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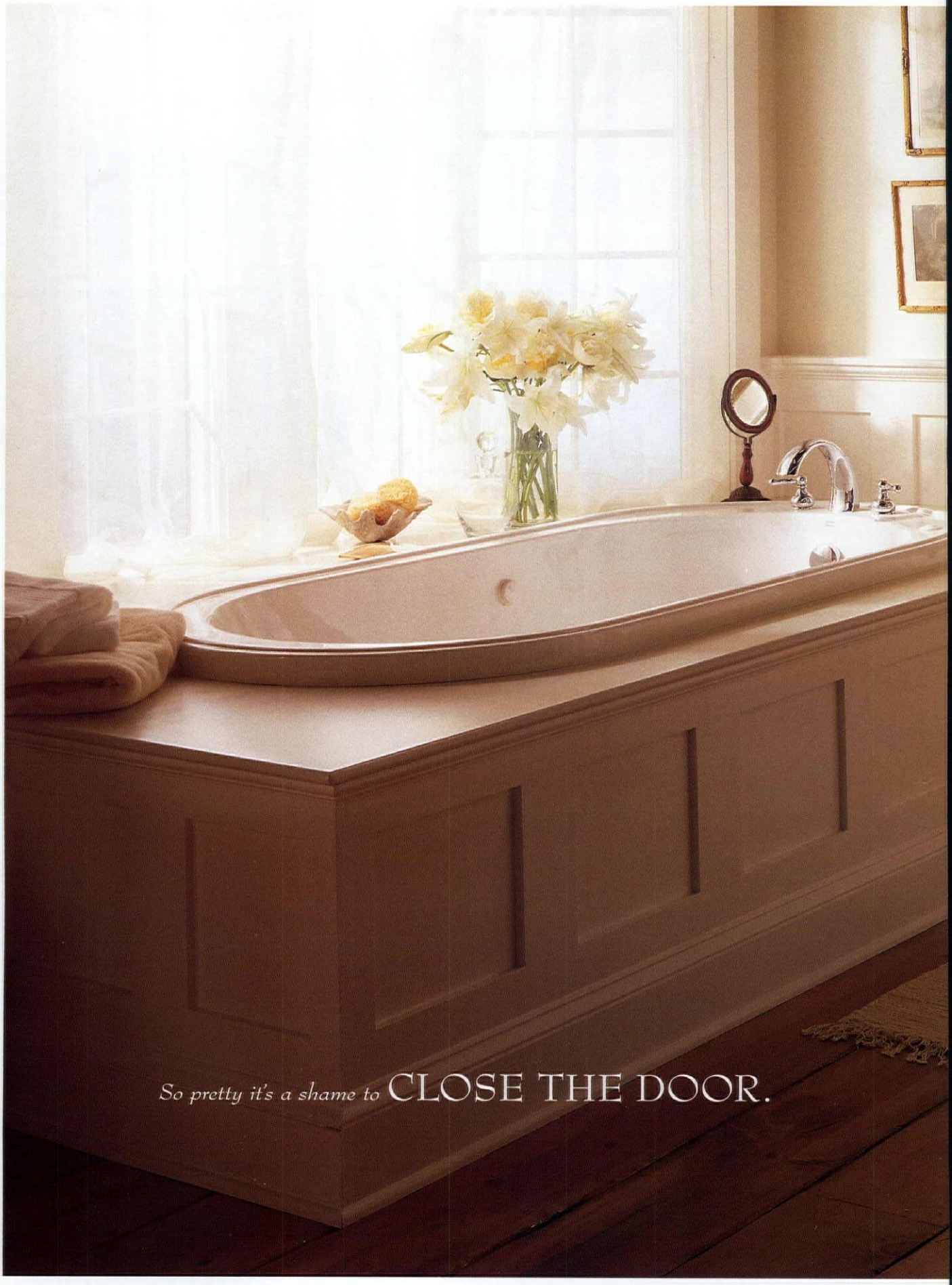

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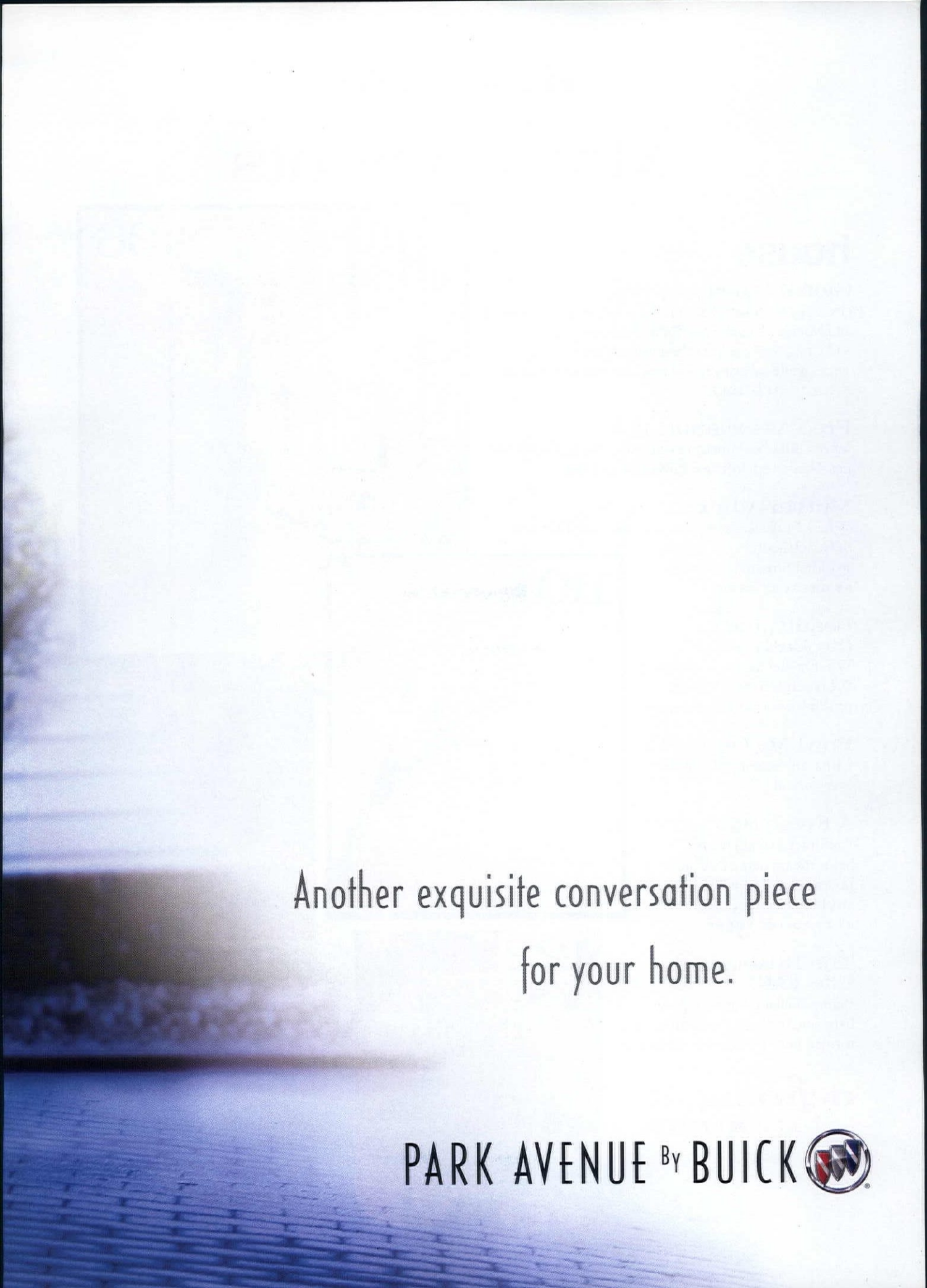
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House&Garden

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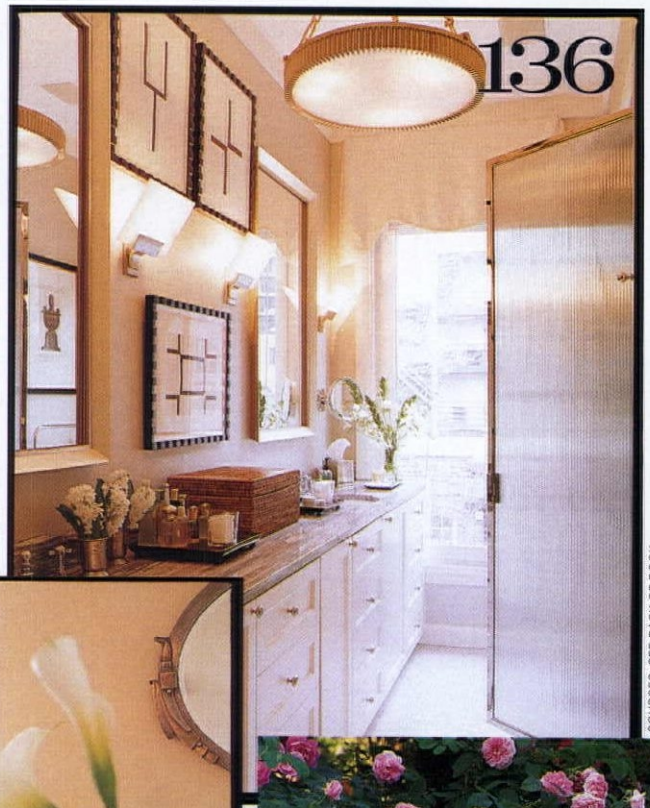

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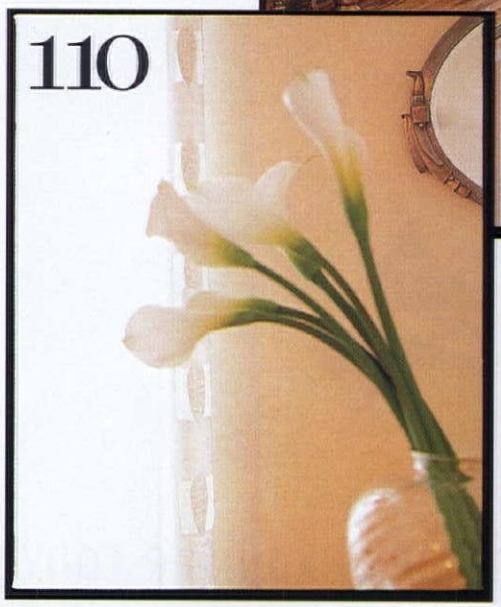

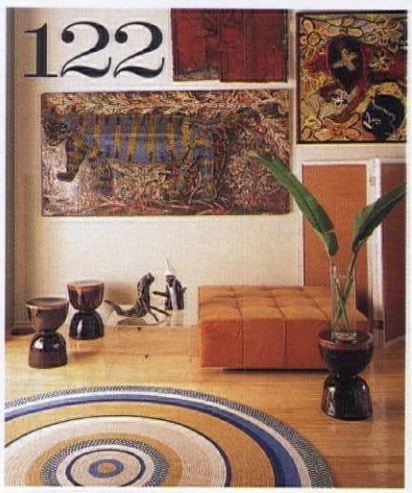

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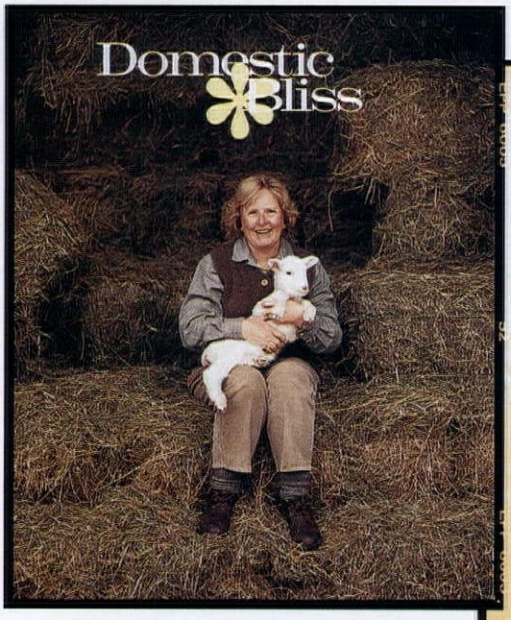

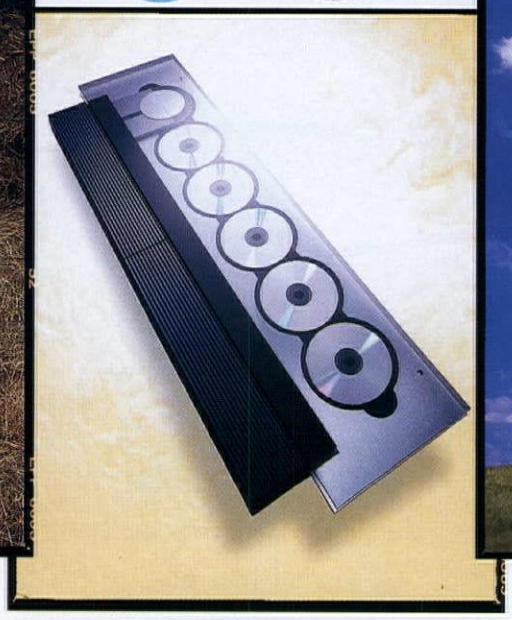

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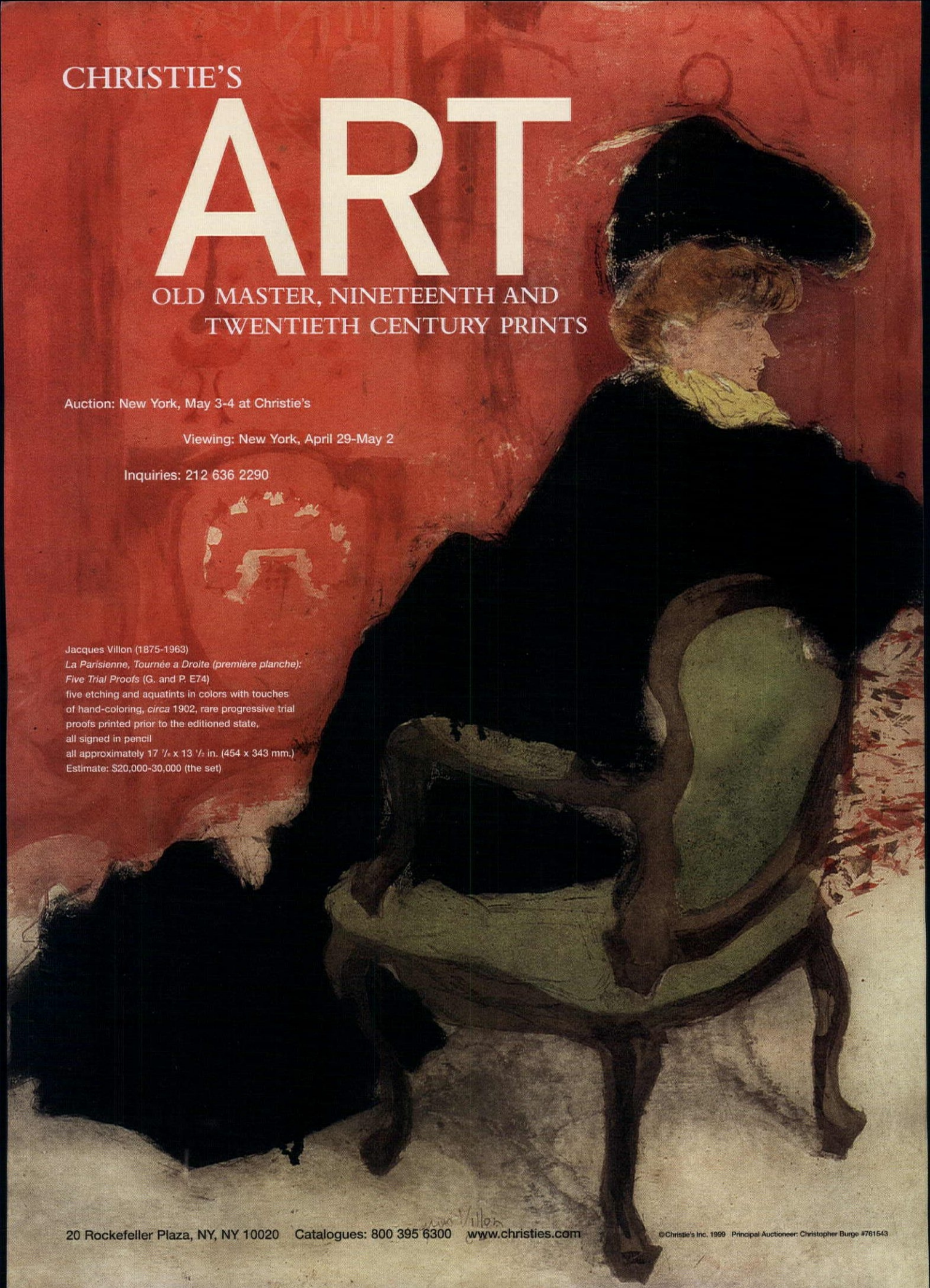

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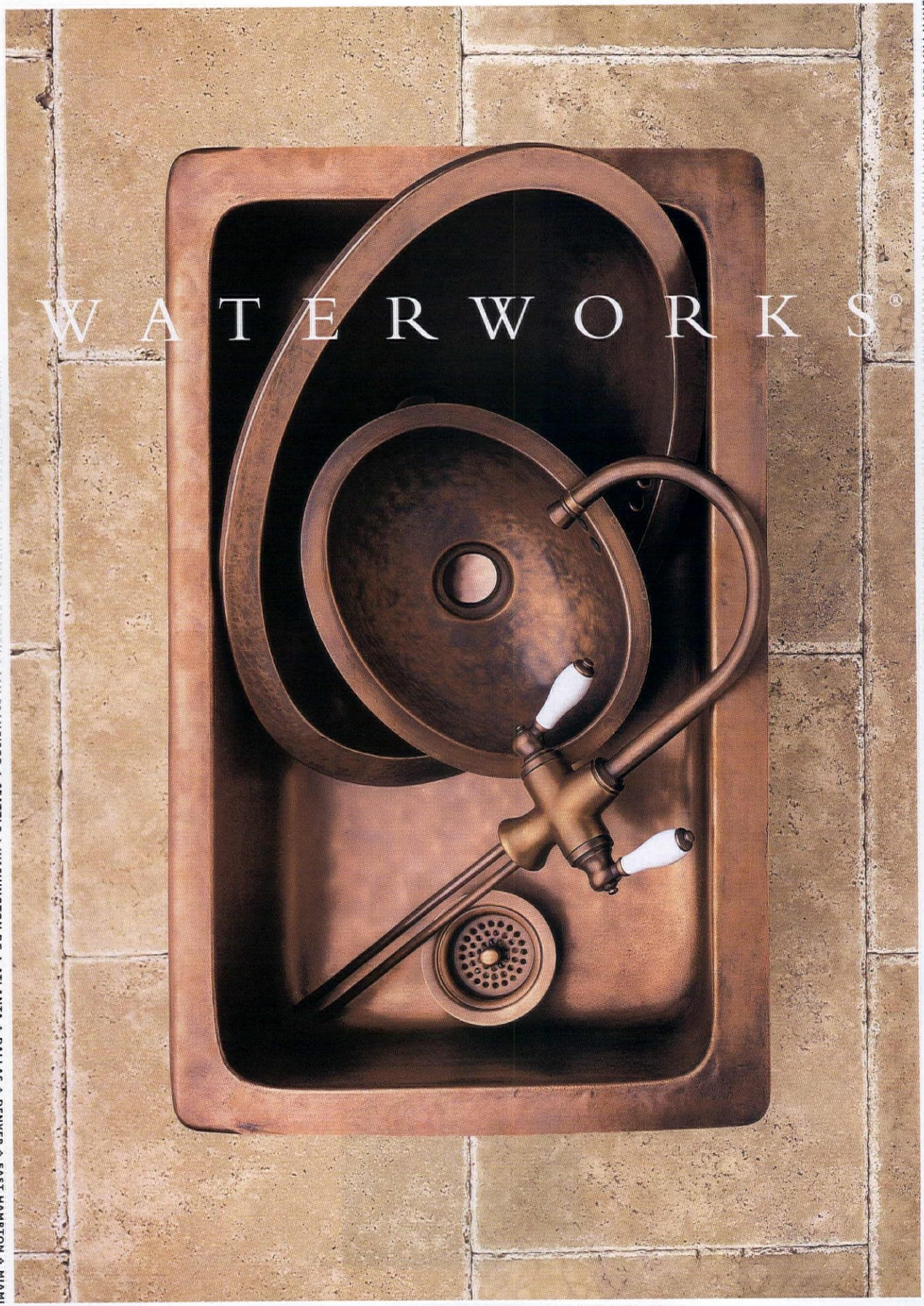

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tree hugger

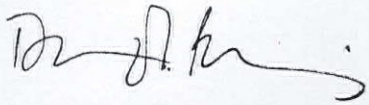
WE'RE HURTLING INTO GARDEN SEASON—the last one of the century! As winter draws to a close, my friends are busy planning new beds, carving parterres into old snow, outlining imaginary borders with leftover firewood, trying to get a glimpse of how their fantasies will shape up. We're ordering plants, buying new tools, stocking up on fertilizer, weighing the virtues of shiny red wheelbarrows against bright blue ones. But while we're at it with the flowers, I'd like to put in a word for the trees.

It is with great relief that I watch the trees around me begin to leaf out in spring. Relief, partly because I get to tally winter's survivors. I'm anxious to see who has made it through, and in what condition. Pollutants have weakened so many of our trees, which are more prone to blight and virus and other virulent diseases than ever before. But I'm also relieved, because the leaves begin to provide cover for one of the ghastliest sights in people's yards, along roadsides, and in our parks—the sight of the careless, ignorant, or lazy work of the inept tree pruner. I detest the amputated limbs, branches lopped off abruptly at midsection, the pruner not having bothered to take the cut back to the trunk, or worse, simply having chopped off the top of the tree to contain its growth. Such practices leave stumps that aim heavenward and yet are hopelessly thwarted in their yearning. No respect for the elegant grace in a tree's reach. No consideration for the beauty in the natural tapering of its lines. No twigs left on those stumps to brush the sky and glimmer with the last light of the day, or catch the wind and bring the whole branch into the gentle sway of a dance. I can almost hear the torment and accusation in those stumps—testimony to a cruel cancellation of life.

Yes, I am a tree hugger. I have been since, as a little girl, I climbed into the arms of an old weeping willow and curled up with a book in the embrace of its branches. What pleasure and solace and protection and beauty are to be found in a tree. Such sophisticated engineering in the balance of root and branch, in the resilience of mass against wind. Are trees indeed full of the spirit of the giants who once peopled the earth? My children, who are to be excused because they are still young and have only learned about "life sciences" in school, tell me with great merriment that plants feel no pain because they have no nervous systems. I can't explain to them that it isn't a matter of nerve endings, but rather of beginnings—a tree's life affects my system, and I feel pain at our indifference to its integrity.

Why do we do so little to protect our trees? We do not know how it is that the gods walk among us. Only that they slip into our lives quietly, unobtrusively, usually in disguise, and we cross them at our peril. I will never forget a story I read as a child (perhaps even curled up in the crotch of a tree, or perhaps that is more a romantic wish than a memory). I have never found a more beautiful distillation of what it means to love, to say nothing of what it means to be a tree. Zeus and Hermes came down from the heavens and, disguised as poor wanderers, entered a village looking for food. They were badly treated by everyone except an elderly couple, Baucis and Philemon, who graciously served them milk and bread and honey. The gods, revealing their true nature, turned the village into a lake full of thrashing fish, and granted the couple their one wish: that, when the time came, they might die together so that neither would have to live alone. When the time did come, they watched each other turn into trees, bark creeping over their bodies, faces, hands, as they whispered farewell to one another. She became a linden, he an oak. Branches "intertwined together and embraced one another" as Hawthorne tells it in *A Wonder Book for Girls & Boys.* "A breeze sprang up and set their intermingled boughs astir . . . and then there was a deep broad murmur in the air . . . the trees both spoke at once . . . as if one were both and both were one, and talking together in the depths of their mutual heart."

It is left to us to believe. And to cherish. So plant a tree to commemorate the end of this century. That tree may well carry you and your loved ones all the way through to the next century.



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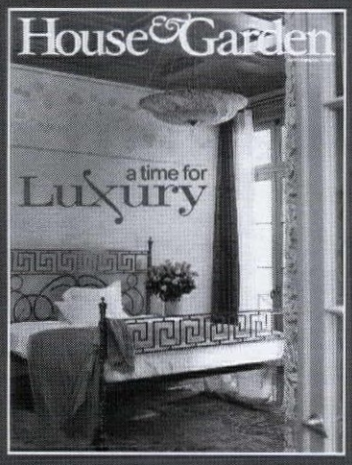

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^ RON HERMAN

Landscape architect Ron Herman came to his calling early, growing up in North Hollywood, where his father designed gardens for stars of television and film including Peggy Lee and Steve Allen. "It was fun meeting all those people," says Herman, who started designing his own projects while still at U.C. Berkeley. His San Francisco garden for Oracle's Larry Ellison ("Square Deal," page 156) reinterprets Japanese tradition in a thoroughly modern way. In Ellison, Herman has met a client who, like himself, "wants to feel he's creating something worthwhile that might last."

v BARBARA TURK

For "Bowl Me Over," page 144, this West Village resident designed fantastic environments to set off the newest bowl sinks. "I think it's nice to give people something that stirs the imagination," Turk explains. Each setting corresponds to a different personality or a different culture. "It's a little like 'Around the World in Eight Pages,' " she jokes.

ILAN RUBIN

This month the photographer collaborated with Barbara Turk and found himself sharing her vision of infusing sinks with personality. "We tried to do a portrait of a person with each sink," he says. "These weren't straightforward interiors." Rather, he approached each set as a "large-scale still life." Rubin is currently working on "documenting America" in still lifes.

^ JEFFREY BILHUBER

The designer, whose clients include America Online and Elsa Peretti, was initially asked to "hang pictures," and ended up creating a sophisticated home for two devotees of Outsider art ("Free Association," page 122). "The loft is really the new residential gold standard," he says. "It's not Outsider anymore."—SABINE ROTHMAN

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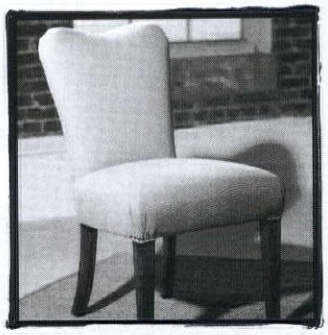

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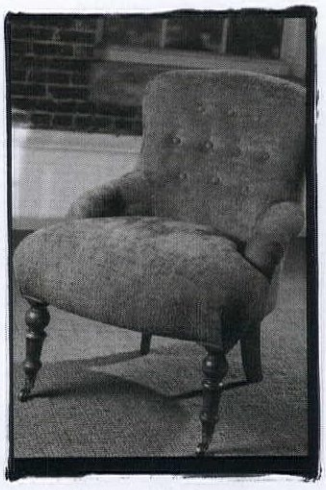

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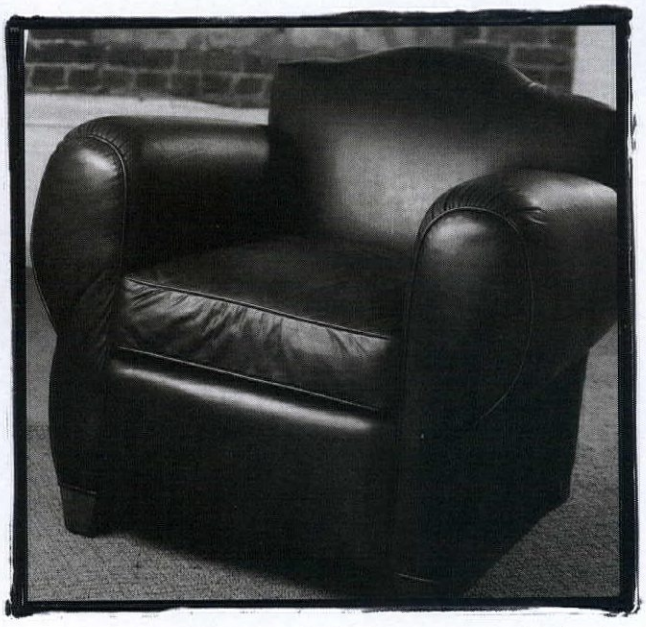

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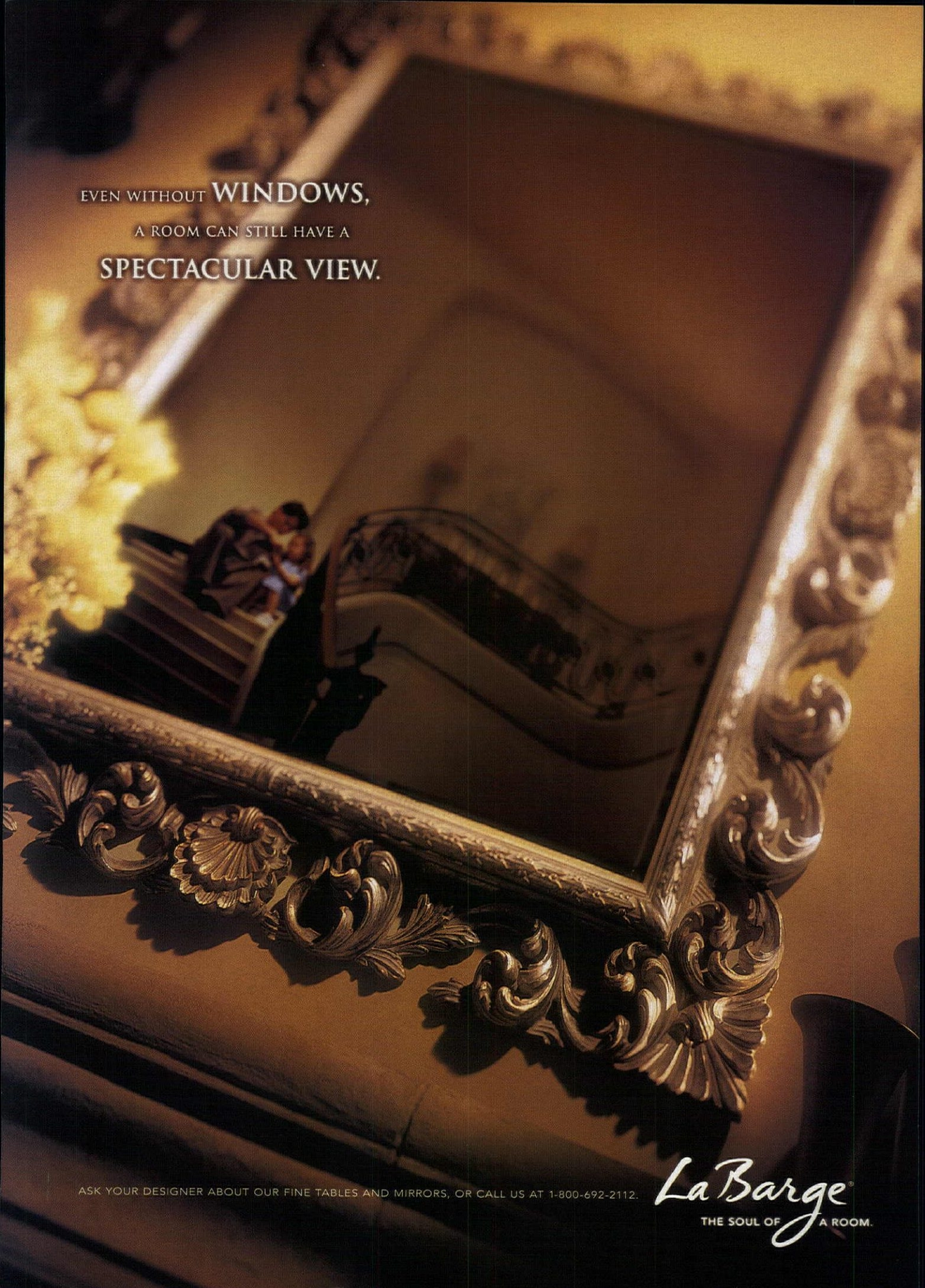
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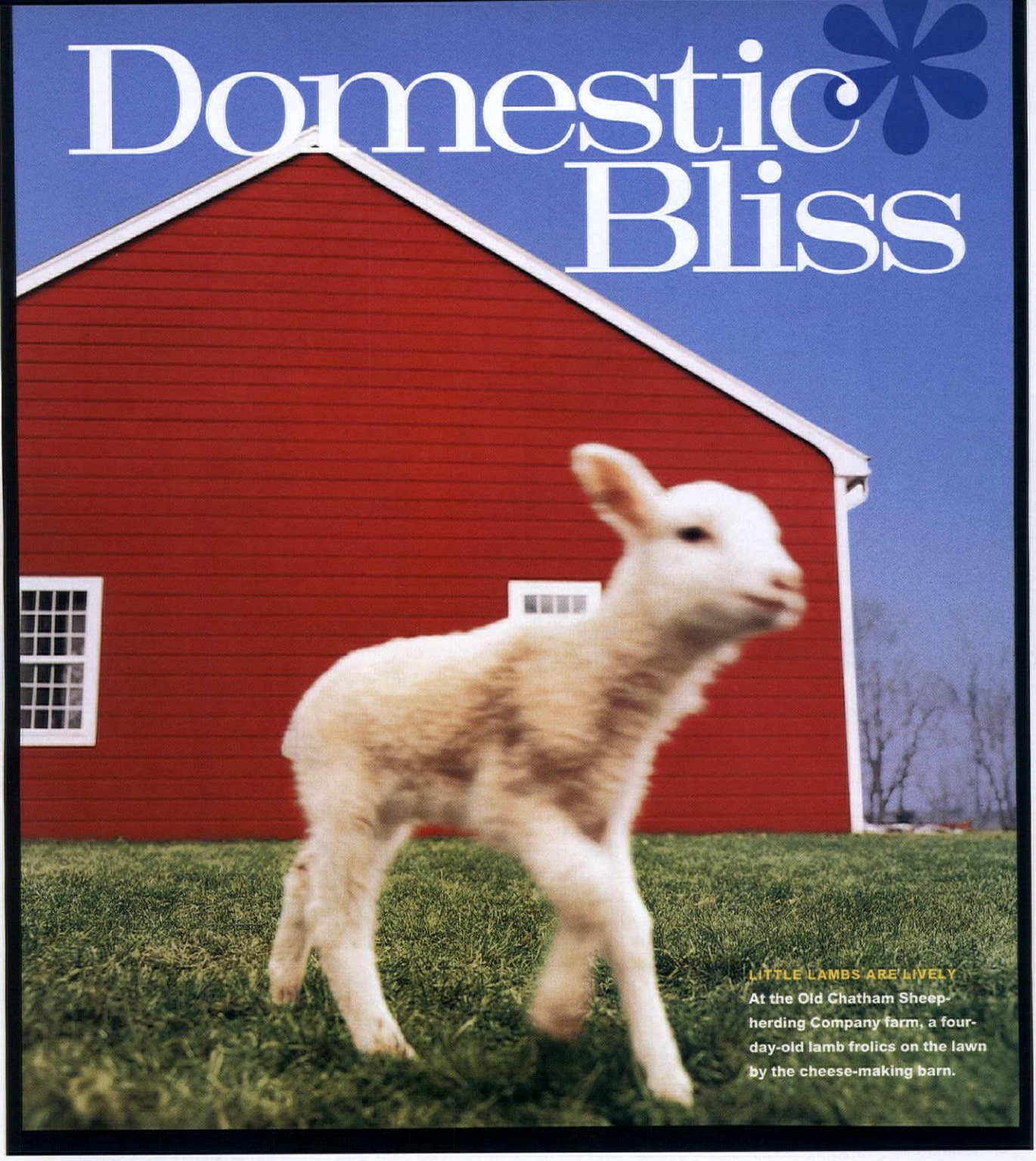


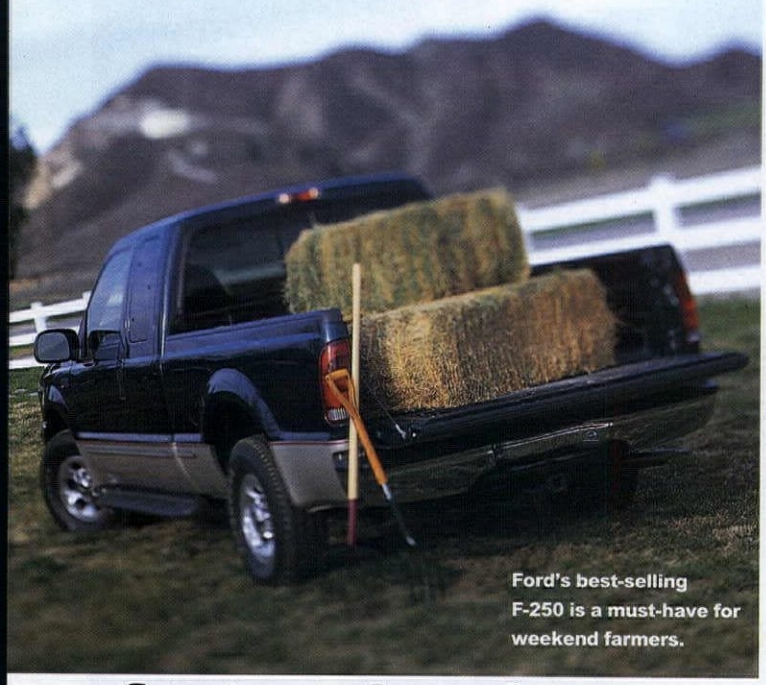
LITTLE LAMBS ARE LIVELY At the Old Chatham Sheepherding Company farm, a four-day-old lamb frolics on the lawn by the cheese-making barn.

PHOTOGRAPH BY CARLOS EMILIO. FOR ALL SOURCES, SEE BACK OF BOOK.

green acres

A farm is **the ideal weekend house**—if you're willing to trade in your sports coupe for a pickup truck. But for those who can only **dream of milking sheep** or riding tractors, we've found ways to bring the best **rural tastes** to your table. And in **Garden Bliss**, we've gathered tips for making the most of your time on the road.

EDITED BY DAN SHAW



Ford's best-selling F-250 is a must-have for weekend farmers.

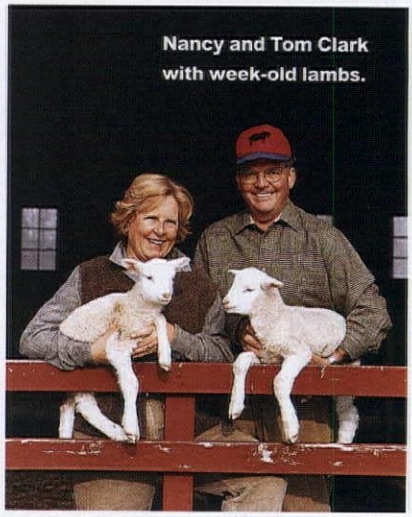
fantasy farming

If you're thinking of becoming a weekend farmer, Tom and Nancy Clark will either inspire or infuriate you. Their 600-acre farm, 120 miles north of Manhattan in Old Chatham, New York, is enviably picture-perfect.

Nancy, an interior designer, and Tom, an investment banker whose firm did the leveraged buyout of CompUSA, are classic overachievers. When they bought property from the estate of Shaker collector John S. Williams in 1993, they thought they'd raise a few sheep on the property and perhaps open a B&B. Six years later, their Old Chatham Sheepherding Company (www.oldsheepinn.com; 518-794-9774) encompasses a 13-room Relais & Chateaux hotel, a bakery, a gourmet restaurant, and a series of Shaker-style red barns that are home to 1,000 East Friesian crossbred sheep, which supply the milk for Old Chatham's award-winning handmade cheeses and yogurt.

"Farm life's overtaken us," says Nancy, who's been known to hand-milk a sheep so guests can taste an udderly fresh drink. Her advice for weekend farmers: Don't buy into the myth that sheep are trouble-free lawn mowers. "They'll mow your grass for a few days, but then they must be moved or they'll eat too close to the roots."

Other weekend farmers rely on cows to maintain their fields, according to Ward Landrigan, president of New York jeweler Verdura, who spends weekends on his 100-acre farm in northwestern Connecticut. "We raise cows because they're pretty and they chew down the grass," he explains. "To cut all that grass with a tractor takes a lot of time, so the cows are really a money-saver at the end of the day."



Nancy and Tom Clark with week-old lambs.

For most people, part-time farming is an expensive hobby, says Tim Bontecou, whose family raises Black Angus cattle in Dutchess County, New York, where many wealthy Manhattanites have second homes. "There is a direct correlation between how much money you lose and how many cattle you own," he says. "There is no crop that I know of that you can grow up here and make money on—except for pot!"

BIRD-WATCHING

coming home to roost

Until now, serving a hearty farmhouse breakfast on Tiffany dishes seemed outré. But Tiffany (800-526-0649) has redefined country chic with its new "Roosters" Collection—English earthenware decorated with exuberant birds ($20 to $100). Unlike other motifs, roosters are popular with men, says Cyrus Cooley, whose company, CJC International (901-323-5200), imports hand-painted rooster plates from Greece ($34 and $36). "The rooster, of course, is a symbol of masculinity," he says.

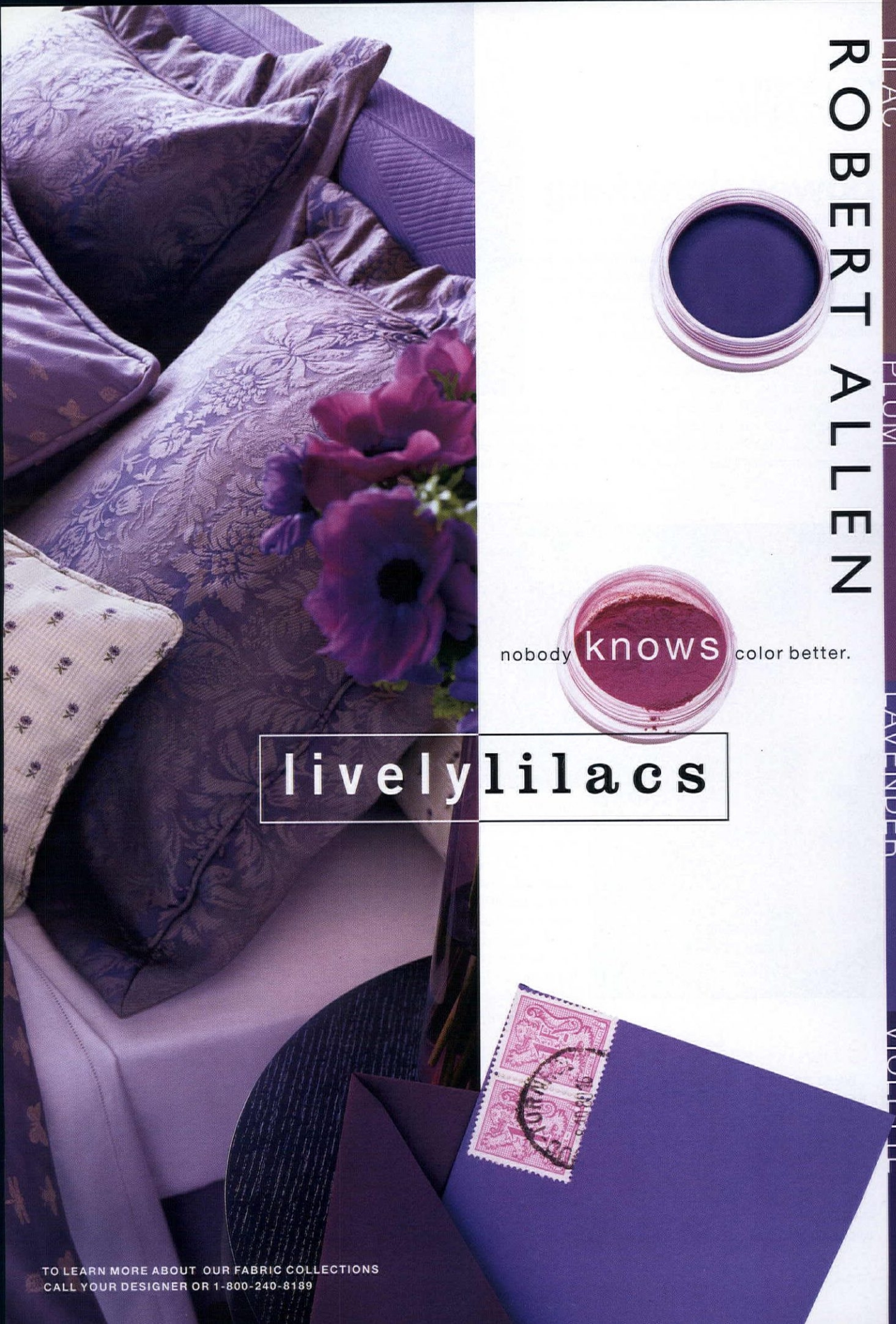
Rooster pitcher from Tiffany & Co.

Cotton fabric from Stroheim & Romann.

Plates from CJC International's Toile Collection.

Laminated fabric tray from Pierre Frey.

TOP: STEVE NILSSON; MIDDLE: CARLOS EMILIO; BOTTOM: MICHAEL GRIMM; ROOSTER PLATES: DARRYL PATTERSON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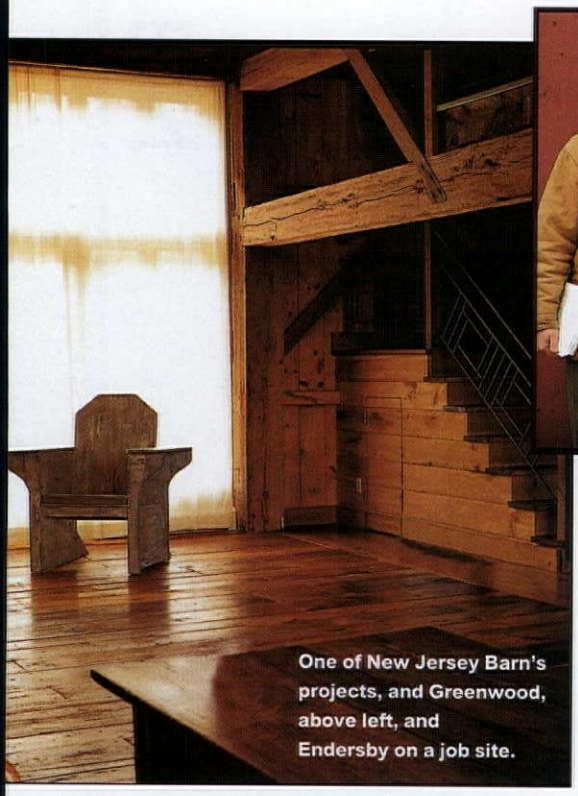
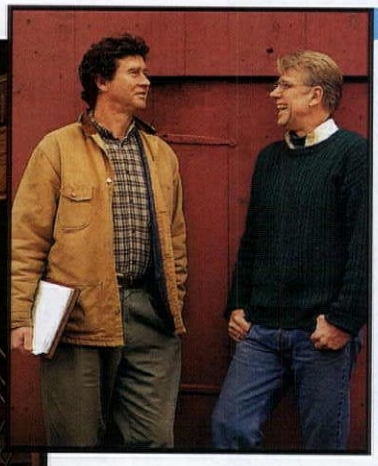
power picnicking

It's easy to entertain expansively on a farm. Last fall Jane and Shepard Ellenberg invited hundreds of neighbors for a horse show and tailgate picnic at Hallmark Farm, their 300-acre spread in Millbrook, New York. "It's a way for us to give back to the community," says the Ellenbergs' daughter, Jennifer, a Manhattan interior designer and accomplished horsewoman. "Land is something you have the good graces to pass through. We feel fortunate that we can share it." You need grace (and forbearance) to watch dozens of cars tear up your fields, but the Ellenbergs, whose elaborate picnic was marked by a green Jaguar filled with champagne, right, didn't mind. They applauded the less-traditional tailgaters: Mimi Babcock and Chippie Herman, who set their flashback menu, featuring Swedish meatballs and a pineapple studded with cheese cubes, next to a 1970 Ford LTD convertible; and Gail and Phil George, whose kitschy postwar buffet was laid out in a 1947 Studebaker pickup. "The tailgate competition is important," says Jennifer, "because it lets people who don't ride get involved in the day."





One of New Jersey Barn's projects, and Greenwood, above left, and Endersby on a job site.

THE BUSINESS OF BLISS

barnstorming

Living in a converted barn gives you the best of both worlds. "You have the freedom of space you would get from a contemporary building, and the patina of age from an antique construction," says Elric Endersby, who, with his partner, Alexander Greenwood, owns the New Jersey Barn Company (609-924-8480). Founded 19 years ago, the firm salvages seventeenth- to nineteenth-century hardwood barns that are in danger of being bulldozed by developers, and converts them into houses and studios for clients like Steven Spielberg and Ronald Lauder. "First and foremost, we consider ourselves preservationists," says Endersby. Accordingly, he is highly sensitive to the dangers of overdecorating these rustic retreats. "You can lavish a lot of expensive materials on them, but successful barn conversions are inclined to be the most straightforward," Endersby insists. "Barns are utilitarian. Luxurious materials are out of place and inappropriate. The buildings have an integrity of their own." Still, roughing it doesn't come cheap. Finished projects can cost up to $190 a square foot in the Hamptons, since the duo is loath to take construction shortcuts that involve altering original beams and timbers. But, they say, you can save on landscaping costs. "Almost immediately, barns look at home on new land," says Endersby. "Traditionally, they don't have a lot of trees and things growing around them. They look good in a field." —LYGEIA GRACE

the nouvelle farmer's almanac

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trendy troughs

Hayracks aren't just for feeding horses. Since 1985, Kinsman Company (800-733-4146) has been selling English hayracks refashioned for use as window boxes, as well as hayrack-inspired planters ($22.95 to $114.95).

TOP: CARLOS EMILIO; MIDDLE (2): DAVID BARTOLOMI; BOTTOM: SPENCER JONES; STYLED BY CHRISTINE WRESSELL

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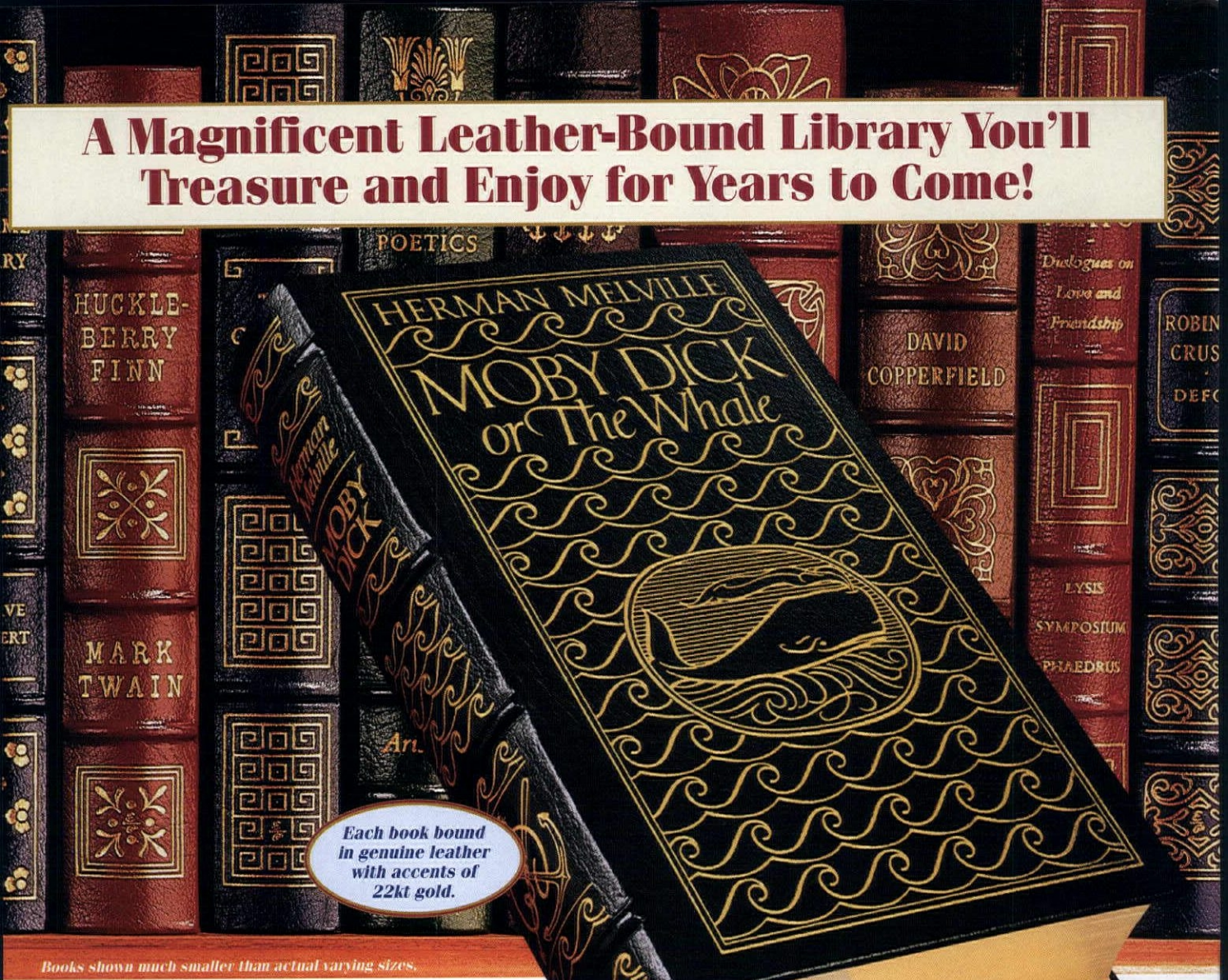

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farmstead foods

You don't have to live on a farm to enjoy honest down-home fare. *H&G* food editor Lora Zarubin shares some of her favorites

Lovetree Farms

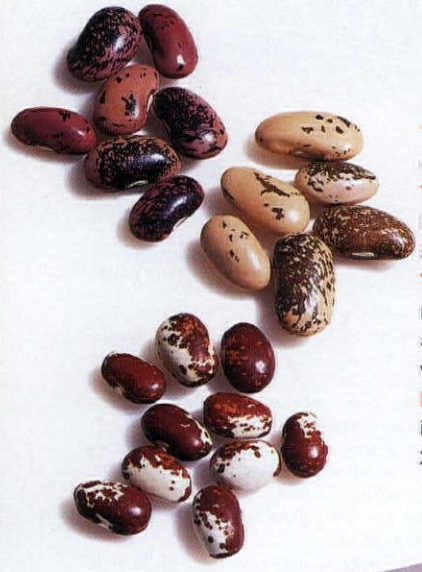
THE FARM 300-sheep, 210-acre dirt farm in Grantsburg, WI
LEGACY Owned by Mary and Dave Falk since 1986
THE PRODUCE Seven cheeses, including Trade Lake Cedar, an American Cheese Society Best of Show winner
CHEESE PLEASE Call 715-488-2966

Bonny Doon Farm

THE FARM Diane and Gary Meehan's 5 acres of lavender in Santa Cruz, CA
THE LEGACY The 27-year-old farm's honey comes from bees in Big Sur and Grass Valley, CA
THE PRODUCE The Meehans make olive-oil soaps, sachets, and candles
BEELINE Call 831-459-0967

Straus Creamery

THE FARM The Straus Family Creamery has 2,100 acres at two locations, in Marshall and Petaluma, CA
THE LEGACY Founded in 1941 by Bill Straus with 23 cows
THE PRODUCE Organic milk, butter, cheese, crème fraîche, and yogurt
DRINK UP Call 415-663-5464



Phipps Ranch

THE FARM 50 acres in Pescadero, CA
THE LEGACY Founded by Tom Phipps 30 years ago; his daughter started a country store in 1978
THE PRODUCE Beans—with names like Buckskin, Calypso, and Wren's Egg Cranberry—as well as raspberries and honey
EAT UP There's a 5-pound minimum on mail orders. Call 800-279-0889

McEvoy Ranch

THE FARM The 550-acre, 10,700-tree McEvoy Ranch in Petaluma, CA
THE LEGACY Nine-year-old former dairy ranch, owned by Nan Tucker McEvoy
THE PRODUCE Extra-virgin oil made from Leccino, Frantoio, Pendolino, Maurino, Coratina, and Leccio del Corno olives
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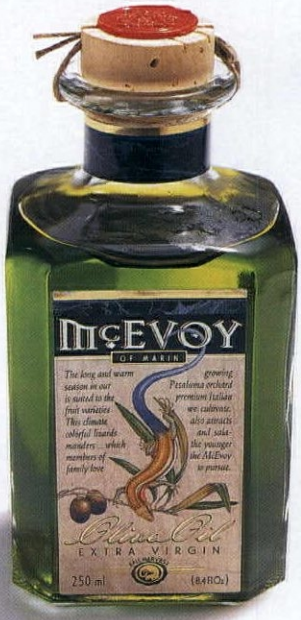

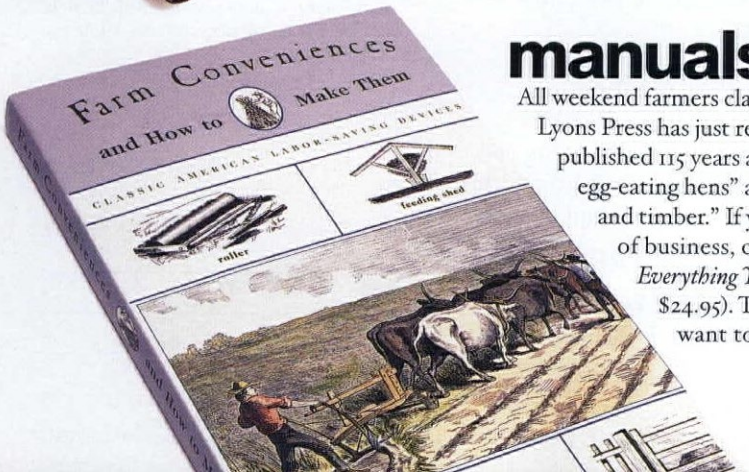

manuals of labor

All weekend farmers claim they want to get back to basics, which may be why the Lyons Press has just reissued *Farm Conveniences and How to Make Them* ($12.95). First published 115 years ago, the book has tips on everything from making "a nest for egg-eating hens" and "a method of hanging hogs" to "what trees to plant for fuel and timber." If you're thinking about turning your farm into your place of business, check out Lisa Rogak's *The Complete Country Business Guide: Everything You Need to Know to Become a Rural Entrepreneur* (Williams Hill; $24.95). This basic book will help you determine whether you really want to try to make a living marketing your own blueberry jam.

FROM TOP: MICHAEL GRIMM (5); BOTTOM: DARRYL PATTERSON

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Domestic Bliss

HOUSE RULES

NAME Myles Scott Harlan
RESIDENCE Seventeenth-floor apartment in a 1960s wedding-cake building on New York's Sutton Place
RÉSUMÉ Interior designer who attended Fashion Institute of Technology and Parsons School of Design
CURRENT PROJECTS A brownstone on Riverside Drive; a year-round beach house in Sagaponack, NY; a restaurant near Wall Street
THE FIRST THING I DO WHEN I WAKE UP Press the start button on my Krups Premium coffeemaker
I CAN'T GO TO SLEEP WITHOUT Earplugs, a black-out mask, and a bottle of Evian
I SLEEP ONLY ON 275-count Egyptian cotton sheets from E. Braun & Co. on Madison Avenue
MY REFRIGERATOR IS ALWAYS STOCKED WITH Veuve Clicquot champagne, Evian, bacon, and eggs
I WATCH TELEVISION In bed. I don't have cable but do rent lots of movies. Right now, I'm on an Elvis/Ann-Margret kick
THE LAST PIECE OF FURNITURE I BOUGHT MYSELF A Ralph Lauren chrome-and-leather bed
MY DREAM HOUSE IS A glass penthouse way up in the sky. Each room has its own fireplace, major wraparound terraces, and, of course, a private elevator to whisk me up there

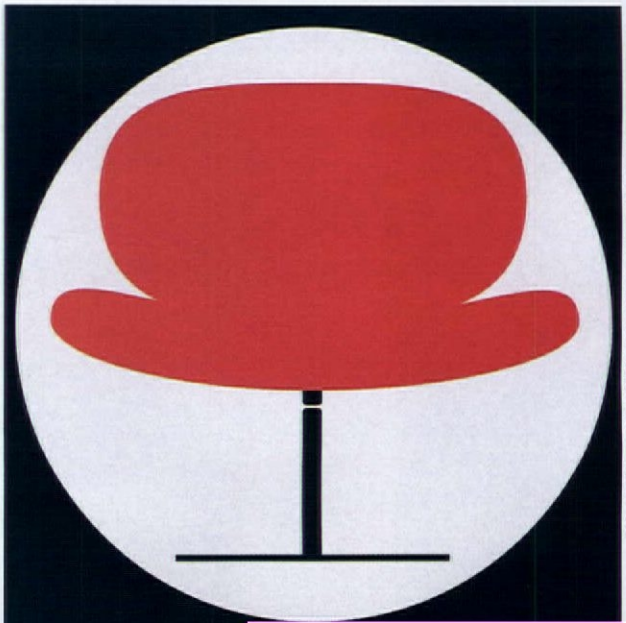
mad hatter

"These pieces exemplify American Studio Furniture, and work as sculpture and furniture at once," says Don Thomas, director of the John Elder Gallery (212-462-2600), which represents Portland, Oregon, artist John Eric Byers. Made of solid hand-carved mahogany, these stacked hatboxes ($16,000) have functional drawers. They are hand-painted with several layers of milk paint and have a satin finish that makes them equally appealing to the eye and the touch. —BILL KEITH

CLICHÉ ALERT

the "it" chair

Arne Jacobsen's 1957 Egg Chair—which for the past few years has been *the* shorthand for the modern sensibility in advertising and fashion—has been dethroned: Christophe Pillet's 1998 Sunset Lounge Chair for Cappellini ($1,689) is now the reigning signifier of aesthetic acuity. The chair, which debuted a year ago in New York at SoHo's Cappellini Modern Age (212-966-0669), is such a potent symbol that it was chosen as the central image in posters for the trendsetting International Contemporary Furniture Fair, which runs May 15 to 18 at New York's Javits Convention Center (800-272-SHOW).



TOP: STEFAN STUGER; BOTTOM: COURTESY JOHN ELDER GALLERY

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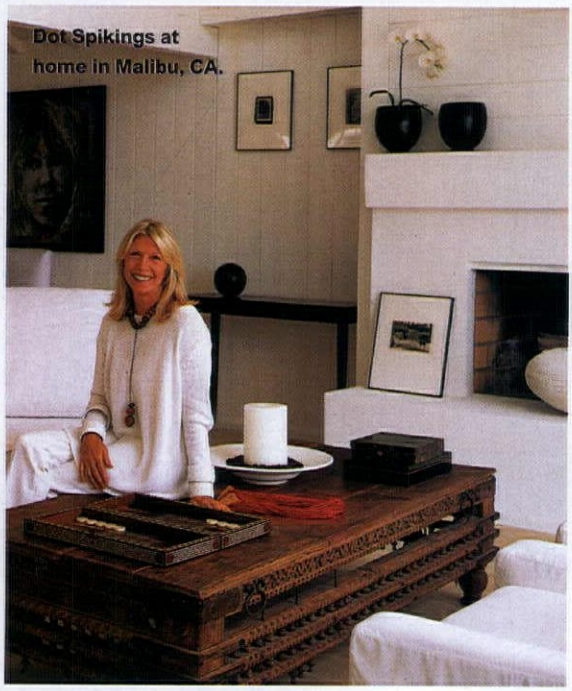
musical makeover

Dakota Jackson ecstatically accepted his latest commission, even though there were more than 200 strings attached. Steinway & Sons has hired the New York designer to create its grand piano for the new millennium. "It's a wonderful but mysterious project," Jackson says. "What can you change on a piano?" His will be under wraps until January 2000, but he hints about remodeling the legs and music stand, and letting the wood grain show. "You'll recognize how I handle a line," he promises. "But I'm very careful to make this recognizable as a Steinway. You *can* put two brands together."

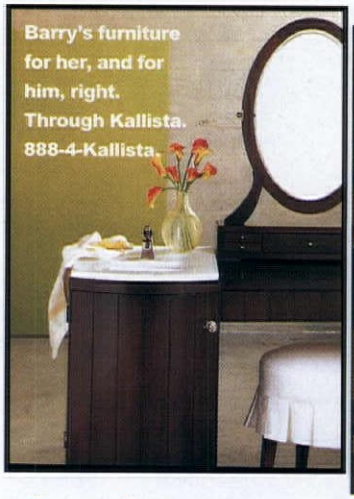
—KATRINE AMES

california dreaming

Barefoot Elegance is not only the name of Dot Spikings's mail-order catalogue (805-499-8746) and store in Santa Barbara, California, it's also her personal philosophy. "You can live well without being stuffy," says the English-born designer, whose wares include $8,000 ash dining tables, $2,800 coconut-shell desks, and $39 bamboo salad servers. Spikings cultivated her luxe-but-laid-back style on Barbados, where she ran the boutique at the exclusive Sandy Lane Hotel and was befriended by the island's elite, including actress Claudette Colbert, set designer Oliver Messel, and philanthropist Marietta Tree. "I'm a fast learner, and these people and their guests taught me about true style," she says. "Even when Princess Margaret came to dinner, Oliver would serve ice cream in coconut shells," she recalls. Now Spikings lives with her movie-producer husband in a whitewashed cottage in the Malibu Colony (where she shot her catalogue) and commutes to Santa Barbara on the Pacific Coast Highway. "You *can* live the dream," she says.



Dot Spikings at home in Malibu, CA.



Barry's furniture for her, and for him, right. Through Kallista. 888-4-Kallista.

designers clean up

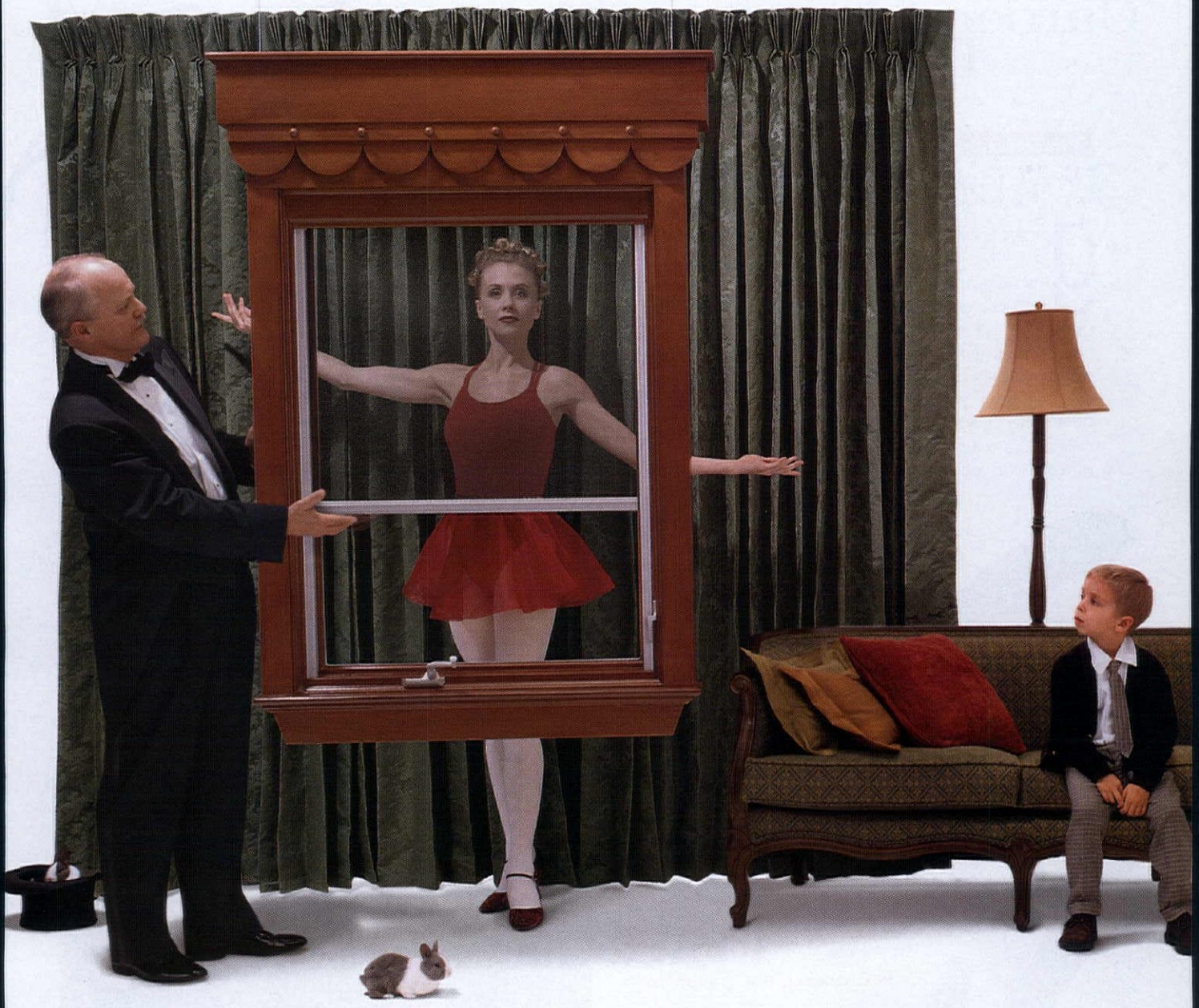
Interior designers Barbara Barry and Thomas O'Brien share a talent for clean lines—and self-promotion—which is why Kallista and Waterworks chose them to create bathroom furniture and fittings. After the success of Barry's powder-room collection last year, Kallista rolled out the more ambitious Barbara Barry Collection for the bath this April. With the new line, Barry merges the bathroom and dressing areas.

O'Brien's designs for Waterworks. 800-899-6757

Her innovative mahogany designs (manufactured by Baker, which produces her furniture for the rest of the house) include a ladylike dressing table "for her" with a tiny basin, a slightly taller one "for him" with a larger sink, and a tall men's dresser. In his new Aero collection for Waterworks, O'Brien reimagines Victorian telescopes as faucets, tub mixers, lavatory sets, and showerheads, which complement last year's walnut-and-nickel cabinets. Both designers' work recalls a time when running water was a luxury, but elegance was commonplace.

—SABINE ROTHMAN

ILLUSTRATION: RUTH MARTEN; KALLISTA VANITIES: CARIN KRASNER; STYLED BY BRIAN TOFFOLI



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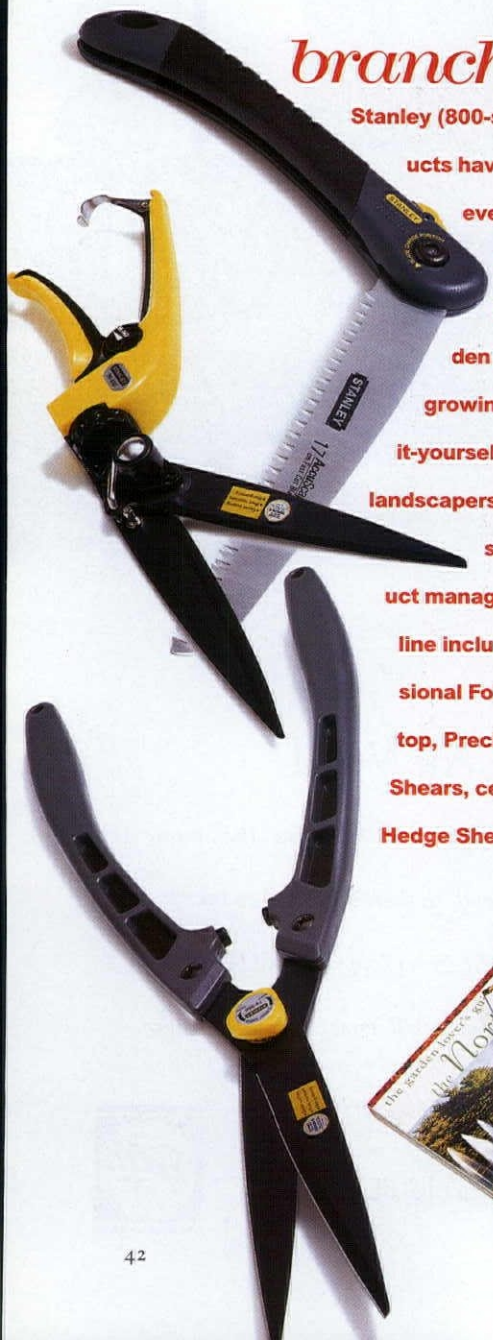
ON THE ROAD

don't leave home without . . .

Garden editors don't travel light. *H&G's* Charlotte Frieze not only takes a camera and lots of film, she always packs her box of watercolors so she can paint landscapes she's just visited on the plane ride home. Our Deborah Needleman keeps a pair of Felco clippers and a bucket next to the jumper cables in her car, in case she happens upon a field of wildflowers. She never leaves home without a notebook, either. Needleman's heard that the legendary Christopher Lloyd throws out visitors to Great Dixter, his garden in East Sussex, England, if they ask questions without one in hand. How else can you remember the names of all those plants you covet?

branching out



Stanley (800-STANLEY), whose products have been used to build everything from bookshelves to airplanes, has a new line of garden tools. "There's a huge, growing segment of avid do-it-yourselfers and professional landscapers we want to target," says Lee Wilkins, product manager. The AccuScape line includes the 7" Professional Folding Pruning Saw, top, Precision Swivel Grass Shears, center, and Precision Hedge Shears, below. —S.R.

herbaceous boarders

Hotel gardens provide refuge for weary travelers. From the famed San Ysidro Ranch in Montecito, CA, to Langdon Hall in Cambridge, Ontario (where Dr. Leslie Laking, the former director of the Royal Botanic Garden, designed traditional 19th-century-style beds and borders), gardens not only lure guests but also provide fresh produce for hotel kitchens. One of our favorites is Le Chaufourg en Périgord, below, in the Dordogne region of France, which has only ten rooms inside, but garden rooms to spare. —S.R.

Le Chaufourg en Périgord's cutting garden. 011-33-553-81-01-56.

tour de force

The British may have too much influence on American horticulture, but their zeal for garden touring remains inspiring. When traveling, there are few more pleasant ways to spend a day than by strolling in a historic landscape or by scoping out someone else's borders. The latest installments in the Princeton Architectural Press's handy series of Garden Lover's Guides (800-722-6657) will open up new paths in Spain, Portugal, the Netherlands, Belgium, and the northeastern United States. —D.N.

CLOCKWISE FROM TOP: ILLUSTRATION: ROBERT CLYDE ANDERSON; ALEXANDRE BAILHACHE; DARRYL PATTERSON; MICHAEL GRIMM

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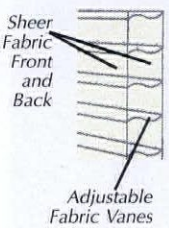

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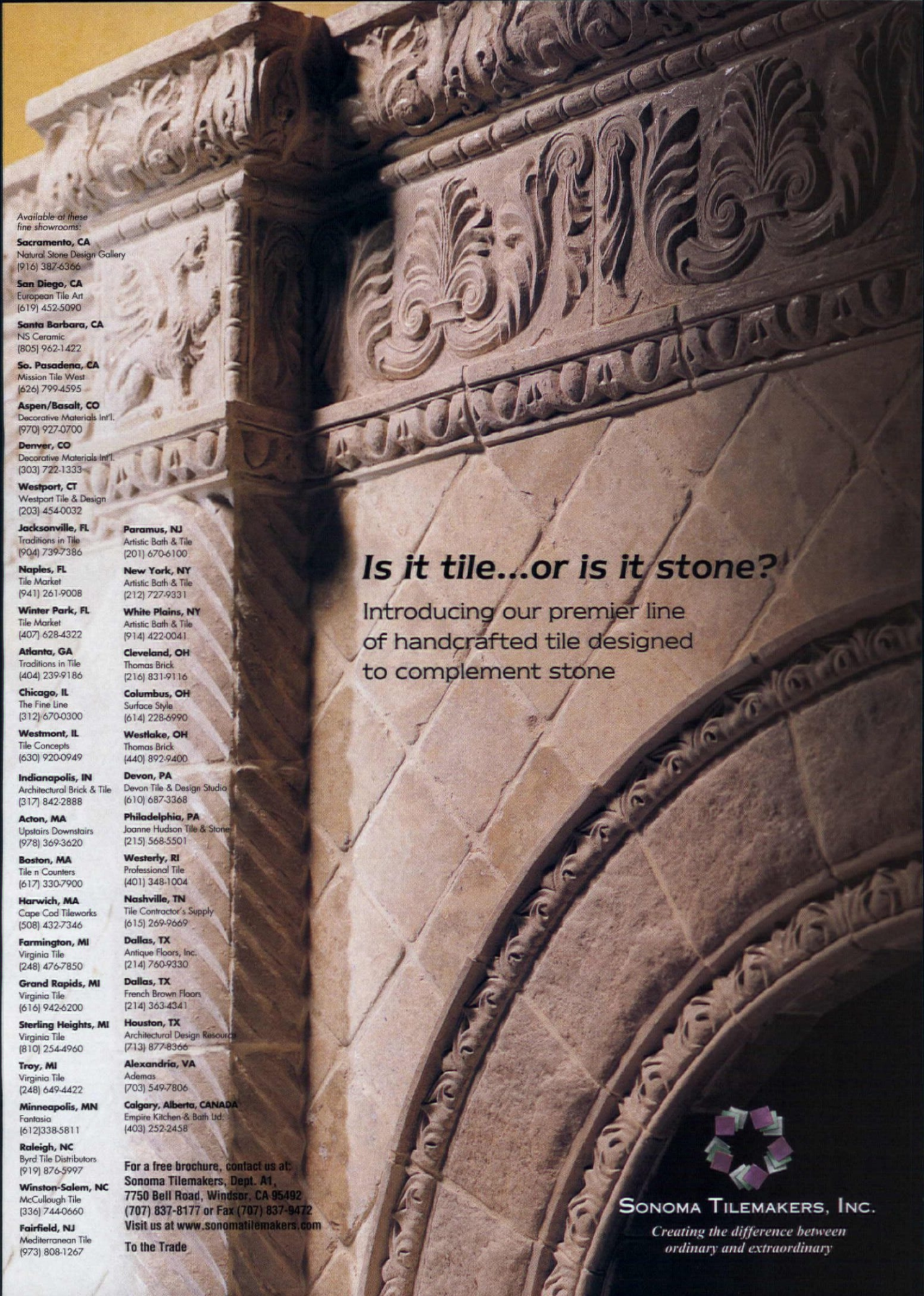

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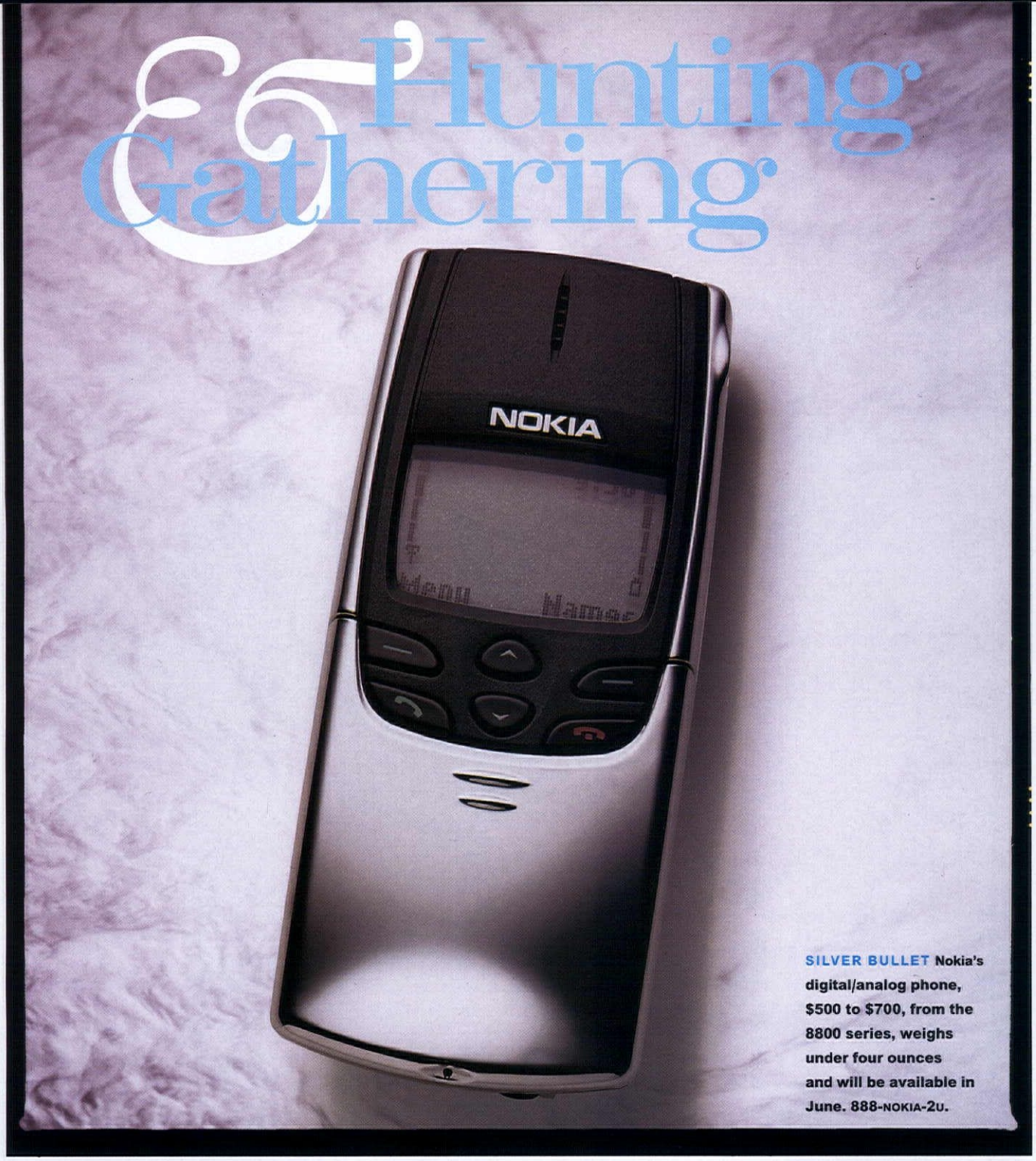
Hunting & Gathering



SILVER BULLET Nokia's digital/analog phone, $500 to $700, from the 8800 series, weighs under four ounces and will be available in June. 888-NOKIA-2U.

hot electronics

The future is now—and it's **brighter** than we had imagined. From Nokia's **sleek** new mobile phone to Apple's iMac, a personal computer in **candy colors** that satisfy our **sweet tooth** for style, the **hottest electronics** take center stage in decor for the next **millennium**. Also, What's News: sleek, colorful shapes.

PHOTOGRAPHED BY SHIN OHIRA PRODUCED BY BROOKE STODDARD

AT ONCE FUTURISTIC AND AS COLORFUL AS FROOT LOOPS, high tech today demands its place: front and center in our decor. You won't want to tuck the new electronics away in cabinets and armoires. Del Terrelonge, a Toronto-based designer, recently placed sleek Bang & Olufsen stereo systems on the floor in every room of an Asian-inspired spa in the Caribbean.

EYE CANDY **Apple's iMac with keyboard and mouse, $1,199. Matched sets are available in five colors: Strawberry, Blueberry, Grape (CPU with fifteen-inch display, top), Tangerine (mouse shown above), and Lime (keyboard, center). The iMac comes with a 266 MHz PowerPC G3 processor, a 6GB hard drive, 24x CD-ROM drive, and 56Kbps modem. 800-538-9696.**

Priorities Change.

To the trade. Photo: Paul Robinson

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He says the technology allowed him to "enhance the space, not overwhelm." When Frank Nuovo, chief designer for Nokia Mobile Phones, calls us on his new 8800, the sound is as clear as the cold Helsinki evening he's enjoying. His latest creation is a tiny wonder that would look chic beside your bed, or on the dining room table, gleaming next to your silver. "I've never come so close to feeling like a fashion designer," says Nuovo. Apple's new

THIN IS IN **The Philips 42-inch FlatTV, $15,000, is just four-and-a-half inches deep and, at only 100 pounds, is designed to hang on the wall. It is equipped with digital-ready technology and a Dolby Pro Logic Surround sound system. 888-307-3528.**

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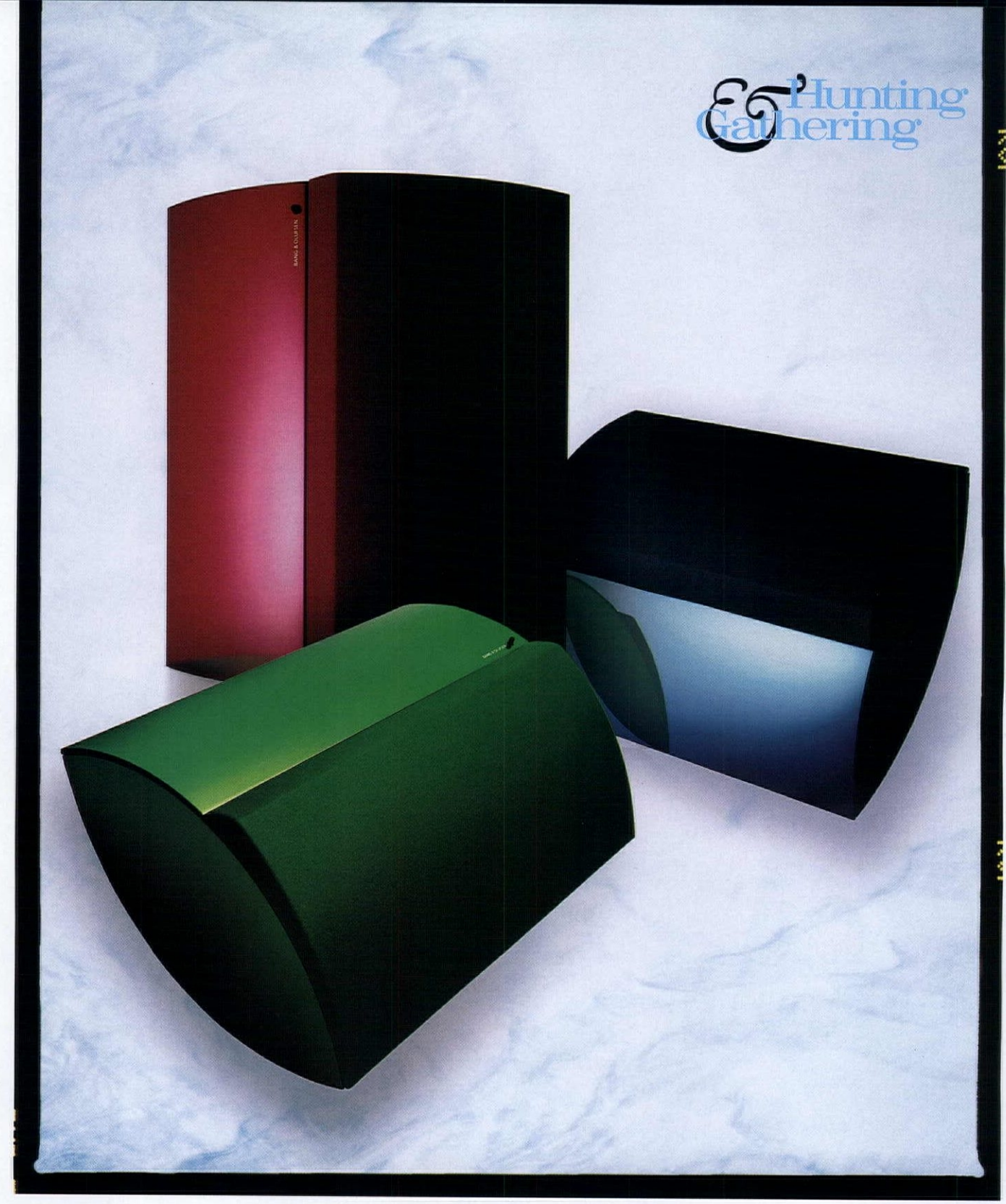

iMac comes in five vivid colors named—like the company—after fruit. CEO Steve Jobs prefers strawberry, but our choice is grape. Perfect for a small planet is Philips's FlatTV, which hangs on the wall, and Bang & Olufsen's elliptical speakers, just over five inches deep. Says Keith Lennartson, Bang & Olufsen's communications director: "We bend the laws of physics to make sure our products don't need to be hidden." —SABINE ROTHMAN

TOTAL ELLIPSE **The BeoLab 4000 speakers from Bang & Olufsen, $1,800 a pair, come in black, blue, green, red, yellow, or silver anodized aluminum. A back bracket allows for hanging at an angle from a wall or ceiling. 800-284-2264.**

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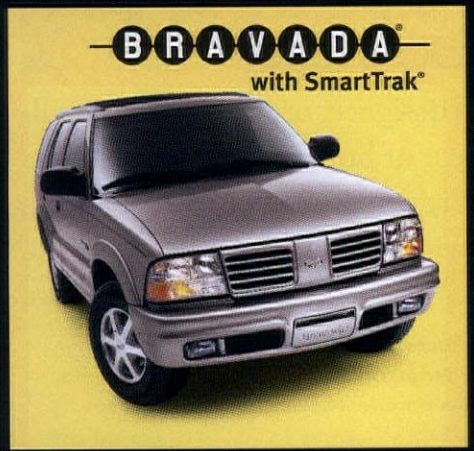

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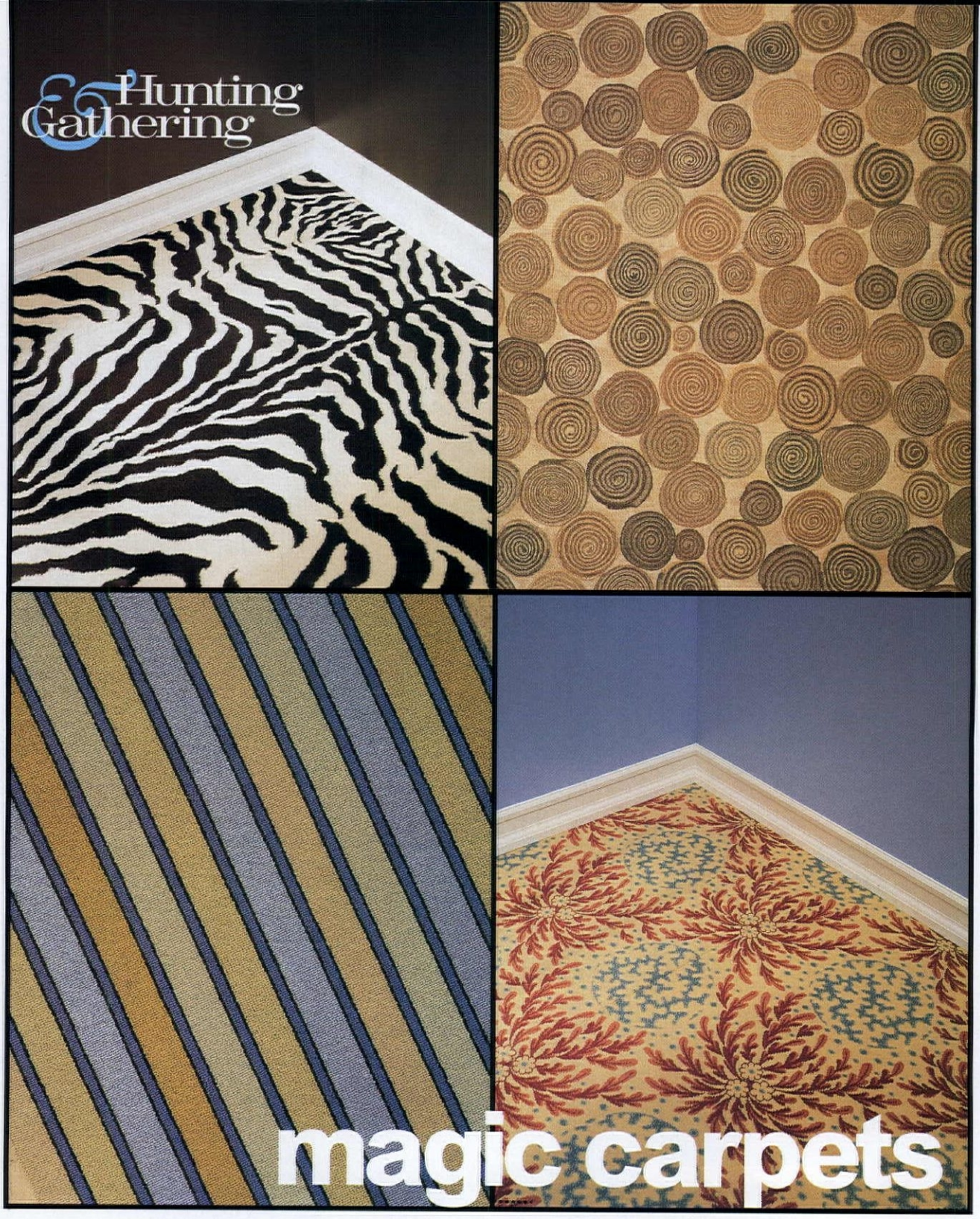

magic carpets

IT'S TIME TO TRY A NEW FLOOR PLAN. This season, several designers are reinventing wall-to-wall carpeting, abandoning boring beige berbers in a wave of bold patterns and heart-stopping colors. Electrify a traditional room with a carpet of brown-and-vanilla zebra stripes, or soften a modern minimalist decor with Lamontage's new swirl carpet, handmade in acrylic felt, the latest fabric. So try walking on the wild side, from wall to wall.—JAIME LOWE

PITTER PATTERNS Clockwise from top left: Zebra wool carpet from Stark Carpet. Swirls acrylic carpet in natural, $270 per square yard, from Lamontage. Shadowlawn worsted-wool carpet from the Anthony P. Browne collection by Mark Inc. Simply Stripe wool carpet, $175 per linear yard, from Christine Van Der Hurd, Inc. Sources, see back of book.

PHOTOGRAPHS BY MONICA STEVENSON

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what's news

A design mix that tempers sleek shapes with rich colors and textures. Light up with a new lamp. Tune in on the road

BEAM ME UP Jasper Morrison's Glo Ball Floor Fixture, $1,115, has a steel base and an opal-white blown-glass shade. Available from Flos USA Inc. 800-939-3567.

CHANNEL SURF Lexon's Voyager 3 travel radio and alarm clock, $70, available through ZAP. 888-445-3966.

PILLOW TALK From top: Muga silk embroidered throw, $546, Giava boudoir pillow, $119, and Noorjahen pillow, $319, Anichini. 800-553-5309.

LOOKING GLASS The Duca mirror, with its Art Deco–esque styling, is made of hand-cut and beveled glass. Available from Donghia, NYC.

GRAPHIC STATE Asplund's Charlie Rug, $1,875, in hand-tufted New Zealand wool. Available at Totem, NYC. 888-519-5587.

FRENCH TOAST Lalique's Pivoines dinner plate, $195, in Limoges porcelain, was created for the Musée des Arts Décoratifs in Paris. 800-993-2580. Sources, see back of book.

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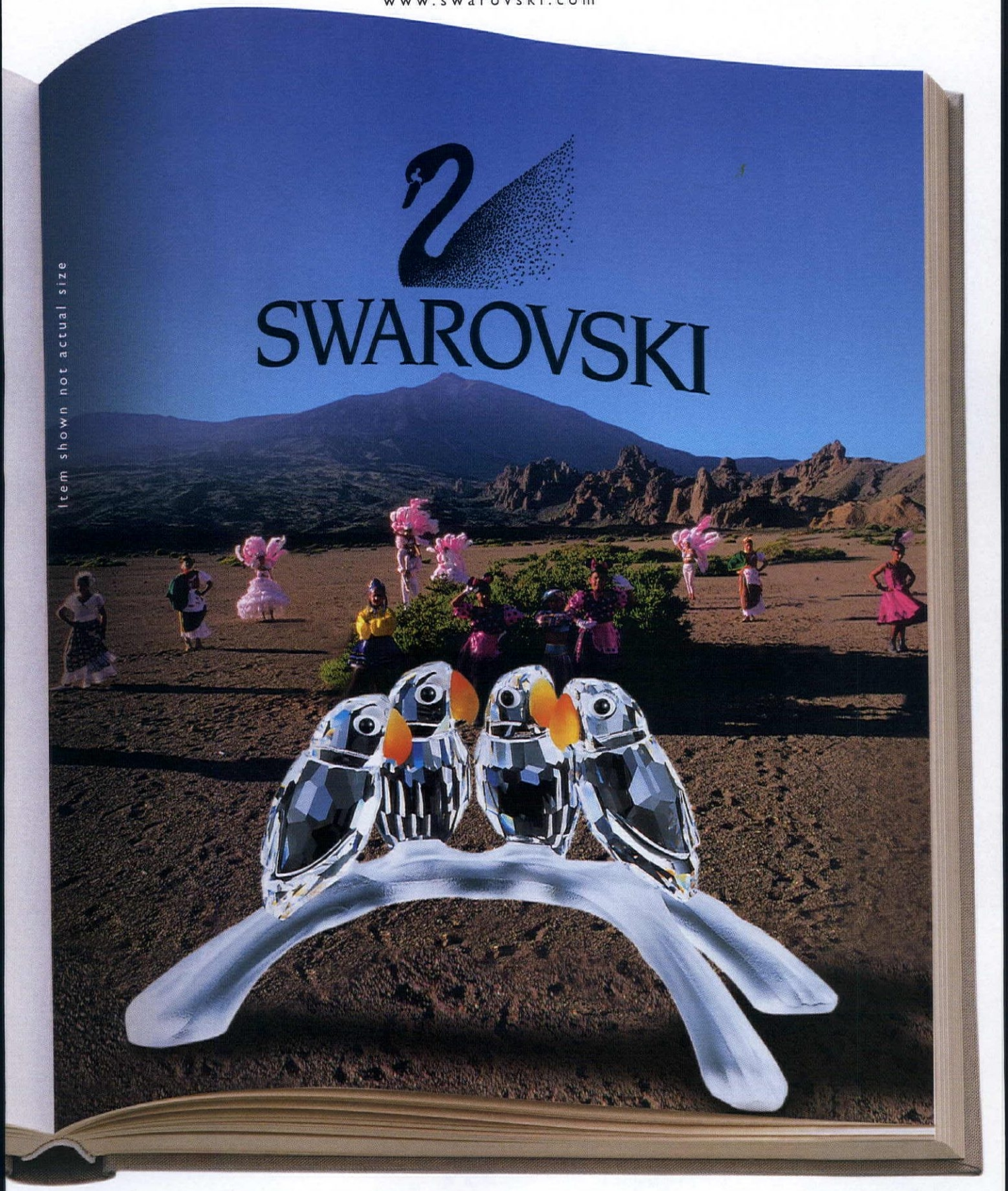

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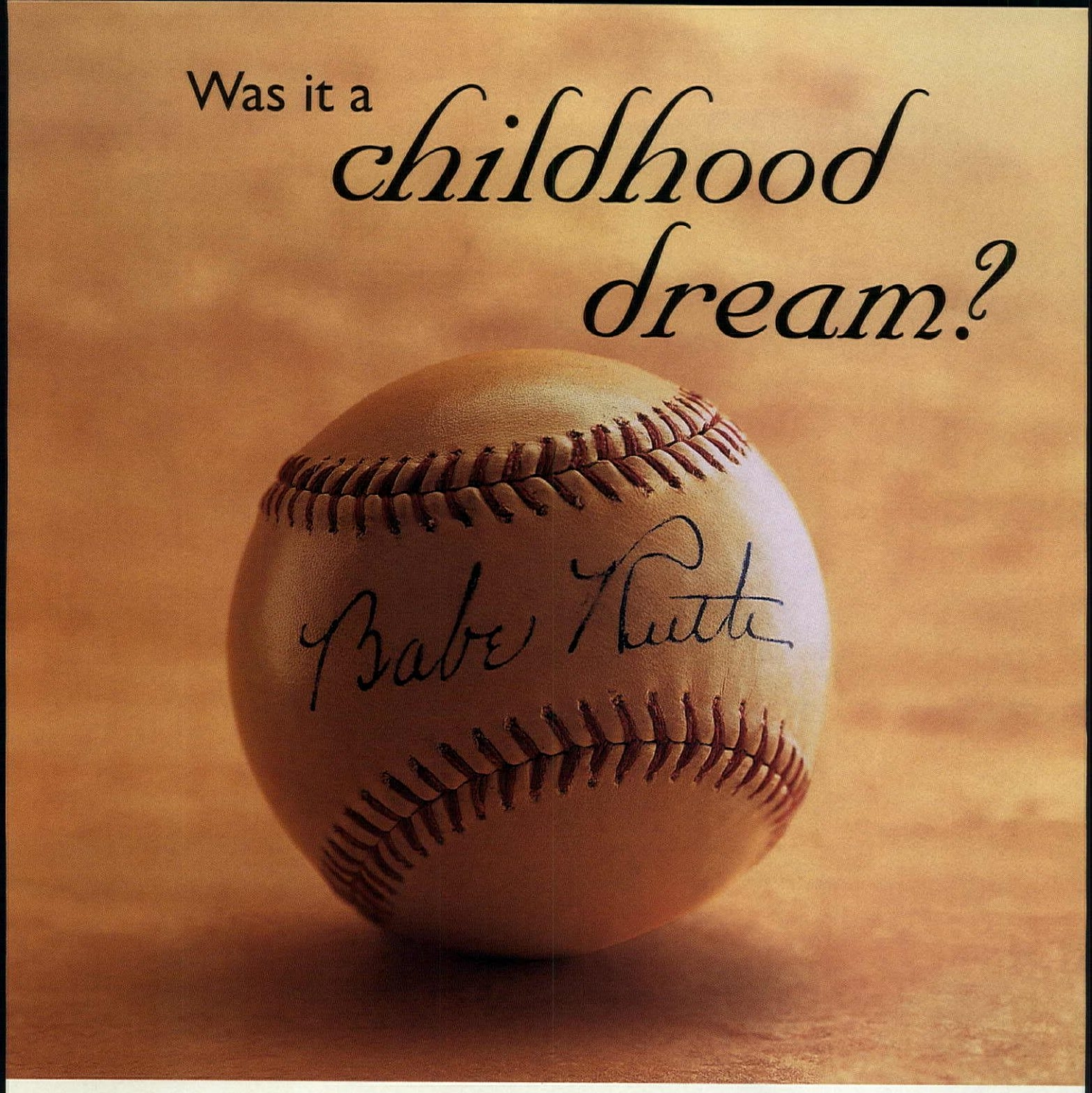
Was it a *childhood dream?*



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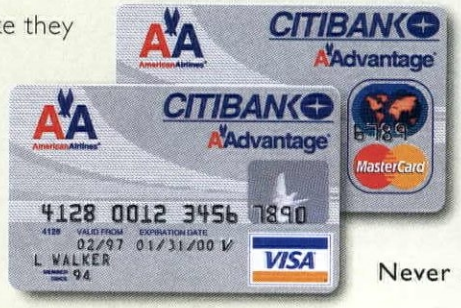

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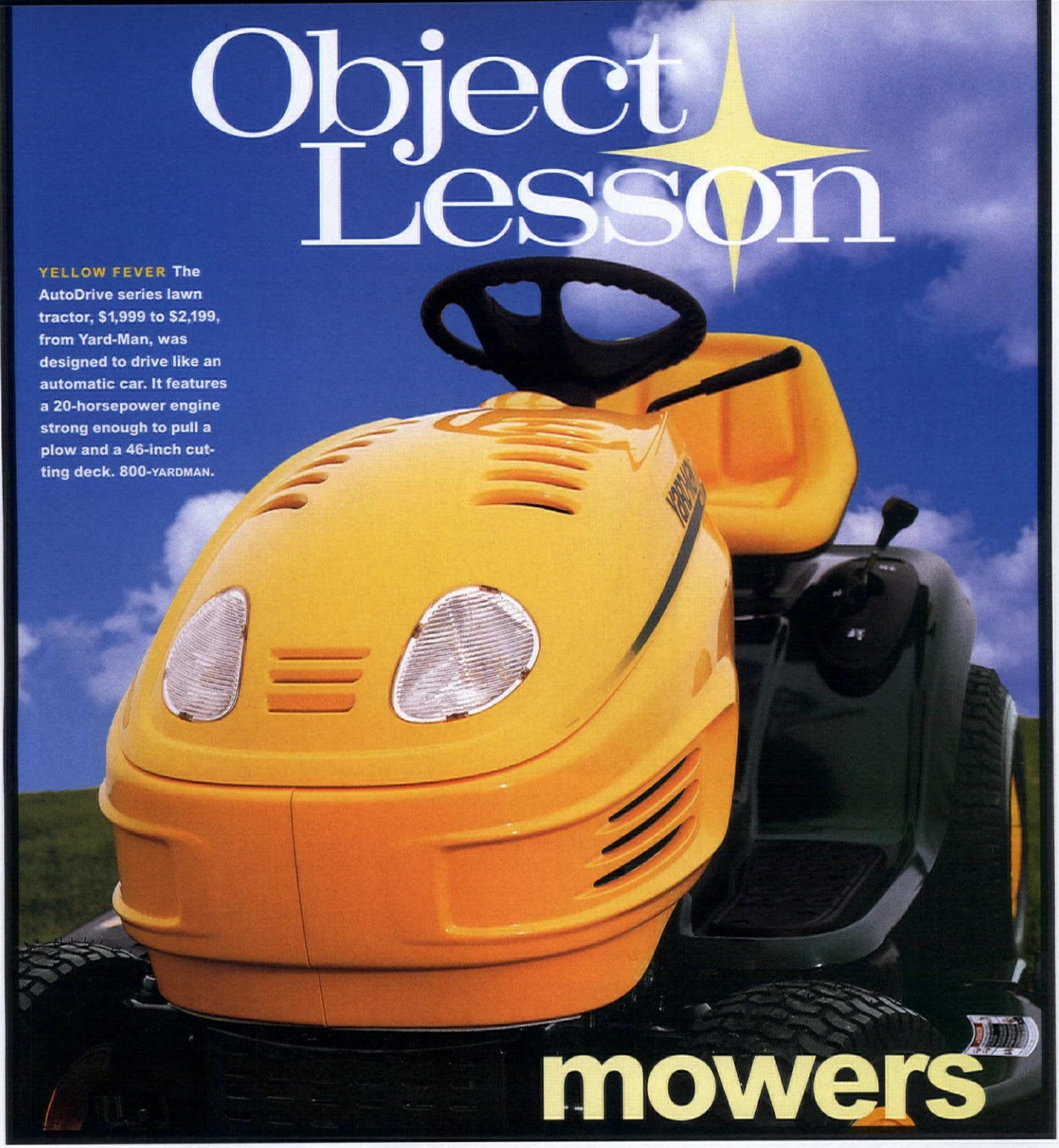
Object Lesson



YELLOW FEVER The AutoDrive series lawn tractor, $1,999 to $2,199, from Yard-Man, was designed to drive like an automatic car. It features a 20-horsepower engine strong enough to pull a plow and a 46-inch cutting deck. 800-YARDMAN.

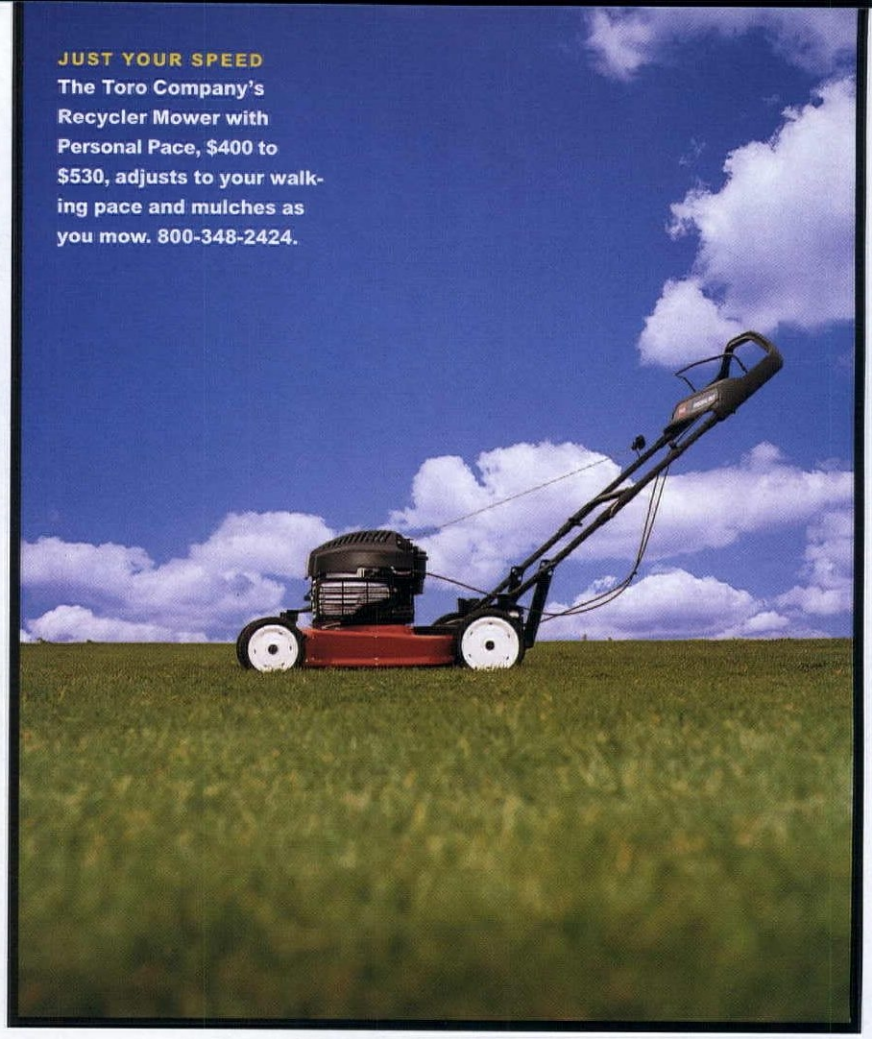
mowers

Sure, we could hire the neighbor's kid, but we confess: We love to mow. We crave the scent of **freshly cut grass**, and even more, the **snazzy** new machinery that gets the job done. From the new **robotic** models to garden tractors with cruise control, there is a mower that's right for every lawn (and more **politically correct** options, too). We'll show you how to mow your **field of dreams**.

BY INGRID ABRAMOVITCH PHOTOGRAPHS BY DAVID JENSEN

PRODUCED BY STEPHEN ORR

Object Lesson



JUST YOUR SPEED **The Toro Company's Recycler Mower with Personal Pace, $400 to $530, adjusts to your walking pace and mulches as you mow. 800-348-2424.**

Few chores in American domestic life are as loaded as mowing the grass. In his legendary 1960s study on boredom in Levittown, New York, sociologist Herbert J. Gans zeroed in on the quest for the perfect lawn. Up and down the uniform streets of this suburban prototype, at every house there was a man with a mower doing his duty.

For a while, at any rate. Eventually, push mowers, quaint but enervating, gave way to noisy, polluting gas-powered machines; meanwhile, our schedules grew busier, our commutes longer. While most suburban homeowners continued to rev up their Toros on Saturday afternoons, others replaced their lawns with wild meadows, or just let them grow shaggy, risking lawsuits from neighbors.

Well, it turned out there were snakes in that long grass, and you couldn't play croquet on it or sit on it without your lawn chair tipping over. We started growing turf in small containers on our desks, and found that the love of lawns might be encoded in our genes: A former Smithsonian researcher says it may go back to our species' early years on the African savannah. Last year the American lawn was the star of a museum show at the Canadian Centre for Architecture in Montreal (now on view at the Contemporary Arts Center in Cincinnati until June 16). And men who might have rebelled against mowing in the past are reconsidering this traditionally masculine burden. In his new book, *A Man's Turf*, organic-gardening expert Warren Schultz confesses that mowing, far from being a chore, helps him get in touch with his inner being. "The lawn is a socially acceptable meditation mat," says Schultz. "It's a Zen path through the suburbs."

Whether you are looking for nirvana or just want to avoid the sneers of the Joneses next door, there is plenty of good news for those who choose to mow. In response to stricter government requirements, the lawn mower industry has made a slew of improvements, developing machines with everything from quieter and cleaner-running rotary engines to better mulching attachments, which eliminate the need to bag clippings and in many cases make fertilizers redundant.

The industry has discovered that lawns are a woman's turf, too. Several companies, including John Deere, which sells many of its lawn tractors to women, are redesigning seats and handgrips with female users in mind.

"Lawn mowing is not politically

TAKE A SEAT **The Yard Bug riding mower from Yard-Man, $1,049 to $1,099, has a powerful 8.5-horsepower engine, but doesn't require much more storage space than a walk-behind.**

it all adds up

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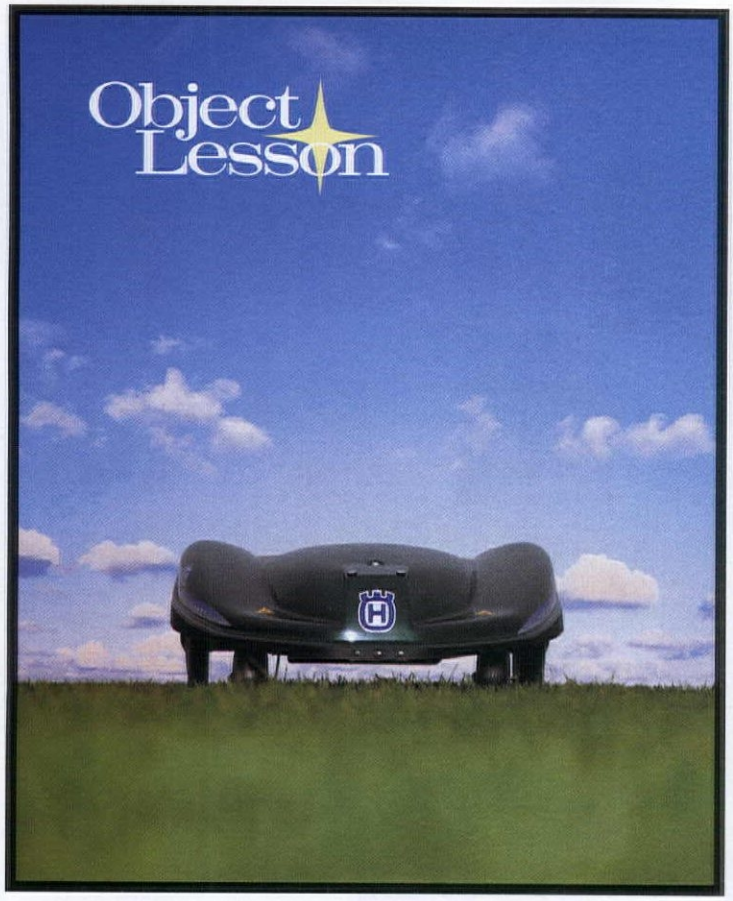

INTO THE FUTURE . . . OR THE PAST
Auto Mower robot, above, approximately $1,600, will be available early next year from Husqvarna Forest & Garden Co. 800-HUSKY62; www.husqvarna.com. The Standard Light reel mower, above right, $69 to $99, from American Lawn Mower Co. 800-633-1501.

correct, but everybody does it," says Michael MacCaskey, editor of *National Gardening* magazine in Burlington, Vermont. "The smart manufacturers are doing their best to make it fun and easy."

After years of experimentation with grass-seed varieties, chemical enhancements, and advanced sprinkler systems, horticulturists have made a happy discovery about lawn care. "Mowing properly is the single most important thing for grass," says Felder Rushing, an extension horticulturist in Jackson, Mississippi. "If you just do that right, that's the only thing you have to do. Forget watering and fertilizing."

There are two main steps to mowing correctly. The first, and some say more important, is to cut your grass to the recommended height. If you trim grass too low, the roots will suffer and the lawn will dry out. Let it grow too long, and your lawn will be vulnerable to disease. Since Kentucky bluegrass thrives at a different height than Bermuda grass, start by identifying your variety (if you don't know what kind you have, take a sample to a local nursery for identification). Then consult the chart below to find out how low to mow; or call your local cooperative extension office and ask to speak to a master gardener. Each grass type has an ideal range of height. When a lawn is stressed by hot weather or drought, cut at the upper end of that range, since the taller grass is, the deeper and more secure its roots.

reel or rotary

Next, consider your equipment. Most lawn mowers fall into two categories: reel and rotary. Reel mowers were invented in the early nineteenth century by Edwin Beard Budding, who adapted a machine designed to trim the nap on carpets. A huge advance over the hand-held scythe, this contraption really took off in America earlier in this century, when there was a push-powered reel mower in almost every yard. However, it was rendered almost obsolete with the advent of the power mower in the 1950s. But like swing dancing and retro toasters, reel mowers are back, and this time they're made of lighter alloys and have better blades.

Last year, push mowers landed on one fashion magazine's hot list, along with that other trendy trimmer, hairstylist Frédéric Fekkai. The American Lawn Mower Company, which has a majority share of the market, says its push mower sales have increased almost 150 percent in the last five years.

The Kindest Cut

Each grass thrives at a different height. The National Gardening Association recommends these ranges:

GRASS TYPE	MOWING HEIGHT
Bahia	2 inches
Bent	¼ to 1 inch
Bermuda, common	¾ to 1½ inches
Bermuda, hybrid	¾ inch
Blue grama	2 to 3 inches
Buffalo	2 to 3 inches
Centipede	1 to 2 inches
Fescue, fine	1½ to 2½ inches
Fescue, tall	2 to 3 inches
Kentucky bluegrass	1¾ to 2½ inches
Ryegrass, annual	1½ to 2 inches
Ryegrass, perennial	1½ to 2 inches
St. Augustine	1½ to 2½ inches
Zoysia	1 to 2 inches

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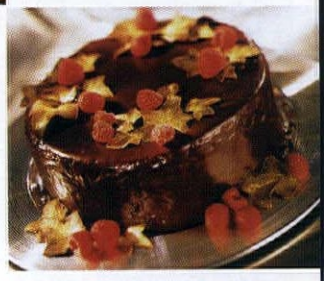
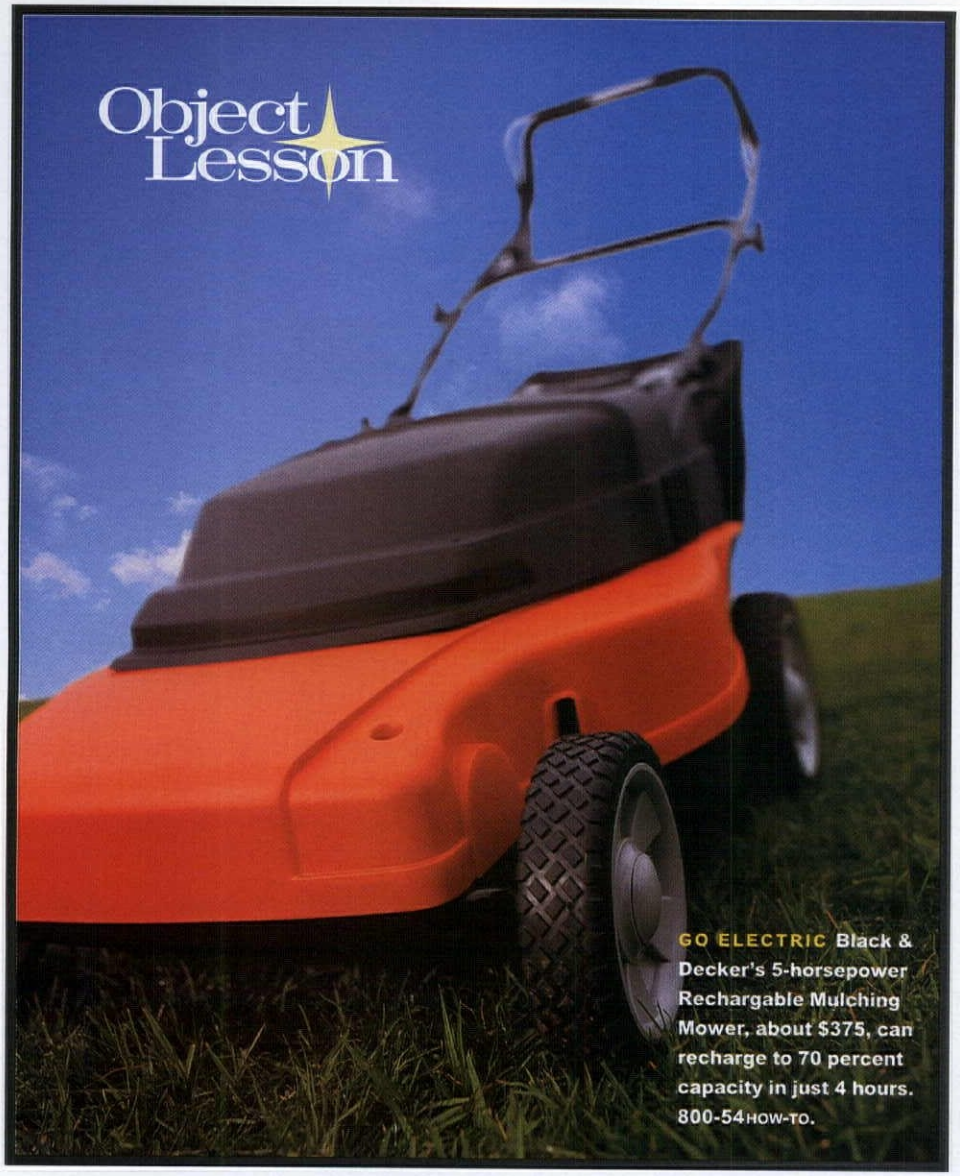


Object Lesson



GO ELECTRIC Black & Decker's 5-horsepower Rechargable Mulching Mower, about $375, can recharge to 70 percent capacity in just 4 hours. 800-54HOW-TO.

Lawn lingo

REEL A scissorlike blade system that gives a precise cut.

ROTARY A circulating motorized blade, powered by gas or electricity, that mows quickly, if not as evenly as a reel mower.

PUSH-POWERED Reel mowers that are powered by your pushing. Great for small lawns, they are nonpolluting and quiet.

WALK-BEHINDS Rotary mowers powered by gas or electricity. Look for models with pollution-reducing overhead valve engines and adjustable mowing heights.

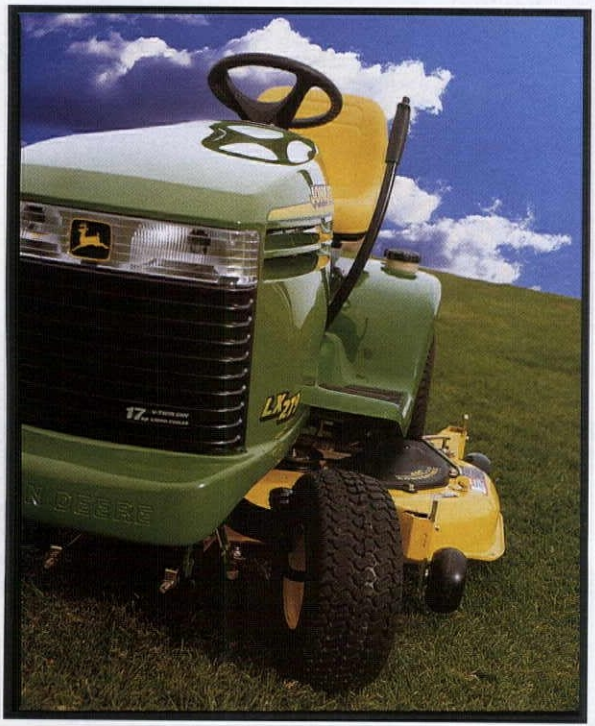
MULCHING MOWERS Rotary mowers that chop blades finely and redistribute them evenly on the lawn, where they are absorbed as organic matter.

DEAD-MAN SWITCH A lever that makes the blade stop quickly when released.

RIDING MOWERS Mowers that have a seat and a strong engine and cut at least 30 inches in one swipe.

ROBOTIC MOWER A built-in computer guides it around your turf. Comes in battery- and solar-powered versions.

GREEN ACRES The new LX 200 series from John Deere features contoured seats and four-wheel steering. The LX 277 AWS lawn tractor, below, $4,999, has a 17-horsepower engine. 800-537-8233.



Proponents say reel mowers cut cleanly and evenly, with blades that snip grass almost like scissors (golf-course groundskeepers still use reel mowers, albeit the motorized kind, for their precision cuts). What's more, they are inexpensive and quiet. "They're better for the environment, and the physical activity of mowing is good for you," says Kathy Tierney, CEO of Smith & Hawken, whose company sells push mowers and who uses one herself at home.

Despite the reel-mower renaissance, most mowers sold in the U.S. are gas-powered rotary models. These cut grass with a single circulating blade mounted under a housing called a deck, using what Warren Schultz describes as a slice-and-dice technique. Spinning up to 3,000 rpm, the blade gets the job done quickly—how quickly depends on the type of mower. Most popular in this category are walk-behinds, by companies like Snapper, Honda, and Toro. The newest models have safety features like a dead-man switch, a system that makes the spinning blade stop within seconds after a lever on the mower's handle is released. Adjustable height functions have been redesigned so they are easier to use. Overhead valve engines emit 30 percent less pollution than they did in models made before 1997 (noise, however, remains a problem). Mulching attachments also work better than ever before, mincing grass blades into tiny pieces before dropping them onto the lawn, where they break down and disappear, returning organic nutrients to the soil.

ride on

Like the suburban dudes on the animated TV series *King of the Hill,* some of us can't help but ogle the new generation of garden tractors, which let you play out your Farmer Brown fantasy without giving up creature comforts like cruise control, padded seats, and drink holders. Also called ride-ons, some tractors are burly enough to haul a plow; others are so agile that when they cut

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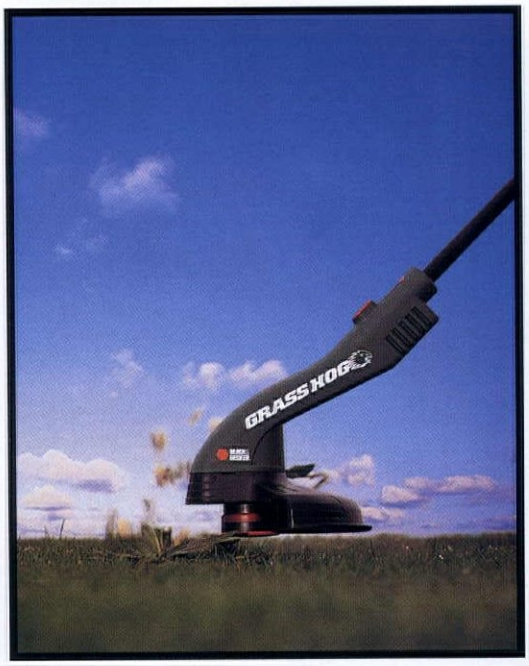
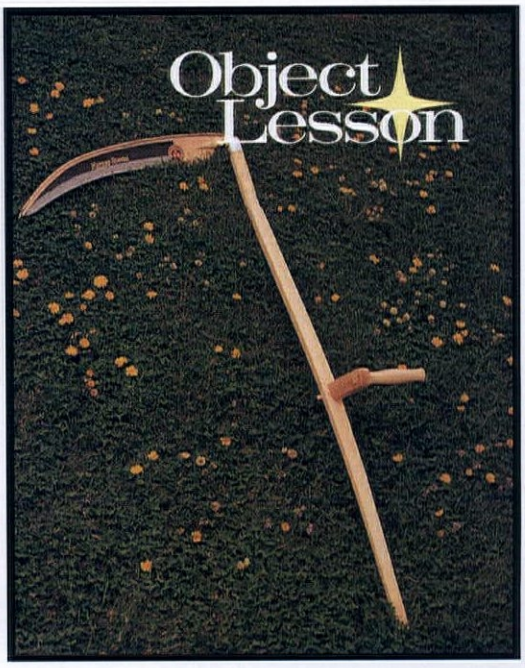


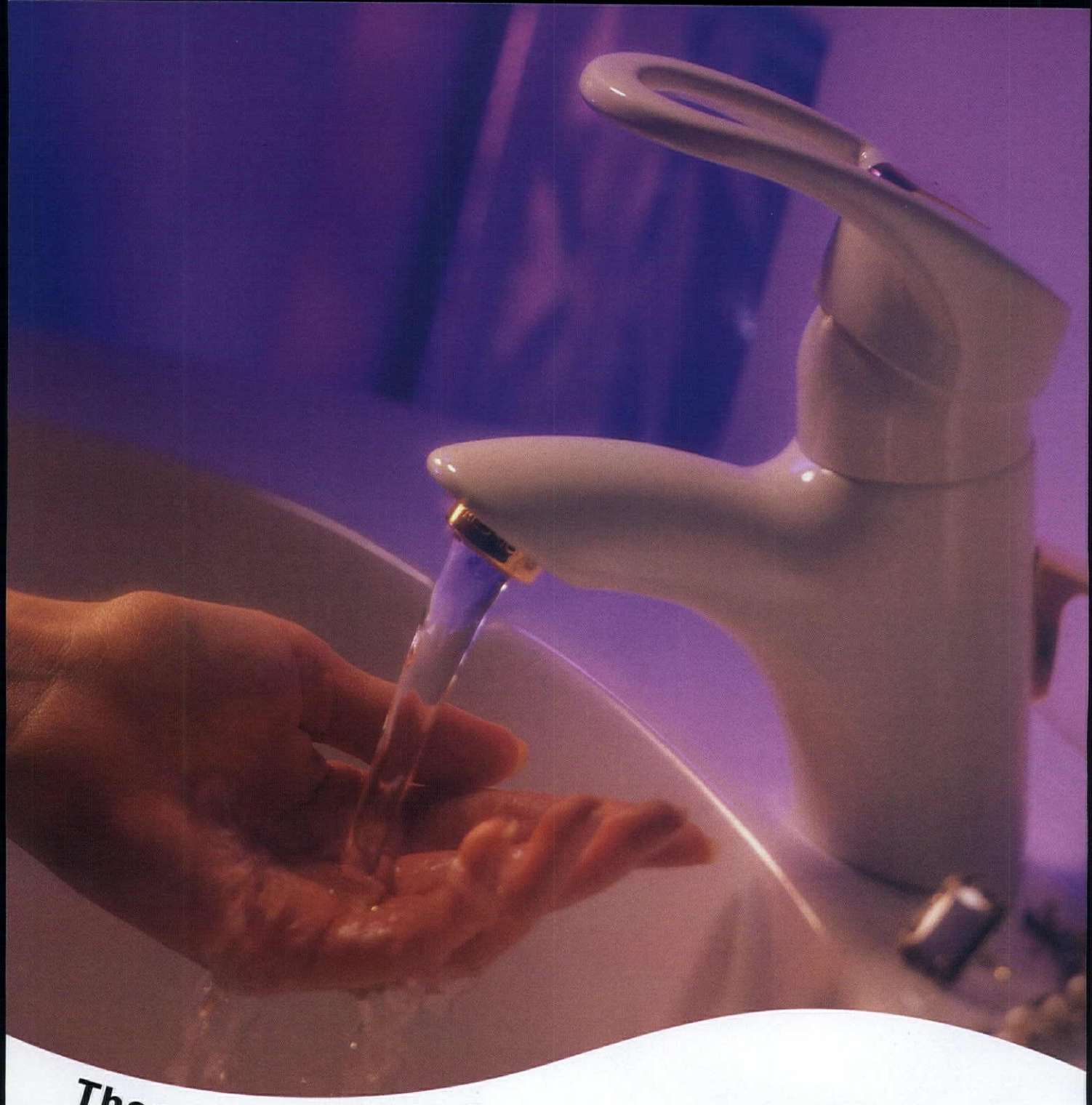


ON THE EDGE **Black & Decker's Automatic Feed Trimmer/Edger, right, about $50, cuts a straight edge at the end of a lawn. The lowest-tech method: a scythe, far right, $75 to $85, from the Marugg Co., Tracy City, TN. 931-592-5042.**

around an obstacle such as a tree, only a fourteen-inch circle is left uncut. Like its competitors, such as John Deere and Simplicity, Yard-Man sells tractors equipped with more than 20-horsepower engines. "People like power," says Robert Moll, vice-president of marketing for Cleveland's MTD Products Inc., which manufactures the Yard-Man line. "It's a little bit of Tim Allen, I think."

Which machine to choose depends on the size of your lawn. Walk-behinds come in different widths; the wider they are, the more they will cut in a single swath, reducing the time it takes to mow an entire lawn. Walter Reeves, a horticulture educator and host of the Atlanta-based television show *The Georgia Gardener,* suggests this rule of thumb: For a lawn of 2,000 square feet or less, choose a walk-behind mower 20 to 22 inches wide. From 2,000 to 5,000 square feet, he recommends at least a 22-inch mower; for 5,000 to 10,000 square feet of turf, get a mower that is 24 to 26 inches wide. If your lawn is bigger than that, Reeves recommends that you invest in a rider mower or prepare to spend entire weekends mowing the grass.

There is an alternative to gas and people power, and it, too, has come a long way: electricity. The old electric mowers could go only as far as their cords, but the new models have batteries that recharge in as few as four hours and are far quieter than gas motors. While they don't emit pollutants, they are not completely guilt-free options: the batteries draw their power from power



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plants, a major source of pollution.

What will the mower of the future look like? Some think it's being placed in crates right now in Sweden, for arrival in this country just in time for the millennium. Already sold in Europe, Husqvarna's Auto Mower, which will sell for approximately $1,600, is a battery-powered robot that looks like it landed on your lawn from a galaxy far, far away, yet grazes on turf as silently and efficiently as a herd of goats. "When it needs a recharge, it docks itself, charges, and automatically goes back out," says David Zerfoss, president of Husqvarna Forest & Garden Co. As he describes it, this machine moves gently and immediately reverses direction at the slightest touch, so you needn't be concerned about the hedges or the family pet.

The imminent invasion of the robots is getting an icy reception from mowing fanatics. "It's weird," says Warren Schultz. "I wouldn't use one. I think there's something appealing in the labor of mowing the lawn."

As for the rest of us, there is a growing consensus: Set 'em loose.

Home-Field Advantage

Lawn patterns are a great way to spiff up turf. For advice we consulted David Mellor, assistant grounds director for the Milwaukee Brewers.

1. SKETCH OUT THE PATTERN Do this on paper. The easiest designs have straight lines, such as checks or stripes.

2. USE A REEL MOWER Only it has a blade that cuts cleanly enough to bend grass in the direction the mower is traveling. Light reflections create the illusion of light and dark sections: Turf appears lighter when mowed away from the viewing point, and darker when mowed toward it.

3. ADJUST MOWER TO DESIRED WIDTH Push it along the first edge (keep it straight by lining it up with the street or driveway). At the end of a row, turn slowly, tipping the mower back as you rotate. Move in the opposite direction and overlap the first line by an inch. Return to the starting point and go over both lines again to etch in the design. Continue the rest of the pattern in the same way. For curves, use a string on the grass to mark out your design.

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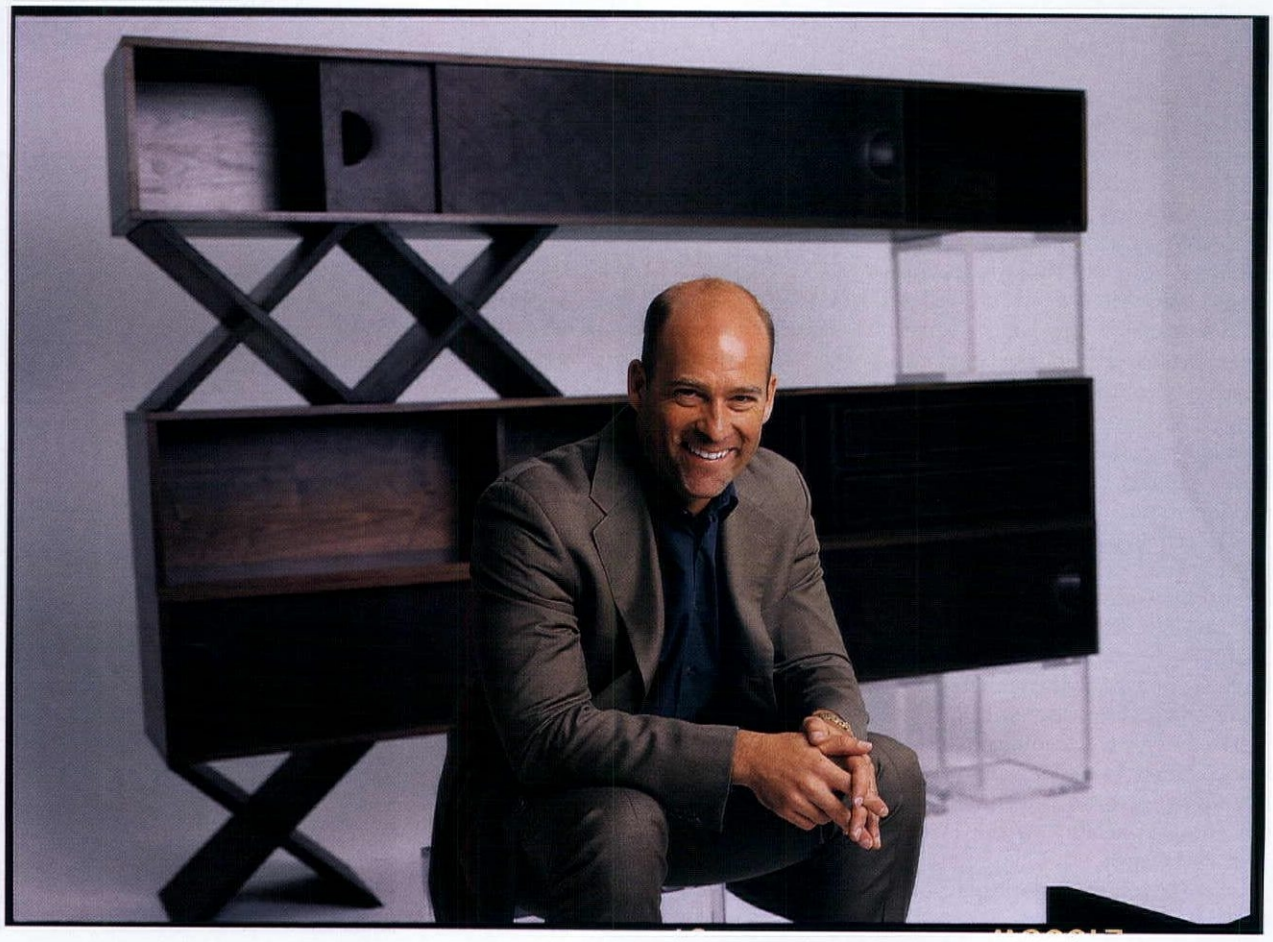


Dynamic Trio

A look at what's up, in, and on the way from three top names in contemporary design: Troy Halterman, Tom Dixon, and Ashley Hicks

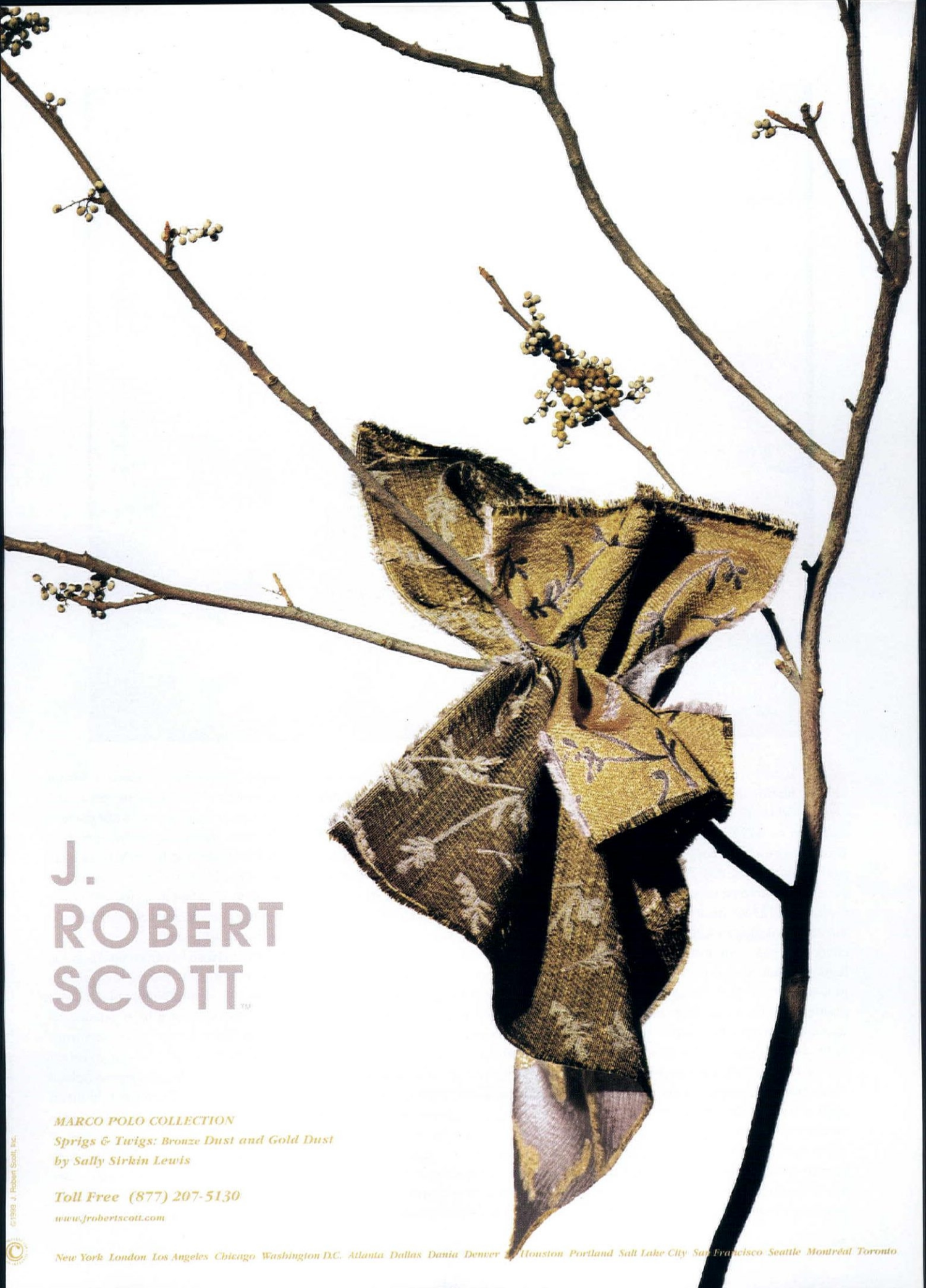
You'd think Troy Halterman sells crystal balls at his eponymous downtown Manhattan store, rather than an edgy mix of old and new home-furnishings classics such as Aalto chairs, lambskin throws, and fiberglass ottomans. He's that sure he can predict the next retailing trend. "The biggest disappointment in shopping today is that you can buy the same things everywhere," he says, pointing to the proliferation of chain stores like the Pottery Barn, Crate & Barrel, and the Gap. "In the future, you will see more unique and special stores, where everything won't be so stamped out."

Like any savvy visionary, however, Halterman isn't leaving a thing to fate. This month at New York's International Contemporary Furniture Fair, he is introducing Project 1, a sleek multi-unit shelving system that follows up on his successful 1997 home accessories collection. It is the first piece in what he hopes will be a full line of private-label products. "My dream," he explains, "is to produce every stick of furniture in my store."

Made up of five elements—open walnut cases, Lucite cubes, leather-covered X-shaped bases, doors, and stacking drawers—the system (prices range from $900 to $1,800) is a natural for commitment-phobic design nuts. "I love furniture that doesn't have to function the way you expect," Halterman says. The cubes can be stacked into a tower for displaying objects, used singly as stools, or inserted between shelves as dividers. Perched on an X-base, a leather drawer becomes a tray table; stacked up, two oiled walnut cases double as a stylish headboard. "This was based on the I-have-a-couple-of-cinder-blocks-and-pieces-of-wood college principle," the 35-year-old laughs. "There are no bolts," he adds, "so you can reconfigure it in an infinite number of ways"—which is about the only thing Troy Halterman admits he can't forecast. —LYGEIA GRACE

FREE TO BE **The five stacking units that make up Halterman's Project 1 shelving system can adapt to a variety of interiors.**

PHOTOGRAPH BY ANDREW FRENCH; STYLED BY BROOKE STODDARD



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TOM DIXON used to sleep soundly. The British designer, who is to the world of decorative arts what rock stars are to MTV, snoozed peacefully through the early '80s, as he rose to prominence creating furniture from material found in scrapyards. He dozed undisturbed as he made a smooth segue into designing luxury goods, like his rush-covered S chair, produced by Capellini, a high-end Italian furniture maker, and his now-ubiquitous Jack lamp—the spiky plastic polyhedron that looks like a monster piece from the child's game of jacks—made by his studio, Eurolounge. But lately Dixon's slumber has been fitful. "Sometimes," he says, "I wake up in the night and think: *Do I really have a view on the design of a duvet cover?*"

Just over a year ago, you see, Dixon became creative director for Habitat, the home-furnishings chain that, since its founding in 1964 by Sir Terence Conran, has shaped the domestic tastes of middle-class Britons. Now, suddenly, Dixon finds himself responsible for the look of more than 4,000 products, from rugs to dishes to potato peelers to (of course) duvet covers. And if Dixon's ears don't prick up at the thought of bed linens, he's very enthusiastic about the overall task. "I don't mind doing luxury things, but I always wondered if they were being bought for snob appeal more than the design," he says. "The greater challenge is to compete by making things that are bought because they're functional."

Dixon admits he's a "chaotic" manager of the Habitat design team, which is taking on a more international flavor. But he's steering a definite course in some areas, such as "craftlike uses of high-tech materials" like woven nylon and, in a long-term project, light-emitting polymers. Dixon says his influence won't be evident on Habitat shelves until the spring of 2000. He allows that his style is "bolder" than his predecessors', but adds that in coming up with his look for the store, "the danger is to do something that could be deemed 'fashionable.'"

HOT BRIT Dixon with his Star Light lamp and prototypes for new Habitat goods, from a table to chairs to executive toys.

Not that Dixon has given up designing for more maverick (not to say fashionable) tastes. A new modular polyethylene Dixon lamp will soon be produced by the New York design store Furniture Co., and Eurolounge is about to introduce a new lamp by designer Michael Young. But for now, Dixon says, his main focus is on wide appeal. "I've always wanted to do extraordinary things at ordinary prices," he says. "For a designer, there's no greater goal than to walk down the street and see everyone with something you made." —GREGORY CERIO

PHOTOGRAPH BY TREVOR RAY HART. STYLED BY BROOKE STODDARD

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WHEN CRAFTSMEN in India hear the name of the line of furniture they are building for Ashley Hicks, "great hilarity and mirth usually follow," says the London-based designer, who is a *House & Garden* contributing editor. "They think it's funny." On one level, Jantar Mantar, as Hicks chose to call the line of chairs and tables he began designing three years ago, is a dignified name, taken from an eighteenth-century open-air astronomical observatory located in Jaipur. But today on the subcontinent, Hicks explains, Jantar Mantar has a colloquial meaning akin to "a little bit of magic" or—insert workers' giggles here—"Abracadabra! Alakazam!"

But then Hicks has pulled off a bit of sorcery with his first collection, which debuts in May at the Studium V showroom in New York. From a strange brew of elements—classical Greek and French influences, forged metal, exotic woods—Hicks has concocted a cohesive and original line of modern furniture.

The first piece Hicks created for the collection, the Klismos chair, may be the purest in design. It is patterned after a drawing of an ancient Athenian chair by artist G.M.A. Richter, which Hicks discovered in a 1966 text while an architecture student. The chair, Hicks says, "is the closest we can get to the image of what Mrs. Pericles sat on back in 430 B.C." The problem for Hicks was to locate artisans who could replicate the complex curves of the Klismos chair to his specifications. In 1996 he finally found the talent and skill he needed in a Delhi workshop, which now produces all the Jantar Mantar pieces, then sends them to England for finishing.

Hicks has also found inspiration in the profiles and proportions of French Directoire and 1940s furniture, as well as in tribal pieces. A drum table looks, for example, like a modern take on an African musical instrument. The pieces in the collection are made of rough-textured hand-forged steel, unusual woods—such as Burma teak, mango wood, and tigerwood—and saddle leather, with detailing in cast bronze. However lofty the antecedents of his designs may be, Hicks emphatically states they are grounded in practical considerations. "There are no pretensions to this furniture," he says. "It's to be sat on." —JOYCE BAUTISTA

MAGIC MAN Hicks poses with his Babel bedside table, Thar armchair, X-frame ottoman, and Trellis étagère.

PHOTOGRAPH BY SIMON UPTON

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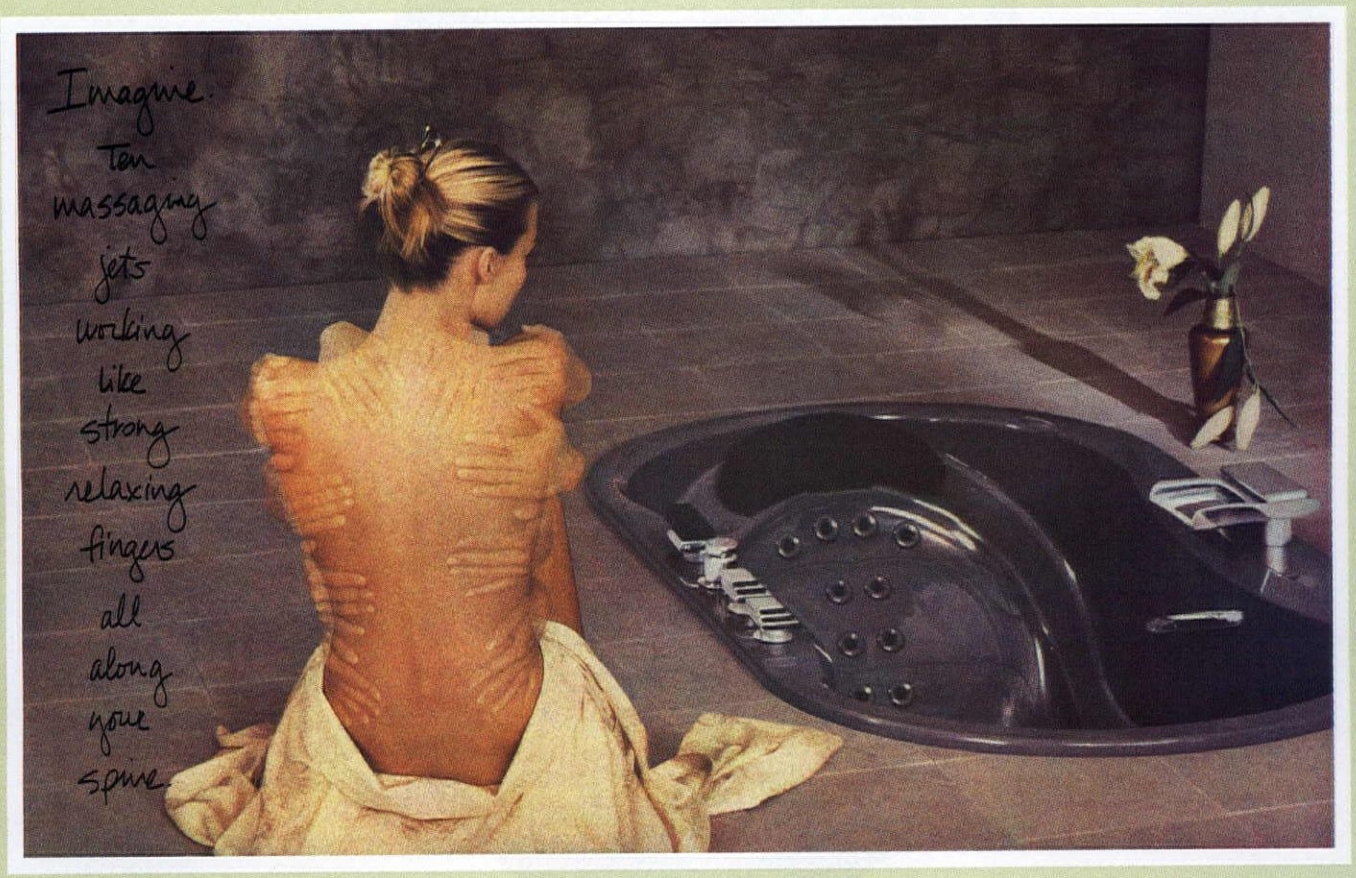

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Must Reeds

The extraordinary bamboo baskets on view at the Asia Society reveal a vanishing world of Japanese artistry and craftsmanship

BY MOIRA HODGSON

A MODERN bamboo basket is not something you'd expect to find with a price tag of $40,000. But a few artisans in Japan have always treated their craft of weaving as serious art. While some pieces may conceal a vase for flowers, the baskets shown by Robert T. Coffland at Santa Fe's Textile Arts Gallery are not utilitarian objects, but sculptures. "There's something about the strength and flexibility of bamboo that inspires the artists," he explains. "Basketmaking is a very small, energetic world that draws people of tremendous passion." Many of the finest antique and contemporary examples of this craft can be seen at New York's Asia Society, where the Lloyd E. Cotsen collection, assembled partly with Coffland's help, is on view until May 30.

The range of styles among the artists at work today is remarkable. A basket by Tokuzo Shono ($8,500) starts out with strands woven in a complex snow-crystal pattern and ends in lines that sweep to the rim like folds of fabric. In contrast, a work by Ryuun Yamaguchi ($5,900) is more like a shallow bowl, with thin, flat strips stretching from base to rim like the wires of a suspension bridge. And the lines in Jin Morigami's basket ($2,900) remind you of a Henry Moore: strands of thin, dark-brown bamboo are woven in undulating threads that look like steel.

DYING ART **Since there are fewer than 100 active Japanese weavers, works by artists like Jin Morigami are highly valued.**

Antique pieces, which sell for $500 to $15,000, are increasingly scarce—many were destroyed in the firebombings of the Second World War. "The contemporary ones are more expensive, because they are fresher, more exciting visually,"

PHOTOGRAPH BY JAY ZUKERKORN

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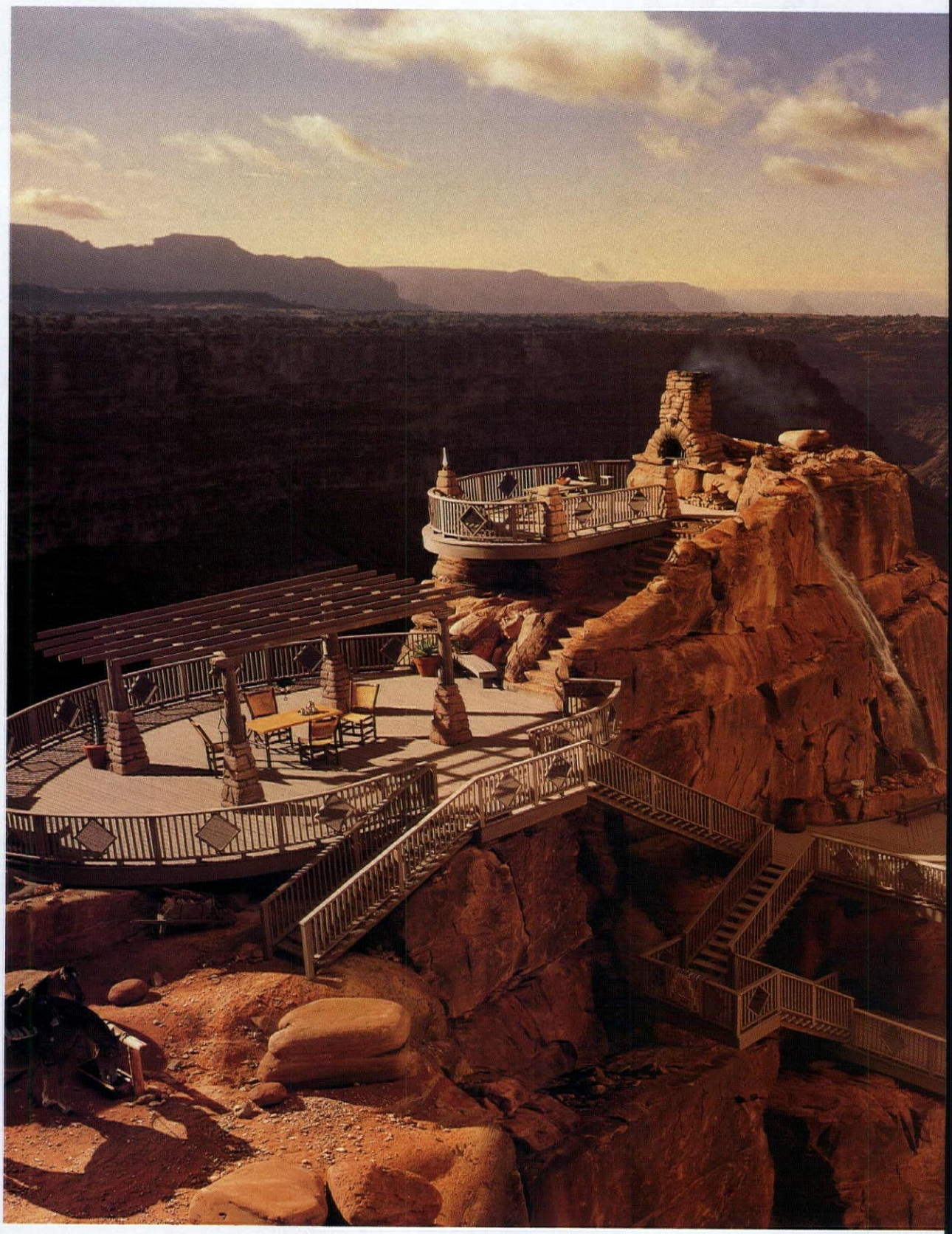

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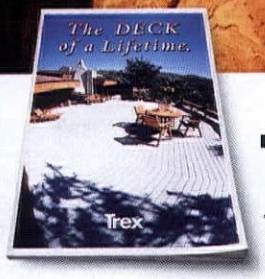

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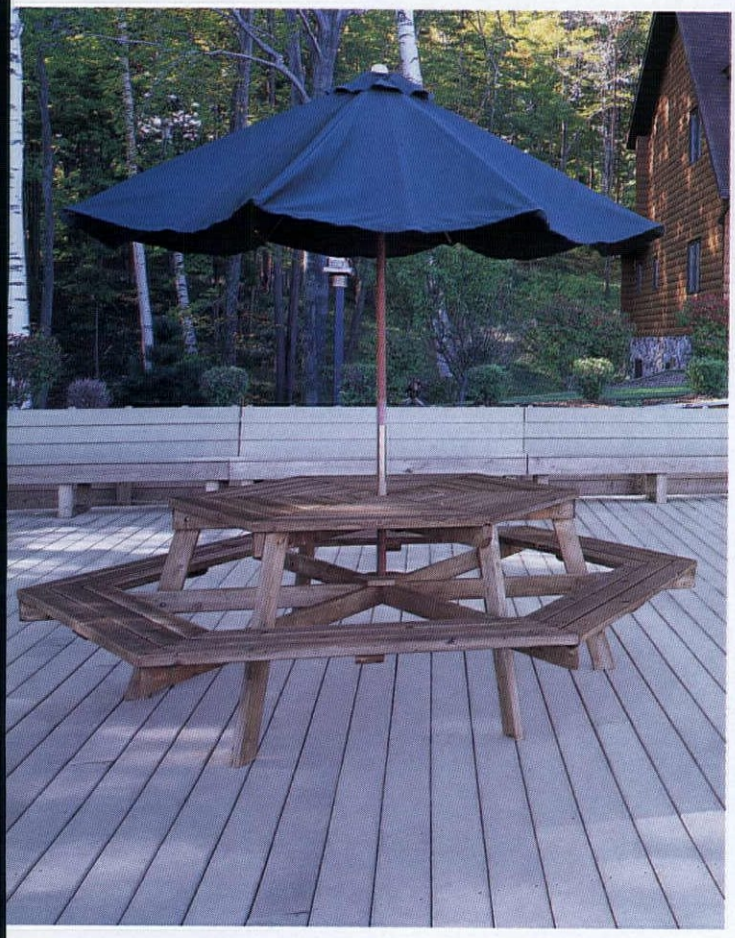

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Coffland says. He became interested in bamboo baskets when Cotsen, hearing Coffland would be working in Japan, asked him to look for pieces to add to Cotsen's already large collection. A friend suggested Coffland pay a visit to Soho Katsuhiro, a farmer and basket maker in his sixties. Coffland was astonished by the complexity of his work. "The baskets were very naturalistic, starting out with a very orderly base and then becoming randomly plaited and boldly finished. They were so quiet, so sophisticated—and yet I kept thinking, This guy's a farmer."

Some contemporary basket makers are from families rooted in rural tradition. Others have physical disabilities that make heavy labor impossible. Many apprentice to older basket makers and spend years simply copying their techniques. Major pieces, Coffland says, show a combination of technical skill and originality of expression. "I've seen artists who have great ideas, but lack the technical underpinnings to pull them off. Others are merely copying their teachers. Only a handful are truly creative."

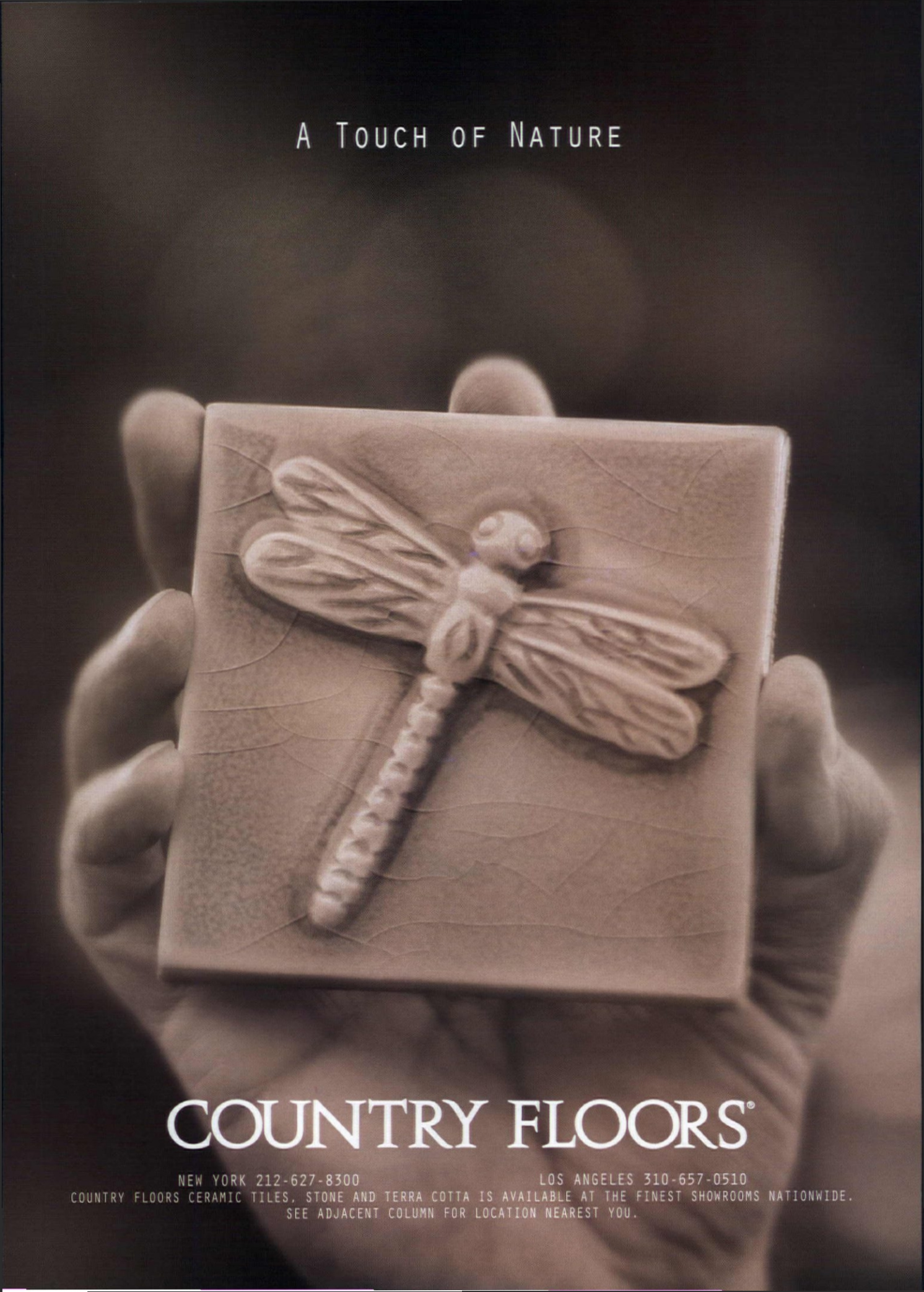
A basket intended for public exhibition takes between three and six months to make—once one has mastered the technique. A weaver also has to learn the different types of bamboo (there are about 600 varieties in Japan alone). A favorite is the pale blond *madake* (*ma* means mother, *dake* means bamboo). "It is a ten-year process to learn, another ten to twenty years to find out if you have anything to say," says Coffland. "Japanese culture is not like that of the West, where it's supposed to be all over when you hit thirty. In Japan, you're not expected to blossom until your fifties or sixties."

Bamboo has played a central role in Japanese life for thousands of years. Baskets woven from grass were originally developed in the fourteenth century for flower arranging and tea ceremonies, but after World War II, man-made materials and machines were introduced, and the number of bamboo artisans dropped, along with the demand for their work. Now fewer than 100 people make a living at this art.

TIME WARP The skills contemporary Japanese weavers use today were first developed in the 14th century. New pieces include, from top, works by Ryuun Yamaguchi, Tokuzo Shono, and Noboru Fujinuma.

For these artists, it is hardly surprising that bamboo is not just a working material but a spiritual symbol. "It is only a simple grass," says Noboru Fujinuma, whose muscular basket made of thick, deep-red strips of bamboo reminds Coffland of an Abstract Expressionist painting. "You can cut it straight like wood and you find it empty inside," says Fujinuma. "That emptiness, that simplicity, is perfect for expressing my artistic feelings."

MOIRA HODGSON *writes frequently on food and the arts.*



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Know-It-All

Honest, encyclopedic, and up-to-date, Barbara J. Barton's *Gardening by Mail* is a one-woman phenomenon

BY TOM CHRISTOPHER

I HAD WHAT I still think was a brilliant plan, before Barbara J. Barton spoiled it. I was going to build a furnace that burned seed and nursery catalogues. After all, the mailman delivers this kind of fuel by the pound daily right through the winter, and I can't sift through all those volumes of gaudy photographs and eager verbiage just to locate the handful of things I actually need. Converting catalogues into BTUs was clearly the answer. Until a friend gave me Barbara Barton's book. *Gardening by Mail : A Source Book* is its title, and it has made my catalogues, unfortunately, too useful to burn.

For Barton is a part-time reference librarian, and when her gardening provoked the inevitable avalanche of mail-order literature, she got organized. She created a catalogue database, which any gardener can have for $24.00, and it sends you directly to the right page in the precise catalogue. You can spend the time you save browsing the pages of Barton's book, which contains not a wasted word and is really a complete directory to horticultural expertise.

As Barton says, the book began more than 16 years ago at the bank where she worked. There she found a gardening catalogue in her mail slot. Not having come of green-thumbed stock, Barton had never really looked at such a thing before. She began to explore, however, and her reading left her hungry for the curious plants she found described. That in turn led to mail-order. For the sad fact is that Barton's newborn interest coincided with the decline of the local nursery.

Once upon a time, and not so long ago, nurseries were just that: a place where plants were born and reared. A generation ago, most nurserymen were skilled propagators who were sowing seeds, rooting cuttings, grafting and budding, and each had his or her own opinions about what plants were worthy of care. My mother still remembers the names of half a dozen growers who operated within a couple of miles of the unremarkable suburb in which I grew up. She remembers, as well, their idiosyncratic tastes. There were a father and son who specialized in hardy shrubs and trees; the family that hybridized their own irises; and the woman who, if you could catch her at home, had pots and pots of wonderful succulents. There was another man, who might sell you a specimen from his extraordinary collection of dwarf conifers, and a farm stand whose owner grew his own flower seedlings and whose list changed annually to suit his current enthusiasms. These businesses are gone now, or changed beyond recognition, and they have been replaced by garden centers that stock whatever plants some wholesaler in California decides to send east. Today, to get any plant or tool that isn't generic, my mother, like most Americans, must order by mail.

She is fortunate that just as Barton's horticultural enthusiasm reached flood tide, back in 1982, the bank closed its marketing department and laid off its librarian. Barton bought a computer,

YOU COULD LOOK IT UP Barbara J. Barton tends to business, bringing order to the vast chaos that reigns in the world of gardening catalogues.

PHOTOGRAPH BY SEAN SULLIVAN

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and within a year had set out to bring order to the mail-order nursery business. She sent away for a copy of every catalogue for which she could find an address, and when these arrived she sorted the worthwhile from the merely frustrating.

To do this, Barton looked at the descriptions of the plants. She gave points for descriptions that were honest, listing a plant's cons as well as its pros—is that wildflower an aggressive colonizer, something that will increase your need to weed? She looked, too, at the plant nomenclature each catalogue used. The use of true botanical names, Latin binomials, impressed Barton, who likes to know that the rose she orders really is a rose—*Rosa*—and not a rose of Sharon, which is actually an *Hibiscus,* or a rock rose, which may be either a *Cistus* or a *Helianthemum*. If a catalogue used common names, they had to be truly common, and not a marketer's invention such as "pretty little alpine bells."

Finally, to make the grade with Barton, a catalogue had to include a telephone number that customers could call to get further information about prospective purchases or to resolve a problem.

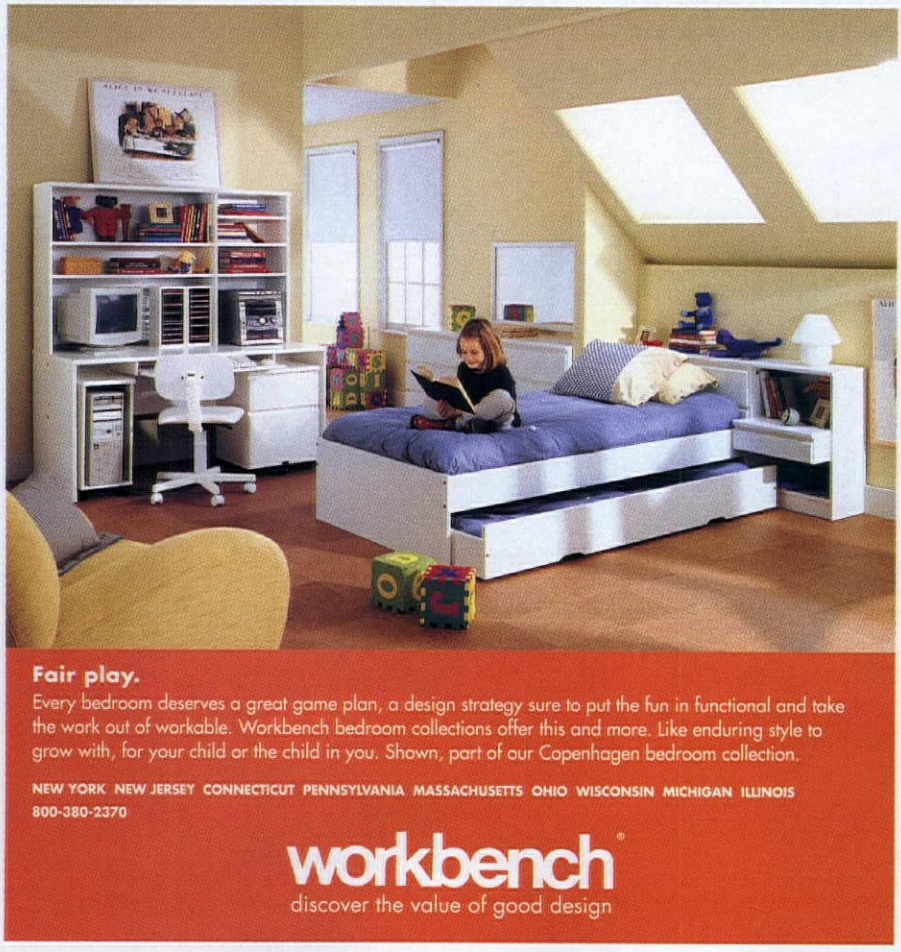
Having reduced her pile of acceptables to a mere thousand, Barton sorted the catalogues into two groups, those that sold plants and seeds, and those that sold gardening supplies and services. She wrote a brief description and assessment of each, and arranged these in alphabetical order. Then she created an index, so that a gardener in search of, say, bee plants, or bamboos, or berries, or birches, or bird repellents, or bonsai tools, would know which catalogues to send away for. While she was at it, Barton also compiled guides to horticultural libraries, societies, magazines, and professional associations, and a basic bibliography of gardening books.

When, after three years of work, she contacted literary agents, they told her that her manuscript didn't seem like "a good read." Several book publishers couldn't see the need, either. So Barton published the book herself, composing it on her computer and printing it on a daisy-wheel printer. Thirteen years later, she has sold more than 80,000 copies and is updating a fifth edition; since 1990, she has published the book through Houghton Mifflin. She's on-line, too, at www.vg.com/vg//gbm, for Barton was quick to see the advantage of the new medium. She is constantly updating her information, and for $2, she'll send book owners an annual update of their copies. But she updates the on-line information four times a year, so that it is always current.

Barton published the book herself, composing it on her computer and printing it on a daisy-wheel printer

The workload is continually expanding, as Barton discovers new mail-order nurseries. She has taken on an assistant, Ginny Hunt, an expert horticulturist, who reviews the plant and seed catalogues so Barton can manage all the other facets of the database, including answering some of the letters she receives. Readers, she says, write to her constantly. They write to nominate additional nurseries, and to tell Barton how they use her book. Readers even write to ask for Barton's help in finding jobs or land on which to settle and garden—both are services that she says emphatically she does not provide.

Not all the outcomes of Barton's work have been positive. A landscaper friend complains that Barton revealed to his customers all his professional sources. I'm tired of having to cut and split firewood, after days of catalogue filing. And Barton no longer feels free to order plants or tools through the mail. Like the restaurant reviewer looking for a meal, she fears that she'll get preferential treatment. That would corrupt her data.



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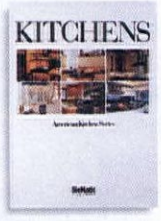

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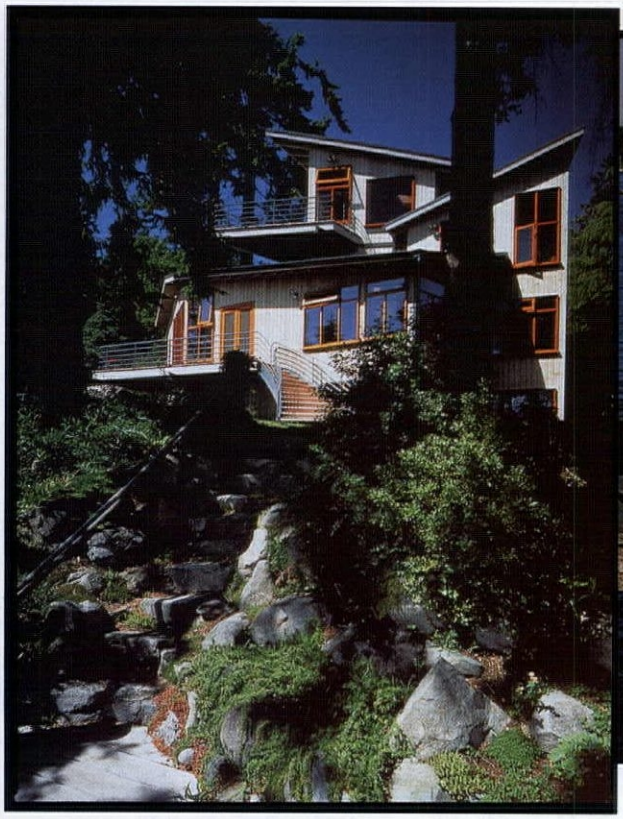
Hello Mother, Hello Father

When architects design houses for their parents, relationships—and buildings—take on new meaning

BY BETH DUNLOP



FAMILY PLAN Mark and Peter Anderson, far right, with their mother, father, and sister, designed a house for their parents (who did some of the labor) on Puget Sound, Washington. The house's footprint follows that of the family's old bungalow.

THE HOUSES architects design for their parents are plied with many layers of meaning. Large or small, modernist or historically referential, experimental or prudent, they are not objective works of architecture. They are personal and they are heartfelt, and it is these very qualities that set the houses apart from all others, even ones that architects design for themselves.

To design a house for a parent is to tip the balance between authority and deference. But even those parents who are complete patrons, giving their designer offspring full artistic license, are the takers, not the givers. Psychologists tell us that it is during late childhood and adolescence that our children become "critics," appraising and evaluating all that is around them. Listening to the stories of these architects, we can see how the child-as-critic takes shape. Many drew inspiration for their work by the art of embracing and rejecting, keeping and letting go.

Usually architects design houses, not homes. Home is personal, with all the implications of domesticity and intimacy, while the house is simply a physical envelope. The houses architects design for their parents, even those that are emphatically modernist exercises, impart notions about comfort—care, sustenance, memory, history, tradition. In many cases, architects create a house that replaces a childhood home, one with deep and personal connections to the past. They face the challenge of making a new space yet linking it in some way to entrenched memories and customs of the family, sometimes subtly and sometimes explicitly. Some houses incorporate tangible pieces of the past: Mark and Jean Larson reused the timber from the family's old Minnesota lake house, and Mark and Peter Anderson centrally located the family heirloom, a Norwegian krumkakke iron (brought across the Atlantic by their great-great-grandmother) in the kitchen of their parents' house on the shores of Puget Sound.

Certainly these architects found themselves on a learning curve when designing for their parents. Peter and Mark Anderson, for example, realized they had taken for granted much of what they thought they knew about their

LEFT: MICHAEL SCARBROUGH

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parents and the family, "but now were asked to make these ideas into a built structure." And yet there is also an intimacy. Charles Menefee points out that "all the archispeak goes away and instead you are thinking about such things as: 'Where are we going to put the silverware? Where does the rum go? Who's going to vacuum? Where do the sheets go?' And yet you still want to have it be beautiful."

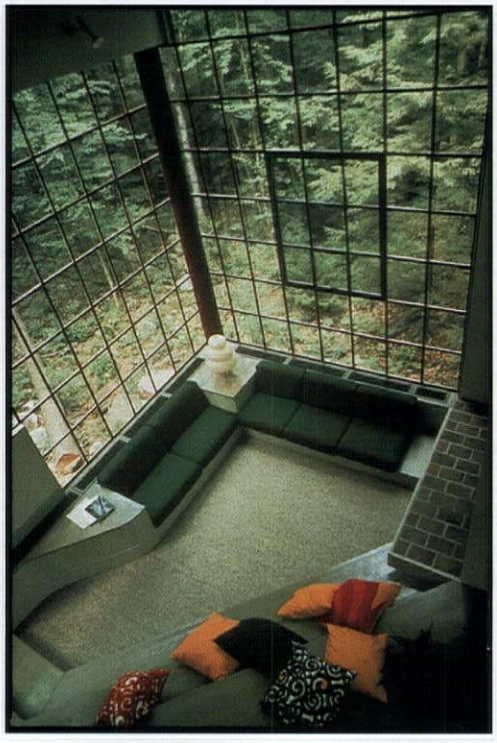
Most children resist facing a parent's aging, generally, and specifically when designing a house for parents. In several of the houses, architects tacitly chose to allow for future infirmities—for the quite practical reason that their parents were approaching their 60s and 70s and beyond. Donna Kacmar chose to use a single connecting corridor to link all rooms to allow for the eventuality of a wheelchair; Joanna Lombard and Denis Hector simply made the doorways three feet wide.

There are other ways these houses are instructive, particularly in their pragmatic, clever, cost-observant solutions to tricky problems. These houses conserve energy and space without a loss of form or function. The architects were quite creative in using everyday materials as if they were elegant and expensive ones, such as steel tubing for a handrail and concrete slabs (rather than imported stone) for finished flooring. Some of the houses are big, but most are not. They are designed for couples whose families are grown and gone, not for those who are still growing; yet they are also houses for children and grandchildren to return to. While the largest of them provide places for intimacy, the smallest still accommodate visitors gracefully.

"If truth be known, my father probably wanted a **colonial**, not anything that anybody would notice" —LAURINDA SPEAR

"I wanted to take pleasure in simplicity, to make a good deal of **magic** with modest means" —PETER BOHLIN

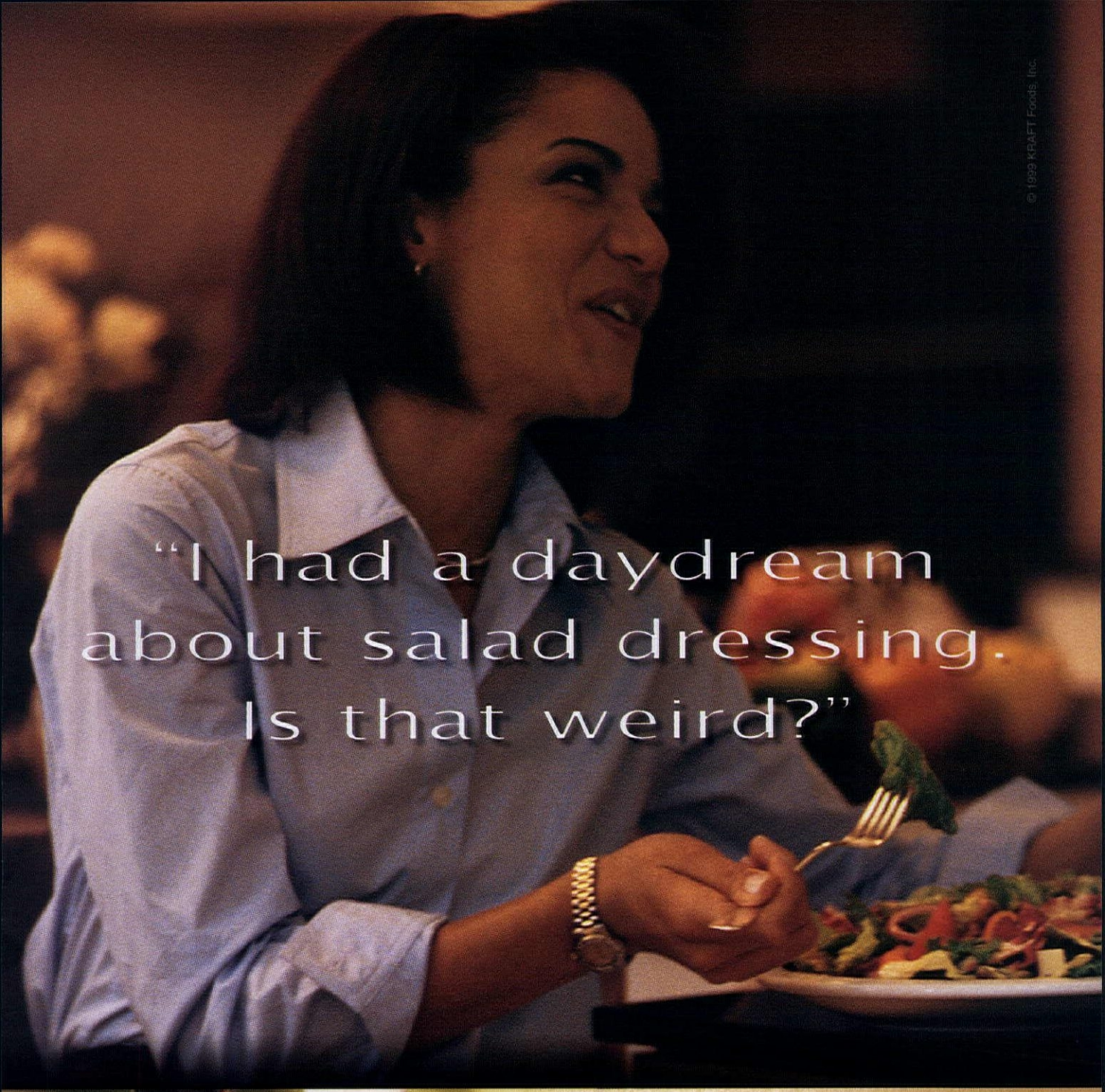
It is through the houses we live in that we first derive a sense of place, and we continue to do so over the years. There are examples of what might be considered placeless houses, ones that relate more to a specific site than to a larger geographic or historical context. These are the exceptions. Indeed, the works offer a range of approaches to the contexts of time and place: some are about the past, others about the future, and a majority embrace the history, the conventions, or the vernacular of a region. Even in our very mobile society there are connections that bind us—family, history, geography—and these can be expressed in architecture. It is heartening to see this, to see families rooted and together, a condition enhanced by architecture fulfilling its historical ceremonial role as refuge and gathering place. Houses can be homes.



SUNNY DELIGHT Located three blocks from where she grew up, the house, top, that Laurinda Spear and her husband, Bernardo Fort-Brescia, designed for her parents takes advantage of the views and breezes of Miami's Biscayne Bay. "My mother had clippings, clippings, clippings—a myriad of ideas you couldn't possible execute," says Spear. What her mother got was a house that became an instant landmark. PETER BOHLIN'S parents asked him to design a summerhouse, right, in sync with the surrounding trees. The architect used multipaned windows, not "overpowering" sheets of glass, in the two-story living room.

Excerpted from the book A House for My Mother: Architects Build for Their Families, *by Beth Dunlop. Published by agreement with Princeton Architectural Press ($34.95).*

TOP: ROBERT LAUTMAN. BOTTOM: JOSEPH MOLITOR



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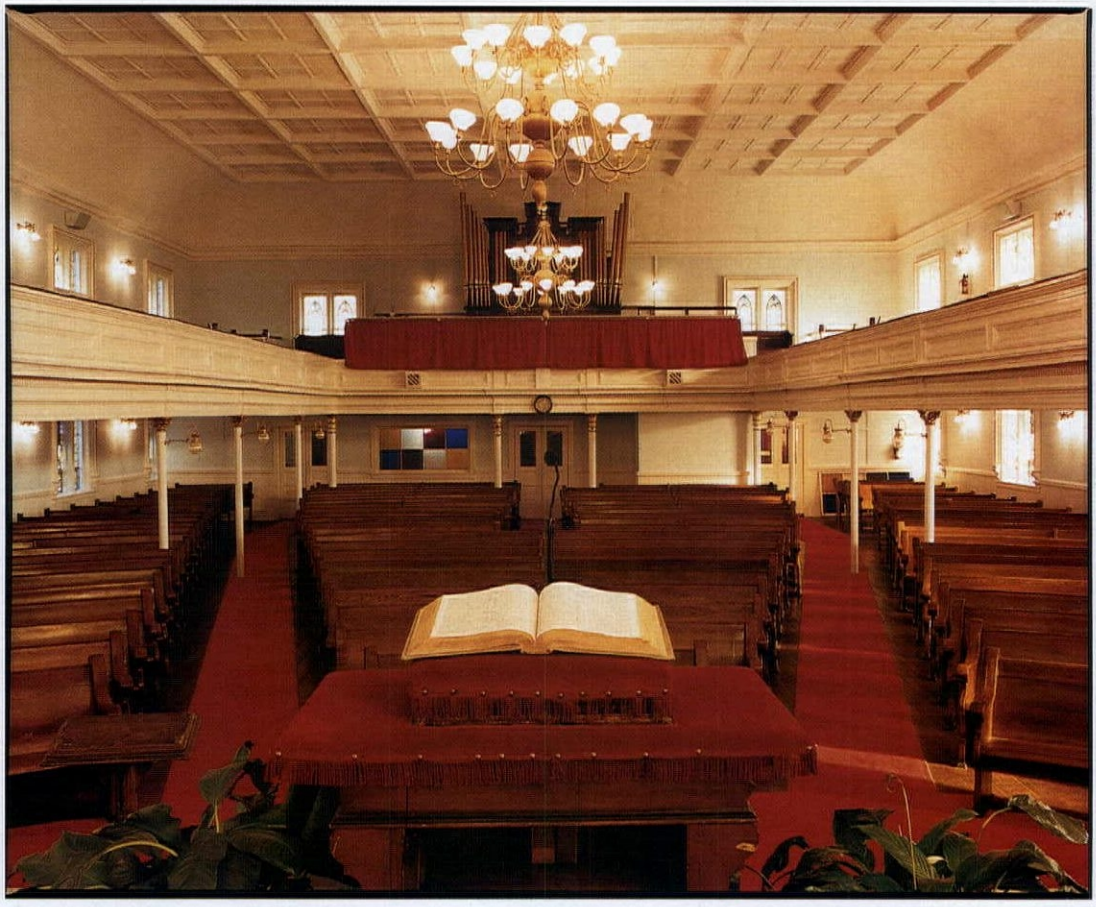

Freedom's Walls

Slaves built Savannah's First Baptist Church. Today's members retain the faith—and activism—of the first congregation

BY GEORGIA DZURICA

ITS SPIRE DATES from before the Civil War, but its spirit dates from before the American Revolution. First African Baptist Church, on Franklin Square in Savannah, Georgia, was built by slaves, and has played a key role in the community for more than two centuries. Recognized as what may be the oldest black church in North America, it traces its roots to George Leile, the first black Baptist missionary in Georgia.

In colonial days in the South, slaves, their white masters, and freedmen commonly worshiped together. Leile came to Savannah with his master, Henry Sharpe, a deacon in the Baptist church. When Sharpe recognized his slave's gift for preaching, he encouraged him to carry the gospel to others. Leile traveled the Savannah River, preaching to plantation dwellers and Yamacraw Indians.

In 1773 he founded the Ethiopian Church of Jesus Christ, and Sharpe's church licensed Leile to preach. He was ordained in 1775 and freed to do the Lord's work. He was later imprisoned for sympathizing with the British during the Revolution, and he eventually emigrated to Jamaica.

Andrew Bryan, a slave and one of Leile's early converts, was ordained and served as pastor of Leile's Savannah church from 1788 to 1812. Twenty years after Bryan's death the congregation—by then renamed First African Baptist—split over doctrinal differences, and more than 2,000 members followed Bryan's nephew, the Reverend Andrew Cox Marshall, to Franklin Square.

In 1857 the congregation began work on the current building. After laboring 12- to 16-hour days for their masters, they spent their free time on the construction; women carried bricks in their aprons. It took four years to complete the handsome church, whose walls are four bricks thick. In the church archives, there is a brittle copy of the front page of a May

LET THERE BE LIGHT The church, whose walls are four bricks thick, is very airy. The oak pews are arranged in a crescent so that everyone has a good view.

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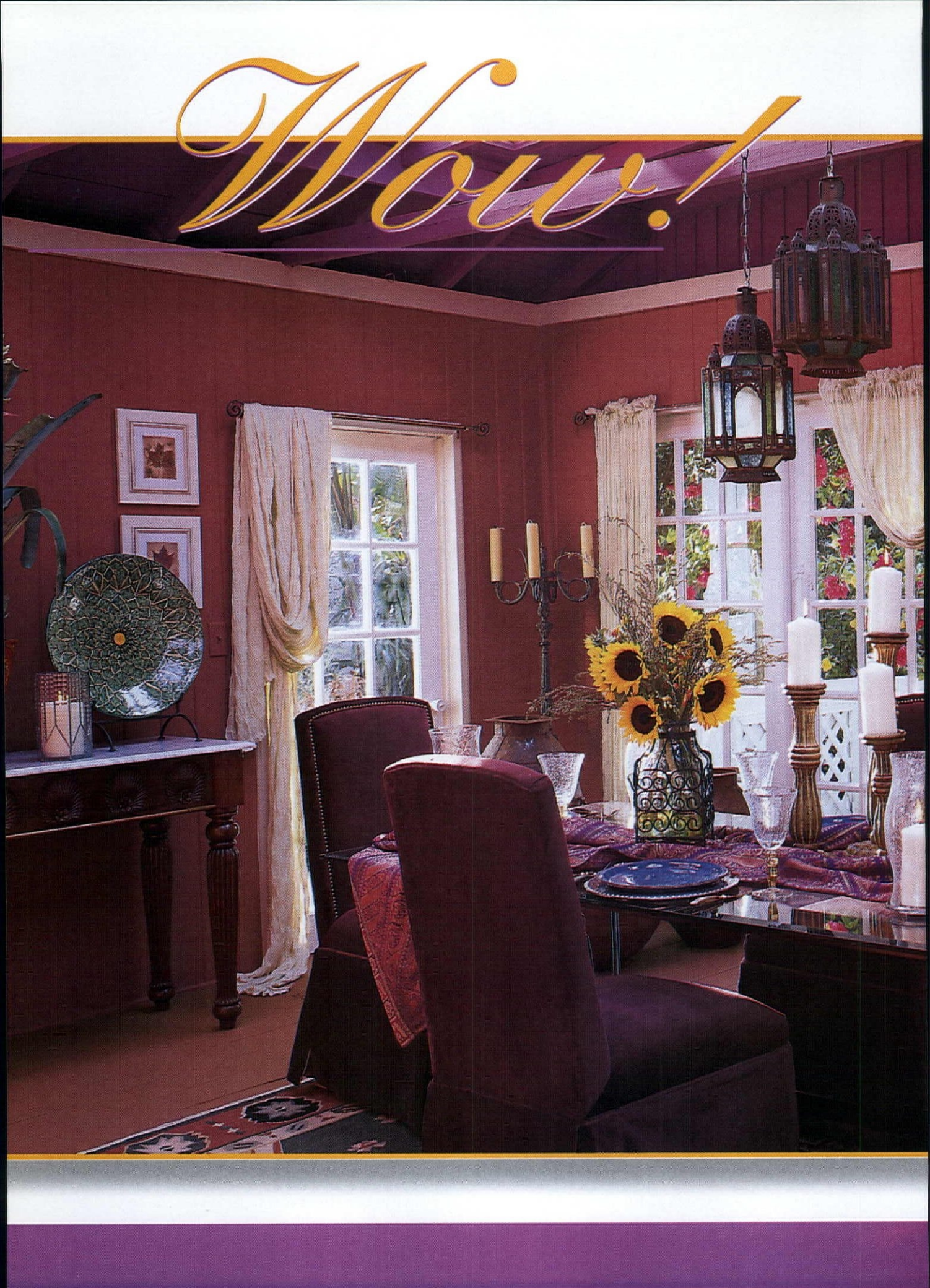
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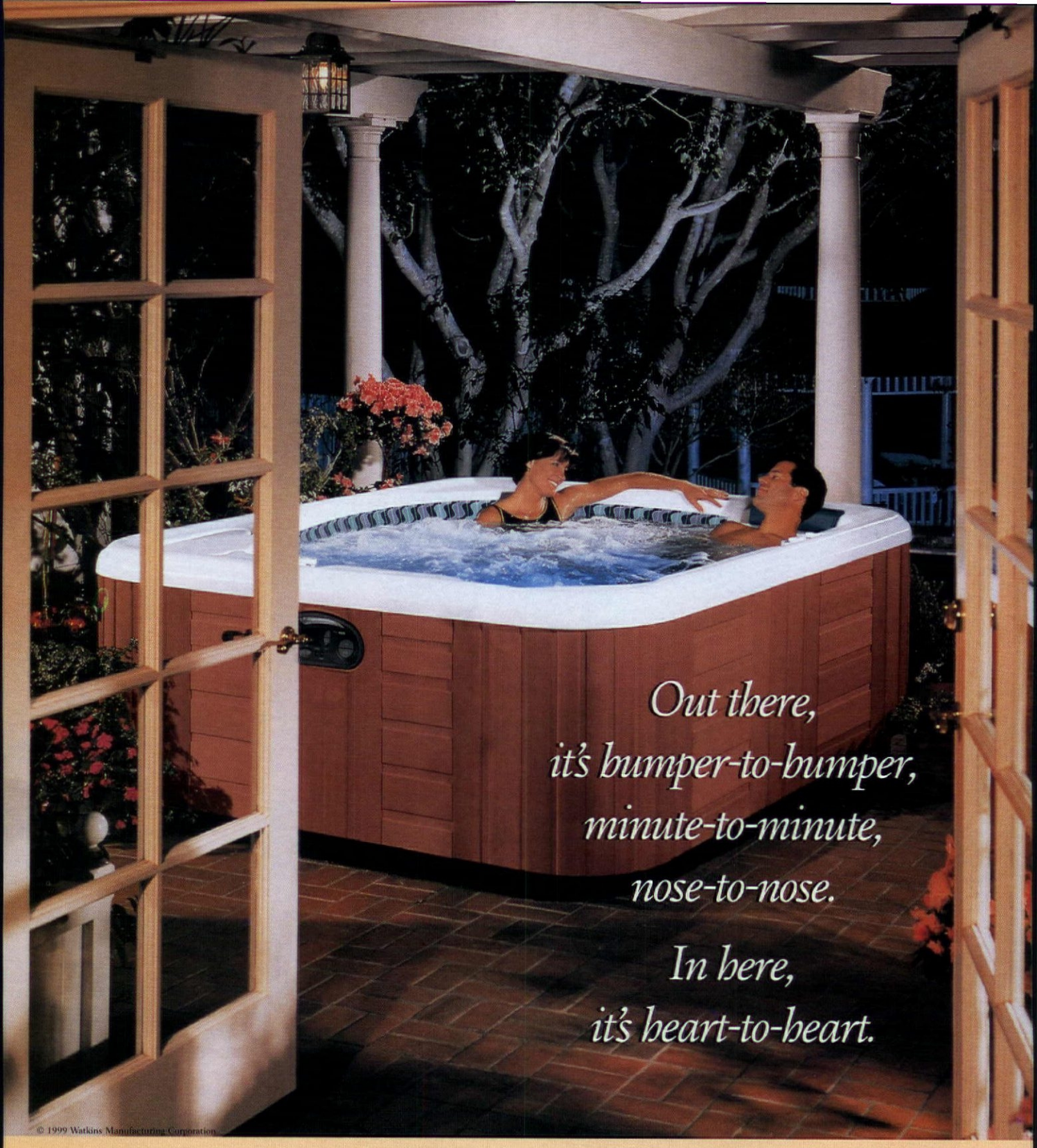

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1861 edition of the *Daily News*. It notes both the dedication of the church and the arrival in the city of the seventh regiment from New York, quietly heralding the upheaval to come.

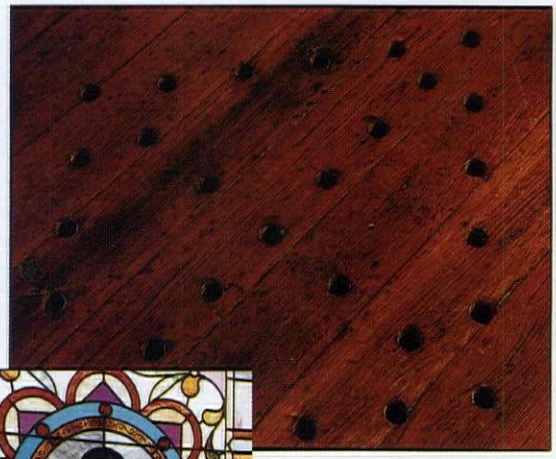
During the Civil War, the church was a station on the Underground Railroad. Still visible are the air holes drilled into the heart-pine floor of the lower level, in a diamond pattern representing the points of the compass. "That type of hole was also used for heating and some sort of air or ventilation," Reverend Thurmond Tillman, the current pastor, explains. So, arranged in a design, the holes could have passed for utilitarian decoration.

But James Oglethorpe's vision of the city may also have helped the church operate its stop on the Railroad successfully. In 1733, when Oglethorpe laid out Savannah in symmetrical blocks, he designated that two lots on each square be reserved for public buildings that would be significant to community life—often a church. First African Baptist thus existed as a little black island in the heart of Savannah and attracted no particular attention to itself. Runaways hid below the floor, in a cramped four-foot space with access to a system of tunnels leading to the river two blocks away.

Today, First African Baptist, with 1,200 members, is on the National Register of Historic Places. The oak pews in the sanctuary are arranged in a crescent to afford everyone a good view. In the balcony, African symbols, scratched into the end panels of the pews as the signatures of craftsmen, offer silent testimony to the workers' labor of love.

In 1885 the church installed memorial stained-glass windows flanking the pulpit, featuring portraits of six pastors who succeeded George Leile. An arch of theatrical lights frames the apse dramatically, highlighting the windows behind. The downstairs auditorium retains its original gopherwood pulpit.

First African organized the first black Sunday school, in 1826. The church also has a museum, where silver communion sets that date to 1814 are displayed and where members maintain records from the 1800s and keep scrapbooks. But much of their history can't fit in glass cases: the long march of freedom, encompassing the flight from slavery, the civil rights struggle, and today's social activism.



LIVING HISTORY Holes drilled into the floor, above, provided ventilation for runaway slaves. Stained-glass windows, left, honor early pastors.

Andrew Cox Marshall, the third pastor, agitated for reform in the early nineteenth century when he approached white merchants, objecting to the long hours they made their white clerks work. The thirteenth pastor (and a friend of Martin Luther King, Jr.), Reverend Ralph Mark Gilbert, reorganized the Savannah chapter of the N.A.A.C.P. and worked to equalize pay for black and white teachers. Through his efforts, the first black police officers in Georgia were hired.

Today, First African Baptist runs a free after-school homework tutorial program, a prison ministry, a homeless ministry, and a program to feed the hungry. The church has survived two centuries, Reverend Thurmond Tillman says, "by depending upon God's word and being a very resilient people who trusted in the Lord and allowed God to lead and direct us." The church's foundation of faith is as solid as its bricks. First African Baptist is preparing for the next millennium.

GEORGIA DZURICA *is a freelance writer based in Atlanta.*

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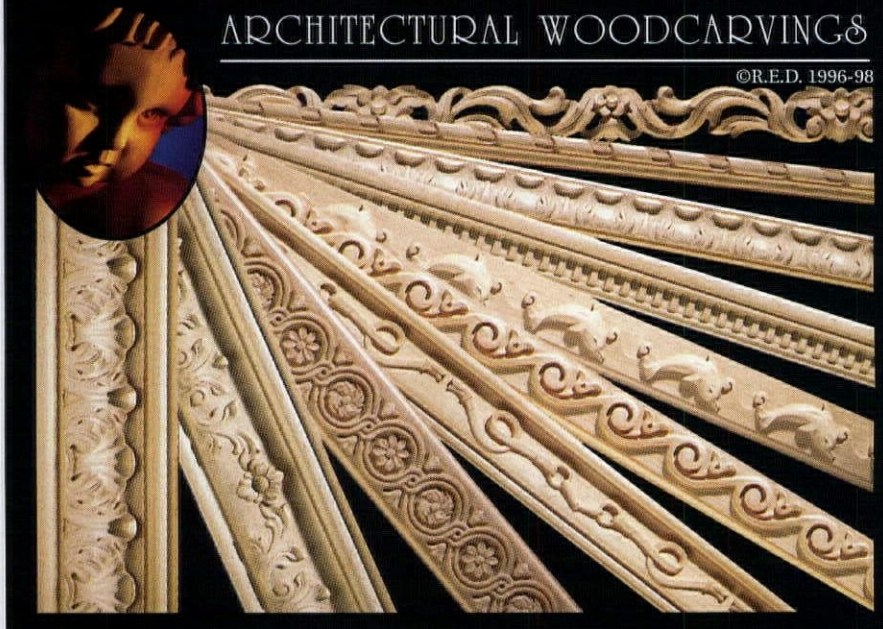

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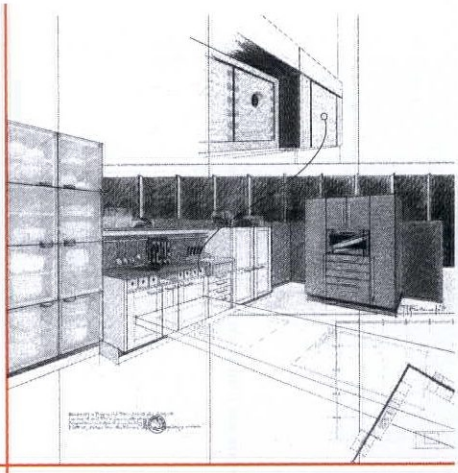

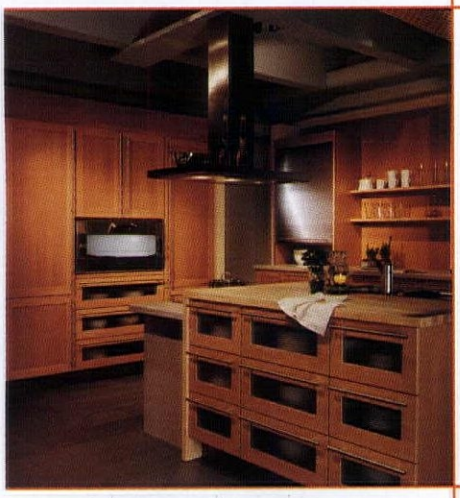

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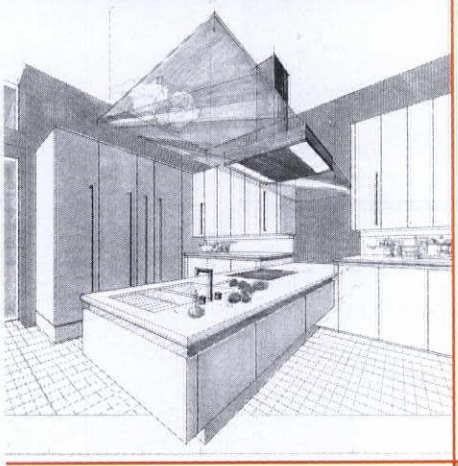

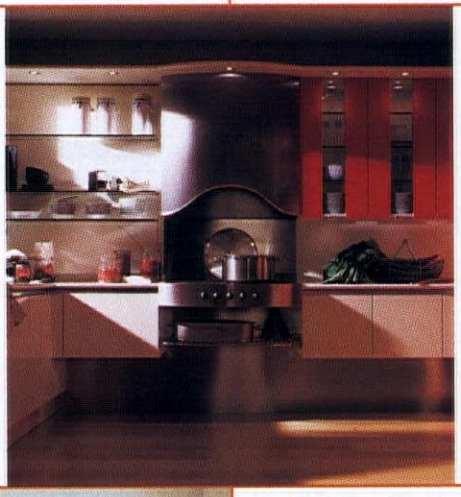

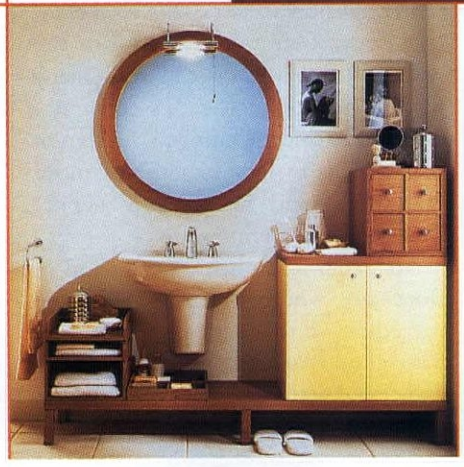

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BY JAY McINERNEY

IF CHARDONNAY IS the Coke of the white wine universe, then sauvignon blanc ranks somewhere between Pepsi and RC Cola. In the fertile vineyards of California, even at riotously high yield levels, Chardonnay achieves a voluptuous ripeness that speaks to the secret sweet tooth in all of us. Sauvignon Blanc, on the other hand, has to be severely disciplined in the climatic Eden of California or else it can taste lean, weedy, and rank. Until recently, New World vintners were still trying to figure out how to tame this feral child of a grape. (After all, the root of the word *sauvignon* is *sauvage*.) Finally, many have begun to succeed. It's now quite possible to find a California sauvignon blanc that is less expensive, more refreshing, and more food-friendly than that other white wine.

Although it probably originated in Bordeaux, where it is still the prime ingredient in that region's whites, the Sauvignon Blanc grape is most closely associated with the Upper Loire Valley, and in particular with the wines of Sancerre and Pouilly-Fumé. At their best, these wines are bone-dry, with a spine of citrusy acidity. In a good, warm year, the fruit is reminiscent of grapefruit, melon, peaches, even figs. At one end of the stylistic spectrum, Sancerre and Pouilly-Fumé exhibit a grassy, herbal taste; at the other end, a flinty mineral quality. The seductive appeal of a good Loire sauvignon blanc is more reminiscent of the gamine than of the odalisque. At its least attractive it is reminiscent of cabbage and the cat box.

Not surprisingly, the California versions

PHOTOGRAPH BY JAY ZUKERKORN. STYLED BY CINDY DI PRIMA

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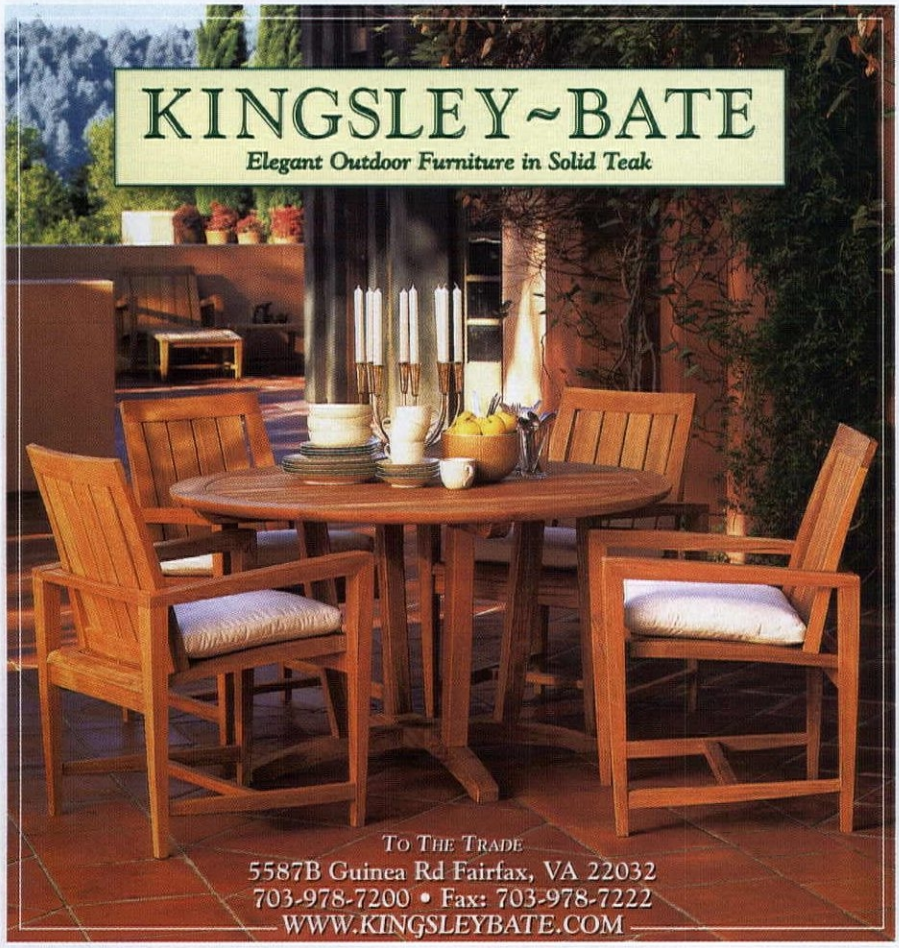
B B

of sauvignon blanc are stylistically all over the map, although in recent years, thank God, I have encountered far fewer that evoke what the French call *pipi du chat*. They are never as fat and buttery as the richest California Chardonnays, although some makers use oak barrels and malolactic fermentation to create a Chardonnay-like style and to tame the sometimes fierce acidity. Robert Mondavi was the first to go in this direction. Moreover, in a bit of Madison Avenue sleight of hand, to invest the then-unpopular grape with a bit of glamour, he called his wine Fumé Blanc, in honor of Pouilly-Fumé. Although it's not a hard-and-fast rule, the wine makers who have followed his nomenclature seem to emulate this bigger, smoother style. The other extreme is a light, citrusy, zippy beverage that smells like a new-mown field—grass with a smattering of dandelions. Between these two poles you should be able to find a California SB to suit your taste.

For some reason, several of the best California sauvignon makers also specialize in Merlot, another French-speaking grape that wasn't easily translated into Napa and Sonoma Valleyspeak. (Like SB, Merlot can get weedy and vegetal in warmer climates, particularly when it's overcropped.) Mia Klein, a diminutive and intensely enthusiastic native of Hermosa Beach, makes one of the very best California Merlots under her Selene Wines label. She is also a sorceress with Sauvignon Blanc—the Didier Dagueneau of California. "Both varietals had a lot of room for improvement when I started out," she says. "They were considered secondary varietals." Since her first vintage, in 1992, Klein has helped to change that perception. Her '97 Selene Hyde Vineyards sauvignon blanc, from the cool Carneros region, is a full-color catalogue of the most attractive flavors of the grape, combining a ripe melony character with the high treble notes of Key lime and wheatgrass.

Matanzas Creek, another winery renowned for its merlots, also makes a complex SB, which costs about one fifth of what it gets for its Journey Chardonnay. And Duckhorn, which did as much as any winery to popularize merlot in this country, makes a beautiful example in quantities sufficient to turn up at your local Liquor Locker. Harder to find, but worth the trouble, is the sauvignon blanc from Rochioli, the Pinot Noir boutique in the Russian River Valley. And their neighbors at Martinelli, one of my favorite wineries, make one that's so rich that it could easily be mistaken for a Chardonnay, which may or may not be a good thing.

Because it is usually higher in acid than Chardonnay (or Sémillion, with which it is blended in Bordeaux), sauvignon blanc accompanies a far greater range of food. Almost any kind of fish does well with SB—which provides roughly the same flavor-enhancing service as lemon juice. (Not to keep bashing away at good old Chardonnay, but it can obliterate delicate white fish.) To me, a good sauvignon blanc should conjure up a picnic in a meadow, with scruffy wildflowers sprinkled amidst the grasses and the faintest funky scent of a distant farm on the breeze. Kissing would definitely be part of these bucolic festivities, a little light petting perhaps, but nothing heavier than that. Hey—it's not that kind of wine, if you know what I mean.



THE OENO FILE

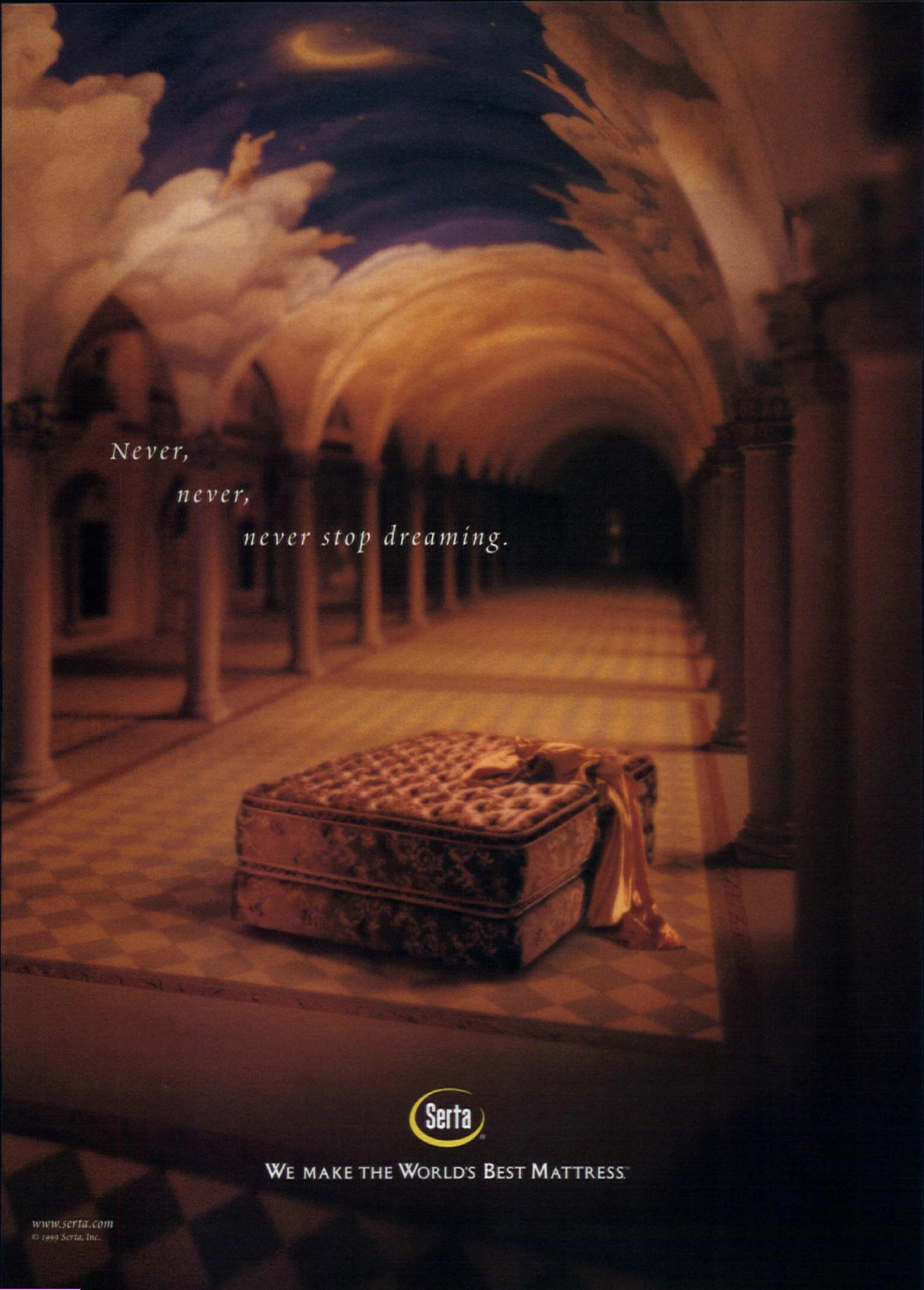
'97 SELENE HYDE VINEYARDS SAUVIGNON BLANC A wonderful viscosity makes it seem as fat as a Meursault, and tames the powerful Sancerre-like acidity. Is this made out of grapes or some combination of honeydew, cantaloupe, and grapefruit? The most Loire-like of the American sauvignon blancs. $20

'97 MATANZAS CREEK SAUVIGNON BLANC A well-muscled but sprightly example. Very deep cantaloupe-like fruit, with a touch of oak. Nicely balanced by a jangly Key lime acidity that will slap the Chardonnay drinker awake. $17

'97 DUCKHORN NAPA VALLEY SAUVIGNON BLANC This wine seems to vibrate in the mouth, between poles of sweetness and grapefruity acidity. A perennial benchmark and a good value. $17

'97 NAVARRO MENDOCINO SAUVIGNON BLANC Classic grassy nose, grown-up lemonade on the palate. $13

'97 BENZIGER SAUVIGNON BLANC A lighter style, with a nose of lemon and fresh grass clippings and a sweet, honeyed finish. $13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November 1926

For aspiring homemakers of the twenties, a second bathroom was a symbol of prosperity and responsible child rearing

BY VÉRONIQUE VIENNE

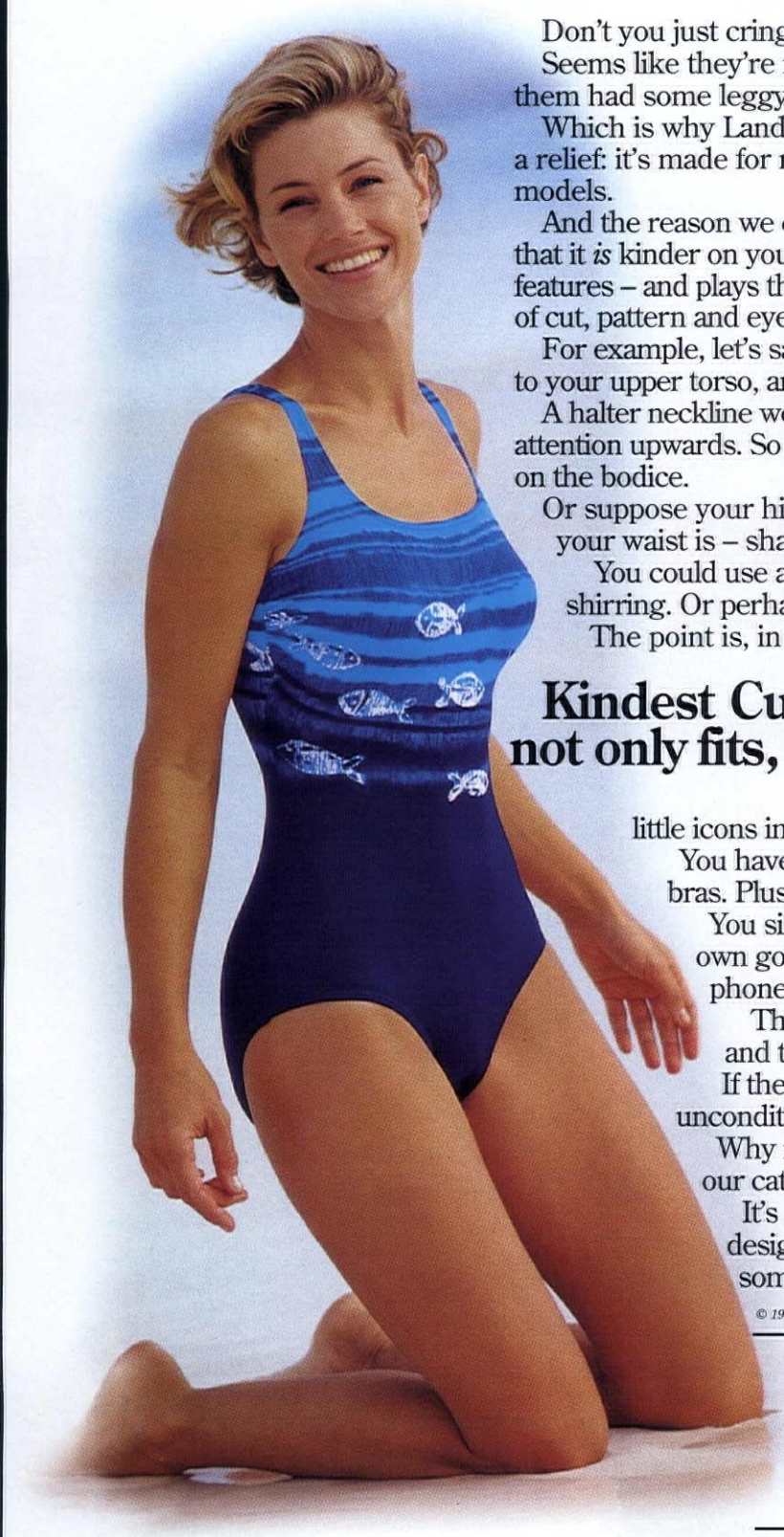
IN THE NAME OF greater family harmony, Kohler, the plumbing fixture giant, launched an ad campaign in the mid-twenties encouraging Americans to transform unused closet space into extra bathrooms. A series of Norman Rockwell–like illustrations featuring rosy-cheeked children playing in squeaky-clean bathrooms ran in *House & Garden*. Though you and your kids still have to share the funnies, the ad pictured here implies, you no longer have to fight over who's monopolizing the bathtub or steaming up the mirror. For the middle class, the second bathroom was a sign of status, "a matter, not of money, but of pride," claimed Kohler.

White walls, shiny surfaces, and streamlined objects acquired prestige during the modernist period as a result of a fascination with efficient machines, fast cars, and soaring airplanes—but also because of a new awareness of the benefits of germ-free environments. As early as 1923, progressive architects like Le Corbusier championed hygiene and sanitation, advocating large bathrooms with up-to-date fittings.

"Teach your children that a house is only habitable when it is full of light and air," he wrote, alluding to the prevailing feelings of anxiety about dirt. Child mortality was still all too common, and high standards of hygiene combined with improved plumbing were touted for significantly reducing the chance of fatal infections. By associating children and bathrooms, the Kohler ads subliminally touched on parents' worst nightmares. For readers, the charming scene pictured here had a profound significance and a poignant dimension.

C.O. MORAN

Does every swimsuit you try on look like it's designed for somebody else?



Don't you just cringe when you have to shop for a swimsuit? Seems like they're never *exactly* right. Like whoever designed them had some leggy supermodel in mind.

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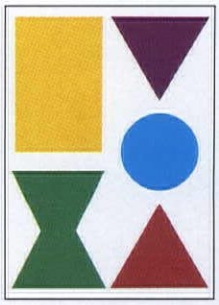
For example, let's say you want to call attention to your upper torso, and *de-emphasize* the hips.

A halter neckline would help, by drawing attention upwards. So would a colorful pattern on the bodice.



Tiny icons show which suits flatter your shape

Or suppose your hips and shoulders are neatly balanced, but your waist is – shall we say, not well defined.

You could use a suit with special detailing at the waist, like shirring. Or perhaps, a little tummy control.

The point is, in our Kindest Cut collection you can find *just* the suits to flatter you.

Kindest Cut® Swimwear not only fits, it flatters you.

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You have a choice of leg openings. Of torsos. And of bras. Plus, a full range of sizes, including Women's.

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Then, when your swimsuit arrives, take it out and try it on at home. In sweet privacy.

If there's *anything* you don't like, send it back. It's unconditionally – "Guaranteed. Period.®"

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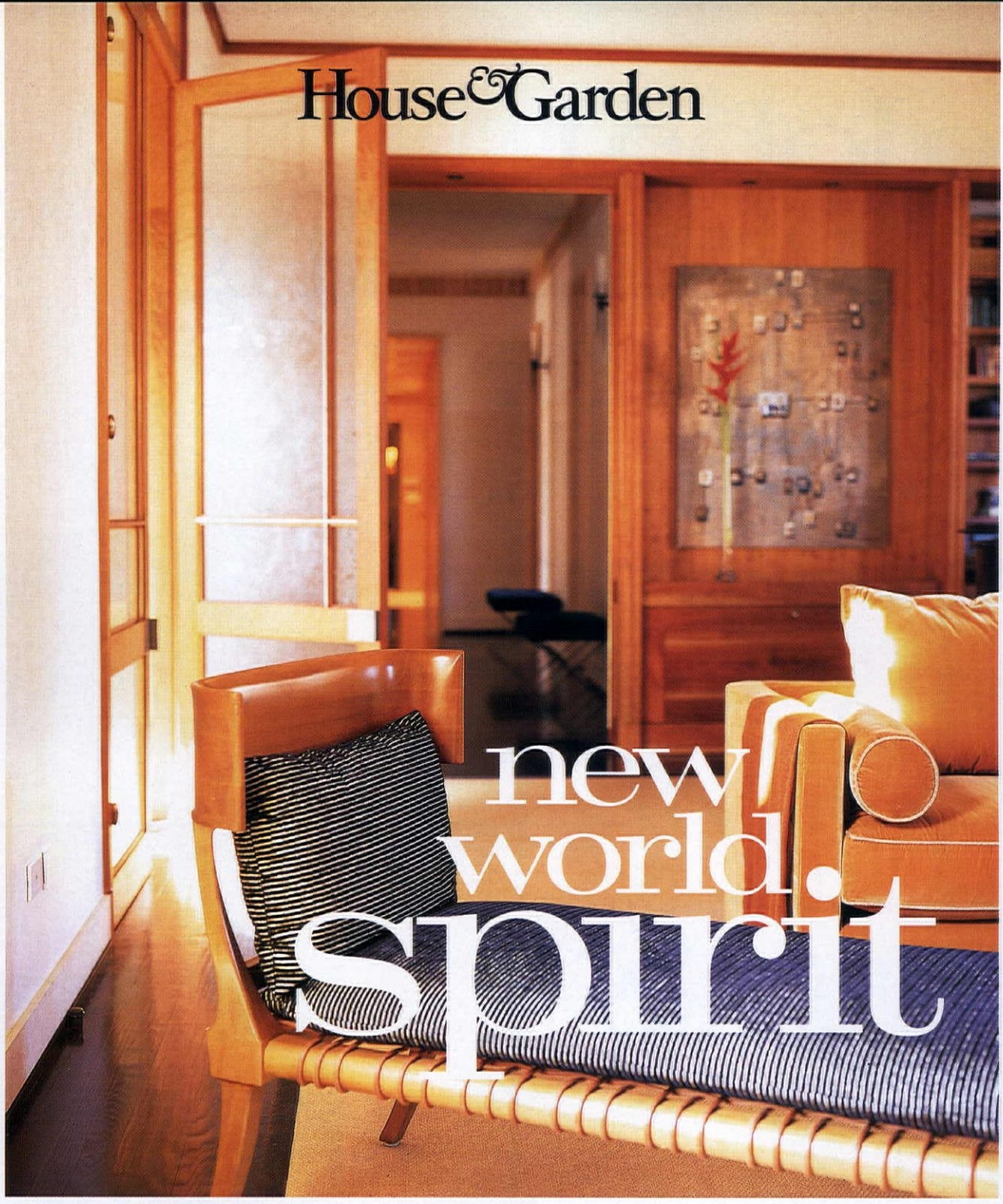


new world. spirit

first principle At the last turn of the century, a group of avant-garde architects and designers in Vienna were rethinking decorative ideas. Members of the Wiener Werkstätte rejected heavy ornament, calling for simpler lines and the marriage of craft and design. Their progressive ideas still have merit, though they can be opened further to embrace the varied international influences that permeate our lives. With the Austrian principles as a guide, we can blend many elements—Greek chaises, Japanese screens, Texas limestone, French silk, Italian tile, and African stools—into an elegant whole.

global warming

Michael and Margaret Keppler and their architects, Joan Dineen and Craig Nealy, revive the eclectic spirit of the last fin de siècle

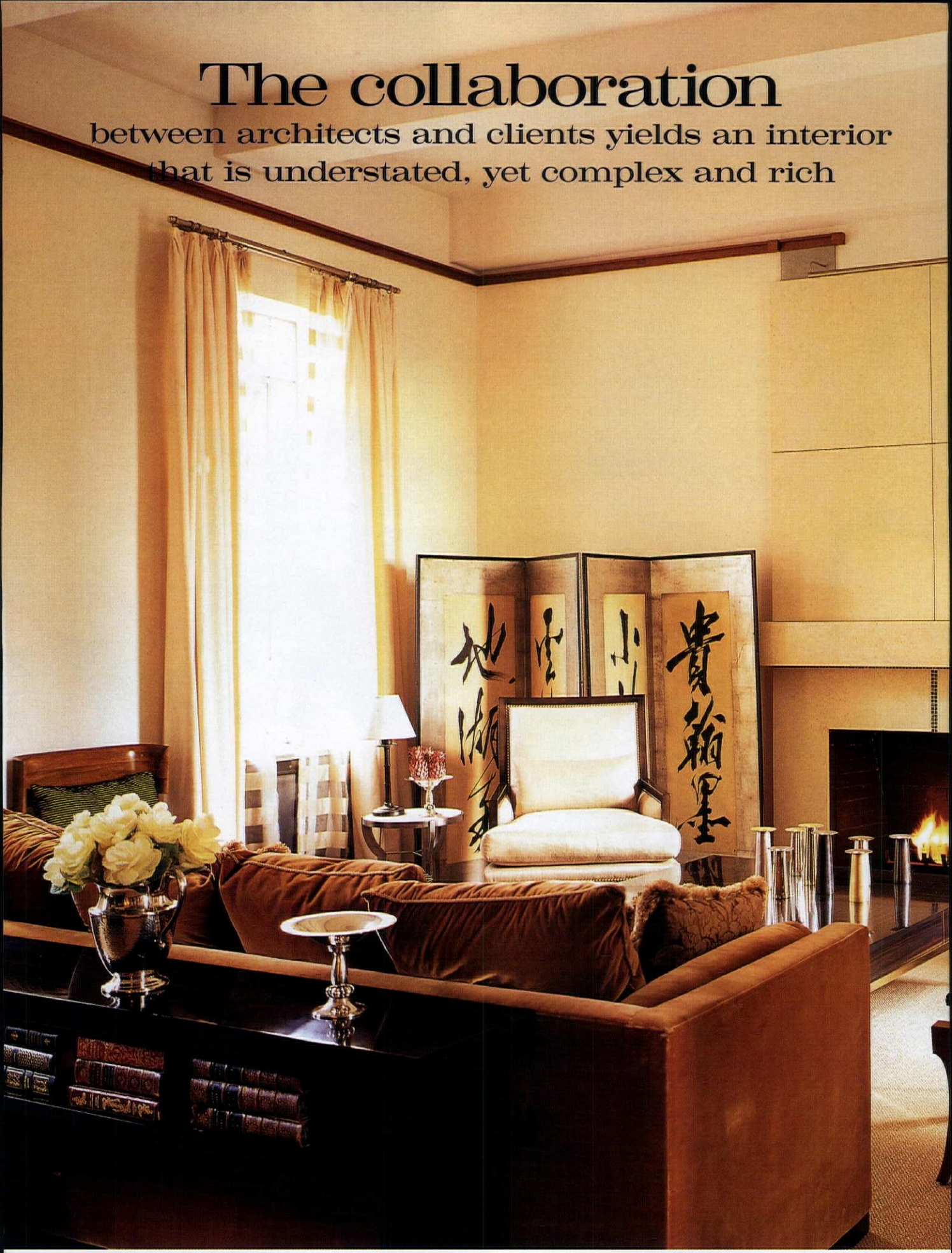
THE LIVING ROOM is a study in contrasts. The bold Meiji-period Japanese screen with calligraphy paintings, opposite page, from Naga Antiques, Ltd., NYC, acts as counterpoint to the Texas limestone fireplace and mantel; a sleek macassar ebony coffee table, designed by Craig Nealy and Joan Dineen, offsets the lushness of the sofa, covered in French silk velvet from La Mode Upholstery, NYC. FreWil's Jean-Michel Frank–inspired chair, from Goralnick-Buchanan, NYC, is covered in a Jim Thompson linen. The candlesticks are from Carl Martinez Hardware, NYC. THE STERLING-SILVER BOWL and compote, this page, are from Forty One, NYC.

BY SUZANNE SLESIN

PHOTOGRAPHED BY MELANIE ACEVEDO STYLED BY MIGUEL FLORES-VIANNA

The collaboration

between architects and clients yields an interior that is understated, yet complex and rich



"CLASSIC NEW YORKERS," is the way Joan Dineen describes Michael and Margaret Keppler. "Although they come from other places, this is where they want to be," says Dineen, who, with her partner, Craig Nealy, renovated a gracious apartment for the couple in one of the magnificent prewar buildings that exudes the essence of Gotham. One imagines that writer Damon Runyon, of *Guys and Dolls* fame, could have lived here.

In fact, he did.

But the apartment bore few signs of its glory days by the time the Kepplers walked in. The place was, according to Margaret, "an incredible wreck." The couple—she is from Vienna and works as a simultaneous translator and publisher; he comes from a town near Munich and is an investment adviser—were undeterred. "We started all over again," says Margaret. That meant reconfiguring the rooms in an architectural juggling act. "The master bedroom became the kitchen and dining room," explains Dineen. "The dining room was turned into the library, and we raised most of the ceilings."

When the time came for decorating, that, too, was a matter of keeping several balls in the air at once. "We wanted the apartment to express the melting-pot aspect of the city, which is one of the things the Kepplers like about being here," says Nealy. The result is a perfect end-of-the-century mix that recalls the aesthetic eclecticism of the turn of the twentieth century in the Jugendstil and Wiener Werkstätte movements. African stools, a bold Japanese screen, pastel Roman stucco walls, a French Art Deco–inspired chest, Greek chaises, a Swedish Gustavian bench, and a collection of Philippine religious icons, *santos*, are all parts of a gracefully honed whole. "Think of Frank Lloyd Wright, of American Arts and Crafts, Asian influences, or of James Whistler when he was influenced by Japan," says Nealy. Or think of the interior as Dineen does: "I see a knish, a little sushi, a bit of sauerkraut, served with a splash of Moët et Chandon."

Dineen's recipe takes the edge off the seriousness of an apartment where every inch has been carefully considered, and considered again.

TWO T. H. ROBSJOHN-GIBBINGS Greek chaises, from Gretchen Bellinger, add to the international tone of the living room. Their cushions are covered in Eroica cut velvet from Bergamo. A white cotton fabric from Robert Allen and a Rangoon plaid silk sheer from Lee Jofa are paired in the simple draperies.

ALL THE ARTS COME TOGETHER in the paneled dining room, these pages. David Nyzio crafted the Joan Dineen–designed chandelier, as well as the folding panels, made of glass lined with rice paper from Bendheim, that open to the kitchen. The copper range hood is from Best; the marble backsplash tiles are from Country Floors, NYC. Eva Buchmuller painted the frieze of autumn leaves that encircles the dining room. **A SET OF 1930S DINING CHAIRS** from L'Art de Vivre, NYC, upholstered in silk velvet from Ian Crawford, surround the Solstace walnut dining table by James Jennings at Holly Hunt. The curtains are made of Glacé, a wool from Donghia. The antique Agra carpet is from F. J. Hakimian, NYC.

ELEMENTS OF STYLE
André Kertész

The interior was a compromise between two visions—Michael's taste for classical, atmospheric, paneled rooms and Margaret's preference for a light, feminine aerie. "That's why the library engulfs, and the bedroom is a release," she says. "One is a constraint, the other an expansion," adds Dineen, whose choice of furnishings and fabrics helped evoke her clients' feelings. "We always try to balance the masculine scale of moldings and doors—the macho things—with fabrics that soften the look." Nowhere is this contrast more evident than in the master bedroom, where a padded white-on-white silk checkerboard headboard cover nestles up to a brushed stainless-steel frame. "The headboard cover buttons on," says Dineen. "If it looks a little silly, so be it. I just didn't want the steel to be frightening."

USING FABRICS and materials in surprising ways is a Dineen Nealy Architects trademark. Custom armchairs are upholstered in a light-hued linen rather than a more typical leather or wool; walls are painted in a shiny stucco rather than a matte paint. Classic pieces of furniture, such as two chaises by T. H. Robsjohn-Gibbings, are glamorized with the addition of cut-velvet seat cushions.

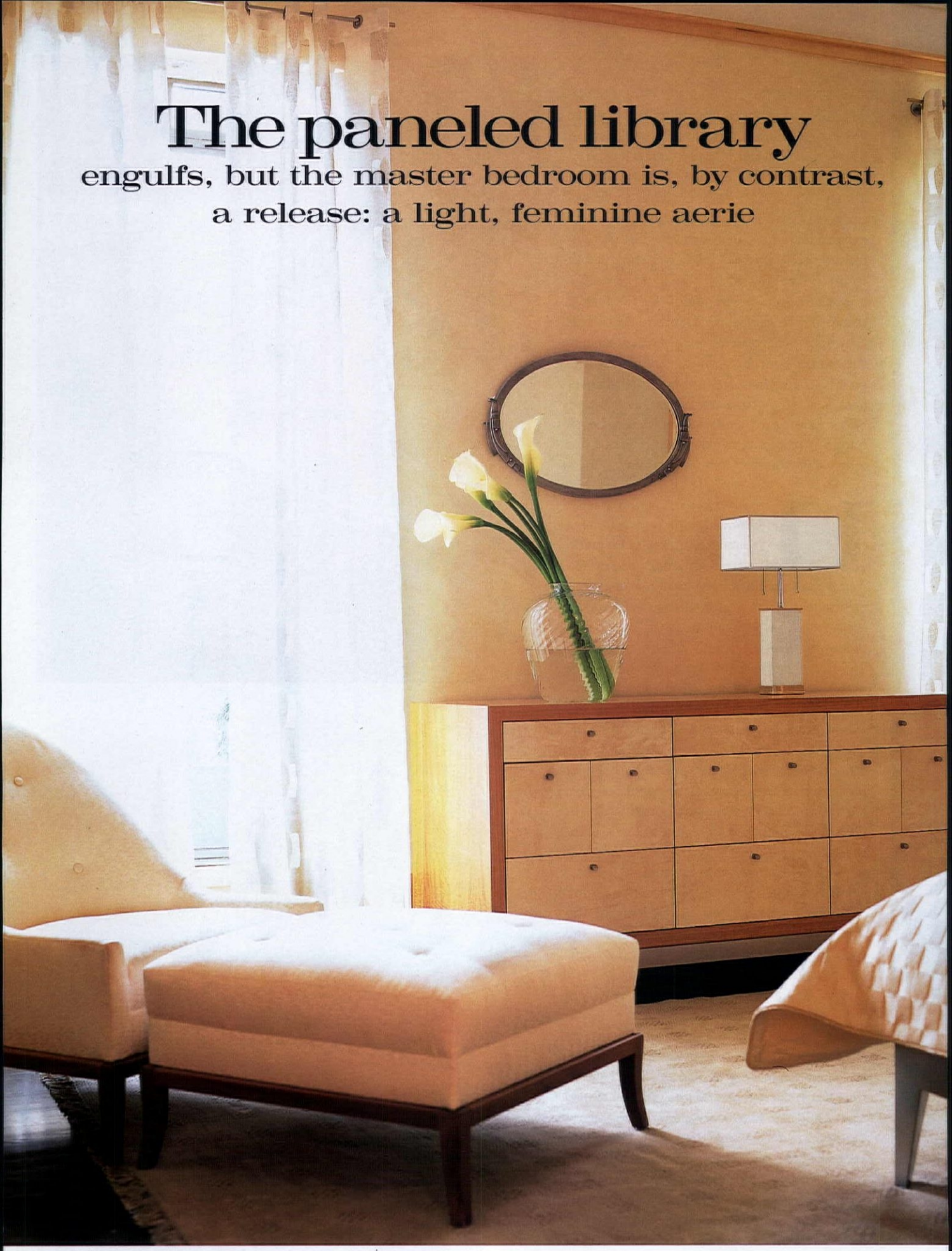
Artisans have also had a hand in the decoration, recalling the meshing of painting, design, and architecture in the Arts and Crafts movement. David Nyzio, a New York artist, fashioned lighting fixtures, the steel bed, and hardware for the cabinetry; artist Eva Buchmuller, inspired by both Jugendstil and Japanese designs, painted the walls and the frieze of autumn leaves in the dining room. "The interior is very much the combination of Joan and Margaret's sensibilities," says Nealy of the intense collaboration between his partner and their client. "It is understated, yet has complexity and richness."

And all in all, it seems a perfect place from which to step into the next century.

WOOD PANELING, an English Regency table from Niall Smith Antiques, NYC, and an antique rug from F. J. Hakimian give an intimate feel to the library, opposite page. The Antigua chairs, by Christian Liaigre, are from Holly Hunt. The curtains are made of Shazam!, a Donghia silk damask. PHOTOS BY DAVID HALLIDAY, above right, are displayed in the hall. PHILIPPINE *SANTOS*, right, stand on pedestals set above an 1810 Swedish pine bench, from Evergreen Antiques, NYC.

The paneled library

engulfs, but the master bedroom is, by contrast, a release: a light, feminine aerie



EVERYTHING IN THE MASTER BEDROOM emphasizes lightness and femininity. A French 1930s mirror, opposite page, from L'Art de Vivre hangs above a chest designed by Joan Dineen in the French 1940s style. A walnut chair and ottoman by T. H. Robsjohn-Gibbings, from Alan Moss, NYC, are upholstered in Vine, a fabric from Nancy Corzine. The sheer draperies are made of Capa, a linen from Zimmer & Rohde. The wood block lamp is from Aero, NYC, and the chenille rug is from Patterson, Flynn, Martin and Manges. **THE UPHOLSTERED HEADBOARD**, bedspread, and French bolster, this page, are made of Nancy Corzine's Satin Squares. The bedside lamp is from Holly Hunt. Sources, see back of book.

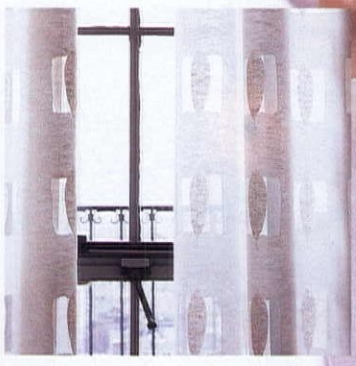
trade secrets

united notions

For Joan Dineen of New York's Dineen Nealy Architects, balancing the Old and New Worlds was the key to the apartment's renovation. Her clients, born-and-bred Europeans, embody both inquiring modernity and traditional refinement. In that spirit, every aspect of the decor—from a tiled fountain to rice-paper doors—mixes simplicity with the questing enthusiasm of turn-of-the-century Viennese design. "New York is about absorbing all international influences and making them your own," Dineen says. "That's why we're here." —JOYCE BAUTISTA

water music

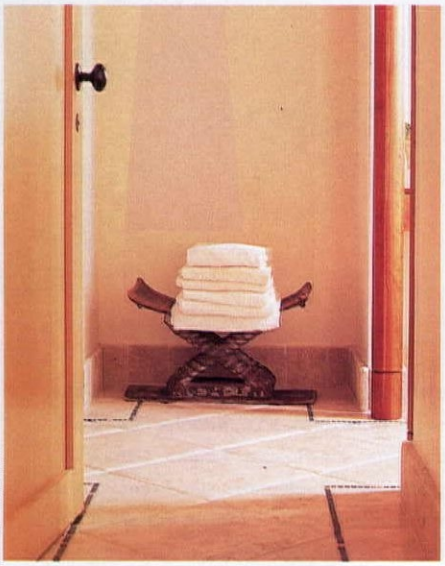
^ ORIGINALLY FROM AUSTRIA, Dineen's client Margaret Keppler brought over some old-world notions. For one, she insisted on having an indoor fountain. Dineen gave her a waterfall, which cascades down a tiled wall from a recess in the ceiling. An added bonus: the water provides much-needed moisture to counteract the notoriously dry air of New York apartments in winter. Says Dineen: "It acts as a giant humidifier." The blue and gold-leaved tiles are from Hastings Tile, NYC.



sheer delights

^ FOR THE WINDOWS and French doors, Dineen used airy, nearly transparent fabrics with subtle geometric patterns to take advantage of the natural light that floods the high-ceilinged penthouse apartment. "They add softness and elegance," says the designer. "The space is very architectural and spare, and we didn't want to overpower that look." Zimmer + Rohde's Capa pattern in linen with leaf cutouts, above left, was chosen for the tall windows in the master bedroom and Lee Jofa's Rangoon Silk Plaid sheer, left, was selected for the doorways off the living room, which open onto terraces. All the curtains were made by Gary Lipps, NYC.

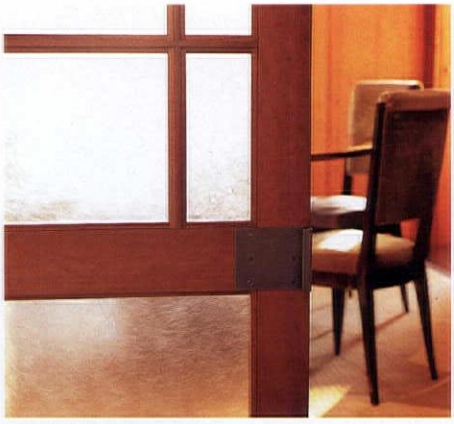
STILL LIFE: SERGIO PURTELL; INTERIOR DETAILS: LAURIE LAMBRECHT



MELANIE ACEVEDO

rustic and refined

< A ROUGH-HEWN AFRICAN STOOL from Ethiopia contrasts with a subtle geometric mural and limestone floors in the simple master bathroom. From the initial planning stages, the Kepplers requested a niche be built to accommodate a decorative wall. The mural, made of softly tinted plaster on stucco, was designed by Kirsten Scannell of Dineen Nealy Architects and painted by artist Eva Buchmuller. Dineen said she considered a mosaic design for the space, but thought it might be a little overdone. The designer became enamored of the African furniture pieces at Wyeth, in New York's Tribeca neighborhood, and bought the stool for the Kepplers. The limestone flooring is from Wholesale Marbles, NYC.



artful crafts

^ CUSTOM-MADE DOORS, painted leaves, and a votive-candle chandelier, far right, exemplify the blend of artistry and craftsmanship in the Keppler dining room. The doors, above left, were designed by Dineen; Bendheim, NYC, installed the opaque panels, which were made by placing Japanese rice paper between two thin sheets of glass. The hardware was custom-made by artist David Nyzio. Eva Buchmuller painted an autumn-leaf frieze for the room, along with matching silk panels, above center, that hide stereo speakers set into the wood-lined walls.

backboard beauty

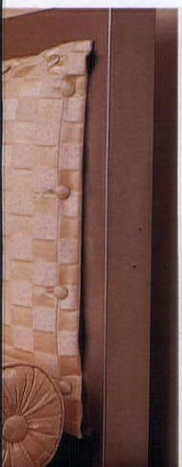
^ THE SWIRLING PATTERNS in the tumbled marble tiles that line the wall behind the kitchen stove add interest and amusement to an otherwise simple arrangement. The tiles, from Country Floors, NYC, were chosen for several qualities: they match the white marble countertops, resist wear and tear, and complement the kitchen's many copper pots and fixtures.

soft touches

V THE SPARENESS OF the living room is offset by luxurious silk velvets. Bergamo's Eroica, a black cut velvet, top, is used for the cushion of a T. H. Robsjohn-Gibbings chaise. The French silk velvet on the sofa, bottom, is from La Mode Upholstery, NYC; the pillows are made of Brunschwig & Fils's Raphael silk damask.

wallflowers

^ THE SCONCES installed in the hallway were chosen for their handcrafted look. Designed by Solis Betancourt and available at Holly Hunt in New York and Chicago, the Ambassador sconces are made of patinated bronze, with shades made of sandblasted glass. Sources, see back of book.



light sleeper

< THE STAINLESS-STEEL bed in the master bedroom was finished with circular sanding strokes to impart a warm glow to the metal. "The sheen is so lovely," says Dineen, who echoed the geometry of the bed with a headboard and bedclothes in a Nancy Corzine checkerboard satin.

free association

Jeffrey Bilhuber brings Outsider art and family life together in a Manhattan loft

WRITTEN BY SUZANNE SLESIN

PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY CAROLINA IRVING

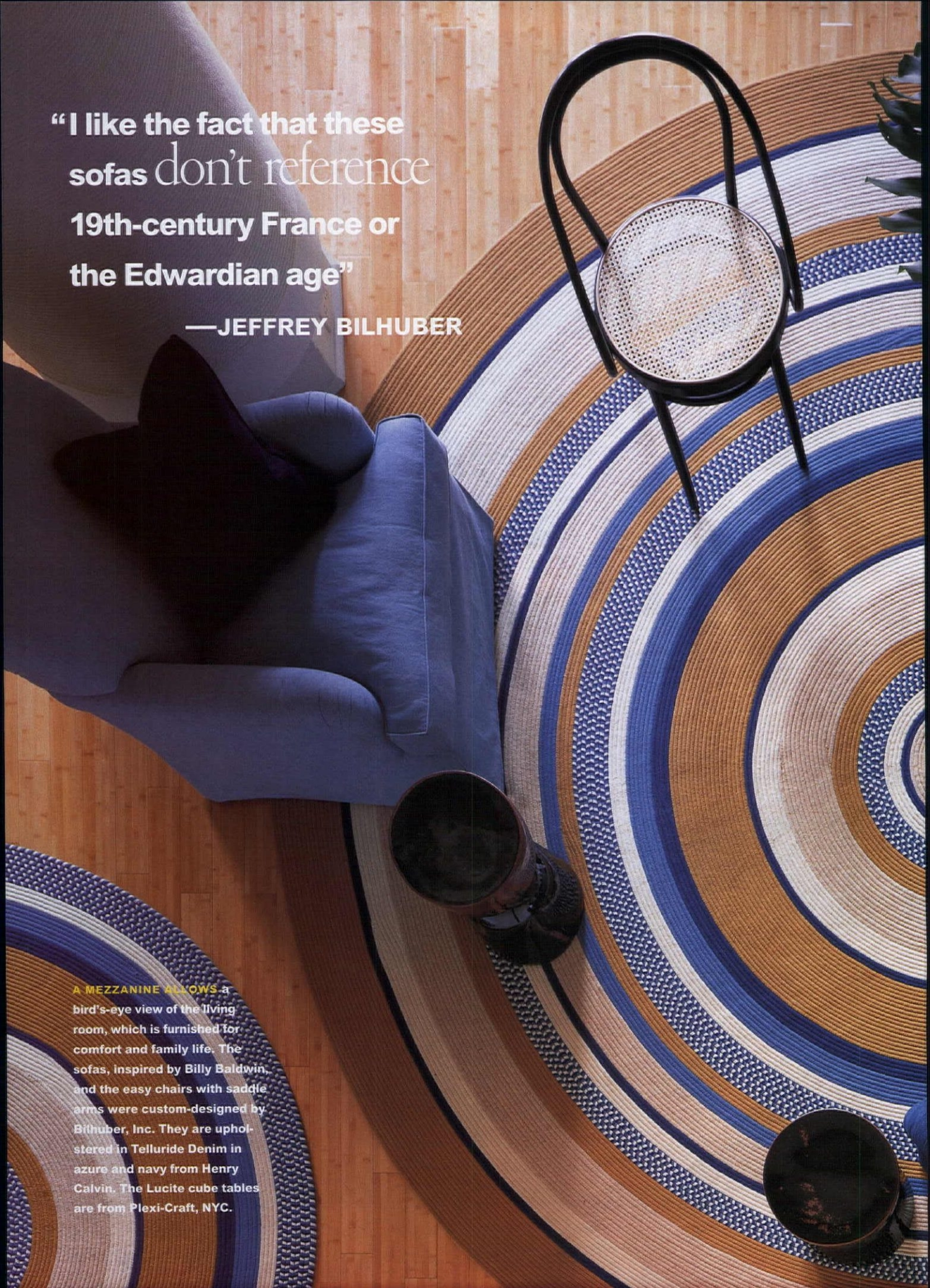
THE DESIGN PROCESS in this case was what adventurous New York interior designer Jeffrey Bilhuber calls "a matter of resonance." There he was, on one side of the equation, with Ronald and June Shelp, a couple who describe themselves as "pretty traditional people," and who happen to have an impressive collection of Outsider art, on the other.

The Shelps had just attended a seminar at Sotheby's, where Bilhuber, one of the speakers, was talking about how to display art. June was particularly impressed with the designer's "gift for hanging people's collections." Parents of two young children, the Shelps were about to take on the renovation of a former film-editing office in Manhattan's Flatiron district—a loft big enough for the family and with enough space to accommodate works by such self-taught artists as Thornton Dial, Sr., Mary T. Smith, Bessie Harvey, and Lonnie Holley.

The Shelps started collecting Outsider art about ten years ago, and in part because he is from Georgia and she is from Texas, their collection is now "all southern, all African-American, and all contemporary." It also is focused on a group of artists who, Ronald says, "lived through a segregated South, the civil rights movement, and the turbulent times that followed."

"I'm sure what stuck with them," says Bilhuber, referring to his talk at Sotheby's, "is my signature of installing art in a more fluid and rhythmic manner. It's not one over the sofa, two over the sideboard, one atop another here." Soon Bilhuber's agreement to consult on displaying the Shelps' art turned into a full-scale architecture and design project. In spite of the spectacular 18-foot-high ceilings, the 4,400-square-foot space had the typical problem of most lofts and town houses: there is natural light at the front and back of the building, but darkness in between. "It was truly hideous, and all cut up," says Rebecca Rasmussen, the architect who

HIGH CEILINGS AND ample wall space allowed Bilhuber to display the Shelps' collection in interesting ways. A large work by Joe Light hangs above the window. Custom-made wool braid rugs from Stark swirl dramatically across the floor. The structural columns are wrapped in nautical rope. The sculpture in the corner is by Lonnie Holley. The ceramic garden seats are from Far Eastern Arts & Antiques, NYC.



"I like the fact that these sofas don't reference 19th-century France or the Edwardian age"

—JEFFREY BILHUBER

A MEZZANINE ALLOWS a bird's-eye view of the living room, which is furnished for comfort and family life. The sofas, inspired by Billy Baldwin, and the easy chairs with saddle arms were custom-designed by Bilhuber, Inc. They are upholstered in Telluride Denim in azure and navy from Henry Calvin. The Lucite cube tables are from Plexi-Craft, NYC.

WHITE ENAMELED-STEEL SHELVING from Pyramid Steel Equipment Corp., made into bookshelves and towers in the library—with its 18-foot-high ceilings—these pages, stands out dramatically from the brown walls. The sofa and ottoman are covered in Bolchoi, a cotton from Boussac. The bright-red wool shag rug, from Beauvais Carpets, NYC, is both fun and striking. "I got tired of shag having a bad name," Bilhuber says.

collaborated with Bilhuber and the Shelps on the renovation.

Gutting the space completely came first. "What that revealed," says Rasmussen, "was a great volume. We all worked on a three-dimensional architectural job from the very beginning." Rather than hide the big structural columns, Bilhuber emphasized them by having them wrapped in nylon nautical rope. In addition, enormous ceiling fans provide visual interest.

In choosing the furnishings, Bilhuber showed his appreciation for the originality, naïveté, and sophistication of the self-taught artists in the collection. "I see Outsider art as a direct and very American response to familiar materials seen in a fresh way," says the designer.

In the main living space, for example, custom-woven braided round rugs swirl across the floor. "They are given a sense of urban modernity by being rendered in huge concentric circles," says Bilhuber. "I refuse to be limited by the proverbial rectangular rug." The rugs are also practical. "With round rugs, you can keep spinning them to hide stains, and when you've finally worn out your options, you simply flip them over," says the designer. The large sofas, inspired by interior decorator Billy Baldwin's classically American St. Thomas sofa, are also practical. "I particularly like the fact that these sofas don't reference nineteenth-century France or the Edwardian age," says Bilhuber. Paired with Thonet

bentwood chairs, the sofas and easy chairs provide a reassuring counterpoint to the sometimes unsettling artworks.

Bilhuber points to his choice of denim as the primary upholstery material as one element of what he calls "tension and dialogue. From indigo blue to acid-washed, I feel that denim is a creative response to the art collection and is the other great American element here," he says. The use of unexpected versions of familiar furnishings also adds to the liveliness of the interior. For example, a shag rug dyed fire-engine red covers the floor in the library, the room that doubles as a home office for Ronald, the chairman of the Curatorial Art Advisory Service, a company that advises clients on buying art and organizes traveling exhibitions. Brown walls and floor-to-ceiling white metal bookshelves also provide a dramatic contrast. "I wanted to bring the mechanical aspect forward," says Bilhuber.

Throughout the loft—from the kitchen to the traditional dining area to the open living area—the hanging and placement of the art turned into an activity of mutual admiration. "It was nice to have someone else's eye," says June. Especially Bilhuber's, who, with his inimitable enthusiasm, hung the colorful and powerful paintings in what he calls a lyrical manner. "I want my clients' passion to register at the front door," he says.

It does.

"I see Outsider art as a very American response to familiar materials seen in a fresh way"

—JEFFREY BILHUBER

"IT'S SO DAMN REFRESHING to see a marigold-yellow kitchen," says Bilhuber, who equipped the large room, this page, with cabinets from a medical laboratory supply house. The Alvar Aalto stool is from ICF. The drawings are all by Thornton Dial, Sr. THE CONTRAST between the textural boldness of a painting by Thornton Dial, Sr., and the Shelps' traditional mahogany table and chairs gives the dining area, opposite page, its distinctive air. The chairs are upholstered in a shiny lacquered fabric from Gilford. Sources, see back of book.

going once

IN A 30-YEAR CAREER DESIGNING INTERIORS for royals, tycoons, and socialites from Saudi Arabia to Cap Ferrat, Alberto Pinto has seen many splendors. But last year he decided he'd seen enough of the glorious mix of furnishings in his own apartment on the Quai d'Orsay in Paris. "I woke up one day," he says, "and wanted to start all over." Only the best movers would do: from Sotheby's, which auctioned the apartment's contents this March. There were wistful moments for Pinto, such as when workers crated up his emperor-sized bed. But now the designer—who, after winning notable commissions in New York and Palm Beach, will be more of a presence in America than ever—is charged up to fill the space again. As he says: "More than anything, I love the hunt."

PHOTOGRAPHED BY ALEXANDRE BAILACHE PRODUCED BY CYNTHIA FRANK

RVP
SOTHEBY'S
RVP

mutual admiration

When art dealer James Danziger and Reed Krakoff of Coach leather got together, so did photos and furniture

THEY WERE TWO GUYS just sitting around talking, when they hit upon a plan. Though it sounds like the starting point for a beer commercial or a David Mamet play, James Danziger and Reed Krakoff were actually embarking on an experiment in design chemistry. Danziger, owner of New York's James Danziger Gallery and regarded as one of the city's most astute dealers in photography, wanted to display images in a warm, relaxed environment. "So many galleries make art unapproachable," he says. "We're more democratic. I wanted to present photos in a domestic setting."

Krakoff, the creative director of Coach leather, was looking for a novel way to present the company's new line of furniture. "I didn't want to do it in a traditional showroom, where it would be 'furniture as sculpture,' " he says. "I wanted to demonstrate how people would live with our pieces." The two realized that the richness and quiet strength

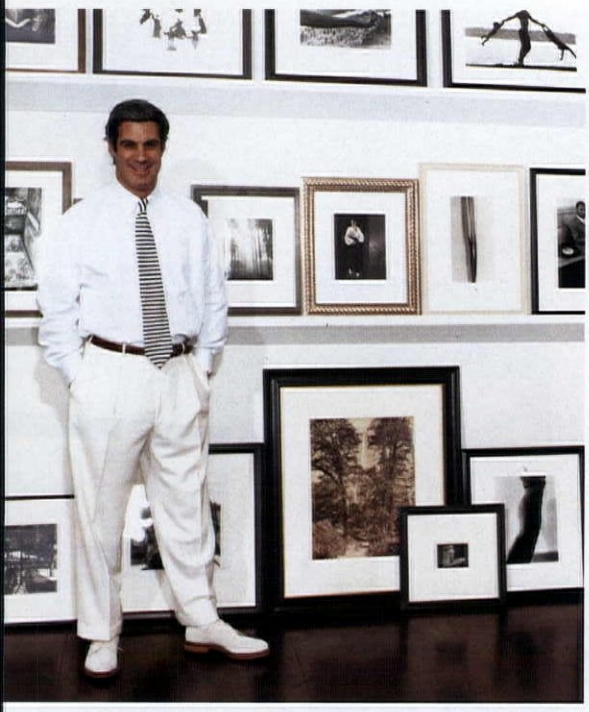
STYLED BY SCOTT NEWKIRK

WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY SUZANNE SLESIN

JAMES DANZIGER grouped photos in several ways. On one wall, all are framed in white; the rear wall features works by one artist, Sheila Metzner. **COACH'S UNIQUE CANE-SHAPED**, brushed-nickel picture hook, below, was designed to hang on Coach's Manhattan folding screen.

THE SIMPLE, classic forms of the Coach furniture enhance but don't intrude on the art. Pieces shown include Flatiron sofas in mahogany nubuck, a Manhattan square bench (serving as a coffee table), and a Bleecker ottoman covered in mahogany glove-tanned leather.



"So many galleries make art unapproachable. **We're more democratic.** I wanted to present photos in a domestic setting"

—JAMES DANZIGER, art dealer

of the Coach furniture was a perfect complement to the powerful beauty of photography. "We have a shared aesthetic. The ideas that inform Coach's style are the same as those that inform our work," says Danziger, who invited Krakoff to install pieces for an exhibit entitled "Living with Photographs," mounted earlier this year at the gallery. While their collaboration clearly succeeded, for us it also provides effective lessons in the way disparate design elements can work in concert to create an impact stronger than either might make alone.

From the start, for example, both men understood what can be called the nature of their wares. In terms of interior design, art is a bully. It doesn't want competition. "Furniture that is frilly or fussy simply would not have worked," says Danziger. "Photography is by definition modern, and something modern and classically designed is just going to look better." For his part, Krakoff says the Coach furniture has a "timeless, uncluttered look. It's based on familiar furniture designs—though we hope it's a move forward. In that way," he adds, "these pieces enhance the photos without distracting from them."

Practical considerations had to be taken into account. As photography takes a place in living rooms once reserved for paintings, Danziger says he has noticed that collectors often get enthusiastic. "People tend to acquire more images than they can actually hang on their walls," he says. Furniture, then, should be able to accommodate the shifts and tides of collecting, as different photographs move in and out of a space. "Collectors are always adding, subtracting, changing, so furniture has to have flexibility," says Krakoff. "Furniture shapes like these, rooted in classic forms, can be used anywhere, with anything."

Both men also understood that in a room filled with art, furniture has to be flexible in a more literal sense. Photographs, like any artwork, exist to be contemplated, and several Coach pieces were selected for their adaptability, including director's chairs, folding Field tables (which can double as seats), leather-topped benches, and ottomans. One of the cleverest of Krakoff's designs is the hanging rail. The cane-shaped metal rod has a notch to hold a picture-frame wire. The whole ensemble—rod and picture—can be hooked over a folding screen for display. "The idea comes from artists' salons of the eighteenth century," Krakoff explains, "when they didn't want to drive a nail into the wall every time they brought out a new painting to show."

Last, by displaying photography and furniture in a relaxed, "living" environment, both Danziger and Krakoff sought to dispel some of the intimidation people experience when they're shopping in either market. Though he was able to display six of the seven types of leather Coach offers (but only a few of the 40 or so colors available), Krakoff felt the exhibit demonstrated that there is a universality of appeal in "a simple leather form that can be used many ways." At the same time, Danziger hoped to show that both collecting and displaying photos are

DANZIGER, above, considers his gallery "a living space as much as a work space," where his children and their friends can feel at home. THIS ROOM, right, features Coach's leather-edged sea-grass rug and three Manhattan benches with parchment-colored glove-tanned leather tops. The flat-screen TV is from Philips.

COACH'S REED KRAKOFF sought to "soften" a modernist design with Gramercy chairs (in stone-colored suede). Field benches can double as tables. A STURDY MADISON SOFA, in mahogany heavy-grain leather, sits at right. NINE MANHATTAN small ottomans have been grouped into a seating island. A pair of Flatiron chairs, in camel pebble-grain leather, are placed by the window. KRAKOFF, bottom, relaxes in one of the Coach Field chairs, beneath photos by Edward Weston. Sources, see back of book.

matters of individual taste, not governed by hard-and-fast rules. He grouped some photographs together by artist, others by period, style, or subject. One selection of pictures all had three-inch-wide, cream-colored frames. On some walls Danziger mixed color and black-and-white photos; in one area he placed pictures together that, he says, "all had a Deco-ish sensibility to them." As Danziger explains, his whole point was that it's correct to acquire and group images together solely according to what feels right—in the same way that the Coach furniture and the photographs just feel right together. "What we wanted to show," Danziger says, "is that whether you're buying furniture or photos, you can simply trust your instincts."

"I didn't want a **traditional** showroom, where it would be **'furniture as sculpture.'** I wanted to demonstrate how people would live with our pieces"

—REED KRAKOFF, creative director, Coach

STYLED BY STEPHEN ORR

beauty and the *bath*

What makes a **great bathroom?** Who better to ask than the pros from **cosmetic companies**

WRITTEN BY INGRID ABRAMOVITCH

PHOTOGRAPHED BY ANTOINE BOOTZ

PRODUCED BY ALICE SIEMPELKAMP STYLED BY DENISE CANTER

trish mcevoy

who: Trish McEvoy, founder and president
where: New York City
why: "I enjoy the spaciousness and beauty of my bathroom, the texture of the gold fixtures, and the lighting, **soothing and romantic**. It's fantasy."

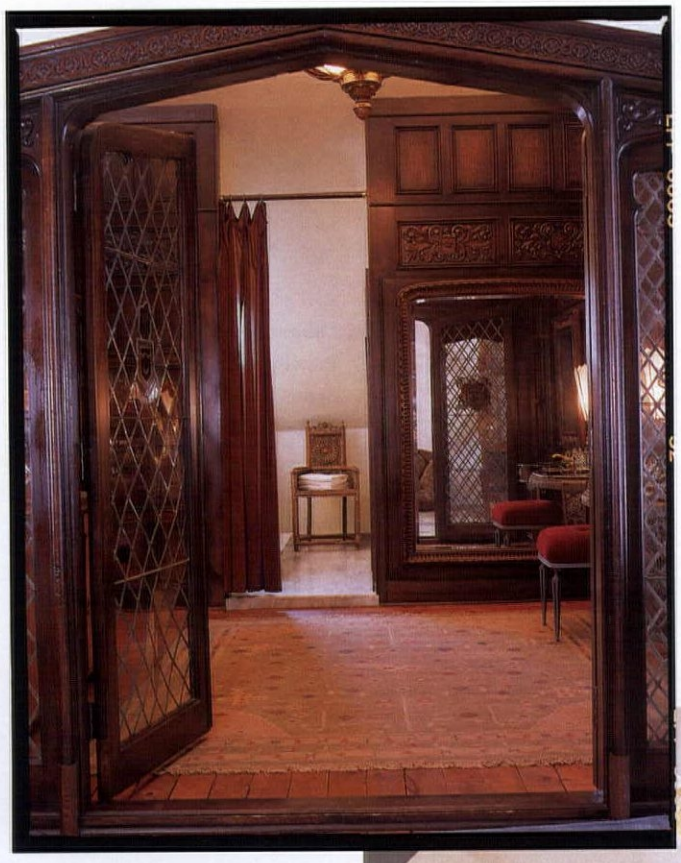
GOLD STAR Trish McEvoy's Jacuzzi bath is surrounded by marble. The fittings for the tub and sink, above right, are from P. E. Guerin, NYC, which also supplied five showerheads (not shown) for her *bain douche*. The sink is by Sherle Wagner.

Do BEAUTY mavens practice what they preach? In search of the ultimate bathrooms, we went home with the deans and doyennes of major cosmetics companies, from Estée Lauder to Aveda. Each one graciously allowed us a peek at his or her private bathroom, and sure enough, we found some real bathing beauties. While the rooms are highly personal, there are common themes. All make use of rich materials, whether it's Carrara marble on the walls or a mosaic floor. A few of the pros splurged on well-chosen treats: antique furniture, heated floors, a gas fireplace, and the five (count 'em—five!) gold showerheads in Trish McEvoy's bathroom. She says unapologetically: "I enjoy the ultimate experience of taking a shower." Lighting was a top consideration for the cosmetics pros (particularly those who use the rooms as personal test labs). Above all, they feel a bathroom should be more than just functional, but also a sanctuary from the stress of high-powered routines. The means vary: some chose a lounge-able oversized tub, others unlimited white towels, or music piped in through hidden speakers. Some all three. Who says you have to suffer to be beautiful?

bobbi brown

who: Bobbi Brown, CEO
where: New Jersey
why: "I needed **perfect daylight** for putting on makeup, so there are lots of windows. The counters are dark green: they are almost spill-proof when I try on new colors and cosmetics. From traveling in Europe, I knew I wanted a **towel warmer**, so I can pull the kids out of the bath and wrap them in warm towels."

FAMILY-SIZED Bobbi Brown wanted a bathtub, left, big enough to bathe her three young children at one time. The tub, by Kohler, has Madison fixtures from Dornbracht USA. The quilt pattern for the tiles around the bathtub and in the shower was designed by Nicholas Sawa, and the braided tile is from Mediterranean Tile. The heated towel bar is from Myson. **BROWN LOVES** her steam shower, below, and brings her infant son in with her whenever he gets congested. The showerhead and fixtures are from Grohe. The hand shower is from Kohler, and the shower tiles are from Wayne Tile. The gas fireplace, from the Superior Fireplace Co., is one of Brown's favorite bathroom accessories. "You just turn it on with a switch," she says. "It's really nice."



aveda

who: Horst Rechelbacher, founder
where: Osceola, Wisconsin
why: "I made the bath big enough for both of us to enjoy. I get in with my life companion and give her **massages**. Sometimes we invite the dogs. I decorated the room with **architectural antiques**, which I collect. It's eclectic: I call it minestrone style."

EXOTIC RETREAT The doors in the dressing area, above, were salvaged from a 16th-century British castle that was destroyed in a fire. Horst Rechelbacher bought them through a local antiques dealer. The woman's vanity is an Art Deco piece he found in New York. It holds perfume bottles, which Rechelbacher collects, including many from the 1920s, and one in Murano glass by Archimede Seguso. The wool-and-cotton rug is from Kashmir, where Rechelbacher often travels on business. **BROWN-VELVET CURTAINS** lead into the bathroom, right. The carved wooden chair is from India. The bathtub was custom-made of vintage 1930s Italian marble; the faucet is from Sherle Wagner. The 1920s blown-glass chandelier is from Murano, and the artwork on the wall is by Sarah Moon. The Egyptian statue is a silver-clad copy that Rechelbacher had made of an original white-marble work, which he purchased in Paris.

BATHED IN LIGHT William Lauder spends his weekdays in the city, but on weekends he heads to his country house in upstate New York. The house is nestled in a grove of trees, making it private enough to take a bath beside a set of four large windows with louvered shades, left. It was also designed to be big enough for Lauder to use as a dressing room. A wide stone ledge around the bath serves as a shelf for shampoos and other products from Origins and Clinique, which he is constantly testing at home. The bathtub is Kohler's Tea-for-Two whirlpool tub, in cast iron with a white porcelain finish. **THE POLISHED CHROME** Madison fittings on the tub and sink, below, are from Dornbracht USA. The white porcelain sink, set into a stone surround matching that of the bathtub, is Caxton, from Kohler.

who: William Lauder, current president of Clinique Laboratories; founding president of Origins
where: Upstate New York
why: "The windows let in **great light**, while the tall pines and spruce outside create a sense of privacy. I live most of the time in New York City, so I love the **plentiful space**. It allows me to shower, shave, and dress without waking my wife."

chanel

who: Jean Hoehn Zimmerman, senior vice president
where: New York City
why: "My bathroom is **big enough to have a conversation** in with my daughter. We like any chance we get to be together. We have the stool for just that purpose. And when we're done, my son comes in because he loves the shower."

READY TO ROLL **A separate shower room, above, features mosaic floor tiles from Hastings Tile and wall tiles by American Olean. Jean Hoehn Zimmerman had a double showerhead installed because it allows two to shower at once.** THE VANITY, **right, was custom-designed, and the bathtub and sink are from Kohler. The mirror above the vanity is from Pottery Barn. The standing mirror and makeup brushes are from Chanel. Zimmerman bought the antique stool at a Sotheby's auction. Built-in speakers make the room "a mini-haven," she says. "Sometimes I need a little rock 'n' roll to get the bones going in the morning."**

guerlain

PAST PLEASURES Marjorie Wollan designed her bathroom in her city residence herself, aiming for a mood that was both feminine and functional. "I don't spend nearly enough time in the bathroom as I should," she says. "Every woman deserves more quality time in her bathroom to relax and unwind. If and when I do have time to spend there, my best luxury for myself is a leisurely, relaxing bath." Wollan loves antiques, and mixed them freely in the room. **THE BATHTUB**, left, is an original from the 1920s. A French washstand with a marble top holds some of her favorite accessories, such as an English tray and a lacquered box, in addition to Guerlain perfumes and bath products. The walls and floor are covered in slate tile. **AN ANTIQUE AMERICAN** gilded mirror, below, hangs above the sink. In sum, hers is a bathroom, Wollan says, that feels like "a refuge from the world."

who: Marjorie Wollan, president and CEO
where: New York City
why: "My favorite object in the bathroom is the **French stand** with the marble top. It brings everything in the bathroom together and is a beautiful display piece for all the wonderful antiques and fragrances I have collected over the years."

estée lauder

who: Evelyn Lauder, senior corporate vice president
where: New York City
why: "It's a dream-come-true bathroom—warmed towels, a bidet, and my own sink. It's our master bath and it's **very, very private**—not for guests. I wanted a mood of elegance and calm, combined with luxury."

WHITE CASTLE Designer Naomi Leff created this bathroom for Evelyn Lauder to share with her husband, Leonard, the chairman and CEO of Estée Lauder Companies. "I don't like separate bathrooms," says Evelyn, the president and founder of the Breast Cancer Research Foundation. "It's another opportunity for my husband and me to be together, preparing for bed." **THE VANITY AND SCONCES,** above, were custom-designed by Leff. The vanity is topped with Carrara marble, which Evelyn prefers. Its whiteness, she explains, doesn't distract from the colors of the makeup she experiments with here. The stool is by Eero Saarinen. "It swivels and it's subtle," she says. "I just happen to love it." The bathroom is stocked with a seemingly limitless supply of white bath sheets, washcloths, and hand towels by Fieldcrest Charisma, right. "I like a heavy towel and I replace them frequently," Evelyn says. The Kohler bathtub has Madison fittings from Dornbracht USA.

PHOTOGRAPHS THIS PAGE BY DAVID SAWYER

bowl me *over*

Got a sink feeling? We can lift every mood

PIERO LISSONI'S Terracotta sink, $561, Boffi Studio, NYC. Etoile Arche faucet, $1,540, and Historic Terracotta tiles, $19.38 per sq. ft., Waterworks. Door hanging, $675; lamp, $150; shelves, $2,950; frame, $475; Burmese temple doors, $3,875; and table, $2,750; Sarajo, NYC. Candles and soap, Acqua di Parma. Terracotta Amber balls, L'Artisan Parfumeur. Accessories by Shiseido, Guerlain, and Sephora. Eau d'Hadrien perfume in Baccarat flacon, $650, Annick Goutal. Jasper beads, $850, by Paloma Picasso for Tiffany & Co. Amber necklace, $4,500, Verdura.

GARDEN BANDANA vitreous china sink, $566, and tiles, $108 to $110, from the Vessels line, Kohler Co. Ceramica Antigua's Mandarin ceramic tile, $12.50, Ceramic Tile Trends, Inc. Kangxi Chinese export garniture vase, Kentshire Galleries. Antique serpent necklaces, A La Vieille Russie. Shalimar perfume, $155, Guerlain.

PHOTOGRAPHED BY ILAN RUBIN PRODUCED BY NEWELL TURNER

SET DESIGN AND STYLING BY BARBARA TURK

FREESTANDING CLEAR GLASS basin, $1,350, and Guenivere nickel faucet set, $1,600, Artistic Tile, Inc. Votive candles, Acqua di Parma. Italian beaded-crystal chandelier, $5,500, and pair of English Regency–style beaded-crystal wall sconces, $9,000, Newel Art Galleries, Inc. Plexi bowl, $590, Gucci. Towels from Ralph Lauren Home Collection and Martex. Far right: Cashmere scarf with white mink, $2,500, Fendi. Leather sport boots, $300, Prada.

Ice is nice in the new millennium.
Get ready to chill out

Fantasize about having a water garden—
or simply indulge your yen for Zen

CAST-IRON ETCHINGS sink, $412, Vessels line, Kohler. Ceramic tiles, $15 per sq. ft., Artistic Tile. Alhambra 2000 double-drop 18k gold earrings, $2,000, Van Cleef & Arpels. Gardener's Lettuce soap, $4.50, Crabtree & Evelyn.

AFRICAN IROKO WOOD Image Bath 'O Sink, $2,176, Artistic Tile. Tara Classic faucet, $940, in polished chrome, Dornbracht USA. Raffia-weave wallpaper, Donghia. Hancock mirror, $810, horn cup, $38, bath stool, $675, all Waterworks. Mudra'a Hand, $125, Jacques Carcanagues, Inc. Antique amber necklace, $875, Dö Kham. Toothbrushes, $12 to $13, Ad Hoc Softwares. Pashmina blanket, $795 to $875, E. Braun & Co. Shoji screens, $490 each, Miya Shoji & Interiors. Antique bamboo mats, $475 each, Language. Sandals, $295, Stephane Kelian.

Think Gucci before you get dressed, too.
Or think blue skies and summer

WASHINGTON STAINLESS-STEEL pedestal sink, Submarine, Glasgow, Scotland. Tara fitting with extensible spout, $610, Dornbracht USA. Sconces, $260, City Knickerbocker, Inc. Stainless-steel shelf, $62, Daily 2.3.5. Chrome Towel Warmers, $1,521 each, and Lambchop bath towels, $62, Waterworks. Raja slate floor tiles, $5 per sq. ft., Artistic Tile. Polo chair, $425, Gucci. Bath accessories, Calvin Klein Home, cK one, Gucci, Ad Hoc Softwares, and Jo Malone.

CRUCIBLE ABOVE-COUNTER vitreous china sink, $983, Kohler. Assorted glass tiles, $42.50 per sq. ft., Waterworks. Recycled glass Mosaic tile, $24 per sq. ft., Conch tile, $10, and Beadliner trim tile, $10, Artistic Tile. Relaxing Bath Essence, $30, Shiseido. Dyan sunglasses, $225, Selima Optique. Silver starfish brooches, $125 and $150, by Elsa Peretti for Tiffany & Co. Silver shell, $150, Verdura. Eyeshadow, Stila Cosmetics. Bath beads, Sephora. Bikini, $210, Mary Jane Marcasiano. Fresh Top toothbrush, $13.50, Ad Hoc Softwares. Sources, see back of book.

a *fresh* start

ARCHITECT DAVID HACIN HELPS THE OWNERS OF A BEAUTY BOUTIQUE GIVE AN OLD APARTMENT NEW LIFE

BY CAROLINE YOUNG PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS

the small, winding streets that define Lev Glazman and Alina Roytberg's neighborhood outside of Boston are lined with traditional Victorian houses and apartment buildings from the first decades of this century, some lovingly restored and some in genteel disrepair. The stone steps to their building are stately but slightly uneven; the lobby is full of old mail and new baby equipment. So there is nothing to prepare you for their apartment—a serene oasis hidden behind a large wood door.

Glazman and Roytberg are the dynamic Russian couple behind Fresh, the body-care store that opened last fall in New York City, selling foreign and domestic soaps, lotions, and home accessories. Both the Madison Avenue store and the couple's beautiful home are the results of their long friendship and collaboration with architect David Hacin and designer Aaron Wienert, of Hacin and Associates in Boston. The apartment, with its ingenious use of space and color, reflects the aesthetic the collaborators share: their sense of what looks and feels just right.

Lev and Alina live here with their two small children, and they have made their

THE IDEA FOR THE LIVING ROOM, left, was to make it contemporary and warm at the same time. To introduce soft tones, the sofa was upholstered in a brown brushed twill from ABC Carpet & Home, NYC. The coffee table and armchairs covered in white canvas are from Mike in San Francisco. The reconditioned antique side chair is upholstered in an oatmeal brushed twill from ABC Carpet & Home. The Duplex floor lamp is from Chimera, Boston. IN THE DINING ROOM, above, the woodwork is original to the apartment. The Accedamia dining table and canvas-covered chairs are from Repertoire, Boston. The Penta pendant light is from Chimera. The desk chair is from Mike; the desk lamp is from Pottery Barn.

environment responsive to the needs of a family. It was not an easy task. When they first saw the apartment, it was a long-neglected warren of rooms. Confident that the space could be transformed, they called Hacin, who had first helped them with the design of the Fresh booth at the New York International Gift Show in 1995. Hacin's first thought was to pull everything out and start with a clean slate, but they all agreed that the once-grand dining room should be saved.

The mahogany woodwork in the dining room provides an ideal backdrop to accentuate the architectural qualities of the table and chairs. Wedding photographs in complementary wooden frames are placed on the molding, providing a romantic and dramatic note. It's an intimate space, perfect for the leisurely dinners that Lev and Alina share with family and friends.

The kitchen, by contrast, is light, bright, and inherently modern. Hacin explains that Lev and Alina had very clear intentions here: "They wanted to have their objects on display, because they appreciate the beauty of the utilitarian, whether it is a standard kitchen pot or a stack of simple bowls." The kitchen

IN THE KITCHEN, the owners' appreciation for the beauty of utilitarian objects dictated plenty of open shelves. The range is from Dynasty. The white tiles on the cabinets are from American Olean. The Harrington faucet and fixtures are from Splash in Newton, MA. The pendant lamps are from Chimera. The Ligne Roset chairs came from Adesso, Boston. The matte-porcelain floor tiles came from Tiles—A Refined Selection, Inc., Boston.

chairs, covered in a soft lime-green fabric, reflect the color of the plates that are carefully displayed on the shelves. The white tile cabinets are solid and geometric, without looking heavy. The casual atmosphere was not created without a good deal of work. "The open shelves look effortless," David says, "but they were very difficult to achieve. They had to be built within an inch of their lives to allow the tile pattern to fall exactly as we wanted. Designing something to look spare and minimal is always a challenge, because nothing can be concealed."

The living room is also contemporary, but not stark. The deep, warm browns of the floor and sofa and the imaginative use of furnishings from flea markets make it highly personal. The owners are well attuned to the spell their rooms cast. "We're dreamers, and this house is everything we've ever dreamed of," says Alina with a smile. "What else could we ever want?" The contentment they feel is contagious, and it's impossible not to share their joy at living so beautifully and so well.

CAROLINE YOUNG *is a contributing editor to* House & Garden.

SPLENDID EFFECTS ARE created with very few elements. In the bedroom, top, the upholstered bed frame and bedside table are from the Glazmans' collection. The Leucos pendant lamp is from Chimera. The curtains are a wool flannel from B&J Fabrics, NYC. IN THE BATHROOM, right, the Kohler bathtub, Harrington faucet, Rohl showerhead, and Cesame sink are from Splash. Sources, see back of book.

FOR A GARDEN of such arresting effects, the components are surprisingly complex. Seen from the living room, the three-dimensional bronze grid stepping down the site contains black cobbles and moss, with bamboo planted against the wall. Herman left a gap between the house and an adjoining building to allow the wind to rustle the bamboo. The cast-glass wall and the pond it intersects reinforce and vary the geometry of the scene, giving the eye and mind additional levels of experience.

square deal

Landscape architect Ron Herman creates a garden as visionary as its owner, software maverick Larry Ellison

BY SENGA MORTIMER PHOTOGRAPHED BY TODD EBERLE

THE WATERY EFFECT of the cast-glass wall echoes the pond beneath it. **FROM THE BACK,** opposite page, the wall's stainless-steel support frame and fasteners are both visible and worthy of contemplation.

When the morning fog lifts over San Francisco Bay, the first shafts of light from the rising sun strike the rooftops on Pacific Heights. Nowhere is the easterly illumination absorbed more completely than through the expansive windows of the nearly transparent town house belonging to Larry Ellison, the charismatic computer pioneer who founded Oracle. Ellison's house is a magnificent modern interruption on a street lined by the more conventional residences of San Francisco's power elite. The stainless steel and Neopariés glass construction of its facade overlooks a small entrance court. Although a massive limestone wall stands athwart this forecourt, a vertical cut in its rusticated ashlar blocks allows passersby to glimpse the interior. What they see is a visionary reinterpretation of the entrance to a traditional Japanese house. Here the customary stone basin, expanded to temple-like proportions, seems to defy gravity and float over a grass carpet, dripping water into a sinkhole in the ground.

Clearly, this is no ordinary California landscape, but the work of someone fluent in the vocabulary of Japanese garden design. The successful integration of Oriental and Occidental styles is the hallmark of Ron Herman. His credentials are impressive: After receiving a degree in landscape architecture from the University of California at Berkeley, Herman did graduate work at Kyoto University. In 1968 he became a guest lecturer at Berkeley. His *Guide to the Gardens of Kyoto* is a major contribution to the scholarship on the subject.

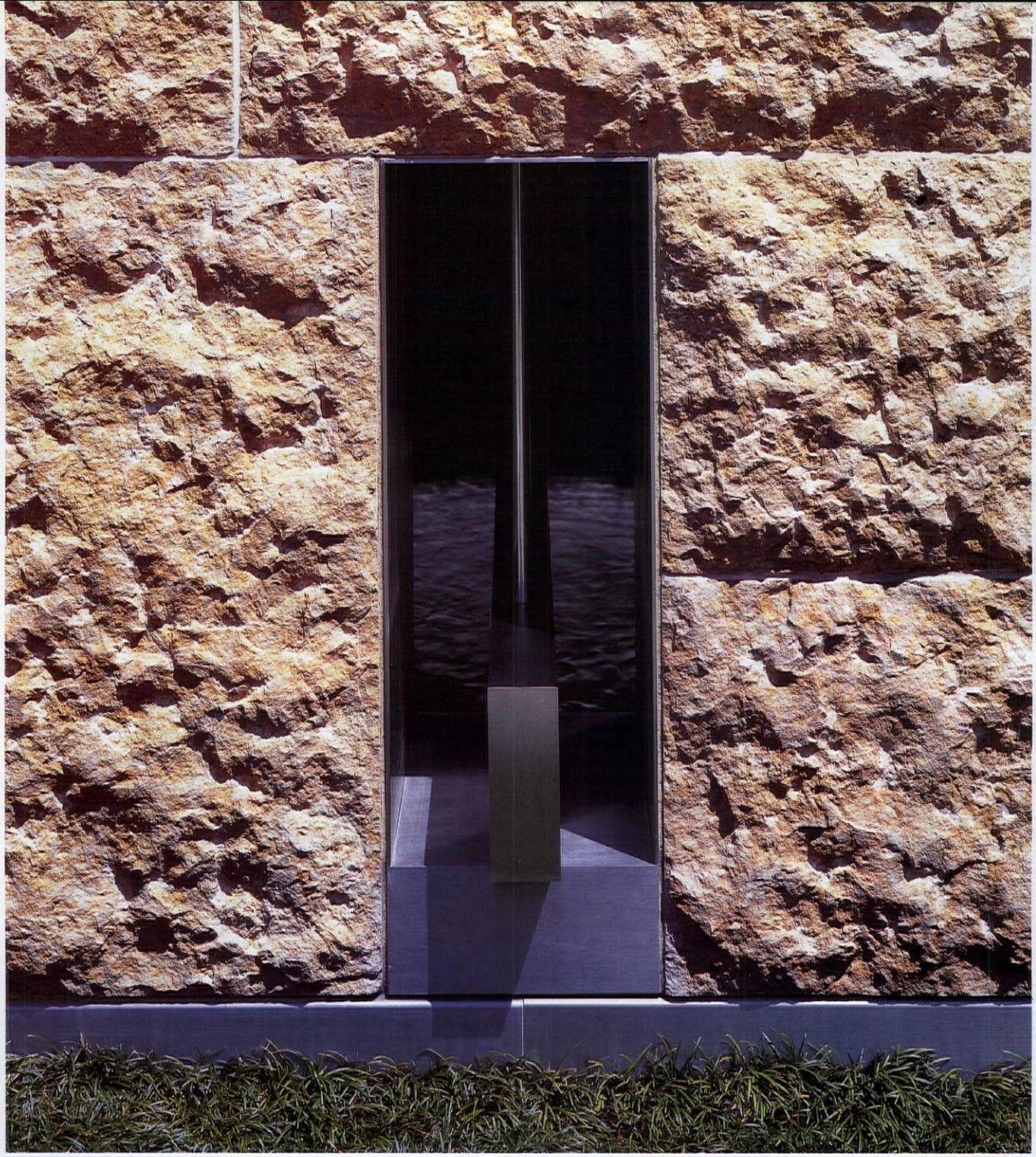
THE BLACK RIVER COBBLE and the adjoining baby's tears moss, this page, each exert a powerful tactile allure; the juxtaposition only increases their appeal. **THE VIEW ACROSS** the living room and through the garden, opposite page, encompasses San Francisco Bay.

Despite his academic position, Herman never gave up the desire to be a practicing landscape architect. So in 1987 he hung out his shingle and was soon contacted by Laura Seccombe, an interior designer. She needed someone who knew enough about Japanese gardens to complete a project for Larry Ellison in Atherton, California. Herman and Ellison collaborated on an elaborate garden and ponds, which recalled the Sambo-in garden in Kyoto and the stroll gardens of the Edo period.

The San Francisco town house project was a different sort of undertaking. The area for a garden was limited to the small entrance court and a sharply sloped courtyard at the center of the house. Herman, emulating the Japanese genius for expanding the possibilities of small spaces, chose elements of the spare Zen gardens at Kyoto as building blocks for his landscape.

He admits that translating the seemingly effortless qualities of Japanese spatial design into a modern idiom involved no end of technical difficulties. Finding and finishing the ashlar for the limestone wall, procuring cobblestone from Mexican rivers, and feeding water into the huge ceremonial water basin down the cable from which the hollowed-out stone is suspended caused enough headaches to test the composure of a Buddhist monk.

Echoes of the checkerboard stone-and-moss gardens of the Tofuku-ji temple at Kyoto can be seen from the spiral staircase overlooking the courtyard. The sharply sloped space was not the obvious site for an installation based on the flat Zen gardens of Kyoto. Herman solved the problem by dividing the plot



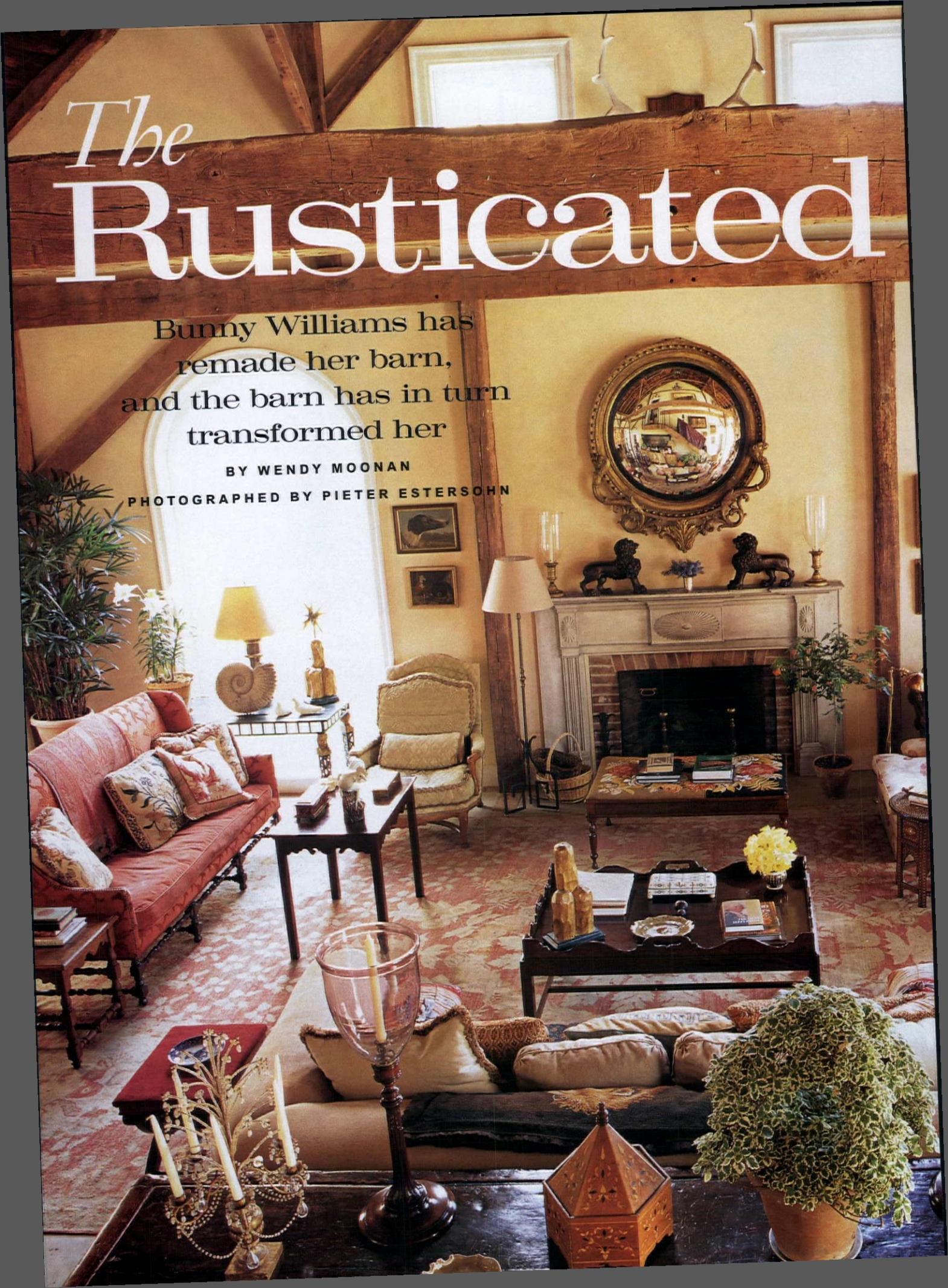
into alternating squares of moss and cobblestone. The squares step down the grade and are held in place by a bronze frame.

The murmur of falling water in the front courtyard draws one across a limestone path to a cobblestone-filled pool. Water spills down the glistening sides of the black granite basin into a hidden slot in the central courtyard. The surface of the water reflects a translucent glass screen placed at right angles to the pool. This glass scrim masks the beginning of a file of bamboo trees that stand out in sculptural elegance against the pale surface of the rear wall.

Herman emphasizes the importance of historical knowledge to the understanding of a landscape such as this. He recalls that Japanese gardens had their origins in Shinto shrines. Gardens were a home for the spirits that inhabit rocks, woods, and water. The affirmation of the totality of nature, the ability to reduce form to its essence, and the centrality of meditation are among the considerations of Japanese garden art.

The Ellison garden can be seen from many parts of the house, but in deference to Zen tradition it is primarily an object for contemplation and is not meant to be a center of activity. Its minimalist look derives not so much from modern art as from Zen philosophy, which instructs us that a garden is only finished when nothing else can be taken out of it. At Berkeley, Herman taught his students that history and philosophy are essential to producing successful modern landscape architecture. "Students must learn that the path to modernity is through the past."

LIKE CONJURING TRICKS, several aspects of the garden inspire awe and wonder. The steel-framed slot in the front entry court wall, opposite page, allows a glimpse of the garden; **IT ALSO HOLDS** the stabilizing bar for the mysterious hanging rock, this page, that is suspended by a steel cable. The ground cover beneath the rock is dwarf Mondo grass. The paving and wall are Mankato-Kasota limestone.



The Rusticated

Bunny Williams has remade her barn, and the barn has in turn transformed her

BY WENDY MOONAN

PHOTOGRAPHED BY PIETER ESTERSOHN

Life

DESIGN STARTS WITH AN EMOTION; then you add the intellect," says Bunny Williams, one of New York's preeminent interior designers. She is describing the process of transforming an 1840s barn on her Connecticut property into a cozy guesthouse. As soon as her friend New York antiques dealer John Rosselli suggested the idea, Williams seized upon it and had the barn dismantled and rebuilt, adding skylights. "You can't be afraid of scale," she says, indicating the cathedral ceilings.

After the barn was stripped to the timbers, insulation, ambient heating, and a huge fireplace with an Early American painted mantelpiece were added. Williams also incorporated windows from an 1860s house on the Hudson River and used parts of an old glass conservatory to frame her dining room. "We essentially live here now, from morning to evening," says Williams of her life with Rosselli. She may sleep in her 1840s

"A COUNTRY HOUSE HAS to be lived in in a casual way," says Bunny Williams, above, with her business partner and companion, John Rosselli, in the living room of her newly remodeled barn. They sit on a 19th-century English oak sofa, with its original appliquéd red linen. The barn has cathedral ceilings and tall arched windows to accommodate large-scale antiques. THE LIVING ROOM, left, is testimony to Williams's eclectic design sense: a Victorian armchair with unusual wings; an antique English bench with its original needlepoint cover; and an impressive Regency bull's-eye mirror framed with swirling serpents.

IN HONOR OF the building's history, Williams covered the back wall of the living room, left, with paintings of barnyard animals. The pillows on the sofa are from Williams's shop, Treillage, in NYC. The coffee table is fashioned from an antique butler's tray. THE ANTIQUE MARBLE SINK in the powder room, below, came from Sotheby's; the antique mirror is from Venice. The faucet and fixtures are from Chicago Faucets. THE 18TH-CENTURY English bed in the guest room, opposite page, is draped with an Indian print that Williams bought in Paris. The tiger throw rug is from the 1920s.

house next door, but the barn is a sanctuary for reading, music, dinner parties, and houseguests.

Williams, a protegée of the late Sister Parish, is a master of the eclectic, but she knows that "there's a method to the madness." In her barn she has combined several styles and periods: a much-prized nineteenth-century French marble-top table that has an iron base from John Rosselli with a massive nineteenth-century English couch, an eighteenth-century English needlepoint-covered chair with an American centennial wing chair bearing its original 1876 crewelwork upholstery.

"It's all about the feel of the place," she says, trying to explain the mix. "It's an emotional response. There is no shiny, slick furniture here, no Louis XVI ormolu. I think about scale, informality, and the uniqueness of each piece, whether it's Italian, French, or English. It looks unplanned, but it's actually very much planned."

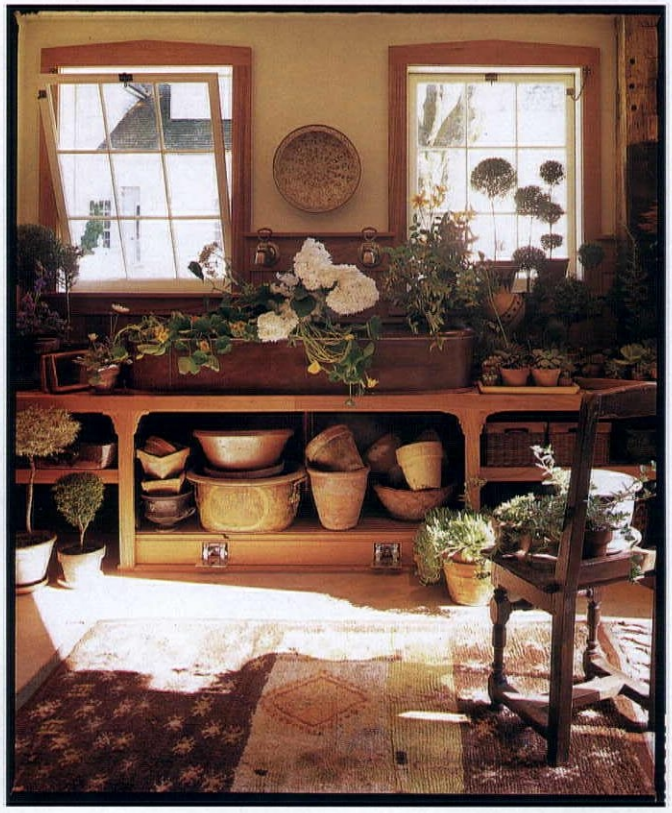
Bunny Williams's education in antiques began during her childhood in Virginia, where she often accompanied her parents to auctions. After she came to New York in the early 1960s, she worked for Stair & Co., the English antiques dealer, where she did nothing but catalogue furniture for two years. It was while she was at Stair that she found that "there has to be a sensibility about whether a chair is right and whether its proportions work."

When she joined Parish-Hadley, she often accompanied Mrs. Parish on the long car ride to Maine in the summers. They stopped at virtually every antiques store en route. "I learned all about the feel of a piece of furniture," she says. "To have a good eye you have to look at great objects and study them. Even today I probably care more about the objects than a piece of fabric."

As a decorator, she says she "discovered disciplined undiscipline. It's sort of like painting. The visual combination is far more interesting if you create a contrast between textures and scale."

Today she travels the world looking for things for her clients, and as she moves through London, Paris, Provence, and Portugal, she continues to educate herself about new and unusual combinations of style, texture, and period. Asked what the guiding principle of her eclectic decorating is, she

THE DINING PORCH, above, is an 1860 conservatory from a Hudson River house, reassembled and attached to the barn. The table is from Michel Trapp Antiques, Cornwall, CT. The oak chairs are from the Coconut Co, NYC. THE TABLE, left, is set with yellow Biot glassware and French faience. WILLIAMS'S POTTING ROOM, right, has an old copper sink and wall-mounted faucets operated with foot pedals from Chicago Faucets. Sources, see back of book.

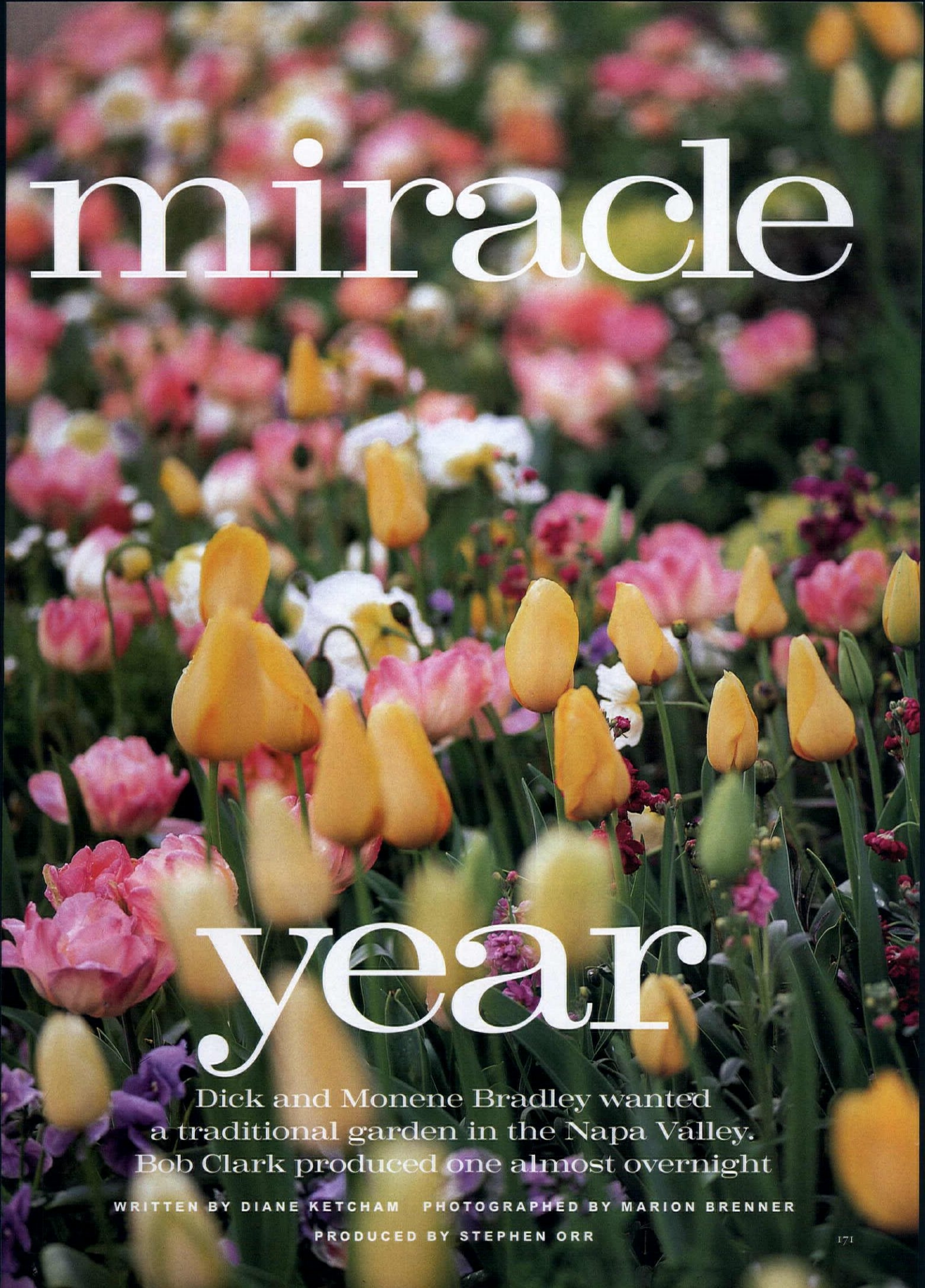


replies at once."Yin and yang," she says, and then goes on to explain that "it is the combination that makes you see each individual piece." Her barn illustrates the point: when she places gilded antique Portuguese dining chairs next to a plain seventeenth-century sofa table, you see both styles clearly.

It's also a case of trial and error. "If you put something on the sofa and see nothing else, you know the pattern is too strong or you have the wrong color. It has to go together. I like to put plain fabrics on the sofas, with a piece of old needlepoint on the back, then layer it with hand-blocked chintz and pillows covered with antique textiles."

But ultimately, her work is about comfort. "We've had 65 people here for lunch," she says with a smile, "but we are happy all by ourselves."

THE USE OF PASTELS in borders like this one was Bob Clark's way of lightening the atmosphere of the garden. Here a flowering cherry, forget-me-nots, and four varieties of tulip, right, stand out from the dark woods in the background.



miracle year

Dick and Monene Bradley wanted a traditional garden in the Napa Valley. Bob Clark produced one almost overnight

WRITTEN BY DIANE KETCHAM PHOTOGRAPHED BY MARION BRENNER

PRODUCED BY STEPHEN ORR

EVEN IN ITS INFANCY the formal rose garden shows its promise. In summer, below left and right, the roses, underplanted with verbena, nemesia, and catmint, never betray their bare and less-than-handsome stems.

IT IS A SURPRISE to come upon the parklike Bradley garden so near the commercial heart of the Napa Valley. Just off a main road, its great lawns merge into a seemingly infinite landscape of woodlands. The sweeping rear lawn, shaded by majestic trees, accommodates two arbors, a reflecting pool, and beds for 12,000 tulips. Yet this old-world atmosphere is the result of just a year's work by owners Dick and Monene Bradley, who created the garden on what had been a 60-acre retreat for high-school students run by the Christian Brothers.

Where there are now lawns and billowing flower beds, there had been a patchwork of blacktop parking areas, chain-link fences, basketball and tennis courts, asphalt paths, and access roads. A cafeteria and dormitories stood near the spot now occupied by a vine-covered arbor and a formal rose garden. Brush and scrubby trees blocked views of the creek, woods, and meadows.

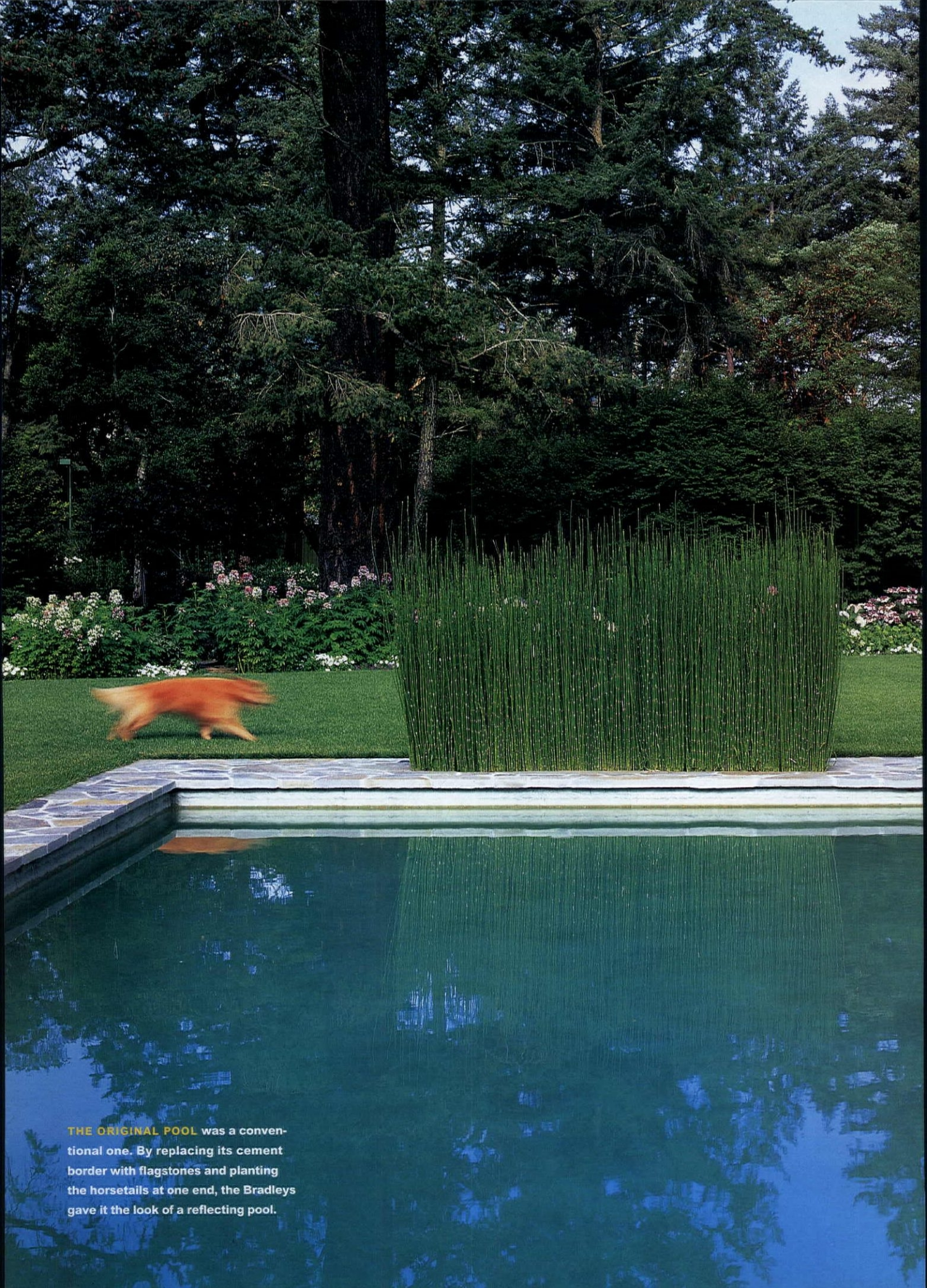
That was five years ago, when the Bradleys were visiting friends who urged them to look at the old Christian Brothers place. "The Brothers thought they would have to sell to an institution," Dick Bradley says. "They hadn't counted on finding people like us. We've spent a lifetime redoing old places."

What most attracted the Bradleys to the site was the presence of so many mature trees. "We were ready to build and had been looking at hillside property, where everything had to be brought in," Monene says. "Here there was a strong sense of the past."

The site had, in fact, been developed in the mid-nineteenth century as a vineyard and country residence by San Francisco mining tycoon William Bourn. The Bourn family planted a vineyard here and built the nearby Greystone Cellars winery, now a local landmark. The Bourns' house burned down in 1888, but the Bradleys have been pleased to discover traces of the Bourn era: not only the 100-year-old trees, but remnants of the orchard, as well as stone walls and foundations, which the new owners have reused.

Monene Bradley chose Oakland gardener Bob Clark to create something fresh on the property while retaining a

WITH REDBUD 'FOREST PANSY' in the background, the roses are surrounded by cleome, *Lavatera*, and delphinium, and underplanted with datura, below.



THE ORIGINAL POOL was a conventional one. By replacing its cement border with flagstones and planting the horsetails at one end, the Bradleys gave it the look of a reflecting pool.

sense of continuity. Clark is a renowned plantsman whose forte is unconventional combinations of textures and colors. "I was not doing anything really over-the-top here," Clark says. "My job was to lighten the atmosphere with a sense of profusion and color. I worked with a palette of soft pastels, coming just to the edge of blowsiness, which I always like."

CLARK WORKED with designer Ralph Barnes, who did the layout for the garden. "Ralph's designs are always very elegant," Clark says. "In a way, my job is to use plants to undo what Ralph has done, to soften the tightness."

The aim of the garden plan was to reinforce a sense of ampleness and openness. "With a property on this scale," says Clark, "you have to make big statements. I use a lot of repetition, for example in the big borders, where I repeat narcissus and oak-leaf lettuce, with euphorbia behind. I use tulips in profusion, but just three or four types of tulip."

The rear garden was extended by 75 feet, removing trees near the house and replacing them with lawn. The deck around a pool was removed and horsetails added, to make it seem more like a reflecting pool. Hedges along the sides were removed to allow views into the woods.

The Bradleys expressed a wish for some of the plants they had grown up with on the East Coast. The result is a profusion of roses, of course, but also hellebore, rose of Sharon, and peonies. Clark even planted lilacs, although they are at the rear of the borders, so their bare branches are not visible in winter.

Clark's followers know that one of his pet peeves is the naked base of a rosebush. He has solved this problem for the Bradleys by surrounding each rose with a complementary flowering plant, such as verbena, so that the base is invisible. Clark has created a tour de force for the Bradleys, a garden that produced a dazzling floral display after just one year. But he was also laying a foundation of shrubs for the garden of five years hence. "My perennials and annuals just whet people's appetites for the permanent garden," he says. "They give you something to look at while the garden is evolving."

DIANE KETCHAM *writes frequently on architecture and gardens.*

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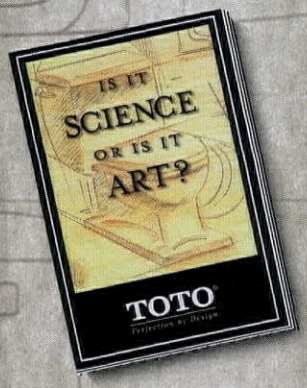

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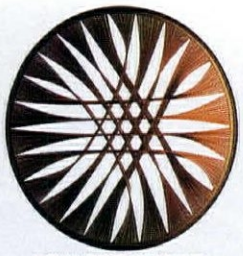

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Project Coordinator, Faith Meade. **Set Construction,** Scott Isgar, NY. 718-816-1126; and Bargston, Inc., NJ. 201-420-8680. **Ice sculptures,** Ice Sculpture Designs, NY. 516-243-3360. **Pages 144-145,** Boffi Studio, NYC. 212-421-1600. Waterworks. 800-899-6757. Sarajo, NYC. 212-966-6156. Acqua di Parma, available through Bergdorf Goodman, NYC. 800-558-1855. L'Artisan Parfumeur, available through Sandi Burrows & Co., Inc. 800-848-6835. Shiseido, available through Nordstrom. 800-7BEAUTY. Guerlain Boutique-by-Mail. 800-882-8820. Sephora. 877-SEPHORA. Annick Goutal. 877-266-4254. Tiffany & Co. 800-526-0649. Verdura, NYC. 212-758-3388. Kohler Co. 800-4-KOHLER. Ceramic Tile Trends, Inc., Dallas, TX. 214-358-5557. Kentshire Galleries, NYC. 212-673-6644. A La Vieille Russie, NYC. 212-752-1727. **Pages 146-147,** Artistic Tile, Inc., NYC. 212-727-9331. Newel Art Galleries, Inc., NYC. 212-758-1970. Gucci. 800-388-6785. Ralph Lauren Home Collection, available from Polo/Ralph Lauren, NYC. 212-606-2100. Martex, available through West Point Stevens. 800-533-8229. Fendi, NYC. 800-FENDI-NY. Prada. 888-977-1900. **Pages 148-149,** Van Cleef & Arpels. 800-822-5797. Crabtree & Evelyn. 800-CRABTREE. Dornbracht USA, Inc. 800-774-1181. Donghia, NYC. 800-DONGHIA. Available through architects and designers. Jacques Carcanagues, Inc., NYC. 212-925-8100. Dö Kham, NYC. 212-966-2404. Ad Hoc Softwares, NYC. 212-925-2652. E. Braun & Co., NYC. 212-838-0650. Miya Shoji & Interiors, NYC. 212-243-6774. Language, NYC. 212-431-5566. Stephane Kelian, NYC. 212-925-3077. **Pages 150-151,** Submarine, Glasgow, Scotland. 44-141-243-2424. City Knickerbocker, Inc., NYC. 212-586-3939. Daily 2.3.5., NYC. 212-334-9728. Calvin Klein Home. 800-294-7978. cK one, available through Bloomingdale's. 800-555-SHOP. Jo Malone, available through Bergdorf Goodman, NYC. 800-558-1855. Selima Optique, NYC. 212-343-9490. Stila Cosmetics. 888-999-9039. Mary Jane Marcasiano, NYC. 212-226-6809.

A FRESH START Pages 152-155

Architecture and design, David Hacin, Hacin & Associates, Inc., 46 Waltham Street, Suite 404, Boston, MA 02118. 617-426-0077. Fresh, Inc., 121 Newbury Street, Boston, MA 02116. 617-421-1212; and 1061 Madison Avenue, NYC. 212-396-0344. **Pages 152-153,** ABC Carpet & Home, Broadway at East 19th Street, NYC 10003. 212-473-3000. **Manhattan coffee table, Tabac armchairs and side chair,** Mike, 2142 Fillmore Street, San Francisco, CA 94115. 415-567-2700. Chimera, 319 A Street, Boston, MA 02210. 617-542-3233. Repertoire, 114 Boylston Street, Boston, MA 02116. 617-426-3865. Pottery Barn. 800-922-9934. **Pages 154-155,** American Olean. 888-AOT-TILE. Splash, 244 Needham Street, Newton, MA. 800-696-6662. Tiles—A Refined Selection, Inc., Boston Design Center, I Design Center Place, Suite 633, Boston, MA. 617-357-5522. B & J Fabrics, Inc., 263 West 40th Street, NYC 10018. 212-354-8150. **Shower curtain,** Chambers Catalogue. 800-334-1254.

SQUARE DEAL Pages 156-163

Ron Herman, Landscape Architect, San Leandro, CA. 510-352-4920.

THE RUSTICATED LIFE Pages 164-169

Bunny Williams, Inc., 306 East 61st Street, NYC 10021. 212-207-4040. **Pages 164-165, Antique Moroccan table, metal garden table, antique bull's-eye mirror, and antique French desk,** John Rosselli International, NYC.212-772-2137. **Pages 166-167,** Treillage, Ltd., 418 East 75th Street, NYC. 212-535-2288. Chicago Faucets. 800-323-5060. **Robert Kime reproduction Arts and Crafts table,** John Rosselli International. **Sea-grass carpet,** Rosecore Carpet Co., Inc., NYC. 212-421-7272. Available through architects and designers. **Pages 168-169,** Michael Trapp Antiques, Cornwall, CT. 860-672-6098. Coconut Co., 131 Greene Street, NYC 10012. 212-539-1940.

MIRACLE YEAR Pages 170-175

Robert Clark Garden Design, Oakland, CA. 510-633-1391.

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House & Garden

Another Thing...

it's bathing suite season by jean-philippe delhomme

My husband and I wanted independent bowl sinks but they had to be different styles too.

Our friends are amazed that we put a Marcel Duchamp in the bathroom.

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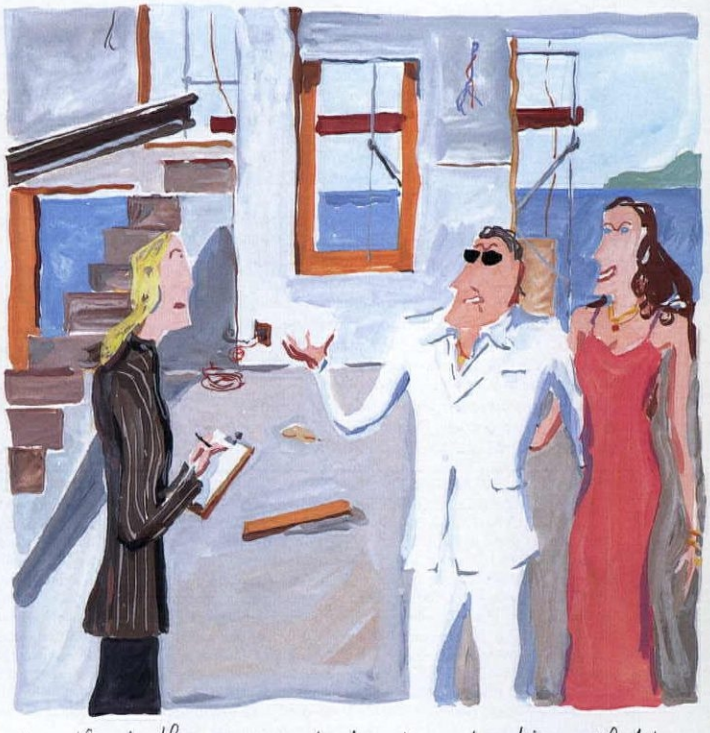

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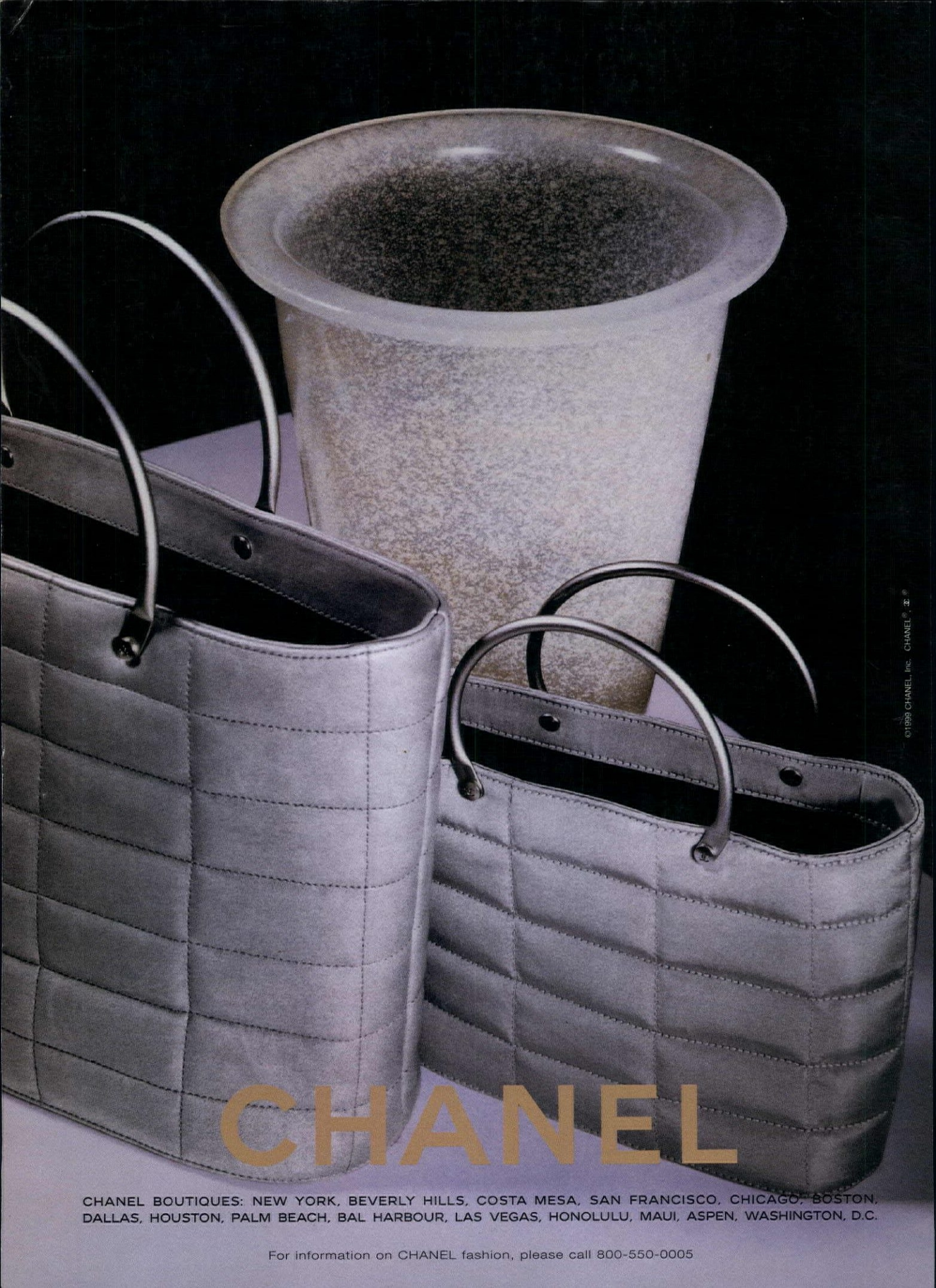

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