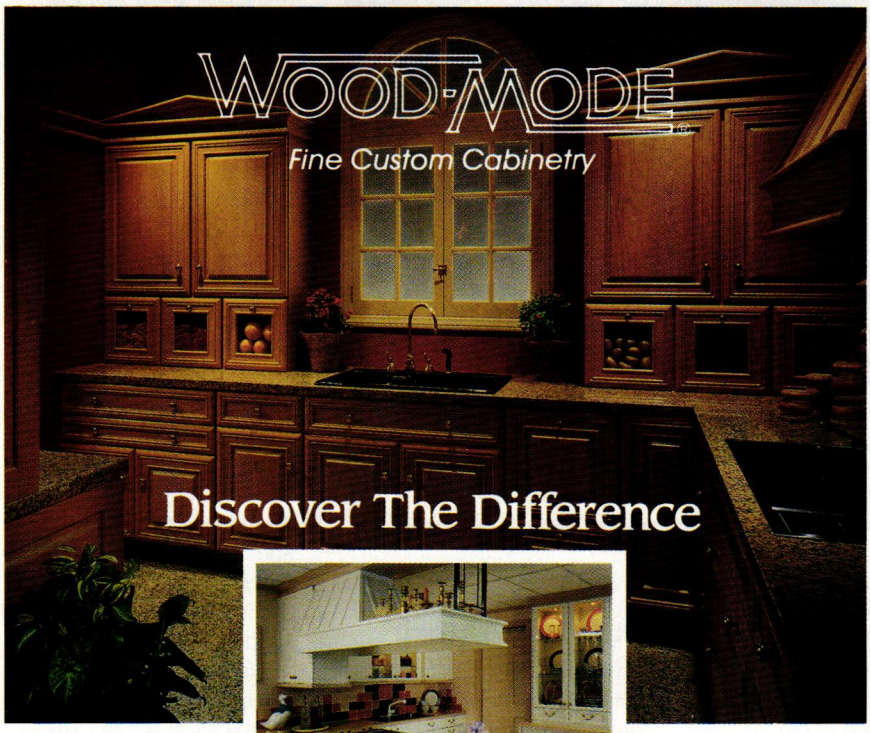
The seventh annual *Santa Catalina Wine Tasting and Auction* will be held at the Santa Catalina School in Monterey, Saturday, October 8. The evening begins at 4:30 p.m. with wine tasting from the 24 participating wineries; nine are pioneers who have been with the event since its inception. During the tasting there will be over 100 silent auction items on which to bid, as well as a buffet. From 7-9 p.m. there will be a live auction with complimentary champagne. Items range from rare and premium wines from private cellars to vacations, dinners and other wine-related items.

Auction participants Dr. Robert Adams, Timothy Hall, Mary Anne Garcia, David Armanasco, and Dr. Geoffrey White,

For information and reservations, phone 408-649-1432.

Harvest Faire

An array of traditional 1880s skills and crafts will be demonstrated at the *Roaring Camp & Big Trees Railroad's 4th Annual Harvest Faire* the weekends of October 8-9, and 15-16. Artisans will exhibit their wares while demonstrating numerous skills and crafts such as spinning, weaving, woodworking, and quilt making. Traditional, old-time harvest displays and decorations will surround Roaring Camp's historic townsite. All children riding the Roaring Camp Railroad will receive a free pumpkin. A chuckwagon barbecue will be served under the trees, accompanied by genuine mountain music. Two different historic and scenic train excursions will be operating. Roaring Camp's 1880s steam trains will depart for Bear Mountain three times daily at noon, and 1:30 and 3:30 p.m. Fares are $10.50 for adults, $7.50 for children three to 15, and children under three are free. Roundtrip excursions to the beach and boardwalk at Santa Cruz aboard the Santa Cruz, Big Trees & Pacific Railway will leave Roaring Camp station at 1 p.m. Fares for the two-and-one-half hour trip are $16 for adults and $8.50 for



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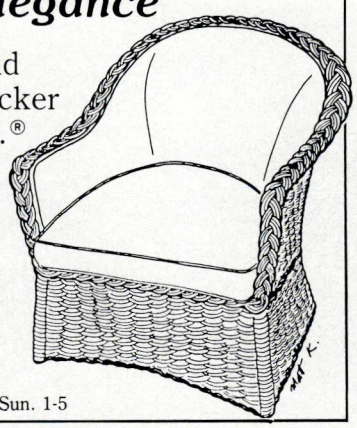

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For further information, phone 408-335-4484.

Antiques Show

The seventh annual *San Francisco Fall Antiques Show* will include 65 American and European antique dealers representing all styles and periods including American, English, Continental and Oriental antique furniture, silver, rugs, glass and fine art. Public showings will be held Thursday through Saturday, October 27-29 from 10 a.m.-7 p.m., and Sunday, October 30 from noon-6 p.m. at Fort Mason Center, Pier 3, Marina Boulevard at Buchanan Street in San Francisco. General admission is $10; group rates are available. Additionally, the Lecture Series will feature lecturers from London and throughout America; tickets are $8. Thursday, October 27 at 10:30 a.m., Hilary Holland, vice president of Christie's, Los Angeles, will discuss "Art, Beauty & the Beast"; and a panel discussion at 2:30 p.m. on "Decorating with Antiques" will be moderated by Joyce MacRae, West Coast editor of *HG*. There will be a repeat of the "Decorating with Antiques" panel discussion Friday, October 28 at 10:30 a.m.; at 2:30 p.m. "Fake, Fraud or Genuine?", problems and puzzles in American antique furniture will be discussed. Saturday, October 29 at 10:30 a.m., the topic will be "Mystery Clocks & Jewelry" by a guest speaker from Cartier; and a panel discussion at 2:30 p.m. on "Antiques in the Garden".

For further information, phone 415-921-1411.

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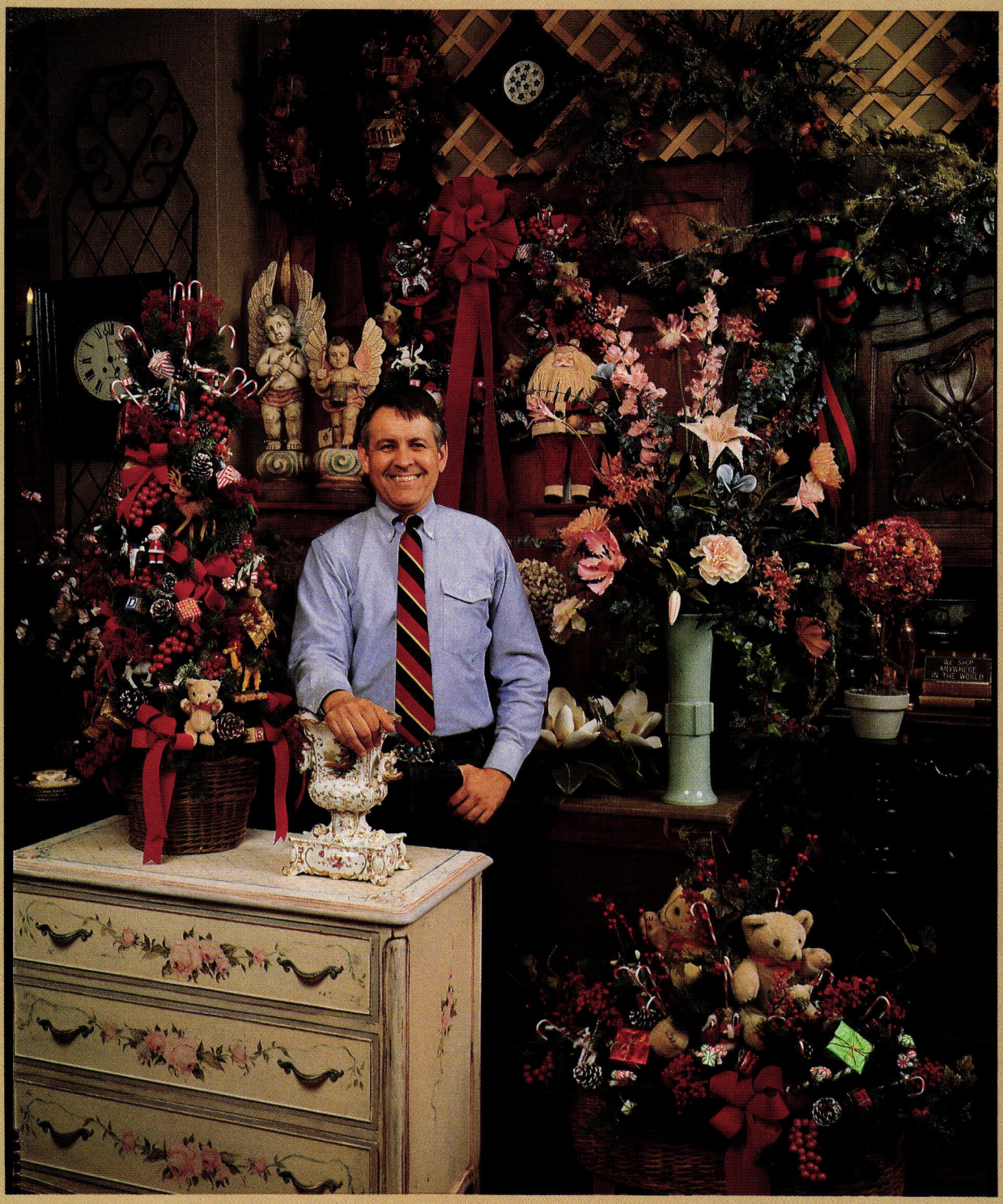

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Plant Lectures

The Strybing Arboretum Society of Golden Gate Park continues its *Tuesday Morning Lectures* series with "A Touch of the Tropics" October 4, "Palms for Indoor/Outdoor Gardens in the Bay Area", by Warren Dolby, the largest local private palm tree collector on October 18, and "Plant Collecting in African Deserts", October 25. All lectures are from 10 a.m.-noon, in the Recreation Room, San Francisco County Fair Building. Admission is $3.50 for members, $5 for non-members, and $2 for students and seniors. Thursday, October 6 at 7:30 p.m. David Given, a New Zealand botanist and writer will speak on "New Zealand Plants and Their Conservation" at the same address. Free to members, non-members $5. Strybing Nursery, in the southwest corner of the gardens will hold plant sales of rare and unusual species Saturday, October 8 and October 22.

For further information, phone 415-661-1316 from 10 a.m.-1 p.m.

SELECTED GALLERY LISTINGS

Ames Gallery

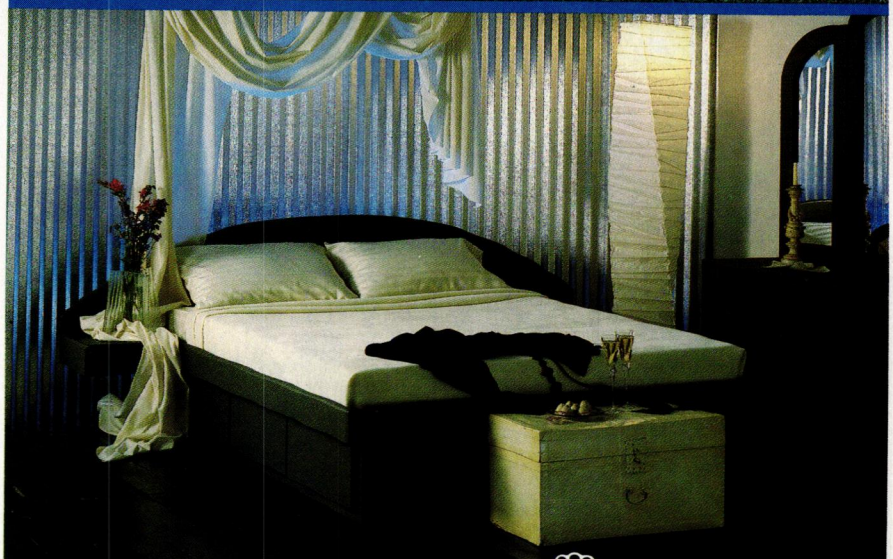
On the Mend, an exhibit of objects with artful repairs runs through October 15.

Open Wednesday-Saturday, 2 p.m.-6 p.m., 2661 Cedar Street, Berkeley, 415-845-4949.

Barclay Simpson Fine Arts

Aluminum wall sculptures by Beverley Hillman will be shown through October 15. A one-man show of Ron Pokrasso's monotypes and mixed-media will open

The STONETTA COLLECTION . . .



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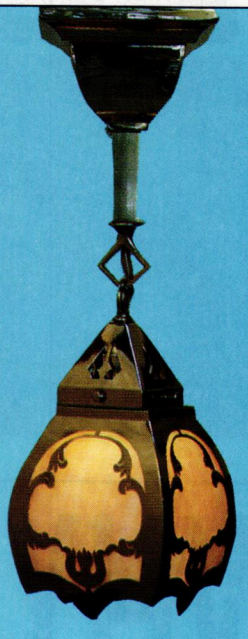

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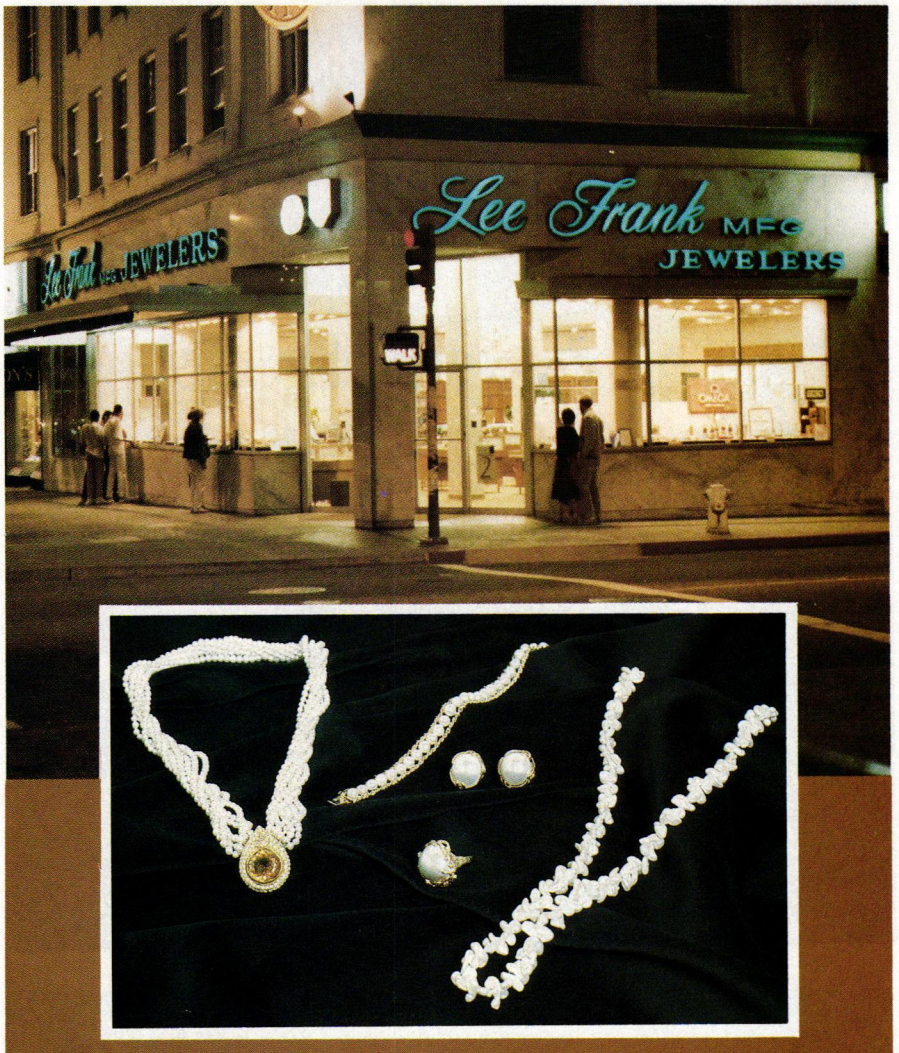

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Susan Cummins Gallery

Gold jewelry by Barbara Heinrich, and Bay Area artist Kevin Elston's work with acrylic paint on wood, stone and plastic will be exhibited through October 1. The gallery will feature painted clay sculptures and sculptural paintings by Helen Stanley and sterling silver jewelry with assorted stones by Didi Suydam from October 3 through October 29.

Open Monday-Saturday, 11 a.m.-6 p.m., 32 Miller Avenue, Mill Valley, 415-383-1512.

Editions Limited

The work of three artists will be featured: Gloria Fischer's monoprints, handmade paper by Carol Rae, and screens by Arlene Elizabeth, through October.

Open Monday-Friday, 9 a.m.-5 p.m., 625 Second Street, Fourth Floor, San Francisco, One Market Plaza, San Francisco, 415-777-5711.

Gallery 30

Peninsula artist Joe Price will show his limited edition still life serigraphs plus some one-of-a-kind works on paper through October 16. Price screens his prints from 35 to 90 times which give his serigraphs a luminous quality.

Open Tuesday-Saturday, 11 a.m.-5:30 p.m., 30 East Third Avenue, San Mateo, 415-342-3271.

Haines Gallery

Through October 15 oil paintings by third-generation Bay Area figurative painter Marie Thibeault who utilizes elements of nature and technology in her work. Opening October 18 an exhibit of paintings by Arnold Mesches, a well known California artist who now lives in New York; through November 19.

Open Tuesday-Saturday, 11 a.m.-5:30 p.m., Thursday 11 a.m.-7 p.m., 855 Folsom Street, Second Floor, San Francisco, 415-882-4470.

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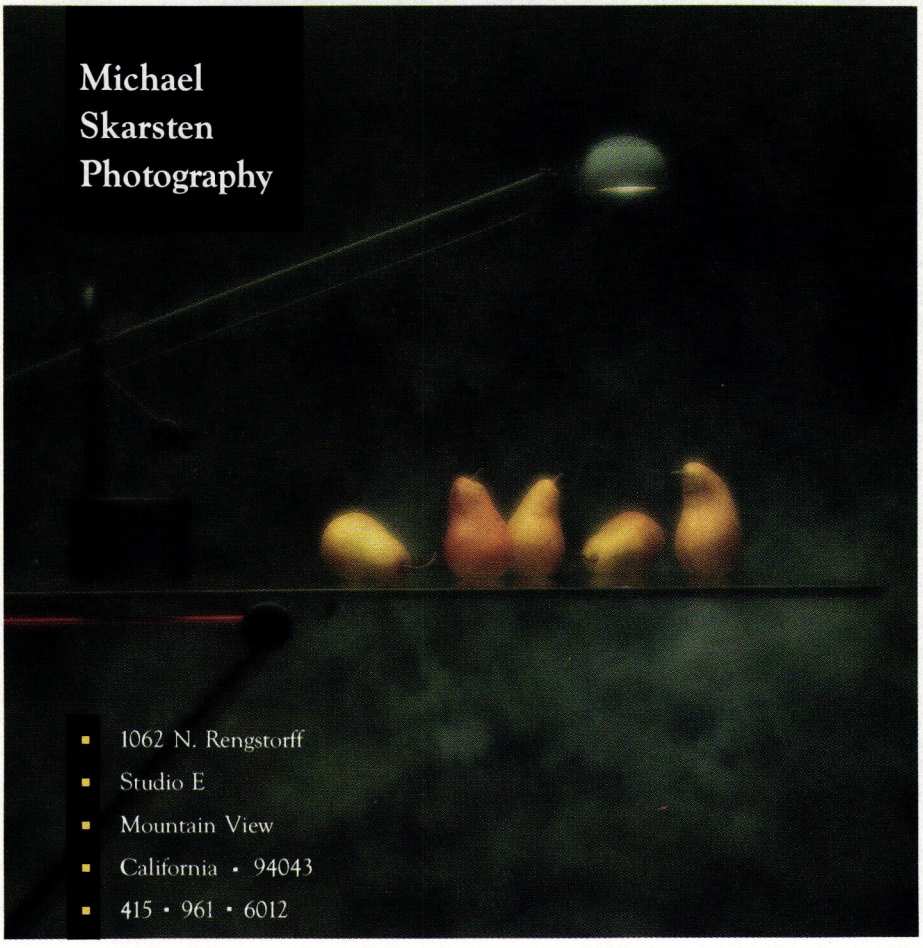

Iannetti-Lanzone Gallery

Paintings and constructions by Wolf Vostell through October 1. Opening October 7, paintings by Charles Strong and Hassel Smith; through November 12.

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Bronze sculpture by Ric McClain, oil paintings by Tom Huntington and acrylic paintings by Grey Hawthorn, stainless steel sculpture by Lou Pearson; other works by gallery artists featuring glass, ceramics, and bronze sculpture.

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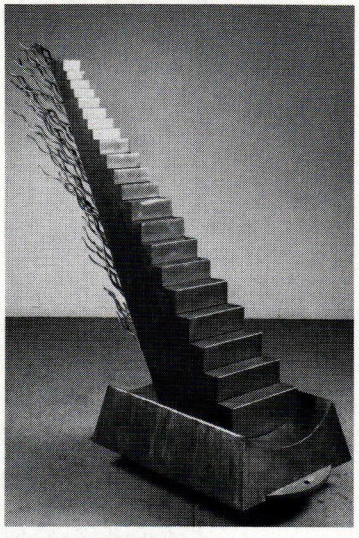

SID LEVINE

BELLA FELDMAN, *Afloat, 1987, steel and wire rope, 56" x 62" x 20"*

Jeremy Stone Gallery

Through October 8 recent drawings and oil paintings by Judith Foosaner and stainless steel and wire-rope sculptures by Bella Feldman will be featured. Opening October 11 will be an exhibit of paintings by Richard Hickham, large-scale painted photographs by Paul Klein, and paintings by Kyung Sun Cho. The show will run through November 12.

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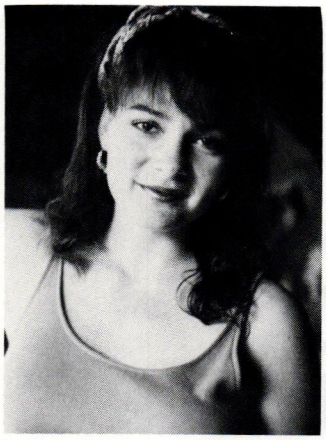
TIGRETITA, *1988, oil, 6' x 5'*

IJELE 2, *1985, oil, 6' x 5'*



"Why should everything be dark, all these* noir *things?" artist Elizabeth Evanoff asks. It's not surprising that Evanoff paints scenes of life and celebration, her parents were collectors and dealers in ethnic art and natural wonders, including rare shells, butterflies and minerals. She developed an early fascination with anthropology and ethnography which has led her twice to Africa. "My parents were rather nomadic," she explains of her upbringing in San Francisco, Santa Barbara, and Tiburon.

Evanoff, 26, studied both fine art and ethnic art at UC Santa Barbara and received a B.A. in Fine Art and Art History from UC Berkeley. She spent three-and-a-half months doing art history research in Nigeria, studying the Igbo people. There she became inspired by the Igbo *Ijele* masquerade, a large cloth applique mask structure which represents Igbo world view that is carried during festivals in celebration of the community. She got permission from tribal elders to commission an Ijele that she could bring back with her, and which subsequently toured the United States.

"I like things that are bright, and that make me happy. From the time I was small we would travel to Mexico — the lavender houses, the blue blue sky, the hot pinks — my paintings translate that," Evanoff says.

"My paintings have layers of color, different things happening underneath; one or two paintings you might not even be seeing under the surface level. It's not tremendously planned out, it just happens that way. I let the painting take over. I do things on a very gut level, I don't try to be logical about it. I say, 'be quiet for a little while and let me paint' when those little voices say 'maybe you should. . .' " she laughs.

Evanoff is represented by the Claudia Chapline Gallery in Stinson Beach and the Allegra Gallery in San Jose. Her paintings range in price from $300 to $3800. □

ART

GALLERY

RENA BRANSTEN GALLERY

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COURTESY OF RENA BRANSTEN

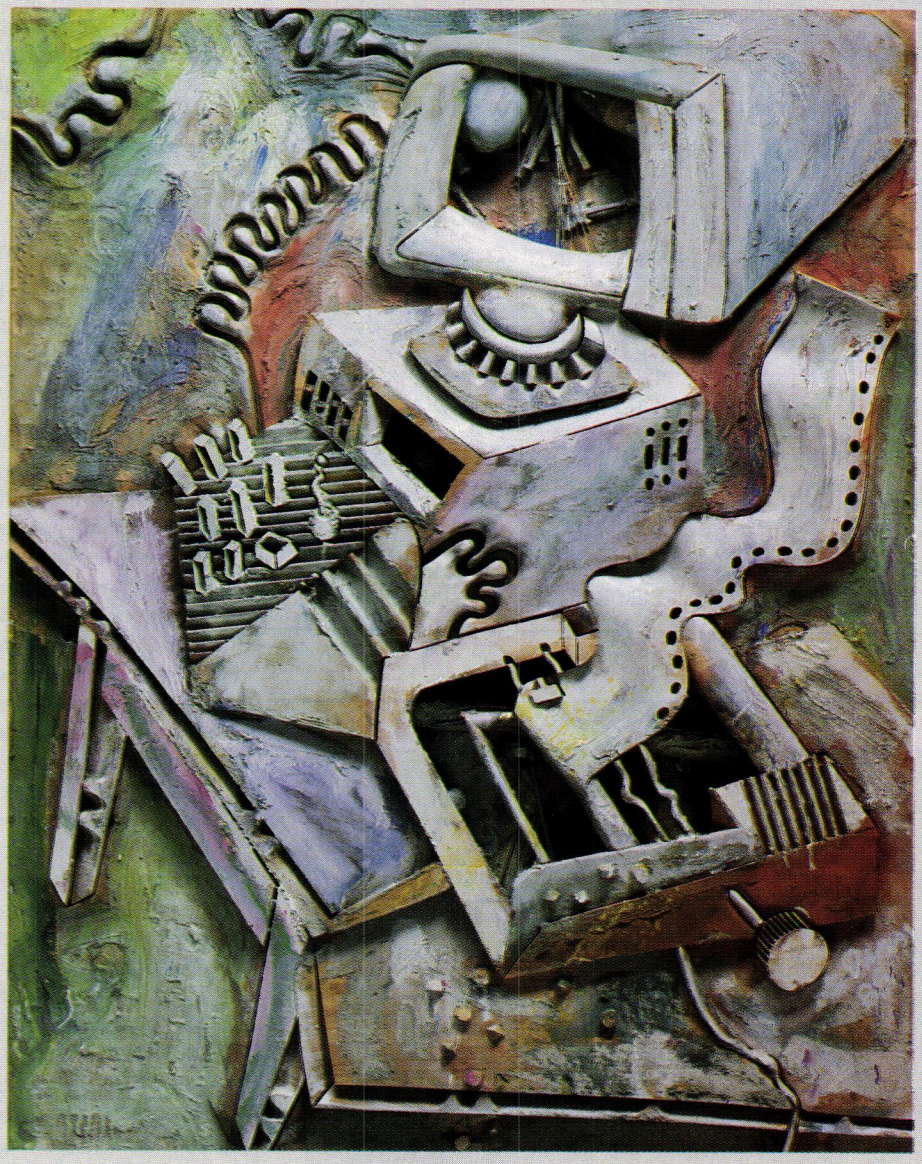
VIOLA FREY *with Power Blue Suit, ceramic, 1982, 94" x 43" x 21"*

KAREN SHARPE

Gallery director Rena Bransten loves what she does so much, that she's afraid if word gets out, collectors won't take her quite so seriously. But anyone who has visited the Rena Bransten Gallery in San Francisco cannot fail to be impressed with Bransten's acumen as a director. Her recent *Introductions* show was among the most favorably received, her early championing of ceramic sculpture was instrumental in gaining widespread acceptance for that art form, and she is recognized for bringing the work of important European and East Coast artists to the Bay Area.

Perhaps Bransten just feels that for a job to be effective it shouldn't be a pleasure but a pain. That type of attitude is

STAN DANN



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far more common in New York, where Bransten did after all grow up (a fact suggested by vestiges of an accent yet belied by a certain California casualness).

Trish Bransten, however, is unabashed in her enjoyment of her job. She is Rena Bransten's daughter and right-hand woman – a valued consultant and co-worker with tremendous enthusiasm and insight. A math and economics major in college, Trish one day traded "work and a computer program that never seemed to function" for a painting from her mom's gallery. That was seven years ago and she's been hooked on the job ever since.

Dwarfed by a wall of ceiling-high windows in her office, Bransten discusses

"Everybody's coming of age together – museums, artists, the public, galleries."

the permutations the gallery has undergone since that day in 1974 when she walked into the Ruth Braunstein Gallery and Braunstein asked if she would like to join with her in opening a ceramics gallery. With a degree in art history and years of museum volunteer work behind her, Bransten took up the challenge.

Thus began one of the first ceramics galleries in the country and Bransten's career as a gallery director. Quay Ceramics served as a resource center for artists and collectors, and spearheaded the movement showing clay to be as valid a medium for sculptural expression as bronze, wood, marble or steel. "A lot of the ceramics work seemed very fresh at the time," says Bransten, "and it had been overlooked."

But three years later, realizing that a single-medium gallery was not viable, the two R.B.s moved to a new space. There they shared offices but had separate galleries in a curious arrangement whose confusion was compounded by the similarities in their names. Bransten kept some of the artists and the Quay name, and Braunstein, who had always maintained her own gallery, moved it to the new address and added other of the Quay artists. Nearly two years ago Bransten moved to her current location, a light, airy space on the third floor of a downtown building that also houses the Michael Dunev Gallery, the Victor Fischer Gallery, and the Udinotti Gallery. Though she changed the name to the Rena Bransten Gallery, and Braunstein's became Braunstein/Quay, the name similarity of the two galleries is still a bit confusing.

Bransten sees her gallery as an ever-evolving entity growing in tandem with the

SUSAN HAUPTMAN

Self-Portrait, 1988. 30″h x 40″w. Charcoal and pastel on paper.

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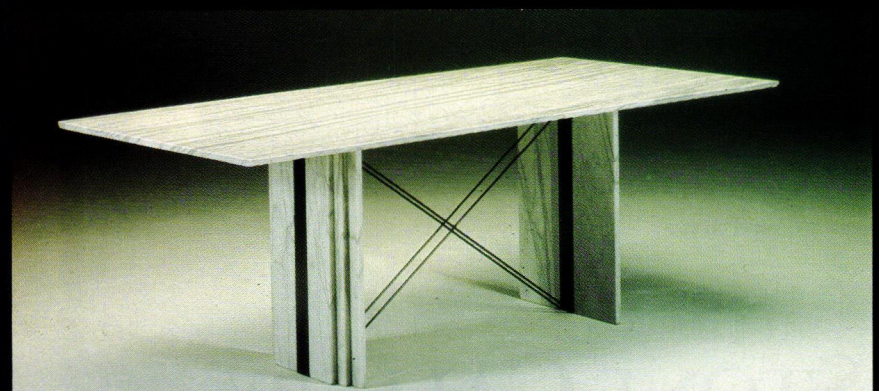

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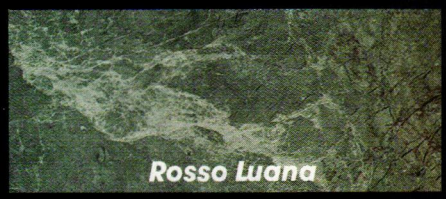
So many marble choices in color and graining



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art world and her own expanding interests. "It's an organic thing," she says. "Everybody's coming of age together — museums, artists, the public, galleries."

In the early days of the gallery's previous incarnation, Bransten concentrated on art of Northern California. But because of Trish's "energy and interest in showing European artists," Bransten took "a major jump for the gallery," and began to show the work of such Europeans as the German Expressionists Rainer Fetting and Salomé, the German figurative painters Hermann Albert and Thomas Schindler, the British sculptor David Nash, and the French photographer George Rousse.

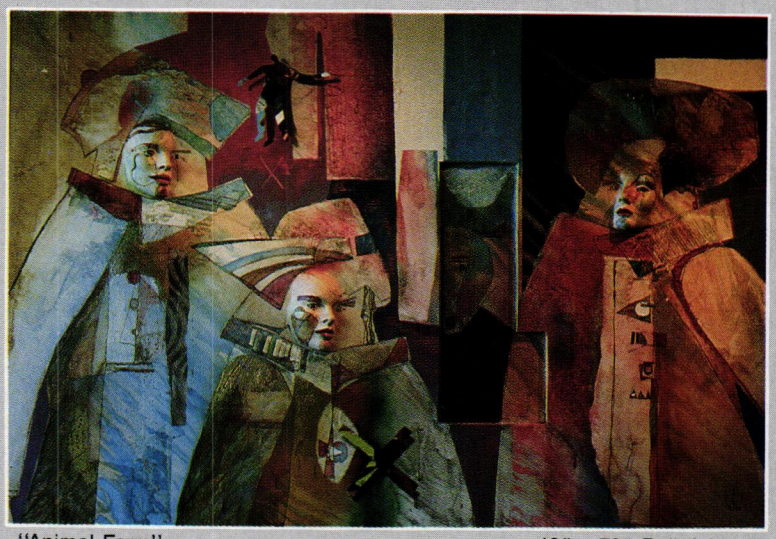
When Bransten recently decided to add the landscape artists Leslie Lerner and Peter Dean to her group, this also marked a new direction, as the gallery's focus tends toward figurative, narrative, expressive art. The recent show, *American Artists in Jewelry*, was another leap into new territory, not only for Bransten, who previously had not shown jewelry, but also for the 11 artists, who had never worked in gold and silver. Glinting in the case were pieces by Fletcher Benton, Alexis Smith, Joan Brown, William T. Wiley, and other artists who are usually known for their paintings and sculpture. A furniture show next March will be yet another new venture.

"When you make one change, you gradually see making others," explains Bransten. "This seems non-directed, but the underlying belief is that you have to show what you really love and respond to."

In these days of art-as-big-business, the role of the gallery director is much more complicated, Bransten is quick to point out.

What they respond to most, according to Trish, is work that "shows the strong hand of the artist . . . that takes a personal rather than conceptual approach." One of the stronger hands around belongs to Oakland artist Viola Frey, whom Bransten has represented for nearly eight years. "We've grown together with Viola," relates Bransten. What has also grown is Frey's stature in the art world as well as the size of her ceramic sculptures, which now tower several feet above the artist. Combining paradoxical influences — classical and modern, historical and mythical, iconographic and personal, chaotic and ordered, Frey's works incorporate both painting and sculpture. A show last year featured several of her business-suit-clad

GREGORY HAWTHORNE



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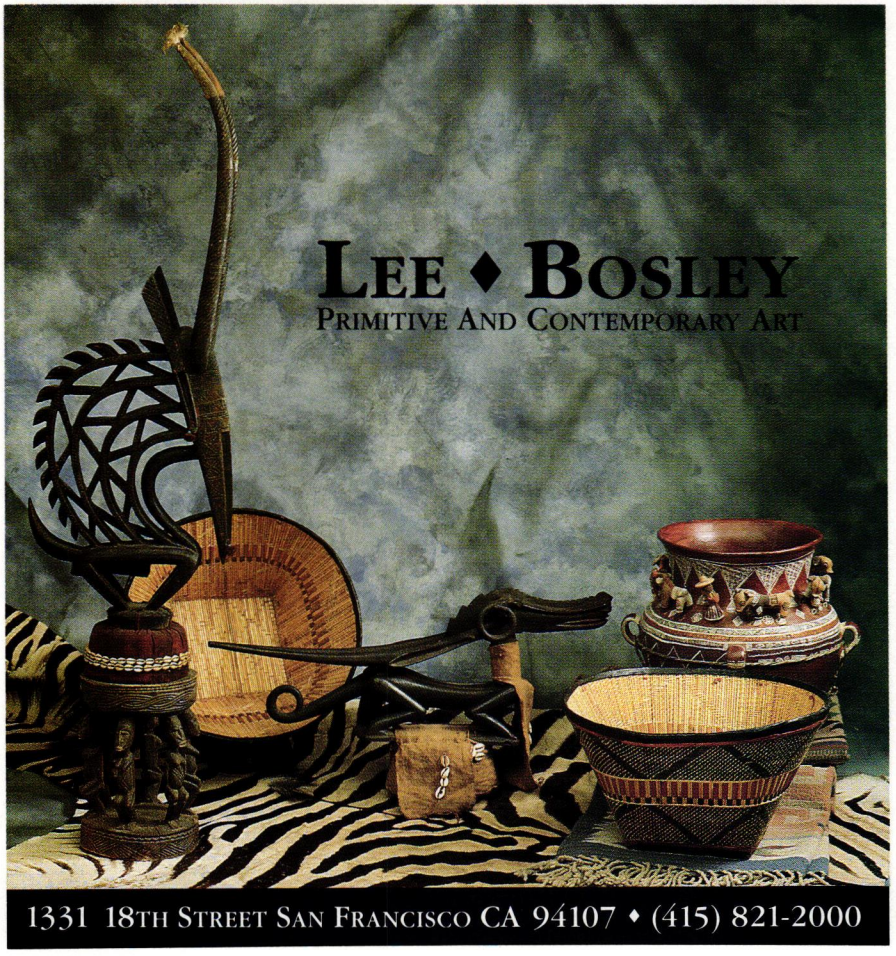

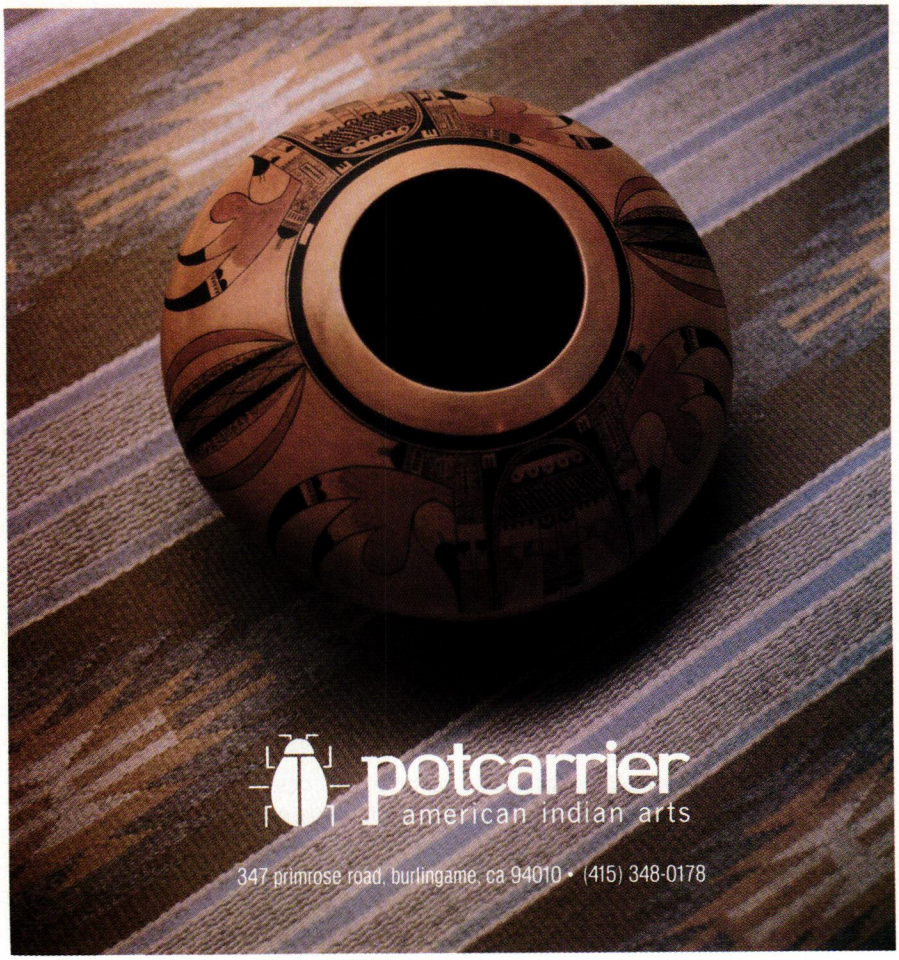

giants, whose authoritative bearing was no disguise for their discomfort.

In deciding what to show, the Branstens look for something very personal. The kinds of questions they ask themselves, Trish says, are "Do I love it? Do I want to own it? Not what's new or what's in, which is probably to our disadvantage at times." Moreover, if they are both "struck by somebody they want to show, but who is not figurative or narrative," they will show the artist anyway. This means that "the look of the gallery is not always incredibly consistent," says Trish. For example, "George Dudding's minimal form and spirit kind of work" which will be shown there next year is not what people would expect to see at the gallery. "It's nice to shake people up a little bit," she says.

Although love plays a large part in what Bransten shows, business realities also have a role. While Bransten says it gives her "a lot of pleasure to show work that is innovative, that has a different point of view and that makes an interesting statement," she is also aware that she must balance such shows with "things that will sell well."

The Introductions show, featured Nick Quijano and Susan Leopold, who were previously unknown in the Bay Area, yet who she felt merited a major exhibition. Born in New York and now living in Puerto Rico, Quijano paints scenes of the island that incorporate certain "primitive" techniques and reveal a sophisticated and loving eye charmed by the foibles, practices and daily life of his newly-adopted compatriots. Leopold's intricately detailed interiors encased in wooden boxes and viewed through fish-eye lenses show stark scenes devoid of human beings but marked by their traces — a coffee cup, an open window, an overturned chair.

This show was followed by the work of well-known photographer William Wegman. The catch, however, was that Bransten didn't show his photographs (the San Francisco Museum of Modern Art and Fraenkel Gallery did that), but his paintings and drawings. While revealing a similar humor to his photographs, they have different styles: The paintings have a romantic, Dufy-like feeling, with lush, rich colors, and the drawings have the dry, sketchy quality of a *New Yorker* cartoon.

Trish sees part of the gallery's role as providing an "educational service" — to find "interesting things that are not in the area and bring them here." The work of sculptor Richard Stankiewicz was little known on the West Coast until Bransten

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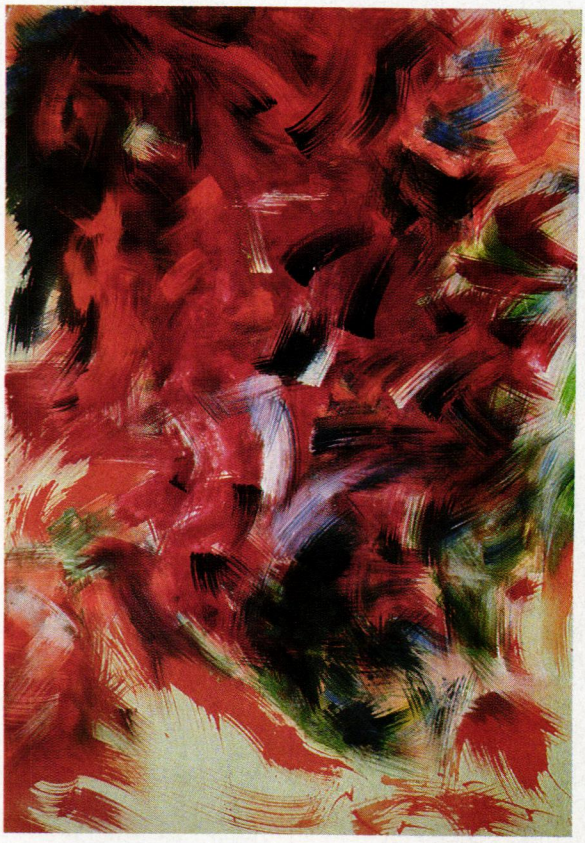
IANNETTI
LANZONE
gallery inc

HASSEL SMITH
Paintings



UNTITLED, 1987, oil on canvas, 68" x 49"

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CHARLES STRONG
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UNTITLED, SAVANT SERIES, 1987, oil and acrylic on canvas, 67" x 93"

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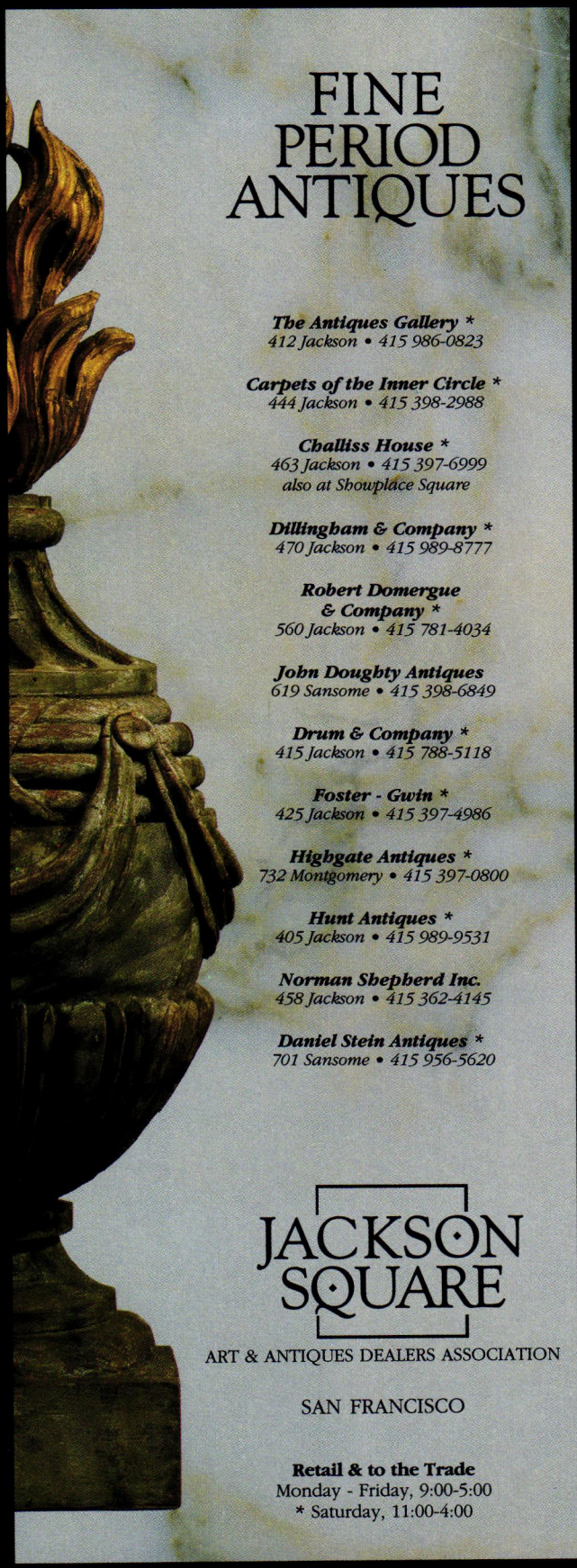

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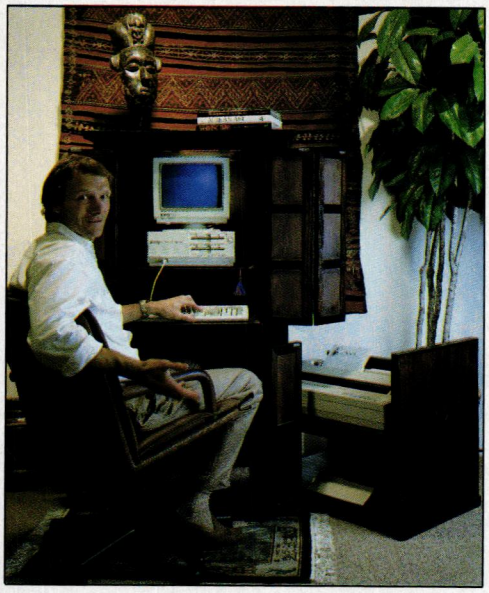

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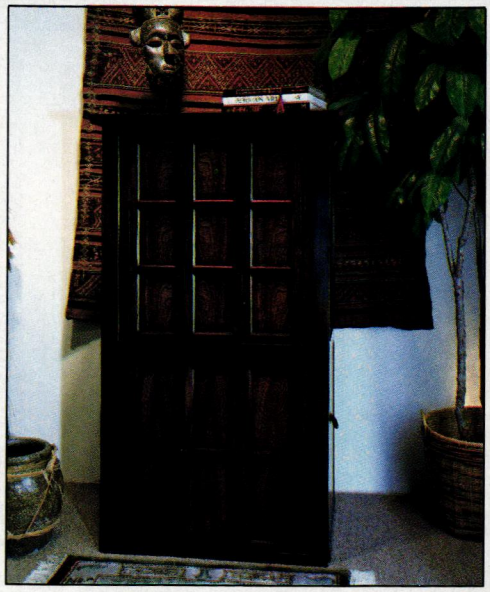

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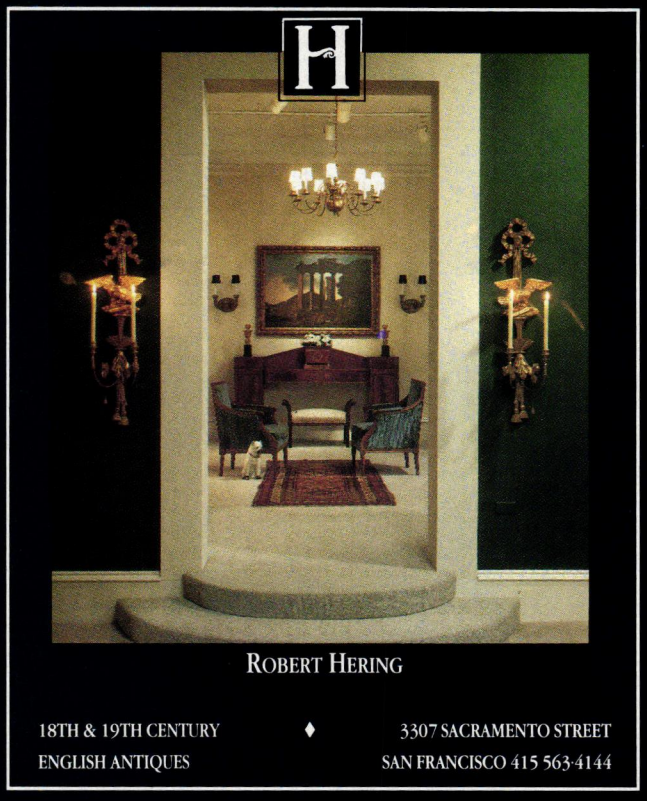

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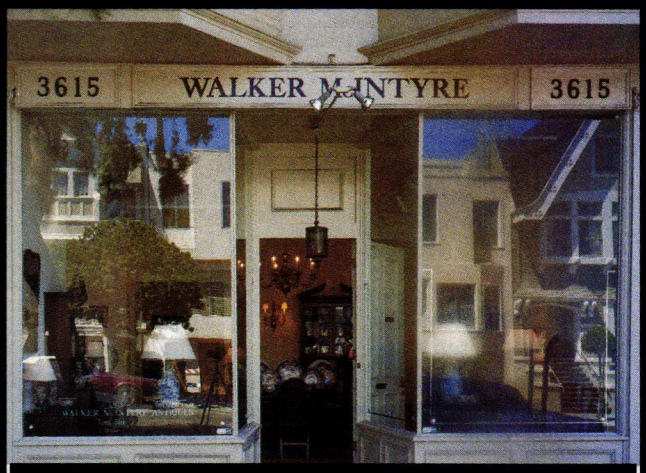

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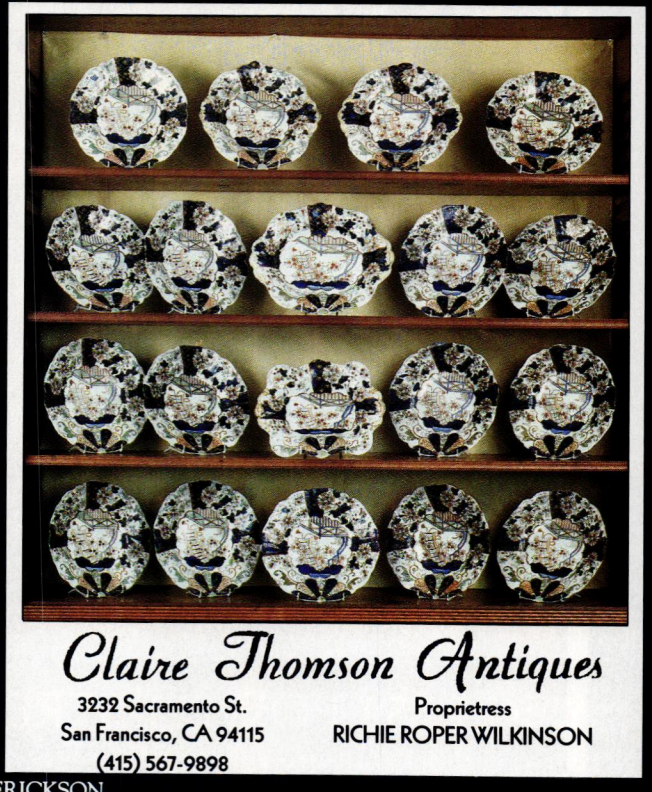

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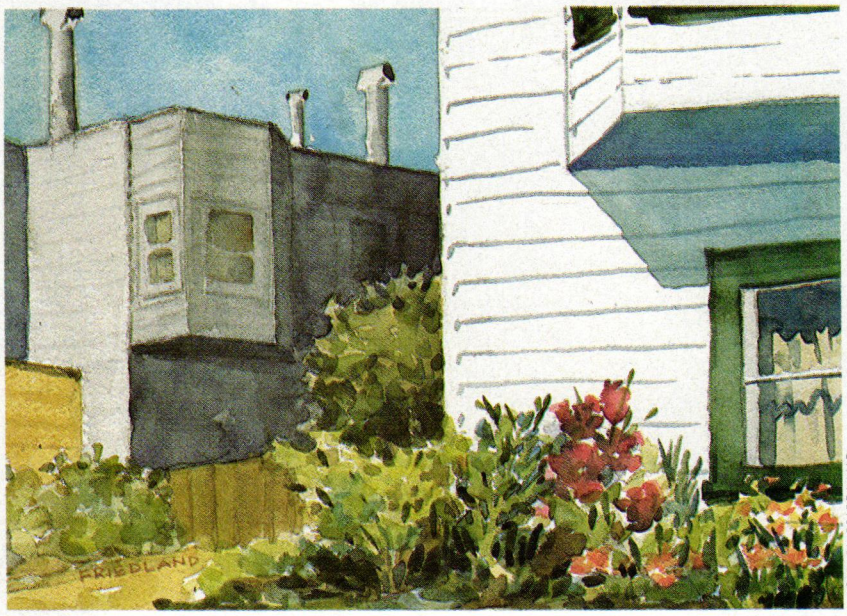
MAUREEN GILMER

Hidden behind stucco bungalows or city town houses, tiny plots of soil are being transformed into enchanting pri- vate gardens. Amidst their foliage and flowers, traffic noise fades away and perfumed blossoms disguise urban pollution while the weary dweller temporarily retreats from city life.

Creating an urban oasis garden is perhaps the most rewarding type of landscape design project but also the most detailed. Where space is at a premium it is important to take advantage of every square inch but still keep the design simple. There is no room for grand vistas or expansive lawns. Instead, creative paving and carefully selected plants define the sense of the place.



MICHAEL FRIEDLAND

Get away from the hectic city life by creating your own private urban oasis.

The most common problems intruding on a potential urban garden space are noise from traffic, construction or adjacent residences; odors of diesel and garbage; and the lack of privacy from neighboring multi-story buildings.

Noise, an ever present nuisance, is best disguised with the sound of splashing water. Many inexpensive fountains are available which can be plugged into a 110 volt exterior outlet. The fountain's tiny pump recirculates water which is supplied by filling its reservoirs from the garden hose. Wind chimes also help disguise unwanted sounds and conversely, they make your conversations less distinguishable outside the garden.

Block walls or thick foliaged perimeter trees can also cut down on the noise level in your garden. Rather than disguising the sound, they will mute it by absorbing the noise.

A garden planted for fragrance is perhaps one of the greatest sensory experiences and is wonderful for covering up city smells. Jasmines and lilacs, daphnes and gardenias all scent the air with their potent perfumes. All other undesireable odors seem to disappear. Be sure to plant them near seating areas or over walk-through arbors where the garden visitor comes close enough to really appreciate them.

Privacy is very important in crowded downtown areas where homes are jammed into an incredibly small area. In most cases, ordinances limit fence height to six feet but this hardly ensures adequate privacy. Trees will solve this problem if planted close together so that their foliage heads merge into one giant hedge. However, be sure to consider using the Deep Root tree guard. This shield is installed around the young tree's root ball in order to encourage it to root downward rather than outward (shallow roots can result in the tree eventually heaving paving and footings).

Overhead structures help if multi-story buildings look down into your garden. A well-designed overhead arbor will screen this view and can be enhanced by the addition of foliage and flowering vines. When you select your vines, keep in mind that deciduous ones, like wisteria, are not attractive during the winter months. (And, although we marvel at their spring flower clusters, they bloom for only a very short time.) It's better to explore the lavender trumpet vine which is evergreen and flowers throughout the warm season.

Before selecting plants or ornaments for the oasis garden, first try to deal with the problems of privacy, noise, and odors. Design your structures and plantings to respond to those issues. They are the key factors in determining if your pocket garden will be an effective retreat. Once these are resolved, you may move on to the enjoyable activity of selecting your favorite plants and structures to fill in the gaps.

Ornamentation is a wonderful tool in creating surprises or miniature vistas within a small space so do not hesitate to include tasteful statuary, sculptures, ceramic pots and furniture. But, keep in mind, the limited space won't permit an abundance of tables and chairs, so seek out special pieces in keeping with your interior design. A wall sculpture, not visible from the house, may be a surprising addition to the view when seen at another angle outdoors. It is this kind of little detail that makes a small garden great and shows its creator's hand through small, seemingly insignificant design additions.

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Container gardening adds small-scale design originality in the urban oasis garden by allowing the incorporation of color in any part of the space. Though terracotta pots may be the most popular, there are so many more exciting options to consider. Hammered brass or copper bowls, Oriental glazed pots and fluted Egyptian urns all help to complement both the interior and exterior environments. They don't all have to be planted with annuals, either. Taller, exotic containers seem to work best with reed-like plants, including flax, fortnight lily, papyrus or even agapanthus. Low bowls can be filled with draping asparagus ferns accented with blue annual lobelia. Large containers may even hold smaller palms with a colorful selection of annuals around their trunks.

Creating an urban oasis garden is perhaps the most rewarding type of landscape design project.

Paving also becomes an important factor in your garden because, like floor coverings inside the home, it is the unifying element in this space. Here, again, limited space can, instead of restricting options, allow you to explore more expensive and exotic possibilities like flagstone, tile, and granite. If you do choose typical materials like brick, remember that there are dozens of ways to enhance that material with patterns and different colors. Sometimes the most unique pavings can be found at a demolition site or remote quarry where a small order might be available.

The small urban oasis garden is the perfect place to experiment with exterior tiles. There are so many new and exciting tiles available today that it is definitely worth shopping around before making a decision. Don't hesitate to mix and match, as long as all your tile is of the same thickness. Remember, though, that not all tiles are "frost-proof". Tiles that absorb water will expand during a freeze and pop off their surfaces. Frost-proof tiles are waterproof, so to test this add a few drops of water to the back of the tile. If it beads up and stays that way, the tile is suitable for outdoor use. If you want to create a very personal oasis, explore all the paving material choices by visiting a quarry stone supplier.

Now, as you select each plant, know how tall it will grow, and what form it will take. The best small gardens are very simply laid out with the real excitement coming from a wide variety of small plants that are best viewed at close range. Instead of using one of each, try to plant in groups of three or five. This will allow small plants enough blooms to be seen.

I prefer the exotics. The bird of paradise provides a striking tropical form as well as dramatic cutting flowers. The shade-loving kaffir lily blooms every year, like an amaryllis bulb, with beautiful clusters of tangerine and orange tubular flowers on spikes. If you want to simulate orchids, dwarf cannas can be mail-ordered in many tropical colors. The standard-height varieties make a splendid blooming hedge.

Selecting accent trees for an oasis garden is also great fun. There are quite a few to choose from that are very showy. Japanese maples are available in many different varieties, from the purple cutleaf low-grower to the bright lime-green upright species. Remember, these maples like to send out long water-shoots that have little or no form at all. A brief study of Japanese gardens will show how careful pruning over time transforms their rangy character into a small sculptured tree.

Available in today's nurseries are many plants once considered shrubs that are now grown as patio trees. For example, the common India hawthorn *(Raphiolepis)* is now available as a small patio tree that grows to only eight feet or so, with one single trunk. This plant is wonderful as a small accent tree along a wall or fence. It blooms pink, with attractive foliage and berries, and best of all, anyone can grow one. This holds true for the oleander standards. Yes, there are oleander trees with one single trunk and a lovely evergreen head of foliage that flowers often. These can be an excellent choice for formal layouts.

A garden planted for fragrance is perhaps one of the greatest sensory experiences and is wonderful for covering up city smells.

Perhaps the favorite small tree is the weeping Japanese cherry. It is a most interesting tree because it starts as a much bigger cherry tree, until the top is completely cut off at about four feet or so. The weeping cherry wood is then cleft-grafted into the stout trunk, and if the branches are correctly weighted, a flat umbrella-shaped foliage head will result. Use stones placed in women's nylon stockings to weigh down the branches. Without the weights, the small tree tends to grow upwards at crazy angles and much of the beauty will be lost.

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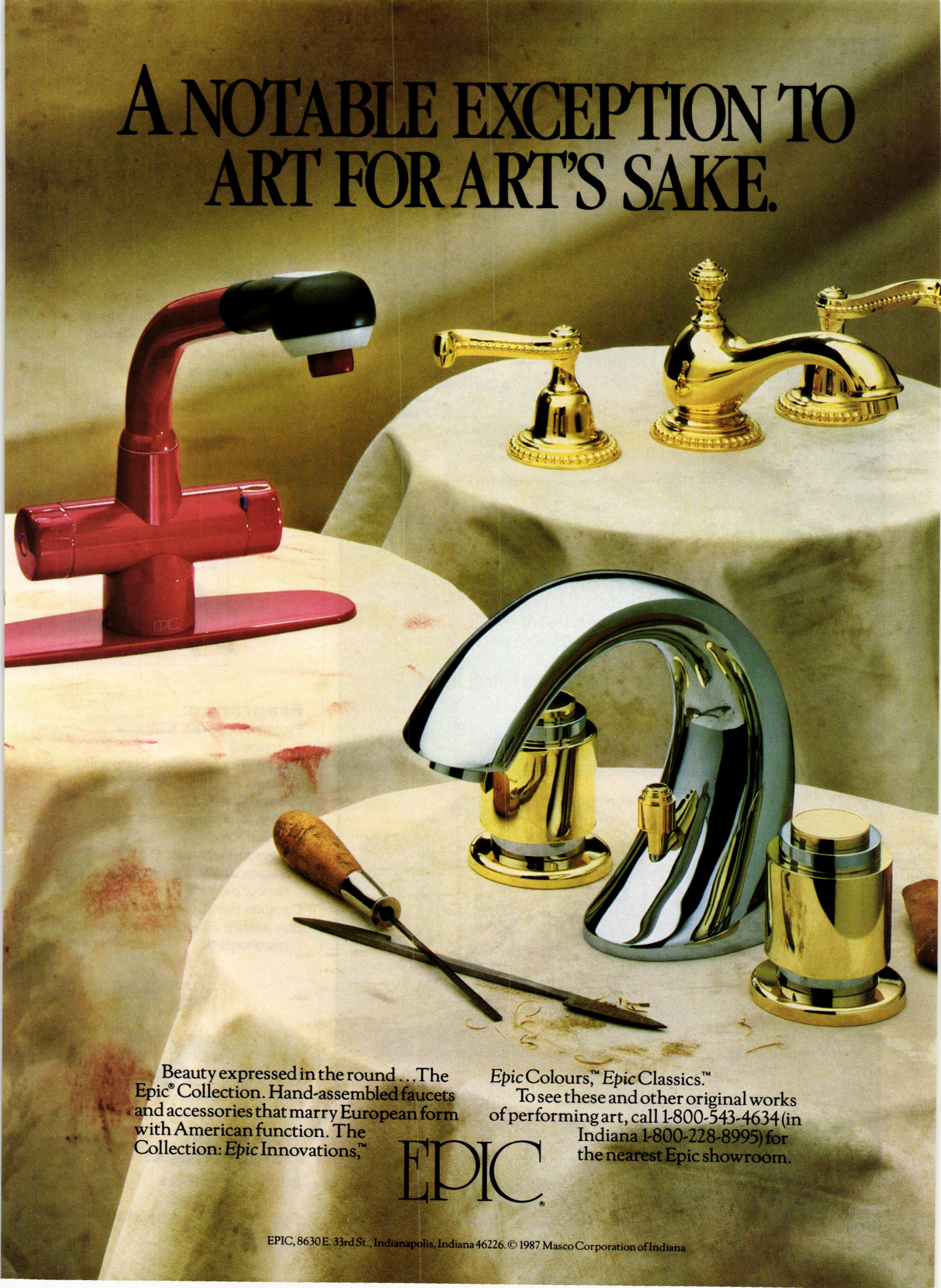

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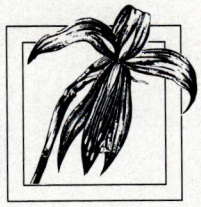
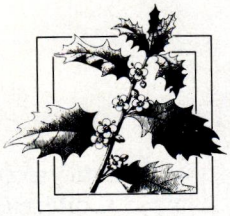


Exotics:

Bear's breech *(Acanthus mollis)*
Lily-of-the-Nile *(Agapanthus africanus)*
Dwarf or Standard Canna *(Canna)*
Kaffir lily *(Clivia miniata)*
Sago palm *(Cycas revoluta)*
Daylily *(Hemerocallis)*
Big blue lily turf *(Liriope muscari)*
Fortnight lily *(Moraea iridioides or bicolor)*
Southern sword fern *(Nephrolepis cordifolia)*
Mondo grass *(Ophiopogon japonicus)*
Bird of paradise *(Strelitzia reginae)*

Fragrance:

Evergreen clematis *(Clematis armandii)*
Daphne *(Daphne odora 'Marginata')*
Gardenia *(Gardenia jasminoides)*
Jasmine *(Jasminum polyanthum)*
English lavender *(Lavandula angustifolia)*
Honeysuckle *(Lonicera)*
Madagascar jasmine *(Stephanotis floribunda)*
Common lilac *(Syringa vulgaris)*
Star jasmine *(Trachelospermum jasminoides)*



Evergreen Screen Trees:

Indian laurel fig *(Ficus microcarpa nitida)*
Grecian laurel *(Laurus nobilis)*

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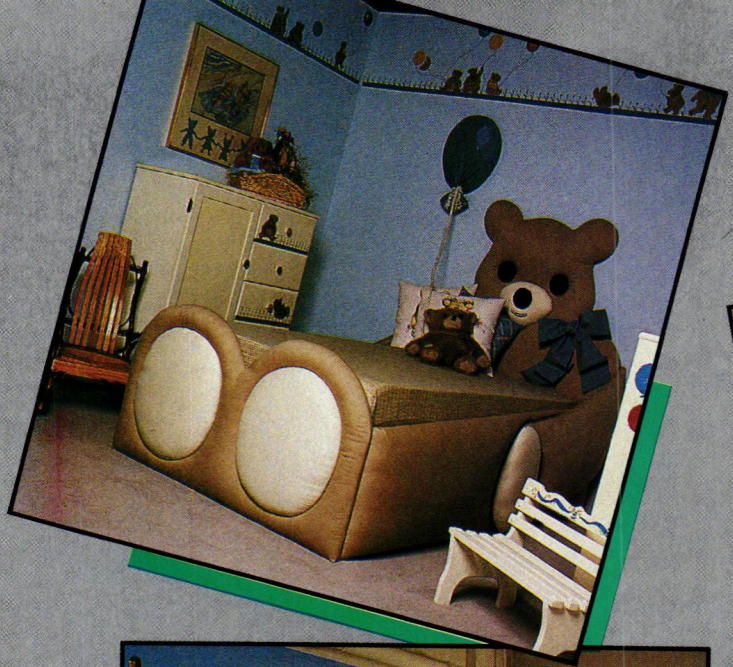

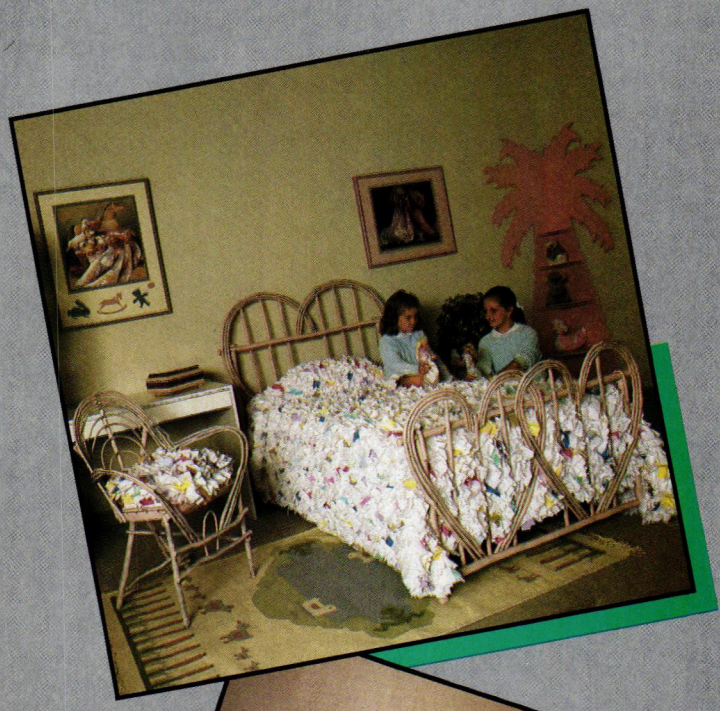

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Privet *(Ligustrum)*
Oleander standard tree *(Nerium oleander standard)*
Toyon tree *(Photinia fraseri standard)*
Victorian box *(Pittosporum undulatum)*
Podocarpus *(Podocarpus sp.)*
Xylosma *(Xylosma congestum)*

Accent Trees:

Japanese maple *(Acer palmatum)*
Azalea or Camellia patio tree *(Azalea or Camellia standard)*
English hawthorn *(Crataegus oxyacantha)*
Crape myrtle *(Lagerstroemia indica)*
Star magnolia *(Magnolia stellata)*
Chinese pistache *(Pistacia chinensis)*
Single weeping Japanese cherry *(Prunus subhirtella pendula)*
India hawthorn *(Raphiolepis indica)*

Dwarf Shrubs:

Sun azalea *(Azalea southern indica)*
Dwarf escallonia *(Escallonia 'Newport dwarf')*
Boxleaf hebe *(Hebe buxifolia)*
Wheeler's dwarf tobira *(Pittosporum tobira 'Wheeleri')*
Dwarf carnation-flowered pomegranate *(Punica granatum 'Chico')*
Dwarf India hawthorn *(Raphiolepis indica 'Ballerina')* □

In addition to her column, Maureen Gilmer will answer questions from readers regarding design and horticultural problems in your gardens. These questions and Gilmer's answers will be published in this column. She can help you determine which plants to cultivate in problematic or unique garden situations as well as help you figure out why a particular plant isn't growing the way you think it should. Please send your questions to Northern California Home & Garden, 2317 Broadway, Suite 330, Redwood City, CA 94063. You should include as much information as possible about local climate conditions, and your garden's location, sun and water conditions, elevation and gradation.

Maureen Gilmer is a Marysville landscape designer and free-lance writer.

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GARDEN CHECKLIST

OCTOBER

is the month to clean the garden and start planting for winter color. "Leaves will start to fall and if they get wet they are the perfect breeding place for just about everything that could harm your garden," warns Mary Allen, nurseryperson from Sloat Garden Center, in San Rafael. "It's always important to keep the garden clean." For an added surprise in the spring, Mary suggests putting bulbs under the winter-flowering plants to get a beautiful mixture later.

Garden Maintenance: Give your landscape a fresh, new look this month by uprooting plants that have overgrown the area they were planted in, pruning berry vines back, cleaning under fruit trees, and generally tidying up your garden. Tend roses very carefully now by removing dead wood, twiggy growth, spotted or mildewed leaves and stems. Loosen soils thoroughly and add organic soil amendments when planting ground covers. When planting perennials or annuals, prepare the planting bed well by digging down at least one foot and working in lots of organic matter. The cooler weather will stir up snail activity so bait your flower beds.

Flowers: This is the time to start planning for needed color in the winter months and for the holiday season. Chrysanthemums give the garden a spark of color when you need it most so make sure to place them in sunny areas but also where they will get some shade during the day. Coral bells, columbine, camellias, Iceland poppies, and fairy primroses will also add color later. Spray to control aphids on the mums. Holiday plants to start now include holly, Christmas cactus, Christmas cherry, poinsettia, and ornamental pepper. Also, plant your Star of Bethlehem bulbs now for Easter. Plant a persimmon tree to get a colorful fall garden. Get rhododendrons and azaleas ready for winter by mulching two to three inches around their base.

Vegetables: This is a great time to start planting strawberries. Stagger plant cool-season vegetables and keep collecting seeds. Onion sets can be planted now and you should order asparagus for planting bare-root. Tomatoes, eggplant, corn, zucchini and all other warm-season vegetables should be ready for harvesting. □

Information furnished by the California Association of Nurserymen and Judith Goldsmith, author of Strawberries in November, A Guide to Year-Round Gardening in the East Bay.

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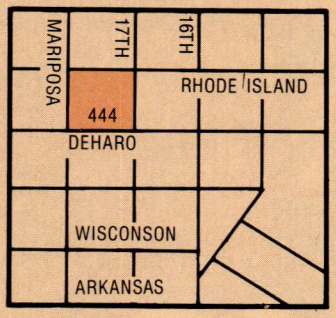

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MASK MAGIC

TEXT: MISHA BERSON

PHOTOGRAPHY: RICHARD BARNES

"Masks produce such an impact; they bring up a lot from our dreams and personal emotions. Some people are frightened – they see the masks as nightmares. But for me they are friends and speak in a universal language."

Rene Bustamante

When you walk into Rene Bustamante's home, hundreds of faces greet you with smiles and frowns, grimaces, and grins. Some of the faces are animal-like, some all too human; others are a surrealistic combination of the two. They convey a diversity of emotions: terror, joy, sorrow, hilarity, kindness, cruelty. It can be an eerie sensation meeting all those intent, relentless gazes at once.

No, Bustamante doesn't live with dozens of weird housemates. The faces lining his walls are masks, carved by artisans in Mexican villages and painstakingly collected by Bustamante over the past 15 years.

For Bustamante, and for Charlotte Seligman and Leonard Pitt (two other avid Bay Area mask collectors we spoke to), acquiring masks is a highly satisfying venture that gives them a vibrant link with traditional cultures around the world.

The top mask with protruding tongue is called "Tlacoltro" and represents a hunter of tigers. It originates from the state of Guerrero in Mexico. Below it is a "Red Devil" mask.

The hallway into Rene Bustamante's apartment provides an impressive sampling of the extensive mask collection to come.

Colorful and boldly designed, authentic ethnographic masks often make dramatic artistic statements. But they also possess a sacred dimension that goes beyond mere aesthetics. For centuries masks have functioned, in Bustamante's words, "as tools for the transformation of the spirit". They were made to be worn in ritualized dance-dramas honoring birth and death, the fertility of earth, and the power of deities, animals and spirits.

Rene Bustamante with some of his most impressive pieces. This oversized helmet mask was used in the traditional Dance of the Moors. Carved out of wood, it is a very heavy piece and could only be worn for short periods at a time.

"Devils are not considered evil in Mexican culture. They are more like therapists. In long dances and ceremonies it's the devil who makes the jokes and funny remarks to help people release tension."

"When you take a mask out of a culture it loses its original context," asserts Rene Bustamante. But he also agrees that even on a wall far from the villages where they were created, these vividly imagined faces can exert a special, transcendental power unlike any object of art.

According to Walter Sorel, author of *The Other Face: The Mask in the Arts*, that's because the mask is one of humankind's earliest and most expressive art forms. Writes Sorel, "(It is) the beginning, trauma, and essence of all metamorphoses, it is the tragic bridge from life into

death, it is the illusion of another reality, or disguise with which man reaches reality on a higher plane . . . The mask contains the magic of illusion without which man is unable to love."

Masks take up almost every inch of available space in Rene Bustamante's spacious, high-ceilinged apartment, and his San Francisco specialty

Left: One of Seligman's more intimidating masks is this "Kran" mask from Liberia. The monkey fur tendrils, cowrie shells and orange and white "fright" markings are sure to induce fear in the beholder and ensure law and order.

The double-faced "Janus" mask was made by the Ikoi tribe of Nigeria and has both a male and female side.

"Masks in Africa were never meant to be art objects. In fact, some of them were considered magic."

This "Fire Spitter" mask made of blackened wood and collared with straw colored raffia, has the unique characteristic of a lower aperture through which the wearer belched smoke as he danced. The statue, Seligman explains, is not part of her African collection but from the Sepik River in New Guinea.

shop, Beads, Masks & Wonders. His 2500 piece collection from regions throughout Mexico includes 100-year-old masks and contemporary masks, masks constructed of wood, silver, and leather, masks adorned with boar's teeth and goat hair, masks in a striking array of colors, shapes, sizes and moods. The ones available at Beads, Masks & Wonders range in price from $20 to $3000, but he considers some in his own collection "priceless."

Above right: In Seligman's living room from left to right: a wooden "Guli" Mask from the Baule tribe in Bourkina Faso; "anyi" bronze mask from the Ivory Coast; statue from Sepik river in New Guinea; "Fire Spitter" mask from the Ivory Coast; antelope mask from Bourkina Faso.

Left: This helmet-style "Bundu" mask from Sierra Leone designed especially for young women is one of Seligman's favorite pieces.

The fanged green mask which adorns Pitt's bedroom originates from Sri Lanka and was made for him by a mask carver he worked with for a short time. Another charming roommate is the long haired Balinese "Celeluk" mask which represents a female demon that eats children.

Bustamante, a short, intense man with dark curly hair and a strong sense of pride in his Mexican roots, is actually more mask scholar than mask broker; he worked for five years at Mexico City's prominent National Museum of Anthropology. His job there was to acquire masks and textiles from rural communities in southern Mexico, and that meant frequent trips to his home state of Oaxaca and nearby Guerrero. Now a U.S. resident, he still travels often to Mexican villages to buy indigenous masks.

"Seventy-five percent of Oaxaca is still populated by native peoples, and the use of

Above: Lulu the cat is quite protective of Pitt's treasures especially these four unpainted additions. The large one is from Sri Lanka. The other three are Balinese. The second from the left is called a "Sidakarya" mask and the other two on top of each other are Balinese "Princess" masks.

Left: This wooden "Neutral Mask" was custom-made for Pitt in Bali.

Right: Leonard Pitt as Doppo, a retired French clown from his performance *Doppo Clown of Yesteryear.*

CONT. PAGE 122

"Whatever a mask's material or cultural origin," Pitt firmly believes it "has only one tenth of the power on a wall that it has on a body."

COTTAGE

THE ART OF LIVING IN MINIMAL SPACE

by
SALLY WOODBRIDGE

Is cottage life a Bay Area specialty? Are cottage dwellers a special breed of people? Or are they merely making the best of a bad housing situation? The answers aren't clear, but the questions may cause us to think about the past – and the future – of the way people live.

If not exactly a specialty, cottage life is as venerable a tradition in the Bay Area as any other lifestyle. Chroniclers of the Gold Rush days in San Francisco mentioned cottages in their descriptions, often noting that they struck a homey note amid the tents and makeshift shacks of a harum-scarum, frontier environment. Although many of the Gold Rush immigrants had building skills, they did not come to California to use them. Not until the first rush to the mines subsided in late 1850 did a local construction industry develop to compete with the prefabricated cottages which were shipped around the Horn by the thousands in 1849 and 1850. The "frames," as they were called, were built and then knocked down and packaged with their parts numbered. Some even had porches and decorative trim, and their Yankee look must have caused some pangs of homesickness.

Not all 19th-century cottages were tiny, however. Some houses called cottages, like some called bungalows later on, had two stories and six or more rooms. For example,

(continued on page 143)

Italianate Charm

From the exterior it is a typical Italianate cottage, charming though not compelling. The interior, however, is an example of the cottage form at its best. The owners, who are both graphic designers, have used the available space creatively and populated it with collectible "stuff" that is a joy to be around. Like many first-time owners they did all the work themselves on a limited budget. The floors, for instance, were merely stripped down to the sub-flooring and stained. Patches and incongruous carpentry are unabashedly displayed. The living area is a particularly fine example of the coziness that cottage scale provides. Though there is ample room for several people to sit and socialize, the room is only 65 square feet, the size of a typical bedroom.

PHOTOGRAPHY BY RICHARD SEXTON

THE COTTAGE *is a forthcoming book by Richard Sexton that will be published by Chronicle Books in May 1989 documenting the tradition of cottage living in the Bay Area. Following is an excerpt of* THE COTTAGE, *including an adaptation of Sally Woodbridge's introductory essay. Though the* THE COTTAGE *includes homes from all over the Bay Area, we have featured only excerpts from San Francisco. In addition, to show the diversity of cottage-style living from around the Bay Area and Northern California, we have included cottages from Los Gatos, Capitola, and Sonoma, which are not featured in the book.*

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PHOTOGRAPHY BY RICHARD SEXTON

Personal Scale

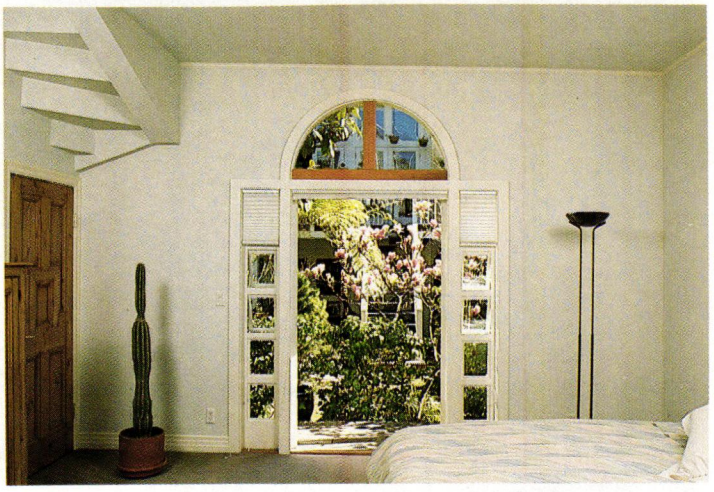
Located on Macondray Lane, a picturesque Russian Hill pedestrian walk, this cottage is barely visible from the street. It rests in the backyard of an apartment building that fronts onto Union Street and is accessed by steps that descend from the street above. Rumor has it that the structure was originally built as a church for sailors around 1890, but sometime after the earthquake it became a nickelodeon movie house. From the outside the cottage is nondescript, but inside it is a gem abounding with charming funk and some outstanding examples of flea market furniture found by the current and longtime tenant — a graphic designer and cottage living advocate of the first order.

Cottage Life	Apartment Life
Writing letters in front of the fire	Listening to your answering machine
Baking bread	Getting takeout
Making potpourri	Trying to keep your plants alive
Reading Wodehouse	Reading *People* magazine
Drinking tea out of flowered cups	Drinking Pepsi from the can
Listening to Telemann	Watching MTV
Having a cat or two	Having a goldfish... that dies

Chatchke Heaven

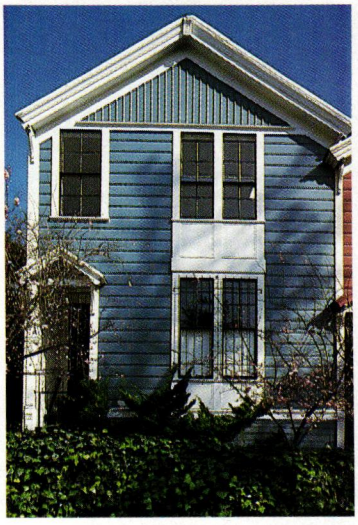
One of San Francisco's greatest traditions is the habit of sticking cottages behind other houses or, in some cases, the building of more substantial housing in the front yard of cottages. Whatever the scenario, those cottages completely secluded from the street that enjoy the backyard privacy intended for the "main" house are a treasure. Such is the case of this rented cottage that has been embellished by a couple of long-term tenants whose passion is collecting folk art and eccentric, vernacular bric-a-brac. The cottage is a virgin dingbat which has never been the subject of an intellectual design process.

NACIONAL
HILLS BROS
COFFEE
ELDORO
TABASCO
PEPPER SAUCE
SALAD



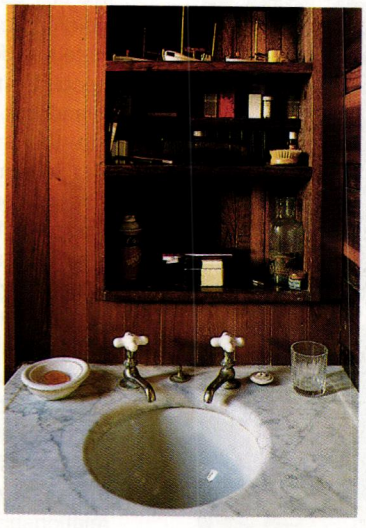
Cottage Chic

Cottage Row and its evocation of an English mews is one of San Francisco's greatest architectural treasures. Justifiably it is on the National Register. This particular cottage was recently renovated by architect Suzanne Greischel and exemplifies the high design level a cottage can sustain and still remain a cottage. Glass block, granite counters, metal tubular stair railings and high-tech German-designed lighting coexist with rustic paneling, worm-eaten wood panel doors and other examples of 19th-century funkiness.



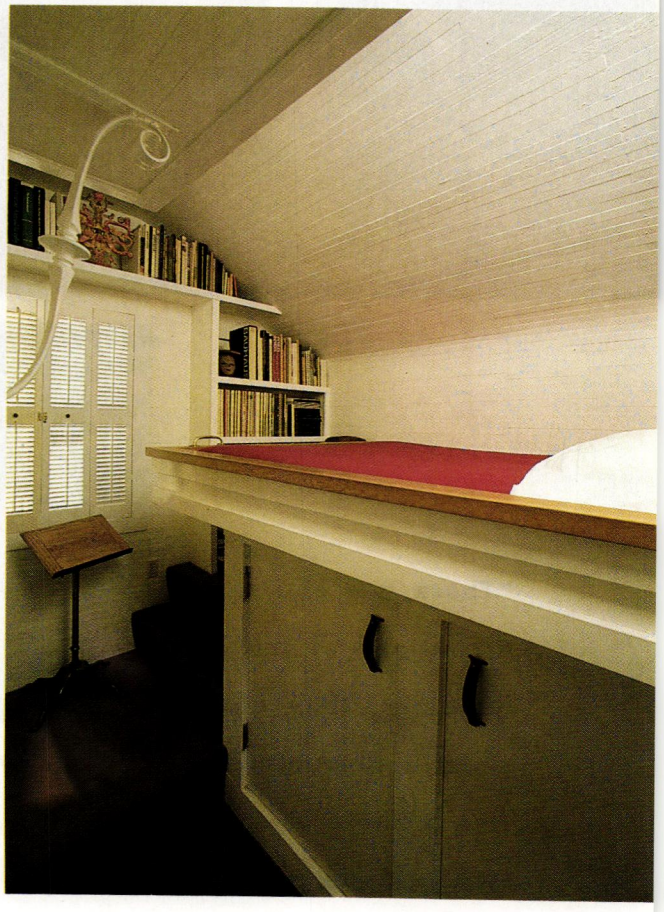
"The architect and I tried to create one space on each floor to get lighting from the front of the house to the back; we got away from the chopped-up Victorian house style. We didn't work with coziness but created something very modern and uncluttered."

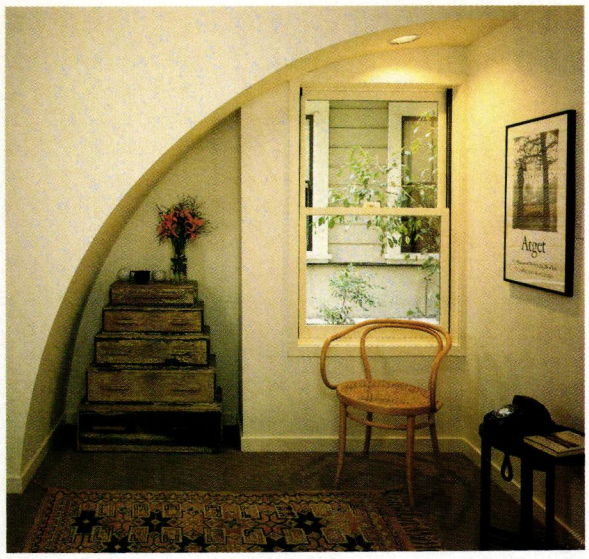
"The bedroom is shiplike, it has the cozy and compact feel of being on a big sailing vessel."



Shipshape Space

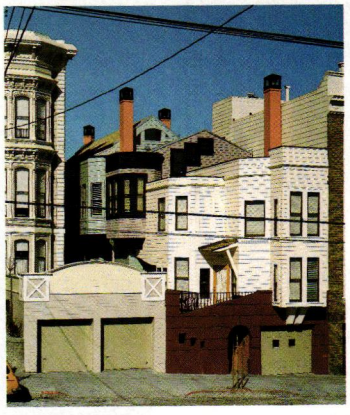
This cottage is located only a few doors down from its rather high-tech (by comparison at least) Cottage Row neighbor. It has been the home of its graphic designer owner for about 14 years. During this time it has been shaped into a home with the ambience of an English rural cottage. The tiny upstairs bedroom is a masterful use of space – the elevated double bed has closet storage beneath, a stereo system is built into a wall niche and shelves for books and effects are located along the walls and above the entry.



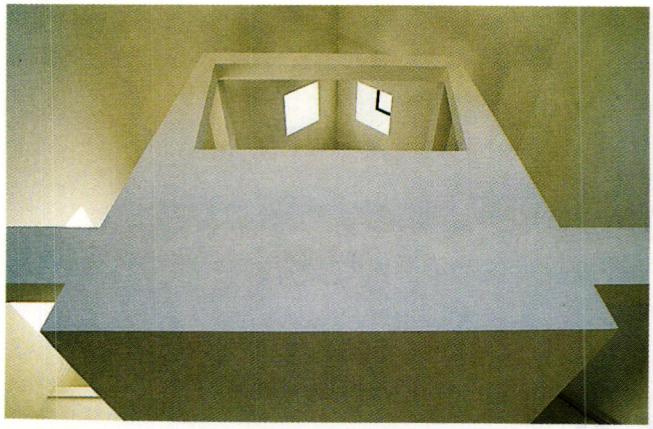


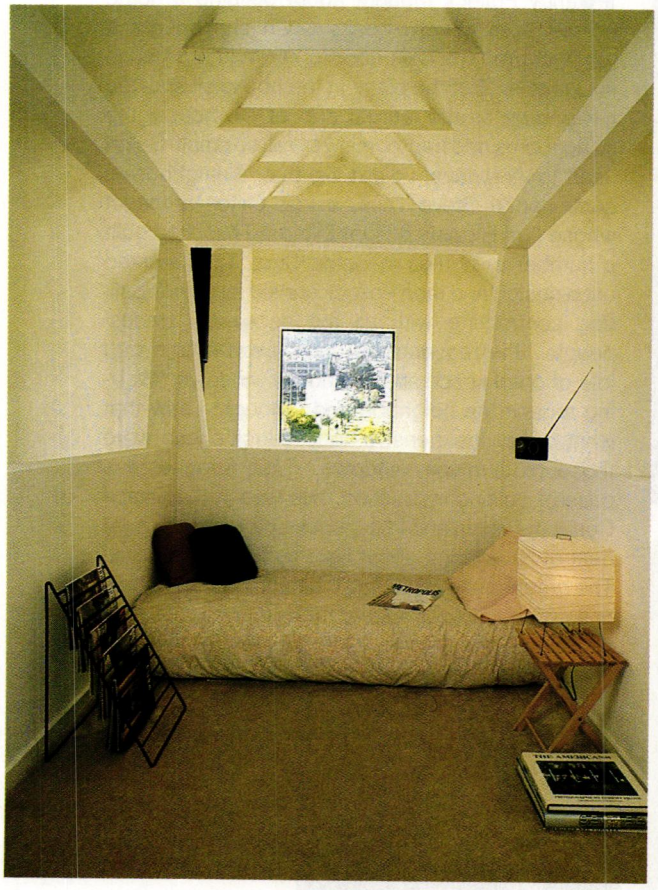
Kotas Cottage

Early in his career, Jeremy Kotas honed his architectural skills by metamorphosing a couple of dingbat cottages on Laidley Street in San Francisco. The challenges posed by the quirkiness of the two structures and the building difficulties of their steep sites led to a rapport with the cottage form that played a role in the manner in which he and his partner Anthony Pantaleoni approached a recent San Francisco project. The site on California Street was a difficult infill situation on a vacant lot that was a side yard to a large Victorian Italianate. The original intent of the developer was to place a five-unit apartment building on the site – an idea which quickly proved to be unworkable. The ultimate solution became a literal update of San Francisco's Cottage Row (see pages 74-75). By placing a landscaped footpath along the west side of the site, five cottages (actually a contiguous structure that appears to be separate cottages) could be stacked, one overlooking the other, with entries along the footpath. The resemblance to Cottage Row was so striking that both architect and developer began to refer to their project by that name. Some wonderful cottage elements were incorporated into the structure itself, including a blind window on the front cottage, gables that changed pitches, abrupt juxtapositions of differing siding materials and window sizes. Quite deliberately, the illusion is fostered that the cottages clustered on the site were built over time with only incidental relationships between them – an insightful though somewhat satirical homage to cottage style.



"There are enormous attractions of small buildings; they allow more opportunities to try out large ideas. The chance to experiment is a wonderful one. While a skyscraper is simply the repetition of one idea on many floors, a cottage lets you pull and punch ideas."





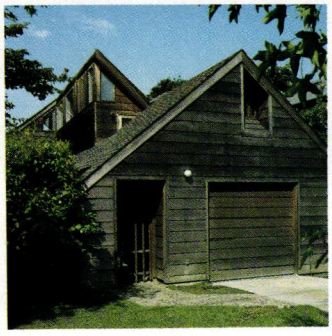
MacDonald Cottage

Architect Donald MacDonald is a passionate believer that the revival of the cottage residence is the best solution for creating affordable housing in the Bay Area. He advocates the cottage as the most psychologically satisfying manifestation of a tiny living space that can be readily and cheaply constructed. His newest cluster of cottages in San Francisco has four cottages, each having a footprint of only 12 × 20 feet and containing less than 600 square feet, inclusive of the one-car garage (which can readily be converted into additional living space). The sleeping area appears to be suspended from the roof above the main living area, though it is actually supported by a beam beneath. The walls in the tiny sleeping space are kept open to prevent claustrophobia and create the illusion of more space; drapes or Levelors can be hung to create more privacy. Despite the fact that these cottages have been designed to be as cheap as possible, they contain interesting architectural elements and complex spaces, and they make up for the lack of square footage with large volumes of space (the living area ceiling height is more than 20 feet) and windows that look out onto a park.

Richard Sexton is a San Francisco-based free-lance photographer specializing in architecture/interiors photography. THE COTTAGE *follows Sexton's first book,* American Style: Classic Product Design from Airstream to Zippo, *also published by Chronicle Books. Sexton is also a photography instructor at the Academy of Art College, San Francisco.*

Sculpted Light

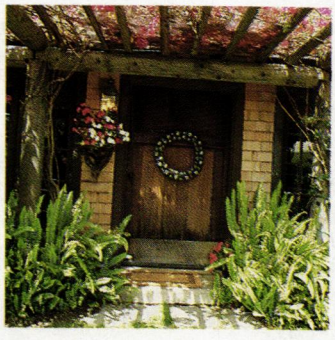
Nancy Pollock thought about building a home herself from pattern books when she bought a piece of property next door to her mother's house in Capitola. "But the plans in the books all showed the garage as the largest part of the house, the living rooms and bedrooms were all so small. Being used to Victorians, I didn't like that. A neighbor recommended Steve Titus, a Los Gatos architect whose firm Higgins & Root Ellmore Titus, had built a number of homes in Santa Cruz. Titus worked out a design and then Pollock served as owner/builder, contracting with all the necessary tradespeople. She requested a one-person house with lots of open space and distinctive windows. "Walking around the neighborhood I thought I saw that what makes inexpensive houses look cheap were those ready-made windows." Titus suggested a passive solar construction. "He was in the Peace Corps in Tunisia and I suspect he picked up a great deal of knowledge about light and shadow there." The greenhouse windows, loft bedroom, and openness of the interior space, make this house seem more spacious than its 1235 square feet.



"The house gets a sculptural effect on the walls with the lighting. It changes throughout the day, and never gets monotonous."

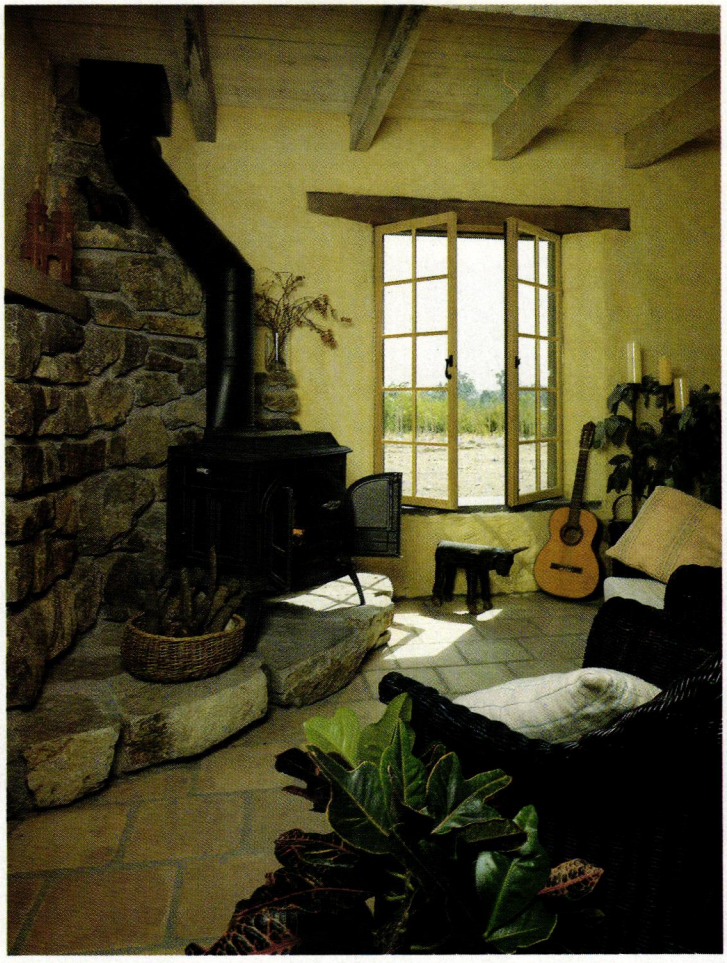
PHOTOGRAPHY BY MARCO ZECCHIN

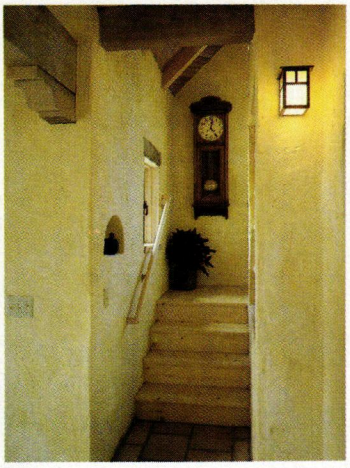
Green Laundry

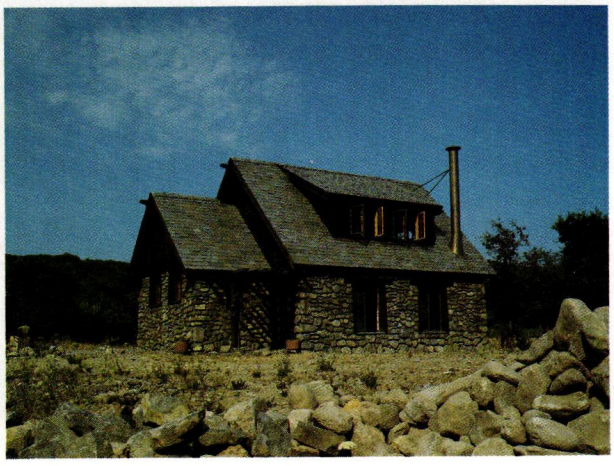


Originally built as a Chinese laundry to serve a 19th-century Los Gatos property known as the McCullagh-Jones estate, this charming cottage was restored three years ago by its present owners, David Stonesifer and Larry Arzie, who operate the interior design studio Los Gatos Porch. The cottage was a hub of activity when the McCullaghs were in the throes of having their estate redesigned in 1901 by famous San Francisco architect Willis Polk. But decades of neglect resulted in dilapidation, and Stonesifer and Arzie virtually re-built it, retaining most of its original characteristics, such as the beautifully curved windows. The long, narrow dwelling (only about 11 feet wide and 36 feet long) once had a row of wash basins extending its length, but they have been replaced by a collection of hundreds of books and records, beautiful antiques, framed family portraits, and even a baby grand piano — the treasured possessions of its occupant, Jackson Green.

Green loves living in his "Chinese laundry" and couldn't imagine residing anywhere else. "He was filled with glee when he first saw it," says Stonesifer, adding that Green had spent half his life searching for a small, cozy place.







PHOTOGRAPHY BY MARCO ZECCHIN

Elf House

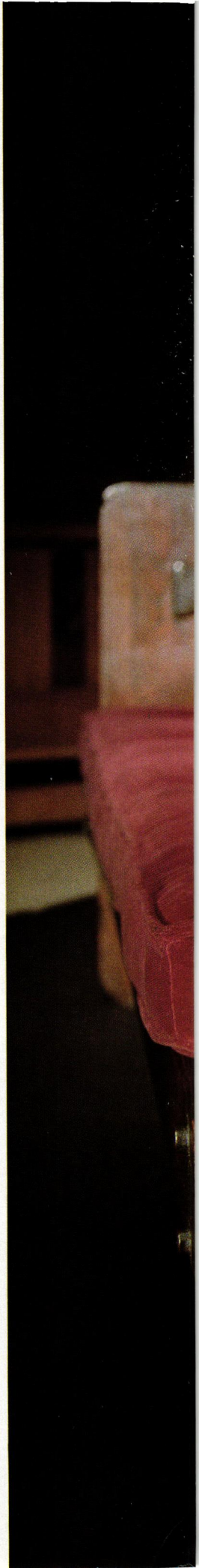
Though his friends joke that Dennis Ziemienski's Sonoma cottage is "Santa Fe on the inside and Santa Claus on the outside," Ziemienski and his architect Adrian Martinez believe that the interior and the exterior share a rough-hewn, solid and timeless quality. However, Ziemienski admits to "never being able to divorce myself from wanting to live in an elf house." In his travels, the illustrator garnered inspiration from "Germany, France, Yosemite, northern New Mexico, Mexico, as well as the Sonoma stone wineries nearby" (Ziemienski lives down the road from Buena Vista Winery). With some very definite ideas about what he wanted, Ziemienski found Martinez, a Sonoma architect, who was able to translate his very customized, personal specifications into a stone, copper, terracotta and redwood reality. The cottage includes such custom details as latillas (herringbone-patterned) ceilings. "Instead of using willow which is the material used in the Southwest," says Ziemienski, "I chose grape stakes of redwood which is indigenous to this area."

FALL TREASURE HUNTING SEASON

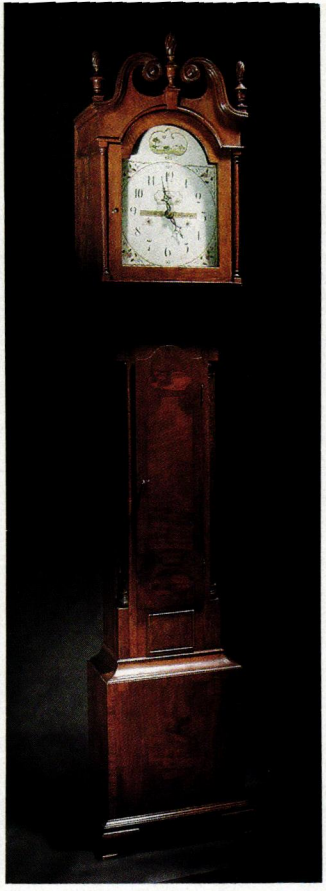
GREENE & GREENE, *Wingback bench, 1904.*

The seventh annual San Francisco Fall Antiques Show will be held at Fort Mason in San Francisco from October 27 through October 30. Sixty-five American and European antiques dealers will be descending upon The City with their precious cargo. The San Francisco Fall Antiques Show was established in 1982 as the major fundraising event for Enterprise for High School Students, Inc., a non-

TEXT ■ **LISA HOLMES**



DAVID LIVINGSTON



DAVID LIVINGSTON

SILAS HOADLEY, *18th-century grandfather clock with eight day works.*

LIVINGSTON WILL BE BRINGING A RARE PORTSMOUTH, NEW HAMPSHIRE, BOW-FRONT CHEST OF DRAWERS TO THE SHOW WHICH IS, AS HE SAYS, "THE BEST THE FEDERAL GOT."

DAVID LIVINGSTON

Left: Bow-front chest of drawers from Portsmouth, New Hampshire, inlaid with bird's eye maple and mahogany, circa 1800.

profit job referral and career development agency for San Francisco high school students. This year's show features *Mystery Clocks and Jewels from Cartier*, an extraordinary collection from one of the world's most celebrated jewelers. This loan exhibit includes clocks, objects, and jewelry, including the Duchess of Windsor's famous panther brooch. To underscore the diversity and rich heritages of the show's main exhibits, we asked several Northern California antiques dealers to select a piece from their collection. Here we highlight a few chosen objects — keep in mind that all items in the show are subject to prior sale. For further information, see Events, page 20.

D.J. PUFFERT

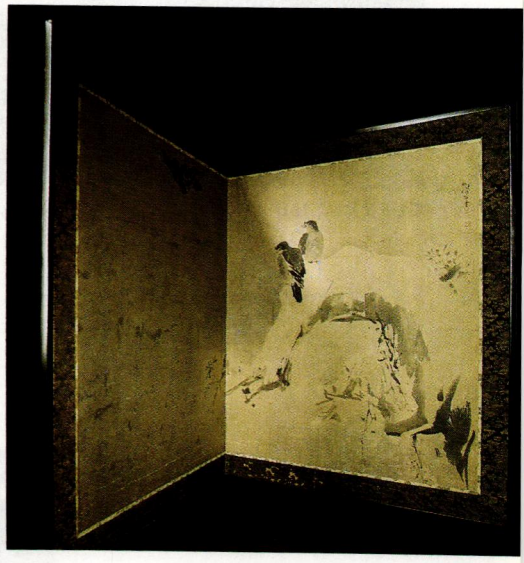
Some of the earliest influences on D.J. Puffert were the family vacations at the Paradise Inn near Mount Rainier in his native state of Washington, which he remembers "was filled with Stickley furniture." A Sausalito dealer who has been specializing in the American Arts & Crafts movement for 18 years, Puffert is also an avid collector. The American Arts & Crafts movement, which followed the English Arts & Crafts movement of the second half of the 19th century, was a reaction to the loss of craftsmanship in machine age industrial production. The movement's mandate was a return to the handcrafted aesthetic in architecture and the decorative arts, with a high standard of design for everyday objects. "I like functional, durable, well-built things," says Puffert, which is why in his own collection he tends to favor the "gutsier, heavier furniture" which is representative of pieces of the earlier part of the period. These earlier items, such as the Greene & Greene wingback bench which will be his "pièce de résistance" at the show this year, "show the idealism of the Greene Brothers and the influence of Stickley in their boldness of design." He continues: "What appeals to me about the period in general is that these pieces appear to be meant to be used, not just pretty objects." The wingback bench, which was originally designed for the Tichenor House in Long Beach, dates from 1904, and is the only one of its kind from the house. The Tichenor house is, in Puffert's opinion, the first of the really great Arts & Crafts houses, which became the prototype of the distinctive California bungalow. This bench is unusual in that most of the benches the architects Henry and Charles Greene designed were meant to be used outdoors. "It is representative of the first transitional style of Greene & Greene," Puffert explains, "the period when everything was theirs by their own

KANO NAONOBU *(1607-1650), Thrush in Winter Landscape, 75" x 44"* DAVID LIVINGSTON

hand and design" before the following refinement "when pieces got a little lighter." Like Frank Lloyd Wright, the Greene brothers designed interiors and pieces of furniture for their houses with consummate craftsmanship. Originally in the den of the house, the bench is pictured in Randell Makinson's definitive two volume book, *Greene & Greene*. A dresser from the house, which was renovated into a rental unit in the 1950s, will also be in the show. Puffert's success last fall with his lecture series on the Arts & Crafts movement at the Julia Morgan theatre in Berkeley, which brought experts such as curators and academics together with friends and clients, prompted him to a repeat performance this year. "The better the educating, the better the client," quips Puffert, who will once again host the program.

NORTH POINT GALLERY

"California had a very active art community even when it was a lonely outpost," says Alfred C. Harrison, Jr., who started collecting 19th-century California landscapes 15 years ago. "I could buy very good examples for less than a comparable East Coast landscape, and these were of meaningful subjects for me. Not only was I getting a good work of art, but I was getting something with a degree of rarity." A self proclaimed "museum rat" who spent all of his vacations in museums, Harrison was frustrated to discover that he couldn't find much information or documentation on these works, as no one had done a



systematic study. So he began researching California landscape painters himself, using microfilm of 19th-century art reviews in local newspapers and periodicals. Harrison eventually felt limited in his knowledge of just California landscape painters, as those of the period from 1860 to 1880 were all trained in the East. "So I started learning about major Eastern painters of the period," he explains, "and I started collecting them and displaying them in my house alongside of the California artists to show that these California painters had the same quality as the Eastern ones." Harrison says that "after a while I didn't have any more money or anywhere to hang my works, but I *had* to keep collecting, so two-and-a-half years ago I took over this gallery from the previous owner, primarily to finance my research." And research he has, for he has

SCOTT McCUE PHOTOGRAPHY

CLEVELAND ROCKWELL, *The Golden Gate from San Francisco, 1884.*

"CALIFORNIA HAD A VERY ACTIVE ART COMMUNITY EVEN WHEN IT WAS A LONELY OUTPOST"

LEE HOCKER

GEORGE JONES,
majolica cachepot, 1860-1870

just finished a book on the painter William Keith (1838-1911) which was published by St. Mary's College in Moraga, where there is a good collection of the artist's work. Harrison maintains that he has succeeded as a dealer by following the same rules he did as a collector — buying only the best pieces he could find. He owns everything in the gallery, and says "I believe in the prices I set because I believe in the works enough to put my own money into it. If it doesn't sell, I get to keep it. That is how I convince patrons that these very, very fine pieces are worth the price I'm asking for." At the show this year North Point Gallery will have a full spectrum of pieces, including watercolors and smaller paintings, featuring *The Golden Gate from San Francisco*, an 1884 painting by Cleveland Rockwell (1836-1907). This painting shows a rare view in oil of a San Francisco subject which "successfully captures the cool freshness of the California coast with its delicate modulation of blue tones." Harrison is looking forward to the show, for "it is a nice change to be surrounded by a mob of people" compared to his quiet courtyard gallery near Ghiradelli Square.

CONTINUED ON PAGE 137

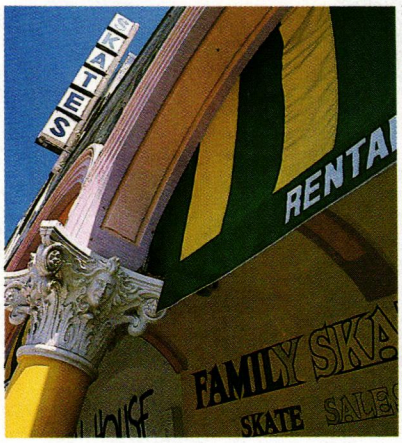
Karuta and other antique games and games compendia, some with original lithographs on boxes.

DAVID LIVINGSTON

CALIFORNIA JAUNTS

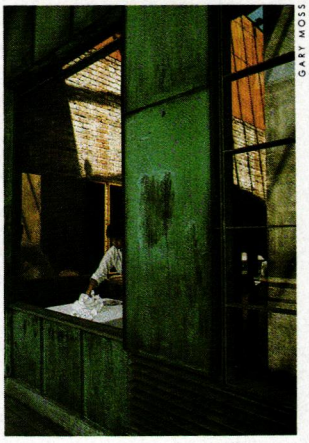
SOUTHLAND STYLE

GARY MOSS



GARY MOSS

VENICE



GARY MOSS

Roller Skating **Galleries** **Bronze Bodies** **Glitz** **Surf** **Turf** **Canals** **Siestas**

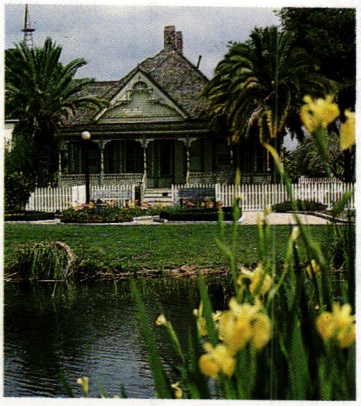
GARY MOSS

First, let's set the record straight. Venice is a great deal more than its reputation as the hedonistic body-building and roller-skating capital of the world. There are serious endeavors going on here; more internationally-known artists live or congregate in Venice than anywhere else in Southern California. Art — in its varying forms — can be seen everywhere, and a visitor to Venice can, in one day, take it all in, get a sense of the community and see, taste and feel the high level of artistic experimentation for which this city is known.

Yet given all its artistic flavor, Venice has never been a big gallery town. For years, it was artists, and not collectors, who migrated to this small, funky community

FULLERTON

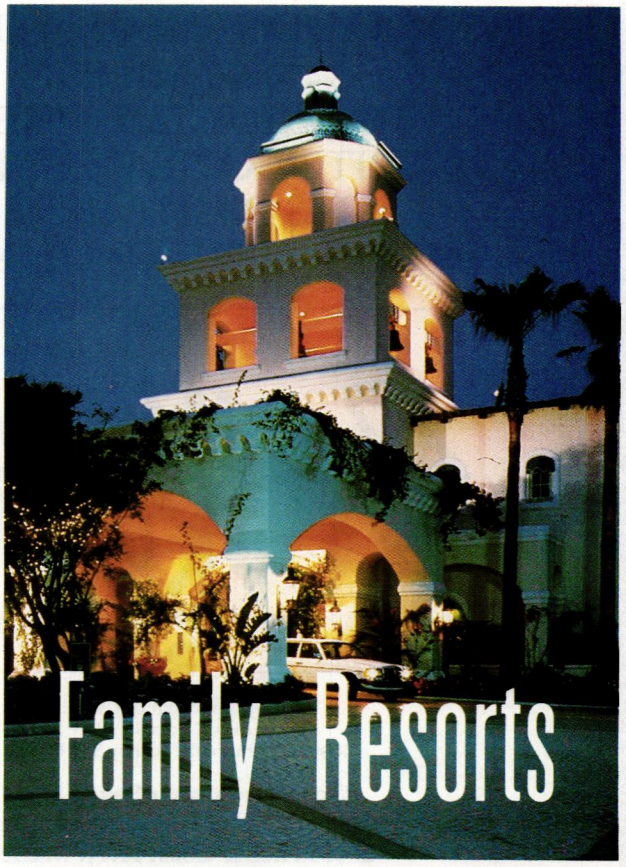
Venus Fly Traps
History
Egrets **Exotic Fruits**
Green Oasis
Siestas


LORRA ALMSTEDT

LORRA ALMSTEDT

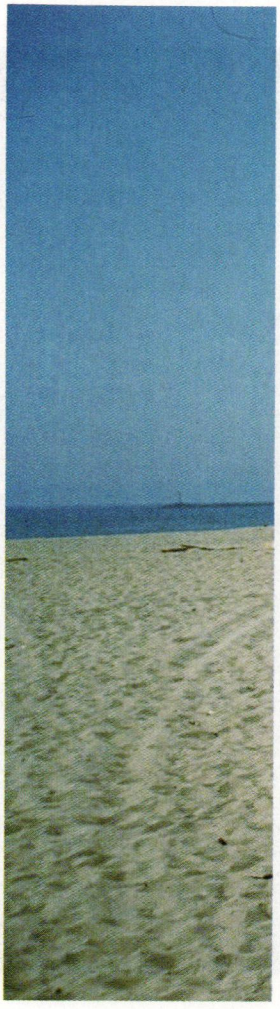
ALISAL

Horses **Tennis** **Golf** **Cowboys** **Siestas**



Family Resorts

Channel Islands **Surf** **Sand** **Family Fun**
Aquaerobics **Clowns**
Boogie Boards
Private Terraces
Great Food **Siestas**



for the opportunity to live and work at the beach without paying the high rents of neighboring Santa Monica or Malibu. Today the property value gap has narrowed between Venice and those pricier surrounding communities, but the bohemian flavor persists.

That there are far more artist's studios than galleries in the town doesn't mean that there aren't some terrific

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alternative places to view art. Venice is home to some of the finest restaurants in Southern California, and these establishments have made contemplating the painting hanging on the walls as much a part of the total dining experience as the food. From the casual installation of local, unknown artists' works to highly planned exhibits, these restaurants — along with the few neighboring galleries — have created a uniquely Southern Californian environment in which to experience art.

Located just off the famed Venice boardwalk (yes, bronzed roller skaters still display their creative talents here), the art establishments all cluster around a mile-or-so area. A one-day tour could begin at **West Beach Cafe** for breakfast or brunch. West Beach Cafe is renowned as one of the first places to adopt the art gallery-in-a-restaurant concept. Chef-owner Bruce Marder has created a chic, casual beach eatery in which the stark white, gray and black interior offsets the constantly changing display of art. He has also developed his own signature style of nouvelle cuisine. A popular start for the day is the Mexican breakfast: a healthy serving of huevos rancheros, quesadilla, chile relleno, and black beans with tomatillos and ranchero sauce. Also popular is the homemade chorizo and scrambled eggs with black beans and salsa; and the Belgian waffles are considered the best in the area. With its skylights, mirrors and high-tech fixtures, West Beach Cafe could be mistaken for an artist's studio or gallery; in fact, the restaurant employs a full-time curator of exhibitions to install monthly showings of such artists as Billy Al Bengston, Laddie Dill and Robert Graham.

Start your gallery hopping by visiting one of the **L.A. Louver** gallery's two locations, across the street from the West Beach Cafe. Though the gallery is housed in a small space, it nonetheless showcases the work of well-known artists, including David Hockney, Ed Moses, Tom Wudl and Sandra Mendelsohn-Rubin. After taking in the current exhibit, you can proceed to Windward Circle, once the site of the Grand Lagoon. On the circle, you will find a a wide range of art in a variety of settings. If you are in Venice during business hours, be sure to take in the W.P.A. mural by artist Edward Biberman inside the post office. Its subject is Albert Kinney — founder of Venice and mastermind of the canals — and it gives a sense of the history of the city. Around the circle, the exuberant Steven Ehrlich-designed commercial building houses **Udinotti**, a gallery new to the area. This gallery represents a diverse group of artists employing media from neon to clay, and dealing

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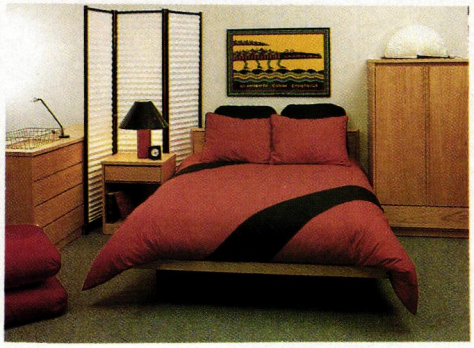

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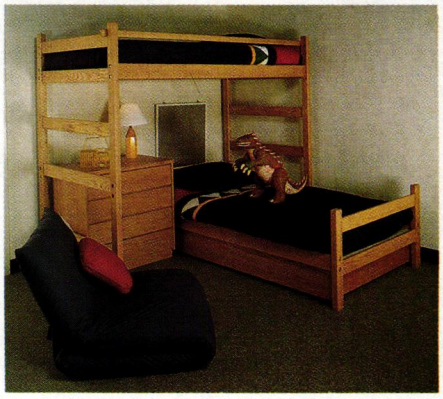

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in subjects as diverse as medieval imagery to Southwestern symbolism.

Crossing the circle, **The Native American Art Gallery** is a source for both the serious collector and the student of early Native American art of the Southwest. The interior evokes the desert; stucco forms of pale grayed turquoise and pink serve as niches and ledges for art objects (some of which date as far back as 950 A.D.) of early pueblo cultures and tribes. Although the pieces are for sale, this isn't a curio shop or trendy Southwestern artifacts outpost; the atmosphere is more like an intimate museum.

A couple doors to the north is **I-klek/tic Studio**. A new fixture on the scene, the gallery is a result of a collaboration of four young artists who wanted to create a space for innovative contemporary art, performance art, and installation pieces. The space is an alternative to those with more widely-established reputations (for example, artists exhibiting at L.A. Louver) in that it primarily showcases the work of emerging local artists, serving as a spot to view what might become the next "sure thing" in the art realm.

After all this walking and viewing the next logical step is to do some *sitting* and viewing. **Hama** is a neighborhood favorite where local artists work as waiters, dine on inexpensive Japanese dishes, and hang their work. Lunch in the bamboo-enclosed patio is a year-round treat with awnings and heat lamps keeping the ocean chill out during the winter months. Especially popular for its sushi, fried oysters and Japanese dumplings, the restaurant also prepares a colorful and delicious box lunch with miso soup, rice, salad, fresh fruits and a choice of two entrées (tempura, chicken teriyaki, yakisakana, gyoza, yakitori, sushi or sashimi). Check out the rotating art exhibit on the walls of the main room featuring local artists like Gil Borgos, Anton Paris and Stephen Sherwood. The curating is casual (owners Yori and Toshi will always take a look at an artist's slides), but the display is masterful and adds a vibrant dimension to the dining area.

After lunch is an ideal time to take a break from art gazing and saunter over to the boardwalk (Ocean Front Walk) to enjoy the nonstop human carnival that is Venice. Heading west from the circle, you will pass the **Venice Street Arcades** (at the corner of Windward Street and Pacific Avenue), the only existing architectural portions of the original Italianate colonnades of Mr. Kinney's fanciful plan. At this point, you will be facing the famed Terry Schoonhoven *Venice* mural, whose faded surface depicts a mirror image of Venice on a clear day, a startling juxtaposition of

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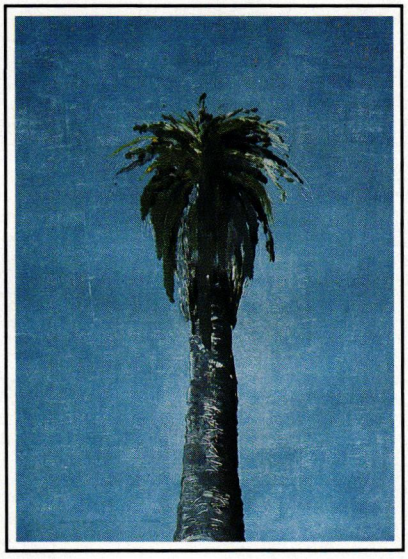
massive scale. Don't be surprised if this large work looks very familiar – it has been photographed extensively and has been used as a backdrop in several movies. Directly beyond that, a more colorful realm of beach culture would be hard to find. Sidewalk artists, bikini-clad beauties, hustlers, cranks, people traveling on every imaginable kind of wheel share the boardwalk. Gawking is permitted, and pretty much expected. Shop, jog, get some sun – and start to build up your appetite for dinner and more art viewing.

Walk north on Ocean Front Walk Street for the next leg of your tour. On Market Street, heading away from the beach, you'll encounter another well-known mural, John Werhle's *The Fall of Icarus*; it faces the ocean from a building wall fronting a beach parking lot. Across the street is the second space of **L.A. Louver** art gallery.

Later, when you're ready for more people watching, **72 Market Street Oyster Bar and Grill** is a local culinary and cultural landmark, as well as the hottest place to dine in Venice. It is owned by a group of four partners, among them actor Dudley Moore and film producer/director Tony Bill. The film and television crowd, along with Venice's artists and writers, have made 72 Market Street their favorite hangout. Located in a former art gallery, the restaurant is something of a work of art itself. It was designed by the local architectural firm Morphosis, and consists of strong architectural elements and unfinished building materials that offset both the permanent and temporary collections of art works. There is a Robert Graham sculptural sleeve covering a central concrete column and a large DeWain Valentine black mirror glass relief in back of the famed piano (often presided over late at night by Moore). Major art works, by such artists as Billy Al Bengston, Charles Arnoldi and Ed Ruscha, line the dining room and are regularly rotated.

After dinner, depending on the time of year, you will either want to stroll the boardwalk or walk along Pacific Avenue back to **Rebecca's**, the perfect place to wind down the day. The restaurant was designed by internationally-known architect Frank Gehry, using a somewhat surreal underwater motif. Huge illuminated Formica crocodiles hang from the ceiling, a beaded glass-chip octopus also dangles from above, and a 40-foot-long Peter Alexander black velvet painting of sea oddities all combine to create a witty and magical atmosphere. The restaurant describes its food as "new-wave upscale-Mexican", and for an after-dinner treat, try the homemade espresso ice cream



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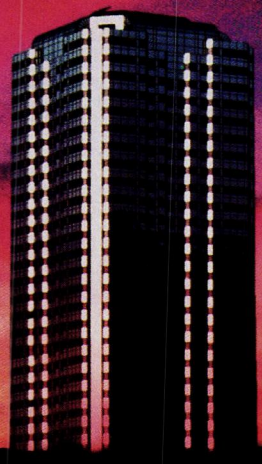

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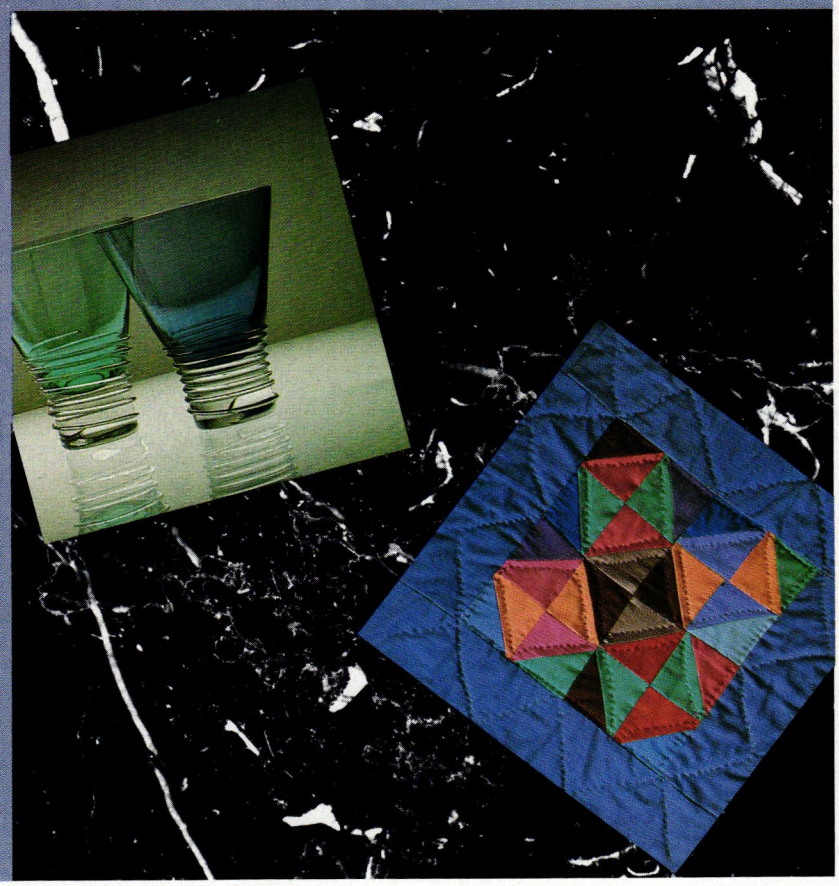

and chilled flan.

Wonderful art, great food, terrific ambience — what more could one very well-spent day involve? On top of all that, you've got the coastal setting: Venice, with all its cultural richness is, after all, a small, casual beach town. It just happens to be one of the most extravagantly flavorful and interesting ones there are, and the sights couldn't be more accessible.

— Paolo Viaggi

Family resorts

Every summer, when I was growing up, my parents would load up our huge white boat-of-a-station wagon, pile in the four kids, and drive off for a week of family fun. Sometimes we stayed at a cabin in the Sierras, sometimes in a motel at some rocky beach. Wherever we traveled, it seemed that we stopped at every historic monument and mission, every souvenir shop and every gas station with a hint of clean restrooms. I vaguely remember a few disastrous vacations — like the time I carefully locked all my spare clothes in my new blue suitcase and then, in the excitement of departure, left the key at home; or the time we discovered, sometime around midnight, that we had pitched our tent on top of an enormous ant colony. Overall, the memories of those family vacations are treasured — the more so because now, with my own family consisting of a pair of workaholic adults and two kids with their own summer agendas, it's not as easy for us to take off together for one of those crazy, wonderful vacation trips.

But this is the era of the child — and, of course, the family. Many first-class hotels and resorts are recognizing the potential of the booming family travel market, offering packages and incentives for both long-term holidays and easy weekend getaways.

Just an hour or so north of Los Angeles, there are two such places which are especially appealing because they offer access to a number of popular Southern California areas as well as an opportunity to enjoy a couple of the state's finest resorts.

Oxnard surf

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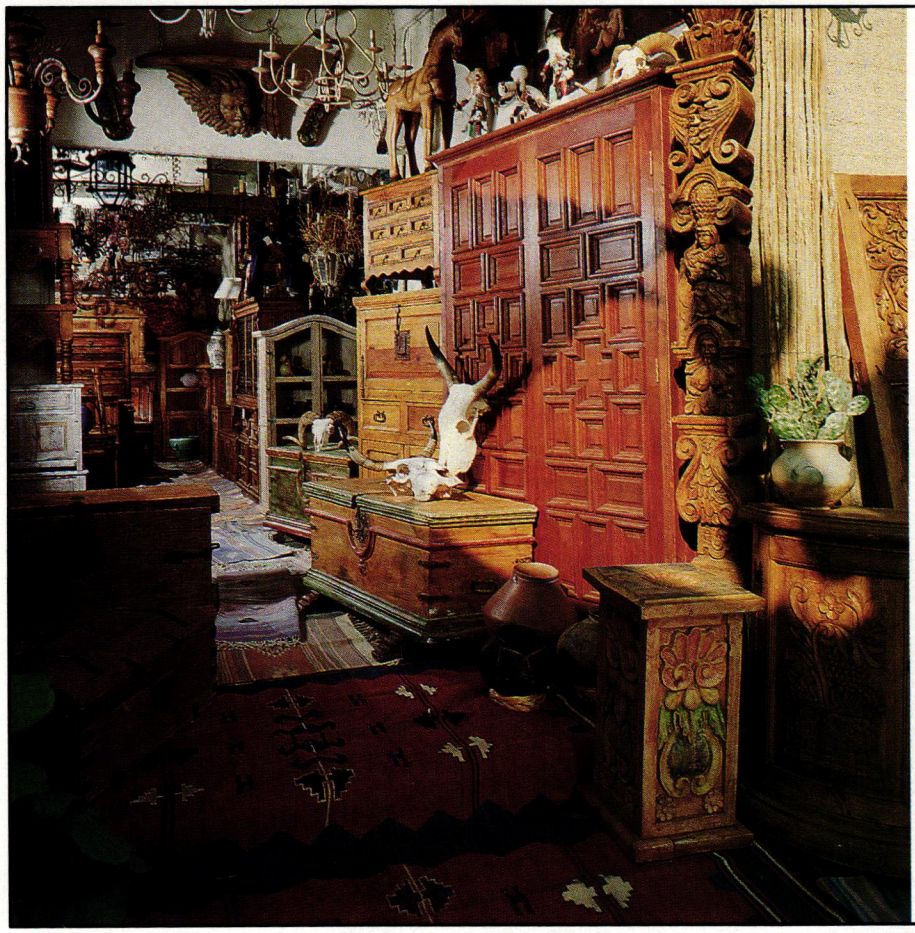

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daunting to those unfamiliar with the rituals of an L.A. summer. But, one terrific oceanside spot that is (thankfully) often overlooked is Oxnard, where a small-town atmosphere, lovely uncrowded beaches, and the spectacular Channel Islands National Park combine to create a setting for serious relaxation as well as plenty of opportunities for more active pleasures.

One of Oxnard's more attractive new hotels is the Embassy Suites/Mandalay Beach Resort. Sprawling along an acre of prime beachfront property, it looks more like some gracious Spanish hacienda than a hotel. Its 11 tile-roofed buildings, anchored by two bell towers, surround a huge, open-air inner courtyard. A hand-carved stone fountain, rock and water "artforms", lush tropical landscaping, cave-like showers, and an enormous free-form heated swimming pool are just a few of its outdoor features. Inside, rose-colored marble floors, a sweeping marble staircase, gracious furnishings and original art by California artists create a luxurious sense of old world aristocratic charm.

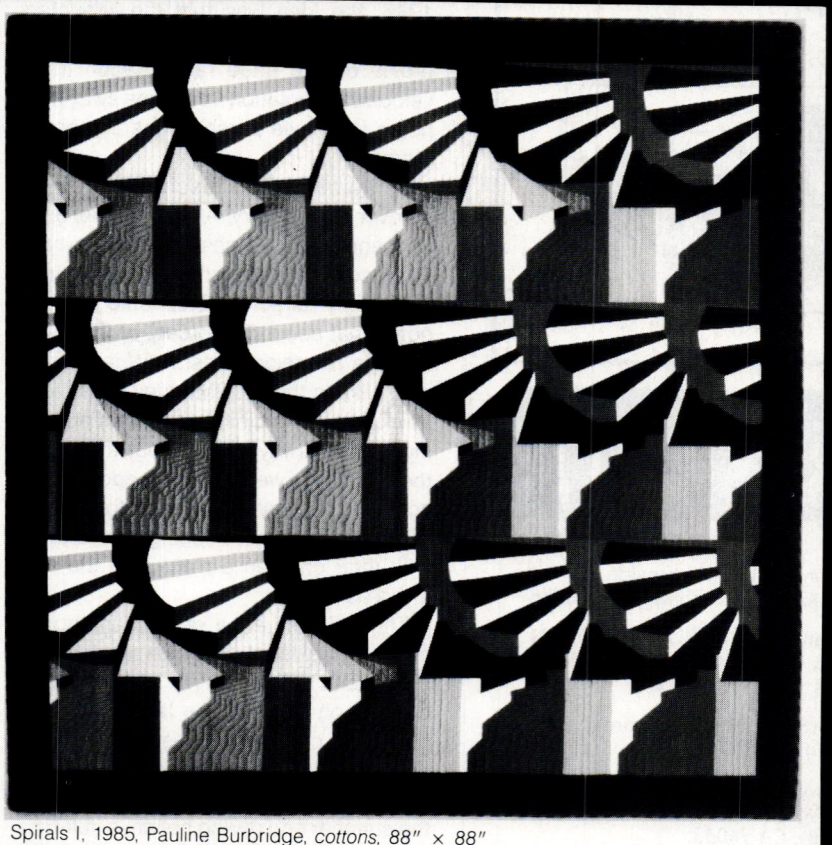
Can you imagine yourself, then, tiptoeing apologetically through the gleaming marble lobby with two children in hand, anticipating with some dread the way their squeals of delight or whines of boredom will echo off the 27-foot beamed ceilings, and the resulting stares of disapproval from the well-groomed, well-trained staff? Never fear.

In spite of its elegant appointments and marketing aimed, quite frankly, at the executive and corporate client, the Mandalay Beach Resort is perfect for kids. In fact, general manager Cynthia Kent estimates that they get 100 to 200 kids there every weekend. "Because of all the kids that do come here, we were starting to get some complaints from other guests. So, to keep the children interested and busy, we began creating special activities just for them. Now the adults can have a fun, relaxing environment too. They all enjoy it."

Among Kent's growing list of special holiday and weekend activities are clown performances every Saturday night, and children's full-length films Friday and Saturday nights. For holidays, there's an Easter bunny, Santa, or whatever may seem fun and appropriate for the occasion. Also on weekends, parents can enjoy Jazzercise on the beach, aquaerobics, and makeovers for mom. All this on top of the resort's regular activities, most of which center around the beach close at hand: bike and roller skate rentals, frisbee and volleyball games, kite-flying, boogie board and inner-tube rentals.

Based on the type of accommodations that have made Embassy Suites so successful, the rooms here are deluxe and fully equipped for a high-powered business meeting — or a handful of inquisitive kids. All accommodations consist of suites, each with a separate living room, two full baths, wetbars with refrigerators and microwaves, two televisions, three telephones, and either a patio, balcony, or large terrace. Included in the room rate is a nightly cocktail hour from 5:30 to 7:30 p.m. and full breakfast cooked to order.

If family-style touring is a prerequisite of your vacation, the Oxnard area is full of possibilities. Just a few minutes from the hotel is Fisherman's Wharf in Channel Islands Harbor, a pleasant New England "village" of shops, restaurants, and other services. The harbor is also the launching point for tours of Channel Islands National Park, a chain of five islands that have been established by the Department of the Interior as a marine sanctuary. They're the focus of whale-watching activities from January through March, and throughout the year attract hikers, campers and fishermen. Incredibly rich in plants and wildlife, they're an adventure — expect to see everything from en-



Spirals I, 1985, Pauline Burbridge, *cottons, 88" × 88"*

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"The Art Quilt," curated by Michael Kile and Penny McMorris, was organized by the Los Angeles Municipal Art Gallery and is circulated by the American Federation of Arts. Co-sponsors for the exhibition include PENINSULA MAGAZINE and NORTHERN CALIFORNIA HOME AND GARDEN MAGAZINE, the Cultural Center Guild — the non-profit support group for the Palo Alto Cultural Center, and the City of Palo Alto Arts and Sciences Division.

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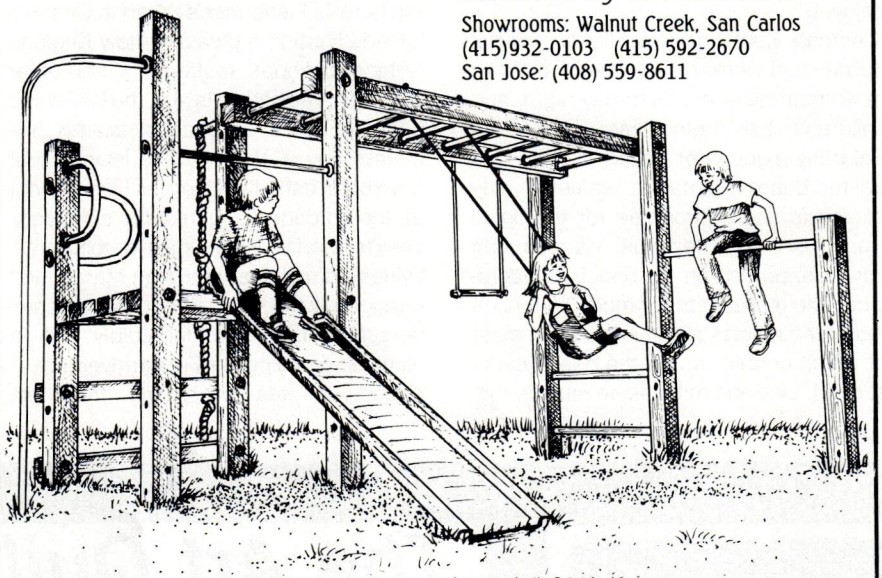

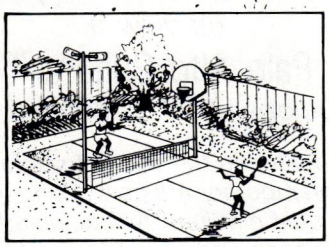

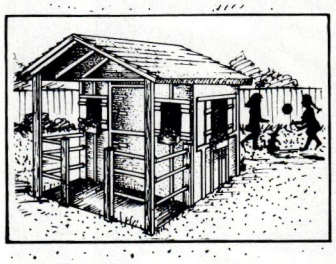

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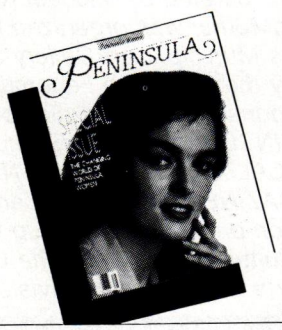

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dangered brown pelicans to sea lions and gray whales.

Of course, if you prefer to spend your time lolling about on the beach while the kids fly kites or boogie-board in the waves, that's understandable. After all, this beautiful, seven-mile stretch of uncrowded beaches is known as California's Gold Coast, and it's something to be savored.

The Embassy Suites/Mandalay Beach Hotel, 2101 Mandalay Beach Road., Oxnard, CA 93030, 805-984-2500, 800-582-3000. Accommodations for two, approximately $155-$195 daily, including breakfast; children under 12 free. Location: 60 miles northwest of Los Angeles; 30 miles south of Santa Barbara.

Solvang turf

When I was a kid, like any normal adolescent girl, I was obsessed with horses. Now that I'm an adult, the obsession has abated somewhat, but the idea of staying in a place like the Alisal Guest Ranch and Resort threatens to bring it all back. Well hidden in the lush Santa Ynez Valley, about a five-hour drive from San Francisco (three hours from Los Angeles), "The Alisal" (Spanish for "a grove of sycamores") is an 11,000-acre working cattle ranch that has welcomed visitors for the last 41 years. When it was originally opened to paying guests in 1946, the idea was that the wranglers could also act as guides on this low-profile deluxe dude ranch. Soon it developed a reputation as a home away from home for movie personalities and social stars.

Today, with deluxe resorts springing up all over the country, Alisal's appeal is its unchanging rustic charm. Families have been coming here for generations, and promotion director Stephanie Nelson notes that about 50 percent of their business is returning guests. "What people really like is the fact that they know what to expect – the dining room and accommodations always look about the same; the only thing we ever really add is more activities, and everyone likes that. Many of our guests count on being able to share with their children a place that they enjoyed as kids."

The activities are a kid's dream: horseback riding and hayrides; junior golf school and tennis; fishing, swimming and boating on the 96-acre lake; volleyball, pingpong, croquet; and just plain hanging around and listening to the cowboys tell stories of the good old days. Throughout the summer and during holidays, full-time counselors are available to lead arts and

crafts sessions and supervise many activities; nightly there are movies, talent shows, bingo — the usual program that you expect from a family-style dude ranch. Special holiday programs include an Easter egg hunt during Easter week, a costume party for Halloween, a visit from Santa and lots of special activities for Christmas.

For adults, it's a wonderfully relaxing retreat. You can enjoy first-class amenities such as a par 72 golf course, tennis clinics and classes, horseback riding — or simply lie out by the swimming pool and enjoy the quiet atmosphere of the ranch. Meals (breakfast and dinner are included in the room rate), which are served in a large, rustic dining room, are generous and delicious. The atmosphere is informal family-style (however, gentlemen are required to wear jackets) and each family dines at the same table each meal.

The accommodations, grouped in two dozen cottage clusters around lawns and landscaping, are outfitted in ginghams, sturdy oak furnishings, and fireplaces. With some satisfaction I noted the absence of televisions or telephones in the rooms (there's a TV in the recreation cabin and pay phones scattered around the compound) — imagine a whole week without Nintendo or cable movies!

If the family begins to yearn for a change of scene, there's really a lot to do in the nearby area: bicycle tours, bird-watching, hiking and fishing. The scenic Santa Ynez Valley is rich in historical sites, quaint country towns, fine horse ranches, and a thriving group of surprisingly good wineries. While many locals decry the commercialization of Solvang, it's still worth a visit — for its Danish architecture and pastries. Santa Barbara and many fine beaches are also only about 40 minutes away.

While Alisal is a year-round resort, summer is its busiest time. But other good times to visit are in the fall, when the cool weather, autumn color and crackling fireplaces create a special charm at the ranch. September to June is considered the "shoulder season," when things are fairly quiet — it's perfect for long weekend getaways. In January, visitors get a special bargain: All activities are included in the room rate.

Whenever you come, make reservations well in advance. Nelson suggests, "Six months to a year ahead if you're very particular about a holiday; in summer, two weeks to a month is good." One specially large group of families seems to have the Thanksgiving week pretty well locked up — "They've been coming back every year, renewing for the following Thanksgiving each time they come. For them it's

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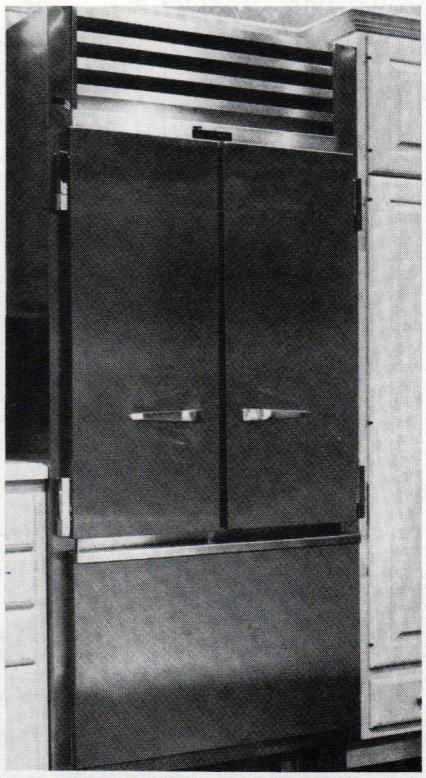

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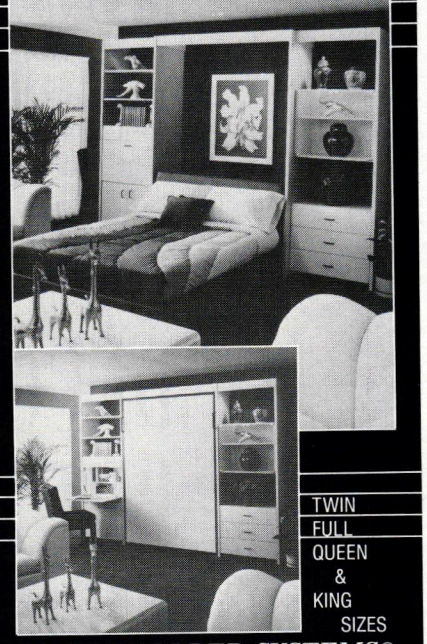

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almost like a big family reunion, they've all been coming here for so long. It's a wonderful time to be here."

— Sophie A. Shepherd

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Fullerton garden

There is this gnawing belief among many Northern Californians that those from Los Angeles love concrete and asphalt and would like to redo all of California in these two materials. Yet, when an abandoned citrus orchard adjacent to the California State University at Fullerton was destined to become a parking lot — "an asphalt desert" as described by a Fullerton faculty member — in the late 1960s, a story of survival of the green began which would make any environmentalist proud.

"To accept parking lot cancer . . . is to commit an error in judgment which we can no longer afford to make," stated several students and professors who reclaimed the long unattended orange tree graveyard and started organic gardening plots. These concerned people recognized the historical significance of this old orange grove. About to celebrate its one hundredth anniversary, Fullerton was one of the first agricultural communities in this part of Southern California and the site of the first Valencia orange tree orchard in the 1880s. The fruit of the activists' labor — the Fullerton Arboretum — is now a lovely urban oasis, a restful retreat from the hubbub of Orange County and more frenetic nearby attractions including Disneyland and Knott's Berry Farm.

The wonder of the arboretum begins at the entrance which is ablaze with orange and yellow Lantana, daylilies, and Gazanias. While mounds of green and variegated Pittosporum tobira (mock orange) are shouldered by Eucalyptus, Magnolia, and sycamore trees.

The arboretum is young, still growing, and the people who run it have a vision for the future. Its greatest goal is to serve the community and to educate the children and the teachers of the area as well as to be a paradise away from commuters, skyscrapers and car radios blasting rock and roll.

Three huge shade trees, two ashes and a mulberry, mark the spot where the early gardeners first tilled. They started a movement which, by 1972, became the Friends of the Arboretum. This group was intent

upon preserving this land for the public and was instrumental in having the master plan of the University assure that the area would develop into an arboretum and community garden, instead of more parking lots.

There are many public gardens and arboreta in the United States, but the goals of this one are a bit different. Most concentrate on research and botanical collections. On land rescued from the jaws of development, the priority of this arboretum is to become a living laboratory, where citizens can observe and study all the natural sciences, and to provide a space for teachers who want to improve and/or develop their science teaching skills. Currently, eight local teachers have completed such training through the arboretum facilities and, although CSUF is without an ornamental horticulture program, students from nearby Cal Poly Pomona, Fullerton College, and Mt. San Antonio College use the grounds for observation, study, and training.

To study or just view the botanical collections – arranged according to ecological requirements – offers over two thousand species of plants adaptable to Southern California which are placed in either temperate, tropical or arid zones. Several areas also offer specialized plant collections for anyone with a specific interest. Visitors can enjoy a formal rose garden containing a fragrant grouping of old roses or take a mouth-watering tour of the Rare Fruit Grove. And if you like your plants a little more adventurous, there exists a carniverous plant bog, populated primarily with pitcher plants (unfortunately, there are no Venus' Fly Traps at present – the coots and ducks managed to sneak into the area and eat them all! A more substantial barrier has since been installed.).

An emphasis is put on drought-tolerant plantings. There is a drought-tolerant slope, a dry palm grove, desert woodlands, a Chilean chapparal section, and other arid and semi-arid plantings from California and beyond. Dr. Walkington would like to see the cactus and succulent gardens expanded with species from outside New World deserts to illustrate convergent evolution – how plants from different geographical areas have adapted similarly in response to their kindred environments.

One of the more interesting attractions in the arboretum is the Heritage House, a Victorian home, saved from the wrecking ball, moved onto the site in 1972, and in the process of restoration. Heritage House was originally the residence and

CONTINUED ON PAGE 118

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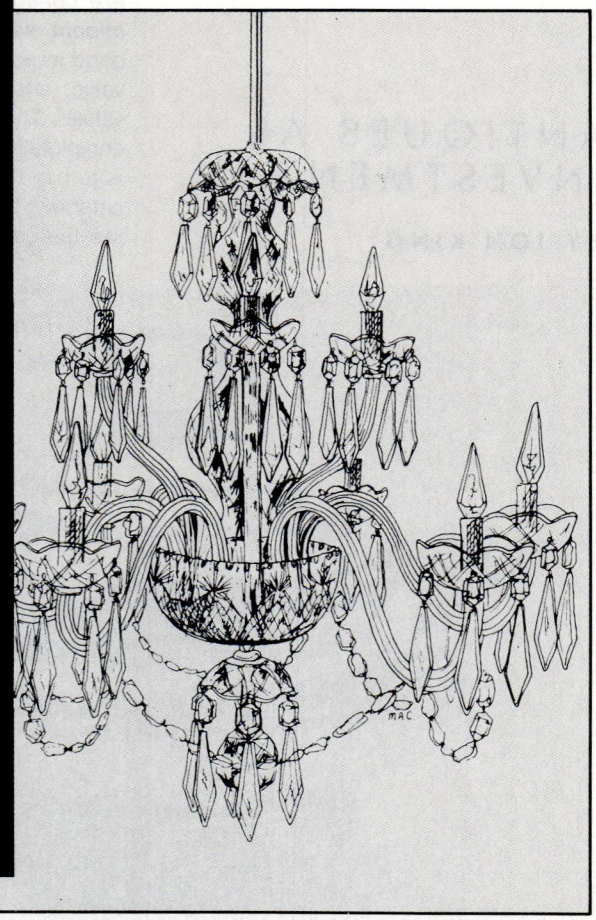

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ANTIQUES AS INVESTMENT

BY JON KING

Antiques dealers and auction houses are constantly asked by prospective clients which type of antiques are good investments, which will escalate in value, and which are currently undervalued. The answer is never an easy or completely accurate one. The best advice is to buy the best you can afford in any category; but above all, buy because you like the object. A profit in reselling antiques is never guaranteed.

COURTESY OF BUTTERFIELD & BUTTERFIELD

ROBERT GARRARD, *Regency silver soup tureen, 1816, London*

Antiques are essentially a luxury commodity, and as such, the market is directly affected by the changing status of the economy. During a recession, when interest rates usually go up, people invest what extra money they have, taking advantage of higher interest rates. They have less to spend on those luxuries not essential in daily life and, therefore, leave dealers with a surplus. During a boom economy, interest rates drop. People are less inclined to invest money, are usually making more money, and feel more able to spend. Hopefully, the market can accommodate this surge in demand. Needless to say, whether a dealer or an auction house, the market is ruled by supply and demand.

The Tiffany market crash in 1981 is a good example of the impact of the economy. The major buyers had pulled out of the market, partly due to the impending recession, and some because their collections were complete. Astounding prices realized at auctions just months before had lured large amounts of Tiffany glass to the market but, when auction time rolled around, they found very few buyers. As a result of little demand, Tiffany prices fell drastically in a period of a few months. Gradually, over the ensuing years, the market did return to the present level, equaling the prices before the market crash.

Since the antiques market became an international market, the exchange rates affect the value given to fine and decorative arts as well. The Japanese and the English, in particular, are making their presence known in the American art market because of the falling dollar. What might be a $10,000 George III mahogany table to us, is definitely less expensive for a British or Japanese visitor who has converted pounds or yen into dollars. With the influx of foreign buyers, the market levels remain rather high.

A case in point: recently at Butterfield & Butterfield Auctioneers, a Tiffany favrile glass and gilt-bronzed peony floor lamp was offered with an estimate of $20,000/30,000, yet sold for $66,000. (The same lamp was offered in 1985, with an estimate of $30,00/40,000 and failed to sell.) The main reason for a sudden surge in value, especially for colored glass vases, is the Japanese market. This type of glass, with Art Deco and often with vaguely Oriental aesthetics, has suddenly become very desirable. The market has never been better. In this category of art glass, the work of Rene Lalique is now capturing everyone's attention. It will be interesting to study the Lalique market in the coming year, since, in the past six months, more fine Lalique glass has surfaced on the auction market than has been seen in the last three years combined. Glass companies such as Loetz, Daum and Venini, lesser known than Tiffany, Steuben and Galle, are three other types of glass which are just now beginning to rise in value as well.

The silver market is another area which was turned inside out. The infamous Hunt brothers of Texas were largely responsible for an incredible artificial run on the market around 1979-80, one from which fortunes were both made and lost. Hoping to control the silver market worldwide, they secretly purchased silver in bulk through foreign companies over a two year period when the price of silver was steadily rising from roughly four dollars an ounce. Their efforts drove the price to an unprecedented $75 per ounce. People stood in lines to sell silver at dealer's shops, auction houses, and even smelting firms. When the Hunts were discovered, the economy was already in the beginning stages of recession. Overnight, silver dropped in value to five dollars per ounce. Auction results for silver were, needless to say, disastrous. While

MONEY

the Hunts were dealing primarily with silver bullion, the antique silver market (also somewhat based on the inherent precious metal value) suffered to a great degree. The price of silver has now stabilized at roughly seven dollars an ounce. Through the entire event, the value of the finest and rarest silver, including pieces by Paul de Lamerie, Paul Storr and Paul Revere, were relatively unaffected. Today, antique silver is still very affordable. The wares to watch for are fine George II and George III silver by lesser known makers. Sets of candlesticks, salvers, tankards and trays are perhaps the most popular forms.

Antiques are essentially a luxury commodity, and as such, the market is directly affected by the changing status of the economy.

Another specialized market, the rug market, was virtually destroyed as a result of Iranian political developments. With the overthrow of Shah Mohammad Reza Pahlavi, many Iranians converted their assets into rugs and fled the country. Once again, as these rugs hit the marketplace, the law of supply and demand came into play. With the largest body of rug collectors — the Iranians — forced from the market and the large supply now available, not to mention the stepped-up production from such countries as Pakistan, China, India, and Turkey, the rug market bottomed out. It has taken seven years for the market to just begin to recover and this is due to the embargo on Iranian imports, and the sinking value of the American dollar. Good rugs are becoming hard to find, and it is now economically possible for even European collectors to buy rugs in America.

Whether you consider purchasing a Tiffany lamp, a piece of silver, a rug, furniture, porcelain, a painting, or a photograph, always buy the best example you can afford; you can always upgrade the collection when the means are available. Buyers should be well informed before making a purchase from a dealer or auction house. Do your homework, know as much as possible about the given field of interest, window shop, compare prices, and do not be afraid to ask questions. Keep in mind the three factors that play a large part in the determination of value, and possible investment potential — quality, condition, and rarity. To judge quality,

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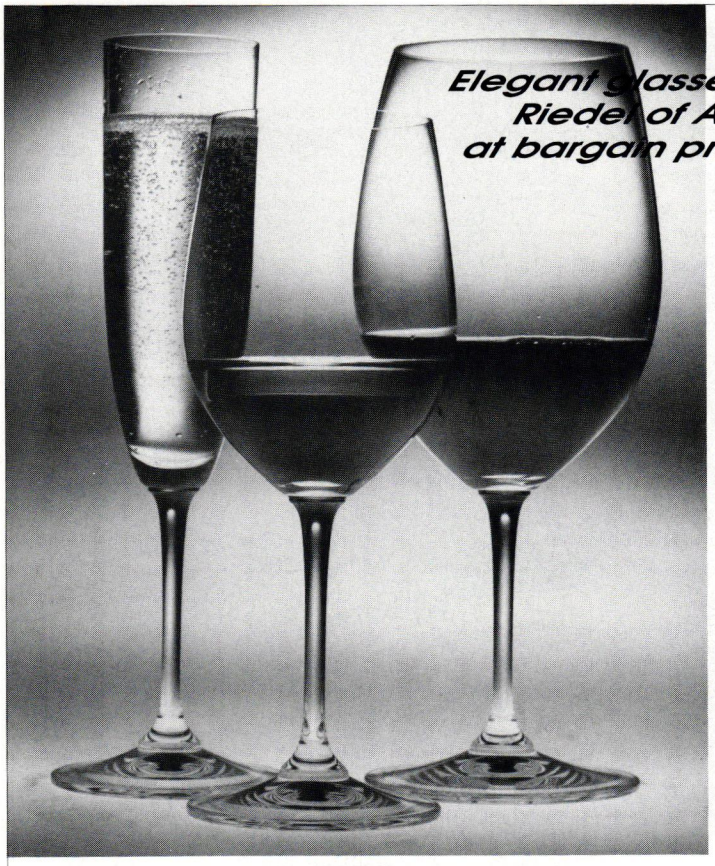

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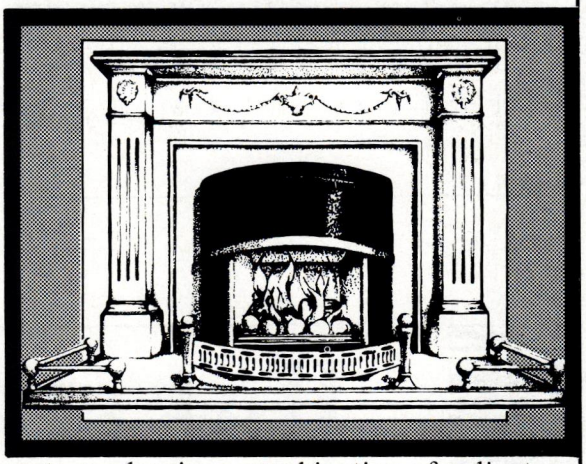

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you must be aware of the technique involved in the construction of the particular object. You should also examine as many similar examples as possible. Only by examination can you judge the technical results possible compared to that seen in the object viewed. The condition of the item can be very important. Always be suspicious of an antique upon examination. Look closely for condition problems or skillful repair. With several categories of antiques, such as porcelain, silver and jewelry, the slightest crack or repair can reduce the value greatly. Only with exceedingly rare antiques are condition problems overlooked.

Antiques were originally created to be used; they were used in their time, and should be used now, not locked away in a vault or hidden in a cupboard.

COURTESY OF BUTTERFIELD & BUTTERFIELD

THOMAS POWELL, *George III silver epergne, 1771, London*

By far, the most important rule to keep in mind when considering the purchase of an antique, is that the antique must appeal to you. Even if you are purchasing with the idea of investment in mind, remember that you might have to own the item for some time before any appreciable gain in value occurs, if ever. Antiques were originally created to be used; they were used in their time, and should be used now, not locked away in a vault or hidden in a cupboard. With appropriate knowledge and consideration, buy what appeals to you, insure it, use it, and perhaps some day it will appreciate significantly in value. □

Jon King is an appraiser at Butterfield & Butterfield, the oldest auction house on the west coast.

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George III walnut arm chair circa 1785

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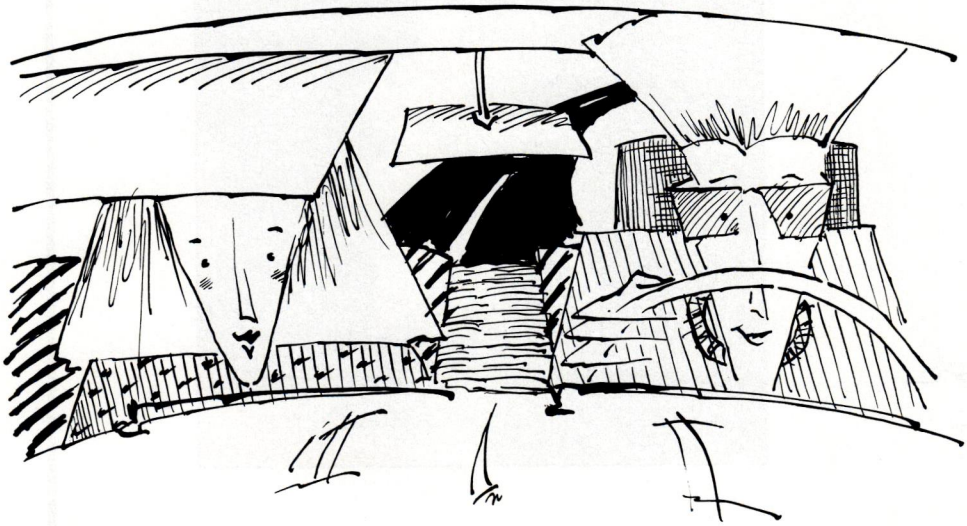

Enjoy your vacation by taking care of your "homework" before you leave.

After returning from a European jaunt, Peter Manston, publisher of Travel Keys Books, discovered bare muddy patches in his rental apartment yard, a bill for $320 because of a sewage problem, and the proposal for this book on his desk. "I knew I had to publish this to help other people because it would've saved me this money!" Manston recalls. "And my problem isn't any better or worse than others."

When you leave home, you want to return to find it just as you left it, with everything in its proper place. The following excerpt from *Before You Leave On Your Vacation...* by Robert C. Bynum and Paula R. Mazuski, gives practical ideas on how to make this possible.

What Is a House Book? A House Book is the information book you create for people taking care of your home while you are away on vacation. It includes facts about your house, family, and possessions that might be necessary for someone else to know, or for you to know. It contains information for house sitters, baby sitters, pet sitters, and your key contact person about the many routine things that you take for granted. It contains information that you, a member of your family, or another person caring for your home and possessions might need in an emergency.

Everyone can use a House Book, whether you rent or buy, whether you live in a house, mobile home, condominium or apartment. In fact, you probably already have the start of a House Book and don't even know it. You may have a few sheets of paper in a drawer, or a small notebook, or just information in your head. But if it can't be found or is not easy to use, it is of no use in an emergency.

What Goes into a House Book? The information that goes into a House Book will vary. If you are using a house sitter, it should be more complete than if you are merely having somebody check in once in a while. If you have pets that will be cared for at home while you are gone, you will need to include information about pet care. You may need less information if you live in a rented apartment than if you live in a single-family home with a pool and spa.

Here are some of the things your House Book should include.

Home Security Include information about home security:

- Burglar alarms: how to set them and turn them off.
- Lighting controls: how they work and whether they need to be reset.
- Doors, windows, and drapes.

Valuables Create an inventory of your valuables. In your House Book indicate that the inventory exists and where it is located. Also include the name, address, and telephone number of your insurance agent.

Utilities Include the location of utility service entries, and how to turn various utilities off and on:

- Electricity: Where is the service entry, and the switch fuse or circuit breaker? How do you turn it off and on?
- Gas: Where is the meter and shutoff valve, and where can the proper tools be found to turn it off?
- Water: Where are the street valve or pump, main valve on the property or apartment, and inside shut-offs? Where is the valve for draining the system (in severe winter areas only). What tools are needed and where are they?
- Sewers and septic tanks: If your home is connected to a sewer system, where is the clean out? If not connected to a sewer system, where is the clean out and where is the septic tank located? Do you have a preferred plumber or septic cleaning company? Write down their addresses and telephone numbers.

Systems and Appliances Where are the following appliances located and how do you turn them off or on:

- Water heater(s) and water softeners.
- Space heaters and air conditioners.
- Whole house fans.
- Appliances such as refrigerators, dishwashers, microwave ovens, ranges, ovens, washing machines, and dryers.

You should also include the location of operating manuals and instructions for these appliances and systems. It is best to leave all of the manuals in the same place.

Trash and Garbage Describe in detail the handling of garbage and trash, including:

- When is trash and garbage picked up?
- Is there a special place that you are required to put it?
- Are there any special preparations, such as separating it, or things to keep out for recycling?
- What is the telephone number for complaints?

Mail, Parcels, and Bills Where is mail delivered, and where is the nearest post office? If delivery is attempted for packages, where must they be picked up? Are there letters or payments to be mailed out on a particular date? Clearly identify the letter and the date it is to be mailed. What bills may come in and what, if anything, is to be done with them?

Newspapers What newspapers and shopper papers are delivered? Will the newspapers continue to be delivered when you are away? Whom do you call if not delivered on time? Do you receive free shopper papers? Should they be saved or thrown away?

Automobiles and Other Vehicles Include the following information for each vehicle:

- Make and license number. Note which one you take and which you leave.
- Authorized users of each car in your absence and the conditions of its use.
- Name, address, and telephone number of your insurance agent and insurance policy numbers.

Pets Include information about the care and feeding of each of your pets.

Yard and Garden Care Include information about:

- What to water.
- What lawn care is needed.
- Insect and pest prevention.
- Picking flowers, fruits, and vegetables.

Indoor Plants Include instructions for the care and feeding of house plants.

House Rules Include the rules that the house sitter and guests are expected to follow.

Telephone Numbers Record the names and telephone numbers of:

- Persons you want notified if anything happens to you.
- People who can help find you in an emergency.
- Police, and fire departments.
- Utility companies.

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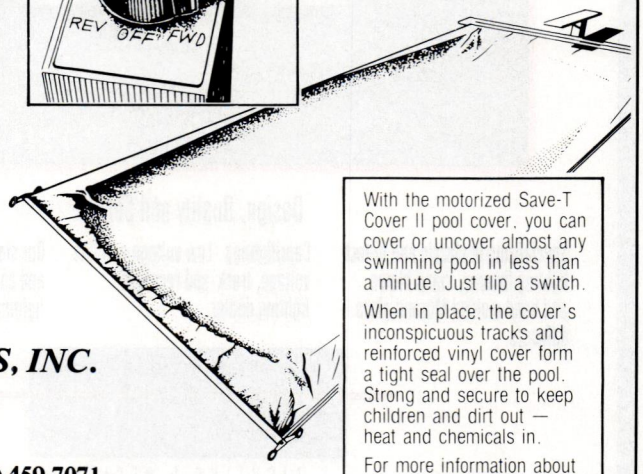

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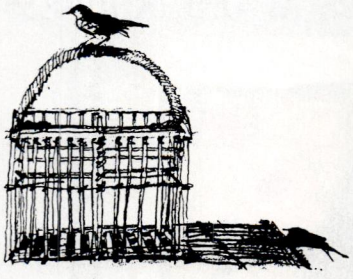

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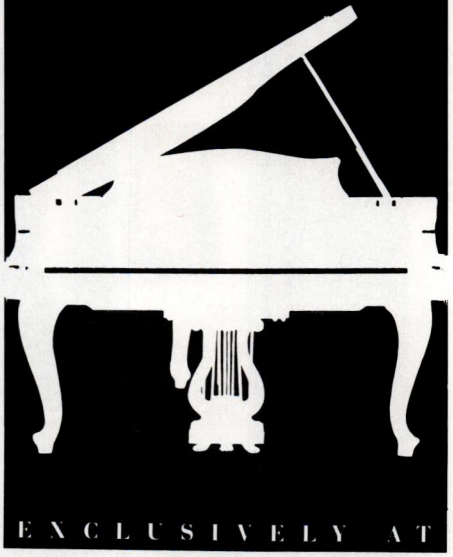

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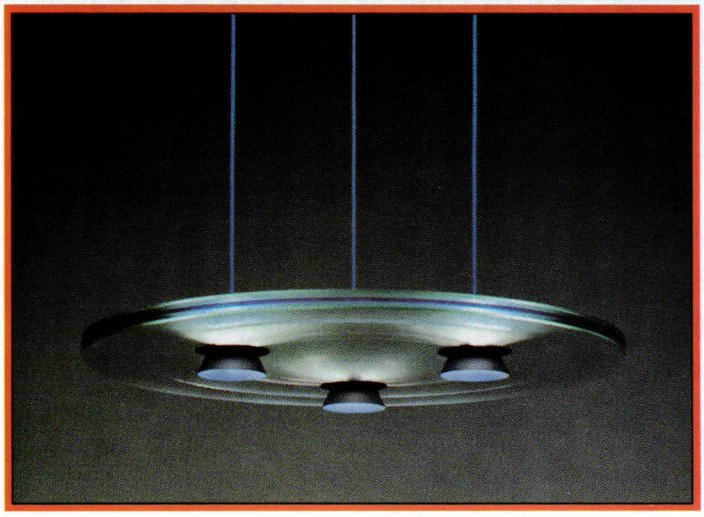

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Itinerary What are your travel plans? Describe them. If possible, include dates, hotels where you will stay, and the other places where you may be reached. This may help locate you in an emergency.

Insurance Information List the name, address and telephone number of your insurance agent, and, for each policy, its type, policy number, and company.

Your Will Do you have a will? Where is it? Where are your burial instructions? (Do not keep your will or burial instructions in a safe deposit box or in an office that is inaccessible after regular business hours.)

What Shouldn't Go into a House Book? A House Book is something that other people will see. Do not put things into it that could compromise the safety or security of you, your home, or your valuables. For example, don't write down safe combinations, automatic bank teller card numbers, the security codes to your alarm system, or the location of security system switches. Do not put your inventory of valuables into your House Book.

What Will Your House Book Look Like? You have three choices about how to format your House Book:

- Use the "Forms for Your House Book" section of this book as your House Book. It provides forms that you can fill in about the subjects covered in this book.
- Use a loose leaf binder. A loose leaf binder will be easy to write in and easy to read. If you use a small binder, you can use the forms provided in this book.
- Use your computer. Put the information about your house into a word-processing computer file and update it as things change. When you are ready to go on vacation, print out the information.

Where to Put Your House Book. Once you have completed your House Book, put it in a place that is easily accessible: in a drawer near the telephone, on your desk top, or near some other place that seems logical.

Tell the People Who Need to Know Now that you have a House Book, how will anybody know about it when they need it?

- Tell your pet sitter, house sitter, and

baby sitter where it is.
- Tell the person who is most likely to be the first to know if something is going wrong at your house.
- Tell the person who is the most likely to know if something happens to you.
- Tell your best friend.
- Tell the person who has a key to your house.

Are You Ready to Leave? As your departure approaches, you've taken care of newspaper and mail deliveries, arranged for your lawn and garden and indoor plants. If your home won't be lived in, prepare the inside, too. Use this checklist:

- Unplug radios, television sets, and other appliances unless they are on timers while you're away.
- Set timers and control systems to "on" (security, watering, etc.).
- Prop open the door of your dishwasher to avoid mold growth from water or residual moisture. A small block of wood or plastic will usually do the job.
- Stop mail, newspapers, and other regular deliveries.
- Turn off water to the washing machine. This could prevent a soggy kitchen, utility room, garage, or basement floor.
- In winter, in cold climates, drain the water system.
- Check your heating/air conditioning so they won't use unnecessary energy heating or cooling your house.
- Confirm pet, plant, and garden care arrangements.
- Close fireplace flue so birds and other creatures won't drop in to visit.
- Turn down the telephone bell so it won't ring and ring for anyone outside to hear.
- Lock windows and sliding doors.
- Leave necessary information in your House Book, and your itinerary, etc. in your house, with your key contact, or with a neighbor.
- Make a copy of your travelers check numbers and (if you are leaving the country) photocopy of the first pages of your passport.
- Be sure the stove and oven are off.
- Check to be sure bills are paid or prepaid (especially if you'll be gone more than a week or two).
- Remember your tickets!
- Remember your luggage.
- Remember your wallet. □

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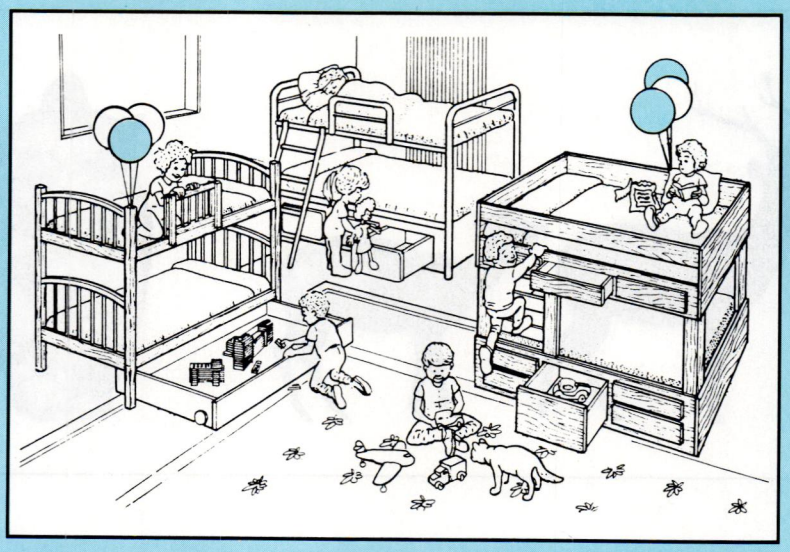
Robert C. Bynum has been a public information officer, editor and prolific writer for many years. Paula R. Mazuski is a California attorney. Both frequently travel.



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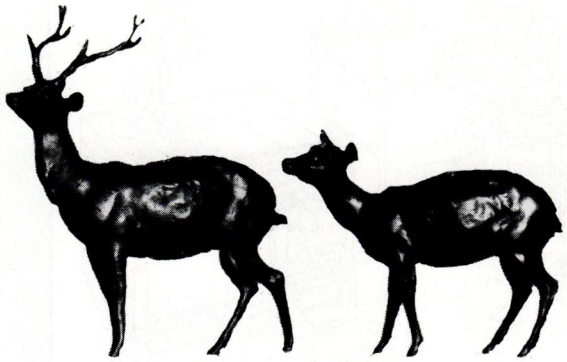

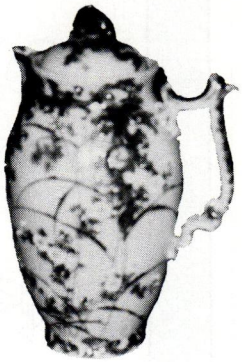

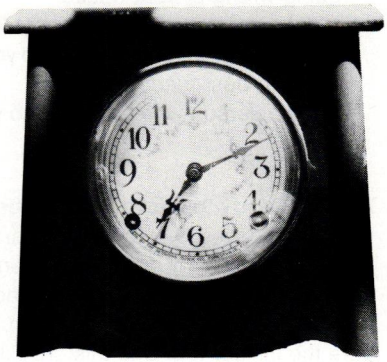

FOR WHAT IT'S WORTH

I'd love to find out who this statue is supposed to represent — a Greek or Roman God? He is 10" tall and is a ceramic casting afixed to a column on a square base. There is no indication of the artist.

— D.T., Fremont

This figure actually represents no god or mythological hero in particular. The pose is instead derived from that of the Knidian Aphrodite by Praxiteles, perhaps one of the most famous and influential sculptures of antiquity. The Aphrodite, an example of Hellenistic sculpture, influenced Roman to Renaissance sculpture, and was constantly adapted to various styles and forms. If your sculpture is ceramic as you say rather than bronze, it is a very good copy. If the figure was bronze, it would probably date from the 17th century. As ceramic, it is probably 19th/20th century. However, it is very hard to make this determination from the photographs. If 17th century and bronze, it could fetch $4000/6000 at auction, but if 19th/20th century and ceramic, only $100/150 at auction.

■ ■ ■ ■

This pair of elk are unmounted and bear no inscription. They are cast in bronze and are each 8" high. Is there any way to identify the time they were crafted or where? I appreciate your time, thank you.

— L.H., Oakland

The elk have a somewhat streamlined character to them which is reminiscent of bronzes made in Germany in the 1920s to '30s. As there are small casting flaws apparent in the legs and body, I believe these figures could have been mass-produced and sold as simply decorative objects. Check the bottom of the feet on each figure to make sure they were not originally on a bronze base. At auction, as decorative bronze animals, they would sell for $250/350 for the pair.

■ ■ ■ ■

This chocolate pot has been in my family for over 50 years. It appears to have a lot of gold paint (the branches and much of the flowers), and it stands 10½" from base to lid handle.

— M.B., Sacramento

This porcelain chocolate pot was made at the turn of the century, and could have been made in Germany, Bohemia or Japan. The design is transfer-printed, with enameled decoration added by hand. This style of porcelain is relatively common at auction. Because of a large supply, and the fact that this style was not produced by major factories, the chocolate pot would bring very little at auction; probably in the range of $30/40.

Jon King is an appraiser at Butterfield & Butterfield, the oldest auction house on the West Coast. Mr. King will appraise your items for inclusion in *Northern California Home & Garden*. Send a clear color print and written description of item, including dimensions and any unusual markings to For What It's Worth, 2317 Broadway, Suite 330, Redwood City, CA 94063. Most items are best photographed outdoors against a dark background. Due to the volume of mail, these prints cannot be returned. Appraisals provided are auction values. Because of the difficulty involved in authenticating fine metals and gems, jewelry cannot be appraised for this column.

This clock is approximately 10" high by 8" wide. The face is painted metal and reads "Made by the Sessions Clock Co., Forestville, Conn., USA" on the bottom. It has a beautiful timbered chime for the hours and winds with a key. The body is wood which has been painted black. There is a garland of flowers on the face.

— R.C., Pacific Grove

Your mantel clock was made in the late 19th century. Sessions Clock Company was very prolific, as were many clock companies at this time. With most clocks such as yours which were mass produced at this time, values at auction are very low. This clock would probably sell for $50/75 at auction.

■ ■ ■ ■

If at all possible I would like to get the origin and appraisal of this dining set which includes a 12-14 foot extended table, six chairs, buffet and hutch. Thank you.

— J.A., Alameda

This elaborate dining set is in the Rococo Revival style, produced in the late 19th century. It is constructed of walnut and walnut veneer, and is probably of Continental origin. It could have been made in Germany, France or Belgium. Suites of furniture do rather poorly at auction, as the number of potential buyers are limited due to the number of pieces in the set; not everyone can accommodate an entire room-full of furniture. You do not mention how many chairs are with the set, but assuming there are eight, the entire set would probably fetch $1200/1800 at auction. □

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THE MALTESE GRILL

SAN FRANCISCO

The site of The Maltese Grill has had more facelifts than an aging movie queen and it survived the 1906 San Francisco earthquake. The current incarnation, a Mediterranean restaurant opened in November 1987, seems destined to last.

Restaurateur Jo Policastro, who used her personal experience of the Gulf Coast to develop Bentley's Oyster Bar, has drawn on her family's heritage to bring The Maltese Grill to life. Dedicated to authenticity, Policastro "visualized the room", then took her partner, executive chef, and business manager on a trip to the Mediterranean to research architecture and food. Out of 700 slides which were shot on the journey, 17 images were used to dictate the design of the murals, arches, doors, colors of walls, and the window which looks into the kitchen; inspiration came from Italy, France and Greece. "I had already drawn up the lay out and submitted it prior to the trip," explains John Nunnelee whose company, Modern Classics Construction was responsible for the Maltese Grill's design. "But we certainly fine-tuned it after going over there. I was inspired by Roman architecture. The map on the wall, we got that idea because near the Coliseum they have these maps carved into marble showing the expansion of the Roman empire."

Menu

Grilled Vegetables Escalivada

Fish Soup Provençal

Glazed Figs and Berries

MENU

The soft, apricot-colored walls accurately reflect their inspiration — the warm Mediterranean light. "You're seduced by the color of the sun," Policastro explains of the afternoon light on the Côte d'Azur. "Late in the afternoon there is a gold wash over every color." The restaurant's palette is true to the region and creates a comfortable setting that is at once elegant but friendly. Tables are far enough removed so that conversation is possible and the brilliant piano stylings of Federico Cervantes (the pianist the night we dined there) provide a delightful background for romantic interludes.

Upon entering the subterranean room (located in the basement of the Monandock Building), you'll encounter the Passatempi Bar, a European-style food counter offering light, inexpensive meals and drinks. Framed photographs of jazz luminaries who played the room when it was The Dawn Club in the 1940s adorn the walls. The graceful columns which extend upwards from the bar make it appear as if an ancient structure had been fit inside the low-ceilinged room. Dine at small marble tables or the long marble bar which faces into the dining room.

Besides painting a clever map mural, George Mead also painted one based on Matisse's Jazz series. Adding to the regional feel are two large canvases which represent table settings indicative of the Costa Brava and the Cote d'Azur. "The intention is to make people come in here and take them on a trip or remind them of a trip to the Mediterranean," Policastro says. The Maltese Grill certainly supports the definition of her company name "Restii" which she translates as "to rest and eat in the European sense of the word." And yes, the restaurant's name *is* derived from Dashiell Hammett. The film version of Hammett's book *The Maltese Falcon* was shot in the Sheraton Palace Hotel (located in front of The Maltese Grill) Policastro explains, and Malta — which is in the middle of the Mediterrenean — is where Hammett's hero searched for the elusive object.

Design aside, the food, with its Italian, French and Spanish influences, pulls few culinary punches. Dishes include a 40-garlic chicken, swordfish laced with balsamic vinegar, the smokiest, most delicious lamb grilled to perfection — lots of olive oil, garlic and spices. There is nothing "nouvelle" about this cuisine, it is as authentic as a diesel-wreathed ride in a *vaporetto*. Standouts include the spicy french fries and soothing cappuccino.

General Manager Barry Gilmartin has provided the October menu which serves four people. — *Anne Telford*

CONTINUED ON PAGE 147

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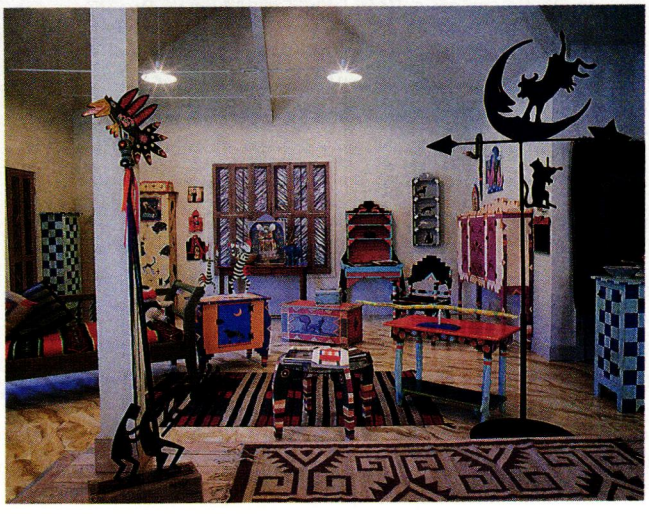

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CONTINUED FROM PAGE 44

introduced it. Also included in the show was the work of John Chamberlain and Jean Tinguely. The commonality among these "three men with a quirky way of working in metal," as Trish describes them, is that they all use scavenged industrial materials.

When Markus Lupertz is featured in October, it will be another first, as this German painter has shown extensively in Europe but never before in the Bay Area. While the somewhat cubist style of several of his pieces suggests the influence of Picasso, the oppressive color and heavy lines in his still lifes reflect his Germanic roots.

Learning about new artists and art work is just one of the experiences Branstens wants gallery visitors to have. She also wants them to "have a good time, have their minds challenged, get devoted and supportive of (the artists), and maybe buy something." She also wants them to "feel secure" buying from her.

In deciding what to show, the Branstens look for something very personal.

In these days of art-as-big-business, the role of the gallery director is much more complicated, Branstens is quick to point out. For one thing, she says, "The stakes are higher," which makes even an Introductions show "problematic." Moreover, "there are a lot more artists, art work, galleries and hype." In the old days, if you wanted to buy art that was "different, radical," says Branstens, "there were five people you knew to collect." But today "there is much more information . . . and it's much harder to cull the perfect piece for the perfect person." On top of that, there are the "new players" — the auction houses and art consultants. In fact, Branstens says if the same opportunity Braunstein offered her 14 years ago were to have come up today instead, she just might have found the whole prospect too overwhelming.

And she would have missed out on all the excitement she loves so much — the "feedback from artists and dealers that makes it so stimulating," the challenge of knowing that "There are no absolute answers," about "who the next Warhol will be, or what the next great museum exhibition will be, or what person will be discovered or rediscovered."

But don't tell anyone just how much fun Branstens has. □

Karen Sharpe is a Berkeley free-lance writer.

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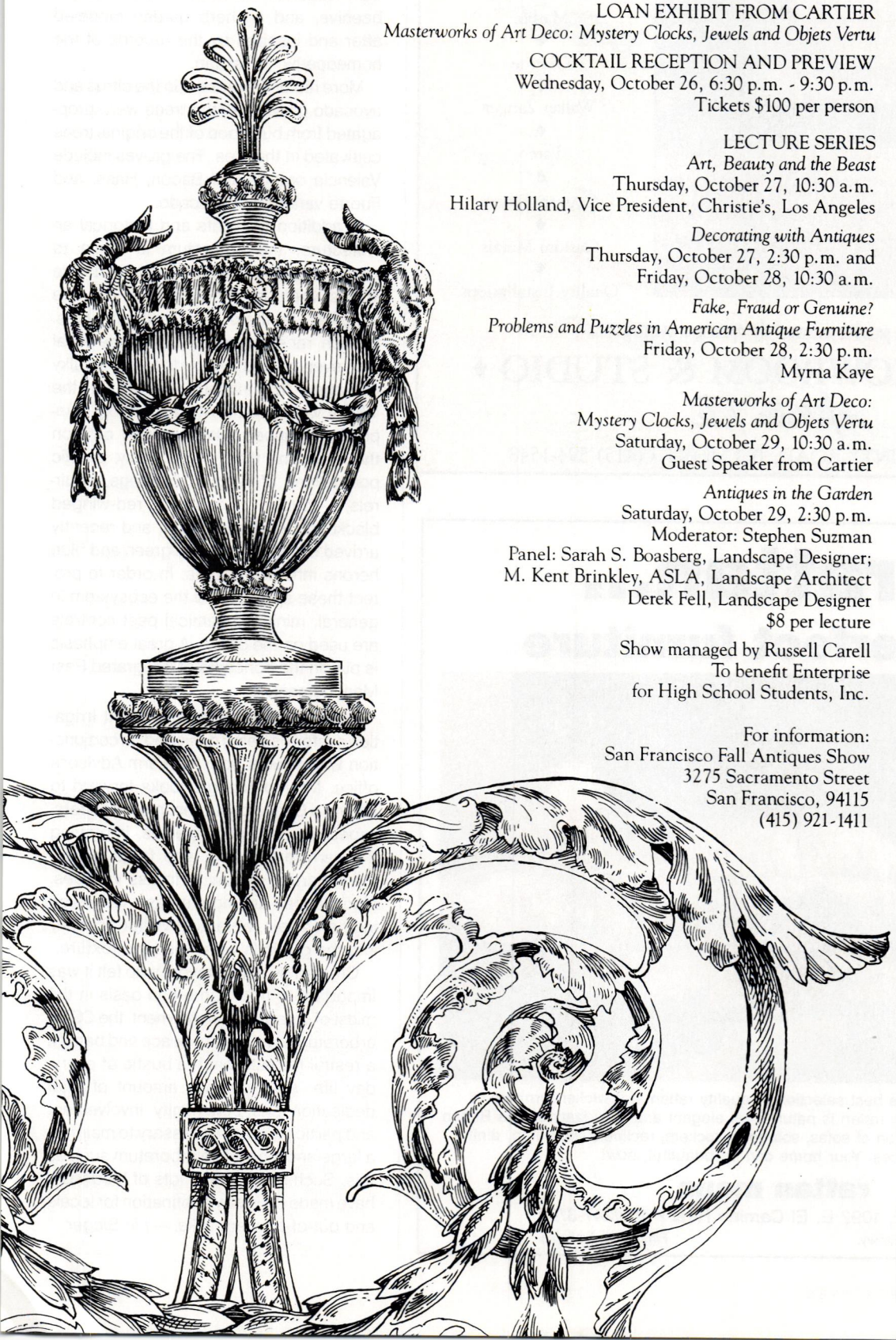

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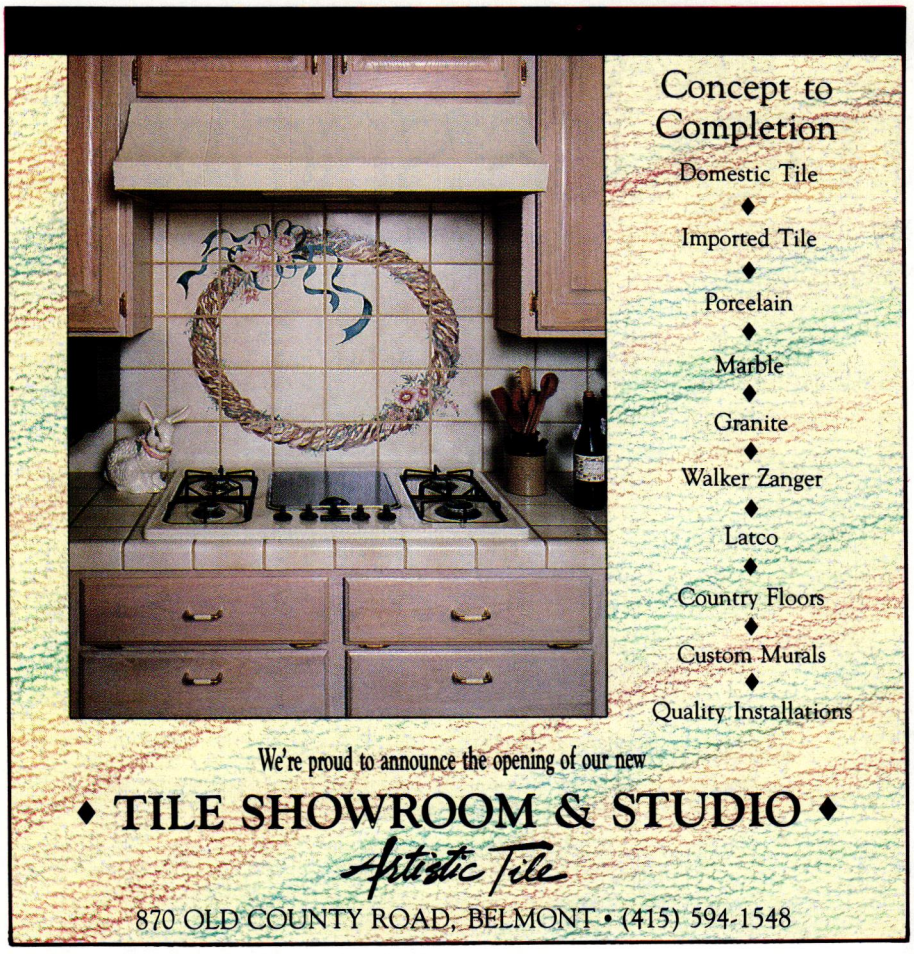

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CONTINUED FROM PAGE 103

offices of Dr. George C. Clark, a pioneer physician and Orange County's first coroner. Tours of the doctor's office are given regularly and the bedroom and kitchen restorations are almost complete. Surrounding the house are a windmill, pumphouse, outhouse, and a Wisteria-covered arbor which is a popular spot for weekend weddings. Adjacent lie historically accurate orchards, flower beds, a beehive, and an herb garden modeled after and inspired by the records of the homeopathic physician.

More history is present in the citrus and avocado groves. All the trees were propagated from budwood of the original trees cultivated in the area. The groves include Valencia orange and Bacon, Hass, and Fuerte varieties of avocado.

In addition to plants and historical architecture, the arboretum is home to many kinds of wildlife dating back to the 1880s when an ostrich farm on this site supplied feathers for women's hats. Ostrich races were held and one local man even trained two birds to pull a sulky carriage. The industry slowed in the 1920s when South Africa, fearing competition, slapped a large export duty on the birds and their eggs. Today, prolific populations of rabbits, bullfrogs, squirrels, ducks, coots, red-winged blackbirds, California quail, and recently arrived snowy egrets and green and blue herons inhabit this area. In order to protect these species and the ecosystem in general, minimal chemical pest controls are used on the plants. A great emphasis is put on the concepts of Integrated Pest Management.

In the gardens, a new, efficient irrigation system is being designed, in conjunction with agents from the Farm Advisor's office. Mr. Montenegro looks forward to adding a Cycad collection, more conifers, especially the dwarf species, improving the carniverous bog, and large experimental areas of new turfgrass varieties. Also planned are more areas with flowering perennials, attracting visitors deeper into the grounds with color and texture.

Created by nature lovers who felt it was important to retain an urban oasis in the midst of sprawling development, the CSUF arboretum is a world of peace and beauty, a restful retreat from the bustle of everyday life. An enormous amount of staff dedication and community involvement and participation is necessary to maintain a large and innovative arboretum such as this. Such support and lots of hard work have made it a lovely destination for locals and out-of-towners alike. — *Lili Singer*

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- Open 8 a.m.-4:45 p.m. daily, except major holidays.
- Admission and parking are free.
- Tours available Sundays at 2 p.m. and by apointment on weekdays from October to July. Evening tours available (for children, these include black-lighted excursions into the gardens to study nocturnal activities of the animals and plants).

- Plant sales on every weekend from October through mid-June.
- Picnicking is permitted throughout.
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- Victorian Fair (the weekend of May 20, 10 a.m.-4 p.m.) encourages guests to come in Victorian dress and participate in the festivities.
- Arborfest (second Saturday in October, 10 a.m.-4 p.m.) celebrates the season with pumpkin patch tours, balloon races, and cider pressing.
- Christmas Workshop (third Saturday in November, 9 a.m.-12:30 p.m.). Program changes each year and centers on history and Heritage House.
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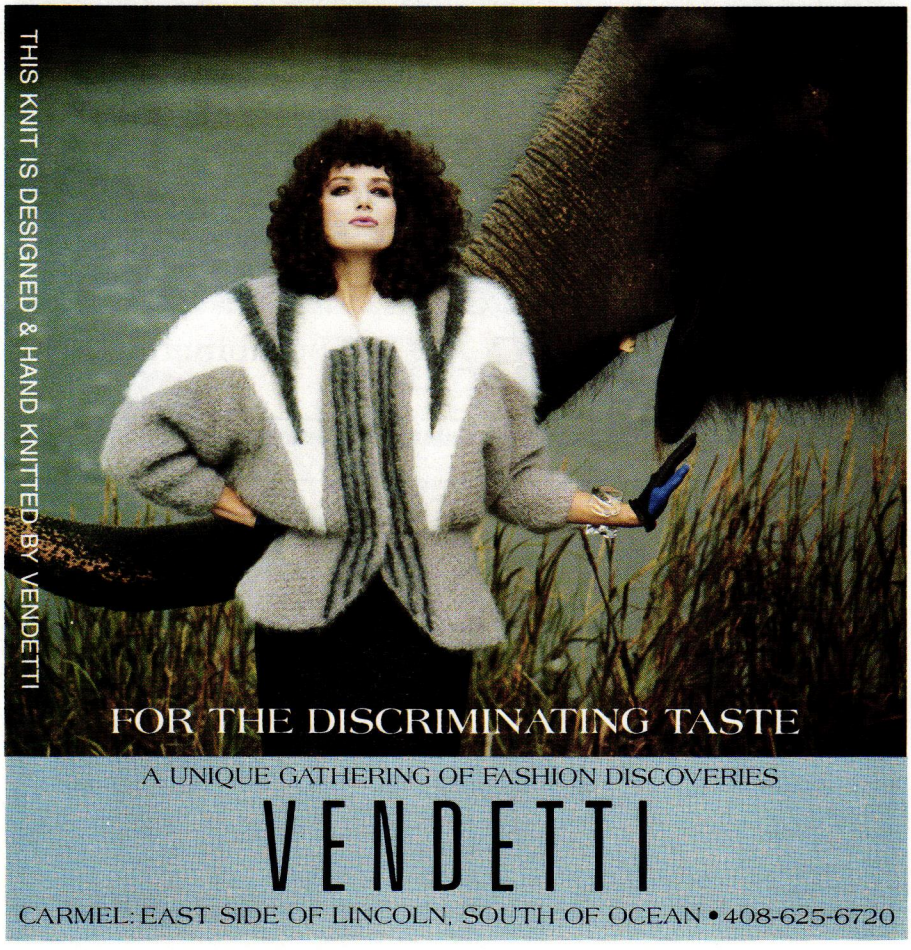

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masks is widespread," Bustamante remarks. "There are sixteen different ethnic groups in Oaxaca alone and many subdivisions, each with a distinctive style of textiles, masks and dances. I love the masks because they are like books and tell the history of a people. Some of the symbols on them go back 2000 years."

Ninety percent of Bustamante's masks are wooden, and all were fashioned for dances celebrating special holidays: a patron saint's birthday, the planting or harvesting of crops, Mexico's National Independence Day, Solstice, Christmas. "These dances," he says, "are a link to the teachings from Mexico's pre-Hispanic, pre-Christian past. When people in very old settlements started looking at storms and noticing the passing of night into day they saw there was a deity more powerful than they were. In time they recreated those powers in dances."

"Colorful and boldly designed, authentic ethnographic masks often make dramatic artistic statements. But they also possess a sacred dimension that goes beyond mere aesthetics."

Bustamante has an intimate connection to every one of his masks. He believes each "has its own personality, its own language, its own feeling and meanings." His collection features a rich sampling of the dozens of styles of Mexican mask craftmanship.

Many of his most striking pieces represent animals and insects believed to possess special powers. Some depict the whiskered faces of jaguars, (commonly referred to in Mexico as *tigres* (tigers)) and are considered fertility symbols. Others are dominated by large sculptured images of spiders, iguanas (also fertility symbols), snakes (representing the spirits of roots and plants) and multicolored bats (said to be guides in the underworld).

"Animal masks tend to be the older and more original native masks in Mexico," Bustamante explains. "After the Conquest there was more emphasis on human faces. But the animal symbols derive from pre-Christian times, and are more deep-rooted in Mexican culture."

Horned devil masks constitute another

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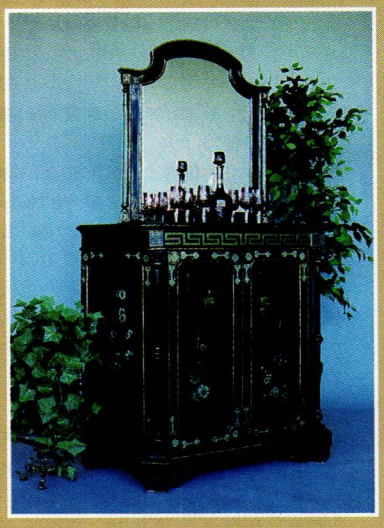

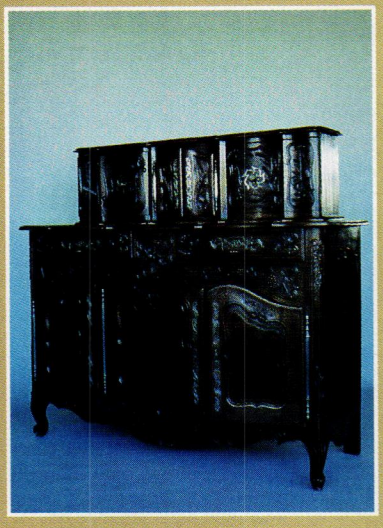

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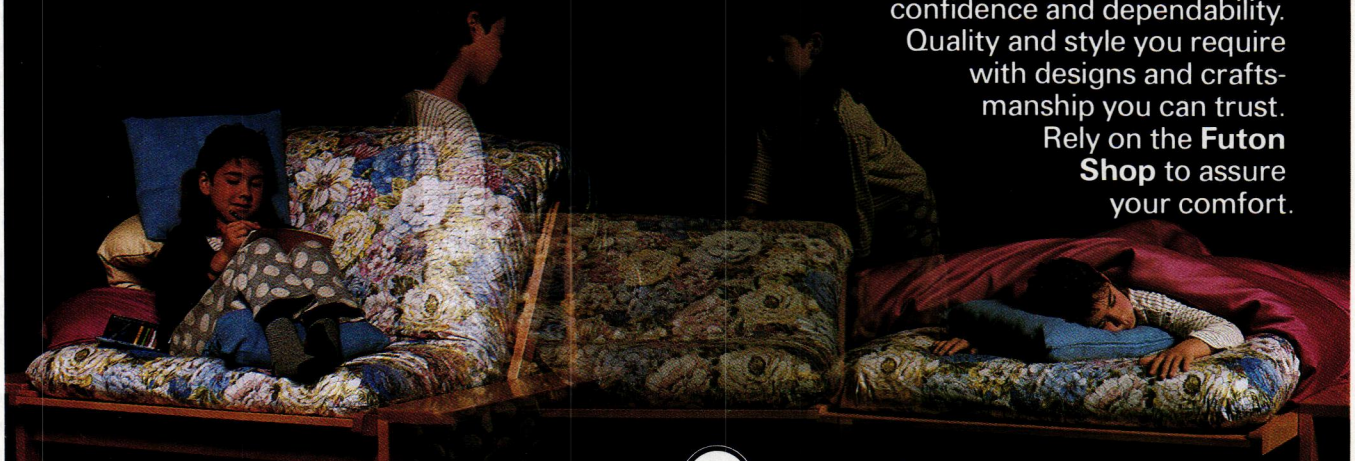

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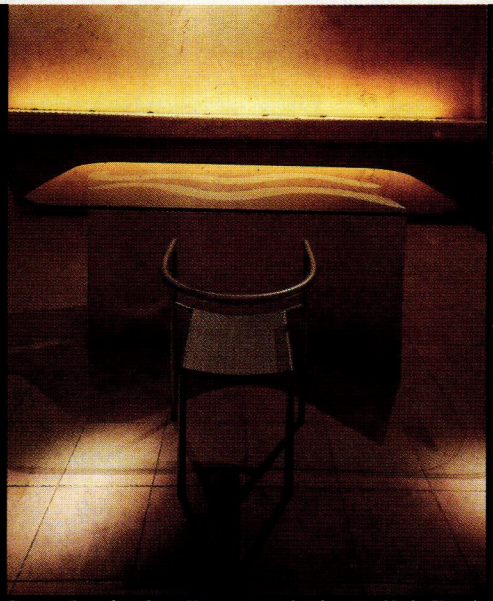

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venerable category. One of Bustamante's most riveting examples, an outsized, 19th-century devil with hanging colored tassels, ram's horns and enormous, threatening tongue, hangs in his living room. Nearby is a different style of satanic mask, featuring a tiny, sculptured human figure clenched in the devil's leering mouth. That rather gruesome embellishment harkens back to the rites of human sacrifice that were part of Mexico's earliest religions.

Some may find a demon glaring down from the living room wall rather disturbing, but Bustamante points out that "devils are not considered evil in Mexican culture. They are more like therapists. In long dances and ceremonies it's the devil who makes the jokes and funny remarks to help people release tension."

At Bustamante's house you'll also find long-bearded, dark-skinned Moor masks used in the traditional Dance of the Moors and Christians, comic carnival masks (including some of effete-looking Frenchmen with bright blue glass eyes that blink when you pull a string), and oversized twin masks with dual faces. One of his most splendid and valuable acquisitions is a magnificent *Lord Of The Animals* piece festooned with intricately carved lizards, snakes, people and fish. This mask is meant to promote the well-being of all living creatures.

Increased urbanization has taken its toll on folkloric mask-making in some areas of Mexico, as elder craftsmen die off and youth move on to live a different life in the cities. But Bustamante has plans to help protect and preserve some indigenous artforms. He is currently at work on a book about southern Mexican masks, and recently received a large grant to set up a weaving cooperative in the Oaxaca highlands.

Though Bustamante's greatest treasures are at home, anyone can wander into Beads, Masks & Wonders and find an array of masks that rivals many collections. Whether visitors to his shop know a lot about the anthropological background of his masks or nothing at all, Bustamante says most experience strong reactions to them.

"Masks produce such an impact, " he comments. "They bring up a lot from our dreams and personal emotions. Some people are frightened – they see the masks as nightmares. But for me they are friends and speak in a universal language."

Unlike Rene Bustamante, Charlotte Seligman had no living mask traditions from her own culture to draw on. She first developed an interest in masks in

1969, when the Peace Corps sent her and her former husband, Tom Seligman, to the West African nation of Liberia.

"Most of our Peace Corps colleagues went into teaching," recalls Charlotte, a vivacious blonde in her early 40s, "but Tom was asked to be museum director of an American university in Liberia called Cuttington College. I had been a theater major in college and became head of Cuttington's Drama Department. It was a perfect match for both of us."

"Masks produce such an impact, they bring up a lot from our dreams and personal emotions. Some people are frightened—they see the masks as nightmares. But for me they are friends and speak in a universal language."

Twenty years later Seligman, now a divorced mother of two, works as an account executive at a San Francisco marketing firm. But vibrant evidence of her years in Africa and her other travels can be found all over the Victorian house she shares with her teenage sons—especially in their beige and milk chocolate-colored living room.

Seven very large, impressive West African masks dominate an entire wall there. More masks adorn other walls, and an assortment of sculptures, ceramic pieces and baskets from Africa, Melanesia, the Philippines and the southwestern United States are displayed on several floor-to-ceiling shelf units.

Seligman says she was able to purchase some extraordinary masks in Africa because Liberia "was the only West African country that didn't have antiquity laws. There were people we called 'Charlies' who would go all over Africa buying artwork in tiny villages. They came to Liberia to sell things to the Americans because African art was getting very popular in the United States. With Tom at the museum we'd get first pick of the cream of the crop."

Many of the fine, older masks the Charlies hawked wound up preserved in the excellent museum at Cuttington College. But as the Seligmans grew more interested in tribal cultures, they began to amass a small collection of their own. When the couple separated, Charlotte kept those pieces that had the most personal meaning for her. (Her ex-husband

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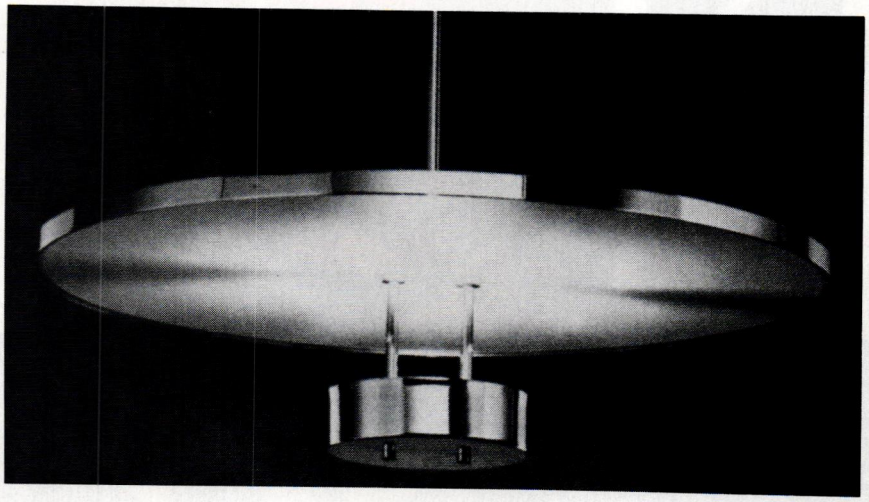

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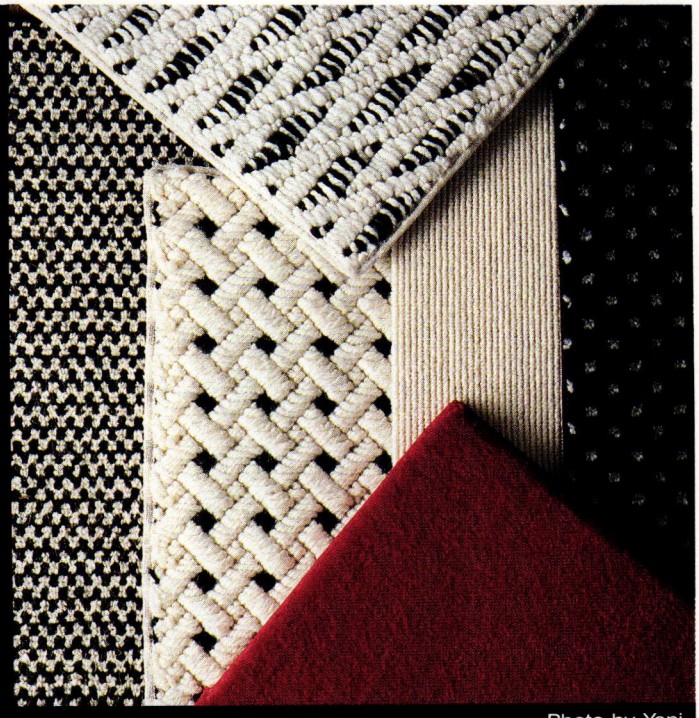

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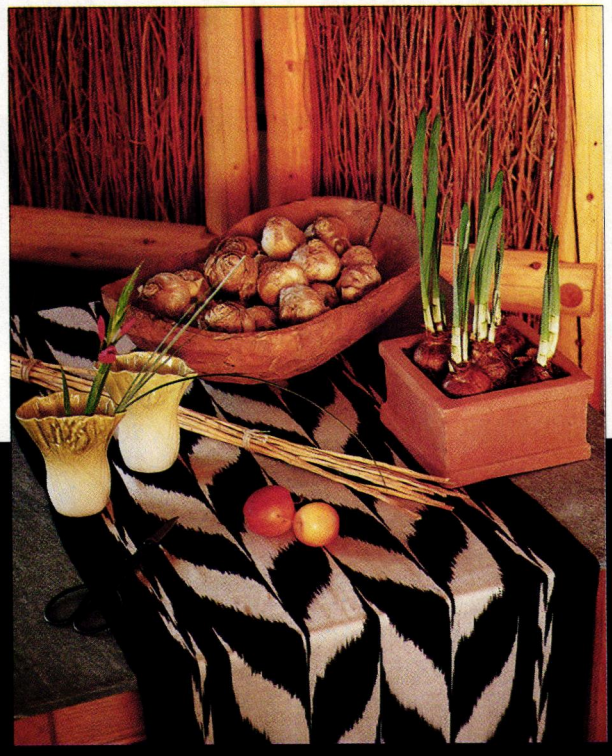

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TIPS FOR NOVICE COLLECTORS

If you are considering becoming a collector of folkloric masks, the following pointers may come in handy:

■ **COST.** How much should you pay for a mask? The monetary worth of most traditional masks hinges on two factors — their age and evidence of their ritual use. The older a mask, and the more likely that it was actually used by a community in ritual ceremonies, the higher the dollar value.

To determine age and usage, Charlotte Seligman suggests looking on the inside of a mask to see if it is worn away, especially around the eyes and mouth. It should be if it has actually been "danced." Leonard Pitt says that if the mask has any animal hair embellishments — eyebrows, beard or mustache, for example — try to look underneath the fur. If the paint is lighter there than on the rest of the mask, it has probably been made to look older than it actually is.

Finding authentic, antique masks is becoming harder and harder as the demand increases and the supply diminishes. If that is your goal, go only to reputable shops and dealers who, like Bustamante, have legitimate contacts within the native communities. When traveling on your own, ask the experts in state-run folklore museums about which stores, villages and craftspeople to visit in the area.

And remember: new masks made strictly for sale can also demonstrate fine craftsmanship and aesthetic excellence. Just make sure they are not being passed off as antiquities.

■ **CARE.** Keeping masks in good shape can involve some special attention. To protect your pieces, store or display them in a dry place away from direct sunlight to keep the paint from fading. If you hang them on the wall, use strong hooks that stand a good chance of holding in an earthquake or other accident.

Since the vast majority of ethnographic masks are made of wood, damage from termites and other wood and fur-loving pests is also a potential problem. Always

check masks before buying them for signs of infestation. You also might try Bustamante's precautionary measure of putting your masks into bags of mothballs for a week every six months or so. ("They stink for a while but it's all very efficient!")

Bustamante also sometimes heats up newly acquired masks in a microwave oven for two minutes to kill anything that may be living in them. But he points out that this is quite a risky technique suitable for *unpainted*, *unpolished*, *unlacquered* masks *only*. If you try it, exercise the utmost caution.

■ **CULTURE.** The best way to learn more about traditional masks and mask-making is to visit native mask-makers and observe masked dances and dramas in various countries. The second best way is to visit museums (in the Bay Area, Berkeley's Lowie Museum of Anthropology and San Francisco's de Young and Asian Art Museums have particularly good mask collections), and to peruse some of the many informative, well-illustrated books and monographs written on the subject. These volumes may be good sources to start with:

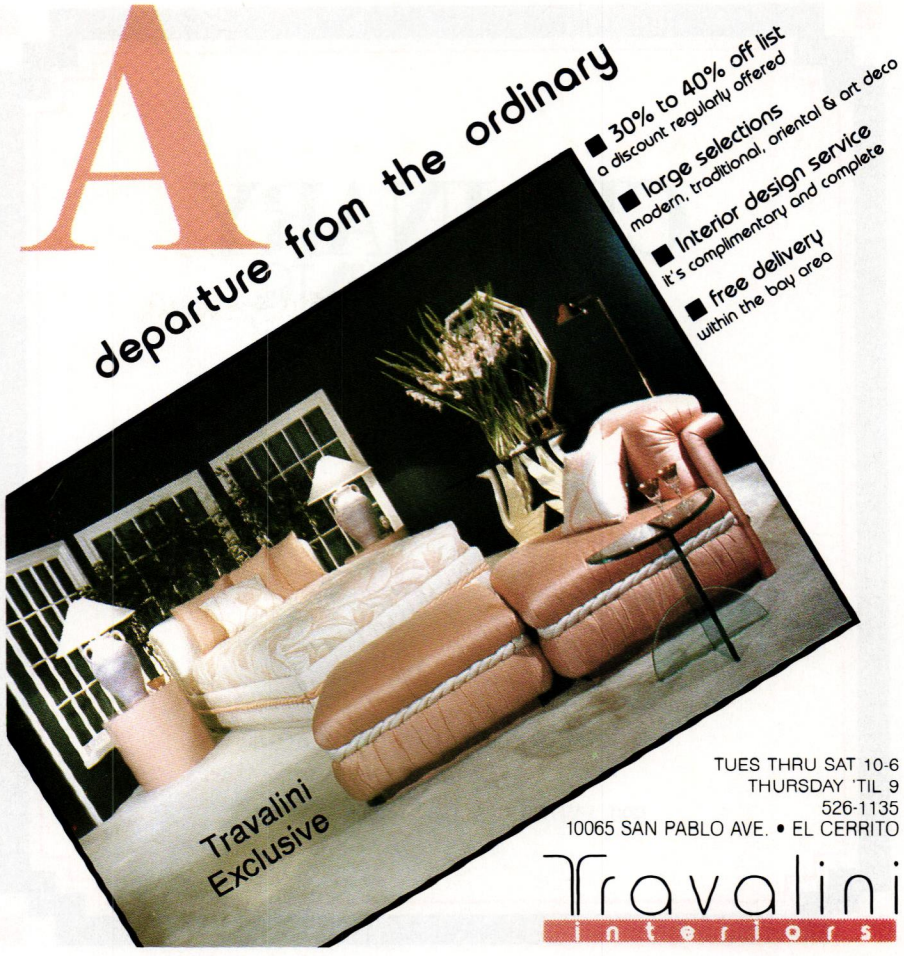
Masks: Their Meaning and Function by Andreas Lommel (Excalibur Books, 1970).

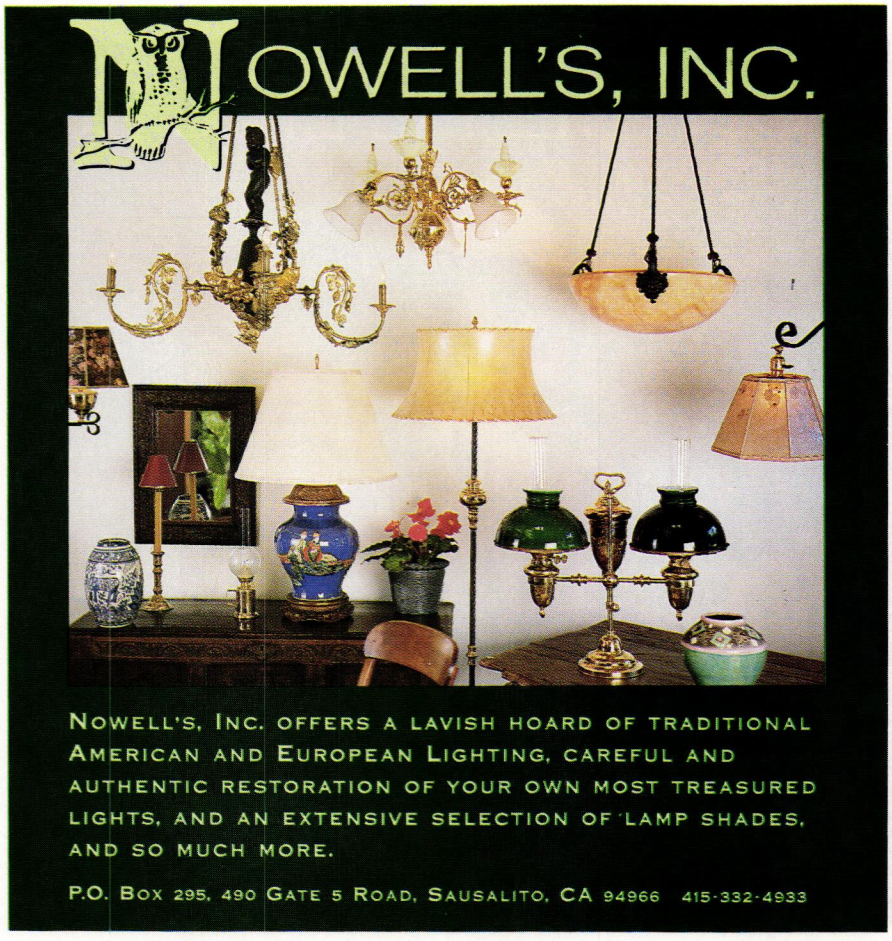
The Other Face: The Mask in the Arts by Walter Sorell (Bobbs-Merrill, 1973).

I Am Not Myself: The Art of African Masquerade edited by Herbert M. Cole (Museum of Cultural History at University of California, Los Angeles, 1985).

African Art in Motion by Robert Farris Thompson (University of California Press, 1974).

Dance and Drama in Bali by Beryl de Zoete and Walter Spies (Faber and Faber, 1938).





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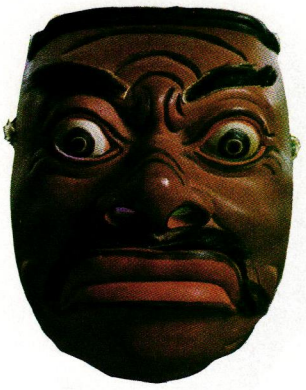
has continued an interest in folkloric art as Deputy Director for Public Programs and Planning of the Fine Arts Museums of San Francisco.)

According to scholars, the origins of masks and dance rituals in Africa date back at least four or five millennia and probably farther. As in Mexico, each ethnic tribal group developed its own separate mythic traditions, producing stylized masks for dances created to teach, inspire, entertain, scare and spiritually motivate the community. Despite urbanization and the conversion of many Africans to Christianity, the varied



"There is a spiritual quality that comes from a mask, a sense of individualism and power. To me that's what good art is all about."

practice of "spirit impersonation" through masquerade remains in widespread use in Africa today.

"Masks in Africa were never meant to be art objects," emphasizes Seligman. "In fact, some of them were considered magic. In Liberia, a shaman or medicine man would have his own special masks or series of masks and the most powerful were kept strictly under wraps. There were many masks that couldn't be seen by women, and some masks were so powerful that no one was allowed to know who wore them."

Seligman's collection derives from several prime mask-making regions of West Africa: Liberia, the Ivory Coast, Sierra Leone, Nigeria and Bourkina Faso (formerly known as Upper Volta). Though most African masks are "danced" only by men, her favorite pieces are three elegant, helmet-style Bundu masks from

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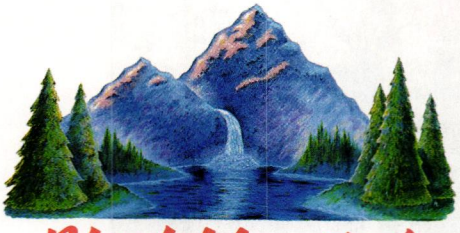

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Sierra Leone designed specifically for females. Elaborate braided hairstyles are carved into hardwood, there are modest slits for the eyes, and one of the masks boasts the male symbol of horns to suggest impending marriage.

"These masks were usualy worn by girls of thirteen or fourteen during puberty ceremonies," remarks Seligman. "I was especially attracted to masks connected with women. I was very interested in learning about the woman's role in African society."

Another piece with a female component is a double-faced, hermaphroditic Janus mask made by the Ikoi tribe of Nigeria. Seligman doesn't know its ritual function, but notes that the markings carved into the cheeks and forehead are indicative of Nigerian cosmetic face-scarring techniques.

"The origins of masks and dance rituals in Africa date back at least four or five millennia."

There's a lot of fear attached to some African masks, advises Seligman, and under the right conditions they can scare the wits out of you. She points out two examples on her walls. One, a menacing black wooden face collared with raffia, is a "Fire Spitter" mask made in the Ivory Coast. It features an opening at the bottom so the wearer can belch out smoke as he dances.

Then there's the Kran mask from Liberia, which boasts a beard and tendrils of monkey fur, cowrie shells embedded on the head, orange and white paint "fright" markings, and a striped cloth to cloak the wearer's shoulders. Seligman calls it "a law and order mask, meant to evoke fear and trembling in anyone who sees it. When one of my sons was a year old he threw a ball into the room and it landed right under the Kran mask. He wanted it back but would absolutely not go near that mask!"

Most African masks are big enough to completely cover the head, and sometimes the entire body. But Seligman also has some tiny ones that fit in the palm of a hand: "They're called passport masks. People going from tribe to tribe would carry one as a kind of identification bracelet. In the old days everybody had to have one to travel."

There are plenty of modern paintings and prints by local artists in other areas

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of Seligman's three-story Sutro Heights house. But in the living room, masks and ethnic art will always reign supreme.

"This is my place to keep my memories of Africa alive," Seligman says, with a fond glance at her treasures. "Did you know that every mask made in Africa has a hole carved in it to release the spirit of the tree the wood came from? There is a spiritual quality that comes from a mask, a sense of individualism and power. To me that's what good art is all about."

Leonard Pitt also discovered the power of masks through traveling, in his case to the fabled Indonesian island of Bali. But Pitt had a very pragmatic interest in collecting and eventually making masks. A critically praised experimental mime, his original performances explore various forms of stylized body movement. While in the arts-rich area of Ubud, Bali, he observed how much masks can add to a performance. He began to study with master dancers there, and later incorporated their moves and mask styles into his own art.

Pitt, one of three artistic directors of a San Francisco theater whimsically named Life on the Water, has a cache of about 50 masks. Many depict the archetypal characters from traditional Balinese dance-theater, which dramatizes stories from the sacred Hindu texts *The Mahabarata* and *The Ramayana* to the shimmering accompaniment of the *gamelan*, an orchestra of gongs and drums. Pitt's collection includes masks of wily prime ministers, puff-cheeked clowns, beauteous princesses, wise old men, and authoritative kings.

"I got some of my masks from Kakul, my dance teacher in Bali," he remembers. "And then there was this old guy who would come by the village where I stayed with a bamboo pole and sack on the end of it, selling old masks no one was using anymore. I bought all of them!"

According to Pitt, mask-making in Bali is a spiritual process from start to finish. The masks are made from pule, a light, ungrained wood in the balsa family. "Although this variety of tree is widespread only those found in cemeteries are used to make masks," he notes, "and the Balinese believe it contains the spirits of the dead. When a tree is cut down the priest will come and perform a religious ceremony over it."

After a mask is carved from a block of wood, it is covered with numerous coats of underpaint, the features are painted in, and the artist may complete the design with goat hair mustaches and eyebrows, gold leaf decorations, and mother-

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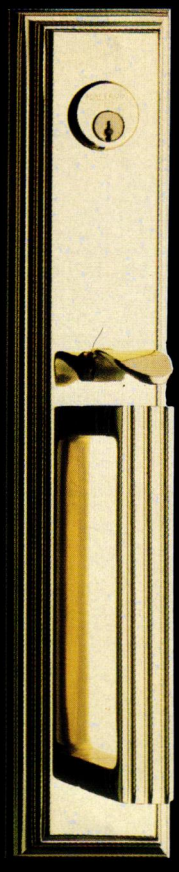

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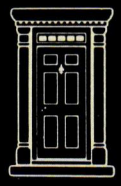

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of- pearl teeth. The masks are then stored in suspended straw baskets ("so the dogs won't chew the hair off their faces"), and taken out for use on appropriate Hindu holy days.

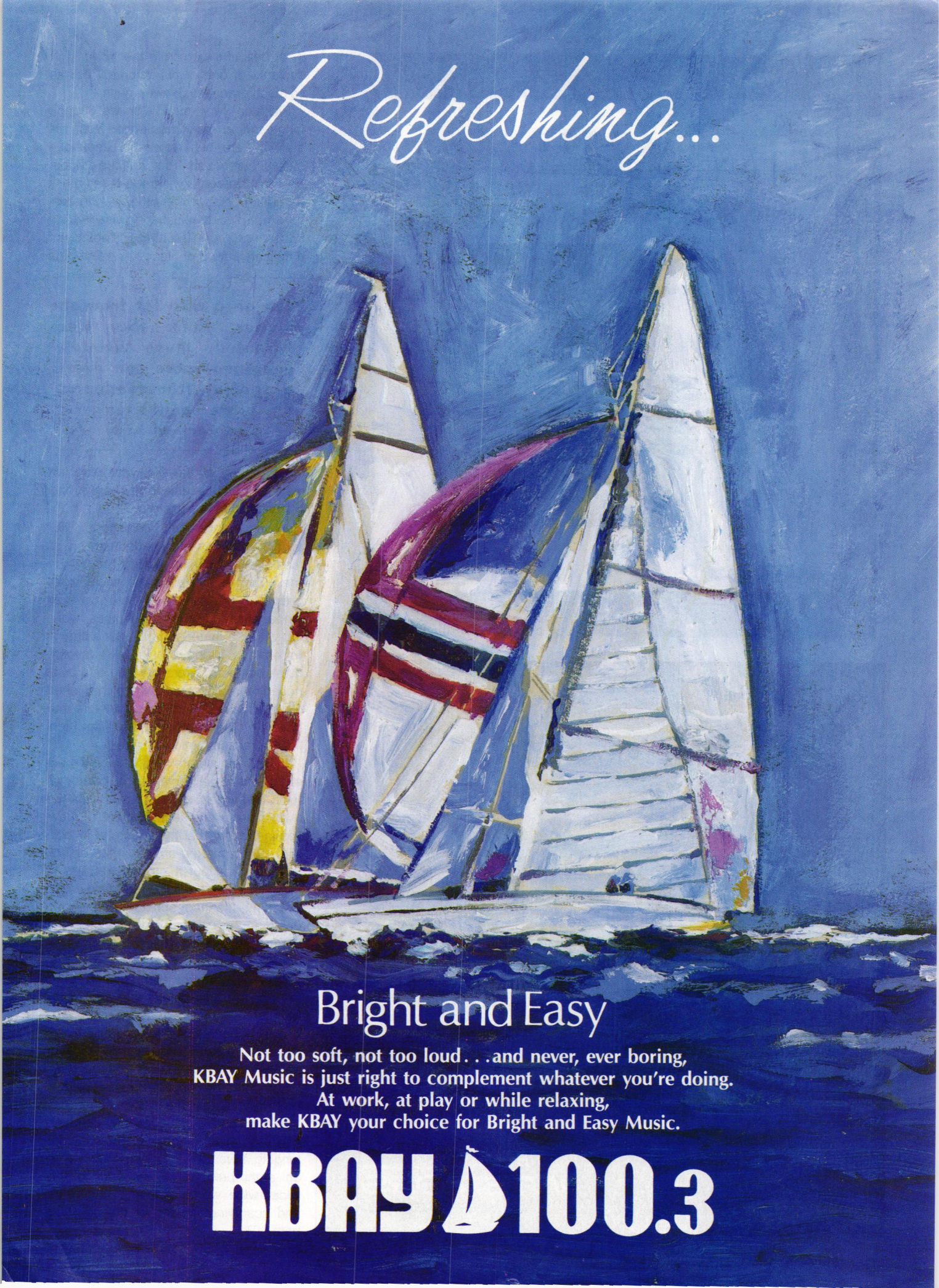
Every major occasion in Bali, from the birth of a child to a cremation ceremony, calls for a mask dance. Explains Pitt, "before a performance the dancer will

"Every major occasion in Bali, from the birth of a child to a cremation ceremony, calls for a mask dance."

bless a mask and sprinkle holy water on it. The inside often contains a prayer written in Sanskrit."

Pitt's own performances are less religious in nature, involving masks he has fashioned himself from wood, cloth, latex, and such mundane items as crumpled up balls of newspaper. But whatever a mask's material or cultural origin, Pitt firmly believes it "has only one tenth of the power on a wall that it has on a body." A popular teacher of mime and mask-making, he often dons his masks to perform "The Art of Face," a lecture-demonstration about the mysteries of physical expression.

Though Pitt keeps many of his masks carefully stored away to prevent damage, a sharp-eyed observer will notice some striking examples on display in his house. In one corner hang several smooth, unpainted masks from Bali and from Sri Lanka that are the color of bleached stone. Pitt ordered them directly from native craftsmen, asking they not apply paint because he loved the simplicity of the "naked" forms. "Put this unpainted Balinese princess mask on a woman and she instantly becomes the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most beautiful woman in the world," Pitt declares of one of his favorites. "It has so much grace, such sweetness."

Pitt also very much admires Japan's longstanding mask traditions. Near his stairway are two venerable Japanese masks purchased from antique shops: one an 18th-century, serene-faced mask from Noh Theater, the other a 19th-century grotesquely misshapen visage from the comic Kyogen tradition. Pitt points out a delicate strand of black hair painted on

Even on a wall far from the villages where they were created, these vividly imagined faces can exert a special, transcendental power unlike any object of art.

the forehead of the 200-year old Noh mask: "Isn't that exquisite? It's hard to find craftsmanship like this now."

In his movement workshops, Pitt urges students to experiment with masks as a way of gaining "access to their bodies." He also encourages people to try fashioning their own from wood, clay and other substances, working with the material "until a face begins to emerge." One of his own favorite mask creations bears the face of a bulb-nosed retired circus clown he christened Doppo. Says Pitt, "He's a loveable and irascible old fart. When I wear him I feel like I'm rehearsing my old age."

In Pitt's view, both traditional and modern masks in performance can deeply affect audiences. "The power of the masks, from our secular point of view, lies in the fact that the spectator is looking at inert matter, an inanimate object. But then you put it on and it starts to move, it takes on a life. Suddenly we're watching the two spheres of life and death as they rub against each other. It's like magic, an act that seems to obey the powers of another world."

Indonesia, Africa and Latin America are not the only places with rich mask traditions. In fact, just about every area of the globe has had religious rituals or styles of theater that, at one time or another, involved facial masquerade. What, after all, happens every year at Halloween across the U.S.?

In any case, mask collecting can be a limitless undertaking, an exotic and challenging adventure. You don't need to be an anthropologist to respond to this wide, wide world of lovely, humorous, and scarifying images of the soul laid bare. □

CONTINUED FROM PAGE 87

KUROMATSU

Kuromatsu translated means "black pine", a fond memory of J. Edward and Katherine Cook's years in Tokyo. Stationed in Japan, the Cooks discovered *mingei*, the Japanese term for "folk art". Mingei, a term which was coined by the Japanese scholar Soetsu Yanagi (1889-1961), "were different from the highly elegant pieces made for the nobles and wealthy families surrounding the Kyoto court," J. Edward Cook explains. "They were just wonderful, worn, peasanty things." With Katherine Cook's background in art history and an officer's income, the two explored and acquired treasures. When Lt. Col. Cook retired, Kuromatsu was born on Bay Street in San Francisco, where the shop has resided for over 26 years. Specializing in mingei, Kuromatsu is filled with pieces such as *tansu* (clothing chests), *ikebana* baskets for flower arranging, *ramma* or transoms, ceramics and porcelain, and folding screens. This year, Kuromatsu, who has been exhibiting at the antiques show since the show's beginning, will be featuring a two-panel screen by Kano Naonobu (1607-1650) entitled *Thrush in Winter Landscape.* An artist of the early Edo, or Tokugawa period, which lasted from the 17th to the 19th century, Kano Naonobu was a member of the preeminent Kano family of artists. Grandson of the talented Kano Eitoku (1543-1590), and a descendant of the founding Kano Masanobu, Kano Naonobu used the broad free ink brushstrokes characteristic of the Kano school. The Kano School, which became the official academy of the shogunate of Edo (Tokyo), traced their inspiration to the 15th-century master, Sesshu. One of Naonobu's greatest works was the decoration of the castle of Nijo, built in Kyoto between 1601 to 1603, of which unfortunately little remains. This screen by Naonobu, which measures 75 by 44 inches, appealed to the Cooks both because of its unusual subject matter, and the fact that it was done by a great artist. "The thrush depicted are native to Japan," explains Cook, "but a little bit unusual as subject matter." The technique of the brushwork "just hits you," he exclaims. Cook is the recently retired president of the Antique Dealers Association of California, but still serves as a board member of the Society for Asian Art at the Asian Art Museum in San Francisco. His son, Tokyo-born John Maclay Cook, who recieved his degree in art history at

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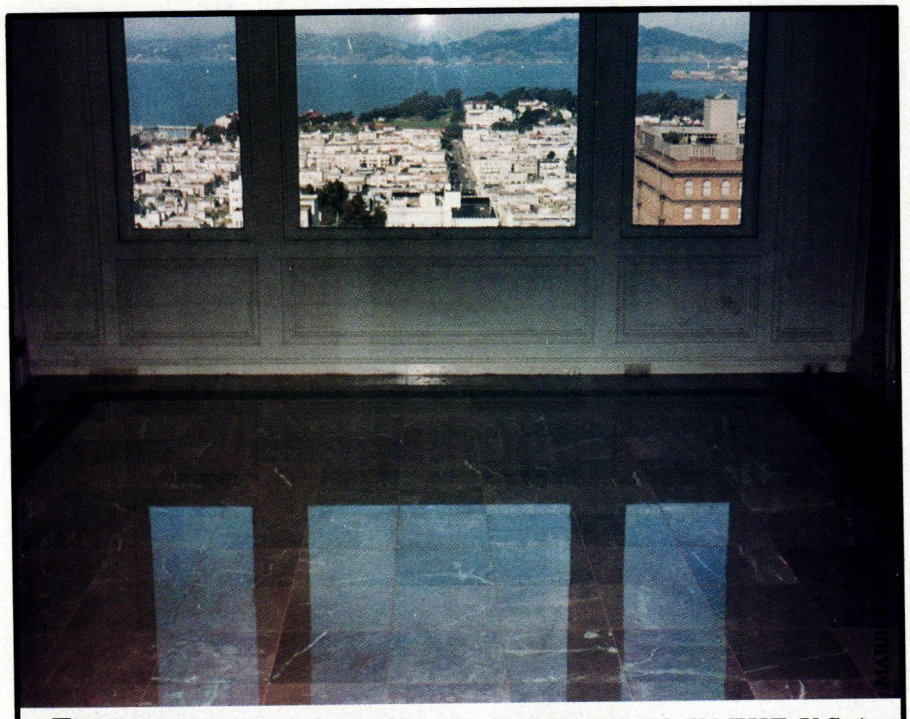

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UC Berkeley, is now president of Kuromatsu and does much of the traveling and buying.

ARGENTUM – THE LEOPARD'S HEAD

All four owners of Argentum-The Leopard's Head combine a strong interest in history and antique silver with a collecting instinct. For 12 years, owners Michael Weller, Edgar Morse, and Perry and Cynthia Foster have been collecting quality English, French and American sterling silver for their San Francisco gallery. One of the few galleries in the country that specializes in fine antique silver, Argentum-The Leopard's Head's namesake is the earliest hallmark struck on English silver to insure its purity and quality. Michael Weller, who is an art historian, states a preference for American silver, and one of the other owners is more interested in the history of technology and manufacturing. Together, the four not only deal in silver, but also identify and appraise pieces with the aid of their extensive and impressive research library. Weller is interested in silver's history both as a utilitarian market and its evolution from a rare metal to a common material. What he finds extraordinary about the cast gold plated candleabra which Argentum will be bringing to the show this year is that they are a synthesis of the practical (as gold doesn't tarnish) and the aesthetic. These are English, with the original candlesticks dating from 1765. The branches were added in 1804, a common practice in adapting items to a later period. Surprisingly, it wasn't until the 1800s that the grand ceremonial dinner at a permanent table in the dining room evolved, thereby requiring more lighting. Before that time, Weller explains, candlesticks such as these were used for dining at night on folding card or supper tables set up by footmen. These candleabra, which may have been part of a larger set, were produced at a time when "the art of the silversmith was considered more prestigious than that of a painter." These exquisitely worked examples were orginally in the collection of the Duke of Norfolk, identifiable by the inscribed coronet and family rank. They also bear the mark of two London silversmiths, John Kentesber and Robert Garrard. "These are the most rococo sticks we've ever seen," says Weller, "and are high-style for English pieces, especially in their asymmetrical stems." Weller prefers to buy from private collections because "that way it's fresh and not everyone has already seen it." He

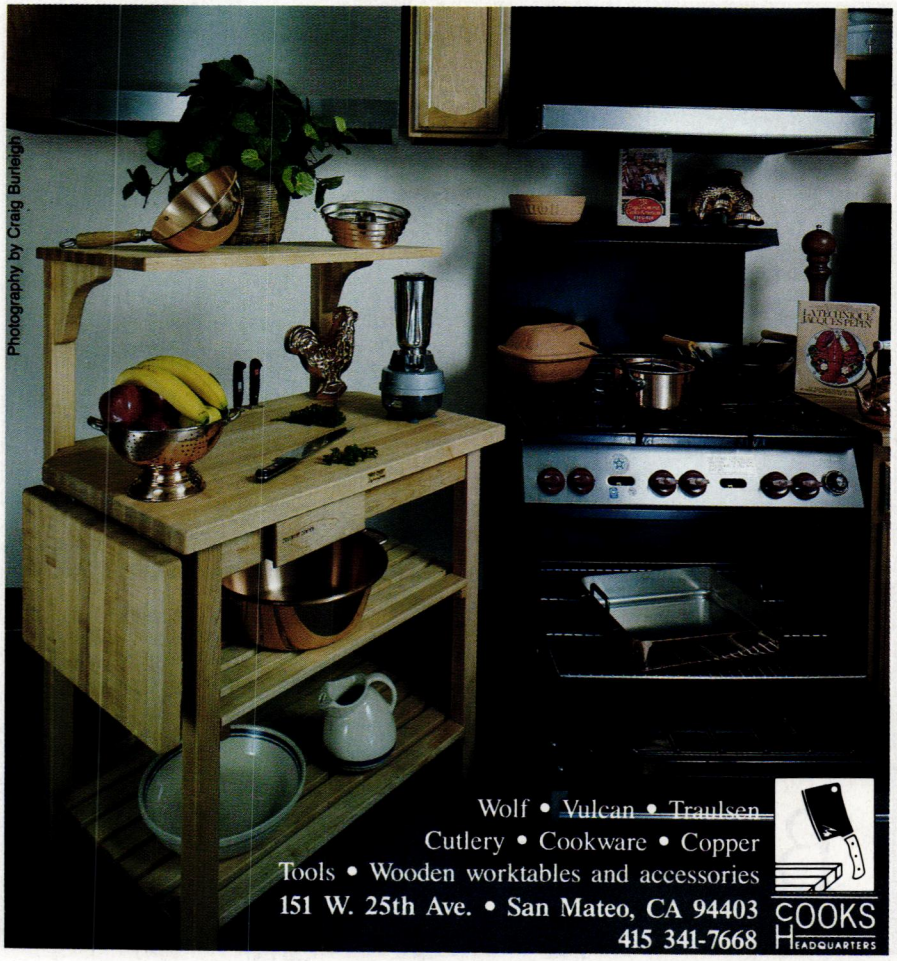
continues, "Right now with the exchange rate the way it is, the finest things are going back to England." Weller advises those who are interested in collecting silver that there are still very good quality

English cast gold-plated candelabra; original candlesticks date from 1765, branches were added in 1804.

pieces that are relative bargains. In American silver, the periods out of favor now are 1820-60 rococo revival and 1900-1920 Colonial revival. "Good silver of the 20th century is much more rare," he warns, "such as hand-made or hand-designed art deco."

OVEDA MAURER

Although Oveda Maurer was born and raised in California, it was when she was with her husband on a business trip to the East Coast that she discovered Pennsylvania's aesthetic. "When I came back I sold off everything," Maurer says, "and I have collected Early American ever since." That was a decade ago. She has been specializing in 18th- and early 19th-century American antiques ever since, and her San Anselmo shop (formally named Ross Valley Antiques) is filled with furniture, decorative arts, and folk art. Oveda Maurer carries glass, lighting, pewter, and hearthware, all quality early American art which is unusual to find this far west of Philadelphia. "I look for purity as well as authenticity," she says, "and I try to buy things that haven't been heavily restored." This year, which will be her second year at the antiques show, Maurer will be featuring a Silas Hoadley grandfather clock. A notation found by Maurer on the backside of the face reads: "Found by me in 1885 in East side shoreline New York City. Known to have been in our family on Long Island for 100 years. Gave it some false teeth and it has kept good time ever since. Silas Hoadley made the clock in the early colonial days in Farming-



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ton Conn. probably one of the first clocks made in the U.S. —Eugene W. Presley 1927." This 18th-century grandfather clock has an eight-day works which chimes on the hour. "This type of wooden works was produced for the public," explains Maurer, "because after the American Revolution brass was so precious and difficult to come by that it was the only affordable alternative for the general public." This particular clock is unusual in that while the least expensive method of production was an everyday wind, this one only requires weekly winding. Silas Hoadley was a well known Connecticut clock maker, and this example hints at his sense of humor expressed in the whimsical faux painted keyholes on the face.

HARRIET MORGAN

Did you know that dominoes were once made by French prisoners during the Napoleonic Wars, fabricated from their soup bones and pieces of wood? Or that knucklebones were used for prehistoric dice? Harriet Morgan does, because her specialty is parlor games, and she collects, researches, and fills her house with them. Morgan has been seeking out parlor games for eight years, an interest which grew out of her previous specialty in rare prints, many of which depicted people playing games. Her collection is deliberately not museum quality, because she prefers to offer games which are accessible to the kind of people they were originally intended for. Morgan differentiates parlor games from gambling paraphernalia, seeking only the kind which were played by the entire family in the parlor before the invention of television. "It's funny, but ninety percent of my collectors are men," she laughs, "and the rest are buying for them." She is literally surrounded with early American, European and Asian examples of leisure pursuits, although she admits, "I don't buy anything I can't lift." She does, however, occasionally have a few inlaid rosewood game tables. While Morgan prefers varieties of wooden games, from board games to backgammon sets, she also carries such varied examples as roulette wheels and playing cards. This year, due to the recent lotto fever, Morgan will be bringing related games and game compendia to the show, some of which have original lithographs on their boxes. Believed by some to have been developed in Italy around 1530, in England lotto was regarded as a game only for the amusement of young children, while in America it was called "keno" and played by adults for considerable

stakes. Morgan stresses that if any skill was involved, the game ceased to be a lottery in the true sense of the word. Morgan will also bring *Karuta*, a Japanese game of a "hundred poems" which is more sophisticated than lotto but similar in style. Made of beautifully carved ivory playing pieces, games of such value were kept under lock and key in Victorian times, and guests would bring their own playing pieces, or counters made of mother of pearl in tortoise shell carrying cases.

PHYLLIS LAPHAM

Phyllis Lapham began buying antiques for her Carmel shop while still in Paris, where she was living and working as an interior designer. Upon her return to the United States, everything arrived at the same time, and she opened the door to her new shop. That was four years ago, and in a short time she has gained a reputation for her selection of 18th- and 19th-century English and French furniture and decorative arts. As an interior designer Lapham had been buying antiques for her clients for years, and says she had "been thinking of opening a shop for a long time." Lapham's professional experience has resulted in her connoisseur's eye for antiques; "it has colored the way I buy," she admits, "because I think 'How will somebody use this? How will it function?' " Lapham stresses that she only seeks out what appeals to her own sensibility, and that she rarely buys for commercial reasons. "I have to love it for it to work," she says. This year at the show, Phyllis Lapham will be concentrating more on French country ("as in French country manors, not rustic pieces"), but will also feature a few English pieces. Lapham also specializes in majolica, the 19th century earthenware brought to popularity by the Minton Company in England and which was first exhibited at the Great Exhibition of 1851 at London's Crystal Palace. Richly modeled and finished with thick colored glazes, majolica enjoyed a flourishing popularity in Europe and America during the last quarter of the 19th century, especially for such large objects as jardinieres and umbrellas stands. The cachepot Lapham will be bringing to the show this year dates from around 1860 to 1870, and was designed by George Jones, who not only designed, but also molded and supervised the colorings of his pieces. Jones worked with Minton, but later branched out on his own. His pieces can be identified by his specific brown and green mottled glaze signed with his initials or his numbering

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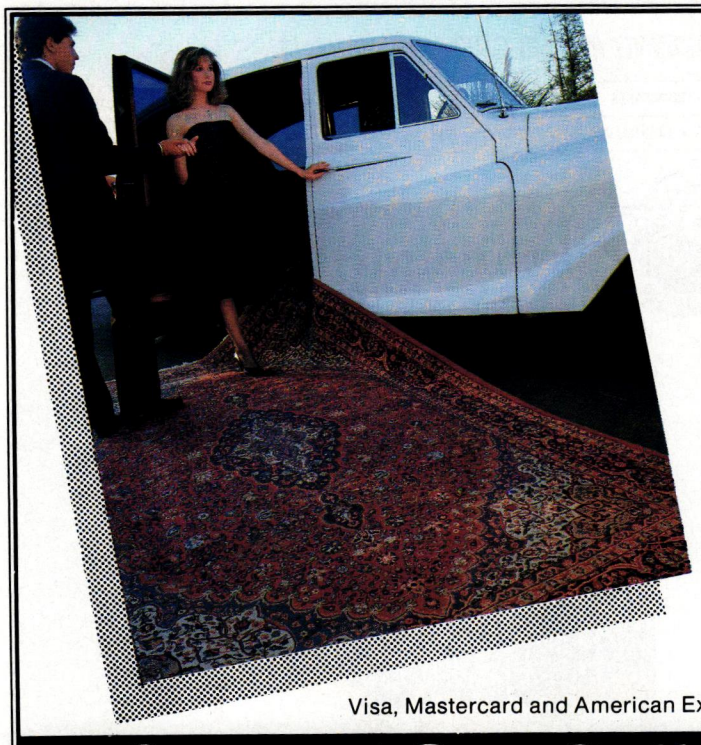

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system. "We are looking at 'rediscovered' 19th century pieces which had gone out of fashion and moved up to the attic with 20th century eyes," says Lapham, "which explains the strong revival they are now enjoying." This cachepot, which depicts hummingbirds and blossoms, is representative of a time when conservatory rooms and winter gardens were in vogue and containers were needed for the abundance of flowers and flowering plants.

THOMAS LIVINGSTON

"You can make a killing in the antique business, but you can't make a living," quips Thomas Livingston, who has nonetheless been in the antique business since 1977. Before his venture into the American and Continental antiques market, Livingston was a professor in comparative education with an emphasis on developing countries at UC Berkeley. After leaving university life behind, he and his partner, Dutch-born Karel Wessel, opened their corner shop in Berkeley in an area which has been inhabited by various antiques dealers for 40 years. "I like American furniture the most," says Livingston, "but fine pieces are hard to find and expensive." However, he finds that good Federal pieces can usually be attained for a more affordable price. This year, he will be bringing a rare Portsmouth, New Hampshire, bow-front chest of drawers to the show which is, as he says, "the best the Federal got." Constructed around 1800, this piece is representative of the early days of the period of the "new republic", a style which incorporated classical symbols and proportions into furniture design. Typical of pieces produced in the north shore area of Massachusetts and New Hampshire at that time, this chest of drawers is beautifully inlaid with bird's eye maple and mahogany. Livingston is especially interested in the authenticity and construction of the pieces he collects. "Californians, I think, aren't generally as interested in antiques," Livingston observes, "because many have come here to start a new life." Added to our love of outdoor living, he finds the informal atmosphere here differs with that of the East Coast, where antiques are much more prevalent. "People here who might ordinarily be interested in collecting antique furniture seek out museums and go to see them there," he continues, "because to actually live with them is different – like living in an old house." □

CONTINUED FROM PAGE 80

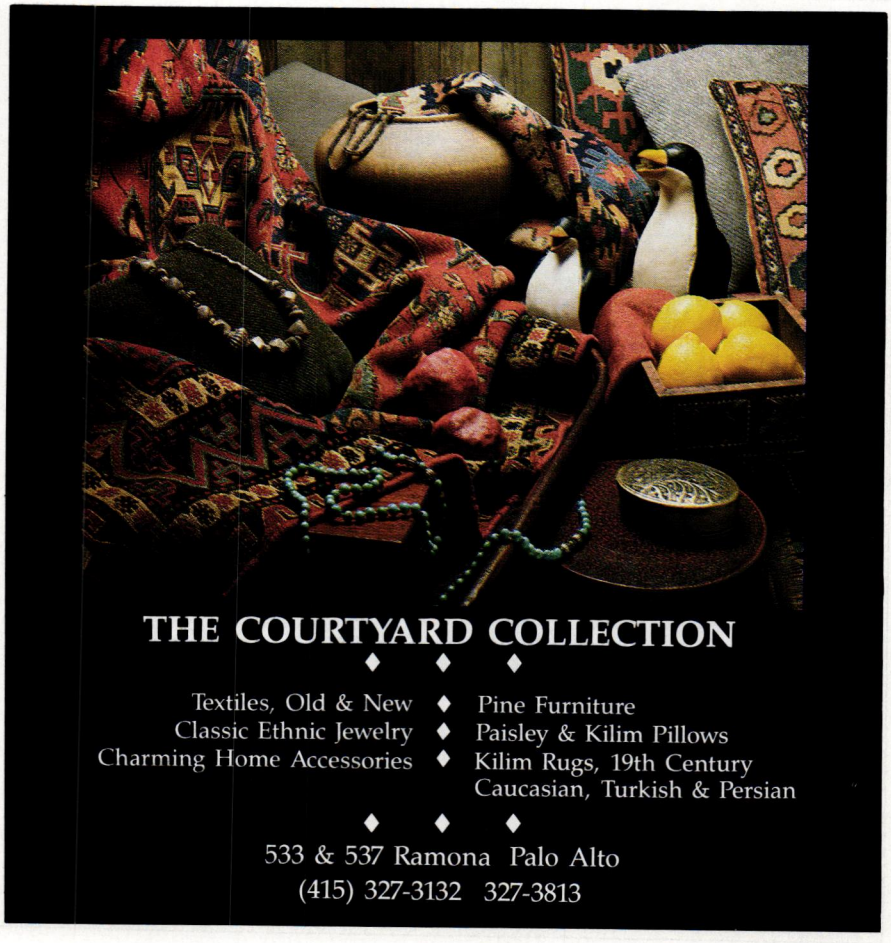
Lacryma Montis, General Mariano Vallejo's Sonoma residence, was one of three frames the general imported from Boston in 1850. In the East, where country houses were often large and grand, Vallejo's home would have been a cottage; in Sonoma it was a mansion. But even six-room cottages were described as "modest," perhaps because they lacked elaborate ornamentation. In any case, "modest" did not mean cramped, just as living modestly did not imply a poverty-stricken existence. Above all, "cottage" was and is a term of endearment. The challenge of raising a minimal space to the level of art is one that both architects and amateurs continue to find compelling. And, as the examples in these pages show, the best cottages exhibit those essential qualities of good design first noted by Vitruvius some two thousand years ago: firmness, commodiousness, and delight.

A search for the roots of cottage life reveals that people's desire to stay in this area contributed greatly to the persistence of cottages. Northern California's dramatic physical setting has appealed to newcomers ever since the Gold Rush. Eventually, land replaced gold as the most sought-after commodity and was divided into as many salable pieces as possible.

Developed by real estate speculators, 19th-century San Francisco city "suburbs" and East Bay towns were laid out with smaller standard lot sizes than in the Midwest or even in such rural areas as Marin and Contra Costa counties (which were developed in the post-World War II decades). Flat land was most desirable when the inner city streetcar suburbs—including the Western Addition and the Mission District—were being planned in the 19th century to accommodate miles of row houses.

Cottages were built to take advantage of the strong market for housing not only in San Francisco but also in outlying areas. Boom times in the 1880s caused new houses to spring up in Oakland. The great demand was for "roomy cottages" for healthy living across the bay. The aftermath of the 1906 earthquake and fire in San Francisco intensified residential development in suburban communities, partly because many people had fled the city, thinking they would never dare to live there again.

In many of the Bay Area's prime residential districts, large, status-conferring houses almost rub shoulders on their tight sites. But hilltops and precipitous



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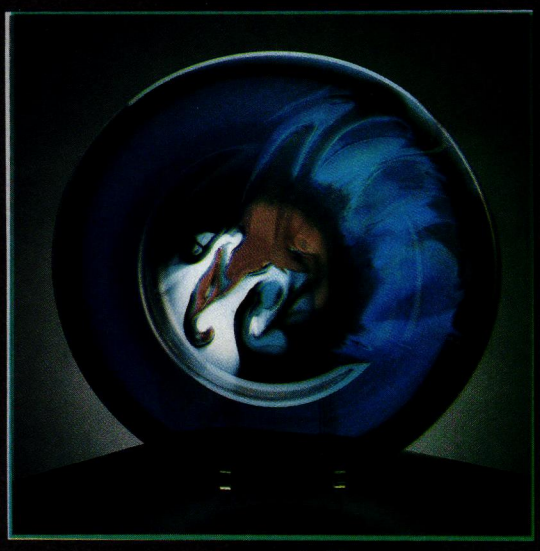

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slopes not well served by transportation were sometimes deliberately chosen as habitats by people with an unconventional or bohemian turn of mind. Charles Warren Stoddard, an early literary figure, described in *In the Footprints of the Padres* an enclave of cottage dwellers on Telegraph Hill in the 1850s which would have fit right into the counterculture pattern of the 1960s: "The cottages were indeed nestlike: they were so small, so compact, so cozy, so overrun with vines and flowering foliage. Usually of one story, or of a story-and-a-half at most, they clung to the hillside facing the water, and looked out upon its noble expanse from tiny balconies as delicate

Above all, "cottage" was and is a term of endearment.

and dainty as toys . . . They loomed above their front yards while their backyards lorded it over their roofs . . . They were usually approached by ascending or descending stairways, or by airy bridges that spanned little gullies where ran rivulets in the winter season. There were parrots on perches at the doorways of those cottages, and songbirds in cages that were hidden away in the vines. There were pet poodles there. I think that there were more lap dogs than watch dogs in that early California."

Both Telegraph Hill and Russian Hill remained enough out of the mainstream of affluent residential development in San Francisco to accommodate pockets of bohemian life. Writers and artists had already congregated on Russian Hill when the Art Institute, then the California School of Design, moved to its new building on Chestnut Street in 1926.

South of the great divide of Market Street, the heights between Castro and Sanchez Streets and the similar parts of Potrero Hill and Bernal Heights were built with minimal shanties and cottages. Craftsmen, artisans, and laborers of all kinds found affordable housing in these areas, each with its own spectacular view. Indeed, the whole Bay Area was scenically so well-endowed that sweeping vistas were available in an unusually democratic way to people of all social and economic levels.

At the turn of this century, there appeared the desire for minimal living in Berkeley. A counterculture area settled mainly by university professors developed in the hills north of the campus; Bernard Maybeck designed some of the Bay Area's most famous cottages there. If most people were happy to consume

space as conspicuously as they could afford, there were others who chose a "simple life" enriched by arts and crafts and who wrote about it with enthusiasm. A much-quoted expression comes from Charles Keeler in *The Hillside Club Yearbook* of 1906-07: "Hillside architecture is landscape gardening around a few rooms for use in case of rain." Keeler rebelled against the material progress that had produced "a class of consumers who have shamelessly disenfranchised themselves from the original conception of home."

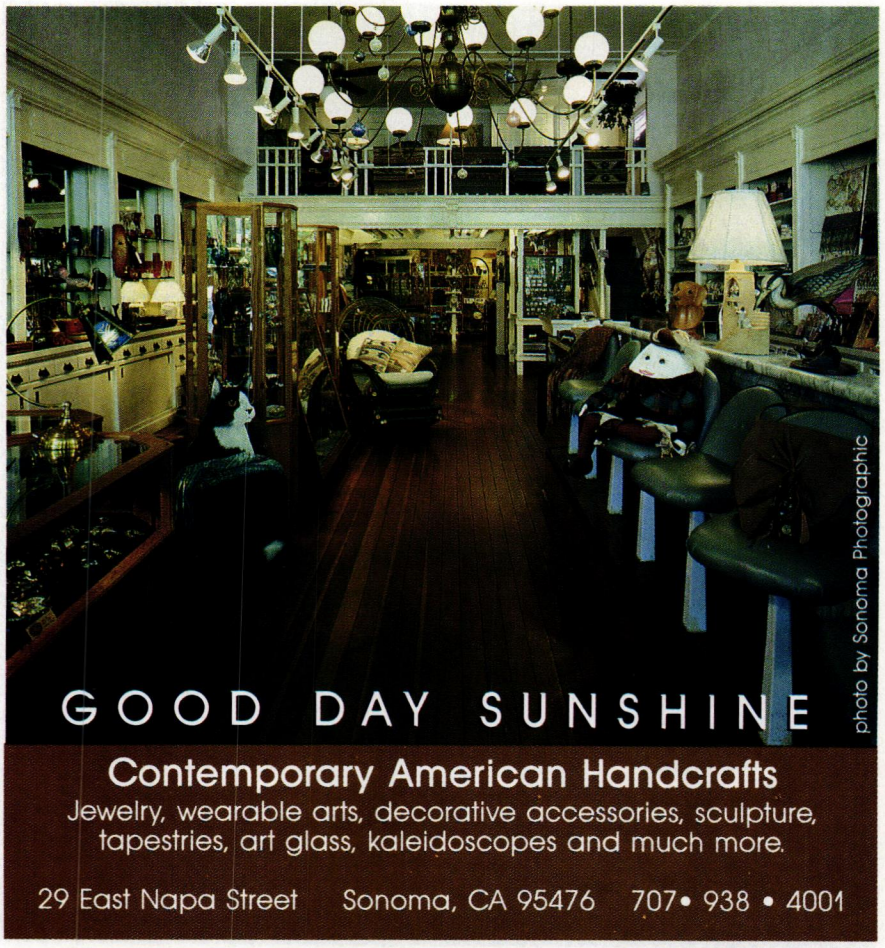
So, Bernard Maybeck designed a kind of serial cottage in the north Berkeley hills for Keeler, his first client, in 1895. High-peaked roofs crowned several of the modest rooms, creating the effect of a string of tiny houses.

And around 1900, Keeler founded the Hillside Club in the heart of the university community of north Berkeley. The club's objectives were to build a community, physically and philosophically, on aesthetic ideals. Low, horizontal roof lines in harmony with the hills, the integration of house and garden, the use of sleeping porches, the encouragement of open air schools and handicrafts — all these were central concerns of the club members.

Those spacious, pastoral days have passed. Instead, we seem to be reliving the hard-pressed, if interesting, times of the Gold Rush when housing was at a premium. People who in more expansive times would have been planning houses with space to waste, have had their expectations trimmed, sometimes to cottage proportions. If we define the cottage to be no larger than 1500 square feet, then to be a cottage dweller at all entails some simplification of life, some editing of worldly possessions.

And yet, judging by the following examples of the way people live in cottages, design, style, and creativity are very much in evidence; cottage-dwellers, in fact, are often designers or are somehow engaged in the arts. Although these interiors scarcely suggest a hair shirt existence, one of the important character traits of the cottager seems to be a will to set limits. No extra closet space, no attics, no fantasizing about indoor landscaping, no king-size beds, no out-size armchairs and sofas. Not that you can't have these things, you just can't have them all at once.

Returning to firmness, commodity, and delight, we have to note that quality construction has not been typical of cottages in the past. Not-so-solid walls and inadequate plumbing and wiring were characteristic of the cottage as a cheap



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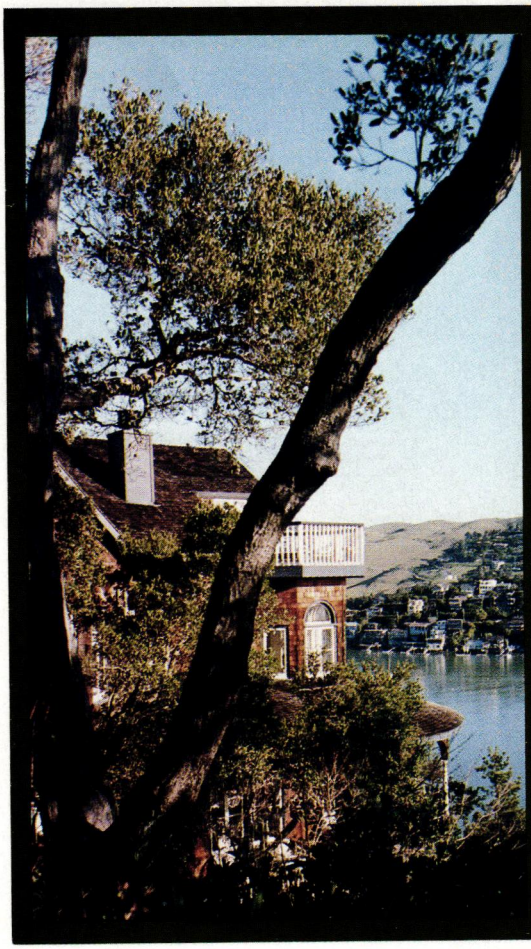

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dwelling. Now, of course, the codes have caught up with such inadequacies and are applied uniformly, making some of the charming idiosyncrasies of cottages illegal. You can live with illegality as long as you leave everything alone, but should you wish to remodel your cottage to suit new preferences, you will have to expunge features like ladders to loft bedrooms in favor of space-consuming stairs. Indeed, so many more code features may have to be incorporated into your minimal space that you and your architect may feel condemned rather than challenged. What to do about this aspect of contemporary cottage living is one of the designer's major challenges.

Like firmness, commodiousness is a relative term, but in general, the difference between cramped and commodious quarters is the difference between discomfort and comfort. Commodiousness is that quality that makes your dwelling seem comfortable and well-fitting. Neither a room nor a house has to be large to be ample — it is a rare person who correctly perceives the physical dimensions of a space. Well-known devices for expanding space are the use of mirrors large enough to destroy the visual boundary of a wall; skylights, which open the roof to the sky; and high ceilings, sometimes incorporating eye-catching elements. Not all cottages have the luxury of scenic views, but well-placed windows allow light to work its spatial magic on the interior of a small space even when the outside views are uninteresting. Window boxes have been used the world over to create the illusion of a garden. Jeremy Kotas, a San Francisco architect familiar with cottage-scale design, uses some seemingly contradictory techniques. "There is an old parable: To make a small room larger, divide it into two." If you take a rectangular room and build a partial wall perpendicular to the long sides, one can never see the entire space from any one place, explains Kotas. "This creates a sense of mystery. Multiple levels can also create a whole diversity of destinations, a sense that there is more than meets the eye."

And, reaching beyond firmness and beyond commodiousness is the quality of delight in one's living environment. If the word "cottage" implies snug security and a place for one's heart's desire, it may be one of the best options we have for possessing that unpredictable and undefinable quality called delight. □

Sally Woodbridge is an architectural historian and writer, she is the author of Bay Area Houses.

CONTINUED FROM PAGE 115

Appetizer

Grilled Vegetables Escalivada

Serve with 1986 Bandol Rosé

4 tsp. olive oil
Pinch black pepper
½ oz. salt cod
8 large prawns
4 tsp. extra virgin olive oil
Pinch chopped Italian parsley
3 zucchini
3 carrots
4 Japanese eggplants
1 red and green pepper
1 red onion
2 ripe tomatoes

Soak salt cod in cold water for at least 24 hours in advance, then poach until tender and flaked.

For grilled vegetables, leave the green onion whole, and don't cut the eggplant quite through so that it can be fanned out on the grill. Slice the rest of the vegetables vertically, ¼-inch thick, so that they will grill quickly. Season vegetables with pepper and a little salt if necessary. Brush with olive oil and grill lightly. Arrange the vegetables on a plate and top with the cod. Sprinkle with parsley and drizzle with extra virgin olive oil. Serve with a lemon wedge.

Entrée

Fish Soup Provençal

Serve with 1984 Fox Mountain Chardonnay Reserve

1 red pepper
1 white onion
1 stalk celery
4 cloves garlic, plus one tsp. minced
1 cup fresh tomato peeled, seeded, and coarsely chopped
½ cup white wine
¼ cup olive oil
4 live crayfish
4 cooked crab claws
12 mussels
¼ cup Italian parsley
2 thyme branches
4 cups fish stock
Bay leaf
1 tsp. peppercorns
12 small clams
4 prawns
1 cup fresh squid
12 sea scallops
Any other fish available

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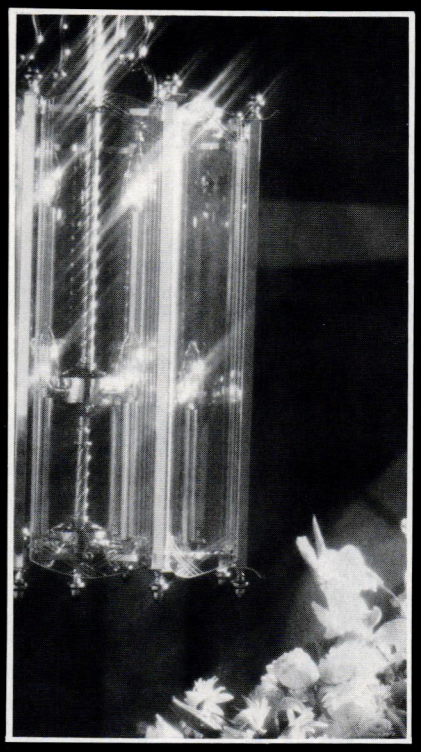

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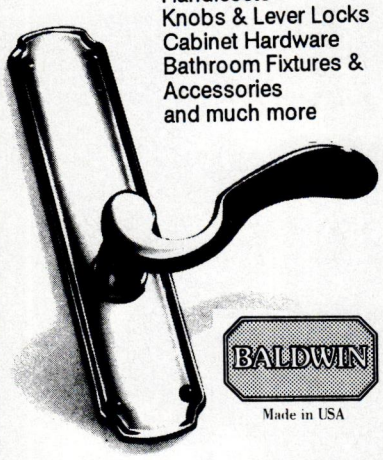

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Medium dice all of the vegetables and sauté with the 4 cloves garlic in the olive oil until golden. Add the herbs and seasonings and cook a little longer, then add the tomatoes. Deglaze with the wine and add the fish stock. Simmer for 45 minutes, skimming occasionally.

Place 1 tsp. garlic in another pan and brown with a little oil. Add the shellfish and sauté. Add the base (see above) and cook covered, stirring occasionally, until all the fish is just cooked. Correct the seasoning and place in a bowl. Place a crouton (diagonal slice of mini-baguette spread with butter and oil, then browned) on top, then spoon aioli* over baguette and sprinkle with parsley.

***Aioli**

1 tsp. lemon juice
1 egg
1 tsp. garlic minced
¼ cup extra virgin olive oil

Mix lemon juice, egg, and garlic in a blender. Then slowly, drizzle in oil, blending until the mixture has the consistency of mayonnaise.

Dessert

Glazed Figs and Berries

Serve with 1986 Late Leap, Frog's Leap Winery

8 black mission figs
1 pint raspberries
⅓ cup light brown sugar
¼ cup crème fraîche

Halve the figs and place on an oven-proof plate. Distribute the berries over the figs. Pour the crème fraîche over the fruit, dotting the top with the sugar. Brown under the broiler until brown.

The Maltese Grill, 20 Annie Street, San Francisco, 94105, 415-777-1955. Open for lunch Monday-Friday, 11:30 a.m.-3:00 p.m.; dinner served Monday-Thursday, 5 p.m.-10:00 p.m.; Friday-Saturday, 5:30 p.m.-10:30 p.m. Full bar. MasterCard, Visa, American Express, Diners. Reservations accepted. □

RESOURCES

A guide for finding the people, products and places in this issue.

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Page 18

Persona Grata
415-387-7898
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San Francisco, CA 94118

ART

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Claudia Chapline Gallery
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The Allegra Gallery
408-292-1234
374 South First Street
San Jose, CA 95113
Open Monday-Friday, 11 a.m.-5 p.m.

GALLERY

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Rena Bransten Gallery
415-982-3292
77 Geary Street
San Francisco, CA 94108
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Saturday 11 a.m.-5 p.m.

MASK MAGIC

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at 18th Street
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Life On The Water (Theater)
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San Francisco, CA 94123-1382

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117 East Spain Street
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Page 82

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I-klek/tic Studio
215 Windward Avenue
213-392-8465; open Tuesday-Saturday 11 a.m..-5 p.m., and by appointment.

Hama
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213-396-8783; open for lunch Tuesday-Saturday, 11:30 a.m.-2:30 p.m. Reservations advised.

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HOW TO

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B + W

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Richard Gadd
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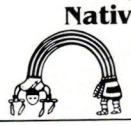

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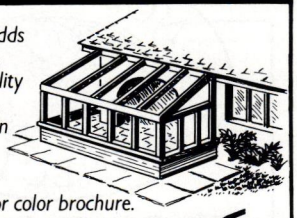

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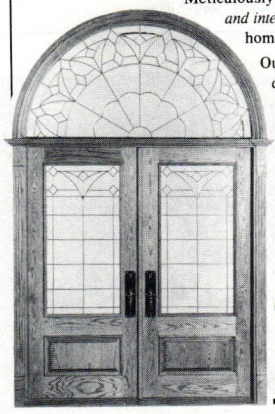

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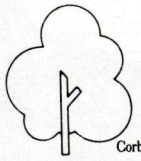

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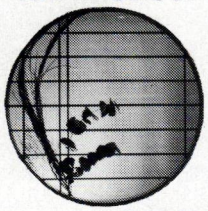

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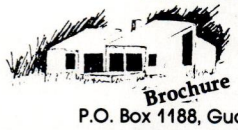

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RICHARD GADD, *Ivy Map, Rutherford, California*

Along the backroads
where wind flings its wild body
through trees breaking limbs
and shaking black walnuts to the ground
shadows are foreshortened in memory.

SARAH CAIN FLOWERS,
Migrations, 1984

B+W

Richard Gadd is a Monterey-based free-lance photographer.