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MARCH 1999

SPECIAL ISSUE

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Style



Carolina Herrera

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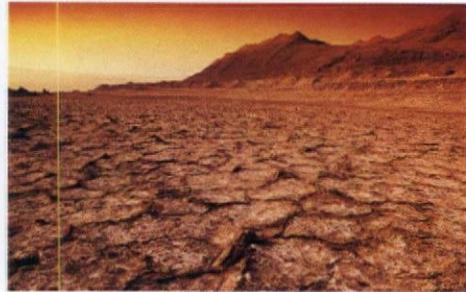
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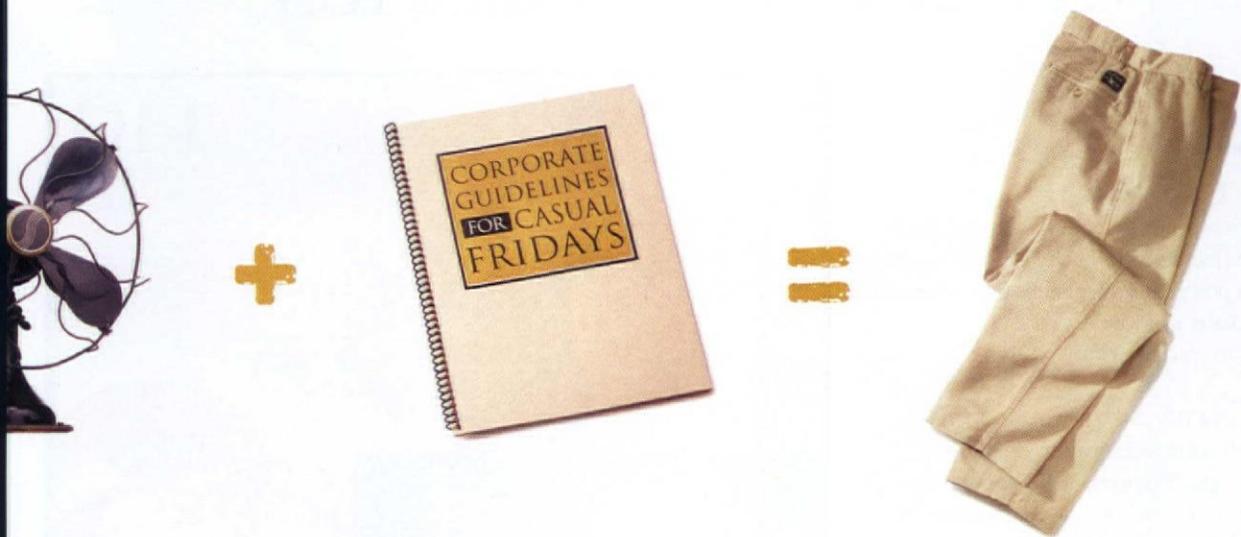


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trousers pre-bleach days. So they used a rust-

colored pants are worn everywhere, including stuffy

offices. Eddie Bauer is making pants for over seventy-five years.

with our guarantee and are

which we refer to as "khaki."



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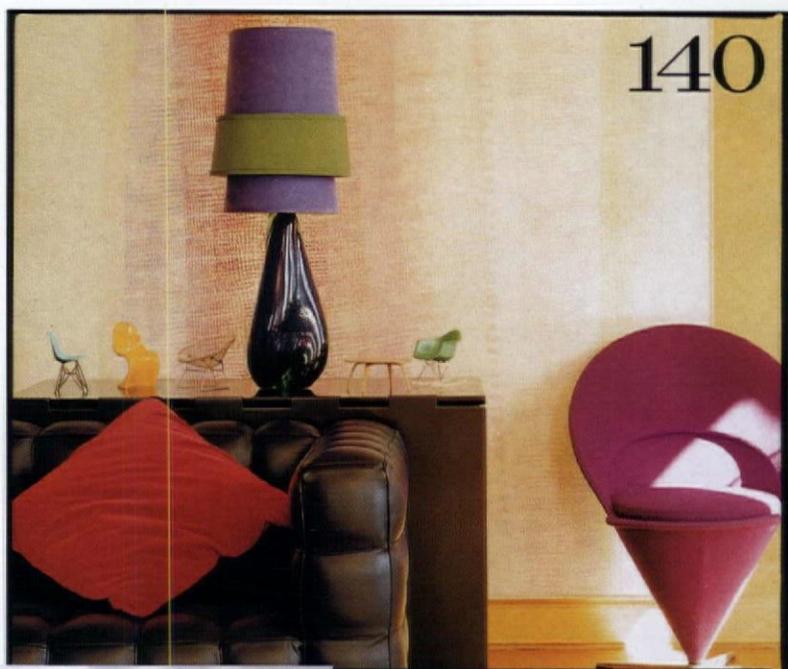
John Stewart and the late Michael D'Arcy combined contemporary art with 1950s design for a New York apartment.

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BY DEBORAH NEEDLEMAN

defining moments

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THE BEST INSTRUMENTS ARE
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**YET HE HAS DELIBERATELY
CHOSEN ONE THAT IS
SWISS, MADE IN THE LATE
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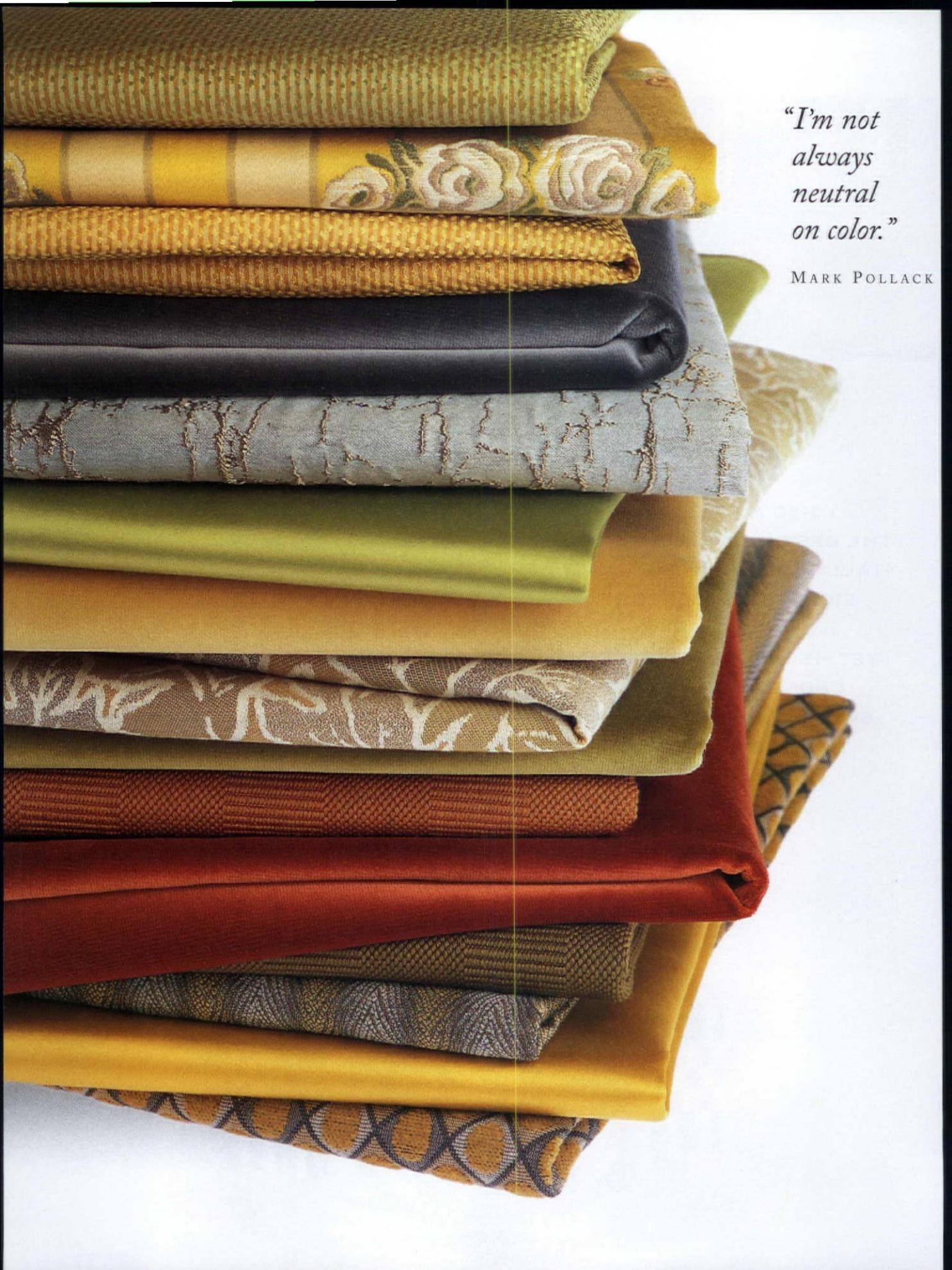
He has been called the greatest cellist of his generation. And he plays on two of the greatest instruments created in any generation: the Davidoff Stradivarius, dated 1712, and a Montagnana made in Venice in 1733. "They have different voices," he explains, describing the Stradivarius as "more like a great Bordeaux, more tenor, while the Montagnana is more like a baritone, more earthy, like a Burgundy. But which I choose is up to my mood...." On the subject of his third instrument, the Rolex chronometer which accompanies him everywhere, Yo-Yo Ma is equally candid.

"I just love it," he says. "You can use it for any occasion."


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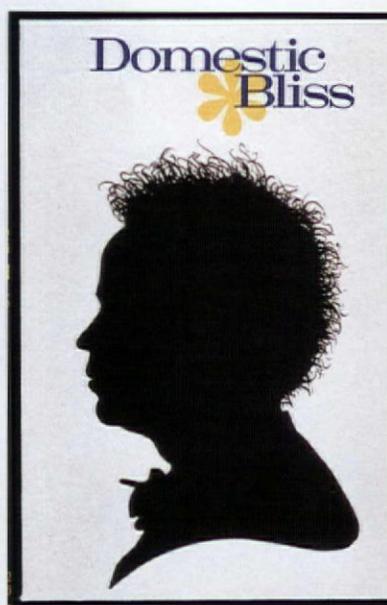
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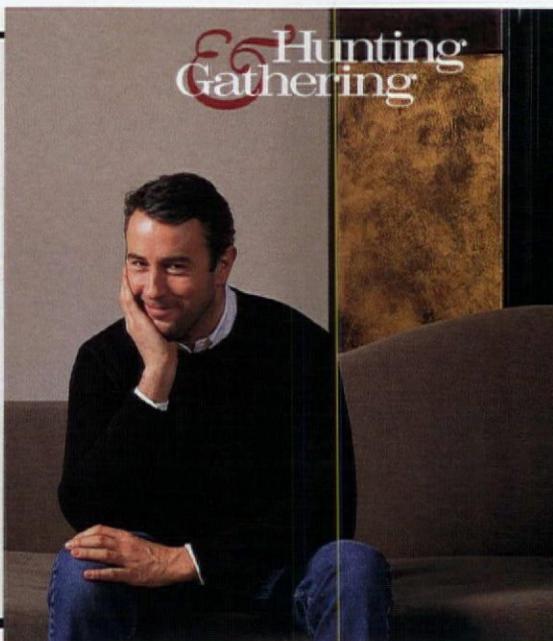
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PICTURE PERFECT Find out what you and Eartha Kitt can have in common; plus, updated silhouettes.

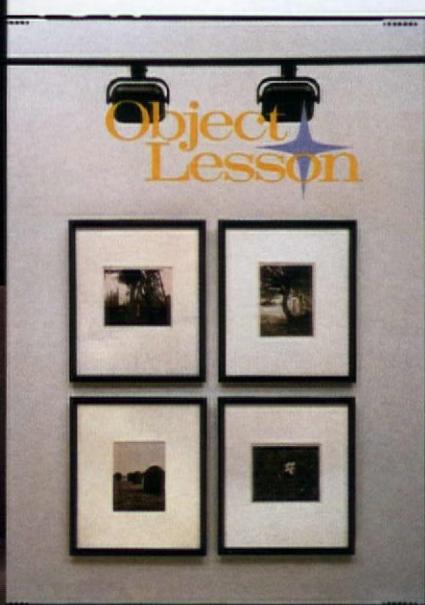
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BY DAN SHAW



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EARTHLY DELIGHTS Designer Jonathan Reed, above, nurtures three artists whose work is inspired by the past but is of the present.

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IT'S THE BULB . . . or maybe it's the fixture. It's definitely all the latest information on the subtleties of lighting art.

BY INGRID ABRAMOVITCH

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With help from our friends.

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HOW GREEN IS HIS VALLEY In the hollow below the imposing white Getty Museum, Robert Irwin has created a lush, ever-changing garden.

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ARRESTED FLAMES The interaction of glass and light is just one of the miracles of Toots Zynsky's bowls.

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HANG TIME Suzanne Farver wanted a place with plenty of wall space for art. Architect Harry Teague created a house with windows in the corners.

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SHORE THINGS Paintings, prints, watercolors, and collages ebb and flow through Virginia Lynch's house.

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CHIANTI MAKES A COMEBACK Forget spaghetti and straw-covered bottles; the trattoria staple is reborn as a sophisticated companion to fine food.

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BY JEAN-PHILIPPE DELHOMME

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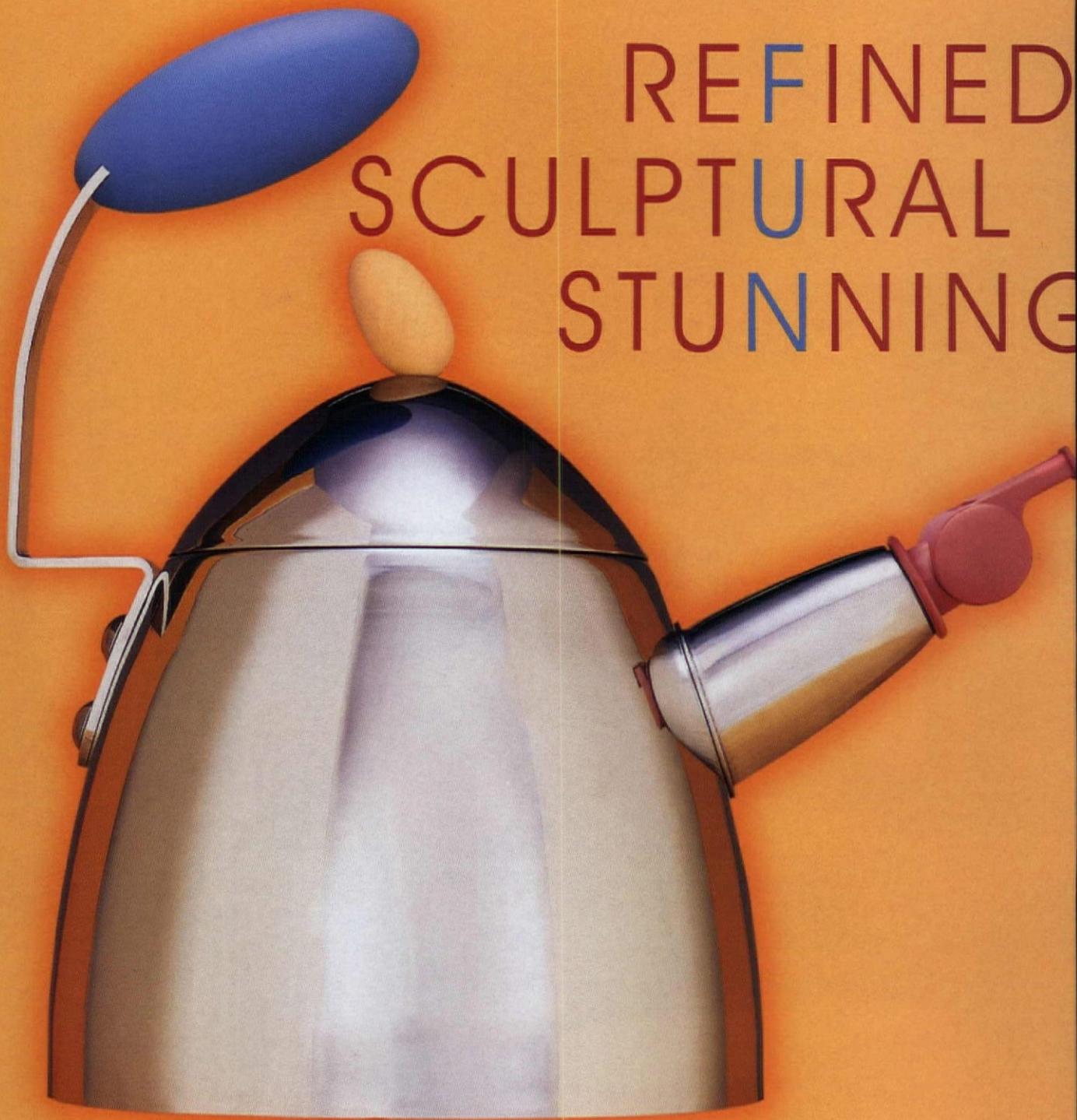
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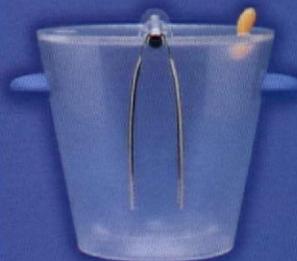
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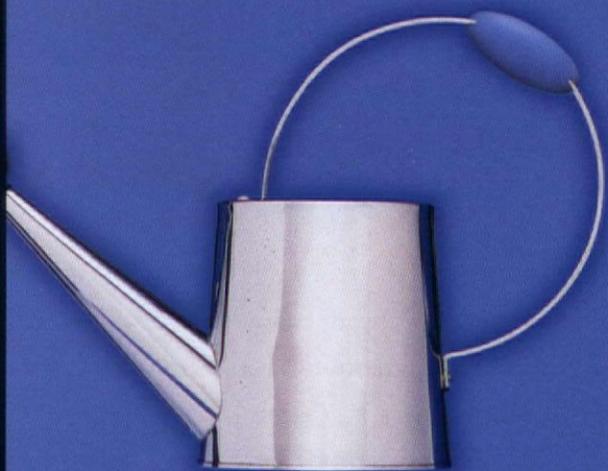


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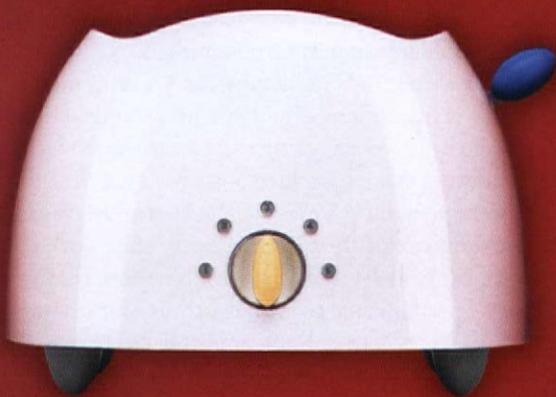


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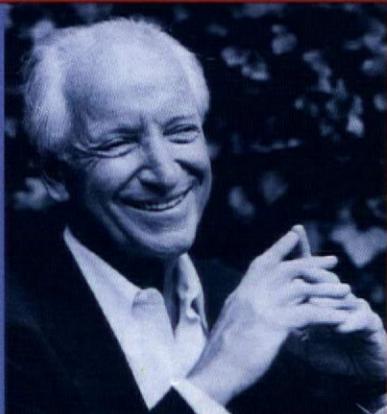
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welcome

art trouble

aRT IS HARD WORK. We want to understand it, and we want to love it, and we want to pass that appreciation on to our children. We raise them in rooms hung with art. We buy them easels and big pots of paint and watch with anticipation as they “express” themselves. We cherish the clumsy charm in every bit of colored clay that coils through chubby hands. (In my bedroom I keep a sculpture of a fat bird sitting on a barge of a nest, hatching eggs that aren’t exactly under her, but scattered around, “so she can keep an eye on them, Mom,” explains my tiny artist. Every schoolchild’s home in this town proudly displays a variant form of Thanksgiving turkey or Halloween pumpkin in clay. This is art that springs from simple, clear, and unreserved hearts, and one of its enormous appeals is that those hearts love us and we love them.) We drag our children to museums and concert halls. How grateful were my sisters and I for such exposure? We listened and counted the acoustic modules on the ceiling of Lincoln Center’s Avery Fisher Hall; we listened and counted bulbs in the chandeliers of the Metropolitan Opera House, and we heard very little.

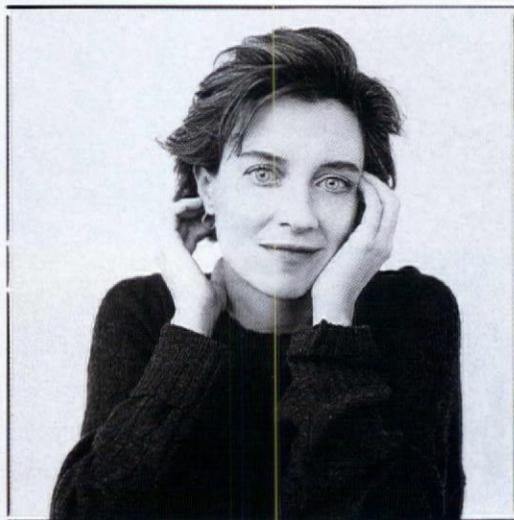
My mother gave us piano lessons for many years. Her own musical education was interrupted by the Vichy occupation of Casablanca, the city of her childhood, by curfews, detentions, encampments. Upheaval is not conducive to serious study. By the time she was raising four children, her thwarted ambition had been diverted into a fervent belief that we would simply carry on what had been her promising career. This mission drove her to drive us. She was strict and stubborn and single-minded in her efforts to keep us at the keyboard for hours and hours a day. I can’t make my children practice for a fraction of the time; I can’t handle their whining resistance. As a consequence, one son has run through nearly every instrument in the orchestra; the other quickly lost a good start as a pianist in a hopeless tangle with his teacher, until reproach and recrimination ricocheted through each lesson and they agreed to fire one another.

There’s nothing like music lessons to bring out sheer pigheadedness. It was never clear to me as a child whether we were meant to be controlling the keyboard, or it our lives. One day, devastated with frustration by yet another hour’s forced march through miles of Mozart—and

certainly sick of the attendant correction and criticism—one of the sisters (I won’t say who) gave way to a vengeful rage and, speaking for all over-regulated children, took a kitchen knife and carved a four-letter obscenity we had never heard uttered in our home right above the piano’s elegant golden Steinway & Sons logo. The art of defiance. I have blocked from memory the retaliatory bombardment; I do remember that my mother cleverly recarved the letters, closing up the characters so that they became a ribbon of Mayan-like embellishment, until the piano could be sanded and revarnished.

People who aren’t used to being with artists—and my mother certainly was an artist, in temperament and training and talent—are shocked by how feelings can escalate around the issue of the hard work that making any kind of art requires: the ruthless solitude of the poet, the relentless application of the painter, the repetitive diligence of the pianist. Easier to live with the art than the artist. And yet in all that trouble there is something precious. Its value came to me recently as I sat listening

to a Rachmaninoff concerto; my mother exposed her children to the language of music, so that as I followed the shifting and shaping voices I could actually understand something of the composer’s intention. She showed us how (and why) to pay attention to art. And you never know. Making room—rooms—for art in our houses might help us find that place from which to make the art we carry within ourselves.

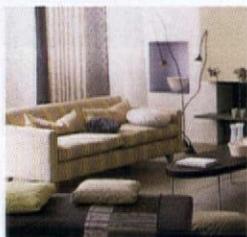


Dominique Browning

Dominique Browning, EDITOR



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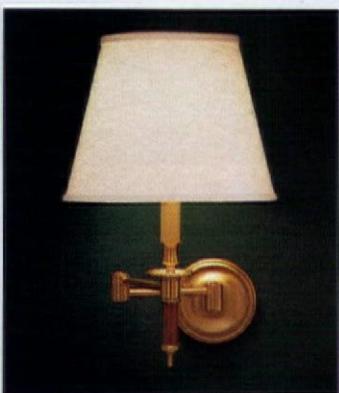
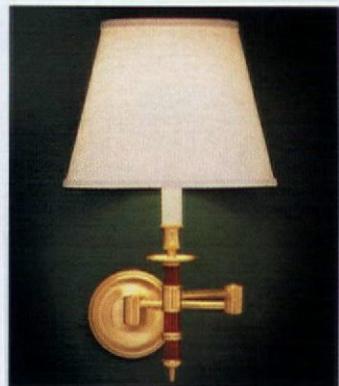
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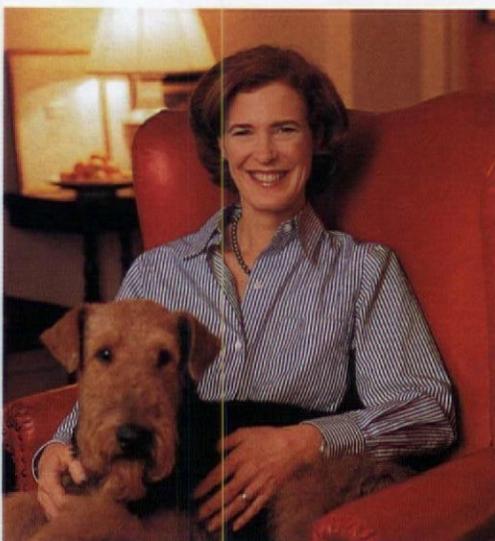
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> SUSAN WEBER SOROS

Soros's commentary illuminates the decorating in our special issue "Living with Art." "I look at a room and see it differently than a decorator would," she explains. "Bringing historical perspective, I see trends. Everything reminds me of something from the past." Soros, who holds a doctorate from the Royal College of Art, is the founder and director of the Bard Graduate Center for Studies in the Decorative Arts. She is the director of Philip Colleck of London, Ltd., a New York gallery specializing in eighteenth-century English furniture and art, and publisher of *Source: Notes in the History of Art*.

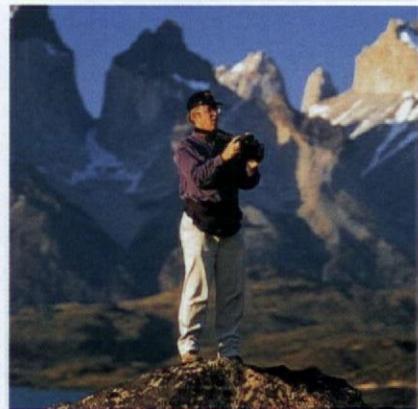


< CHARLOTTE M. FRIEZE

After eight years with Robert A. M. Stern Architects, Charlotte Frieze joined us as garden editor in October 1998. Her design philosophy is one of integration. "I see the landscape as a stage for the house, the garden as its extension," she explains. Frieze is the author of *Social Gardens: Outdoor Spaces for Living and Entertaining*. She lives in New York City with her husband and two Airedales, and gardens in coastal Rhode Island and the Berkshires.

> MACDUFF EVERTON

In "Shadow and Act," page 124, Everton's fascination with the effects of light finds an ideal focus in a New England garden by Dan Kiley. "Many of the best gardens are about the play of light on surfaces," he says. "In this one, there's a wonderful fountain that is very much about light, surface, and perception." Everton's most recent book is *The Code of Kings: The Language of Seven Sacred Maya Temples and Tombs* (Scribner, 1998).



< ARTHUR C. DANTO

In "Arrested Flames," page 74, Danto, a professor of philosophy at Columbia University and the art critic for *The Nation*, examines Toots Zynsky's fusion of color and form. "I'm interested in the way high craft has crossed the boundary into art," he says. "Most of my pieces for *House & Garden* have been about craftspeople who are genuinely artists, such as Betty Woodman and Rudolph Staffel." —SABINE ROTHMAN

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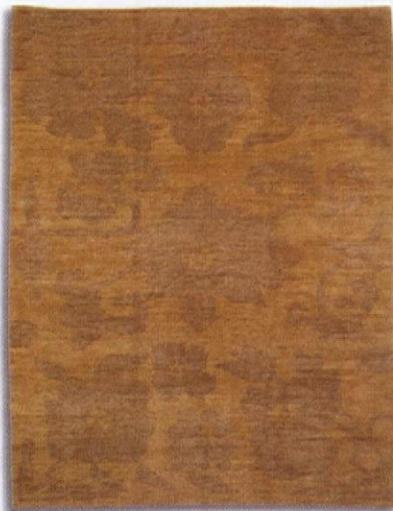
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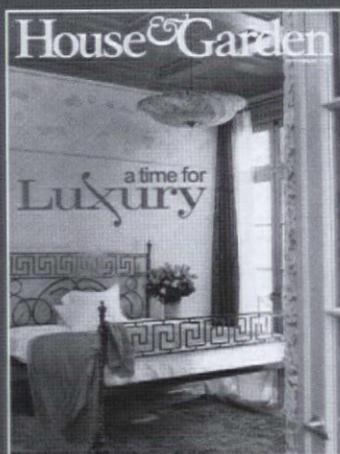
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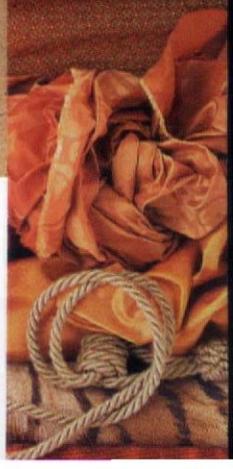
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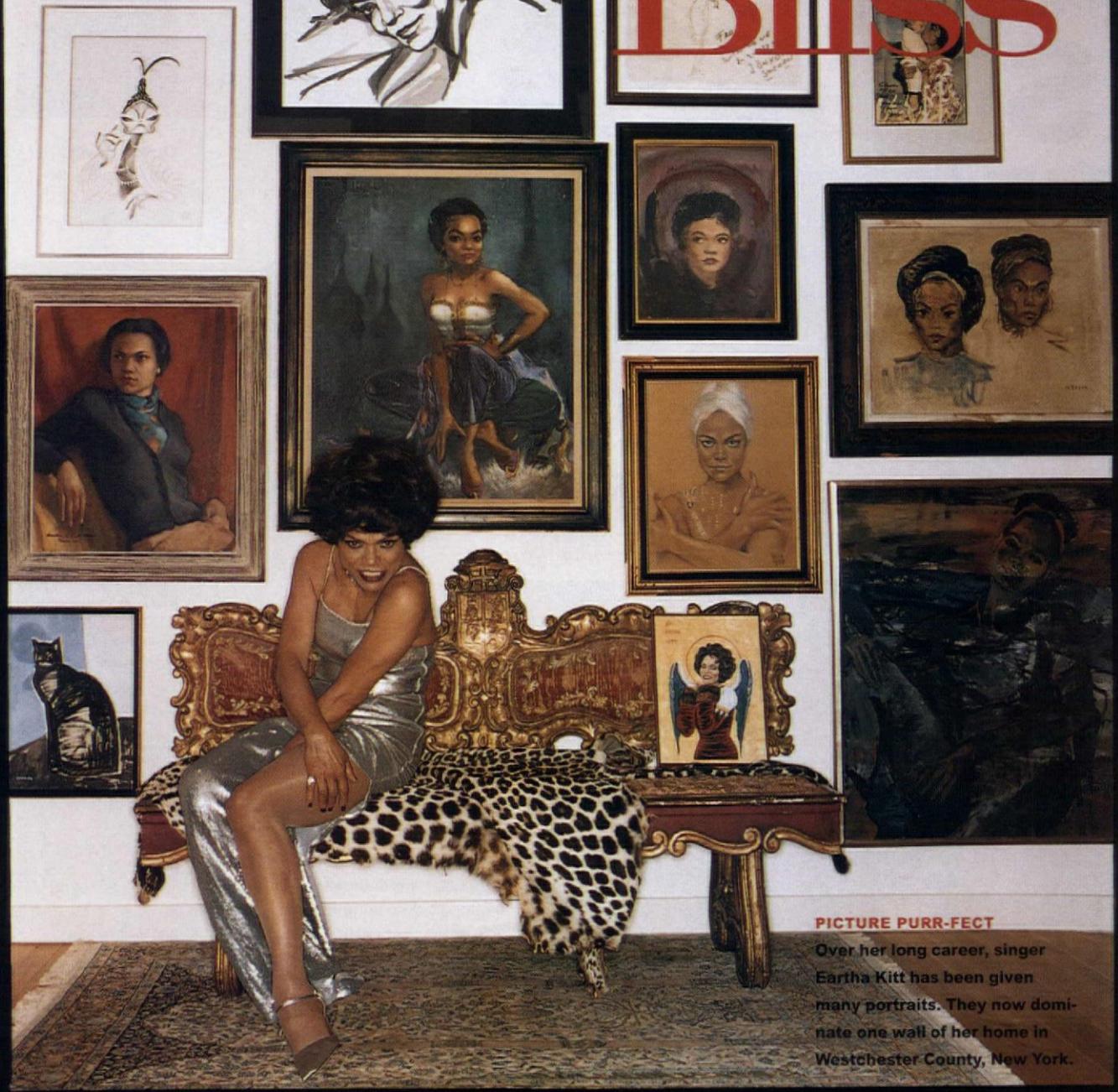
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Domestic Bliss



PICTURE PURR-FECT

Over her long career, singer Eartha Kitt has been given many portraits. They now dominate one wall of her home in Westchester County, New York.

portrait gallery

Portraiture is back in vogue. But don't hang paintings of other people's relatives. Hire an artist or hotshot photographer to **immortalize your family**. Also this month, **the perfect towel warmer** and the New York art world's modernist hangout.

EDITED BY DAN SHAW

heads up!

She's not a doctor, but she plays one in the studio. Since 1991, Elliott Puckette, a young Brooklyn-based painter, has performed more than 250 gentle surgeries—reviving an 18th-century art, the silhouette portrait. “Most people really want nips and tucks, whereas I find bulges and dewlaps interesting,” she says. Puckette also embellishes hair with amusing flourishes that give her sitters a modern edge, though she’s no bad boy. “If you put a Damien Hirst on your wall, it’s still a Damien Hirst, whereas this becomes *yours*. It’s not really an Elliott Puckette.”—SABINE ROTHMAN

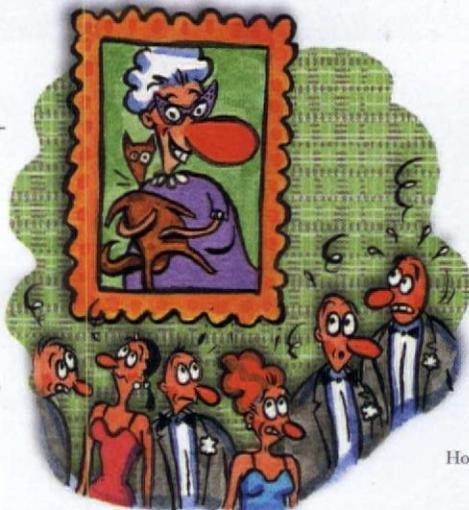


match game

It's an ideal time to get your portrait painted. “In the 1970s, portraiture was practiced mostly by talented amateurs,” says Marian MacKinney, president of Portraits, Inc., who represents nearly 200 painters, sculptors, and photographers at her Park Avenue, NYC, gallery (212-879-5560). “Today, more accomplished artists are willing to take commissions.” She notes that portraiture is frequently demeaned—unfairly. “If you go to the Metropolitan Museum,” she says, “many of the best works are portraits.”

the decorator's dilemma

What happens when bad portraits happen to good decorating? “I try to put them under staircases or in upstairs hallways,” says decorator Mario Buatta. “Some people’s relatives are hideous. They give you the willies. You say to yourself, *At least I don't have to look at those pictures every day!*” New York interior designer Ralph Harvard didn't want to put two menacing, eight-foot 19th-century ancestral portraits of Persian men with swords in his clients' living room. “We *had* to use them,” he says. “So I created a space just for them—a Persian red library.”



portrait history

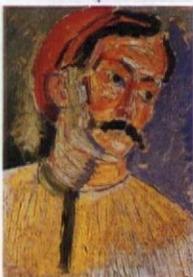


1434
Dutch master Jan van Eyck paints his *Arnolfini Marriage Group*.

1540
Hans Holbein the Younger makes a portrait of King Henry VIII.



circa 1770
Thomas Gainsborough's Blue Boy poses like a supermodel.



1905
Henri Matisse paints a portrait of fellow artist André Derain.



1985
Andy Warhol turns art dealer Pat Hearn into a pop icon like Marilyn.

Was it a *fetish?*



Earning miles was probably never the sole inspiration for a collector's fervor. But earning one AAdvantage® mile on American Airlines® for every dollar spent with the Citibank AAdvantage card can certainly inspire enthusiasm for collecting miles.* The



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strike a pose

Picture this: your mug filtered through the lens or rendered by the paintbrush of a contemporary artist—a happy collision of biography and aesthetics. Are you bold enough for such exposure? Are you willing, as Manhattan gallery diva Holly Solomon says, “to abandon yourself to someone’s body of work?” In many cases, what the *artist* sees is what *you* get, because, as Solomon points out, “There’s no negotiating with Art.” —PENELOPE GREEN

> Aaron Shikler

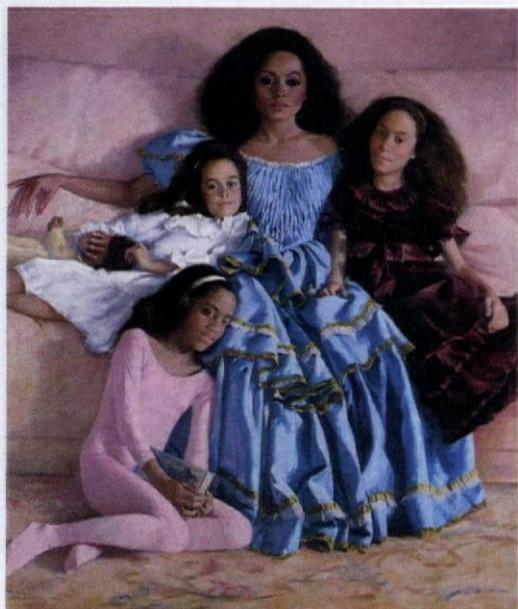
WHY Because having yourself immortalized by the same man who painted Jacqueline Kennedy’s White House portrait makes you feel like a member of . . . Camelot.

HOW TO ARRANGE A SITTING Call Portraits, Inc., New York, 212-879-5560.

WHO HE HAS PAINTED Brooke Astor, Diana Ross.

WHERE HE PAINTS His Upper West Side studio.

WHAT YOU GET If you can afford his six-figure price tag, a picture of historical importance.



> Victor Skrebneski

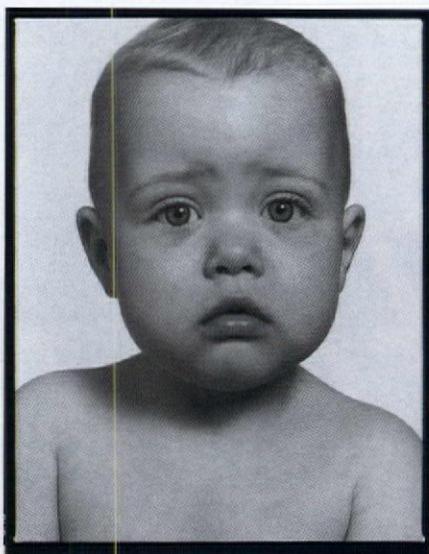
WHY His movie star portraits are the last word in high glam; he will make you look . . . cinematic.

HOW TO ARRANGE A SITTING Introduce yourself. Call him in Chicago at 312-944-1339.

WHO HE HAS PHOTOGRAPHED Orson Welles, Bette Davis, Vanessa Redgrave, John Malkovich.

WHERE HE SHOOTS In his Chicago studio.

WHAT YOU GET For \$15,000, one signed print, hair and makeup for your sitting included. He chooses the image; you choose the size (one Chicago power couple requested a 6- by 6-foot print).



< Edward Maxeey

WHY Maxeey was largely responsible for teaching his older brother, Robert Mapplethorpe, to produce the startling clear black-and-white photographs that became Mapplethorpe’s trademark. Maxeey now uses the technique to glorious effect in his portraits of children.

HOW TO ARRANGE A SITTING

Call his longtime dealer, James Danziger, in New York, 212-734-5300.

WHO HE HAS PHOTOGRAPHED Annie Lennox, Sandra Bernhard, Naomi Campbell, and scores of infamous children.

WHERE HE WORKS He’ll probably ask you to rent a photo studio. That, plus a stylist, assistant, and film processing, will cost up to \$1,000.

WHAT YOU GET For \$5,000, a black-and-white print, 20 by 24 inches.

> Julian Schnabel

WHY Gaining heat again, this quintessentially ’80s art-world figure creates portraits on a very grand scale. He will make you look like a Spanish royal.

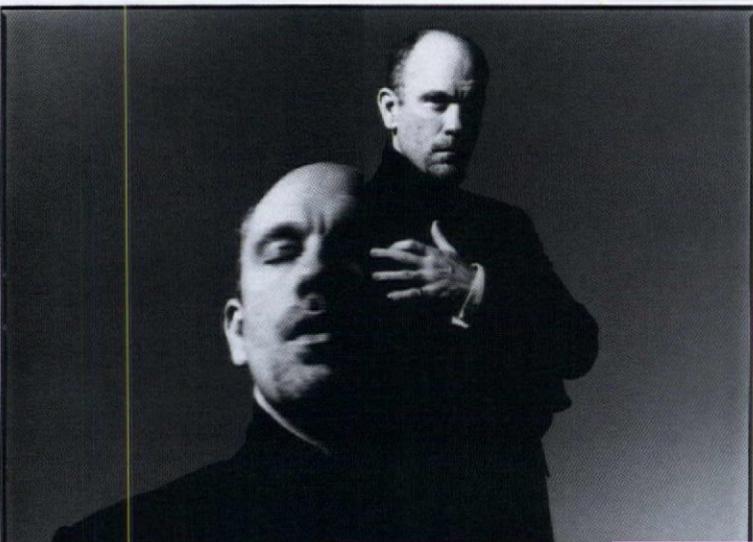
HOW TO ARRANGE A SITTING

Call PaceWildenstein, NYC, 212-421-3292, or cultivate his inner circle, which of late has featured members of Venetian society, like Giovanni Volpi and Ines Torlonia.

WHO HE HAS PAINTED Andy Warhol, Michael Chow, Tina Chow, Claude Picasso.

WHERE HE PAINTS Like an 800-pound gorilla, anywhere he wants.

WHAT YOU GET His typical commissioned portrait is a 108- by 102-inch oil, resin, and enameled canvas framed in white fiberglass, like 1997’s *Portrait of Amada Nazario*, above. A Schnabel will set you back between \$150,000 and \$200,000.





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strike another pose. . .

Chuck Close

WHY You are passionate about painting and want to see the art world up Close.

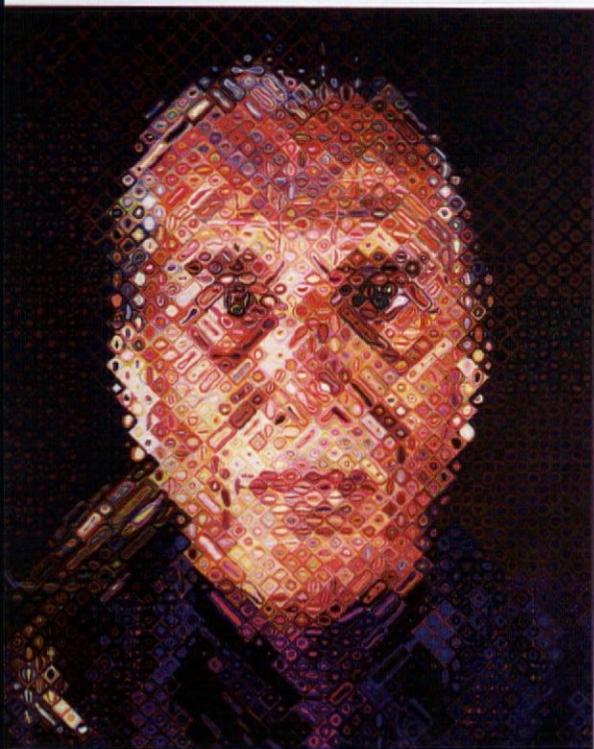
HOW TO ARRANGE A SITTING He needs to know you; he chooses whom he paints. Close considers it egotistical and odd that one might approach him for an enormous, unflinching image of oneself. He never, ever takes commissions, but that doesn't mean you can't try to befriend him.

WHO HE HAS PAINTED

A pantheon of painters and sculptors, including Richard Serra, Eric Fischl, Alex Katz, Roy Lichtenstein, and Kiki Smith.

WHAT YOU PROBABLY WON'T GET

A 102- by 84-inch oil painting like 1994's *Paul*, left (from the collection of the Philadelphia Museum of Art), that might sell for as much as \$400,000.



HOUSE RULES

NAME Eartha Kitt

RESIDENCE Contemporary house in Westchester County, New York

RÉSUMÉ Actress, cabaret singer, and diva. She played Catwoman on *Batman* in the 1960s

CURRENT PROJECTS Writing a book, *Down to Earth*, and working on a new CD

THE FIRST THING I DO WHEN I WAKE IS Make up my bed

I CAN'T GO TO SLEEP WITHOUT Cleaning my house

MY FAVORITE PORTRAIT OF MYSELF IS A 1963 oil by Moses Soyer

MY FAVORITE PHOTOGRAPH IS An aerial view of the first house that I bought in Beverly Hills

THE PIECE OF ART I MOST COVET FOR

MY OWN HOME IS Rodin's *The Thinker*

MY REFRIGERATOR IS ALWAYS STOCKED WITH Collard greens, sweet potatoes, champagne, and caviar

I WATCH TELEVISION In the kitchen, when I am cooking

THE BEST VIEW IN MY HOUSE IS Everywhere.

My house is mostly glass, so I have brought the outside inside

MY LIVING ROOM IS VACUUMED BY Me and my Electrolux

THE MOST USED ROOM IN MY HOUSE IS The kitchen, my favorite place

THE LAST PIECE OF FURNITURE I BOUGHT WAS A rocking chair, so I have someplace to sit when I decide to act my age

MY NEXT DECORATING PROJECT IS Building an atrium extension onto my house

MY DREAM HOUSE IS A tree house nestled in the woods

A HOUSE IS NOT A HOME UNLESS It is filled with animals or children, plants, and love

Neil Winokur

WHY His hotly lit, iconic images of people and their stuff glow like religious paintings. You can bring Winokur your magic totems, and he will make them more so; some people bring food, many bring their art, their shoes, even their favorite chair. Winokur makes extremely personal portraits.

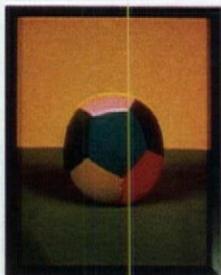
HOW TO ARRANGE

A SITTING Call his dealer in New York, Janet Borden, at 212-431-0166.

WHO HE HAS PHOTOGRAPHED Andy Warhol, Mary Boone, Chuck Close.

WHERE HE SHOOTS In his Tribeca studio.

WHAT YOU GET A single 16- by 20-inch framed portrait (about \$1,800), or a grouping (about \$6,000) that includes at least three additional images of your stuff in varying sizes.





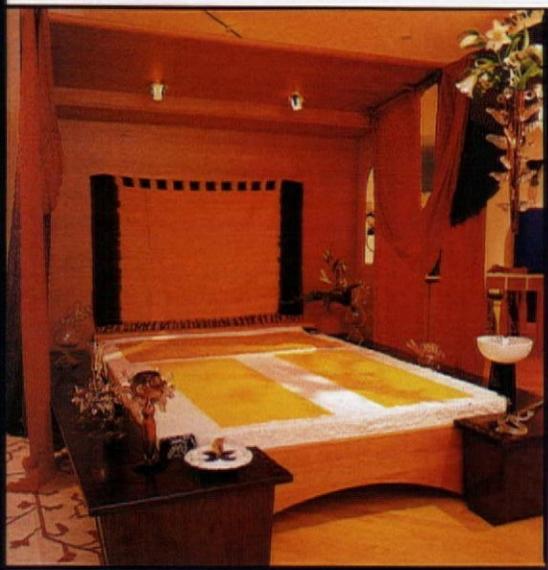
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look homeward, artist

ast fall, Borek Sipek, the Czech artist known for his curvaceous Bohemian crystal, installed a bedroom at New York's Steltman Gallery (212-317-9200). Called "Somni Sanctum," the exhibit featured a dreamy wood and copper bed draped with Thai and Indian silks. "This is the first in a series in which he'll go through the house," says gallery director Anne-Marie Wöltgens, who will sell you the bed, including a water carafe, for \$34,000. "Next fall will be the dining room."



DIALECTICAL MATERIALISM

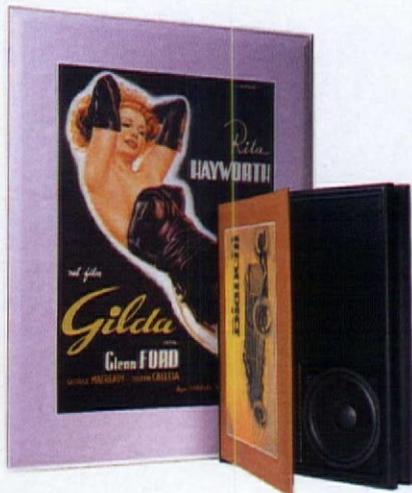
WHAT Hanging Fine Art in the Bathroom **TOILET TRAINING** To collecting neophytes, placing art in the bathroom is as disrespectful as wearing red to a funeral. "Put art wherever you will enjoy it," says veteran dealer Holly Solomon. "It's your home, for God's sake. We do not live in museums, we live in homes."

PRIVACY, PLEASE Gallery owner Anna Kustera believes that art in the bathroom provides a one-on-one viewing that allows for more intimate, and therefore more enjoyable, interaction.

IT'S A WARP The main concern when placing art in the bathroom is the medium of the work. Ealan Wingate, director of the Gagosian Gallery, says that if Napoleon could put the *Mona Lisa* in his bathroom, so can you. Works on canvas may sag because of moisture but will tighten when dry. The steam from a typical household shower will eventually affect photos and other works on paper if they are not properly protected by matting and glass—which is, thankfully, not a problem in a powder room. —JOYCE BAUTISTA

art of noise

Our urge to camouflage everything from dishwashers to TVs continues: NCT Audio Products (800-278-3526) now has Gekko flat speakers designed to look like poster art. The company offers 700 images—from vintage movie posters to Monet's *Water Lilies*—that fit over 2-inch-thick speakers. Matched with one of 14 Larson-Juhl frames, the units (\$399 to \$599) are the perfect backdrop for listening to Mussorgsky's *Pictures at an Exhibition*. —LYGEIA GRACE



FINDERS KEEPERS

toasty towels

Wrapping up in a warm towel after a shower is a simple luxury, but not always easy to accomplish. Until now, the best way to indulge was by putting a clothes dryer or a warming drawer designed for the kitchen in your bathroom. But with the new Zesto towel warmer, left (800-783-7701), which fits under a standard vanity counter, there's no need for convolutions. "A few years ago at Thanksgiving, my daughters were reminiscing about how I used to put their towels in the dryer before their baths," says designer and company president Roy Pappas, whose father, Steve Pappas, is a custom cabinetmaker. So Steve went to his workshop and created the Zesto prototype. Says Roy, "We thought that if our kids love warm towels, everyone would."



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CRAIG PONZIO
SIGNATURE FRAME COLLECTION



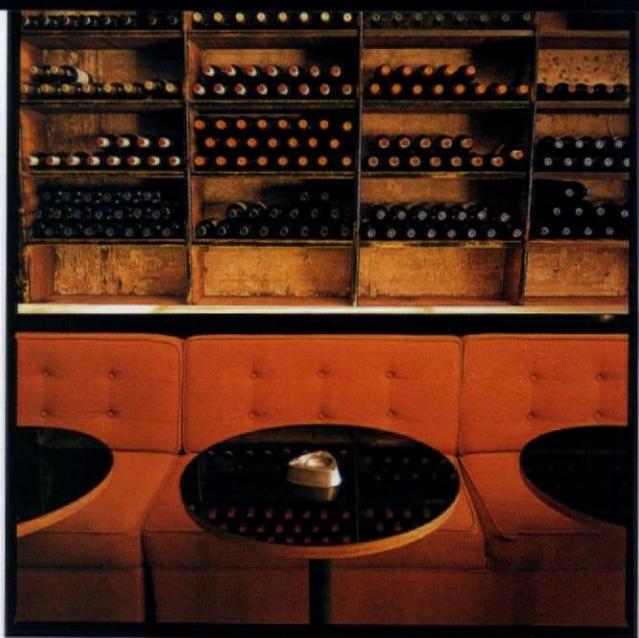
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the dealers' dining room

Art dealer Barbara Gladstone gives new meaning to the phrase "ordering in." After moving her gallery from SoHo to Chelsea, she called Daniel Emerman, whose Barocco in Tribeca was *the* art world hangout in the 1980s, and asked him to deliver a restaurant. He served up the modernist Bottino, which was partially financed by Gladstone and other dealers in exchange for food credits. "We thought of the Four Seasons, but in a downtown funky way," says Emerman of the interior that Thomas Leeser filled with Eames and Bertoia chairs and Knoll fabric. A Mondrian-like arrangement of colorful wine bottles along one wall is the sole reference to art. "With a crowd like this," says Emerman, "I wouldn't put art on the walls unless it was important stuff."—L.G.



SHELF HELP

"Hanging paintings in front of bookshelves is a 19th-century idea," says New York architect Robert Kahn. But there's nothing fusty about the easels—which can hold paintings or books—that he now produces (212-473-0098). Made of bead-blasted aluminum,

which has a suede-like finish, or woods such as ash, oak, and mahogany, the adjustable-tilt easels (about \$675 each) clamp easily to bookshelves 1/2 inch to 1 1/2 inches thick. And they're big enough to hold the unabridged Webster's Dictionary. —LESLIE BRENNER

THE BUSINESS OF BLISS
frames for all
 deck the Walls (800-887-DECK), a chain of almost 200 custom-framing stores, will mount almost anything. "People bring in Grandma's glasses and Grandpa's Swiss Army knife," says CEO Steve Lowrey, who reports that Americans have a growing interest in archival preservation of memorabilia. "All across the country, people bring in christening dresses and Playbills from Broadway shows to be preserved under glass. They want things on their walls that mean something to them."

brushing up

Stuart Kalinsky wants credit for turning toothbrushes into art. "Philippe Starck did his after mine, but he got all the attention," says the owner of Creations by Alan Stuart, which laminates colorful fabrics—from animal prints to paisleys—for its brushes (\$6 to \$10). "Someday, they're going to be collectibles."





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American Standard

the war on bugs

Just say no to insects by planting randomly

We figure that it must originate in childhood, in early experiences with science-fiction movies. Whatever the reason, though, your average gardener fixates on insects. Take Tom. At the sight of a few aphids or mealybugs, he suits up in rubber and wages a kind of chemical warfare that should land him in front of a judge in The Hague. Yet, as Marty never fails to point out, avoiding confrontation provides an easier and far more effective way to preserve your plants.

Marty has studied insects' eating habits, and he knows that many insects are picky. Often, a given species of plant-eating insect restricts its chewing or sucking to a small group of closely related plants. Rose aphids (*Macrosiphum rosae*), for example, prefer a diet of rosebushes, and though they may wander over to your pyracantha (a rose relative), they'll leave your delphiniums to the delphinium aphids (*Brachycaudus rociadae*).

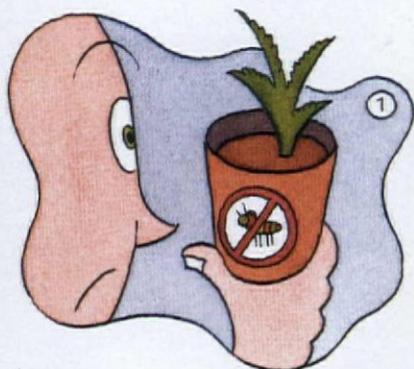
This is why, Marty says, his style of planting is so clever. Marty doesn't plant in clusters or "drifts," à la Gertrude Jekyll, or in regiments, à la municipal parks departments. Such large blocks of identical plants—which ecologists call monocultures—create huge targets for the corresponding insect pests, making it easier for them to find their prey. Instead, Marty plants an unpredictable patchwork, setting one petunia by the mailbox, another over by the front door, and the third one round

the corner of the house. In between, he'll plop a rosebush, a chrysanthemum, maybe a bush of rosemary, a zinnia, and a marigold. This pointillist approach creates smaller targets, which are much harder for the various insects to identify. It is very fashionable, for it mimics that delightfully haphazard ("slovenly," Tom calls it) planting style traditionally found around the cottages of rural England. Even if the petunia eaters do find the plant by the mailbox, they may miss the petunias hiding in various

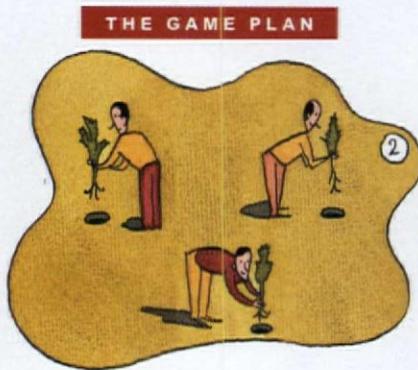
other parts of the garden. If worse comes to worst and the bugs should devour all of Marty's petunias, the loss of single plants here and there won't leave large gaps. Instead, the marigolds or zinnias next door will just spread their leaves a bit wider to occupy the vacated space.

Tom claims that Marty's insect-avoidance planting is just the rationalization of a horticultural anarchist. Maybe, replies Marty, but it works.

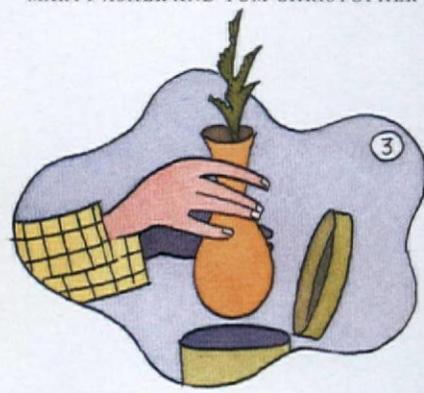
—MARTY ASHER AND TOM CHRISTOPHER



1) Buy plants described as "insect resistant." A rugosa rose, for example, will attract many fewer bugs than a hybrid tea rose, which will likely become a salad bar for insects (and diseases).



2) Change your planting patterns from year to year. Put the same flower in the same place annually, and the pests will eventually entrench themselves in that spot, too.



3) When removing insect-infested plants, leaves, and debris, don't dump them in the compost heap to become a nursery for the next generation of problems. Bag the infested material and dispose of it.

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A Home Portrait

The *Wall Street Journal* reports that the average size of new houses in the United States has grown by 25 percent since 1980. This statistic could explain the reason why more Americans are opening their homes to guests like never before. In fact, 50 percent of American adults open their homes for social occasions, and more than 15 percent regularly host sit-down dinner parties. Clearly, today's consumer market is nothing less than house proud.

Freedom of expression has infiltrated the home front, and the art of fine living is most often seen in how we entertain. Some prefer formal dining and set their tables with heirloom silver and fine porcelain. Others choose a more relaxed approach and showcase their collection of mix-and-match ceramics.

In this new age of domestic bliss, we see an increase in the popularity of home retailers focusing on inventory that enhances the art of fine living. From linens and plates to cookware and decorative accessories, specially-focused stores offer consumers more well-designed choices than ever before.

As we approach a new millennium, home is where the money continues to

ENTERTAINING AS ART

- ◆ Invite a sommelier to your home and host your own wine-tasting.
- ◆ Line up a row of small glass vases filled with white roses. Let uniformity rule.
- ◆ Throw a potluck tea party and invite your friends to share their favorite china.
- ◆ At your next family feast, place a framed photo of each member at their seat instead of place cards.
- ◆ Surprise your houseguests. Treat them to a catered breakfast in bed.

be spent. "With interest rates hovering at 30-year lows, the sales of new and existing homes are pushed to record levels for the third consecutive year," says the *New York Times*. Even the U.S. Census Bureau reports consumer expenditures on single-family-home additions, improvements, and maintenance grew to an unprecedented \$15.3 billion in the first quarter of 1998. It's no wonder that entertaining has become another expression of personal style and fine living.

FROM THE TABLE TO THE TERRACE: A TASTE OF ITALY

When one thinks of Italy, the senses come alive. The aroma of freshly baked breads, the intoxicating view of the Amalfi Coast, and the smooth glaze of handmade dinnerware that has graced Italy's tables for centuries, all inspire thoughts of *la bella vita*. Vietri pays homage to Italy's finest with its beautiful Italian home and garden products, a perfect marriage of past and present.

Named for a fishing hamlet in Southern Italy, Vietri honors years of decorative tradition and generations of craftsmanship with its ceramic, wood, and glass accessories. Age-old techniques are applied to create individualized works, such as colorful planters, Renaissance reproductions, and meticulously hand-painted specialty plates. These Vietri masterpieces are perfect to hang on a wall as decorative accessories or to place on a table to add history and tradition to any dining experience. Each piece boasts an artisan's touch, a mastery of the ceramic craft exhibited with every thoughtful brushstroke. This 15-year-old family-run American company proudly oversees the creation of home products from Italy that possess both classic allure and contemporary appeal. Embodying the good life, Vietri remains irresistibly Italian.

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Fine Living on the Road

One of life's ultimate luxuries is having the time to travel. On the most basic level, travel affords a change of scenery. But on a larger scale, traveling can expose and educate in the ways of foreign culture. Whether blazing new trails on a bicycle or loading the car with a picnic lunch for an outing with the family, one thing is certain — travel is the heart and soul of fine living.

For generations, travel was for the exceedingly rich or those so compelled by adventure that they chose to leave their families for unknown lands. Today, however, the world is open to all, and there are voyages and vacations to suit all tastes and temperaments.

In this age of multitasking, the word *vacation* has taken on new meaning. We all crave more leisure time, and with 76 percent of us claiming that our stress levels are high, we perhaps need it more than ever before. According to the Yankelovich

Monitor, 47 percent of Americans consider being able to spend time with family the most important factor when deciding on a vacation. Forty-two percent say they are on a quest to experience something new and different.

The travel industry has responded to the consumer need for "something different" with the introduction of extreme travel. Now vacations can be booked for everything from bungee jumping off bridges in Australia to eco-vacationing in the Galapagos. You can spend time in the rain forests of Costa Rica or explore new

species on an archeological dig — no matter what the choice, there is something about extreme travel that gives the body (and mind) that healthy glow. In fact, according to the Yankelovich Monitor, 44 percent of eco-tourists and nature lovers claim that their greatest benefit from travel is mental.

Travel keeps our minds open while giving us new perspectives on our world, our work, and ourselves. If that doesn't enhance fine living, we're not sure what does.

THE ART OF TRAVELING IN STYLE

- ♦ **Forget baggage claim. Travel light and FedEx your luggage for arrival ahead of you.**
- ♦ **Many deluxe hotel rooms go empty. Always ask about upgrades, especially when checking in late.**
- ♦ **Don't forget the comforts of home. Bring your own cashmere throw when traveling.**
- ♦ **Good-bye dictionaries. Invest in an electronic translator.**
- ♦ **Create a traveling feast. Grab a blanket and pack a gourmet lunch. Give new meaning to *dining al fresco*.**



LET YOURSELF WANDER

Most people use their Sport Utility Vehicle to haul groceries. If you're looking for more adventure than a trip to the supermarket has to offer, look no further.

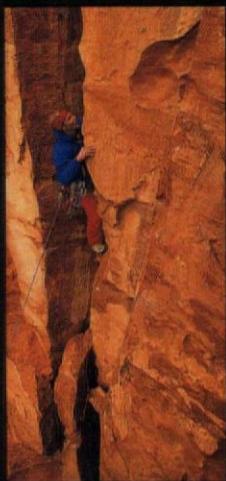
The new Isuzu Trooper is a true luxury SUV that isn't afraid to get its tires dirty. Venturing where no SUV has gone before, the new Trooper boasts a multitude of features and passenger comforts. Push-button 4-wheel drive, advanced suspension, full-time four-wheel ABS, and an energy-absorbing body structure help assure a safe, controlled ride on all roads. Even on slick surfaces, Trooper's patented terrain-sensing TORQUE-ON-DEMAND® 4-wheel-drive system helps the tires to grip the road, allowing for smoother, safer handling. And under the hood you'll find a 215 hp V6 engine. The Trooper's up to 90 cubic feet of cargo space, split rear seats, and split rear doors bring style and convenience to any adventure. With over 80 years of engineering expertise behind its name, the new Isuzu Trooper will allow you to *Go farther™* than ever before.

ISUZU

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LIFE IS TOO



You outgrew your stroller. You outgrew your first bike. You outgrew your car. It happens. Life is too big to fit in a car. That's why we don't make cars. We believe that big lives need the big cargo space of an Isuzu Trooper. And if you outgrow 85 cubic feet of cargo space, well, good luck. Isuzu. No Cars.



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Bellavista™ by Jacuzzi

Once branded by uninspired functionality, bathrooms have become the most celebrated room in the house. It's no wonder that Americans spend an average of 49 minutes per day in the bathroom, according to *Consumer Reports*.

Leading designers agree that bathrooms have become a central focal point in the home. In fact, most consumers view the bath as a private sanctuary, a place to seek rejuvenation and to recharge. Americans are making more bath-related purchases than ever before. With the proliferation of aromatherapy products, scented candles, mineral salts, and essential oils, the Yankelovich Monitor reports, "the sale of bath and body products has increased 240 percent over the past five years."

For many, the ultimate bathroom celebrates personal expression and is the perfect place to enhance the art of fine living. This may explain why major fashion designers, such as Calvin Klein and Tommy Hilfiger, have included bath linens and accessories as part

of their home collections.

The standard bathroom, once 5 x 8 feet, is now 50 percent larger, allowing more room for *accoutrements de baigne*. With the average cost of remodeling a bathroom at \$7,000, Americans are not afraid to open their powder-room doors and show off their private sanctuaries.

THE ARTFUL BATH

- ♦ **Fill the room with scented candles and rid yourself of pot-pourri forever.**
- ♦ **Collect botanical prints and turn your bath into a garden museum.**
- ♦ **Cover a vanity stool with terry-cloth or waffle slipcovers for ultimate comfort against bare skin.**
- ♦ **Install a double-headed shower. Two heads are better than one.**
- ♦ **Start a collection — line a shelf with colored glass vases. Bathrooms deserve good decor.**

HEALING WATERS AT HOME

Imagine having a soothing back massage in your own home spa — anytime you want. Dream no further. The world's most renowned maker of whirlpool baths, Jacuzzi, has created the J-Sha™.

A result of Jacuzzi's 70 years of ingenuity and experience in the art of moving water, the J-Sha is quickly gaining accolades as a hydro-therapeutic bath of distinction. Simulating the ancient technique of Shiatsu back massage, the unit's 32 hydro-jets instantly relieve stress, tension knots, and sore muscles. Its unique "rolling" massage jets, located within two recessed channels, are just a few of this innovation's unique therapeutic features. In addition, the J-Sha includes four patented whirlpool jets and a cushioned headrest to offer the ultimate relaxation experience. A modern restorative retreat, the J-Sha by Jacuzzi Whirlpool Bath adds a soothing aquatic oasis to any home.

Jacuzzi also continues to conquer new product frontiers with the introduction of exciting bathroom suites featuring pedestal sinks, toilets, and bidets, beautifully matched to the company's renowned whirlpool baths and shower systems.



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The J-Sba™

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Outdoor Living

Nature's simplest offerings are the very seeds of fine living. The taste of summer's first ripened tomato, an exquisite arrangement of old-fashioned roses, or a great expanse of green, all inspire thoughts of the good life. Current trends indicate our relationship with Mother Nature is more important than ever before. We consider our lawns and gardens, even our garages, to be extensions of our design sensibilities. Exterior decorating provides an additional opportunity to exhibit personal style and execute new design ideas. Today, we take extra care when picking out furniture for the deck, purchasing the children's playhouse, or investing in a built-in grill — no outdoor detail is too small.

No longer the hobby of the rich and



idle, gardening has grown into America's favorite pastime and a \$26 billion industry, according to the National Association of Gardeners. We emerge from the winter doldrums with thoughts of lawn parties, rooftop grilling, herb gardens, and neighborhood barbecues, activities enjoyed by 49 percent of Americans, reports the Yankelovich Monitor. Gardening has also evolved into a serious form of spiritual relaxation, a way to get back to basics.

(continued on next page)

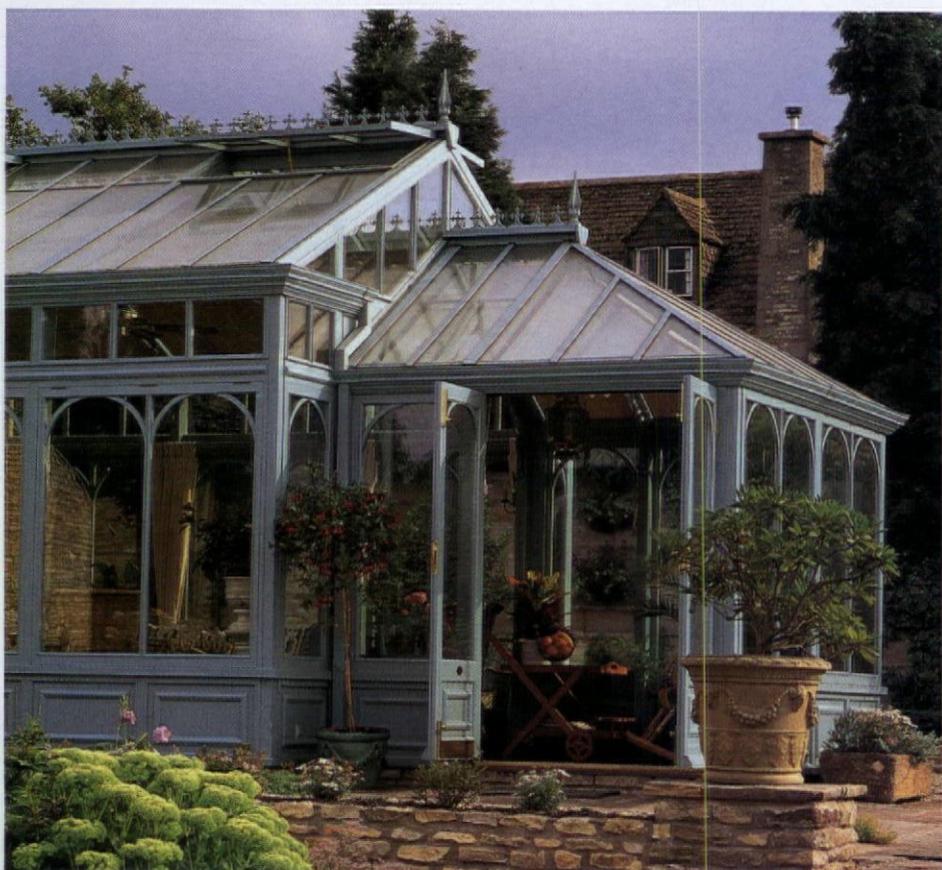
WHERE ARCHITECTURE AND NATURE MEET

Amdega and Amdega-owned Machin Conservatories enhance any home or public setting, their striking beauty appealing to aesthetes, architects, and nature-lovers alike.

Manufactured in England since 1874, Amdega and Machin Conservatories are fully engineered with the latest in glass technology and strength construction. Their versatile designs make creating a verdant spa or a sunlit entryway effortless. Whether you seek Victorian romance, the feel of a country farmhouse, or an outdoor structure that is streamlined and contemporary, Amdega and Machin Conservatories will make your home and garden complete.



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(continued from previous page)

Landscaping is reclaiming its position as one of the ultimate forms of self-expression. According to the National Gardening Survey, 23 percent of American households spent over \$6 billion last year on landscaping.

The lawn and garden industry is clearly blossoming into a retail force to be reckoned with. A recent Gallup Poll reported that 68 million people participate in one or more types of gardening activities. The greatest growth in lawn and garden participation has occurred among affluent, educated professionals, prompting companies such as Smith & Hawkin, and catalogues like *Gardener's Eden* to target sophisticated young urbanites seeking a touch of green on their window sills or balconies. A recent Internet search revealed 1,700 gardening catalogues, and the National Gardening Survey claims Americans spent an average of \$400 per person on lawn and garden activities last year. No wonder, then, that a chance to commune with nature brings a special dimension to this celebration of personal taste and style.

Reflected in our homes and gardens, fine living begins with our surroundings — in places that inspire us, comfort us, and bring us everlasting pleasure.

Designs Copyright Peel & Co., 1999

WITH THE TOUCH OF A HAND...

If there's one design element that can bring a room together, it's a handmade rug. The best rugs, which are simultaneously soothing, dynamic, unifying, and distinct, last lifetimes, and are built on lifetimes of tradition.

New Orleans-born Peel & Company built its business by making superior handcrafted rugs of unparalleled quality. Time-honored techniques, such as needlepoint and Aubusson weaving, are applied to a range of both modern and traditional designs. From architectural motifs to tropical patterns, all Peel & Company rugs are woven from the finest pure wool, ensuring a lifetime of quality and enjoyment.



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A Touch of Glass

The art of fine living is a celebration of our innate human desires. Engaged in a constant quest to bring the outdoors in, we possess an intrinsic need to feel connected to the natural world. We seek comfort in the green of our lawns and in our breezy outdoor living spaces. But we also go to great, and sometimes daring lengths to incorporate nature into our homes, designing them so the lines between in and out blur. Any seasoned real-estate agent will tell you that one of the most requested and important features in a new home is natural light.

Windows, it appears, are the architectural detail *du jour*. Varying in size and style, they afford us spectacular views, permit the passage of sunlight, and give us the ability to "open up" a room.

THE ART OF THE GREAT OUTDOORS

- ♦ Turn your bed into a garden. Mix and match floral linens in chintz and pastoral toiles.
- ♦ Start a collection. Create a library of vintage garden books.
- ♦ Say good-bye to the winter blues. Force bulbs indoors and enjoy lily-of-the-valley year-round.
- ♦ Build yourself a sumptuous window seat and watch nature's drama unfold.
- ♦ Celebrate old-fashioned tradition. Plant a kitchen garden or *potager*.

New & Views Website Premiere.

Just visit us at www.housegarden.com and click on our News & Views marketing website to access the Art of Fine Living Sweepstakes.

- ♦ Enter to win a sumptuous gift from House & Garden.
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Windows once designed from a cookie-cutter mold are now high-style and energy-efficient. According to the Yankelovich Monitor, 12 percent of Americans plan to replace their existing windows in the next two to three years. Working as an uncertain divider between

public and private the picture window, that enormous expanse of glass that came into vogue during the idealistic '50s is experiencing a rebirth. French and sliding doors are also regaining popularity. And skylights, whether installed

into cathedral ceilings over living rooms or above the shower in the home spa, have redefined the traditional window and inspired many a fantasy of falling asleep under a canopy of stars. The National Association of Home Builders *Housing Facts, Figures and Trends* report reveals that the average American homebuyer, who typically spends between \$150,000 and \$249,000 on a new house, frequently requests the installation of skylights, a feature once considered a luxury. Fine windows and skylights not only improve the architectural integrity of our homes, but they enhance our quality of life by channeling one of nature's greatest gifts — natural light.



THE SOUL OF THE HOME

Just as eyes are the windows to one's soul — windows are the eyes of your home. They reveal as much about you as they do about where you live. So the windows you choose should offer you the highest degree of style and performance. That's why consumers are choosing Pella windows. Since 1925, Pella has developed innovations that allow you to design spaces, shapes, and light sources that are not only beautiful and functional, but an expression of personal style.

Pella® Architect Series® products combine the elegant appearance of true divided light with state-of-the-art energy efficiency. Pella Designer Series® products feature the beauty and convenience of shades or blinds tucked between two panes of glass, where they're protected from dust, damage, and little hands. In addition to adding unique warmth and ambience, Pella windows are easy to install, and return approximately 82 percent of their value to the purchaser. Whether viewed from the indoors or out, Pella windows make sure your home is seen in the best light.





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Is it the original? Or is it the replacement? With our Precision Fit® Windows, no one will ever know for sure. That's because we didn't compromise on performance or looks. We wouldn't think of it. But we did think of making replacement windows that are custom built to any 1/4" dimension, so they can be installed easily, without disrupting your paint or wallpaper.

They're available in a complete line of double-hung sash options, including our innovative Designer Series® or the always classic Architect Series®. It's just one of the myriad ways our windows make your home look like a masterpiece. To find out more, contact us at 1-800-54-PELLA or visit our website at www.pella.com.



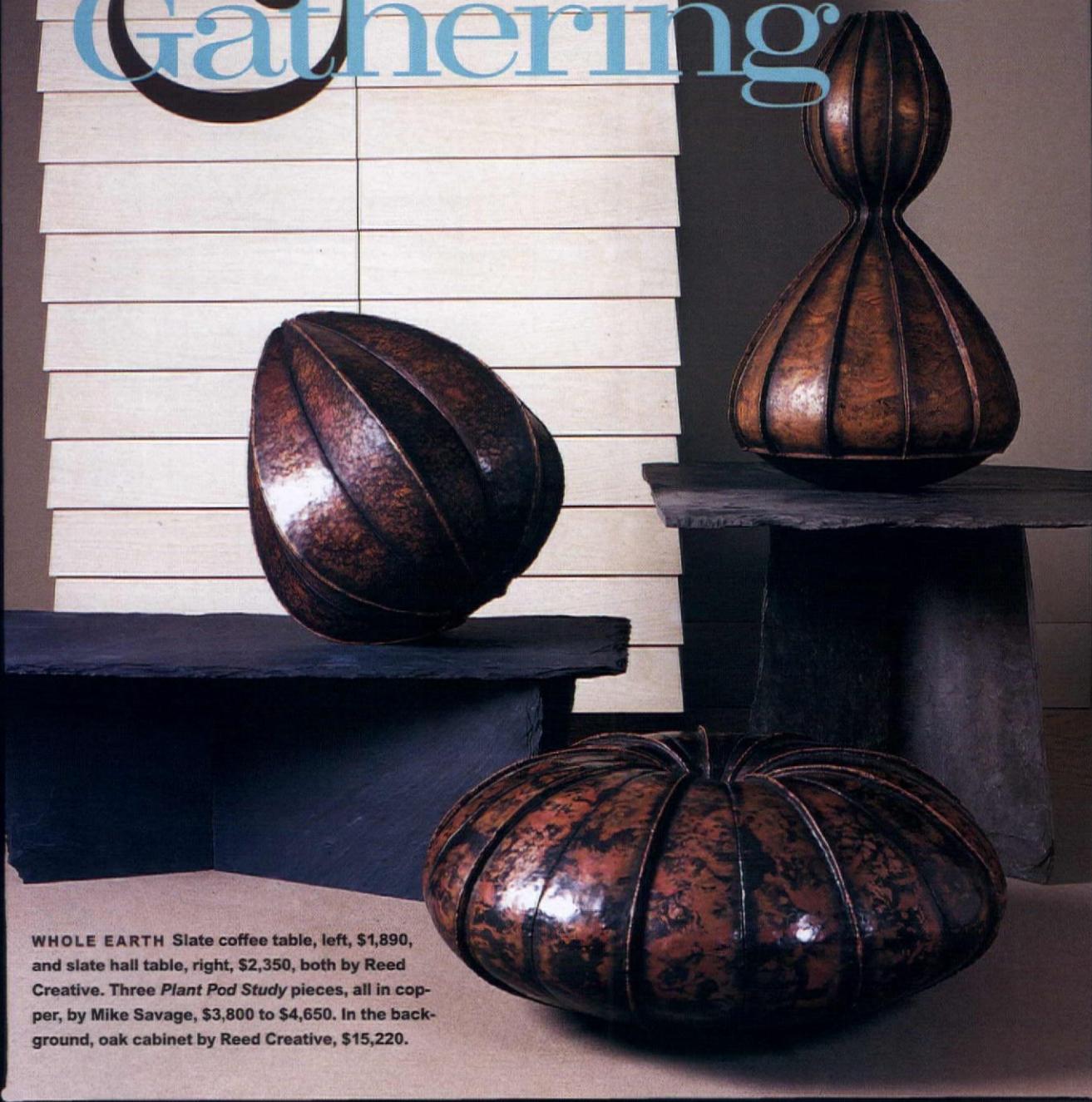


THE BOMBAY SAPHIRE MARTINI. AS ACCESSORIZED BY JUDITH LEIBER.

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& Hunting Gathering

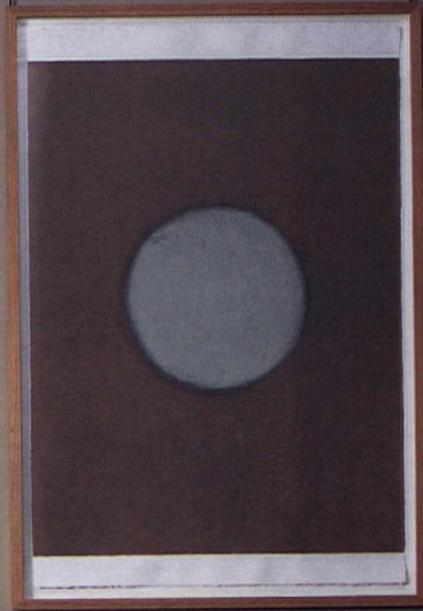


WHOLE EARTH Slate coffee table, left, \$1,890, and slate hall table, right, \$2,350, both by Reed Creative. Three *Plant Pod Study* pieces, all in copper, by Mike Savage, \$3,800 to \$4,650. In the background, oak cabinet by Reed Creative, \$15,220.

back to nature

Inspired by the **inherent beauty** of hardwoods, patinated copper, and grains of sand, a trio of young English artists use **natural materials** to create monumental pieces rooted in traditional crafts. At his London showroom, designer Jonathan Reed exhibits works that imbue time-tested ideas with a **modern flavor**.

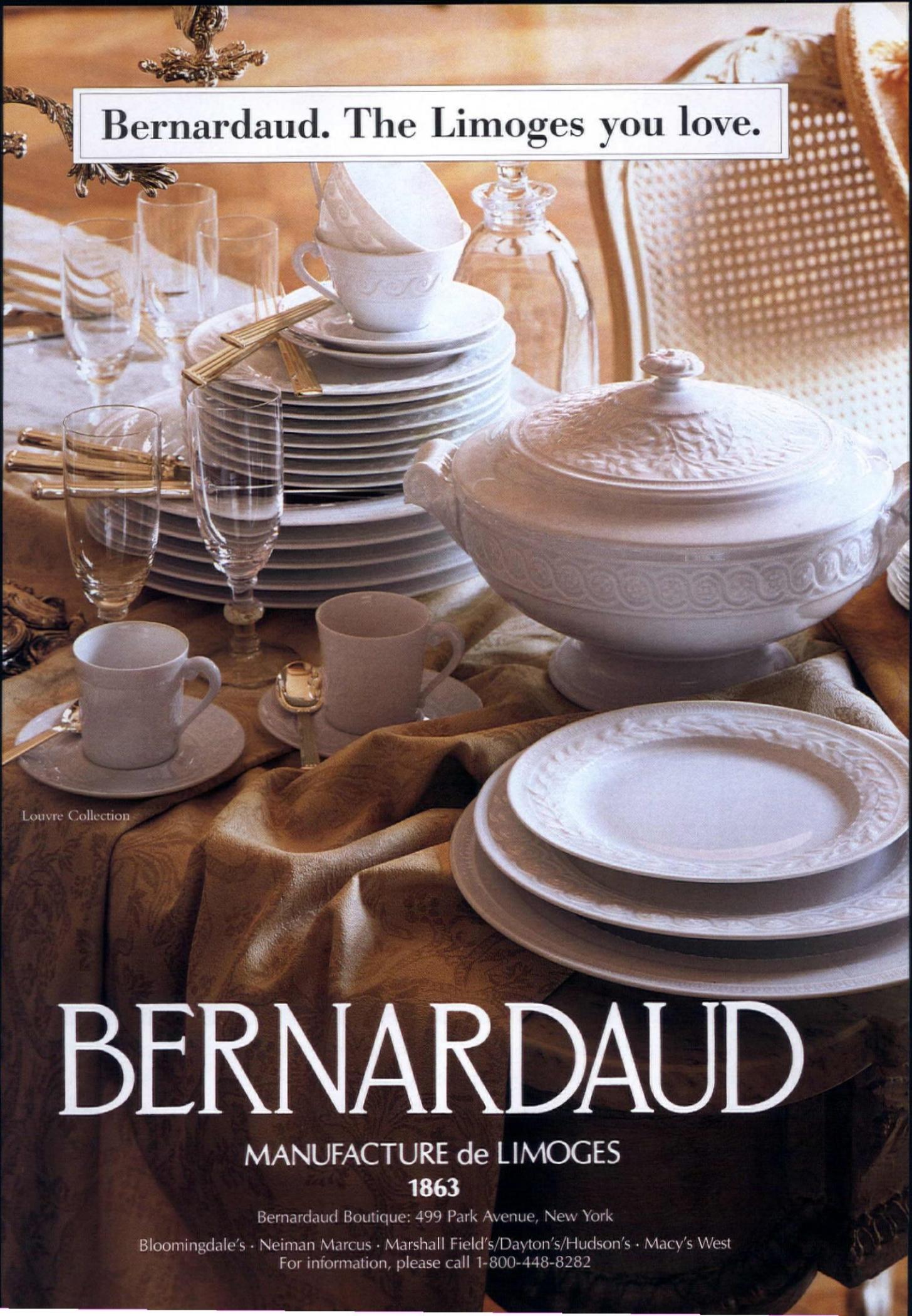
PHOTOGRAPHED BY SIMON UPTON



REED IS "PASSIONATE ABOUT CRAFTSMANSHIP IN ALL OF ITS FORMS," which is clear from the work he has chosen to show at his space. Artist Mike Savage's organic pieces in hammered copper weld nature and machine. Savage says, "I look at the construction of planes and boats, seedpods and cacti." Drawn to landscapes by English artists, Richard Devereux creates conceptual scenes of the rugged landscape that awes him, using raw elements—lead, zinc, sand.

METTLE IN METAL Jonathan Reed brings 1940s woven metal garden chairs indoors, \$7,100 for a set of six (available at Reed Creative), and mixes them with contemporary conceptual

landscapes by Richard Devereux. Left: *Circular Portal (Part 2)*, 1997, in ironstone powder on sand; right, *Circular Portal (Part 3)*, 1997, in Cumbrian slate powder on sand; \$3,800 each.



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Louvre Collection

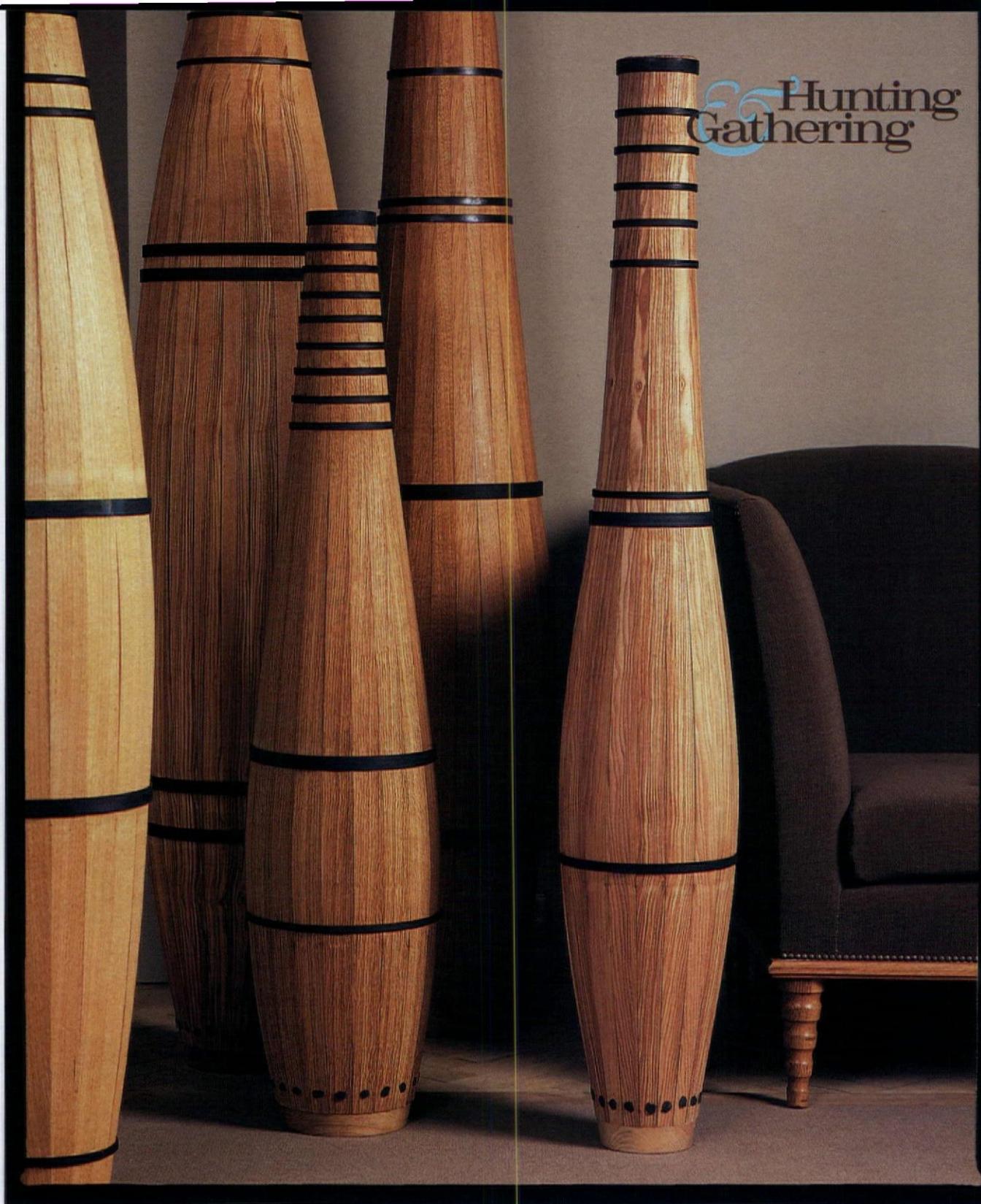
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Although influenced by traditional woodland crafts, artist James Price's wooden vessels, which stand 4 to 7 feet high, would dwarf the work of typical coopers. Placed in an interior, the large-scale works make a dramatic impact. "I've adapted the size, but maintained the use of materials," he says. Although not practical for storage, Price's pieces, like those of his colleagues, represent an art that is rooted in the past and branching out in the present. — JOYCE BAUTISTA

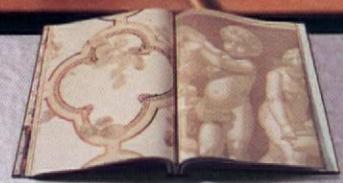
OVER A BARREL James Price's coopered vessels made of oak, ash, and chestnut with steel rings, \$1,600 to \$2,790, hark back to English craftsmen's casks and barrels. But Price isn't

interested in their usefulness. "Vessels have quite a timeless quality and don't necessarily need a set function," he says. The Sirolo chaise is by Reed Creative, \$7,760. Sources, see back of book.



Nothing gets your attention like wallpaper.

Simple ways to make your home more striking, see a local wallpaper dealer. © 1999 Wallpaper Council.



what's news

We've got glass on the brain, and hand-made wallpaper with built-in bows

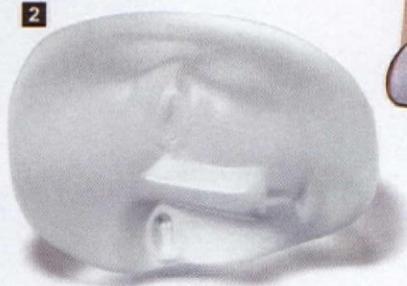
- 1. BURN THIS** Esteban's Japanese Pine Spiral incense and stand, about \$30. From Aedes, NYC. 212-206-8674.
- 2. SO CEREBRAL** Kosta Boda's Brains, in frosted or red glass, \$150 each. Try one as a paperweight: the extra brainpower can't hurt. Made in Sweden and designed by Bestil Vallien, they are available from Galleri Orrefors, NYC. 800-852-3221.
- 3. SILK ROAD** This unusual wallpaper is handmade Chinese mulberry paper, with stitched, hand-dyed silk ribbons that trail off the edges and can be tied into bows or knots. The mulberry papers are also available with hand-drawn pen and ink patterns. Opening Night wallpaper from Cannon/Bullock's Couture collection.
- 4. CLEAR VIEW** Albrizzi acrylic boxes in brown or blue from Hinson & Company, NYC.
- 5. EBONY AND IVORY** Sally Sirkin Lewis designed these vases, which were made by Venetian glassmakers. Cheng vase, in black, and Yen Sung vase, in white, from the Marco Polo collection at J. Robert Scott, Los Angeles, CA.



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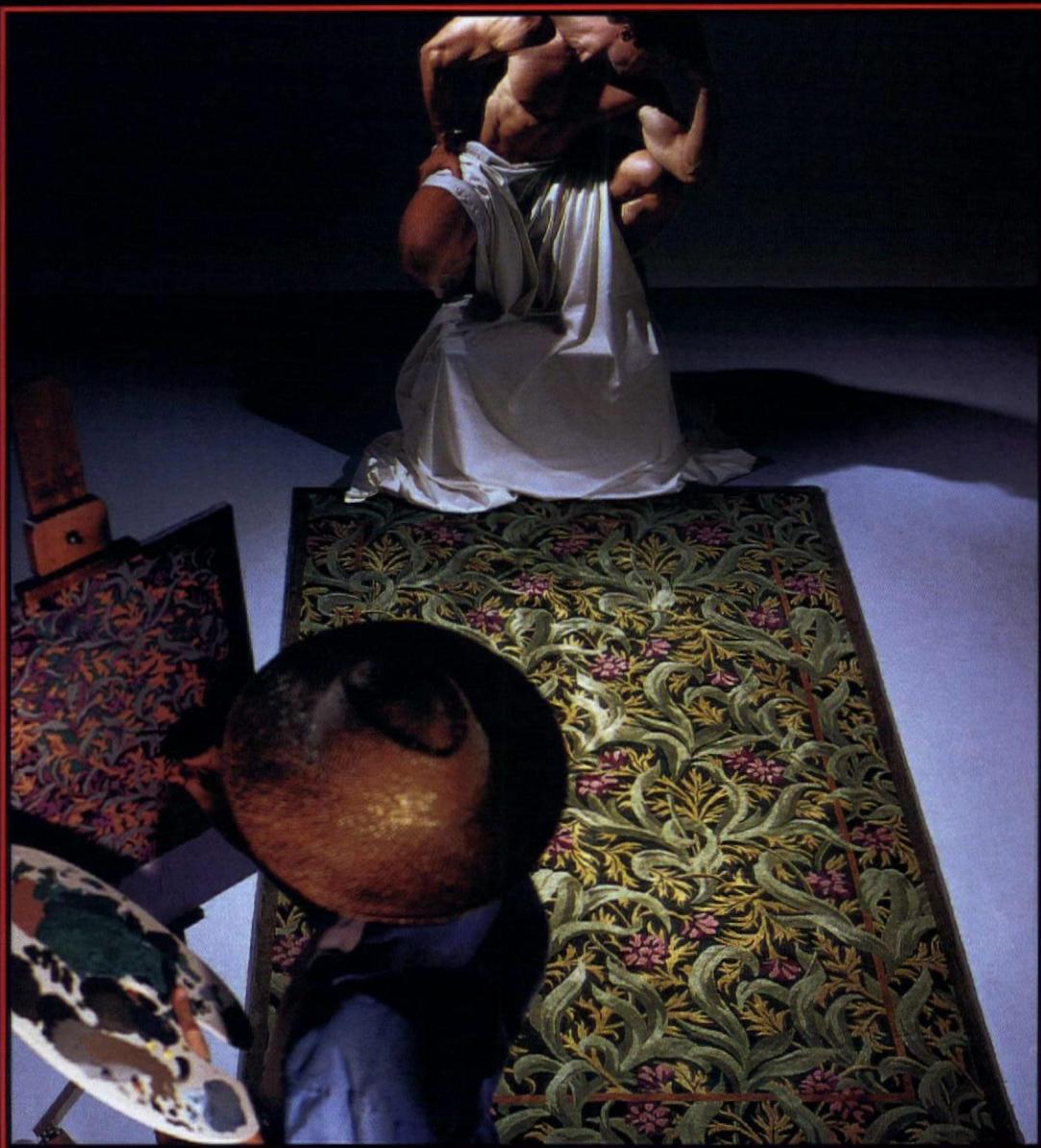
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Priorities Change.



To the trade. Photo: Paul Robinson



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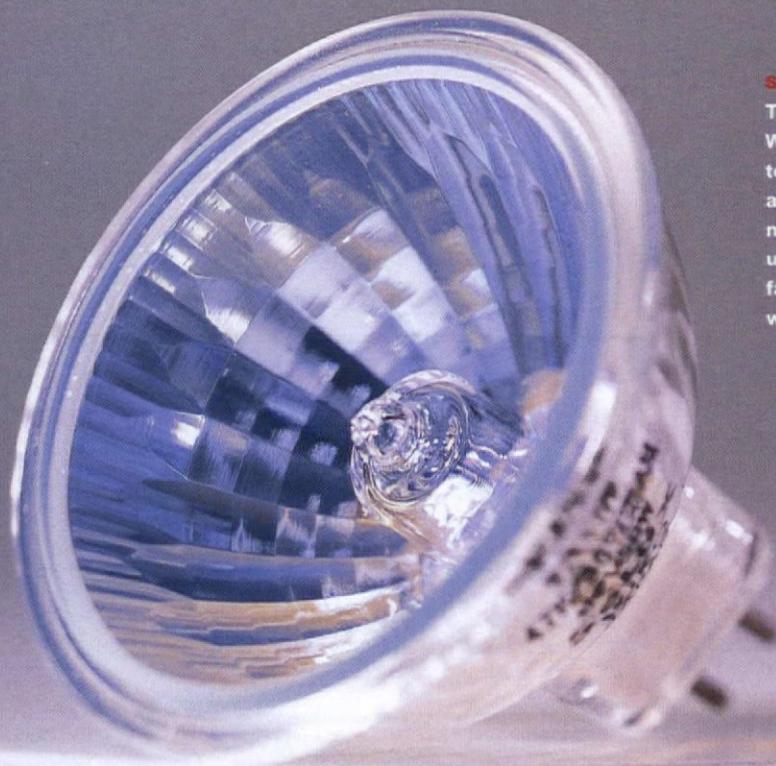
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Object Lesson



SHINE ON

The new SoLux bulb by Wiko, Ltd., is being used to light art because it casts a beam that resembles natural daylight, but blocks ultraviolet rays that can fade or damage works. www.wiko.com

lighting for art

Let's look at art in a whole new light. With **low-voltage** systems, wall washers, framing projectors, and a bulb that mimics the sun, lighting **treasures** has gone **high tech**. The best thing about the new **bulbs and fixtures** is the subtle way they do the job. Like a **brilliant** face-lift, says interior designer Howard Slatkin, "you don't know someone's had it, but you know they look good."

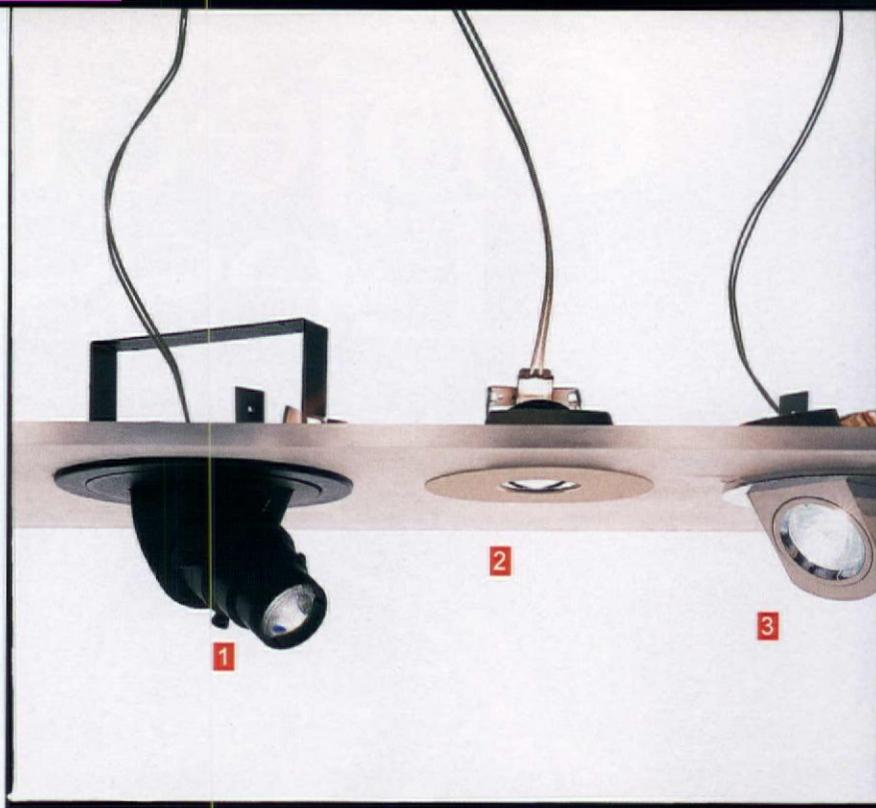
BY INGRID ABRAMOVITCH PHOTOGRAPHS BY CHARLES MARAIA

PRODUCED BY MARGOT NIGHTINGALE

Object Lesson

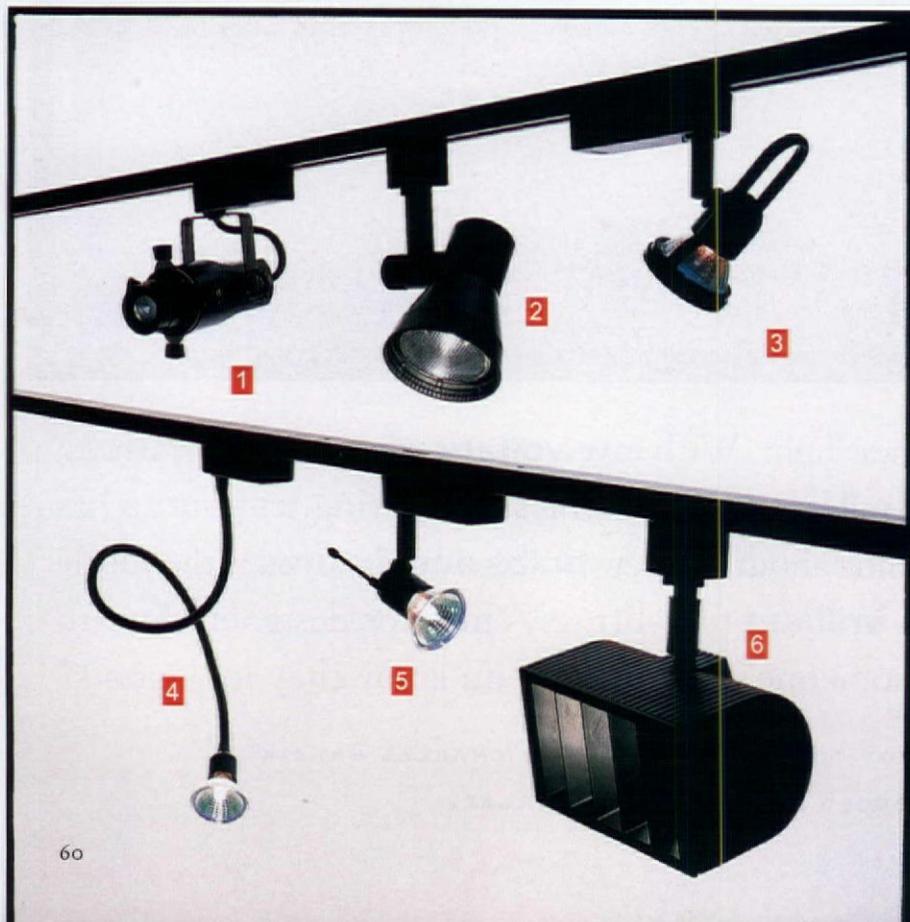
In recent months, Robert Goldsmith, deputy director of the Frick Collection in New York, has been receiving fan mail congratulating the museum on a fine job of cleaning its paintings. Thing is, the Frick's paintings haven't been cleaned in fifteen years. If the art looks more vibrant, it is because of a change that few noticed: In the last year, the museum has replaced all of its picture lights. Now Henry Clay Frick's Old Masters gleam like fresh canvases.

In museums and homes around the world, a new generation of lightbulbs and lighting fixtures is literally changing the way we see art. In many ways, art *is* light. But finding the best light in which to view art has always been fraught with compromises. Natural light—the preference of purists—is difficult to control: there are cloudy days, and the infrared and ultraviolet rays in sunshine can fade watercolors, pastels, and textiles. Traditional incandescent bulbs bring out warm colors like reds and yellows, but flatten the cool tones—the greens and blues. Fluorescent bulbs don't let you see the whole color spectrum. At the same time, older picture frame lights often cause



“Dimming lights is very important. I have all my picture lights on dimmers. It’s very **Austin Powers-ish**”

—RICHARD MISHAAN, INTERIOR DESIGNER, NYC



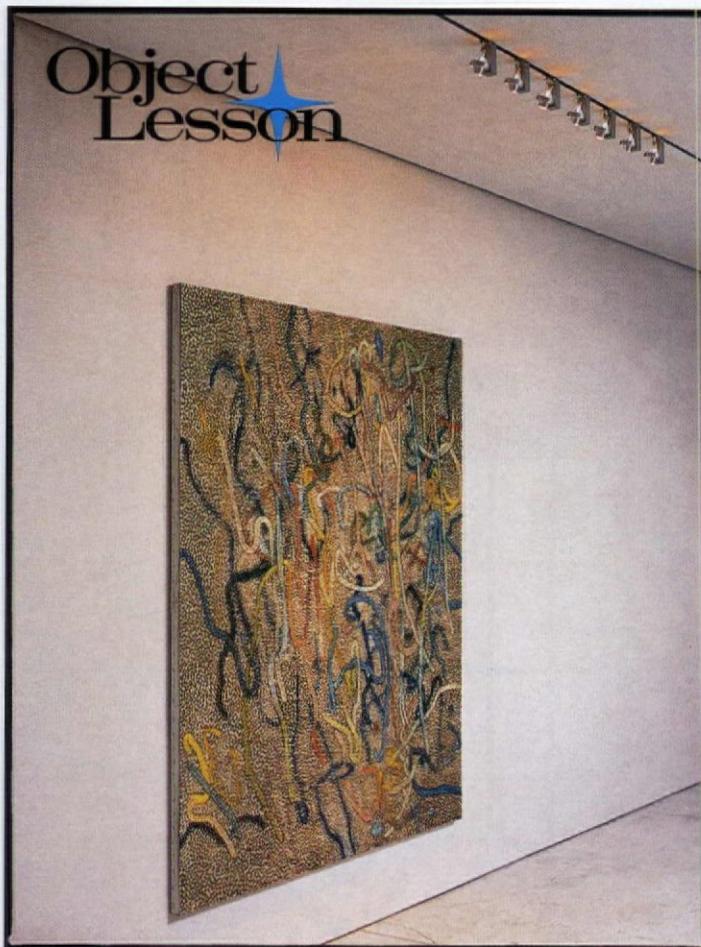
BEAM ME UP Ceiling fixtures come in two styles: recessed or track. Recessed lights in low-voltage halogen, above, from Lucifer Lighting: 1 The Supertop, \$200, which will be used to light the Microsoft art collection, can be angled up to 70 degrees. It is seen here fitted with a framing projector—a device that casts a beam that frames a painting precisely. 2 The discreet Pinhole, \$140, is an adjustable light with a white steel cover that can be painted. 3 The Topper, \$285, can be fitted with UV filters and a variety of bulb types, from spot- to floodlights. 800-879-9797. Track fixtures, left, from W.A.C. Lighting: 1 Track head with framing projector, \$70, in low-voltage halogen. 2 Cone Track head, \$32, runs on standard 120-volt current. 3 Wishbone track head, \$45, in low-voltage halogen, for spot- or floodlighting. 4 The low-voltage Flex Swivel Lamp, \$39, is great for tracks on curved ceilings. 5 The low-voltage Dart Track head, \$39, has an aiming stick for adjusting the angle of the light. 6 A standard-current Wall Washer, \$49. 800-526-2588.



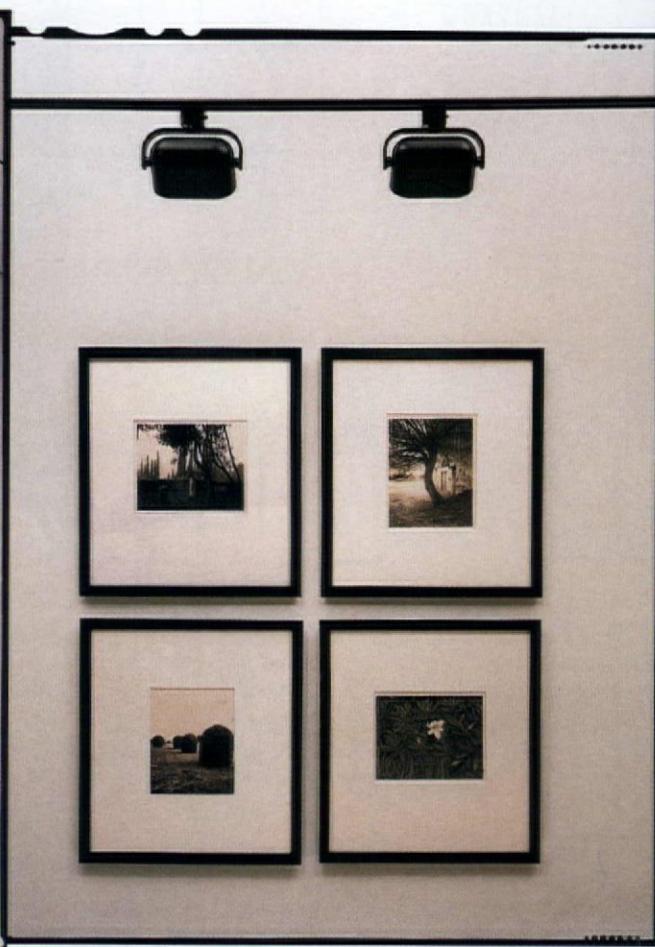
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Object Lesson



ON VIEW For a recent show at the Mary Boone Gallery, above, Ross Bleckner's *In Replication*, 1998, was lit with a combination of spotlights and floodlights. MRLux fixtures and track, Nulux, Inc., NYC. 718-383-1112. Mary Boone Gallery, NYC. 212-752-2929. Above right: If you like to change the



pictures on your wall now and then, try wall-washing fixtures, which light a wall evenly from floor to ceiling. Lightolier Prevue Flood wall washers, about \$87 each, from Lighting By Gregory, NYC. 212-226-1276. Regina DeLuise photographs from the Bonnie Benrubi Gallery, NYC. 212-517-3766.

glare and project light onto the top of a canvas, while leaving the rest in shadow.

Today, however, light is being engineered in startling ways. New bulbs manipulate light to produce beams that render colors so fully that the light comes close to duplicating daylight—without doing harm. Meantime, art-lighting fixtures are less intrusive, yet so sophisticated that they can almost mold light around a work of art. Best of all, the new technologies are becoming affordable. “Ten years ago, high-tech lighting was only for millionaires or museums,” says Randy Wilson, a New York-based lighting designer. “But it’s come down in price, and more and more people can use it in their homes.”

better bulbs

Low-voltage bulbs are a major development in lighting. Now standard in most museums, the bulbs have an array of advantages over traditional incandescents. The bulbs (the most common are called MR16s) last much longer and are more energy efficient than incandescents, in part because

LIGHTING LINGO

BULBS

Classic Standard 120-volt incandescent bulbs cast a warm color, which brings out the yellows and reds in art, but flattens the blue and green tones.

Low-voltage These are far more efficient than standard bulbs, running on just 12 volts of electricity. Reflectors in the bulbs intensify the light to the brightness of a high-wattage incandescent. Halogen bulbs, the most common of this type, cast a white light. The new SoLux bulb is low-voltage.

Fluorescent Museums rarely use this bulb, because it doesn't emit light across the full range of the spectrum, and gives off a relatively high level of ultraviolet rays. New full-spectrum fluorescent bulbs are an improvement.

Fiber optics Only light, not heat, is piped from a remote source through thin fibers. Best for very fragile works.

FIXTURES

Picture light Hangs directly over a painting or on its frame. Many of the newest versions are low-voltage. Hobby Hill equips its low-voltage Europa halogen picture light with a bulb shield to protect art from UV rays.

Adjustable light Can be recessed into a ceiling or attached to tracks, and outfitted with **spot** bulbs for a narrowly focused beam or **flood** bulbs, which distribute light more broadly.

Wall washer Lights a wall evenly from floor to ceiling. It comes in recessed or track versions.

Framing projector An accessory that lights only the painting and not the wall around it. The Rolls Royce of this category (\$1,200 and up) is Layman's Wendel projector, which can be customized to illuminate the exact shape of an object, no matter how intricate.



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Object Lesson

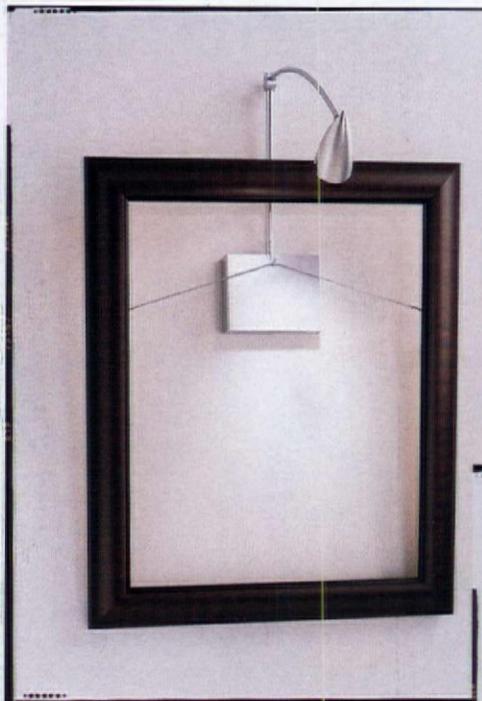
a transformer in the fixture reduces the amount of energy the bulbs run on from the standard 120 volts to 12 volts. MR16s are small—two inches in diameter—but have built-in mirrored reflectors to intensify the light they emit. While the classic light-bulb glows in all directions, the central difference of the new low-voltage bulbs is that they emit a focused beam. Lighting designers love the MR16 for the color of its light, which is close to pure white.

Recently, the buzz in art lighting has revolved around a new bulb called the SoLux, manufactured by Wiko, a Chicago-based company. Its inventor, Kevin McGuire, took a halogen-based, low-voltage bulb and applied a light-absorptive coating to its reflective casing. The coating allowed him, essentially, to dissect a beam of light and manipulate its component rays. Damaging UV and infrared rays are projected out the back of the SoLux. The light it emits covers the full spectrum and resembles natural daylight. "Most artists work under natural light," says McGuire. "So we tried to create a true daylight source."

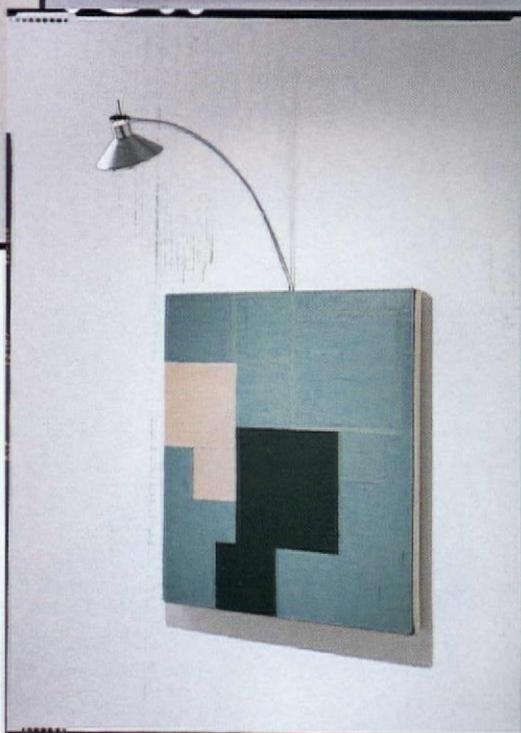
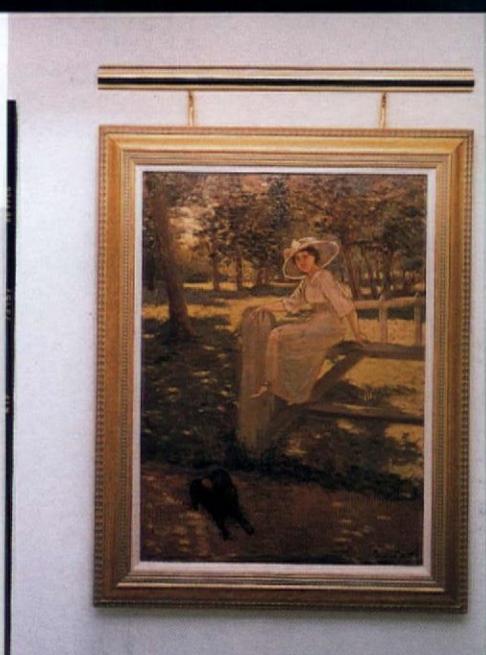
So far, the SoLux has been well-received. Intrigued by the bulb, Gordon O. Anson, chief lighting designer for the National Gallery in Washington, D.C., says he used it as another tool in the toolbox when he lit the museum's recent van Gogh exhibition. Anson mixed two kinds of light: a regular low-voltage incandescent to bring out the yellows and reds in the artworks, and the SoLux to render the cool colors, the green/blue end of the spectrum. When the museum's curators saw *The Potato Eaters* under this combination of lights, they were shocked: what they had thought were browns in the painting were revealed to be strokes of blue.

finer fixtures

A bulb, of course, is only as good as the fixture used to direct its beam. New fixtures that use low-voltage bulbs fall into three basic categories. *Picture lights* hang directly on the frame or on the wall just above a painting. *Track lights* are movable fixtures that hang on a track affixed to the ceiling or high on a wall. *Recessed lights* lie



PICTURE IT Clockwise from above: Artemide's low-voltage light, \$184, hides the transformer behind the painting. From Lighting by Gregory. Kensington frame, Larson-Juhl. 800-886-6126. Specialty Lighting's custom brass picture light evenly illuminates a painting. GL Lites On, NYC. 212-534-6363. Frame, J. Pocker & Sons, NYC. 212-838-5488. The Joshua picture light, \$124, by Tech Lighting, Chicago (773-883-6110), brightens Rodney Carswell's *Olive (w/Pink) in Blue*, 1997, from Feigen Contemporary, NYC. 212-929-0500.



"I wouldn't use the same **color** of light for a van Gogh as I would for a Rembrandt"

—GORDON ANSON, National Gallery of Art, Washington, D.C.

flush with the ceiling and are the most discreet—but often the priciest—option of all. Within each category, there are fixtures targeted to different tasks. Wall washers, available in track or recessed lighting, illuminate more evenly from floor to ceiling. Many adjustable track and recessed lights can be fitted with a spotlight to highlight, say, the head on a statue, and a floodlight to place a swathe of light around the work.

A variety of attachments is available, such as diffusers, which soften and spread light, and louvers, which minimize glare. A framing projector is a device with four shutters that adjust to create a four-sided beam of light that follows the exact dimensions of a painting.

For designers, the challenge is to incorporate all this hardware without distracting from the overall decor of a room. In a



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Object Lesson

modern setting, many high-tech fixtures fit right in, but traditional settings require other solutions. Sometimes color alone does the trick: the burnished gold enamel on the Frick's modern fixtures blends well with the aged gilt frames.

Reluctant to drill holes into his carved ceilings, New York interior designer Richard Mishan lights his Botero bronze with a small lamp fitted with a halogen bulb and placed unobtrusively on a nearby table.

For some eyes, nothing compares to seeing art in real daylight. The designers of L.A.'s Getty Museum lit its galleries with automated skylights that adjust to the passing of clouds. For the home, window scrims are available to filter out harmful rays. Interior designer Howard Slatkin covers his Degas and Picasso pastels with Amiron, a new colorless glass that cuts glare and blocks UV rays.

But lighting art, like so many things, comes down to individual taste. "There is



BLENDED BEAMS Lighting designer Gordon Anson mixed two kinds of light for the National Gallery of Art's van Gogh exhibition. Incandescent light alone, left, brings out the warm ochre tones in *Fishing Boats on the Beach at Saint-Maries-de-la-Mer*, but flattens the blues. Adding the SoLux bulb, right, keeps the reds and golds vibrant, while also bringing out the soft blues. Sources, see back of book.

really no right color for art lighting," says Washington, D.C., lighting designer George Sexton. If the goal of lighting art is to approximate the light in which the artist saw his work, Sexton notes, "Fifties artists painted in warehouses with fluorescent light, others painted by candlelight." Still, it is easy to imagine that van Gogh, who

painted in the wheat fields until dusk began to fall, then continued to paint indoors by gaslight, would have appreciated a bulb that mimics the light of the sun. Those who enjoy his art today certainly do. "Connoisseurs used to put paintings up to a window to see the colors," says Gordon Anson. "That's not necessary any more."

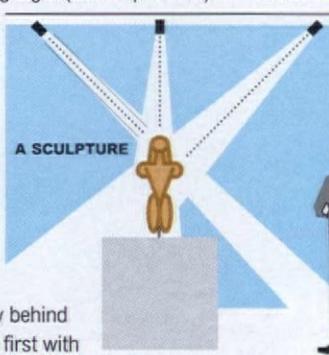
BRIGHT IDEAS FOR ART

Steven Hefferan, a Boulder, Colorado, lighting designer who is helping to relight the Winterthur museum in Delaware, has these answers to common questions about lighting art at home.

Q What is the best way to light a sculpture?

A To really do justice to a three-dimensional object, you'll need **three adjustable lights** positioned on the ceiling. To accent a feature of the sculpture, put a highlight (use a spot bulb)

in front of it to one side. On the other side, place a fill light, which has a wider beam than the spot (use a flood bulb), to wash the piece with soft light. The third fixture is a backlight (flood bulb) located above and just slightly behind the object. Mock it up first with clip-on utility lights to see which angles look best.



Q How do you balance art and other kinds of lighting in a room?

A A common mistake is to emphasize only the lighting on the artwork. You need to build up **layers of light** in a room. In addition to art lighting, you should use decorative fixtures with luminous shades,

such as table lamps, ceiling lights, and sconces. You can put everything on a preset dimmer system, such as Lutron's Grafik Eye, which lets you preset combinations of lighting effects for different moods. For entertaining, for instance, the dimmers can be set to illuminate the picture lights and table lamps, while lowering the overhead lighting.

Q How do you avoid glare on a painting or photograph?

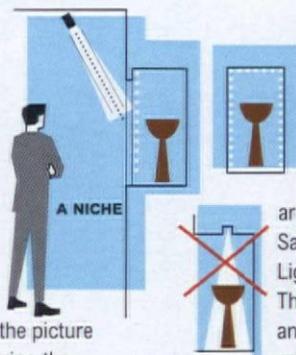
A It's all in the **angle of illumination**. You'll minimize glare if a light hits the art at a 30 degree angle, give or take five degrees. For a piece with a large frame,

add five degrees to that figure to avoid casting a shadow off the frame. Subtract five degrees for flat

pieces such as a modernist canvas with no frame.

Q What is the best way to light an object in a display cove?

A A common mistake is to put a single light at the back of the top of the niche. That just isn't enough light to illuminate the front of an object. A better solution



is to **light the perimeter** of the cove with a low-voltage strip light (some of the better strip lighting products

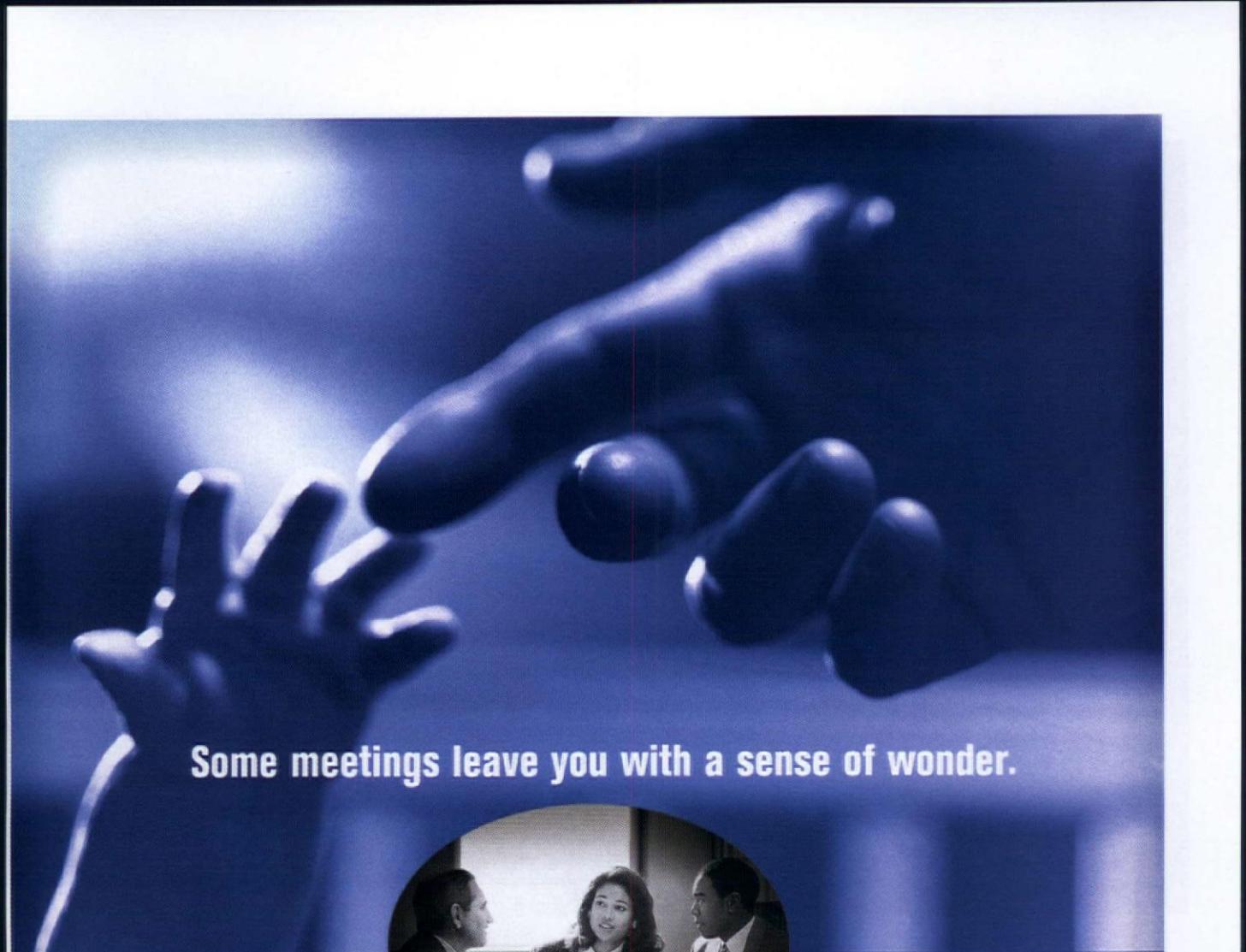
are made by Lucifer Lighting in San Antonio, and by Ardee Lighting, N.C. 704-482-2811). Then light the object itself with an accent light located on the ceiling outside the niche.

Q How can fragile art be protected from light damage?

A The most sensitive pieces tend to be works on paper such as pastels and watercolors, as well as textiles. Keep those away from direct sunlight; the ultraviolet and infrared rays will fade or damage the art. Use ultraviolet filters for some halogen and all fluorescent lighting, or choose reflector bulbs designed to minimize ultraviolet and infrared rays.

Heat may crack oil paintings. One test is to **put your hand in front of the art**; if you feel the heat of the light, you know it could damage an oil painting. Again, reflector bulbs with a lower wattage are advised. For the most precious works, position the light as far as possible from the piece, or use fiber-optic lighting, which creates no heat at all.





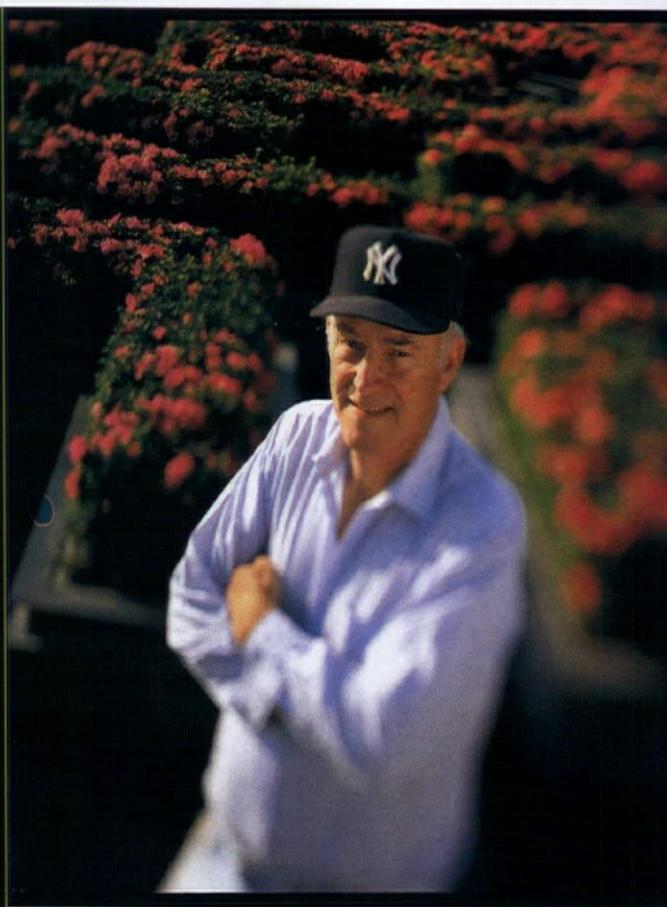
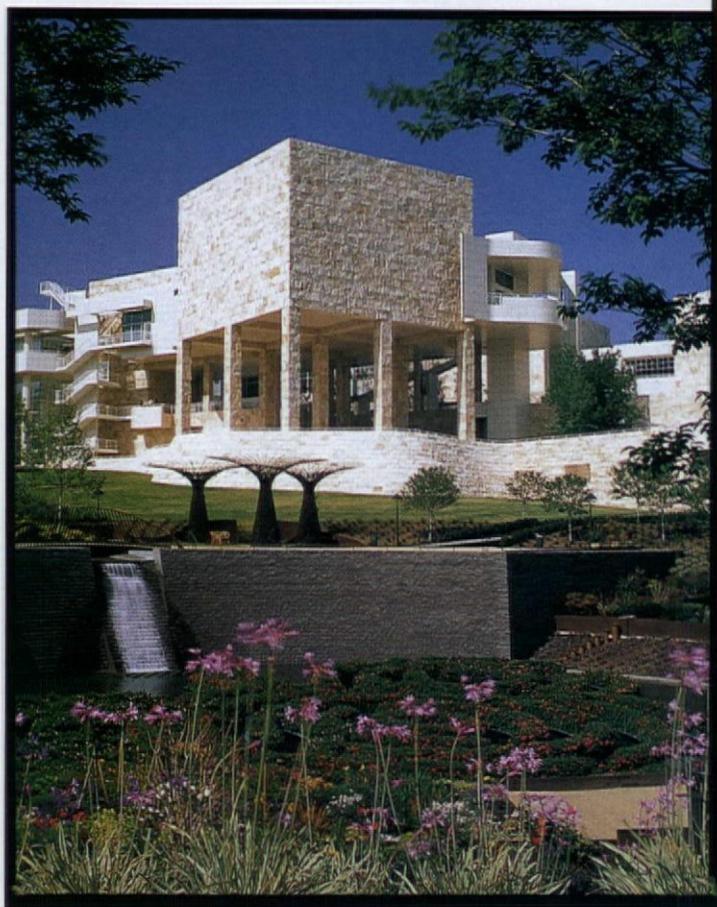
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How Green Is His Valley

In the hollow below the imposing Getty Museum, Robert Irwin has created a lush, ever-changing garden

BY ALAN EMMET

OH, COME LOOK at this!" People call to each other across the gallery. One painting at the Getty Center Museum in Los Angeles seems to be especially popular with the Sunday visitors. Lawrence Alma Tadema's *Spring* (1895), depicting a festive and flowery procession through a white marble dream of ancient Rome, captures so perfectly the mood and the scene at the Getty that it might also have been painted there. The ascetic geometry of architect Richard Meier's hilltop complex is blurred by the jolly crowd that surges through this theme park of Mount Olympus. Meier's austerity

is stopped dead in its tracks where it meets artist Robert Irwin's garden.

The battle between Meier and Irwin is already the stuff of legend. It began in 1992, after the officers of the J. Paul Getty Trust decided to enlist an entirely new viewpoint for the design of a major outdoor space, the natural valley between the museum and the Getty Research Institute. Richard Meier, with his dominant personality and focused vision, was the umbrella; under him the

MAKING A SPLASH Water plunges over a wall, top left, into the azalea maze; society garlic blooms in the foreground. Robert Irwin stands at the maze.

cream of the country's landscape architects—Dan Kiley, Laurie Olin, and Emmet Wemple—transformed the hilltop site. But for the three-acre valley the trust sought something different from the mathematical rigor of Meier's overarching scheme. "We wanted an artist's sensibility," says Stephen D. Rountree, executive vice president for the trust. They welcomed tension, and in choosing Robert Irwin, a man as determined as Meier, they got it. The ground has settled a bit now, and it's possible to see Irwin's plan coming to fruition.

The Getty people knew Irwin and were familiar with his work; he had given a series of J. Paul Getty university lectures.



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They liked his ideas, they liked him, and they welcomed his familiarity with the light and climate of southern California, where he has lived most of his life. A curriculum vitae for Robert Irwin would encapsulate a partial history of modern art, from his Abstract Expressionism of the 1950s to the "site-generated" projects that have occupied him since he threw out his art supplies and gave up his studio almost 30 years ago. No one, including Irwin, ever claimed he was a gardener. Quoting himself with mock solemnity, he defines his Central Garden as "a sculpture in the form of a garden that aspires to be art."

In a dark blue sweatshirt and baseball cap, Irwin strides through the Central Garden and leans down to welcome a visitor. He is so affable, so totally lacking in pretense, that one is stunned and dazzled when he launches into philosophy, dismissing the idea of *postmodernism* as "a red hering; modernism is still developing," and casually dropping words like "conceptualize" and "phenomenology." The last is important to Irwin, but it's not so complicated, really, as he explains it; it is, he explains, how we perceive things. Art for him encompasses any change that can't be measured: shadows on a step, reflections in water, the way moving clouds affect the color of a wall. A garden, as every gardener knows, is all about change, so it's not surprising that *plants* have lately become major components of Irwin's art.

Irwin was handed what he calls left-over space for his Central Garden, not an ideal site, perhaps, flanked by Meier's massive walls of square-cut travertine. When Irwin looks up at these walls, the word "tiled" slips out as he contrasts Meier's use of stone with his own. Water from above gushes down a convex, Meier-designed chute like something from the hygienic tiled precincts of an old-fashioned spa. The water then disappears briefly beneath the sterile no-man's-land that separates Meier's turf from Irwin's.

But the same water becomes the



ARTIST'S PALETTE The vivid colors in a jungle of New Zealand flax, *Euphorbia* 'Sticks of Fire,' *Abelia*, and zonal *Pelargonium* contrast sharply with the museum's exterior.

primary feature of the Central Garden, continually changing shape, sound, and tempo before it finally falls into a great azalea basin. Water in all its permutations is the unifying motif of the Central Garden in a way reminiscent of the Villa Lante, north of Rome. A zigzag ramp, accessible to wheelchairs, is striking when viewed from above, crossing and recrossing the watercourse via teak-floored bridges. Irwin tilts his head, drawing attention to the way he has "tuned" the water to a different sound at each crossing. Sometimes the water is invisible, noisily running under chunks of rock, then reappearing, bubbling over smaller stones. Irwin picked every rock himself, he says proudly, telling of forays to South Dakota and the back country of Montana.

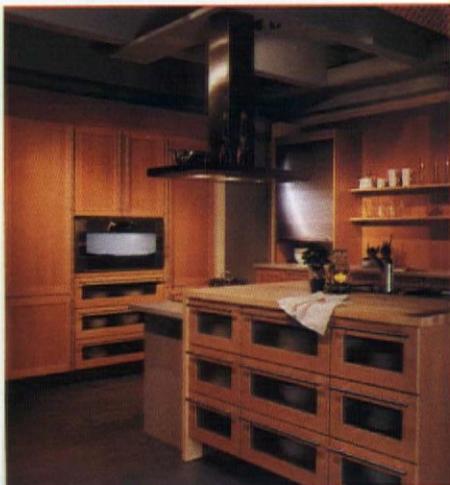
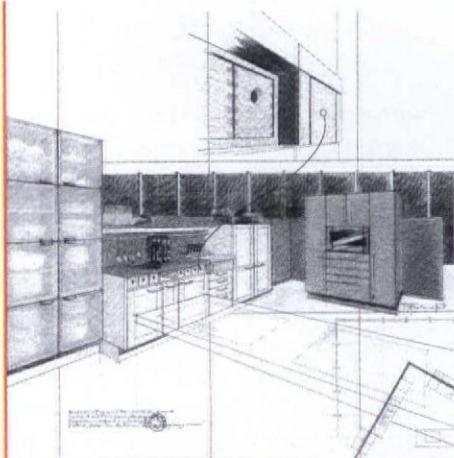
PROVIDING WHEELCHAIR access was a challenge Irwin had not anticipated; now he's pleased with the ramp, fine-tuned to the inch. The ramp's sharp elbows are edged with Cor-Ten steel that is *supposed* to rust. "These will *last*," Irwin says, patting one of his solid bronze handrails and pointing to the Cor-Ten.

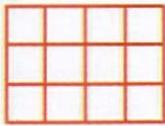
Bordering the watercourse on either side are rows of London plane trees,

Platanus acerifolia, still young, but strong and straight of trunk, which Irwin wanted. He chose deciduous trees because he wanted a changing, seasonal garden, "which you don't often see in southern California." He forged into the sophisticated world of arborists and nurseries with typical zeal, asking, looking, and learning. "Everyone said if you want London planes you have to have the variety 'Bloodgood.'" But then Barrie Coate, "a brilliant arborist" on whom Irwin came to depend, recommended the 'Yarwood' London plane as a better choice for the site. So Irwin planted Yarwoods, and they flourished. In deliberate contrast to the solid geometry that surrounds the garden, the plane trees will be pruned into a "ghost geometry," in Irwin's phrase, lacy "shadow trees."

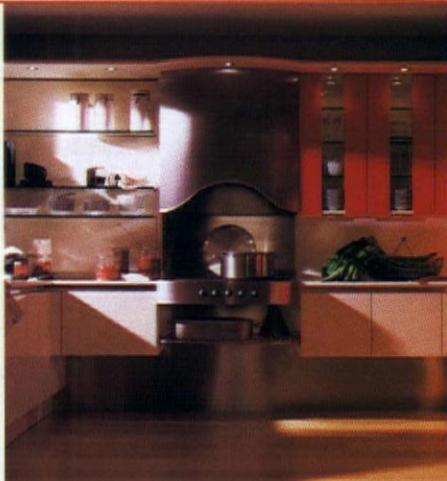
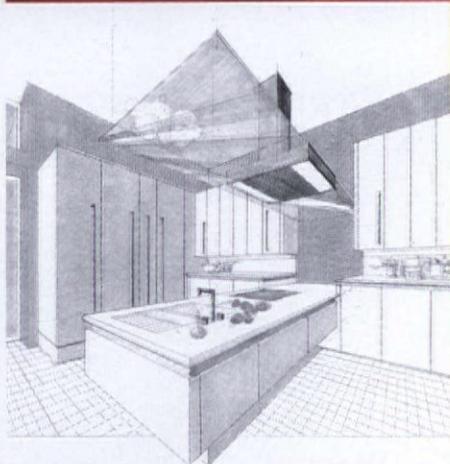
James Duggan, in his nursery near San Diego, grows plants by the hundred that help Irwin achieve precise effects. At the top of the garden the ground beneath the plane trees is carpeted with gray-leaved plants. Halfway down, the foliage is dark green, purple, or red; still lower, leaves and flowers are pale green or yellow. All around are grasses, which look fine in all seasons, says Irwin. He thinks a lot about the effects of light: which leaves reflect it, which plants look best

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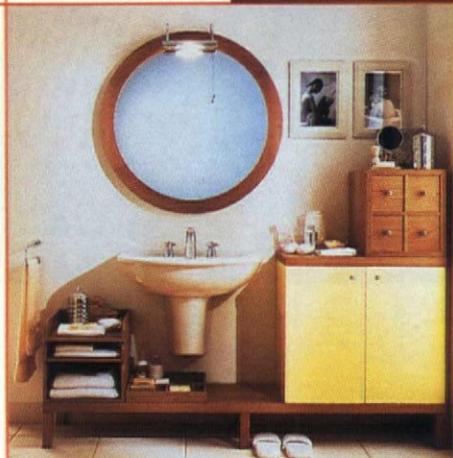
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with the light behind them. Soil color matters to Irwin, too, especially while the planting is new. The addition of rich humus from northern California gives the dark color he wants, and is good for the plants as well.

The ramp levels out, finally, onto a broad plaza, where six tree-like metal structures dapple shade over intimate clusters of French café chairs—comfortable, movable armchairs. These arbors are made of bronzed rebar, rods which are more often used to reinforce concrete. When the 'Tahitian Dawn' bougainvillea covers these bronzed rebar arbors, the shade beneath them will deepen. Irwin designed them and everything else in the garden, he says, from curved teak benches and three-dimensional plant trellises ("they give good shadows") to trash baskets and light fixtures. Take light. Because the Getty Center is open two nights a week, Irwin was required to light the garden, another factor that artists don't usually

have to consider. The lights all shine down, shimmering along the ramp, and when viewed from above, form, as Irwin puts it, "a drawing of the garden."

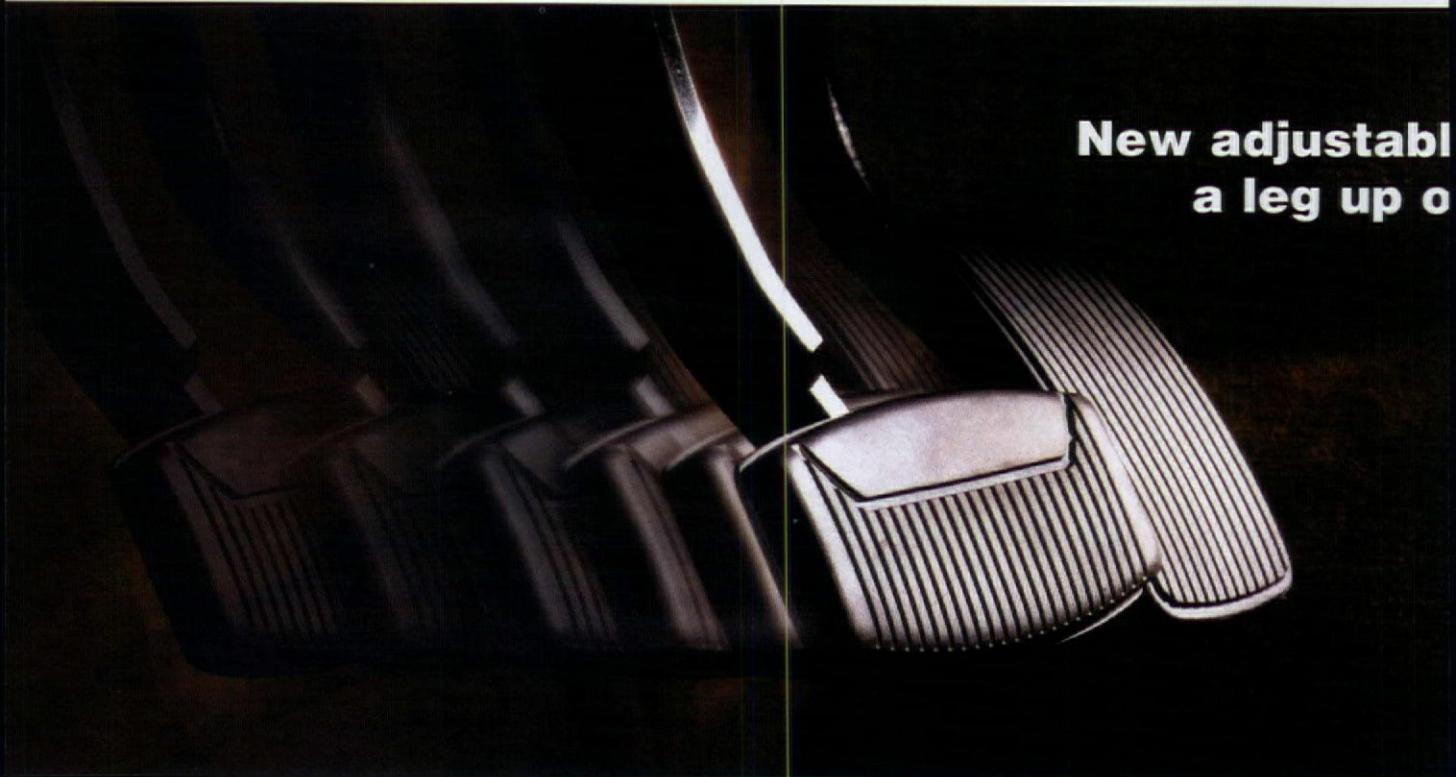
The watercourse in the Central Garden flows over small, fractured rocks laid on edge to make its final, splendid flourish at the *chadar*, where it plunges into the oval basin containing the flamboyant azalea maze. A *chadar* is a type of waterfall used in Persian and Mogul gardens, where the stone is angled and patterned to increase the sparkle and sound of water. "Notice the shadows and the light," he says. "It's a different color entirely when you look at it from over here." Phenomenology again.

tHE SPIRALS OF azaleas in the pool are meant to be viewed from a distance. There's a little ladder; someone has to climb down each morning, Irwin says, to pluck off spent blossoms. The pool nestles in a shallow amphitheater planted tier on tier and encircled by flowering crape myrtles, *Lagerstroemia indica*, pruned to accentuate their sensuous sculptural quality.

Once again Irwin chose a tree that would lose its leaves in winter; "bareness is beautiful," he says.

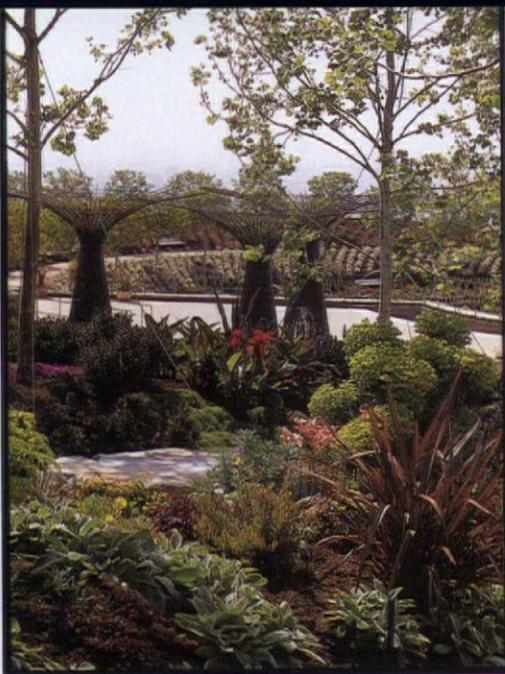
The ground beneath the trees is carpeted with spiky gray society garlic, *Tulbaghia violacea*. A sweep of New Zealand flax, *Phormium tenax*, makes a bold statement with leathery, rusty-red leaves almost the color of the Cor-Ten steel that borders each level of planting. Irwin wanted deep colors to contrast with the museum's relentless white. A lower tier around the pool has a more familiar "garden" look, with a mixture of plants, and clematis winding over teak arches.

Irwin says something about "the two Richards," one being Meier, when along comes his Richard, Richard Naranjo, the grounds and gardens manager and obviously a favorite of Irwin's. They rush off to check on a new grass that has just gone in. Naranjo intends to keep the same four gardeners busy in the Central Garden, "so they'll feel it's theirs." One person will work full-time just to take care of the azalea pool, Stephen Rountree says later. "But we expected high maintenance; we were



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DECIDUOUS 'YARWOOD' PLANE TREES, left, are pruned to give a lacy shadow on the garden. UNEXPECTED JUXTAPOSITIONS abound, as in the mass, right, of *Euphorbia* 'Sticks of Fire,' *Heliotropium* 'Black Beauty,' and *Campanula gargaica* 'Dickson's Gold.'

used to it at Malibu," the original Getty site. Many of the hundreds of unusual plants in the Central Garden will undoubtedly need replacing, but no one seems to mind very much. Stephen Rountree rather relishes Irwin's defiance of landscaping conventions, his

exotic plants, the hundreds of species, and their unexpected juxtapositions. Irwin is not preoccupied with mere maintenance. "Let's assume this garden is art," he says; he expects the Getty people to *curate* the garden.

No doubt they will. Rountree observes

how much people enjoy the garden, and how much it adds to their experience of the museum. Meier had intended the whole place to speak with one voice, Rountree says. The panoramic outlook from the hilltop is already famous, but the view from the far side of Irwin's garden, looking back toward the buildings, is extraordinary, too. Speaking of his public battle with Meier, Irwin assumes the bland voice of a preschool teacher: "It was hard for him to have someone else paint on his canvas."

How could the artist sign a work like this? Delicately incised on a piece of blue-stone that everyone steps on are a few Irwinesque words ripe for pondering: "Ever present, never twice the same/Ever changing, never less than whole." 

ALAN EMMET is the author most recently of *So Fine a Prospect: Historic New England Gardens* (University Press of New England).

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Arrested Flames

The interaction of glass and light is just one of the miracles of Toots Zynsky's luminescent bowls

BY ARTHUR C. DANTO

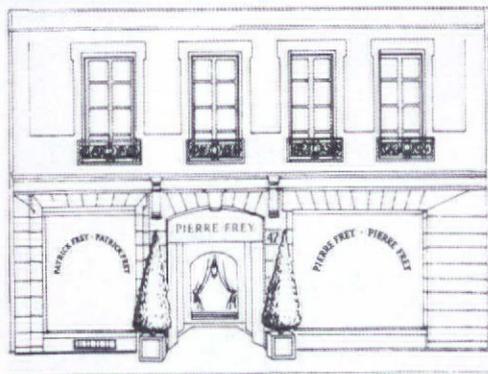
tHE ENGLISH TERM "iridescent" derives from the name of the goddess Iris, messenger of the gods. Iris shares her name with that for rainbow in Greek, since she flew on rainbow-colored wings. Her father was the sea god Thaumás, which means wonder, and there is something poetic in the idea that iridescence and wonder are connected. The astonishingly iridescent bowls of the glass artist Toots Zynsky evoke a sense of wonder, in part because of their beauty, in part because of the craft she so evidently commands.

The art of glass was too little evolved in ancient Greece for glass objects to find their way into its poetry or philosophy,

but were we to imagine one of Zynsky's bowls transported backward through time to Homer's world, it would immediately have been a wonder of wonders. Plato, after all, proposed that the world itself is a receptacle, and the bowl form might as readily refer to that. Or, by virtue of the way in which utensils become transformed into trophies, the Greeks would have seen this bowl as a tremendous prize to bestow on the greatest of heroes.

INSIDE AND OUT Toots Zynsky's bowls are a dialogue between interior and exterior surfaces, a set of contrasts in texture, hue, and pattern.

For a contemporary artist like Zynsky, the bowl form is interesting less for metaphysical suggestiveness than for the intricate relationships between inside and outside surfaces. The inside/outside contrast is central to the way her bowls are conceived, executed, and experienced, so one supposes the bowls must remain empty, since any content would conceal much of their inner surfaces. The openness of the bowl form, maximally exposing the concave inner surface, enables the dialogue between inside and outside to take place. One question is how high the sides can be in order to maintain the dialogue. If too high, the bowl is transformed into a vase; if too low, it becomes



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SLENDER THREADS Zynsky, above, constructs her bowls of two layers of glass threads, one colored, one clear, fused together with heat.

a plate, and in neither case can the inside and outside be brought together as one aesthetic experience.

Zynsky is driven by a kind of daring to increase the wall's height, and correlatively to increase the bowl's depth. But then the opening must be proportionately wide to keep the inner surface in view. The inside/outside relationship finally controls the proportions and the shapes of the vessels. The base of a bowl is typically smaller in diameter than the mouth, so the walls flare out like the sides of opening flowers.

Many craftspersons, bent on obliterating the distinction between craft and art, have shunned any reference to utilitarian objects, and prefer to describe themselves as sculptors in clay or glass or whatever. One can imagine Zynsky making abstract sculptures in glass, using the same techniques she now uses to make her bowls. But the interplay between the obverse and reverse surfaces works best when we have no doubt as to which is inner and which outer. So in a way, she depends upon our familiarity with bowls. This familiarity facilitates her aesthetic in a nearly unique way. So why should she look afield for a different form? And in any case, why not consider her work as

bowl-shaped sculptures in glass?

Since the walls are deeply but irregularly fluted, the works take on a baroque opulence of impulsive curvatures. A main function of the fluting is to give glimpses of the inner surface as we look at the bowl's outside. The flutings, of course, are extremely expressive, and the shaped glass reveals the history of sculptural decisions which have gone into its final form.

The bowls also reveal the technical history of Zynsky's ways of working with glass. They are made of fused glass rods thin enough to speak of as threads. These give a stiff texture to the surfaces, but they also mark differences between inside



and out, since the two sets of threads often run in different directions, and have distinguishable colorations. The artist more or less invented these techniques, as much a part of her style as her indented, flared forms and the iridescence of her hues. This is where the language of glass threads comes in.

THERE ARE IN principle two layers of threads, corresponding to the bowl's inside and outside. The bottom layer will typically be composed of colored threads, arranged to form abstract patterns sometimes reminiscent of the paintings of Morris Louis. This stage of the work is, in a sense, a form of painting. Zynsky uses a palette of about 60 colors, and her assistants spend much of their time making the threads, using a contraption a Dutch engineer improvised for her. The top layer, by contrast, is made of clear glass threads. When these are fused under heat, they form a kind of

translucent lining, muting the often vivid colors of the external surface. Sometimes the layers, and hence the inside/outside contrast, will be reversed, with the inside vivid and the outside muted. In any case, the anatomy of the bowl is complete when the two layers of threads are complete, and the process of shaping the disk sculpturally into a bowl can begin.

The threads retain their separateness after fusion, so the bowl gives the appearance of being made of fibers, slightly rough to the touch. The texture adds a dimension to the veils of intense color—and makes its own contribution to the aesthetics of concave and convex.

Toots Zynsky learned the art of glassblowing at the Rhode Island School of Design (RISD) in the early 1970s. Under the leadership of Dale Chihuly, glasswork was being revolutionized from one of the traditional crafts into a marvelously contemporary art. Drawing on the past but driven by the inventiveness of the 1960s, members of the RISD glass studio must have had the sense of being at the beginning of something vast and uncharted. American glasswork has kept the excitement of its beginnings ever since.

Her bowls do not, as it happens, make use of glassblowing. Zynsky claims that only someone deeply versed in that technique could handle glass the way her bowls demand. Zynsky in fact uses metal bowls as molds for forming her shapes: the softened disk is fitted into the metal bowl the way dough is fitted into a pie pan, and then allowed to harden. Removed, reheated, fluted, and folded, her bowls attain their astonishing final shape through the traditional procedures of manipulating glass.

In an age in which the relevance of beauty to art is widely questioned, Zynsky's work is uncompromisingly beautiful. It is, however, what the poet André Breton would have called convulsive beauty. The intensity of adjoined color, the tactile vitality of fluted walls, the swirling energies of shape and pattern are transformed into a luminous whole through the interaction between glass and light. That is the final reason for keeping the bowls empty. Content would obscure the interaction. Her bowls are among the most beautiful objects made, but their beauty is a product of the material and processes of artistically transformed glass.

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Hang Time

Suzanne Farver wanted a place with plenty of wall space for art. Architect Harry Teague created a house with windows in the corners

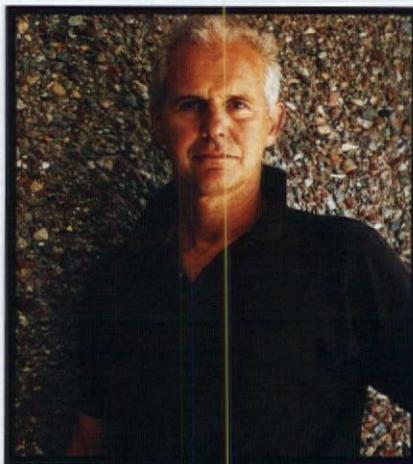
BY WENDY MOONAN

aN ALL-STEEL house was not what Suzanne Farver had in mind when she first approached Harry Teague. But the award-winning architect was persuasive, and Farver, executive director of the Aspen Art Museum, was won over. “We loved the same things,” she recalls. “He fed off my ideas, and I fed off his.” Most important, she says in tribute to Teague, “he let the art do its thing; he got out of the way, and let the art speak for itself.”

Before she moved to Aspen, Farver had lived in a small, old house in Denver for twelve years and collected art. “I’d always wanted to buy a Joan Mitchell painting, but I never had ceilings high enough,” she recalls. “I had a lot of challenges finding space for paintings. I had

to squeeze the Ruscha into the study.”

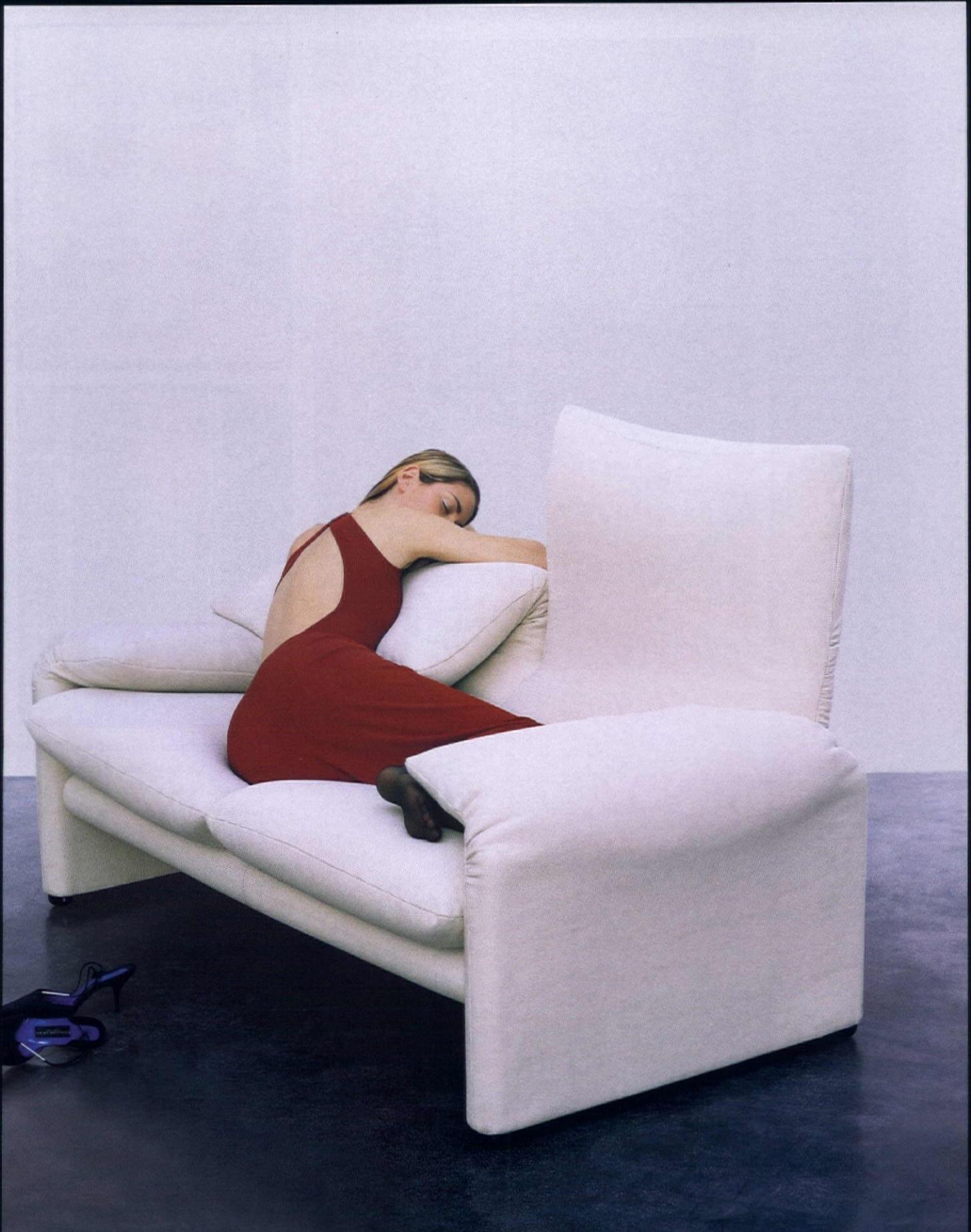
In 1987 Farver bought 14 acres of high meadow outside Aspen, with breathtaking views of three ski areas—Buttermilk, Snowmass, and the Highlands. After interviewing several architects, she settled on Teague. She showed him photos of pieces she owned by Deborah Butterfield, Lucas



Samaras, and Robert Mangold, charging him with the “mission to maximize wall space without sacrificing the view.” Teague designed the house in the shape of an X, putting the windows in the corners.

Choosing Teague in a resort renowned for palatial log cabins was definitely audacious. When the architect first moved to Aspen, he was very much an outsider, building houses with his own hands. But in the last few years, his branch of vernacular modernism has found its champions. In 1996 he designed Aspen’s acclaimed concert hall (“a gigantic cello buried in the ground,” he says), as well

HOUSE OF STEEL Teague, left, designed a metal house with porches for viewing the mountains. The sapling sculpture in the living room, above, is by Patrick Dougherty.



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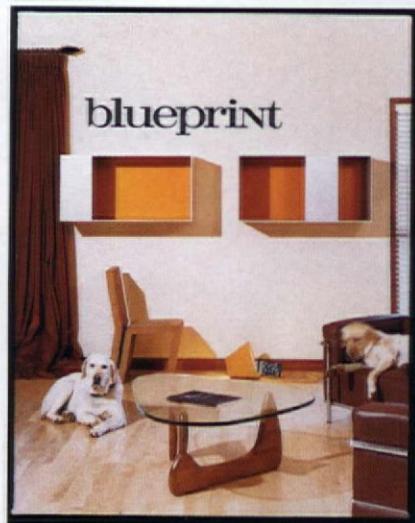
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LAB RESULTS A sculpture by Donald Judd hangs above a Frank Gehry chair. *Samantha II*, by Alex Katz, greets visitors just inside the front door.

as the new auditorium and office complex for the Aspen Center for Physics.

While Teague thought Farver's house should be fairly plain for the sake of the art, he felt that "each essential ingredient had to be exaggerated and made into an event." The front door is tomato red. The fireplace is made of massive Colorado red stone boulders. The ebonized cherry staircase is 11 feet wide and 15 feet long. Teague calls it a "ceremonial stair with a ritualistic quality." In the living room, he installed clerestory windows with louvers to protect the art by diffusing the light.

Despite having the ideal art environment, Farver realizes that a well-displayed collection is not enough to create a personal environment. "I had to warm up my house," she says. "I put cherry trim on the windows and hung drapes. Finally, I have enough rugs and furniture so it's comfortable. The container for art has become a home for children, dogs, and friends." ☺

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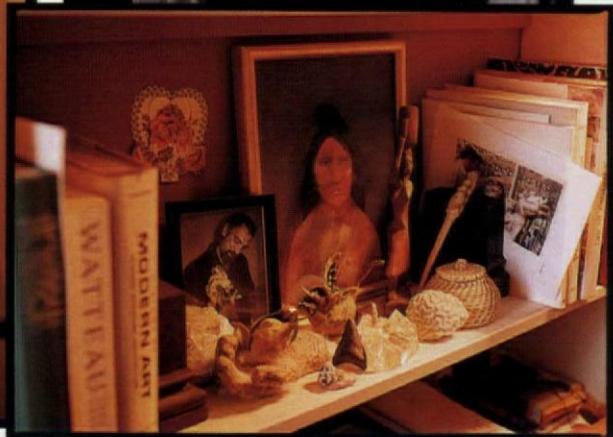
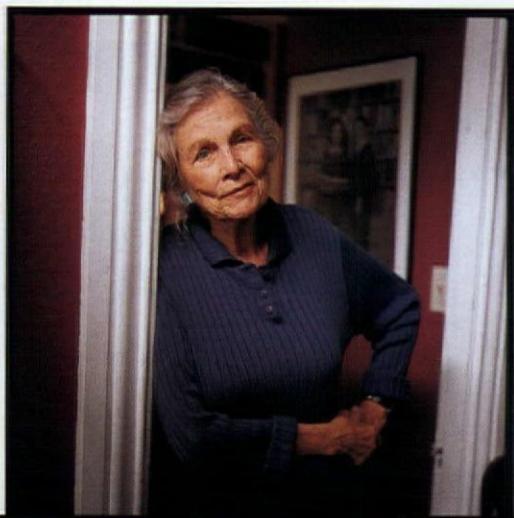
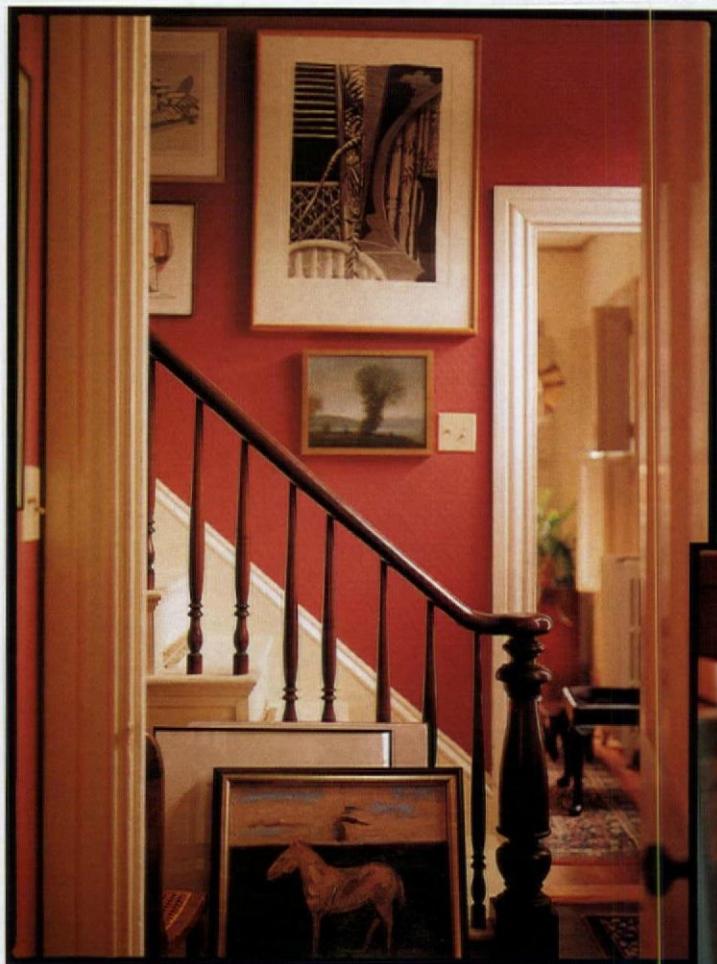
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Shore Things

Paintings, prints, watercolors, and collages ebb and flow through art dealer Virginia Lynch's house on the Rhode Island coast

BY ALISON COOK

fIRST YOU NOTICE the eyes: pale blue in a garden-tanned face, they dart, dart, dart as Virginia Lynch positions a quartet of Jules Olitski landscapes on a dove-gray wall. She steps back, considers, paces the main room of her gallery, which is located (against all probability) up a long flight of Victorian stairs in the Rhode Island crossroads of Tiverton Four Corners. "That one looks too high as I come in," she mutters to an assistant. "No, it's all right." Finally the busy eyes settle. "I think that's so pretty," she judges. "Each one has its own space. You can ruin a painting if you hang it in the wrong place." And then: "It's so easy

to make something look monotonous."

Monotony has been exiled from the life of Virginia Lynch—native Texan, former model, onetime college dean—for 83 years and counting. At an age when many people have given up, her life, her gallery, and her 1845 farmhouse in a nearby town all remain works in progress. Every day, there are paintings to relocate, objects to examine, a particularly fine bit of beach glass to cart home for the collection on the kitchen windowsill.

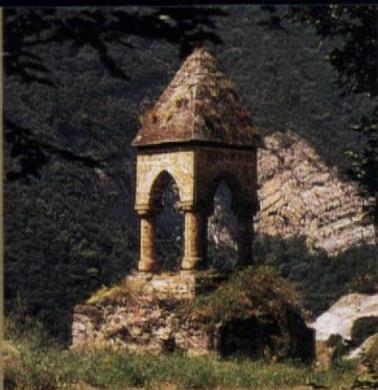
SPIRITED Lynch moves pieces as the mood strikes. Joseph Norman's *Tropical Series* floats up the stairs. Dean Richardson's *Sioux Woman* sits by her desk.

Lynch greets the arrival of a swirling Dale Chihuly vase for an upcoming show ("Christmas!" she exults as she spies the box) with the same delight she accords a clam-roll plate at her local lunch hang-out. "Isn't that pretty?" she exclaims, eyeing the golden, voluptuous heap of fried clams and potatoes.

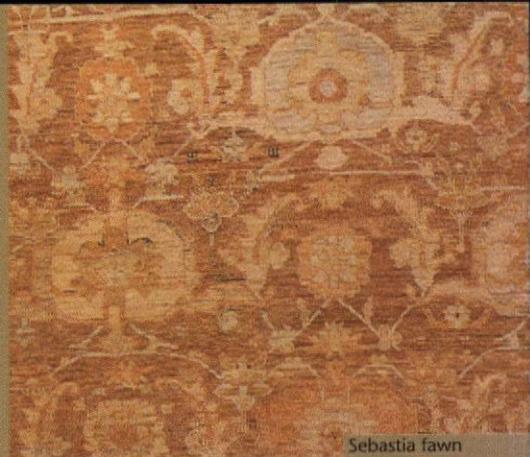
Her white clapboard house, with its dark shutters and series of snug nineteenth-century rooms, is one of those places that has not been designed or capital-D Decorated, but instead has accreted over the years. Here, where Lynch began selling paintings out of her living room at age 64, after her second husband died, is the harvest of a lifetime's



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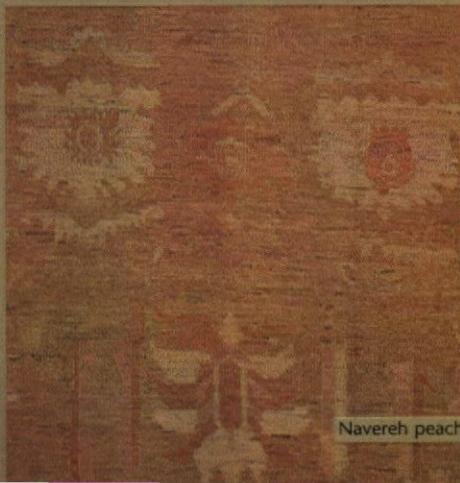


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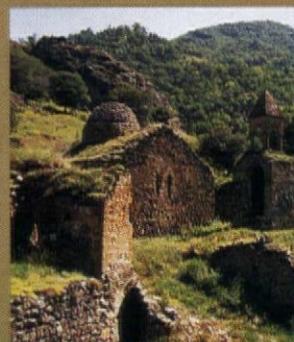
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From the red-striped Rauschenberg collage that hangs—for today—over a faded blue love seat to the sculptural maple dining chairs presided over by the Depression-era canvases of the late local artist Molly Luce (the first of many painters Lynch has shown and nurtured), everything in this house seems charged with intimate significance. “These are loved chairs,” she says, patting a 1750 George II specimen as if it were a family pet. Paintings and prints, oils and watercolors and collages inhabit the place on an equal footing with their owner: propped on a chair; arrayed in careful flocks on the walls; hung smack in the middle of a door; stacked in library-like profusion against the steep hallway stairwell.

Lynch is perpetually rotating and rediscovering, rehangng and stowing away. Each piece summons up a mesh of recollections. A dark, brooding Dean Richardson portrait of Johnny Appleseed, lushly glossed with pigments (“He paints like an Old Master,” says Lynch),



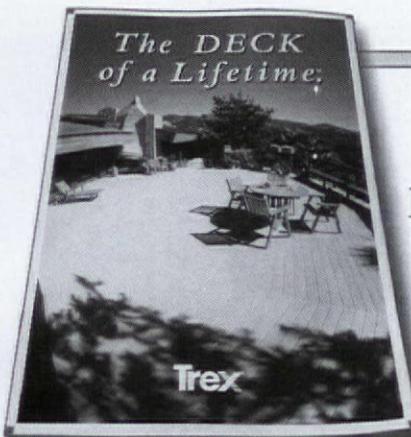
bears testament to her long and treasured association with the Rhode Island School of Design (RISD), where she serves as an honorary trustee, and where Richardson taught. Since opening her gallery in 1983, she has shown more than 100 RISD-connected artists, including New York heavyweight Chuck Close, whom she met when they both received honorary degrees. A gleaming plateful of raku bocce balls by Constance Leslie



WARM TOUCH In the dining room, a red Rauschenberg collage hovers above Molly Luce's *Reading Robert Frost*. A 19th-century building houses the gallery.

and luminous collages by Lee Hall are all strands of Lynch's RISD web.

Lynch's keenest passion is giving a serious forum to deserving and neglected artists, most of whom have a presence in her home as well as her gallery. Alongside the calm, cerebral Rauschenberg might hang a Joseph Norman, its interlocking forms seething with energy. Ten years ago, the then-unknown Norman, an African-American artist from inner-city Chicago, first spread his works out on the floor of Lynch's gallery. Today, to Lynch's manifest joy, he is represented in museum collections from MoMA to the Corcoran. “He projected at once that his life was his art,” remembers Lynch; she might be talking about herself.



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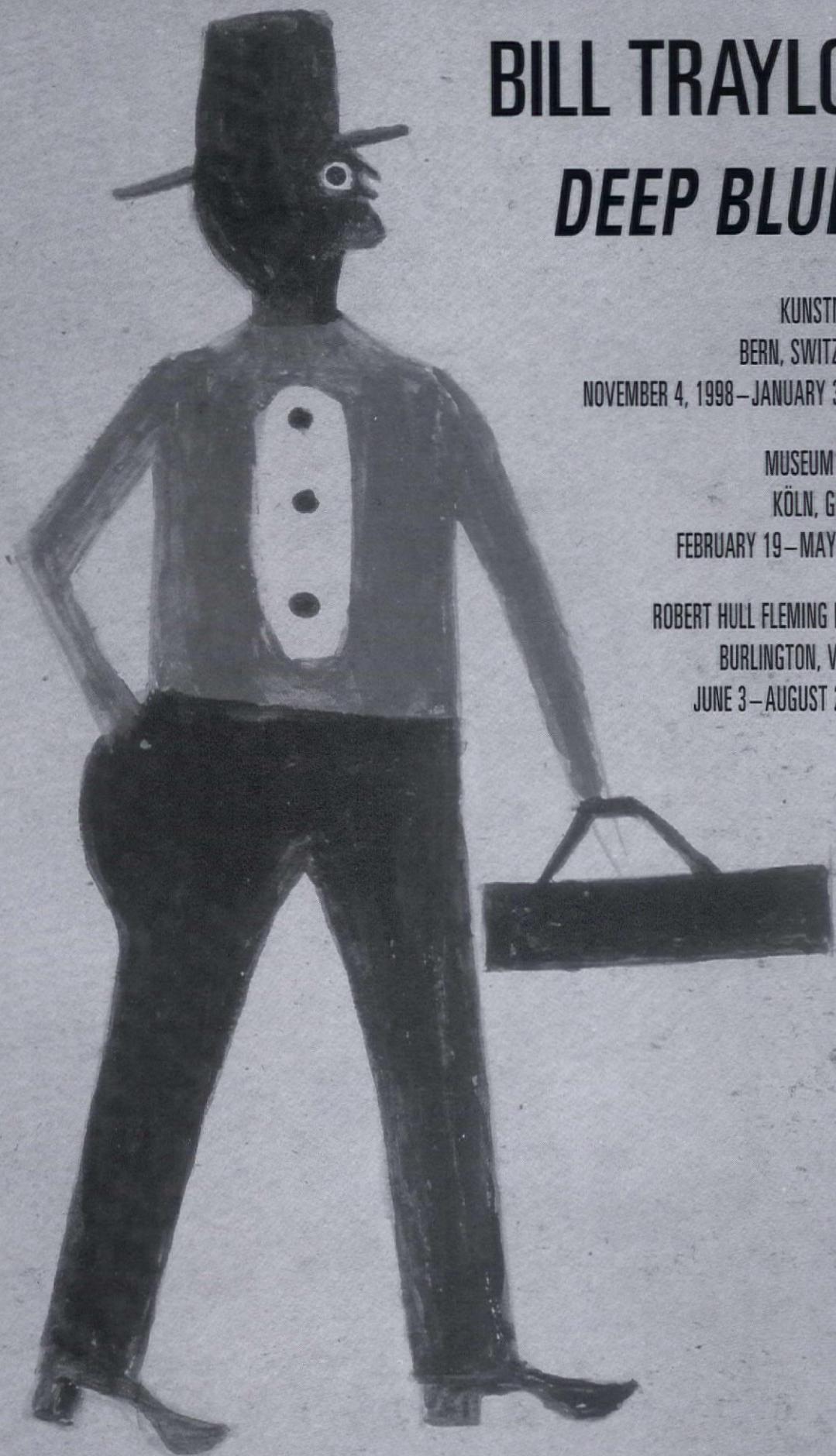
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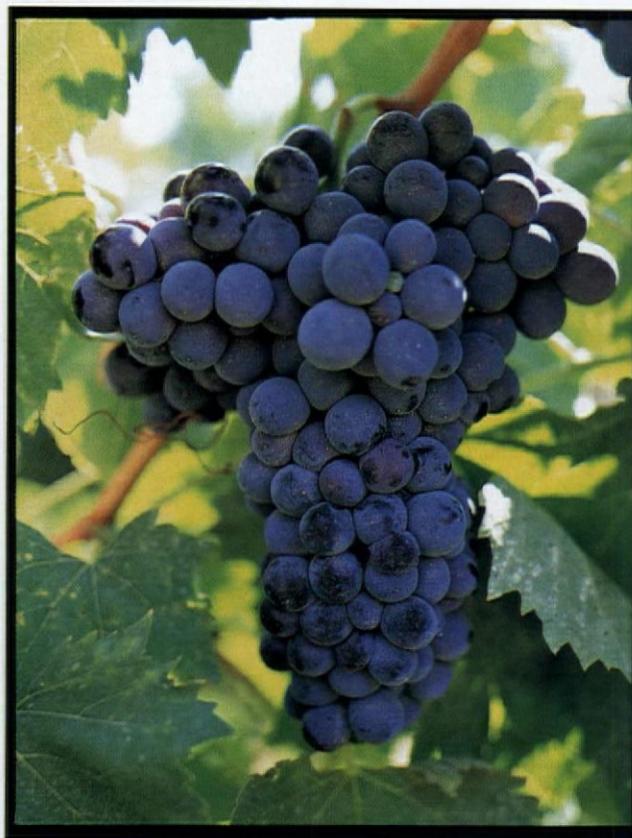
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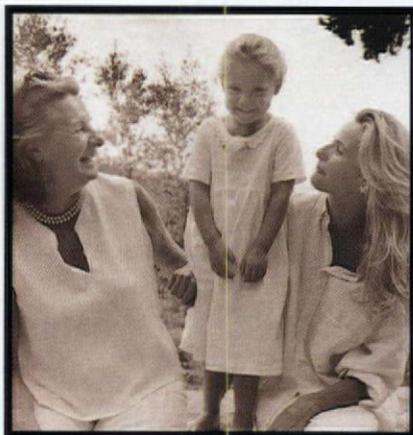
Chianti Makes a Comeback

Forget spaghetti and straw-covered bottles; the trattoria staple has been reborn as a sophisticated companion to fine food

BY JAY McINERNEY

RATHER LIKE pop star George Michael, Chianti has had a confusing image over the past couple of decades. Is it thin, bouncy background music to food, à la Wham!, or is it the sultry "I Want Your Sex" world-beat potion that has begun to appear under certain labels in the past decade? Is it a pure expression of the Sangiovese grape? Or is it a Sangiovese-based blend of grapes which is meant to express the Tuscan terrain?

Certainly the Chianti of our youth was a simple beverage, notable mainly for the squat, straw-wrapped bottle that was the candlestick and bong component of choice in dorm rooms



BELLISSIMO Sangiovese grapes, top, from the Monsanto estate make the vineyard's Chianti Classico a welcome addition to the table. Laura Bianchi drinks in the sun with her mother and one of her children.

around the world. The tomato sauce that Chianti inevitably accompanied pretty much canceled out the nasty acidity—and most of the faint fruit as well. By the sixties, when Italian government regulations (DOC) codified wine-making practices and geographical boundaries for the wines of Chianti (and the more exclusive Chianti Classico), standards were so low that certain of the region's growers chose to opt out of the Consortium of Chianti Classico producers and even to drop the name of Chianti from their wines altogether. In addition to allowing incredibly high yields, the DOC regulations at that time called for all wines bearing the Chianti name to include at least 10

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uncorked

percent of the white grapes Trebbiano and Malvasia. Whatever the historical reasons for this practice, it made Chianti wimpier and less age-worthy than it might have been.

In the seventies, a Chianti revival began to take shape as wealthy émigrés and returning Tuscans bought up derelict properties in the region. Sergio Manetti, a wealthy manufacturer, bought the run-down Monteverdine estate to run as a hobby in 1967, and within a decade was creating one of the great wines of Tuscany, blissfully ignoring the DOC regulations. Lombardian Fabrizio Bianchi, whose family bought the ancient Monsanto estate in 1961, likewise found himself at odds with the old rules.

Although he was born near here, Bianchi takes his stewardship of the rugged, deeply folded land with the passion of a convert, as does his daughter Laura, who will inherit this venerable domain and who already knows every inch of it. Watching Laura walk the rows of the Monsanto vineyards explaining why they are "the best in Chianti" (a claim one hears from all growers in Chianti), it's not hard to imagine this former lawyer cruising Via Montenapoleone on her way to the Valentino boutique, or strutting down the runway modeling resort wear, though she insists she's a country girl. Despite the emphasis on the importance of the land, the Bianchis, like many of the new wave of Tuscan wine makers, have embraced the latest wine-making technology—their new cellars are full of computer-monitored stainless-steel fermenting tanks and new French oak *barriques*.

Fabrizio Bianchi has always believed in the age-worthiness of Sangiovese-based wines. In 1968 he stopped using white grapes in his Chianti Classico, a radical move, which put him at odds with the Consortium of Chianti Classico producers (the makers with the black rooster on their bottles, about whom I will be writing next month). In 1974 Bianchi bottled a 100 percent Sangiovese wine, which he named after himself; it was one of the first of what would eventually be called

Super Tuscan reds. That same year marked the release of Antinori's Tignanello, which is a blend of small amounts of Cabernet with the native Sangiovese; Sassicaia, a powerful cabernet-based wine, which is grown to the west of the Chianti region, on the Tuscan coast; and Le Pergole Torte, a Sangiovese from the Monteverdine estate in Chianti Classico. Since none of these wines fit the restrictions of the Chianti Classico regulations, they were classified as *vini da tavola*—the most humble category in the Italian system. And yet, many of these wines were soon more renowned than the official Chiantis. Now every grower that you visit in Chianti will tell you without fail that he made the very first Super Tuscan wine.

Bianchi, who bottles Chianti Classicos as well as Super Tuscans, maintains a library of several thousand bottles of each vintage in his cellars in order to test the evolution of the wines, and he frequently re-releases older vintages to the market. At a late-summer lunch at the family's villa, cooked by Fabrizio's wife, Giuliana, I was amazed by the quality of the older vintages. Given the regulations and the casual wine-making practices of the past, the real capabilities of Sangiovese are only beginning to be understood, but if the 1975 Fabrizio Bianchi which I tasted is any indication, the potential is significant. Bianchi is a fan of Burgundy, and his 1975 tasted like nothing so much as an aged Gevrey-Chambertin. Like Pinot Noir, Sangiovese is evocative of cherries in its youth and mushrooms in its maturity; it's more of a lover than a fighter, lighter in color than cabernet or syrah. His 100 percent Cabernet Nemo proves that point, but Bianchi's true love is Sangiovese. "It's more difficult, but finally more elegant," he says. His flagship Chianti Classico Riserva, called Il Poggio, is made from 90 percent Sangiovese, with smaller amounts of the traditional Canaiolo and Colorino. The 1969, which we tasted at lunch, is still giving pleasure with tastes of licorice and cedar. Granted, I may have been influenced by Fabrizio's feisty and



WAITING GAME In the Monsanto cellars, Chianti is aged in enormous *botti* under the watchful eyes of Fabrizio Bianchi.

erudite commentary, or by the quieter charms of Laura Bianchi, or by the view of the steep Tuscan hills rising beyond the windows of the dining room. But subsequent tasting of the newer vintages suggests that their wines, like those of many of their neighbors in Chianti, are getting better all the time.

THE OENO FILE

'94 MONSANTO "IL POGGIO" CHIANTI CLASSICO RISERVA

Full bodied, concentrated, proving that a good maker can flourish in a so-so year. A bowl of cherries with barbecue sauce. \$35

'95 MONSANTO CHIANTI

CLASSICO RISERVA A lighter wine than the Il Poggio, but prettier, with hints of mushroom and tobacco. \$22

'94 MONSANTO NEMO

CABERNET SAUVIGNON This 100 percent cab is very silky and elegant, despite its depth of fruit. Proof that cabernet takes on a unique identity in Tuscany. \$30

'95 ANTINORI TENUTE MARCHESE CHIANTI CLASSICO

RISERVA The epitome of the new-style Chianti Classico from the great house of Antinori—a fistful of fruit in a velvet glove. \$30

'95 MONTEVERTINE PIAN DEL CIAMPOLO VINO DA TAVOLA

The little brother of the great Le Pergole Torte, a pocket rocket of a wine. Ready to drink. Get the '96 if this one is gone. \$18

'97 RUFFINO FONTE AL SOLE

RED WINE OF TUSCANY Bright, mouth-filling fruit is characteristic of this brilliant vintage. What Beaujolais should be, but seldom is. A steal. \$8

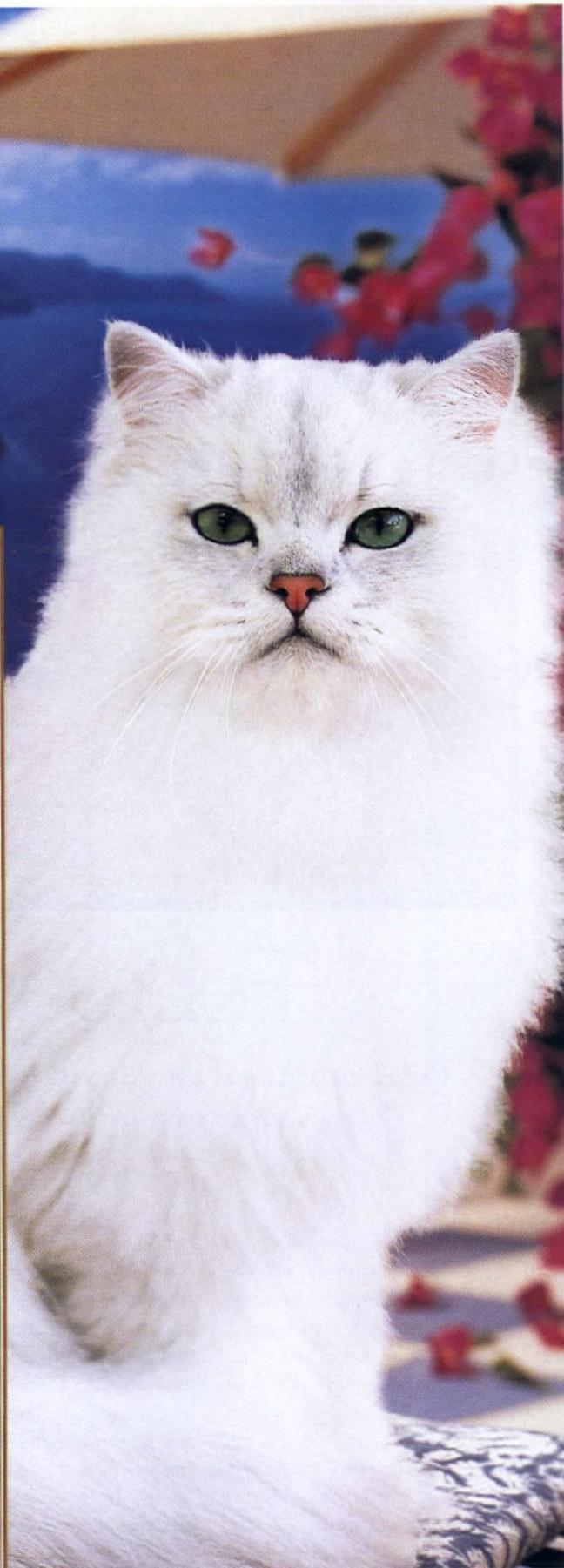
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past perfect



February 1981

Conceptual artist Alexis Smith goes on a decorating adventure, and rediscovers America

BY VÉRONIQUE VIENNE

hERE IS A room designed for the camera, not for life. Though creating rooms with a photograph in mind is not an uncommon practice among decorators who want their work to appear in magazines, seldom has the impulse been pushed to such extremes. Published by *House & Garden* in 1981, this witty installation by California artist Alexis Smith questions our perception of space and pokes gentle fun at the design profession for being more concerned with appearance than reality.

Built in a studio, the set uses conventional furniture, fabric, and wallpaper to emphasize the incongruity of the superimposed map of the Americas. "It took two weeks to fiddle with the continents until we got it to look right," says Smith, whose name, like much of her work, is a collage: she took the first name of a movie star to create a pop-culture persona for herself. In the same way, she borrowed kitsch elements to assemble her trompe l'œil vision of the New World: A ship on the mantelpiece points toward Boston. A deer trophy, on the room's other side,

becomes a symbol for the Pacific Northwest. A cactus grows near Baja California, while an Indian rug designates South America. For keen observers, Smith placed fruit near Florida and a pillow with a pink corner over New Orleans.

"When the room was all done, it didn't look like anything, unless you saw it through the lens," Smith recalls. Like most optical illusions, this image is a mind-teaser. As you stare at it, switching back and forth between the second and third dimensions, you can almost feel buoyant neurons firing in your brain. ☞

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GUCCI

decorating and art

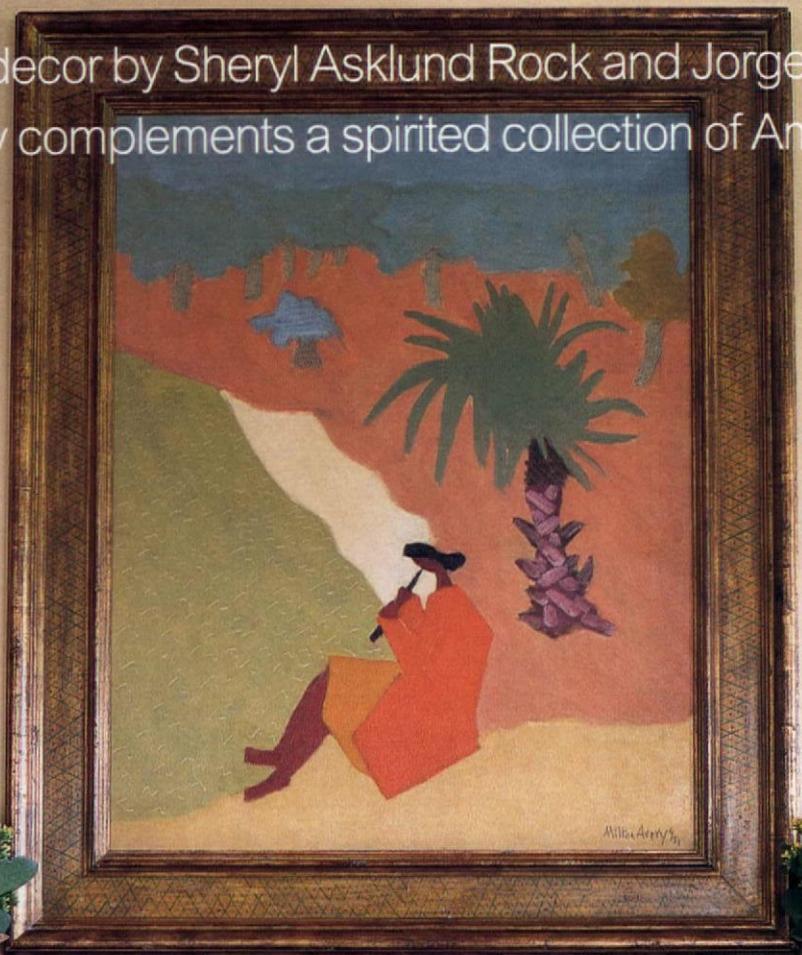
first principle Interior designers and art collectors have always danced a delicate pas de deux. Which shall have the upper hand—art or decor? At its most felicitous, the relationship is one of contrasts and pairings: Balancing bold and controversial artwork with serenely classic furnishings; or, as shown above, letting the femininity of a Frederick Carl Frieseke masterpiece set the tone for an elegant dining room. To further explore the issue, we invited Susan Weber Soros, founder of New York's Bard Graduate Center, to comment on each interior we present in this issue.



TWO WOMEN, by Alfred Maurer, an Ashcan School artist, hangs in the dining room, where paintings on a feminine theme are grouped. IN THE LIVING ROOM, opposite page, the designers borrowed their color palette from Milton Avery's 1951 *Flute Player on Palm Beach*, which hangs above the restored mantelpiece. The tulips are from L'Olivier, NYC.

LUSH LIFE

A softly rich decor by Sheryl Asklund Rock and Jorge Letelier perfectly complements a spirited collection of American art



BY SUZANNE SLESIN · PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY ADAM GLASSMAN





“Our clients wanted an apartment for their children,
their grandchildren, **and their art**”
—JORGE LETELIER



a MUSEUM-QUALITY collection of paintings by notable early-twentieth-century American artists is not usually compatible with small children careering around on tricycles. "That was the challenge," says interior designer Jorge Letelier, who, with Sheryl Asklund Rock, recently restored and decorated a gracious Fifth Avenue apartment for a family-oriented older couple who have long had a passion for the work of such artists as Robert Henri, Childe Hassam, William J. Glackens, Walt Kuhn, Maurice Prendergast, and Frederick Carl Frieseke.

Several of these painters were members of the Eight, the diverse, turn-of-the-century artists' group whose devotion to frankly realistic subject matter shocked bluenoses of the era. Even today these artists are perhaps better known by the derisive name they were given: the Ashcan School. Their paintings—often fearlessly honest scenes from everyday life or unsentimental portraits—were the starting point of the decorating project. "Our clients were very clear," says Letelier. "They said the apartment was for their children, their grandchildren, and their art. And that nothing else was important." Adds Letelier, who has been Rock's partner in the New York firm of Letelier and Rock Design for the past 19 years, "they wanted an apartment where the art would look good rather than a place that looked as if it existed simply to display the paintings."

That was no simple task, given the power and seriousness of paintings such as George Luks's 1905 *The Sand Artist*, Kuhn's 1948 *Chico in a Top Hat*, and *Nellie and Phryne*, a monumental nude that William Paxton painted of his wife in 1934. "Lots of people are rediscovering this school of American art," says Letelier. "But prices for some of these artists are still somewhat approachable."

The designers responded by taking

THE LIVING ROOM is both luxurious and practical. *Chico in a Top Hat*, by Walt Kuhn, hangs above a sofa designed by Letelier and Rock, and covered in Norfolk Original, from Clarence House. Two late-18th-century French chairs are upholstered with Damas Grigne, a Clarence House damask. The paintings near the piano are by William J. Glackens, John Marin, and Ernest Lawson. The curtains are of Taffeta Rayé by Clarence House.



dressed and **UNDRESSED**

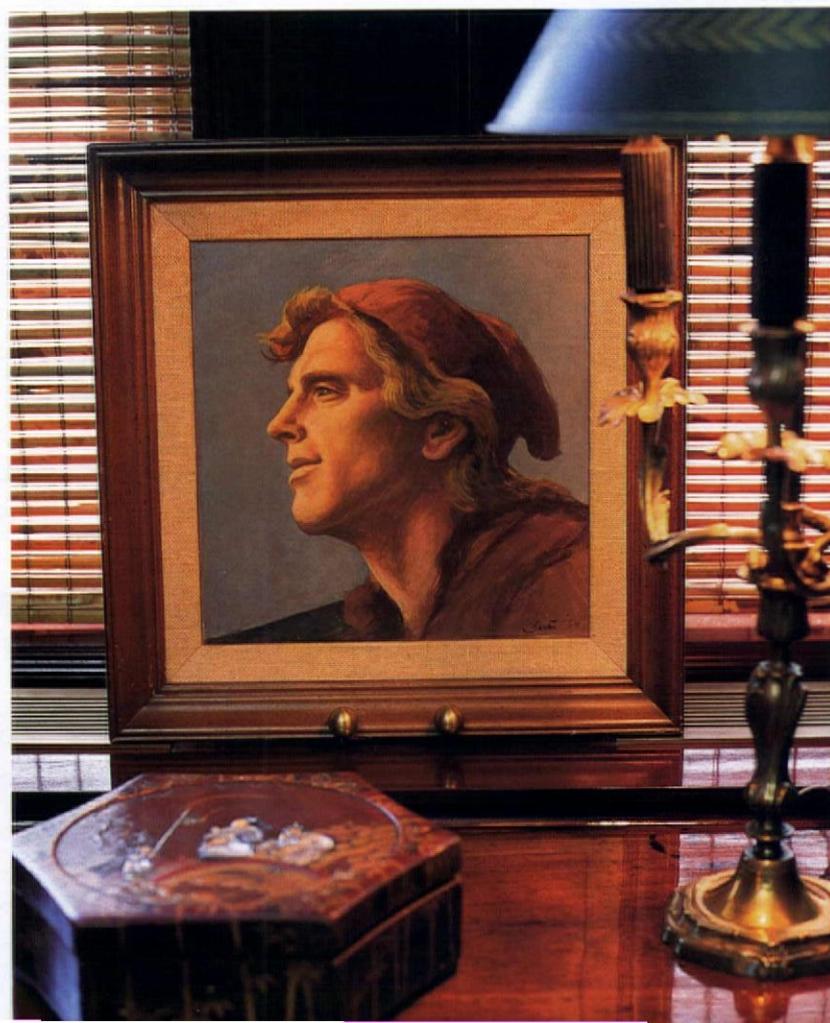
“The abundance of textiles makes a strong contrast to the frankness and simplicity of the Robert Henri nude. The overall feeling is *intimate and comfortable*, with a sensory lushness that makes the painting, framed by the richly colored mahogany of the large-scale pocket doors, central to the enjoyment of the room. The upholstered walls give the space an added *warmth and dimension*. The tole ceiling light fixture introduces a note of whimsy with its circular frame pierced by Cupid’s arrows.” —SUSAN WEBER SOROS

MATA MOANA, BY ROBERT HENRI, is the focus of the richly patterned library, opposite page, where the walls are covered in Charar, a silk from Fonthill, Ltd. Both the sofa, upholstered in Angora Mohair from Clarence House, and the ottoman, covered in Elena from Old World Weavers, were designed by Letelier and Rock. The Empire tole chandelier is from Malmaison Antiques, New York. **IN THE MORNING ROOM, right, Red Rocks**, by John Sloan, is displayed on an easel. The Louis XVI desk was bought in Paris; the rug is from Stark Carpet. Draperies have been made from Rayure Dupont Gold, a silk from Clarence House; the valances are made of Rosemonde Green, a silk, from Christopher Norman. **THE 1954 Portrait of Burt Lancaster as Robin Hood**, below, is by Thomas Hart Benton.

advantage of the light-filled rooms that overlook Central Park, and putting together a decorative scheme that creates an atmosphere of warmth and comfort, in which the paintings can be viewed at leisure. Most of the furniture, a mix of antiques Letelier and Rock acquired on trips to Philadelphia, London, and Toronto, dates from the late eighteenth and early nineteenth centuries. "There's an emphasis on French and Russian neoclassical," says Letelier, "but we tried to mix in English Regency, so as not to force a particular style."

With a similar eclecticism, the designers made art from a later era the focus in the living room, where Milton Avery's 1951 *Flute Player on Palm Beach* has been given pride of place over the mantelpiece. One of Avery's poetic paintings, in which flat, colorful shapes are arranged in a landscape that is at once figurative and abstract, its pale orange palette inspired the warm yellow used on the walls. The color provides a sunny background for the richly textured Clarence House fabrics used throughout the room. The designers chose a paisley for the large sofa, a damask for the pair of early-eighteenth-century French chairs, and a cut velvet for the small sofas near the fireplace. They also had luxurious pillows made from the remnants of a fifteenth-century Flemish tapestry. "We like our clients to have permanent things that one buys once in one's life," says Letelier, "and we don't care if they are a bit worn-out. Good fabric ages well and hopefully will never have to be changed."

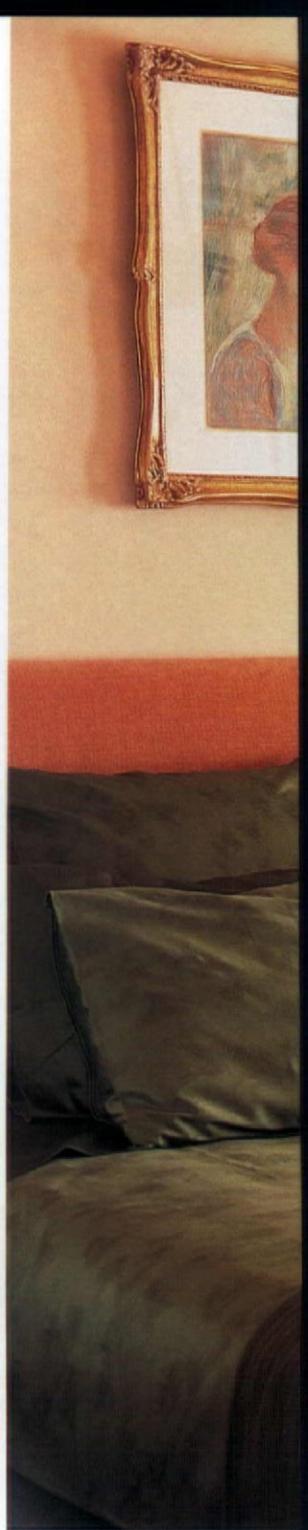
"Even though things look fragile, they



BARE WOOD FLOORS and chairs with grisaille frames and coral leather seats and backs give the traditional dining room a contemporary twist. Robert Philipp's monumental 1937 *Rochelle in Studio* hangs above a 19th-century mahogany sideboard. The dining table, in mahogany with inlaid ebony, custom-made for Letelier and Rock, extends to seat 24. The Russian crystal chandelier is a family heirloom; the china is Royal Crown Derby.







“Even though things look fragile, **they are not**”

—SHERYL ASKLUND ROCK

are not,” adds Rock, who insisted on leaving the floors bare, especially in the dining room. “A good rug gets slowly destroyed if chairs are pulled back and forth on it too often,” she says.

The exception is the living room, which features a late-nineteenth-century Persian Bakshihis carpet. In the other

rooms, emphasis was placed on restoring, staining, and making graphic inlays for the wood floors. “We chose a honey color,” says Letelier, “that was not too light and not too dark, and then added inlays in a range of colors from lemon-wood to ebony.” The contrast between the bare floors and the lush silk-taffeta

drapery fabric is particularly striking in the dining room, where the designers have placed paintings of women as their subjects. On one wall hangs the poignant *Rochelle in Studio*, painted in 1937 by Robert Philipp. “The artist painted himself in shadow, while portraying his wife in the foreground to look like a china



doll," says Rock. Across the room hangs Frieseke's *The Golden Couch*, a lyrical painting of the artist's wife as she looked on their wedding day in 1906.

Letelier designed the mahogany dining table that can extend to seat 24 people and had a set of Louis XVI-style chairs that already belonged to the clients repainted and reupholstered. With their pale grisaille frames and coral-hued waxed leather seats and backs, they provide just the right bright touch to the room. "The idea was not to

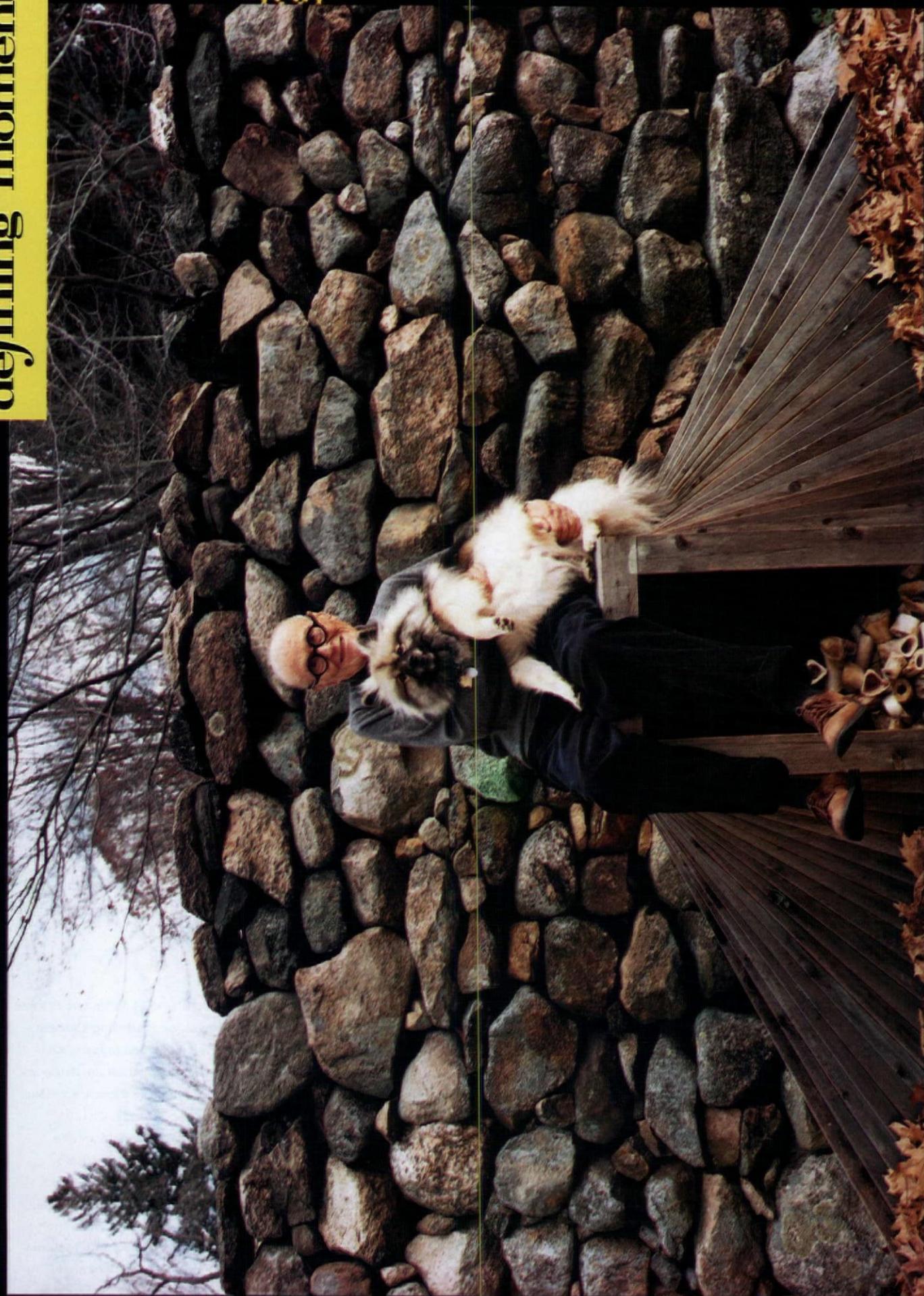
be too traditional, but not too modern either," says Letelier. And, he continues, "we always try and use some of the client's own things—a chandelier that was a wedding gift, an old box with sentimental appeal that needed restoration, or a pair of favorite lamps—as a way of giving continuity to their history." His partner agrees: "Including these special things lets clients know that they did something right before we came along."

What could be more in keeping with family values than that? 

WILLIAM PAXTON'S 1934 *Nellie and Phryne* hangs in the foyer, opposite page, where craquelé-painted walls add texture. An Empire bergère from Malmaison Antiques, NYC, is covered in Velluto Sforza, a cotton blend from Clarence House. CHILDE HASSAM'S 1906 PASTEL *Portrait of a Woman* hangs in the master bedroom. The club chair is covered in Marco Polo, a chenille from J. Robert Scott; Montreal, by Old World Weavers, covers the bench. Bed linens are from the Calvin Klein Home Collection. Sources, see back of book.

defining moment

RUP





the lassie house

WHAT DOES A WORLD-CLASS ARCHITECT do when he hits his nineties? If he's Philip Johnson, he carries on with his practice—and gets some pets. This fan-like jewel of a doghouse was the first structure Johnson, now 92, designed after recovering last year from a severe illness. Made of redwood and looking a bit like a geometrized Cleopatra hairdo, the doghouse was built on Johnson's New Canaan, Connecticut,

estate for his two keeshond pups, Alice (seen here) and James. The dogs like to store bones inside, so Johnson refers to it as an "ossuary." The term is peculiarly apt, since the doghouse is also a half-inch scale model for a grave marker that Johnson conceived for a client's future use. But for now it stands, like the nearby Glass House, as another of the remarkable living spaces produced by a remarkable man. ☾

BY SUSAN MORRIS PHOTOGRAPHED BY TODD EBERLE STYLED BY WENDY HARRINGTON

high and

In a Manhattan skyscraper, designer Sheila Bridges's neutral tones offset the provocative

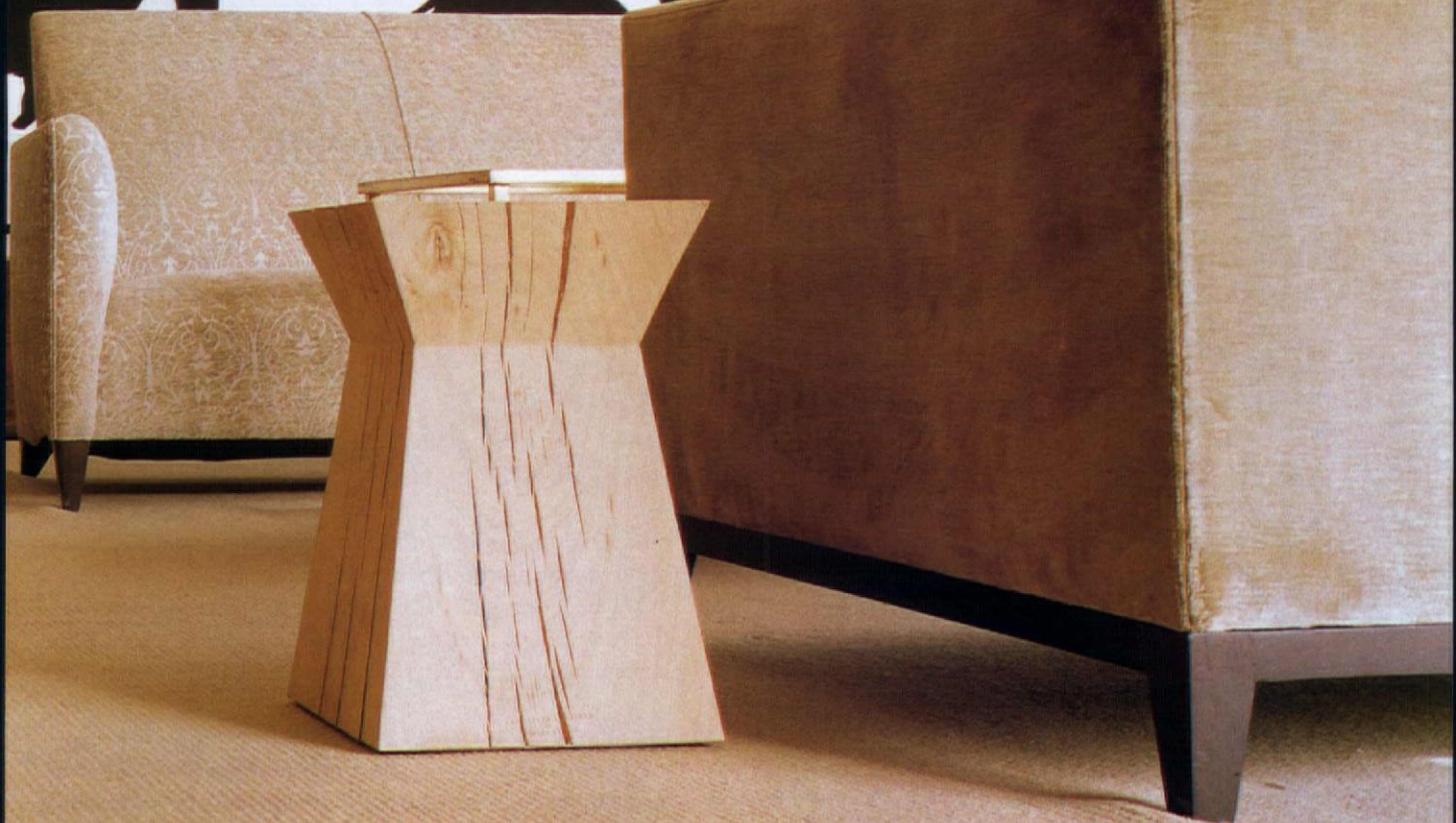


BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS DISCHINGER

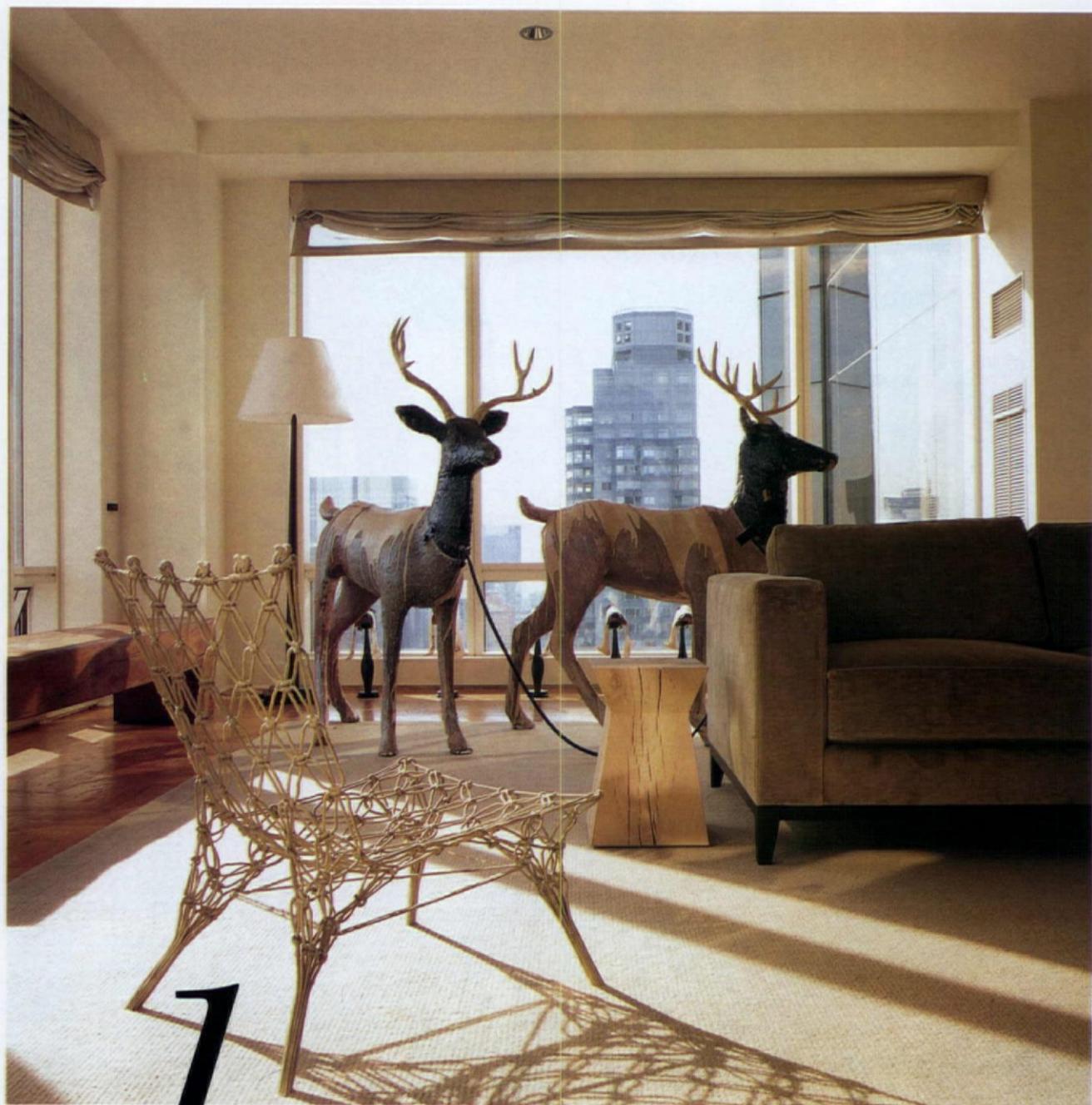
STYLED BY MICHAEL REYNOLDS

mighty

art of Peter and Eileen Norton



DESIGNER SHEILA BRIDGES kept the furniture long and low so as not to distract from Kara Walker's powerful 1996 mural, *African't*. The teak benches are by Jerome Seguin from Takashimaya, NYC. A Donghia sofa in a subtly patterned Christopher Norman chenille adds texture to the neutral space, as does a Christian Liaigre three-seater from Holly Hunt, NYC, foreground, which is covered in a Kirk Brummel linen velvet. The cardboard chair is a 1970s design by Frank Gehry; the knotted rope chair by Marcel Wanders for Droog Design is from Moss, NYC. The wool-and-silk carpet is by V'Soske, NYC.



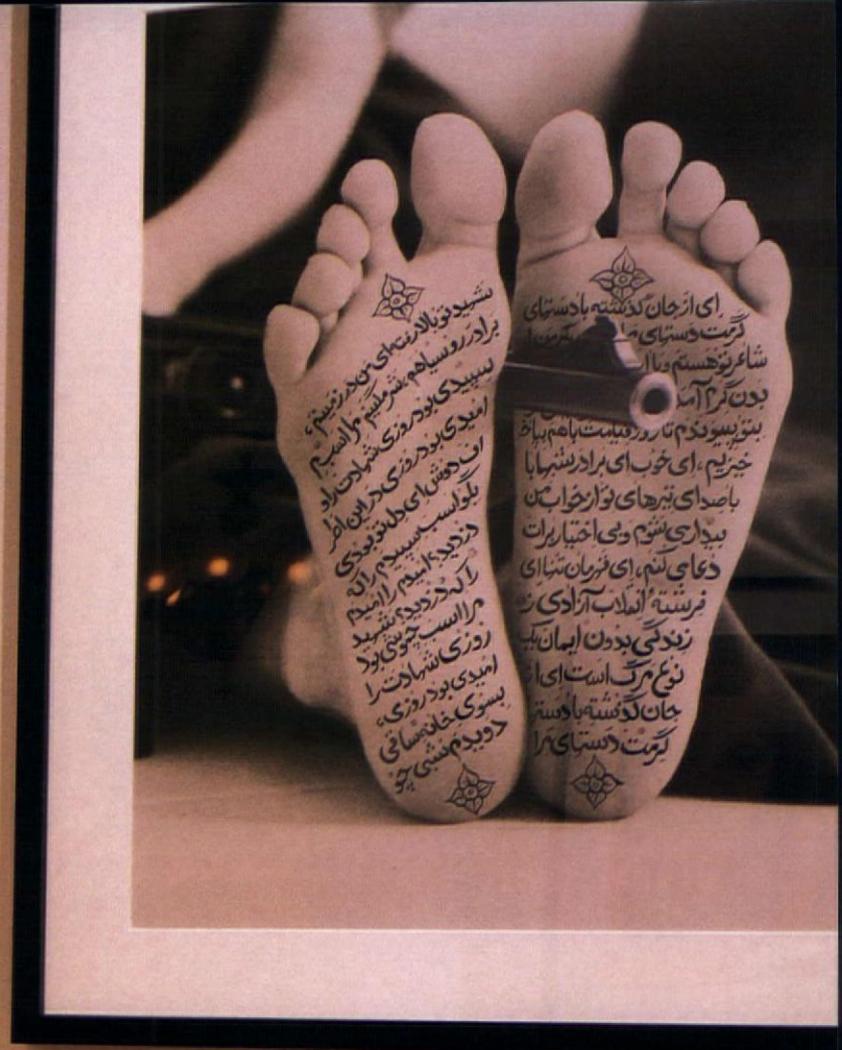
dECIDING WHERE to hang the paintings and place the sculptures is the final phase of most decorating projects. But when it came to the new Manhattan apartment of avid art collectors Eileen Norton and her husband, Peter Norton, the creator of the software program Norton Utilities, interior designer Sheila Bridges says, "That's hardly the way it was here. I started with a huge collection."

Huge in many senses of the word. While Bridges was called upon to incorporate only a fraction of the Nortons' 2,000-piece collection, some of the works are generously scaled—from Dennis Oppenheim's life-sized deer with light-up antlers and Kara Walker's *African't*, a powerful 15-foot-long

mural, to Mariko Mori's *Birth of a Star*, a large photograph lit by an operating-room bank of fluorescents.

Maybe more significantly, most of the pieces are not of the "let's just hang it over the sofa" variety. Thelma Golden, a former curator at New York's Whitney Museum of American Art,

BECAUSE NATURAL LIGHT can damage art, Bridges installed window shades, this page, with two layers—one sheer, the other opaque. The automated shades are programmed to lower during the day as the light changes. Dennis Oppenheim's 1988 deer sculpture, *Digestion*, gypsum gypsies, inhabits a corner of the living room. **ALLEGIANCE WITH WAKEFULNESS**, opposite page, a 1994 photograph by Shirin Neshat, confronts visitors in the foyer. The Dunbar club chair is from Nancy Corzine, NYC. The 1994 *Ripples-Trees*, by Fred Tomaselli, enlivens the hallway to the bedrooms.





e pluribus UNUM

“The most interesting aspect of this room is the comprehensiveness with which the designer has orchestrated a harmonious *unity* from all its elements—from the Carrie Mae Weems photographs, with their red and black tones, to the Odegard chandelier, with its rust-colored floral designs. Rust is highlighted once again in the velvet-upholstered dining room chairs, while the light-colored woods of the dining table and buffet blend subtly into the color scheme. At the same time, the honey-colored parquet floor picks up the dark brown mattings and frames around the photographs. The *total integration* of such details is an idea common to projects by a diverse group of 19th- and 20th-century designers, from James Whistler’s richly ornamented Peacock Room to the minimalist formulations of Marcel Breuer and Mies van der Rohe.” —s.w.s.

and now the special projects curator for the Peter Norton Family Foundation, says the collection comprises “cutting-edge contemporary art—with strengths in southern Californian and African-American artists, with a strong focus on issues of gender, sexuality, politics, and nationalism.” According to Golden and Susan Cahan, the director and curator of the art program at the Norton Family Foundation, many pieces travel to and from the Nortons’ other homes, and are lent to exhibitions. “The idea,” says Golden, “is to keep rotating.”

From the start, the California-based Nortons meant their New York apartment—located on a 40-something floor of one

CARRIE MAE WEEMS'S arresting photographic essay *From Here I Saw What Happened . . . And I Cried* (excerpt) commands the dining room, opposite page. The table—surrounded by Audrey chairs from Dialogica, NYC—and the console are from Nancy Corzine, NYC. The table is set with plates from Weems's 1992 *Commemorating* series; the sculpture on the console is *Birds of America*, a 1993 work by Lynn Aldrich. The Fortuny-reproduction shade is from Odegard. **BREAD #3**, this page, a 1990 photograph by Dawn Fryling, is in the same minimalist spirit as the kitchen. The maple table and birch chairs are from ICF, NYC; the antique chandelier is from Waldo's Designs, NYC.

*Although their collection had a serious tone overall, Eileen and Peter Norton also wanted the apartment to convey **wit and whimsy***





of the city's newest high-rises—to function for entertaining as well as family living. “That can mean a hundred people standing around for cocktails or a dozen for a sit-down dinner,” explains Golden. At the same time, while the Nortons and their children—Diana, 11, and Michael, 10—rarely visit Manhattan for long periods, they want to feel at home when they do.

“I came up with a mantra—Keep it all long and low,” says Bridges, whose choice of an overall neutral palette provided

IN THE MASTER BEDROOM, this page, the Cassina bed faces away from the panoramic view. *Untitled*, by Ginny Bishton, hangs by the window. Bridges designed the rug for V'Soske. An Antigua chair from Holly Hunt stands by Tim Hawkinson's 1997 sculpture *Cow*. The 1920s French ceiling light is from L'art de Vivre, NYC. **THE MIRROR ON** the French 1950s Leleu dressing table, right, from Malmaison Antiques, NYC, echoes Matthew Barney's 1994 photo series *CR4: Valve*. The small framed photograph is from *The Fae Richards Photo Archive*, by Zoe Leonard. A sculpture from Tony Cragg's 1995 *Solid States* series leans against the wall.



her clients with furniture that would not compete for attention with the art—or the spectacular views—yet be comfortable and flexible. In the living room, roomy sofas with low backs and slim lines are upholstered in soft, textured fabrics that, in contrast to the art, create a sense of intimacy.

Bridges also understood that the serious tone of the collection aside, the Nortons wanted their apartment to convey wit and whimsy. When Marcel Wanders's quirky rope chairs for Droog and two Frank Gehry corrugated-cardboard chairs are introduced into the classically modern mix of sofas by Donghia and Christian Liaigre, the what is design?/what is art? conundrum is woven into the fabric of the interior.

Surprises are another part of this approach. "In the master bedroom," says Bridges, "Peter did not want the bed to face the view—which would have been an obvious choice. So I put it at

an angle and installed the art around it." Particularly felicitous is the pairing of a series of Matthew Barney photographs—in which the viewer and the artist play off each other in a mirror—with a 1950s French dressing table and looking glass. Such matches, says Golden, who introduced Bridges to the Nortons, show "how furniture and art can have a dialogue."

For the Nortons, such talks seem to have only just begun. ☺

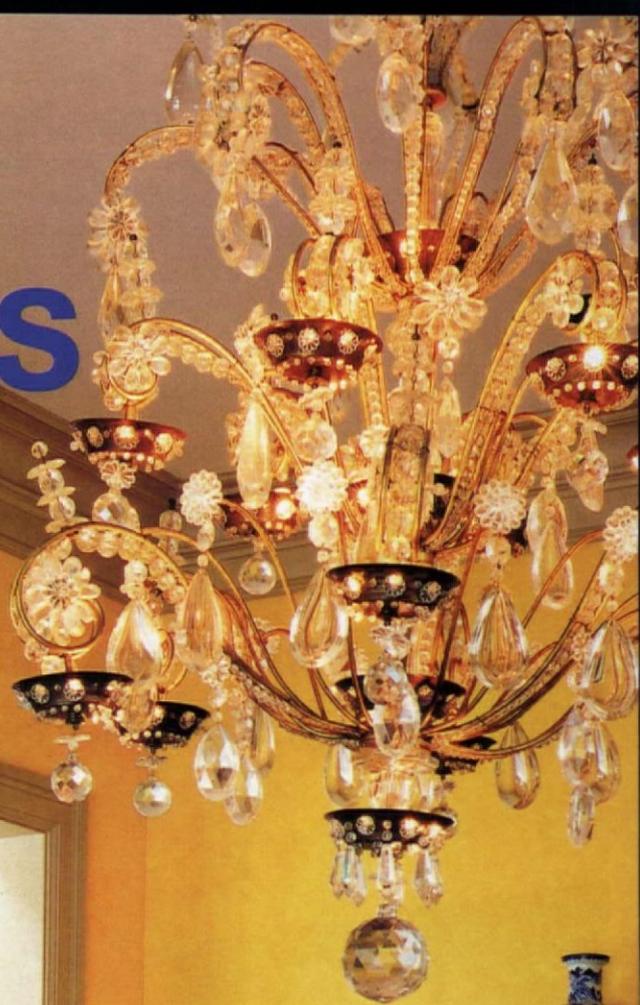
CUTTING-EDGE ART on a "girlie" theme is the focus of 11-year-old Diana's room. Anna Gaskell's 1996 photo *Untitled #3 (Wonder Series)* hangs at left, while Kim Dingle's 1993 painting *Wild Girls Under Blue Sky (loose maryjanes)* is above the Tall Grass bed by Christopher Ross, Brooklyn, NY. The bed linens are from the Eddie Bauer Home catalogue; the stacked light fixtures by Tom Dixon are from the MoMA catalogue. Sources, see back of book.

The selection of furniture and art allows the **what is design?**
what is art? *conundrum to be woven into the fabric of the interior*



Mix masters

A Dallas couple blends
modern art and antique furnishings
to live together harmoniously



IN THE DINING ROOM, the stark simplicity of Donald Sultan's *Black Tulp*, a 1983 charcoal drawing, opposite page, sets off the elaborate 18th-century Italian gilt-wood console table. The Chippendale-style custom mahogany dining table, this page, is from J. Manheim, Dallas. The 1920s French chandelier came from East & Orient Co., Dallas. **GEORG BASELITZ'S** *Mother and Child*, 1985, can be seen through the doorway to the entrance hall.

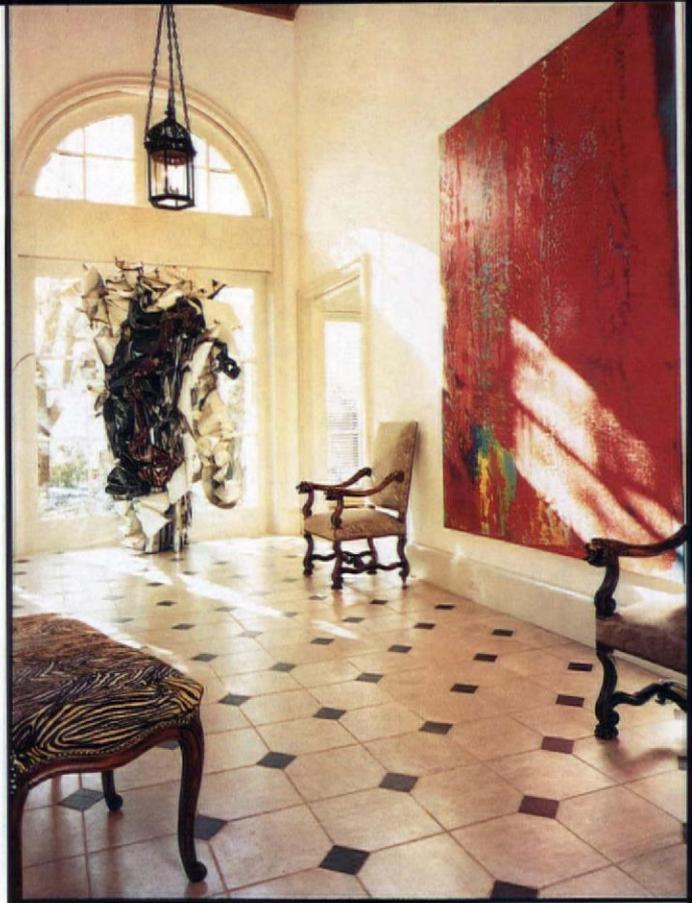


BY DAVID FELD PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS

Despite high ceilings and ample wall space, the house "is not an art gallery" —GAYLE STOFFEL





IN THE PAST, art was an integral part of interior design. From the intricate mosaics that adorned Pompeiiian villas to the oil paintings inset in elaborate carved and gilt boiseries of eighteenth-century European residences, great artworks were considered part of the overall design scheme. Art in the twentieth century broke out of this frame, pointedly ignoring the spaces it inhabits, claiming whole walls for itself: Sofas and chairs, stay away. Decoration and comfort were usurped.

Gayle and Paul Stoffels' Dallas residence, however, takes its decorating cue from the past. They collect contemporary artists—Warhol, Baselitz, Chamberlain, and Richter—but they also demand comfort and age in their furnishings. The result is a truce between the art and the decoration, and harmony among masterworks of many times.

After the collection outgrew the Stoffels' house, they built a new one, and chose the late Marguerite Green and her partner, Paul Garzotto, as their decorators. "Maggie and Paul have clients of such diverse tastes, many of them serious collectors. I knew they were right for us," says Gayle Stoffel. "Maggie was not intimidated by anything, no matter how bizarre. She and Paul have a genuine appreciation

ROBERT MOTHERWELL'S (*Blue*) *Open #112*, 1969, acrylic on canvas, gives a jolt of color to the serene living room, left. The armchair and ottoman are from Baker, Knapp & Tubbs. Two 18th-century Regence chairs are from Don Embree Antiques, Dallas. Andy Warhol's *Jackie*, 1964, and a 1996 sculpture by Kiki Smith, *Fist*, are by the piano. **IN THE ENTRANCE HALL**, above, an untitled painting by Gerhard Richter and John Chamberlain's painted, chrome-plated steel sculpture *Crawling Cross* greet guests. The Louis XIV chairs from Don Embree Antiques are upholstered in a Fortuny fabric.

THE FORMAL DINING ROOM also has a playful aspect. What appears to be a vitrine filled with delftware, this page, is in fact a conceptual piece by Wim Delvoye, *Installation of 20 Circular Saw Blades and 3 Gas Canisters*, 1989–90. **IN THE LIBRARY**, opposite page, Yasumasa Morimura is the subject of his own 1996 photograph *Self-Portrait (Actress)/After Vivien Leigh 3*. The 18th-century Hungarian gilt-wood armchair is upholstered with an antique tapestry. The round end table is 19th-century Italian.





multiculture CLUB

“The power of *eclecticism*, deliberate and knowing, continues to be a major trend in interior decoration. In the eighteenth century, people made the Grand Tour and acquired objects to show their cultural sophistication. Today they satisfy the same impulse by filling their homes with the decorative arts of many different cultures. Here, Ming dynasty Foo dogs sit on a traditional mantelpiece, while eighteenth century French and Hungarian chairs face off in front of it. Built-in bookcases complete the wide-ranging *cultural connections*. One very nice touch: the juxtaposition of American and Japanese culture in *Self-Portrait (Actress)/After Vivien Leigh 3*, by Japanese artist Yasumasa Morimura.” —s.w.s.



CHINTZ DRAPERY, opposite page, top, in the cool pearl-gray master bedroom, this page, mimics the colors in Richmond Burton's *Tongues*, 1991, hanging above the fireplace. The fireplace screen is from Don Embree Antiques, Dallas. The carpet is from Stark. **THE LACQUERED WALLS** of the fiery powder room, opposite page, bottom, are decorated with wallpaper appliques cut from a Gracie wallpaper. The chinoiserie gilt-bronze sconces are from Sherle Wagner. Sources, see back of book.



of coffee, cream, blue, and green, which are found in the room's two major paintings: a blue and white Robert Motherwell and a predominantly green Christopher Le Brun. French doors open onto both the garden and the front veranda, letting light wash the room. The Texas sun is filtered by an automatically activated shade system that protects the paintings when light hits the windows.

As a respite from the height and brightness of the living room, Green and Garzotto created a low-ceilinged lacquered brown hallway to the adjoining master bedroom. It is an oasis of calm, with pearl-gray and chalk tones. Above the bed is a nineteenth-century gilt-wood couronne elaborately draped in three Rose Cumming chintzes, whose colors playfully echo those in a Richmond Burton painting over the fireplace.

The dining room is deceptively traditional. Yellow ochre walls give the room warmth. A Cuban mahogany Chippendale-style table and chairs add sheen and reflections. What appears to be a Victorian vitrine filled with blue-and-white delft porcelains, however, is actually a conceptual piece by Wim Delvoye. The delft-style patterns are painted on 20 circular saw blades and 3 gas canisters, instead of on plates and tureens.

"The values in this house are subtly different from room to room," says Garzotto. "But it is a unified interior, all about atmosphere and a dash of wit." The house, he adds, "had to be domestic. If you can't live comfortably with great art, there's really no point. Art is an enhancement of life, not a substitute for it." 

for art, architecture, and furniture of all periods."

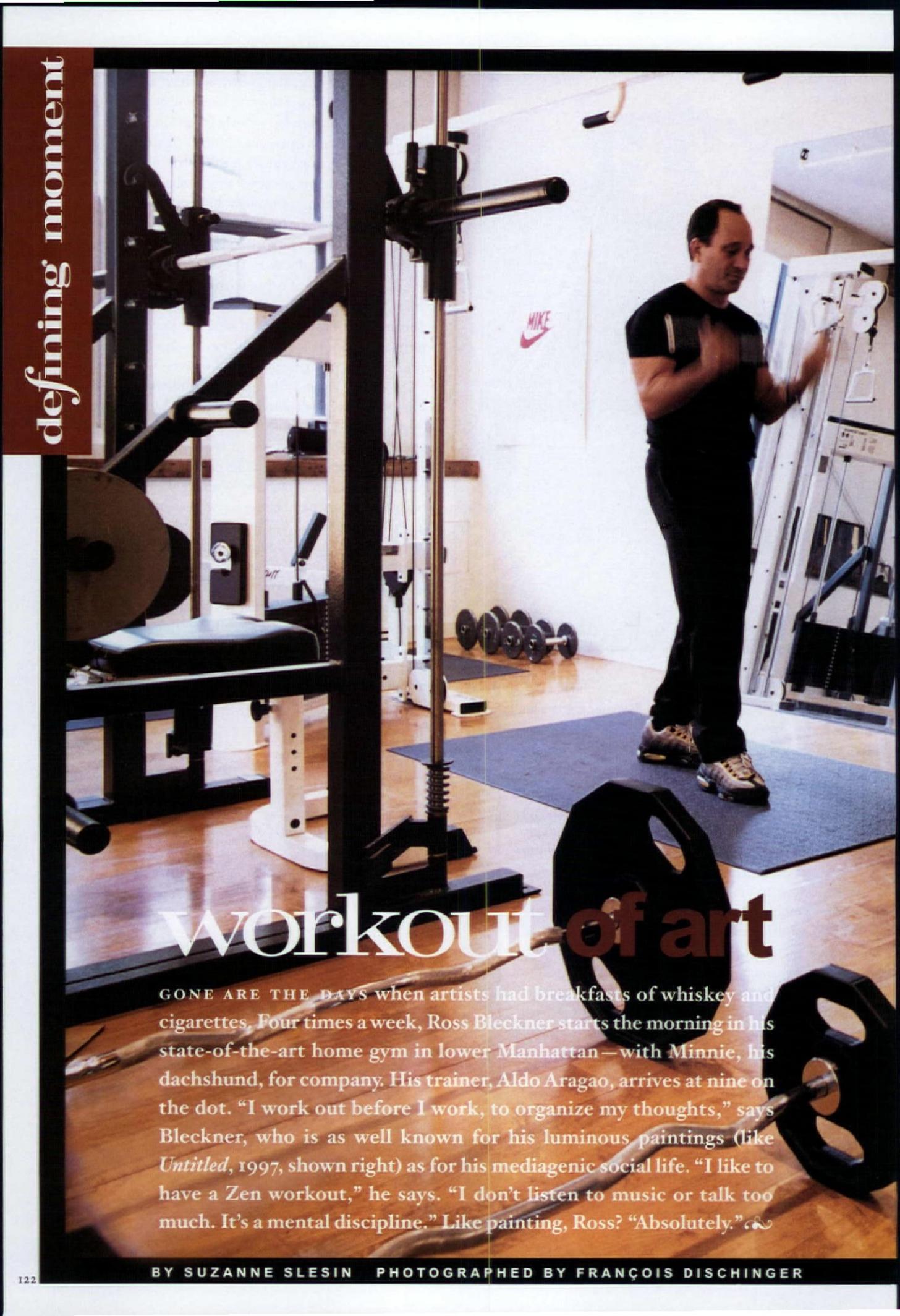
Working with a local architect, Larry Boerder, the design duo and the Stoffels created a seemingly traditional Mediterranean house, but with an interior that twists conventional proportion and scale. "We looked at the total picture," Garzotto says. "Since art is so important here, not all the furnishings had to have impeccable pedigrees, although there are many fine pieces." And while the house has ample wall space, appropriate lighting, and ceilings that soar to 24 feet, it is "not an art gallery," Gayle emphasizes.

The entry—a 25-foot-long limestone hall that culminates with a monumental metal sculpture by John Chamberlain—establishes the mood. Placed in front of arched windows, the Chamberlain piece shimmers in daylight. The outdoor greenery frames it, creating an unexpected contrast between nature and industrial metal.

The hall also has two massive canvases, a Gerhard Richter and a Georg Baselitz. "The relative narrowness of the space forces you to confront the paintings," Gayle says. "You can really absorb the work of these masters." Two hanging, Moorish-style French antique iron lanterns and a pair of Louis XIV-style armchairs covered in a muted plum-and-gold Fortuny fabric reemphasize the idea that this house is not just a blank canvas for display.

The nexus of the house is the living room, a 24-foot cube. Andy Warhol's *Jackie* hangs over the piano, flanked by a Kiki Smith sculpture and a steel comptroller desk by Ann Hamilton. Two sofas are upholstered in Boussac cottons in tones





workout of art

GONE ARE THE DAYS when artists had breakfasts of whiskey and cigarettes. Four times a week, Ross Bleckner starts the morning in his state-of-the-art home gym in lower Manhattan—with Minnie, his dachshund, for company. His trainer, Aldo Aragao, arrives at nine on the dot. “I work out before I work, to organize my thoughts,” says Bleckner, who is as well known for his luminous paintings (like *Untitled*, 1997, shown right) as for his mediagenic social life. “I like to have a Zen workout,” he says. “I don’t listen to music or talk too much. It’s a mental discipline.” Like painting, Ross? “Absolutely.”



STYLING BY SCOTT NEVINS. SOURCES: MIU BAGU OF BODIES

RVP 

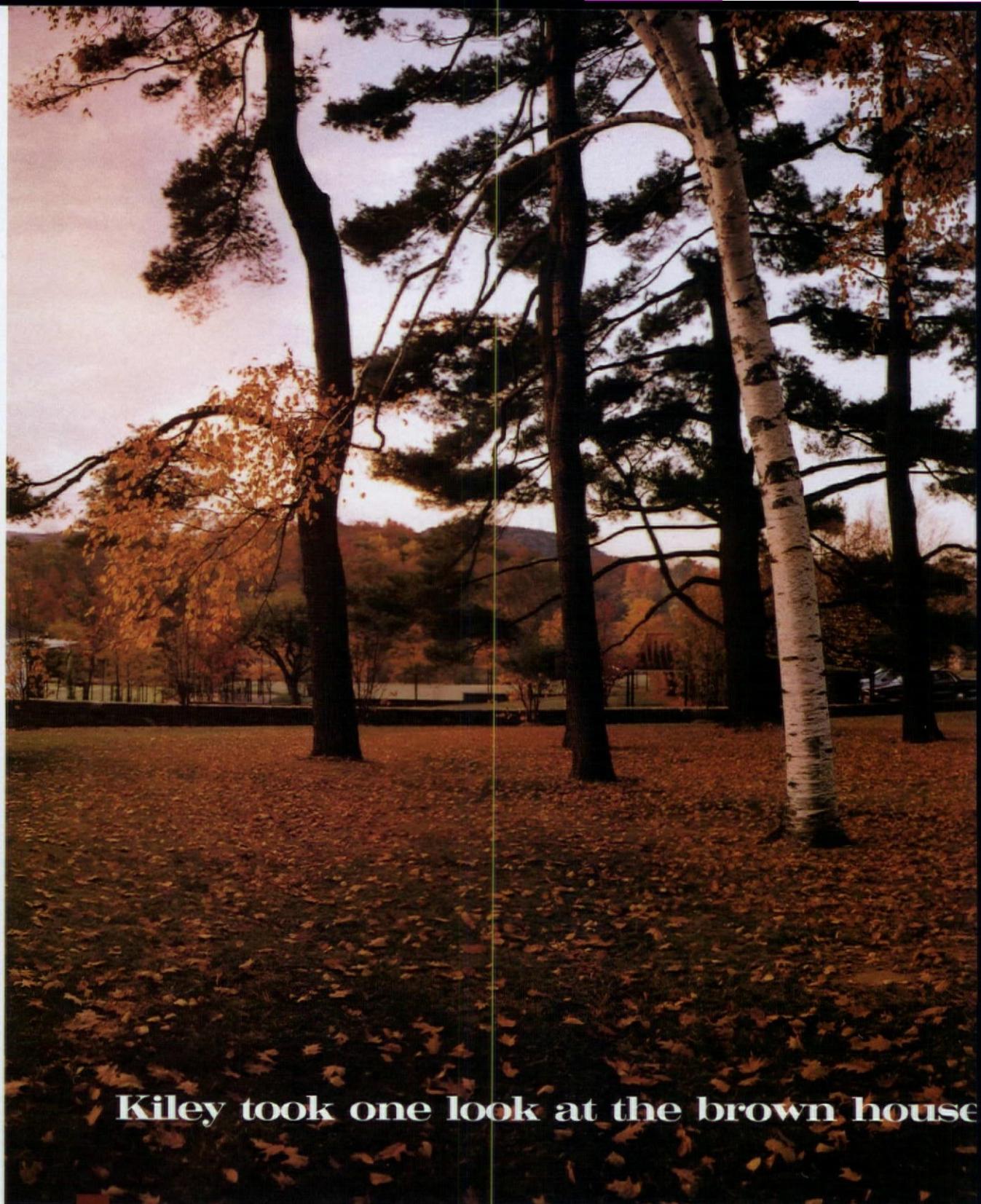
THE GARDEN LIGHTS UP as the sun goes down behind the Berkshires. The fountain, which marks the juncture between two placid canals, can be regulated for effect, and is lit from beneath. The wisteria-covered pergola conceals lights that highlight the square pavers set in grass.

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY MACDUFF EVERTON

shadow and act

**There can be no more
dynamic space for the play of light
upon form than the sculptural
garden Dan Kiley designed for two
Connecticut collectors**





Kiley took one look at the brown house

dAN KILEY GREETs his visitor in the living room of his clients' New England house. He floats, rather than walks, as if maintained by an invisible energy field, and he is already in mid-sentence as he approaches. His rumpled appearance is very much at odds with the immaculate perfection of the large house around him, but the moment he moves outdoors he is fully at home—telling stories, waving his arms, dancing, and singing. “I never promised you a rose garden,” he warbles as he gambols about, taking snapshots of his work.

His clients are an extremely reserved and private couple, and yet it is precisely Kiley's exuberance that led them to trust him. They had worked with other garden designers without being satisfied with the results. They not only liked Kiley's ideas right off, they also appreciated that he seemed to have an endless supply of them. As one of the owners explains, “Dan has more ideas than any young person. He has one every minute—if not more.”

On his first visit, Kiley strolled the property with the owners and their architect. He took one look at the recently completed brown cedar house and announced that it had to be painted



and said that it had to be painted white

white. Even though Kiley had come recommended by a director of the Pace Wildenstein Gallery in Manhattan as “the best landscape architect in the country,” the owners might well have resented his interference. But they didn’t, recognizing that Kiley’s impulse was to integrate all the elements of the place, instead of considering the garden as a separate entity. And so the first act in making this garden was to paint the house, making it look like an indigenous farmhouse instead of a huge cabin.

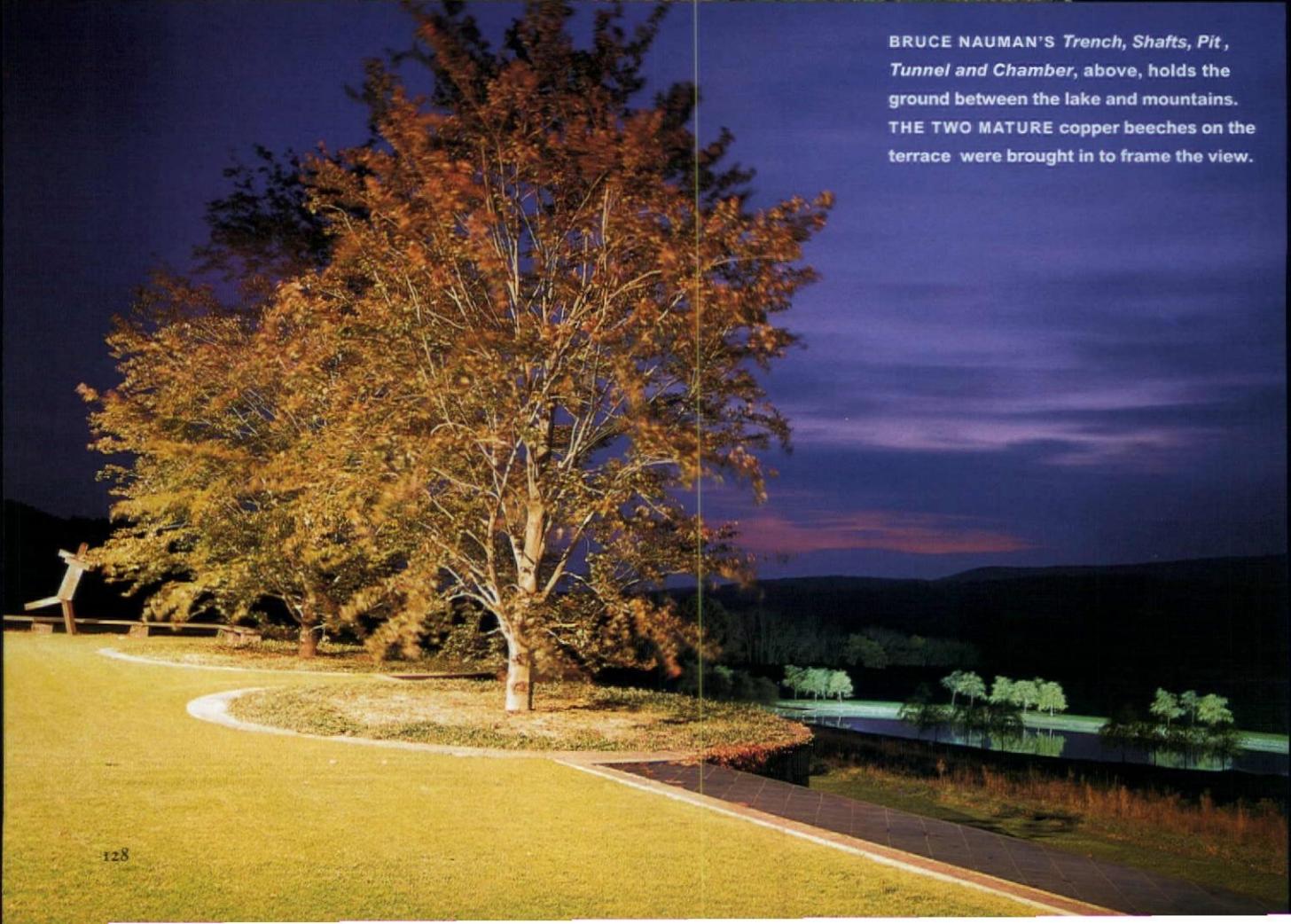
Kiley is also adept at fitting the desires of his clients into a clear overall definition of a site. The couple wanted a vegetable garden,

A GROUP OF BIRCHES stands in graphic contrast to the dark pines on the lawn in front of the house, which was originally natural brown cedar. Clipped hornbeams mark the entrance to the house.

a large lawn for entertaining, and help siting their modern sculpture. But they also longed for an integrated solution, a way to pull together all the disparate pieces—entry court, service area, tennis court, guesthouse, woods, lawns, garden—of their several hundred acres. Since the owners are not young, they also made it clear that they did not want “green bananas,” a (cont. on p. 132)



BRUCE NAUMAN'S *Trench, Shafts, Pit, Tunnel and Chamber*, above, holds the ground between the lake and mountains. THE TWO MATURE copper beeches on the terrace were brought in to frame the view.





THE SCULPTURE by Joel Shapiro seems poised to leave its perch above the ivy-clad wall. **AN AVENUE OF HONEY LOCUSTS**, above, forms an airy screen separating the potager from the tennis court.



figure and **GROUND**

dan Kiley approached the placement of three pieces of sculpture in this garden the way he approaches his designs in general—as unique problems requiring separate *solutions*. His only rule is that the sculptures be organic parts of the overall plan. In other words, they must provide *points of interest* where needed, so that if not

for the sculptures, Kiley would have to find other structures—pergolas or fountains, for instance—to occupy their sites. He notes that his role with respect to landscape design and *sculpture* differs according to the project. He is currently working on a plaza that features a huge piece by Louise Bourgeois. He says he has had to lower his level of participation



THROUGH A LINE OF LINDENS, one glimpses the serpentine retaining wall that “goes out and embraces the land and then continues,” says Kiley, “creating a lyrical way down into the meadow.”

BECAUSE OF THE STRENGTH of the Barbara Hepworth sculpture *Two Figures*, above right, Kiley wanted to thrust it out into the meadow, so it would be free of the terrace. He also wanted it to add a dynamic counterpoint to the landscape. As a result, the platform the sculpture sits on is independent, and the piece is thus “released” and projected out to the west.

EVEN THOUGH THE HEPWORTH is thrust out into the landscape, it is still a part of the view from the terrace. Placed so that it can be seen from several angles, it allows one portion of the garden to open seamlessly into another.

in the design to allow the sculpture to remain the central focus. In another project, a building by architect Santiago Calatrava is itself a great piece of sculpture, "so we'll play a *contrapuntal* mode to his major melody. We'll play a minor note." According to Kiley, proper *proportion* distinguishes ordinary design from great. "You have to relate the spaces to the mass of the building, and the scale of the

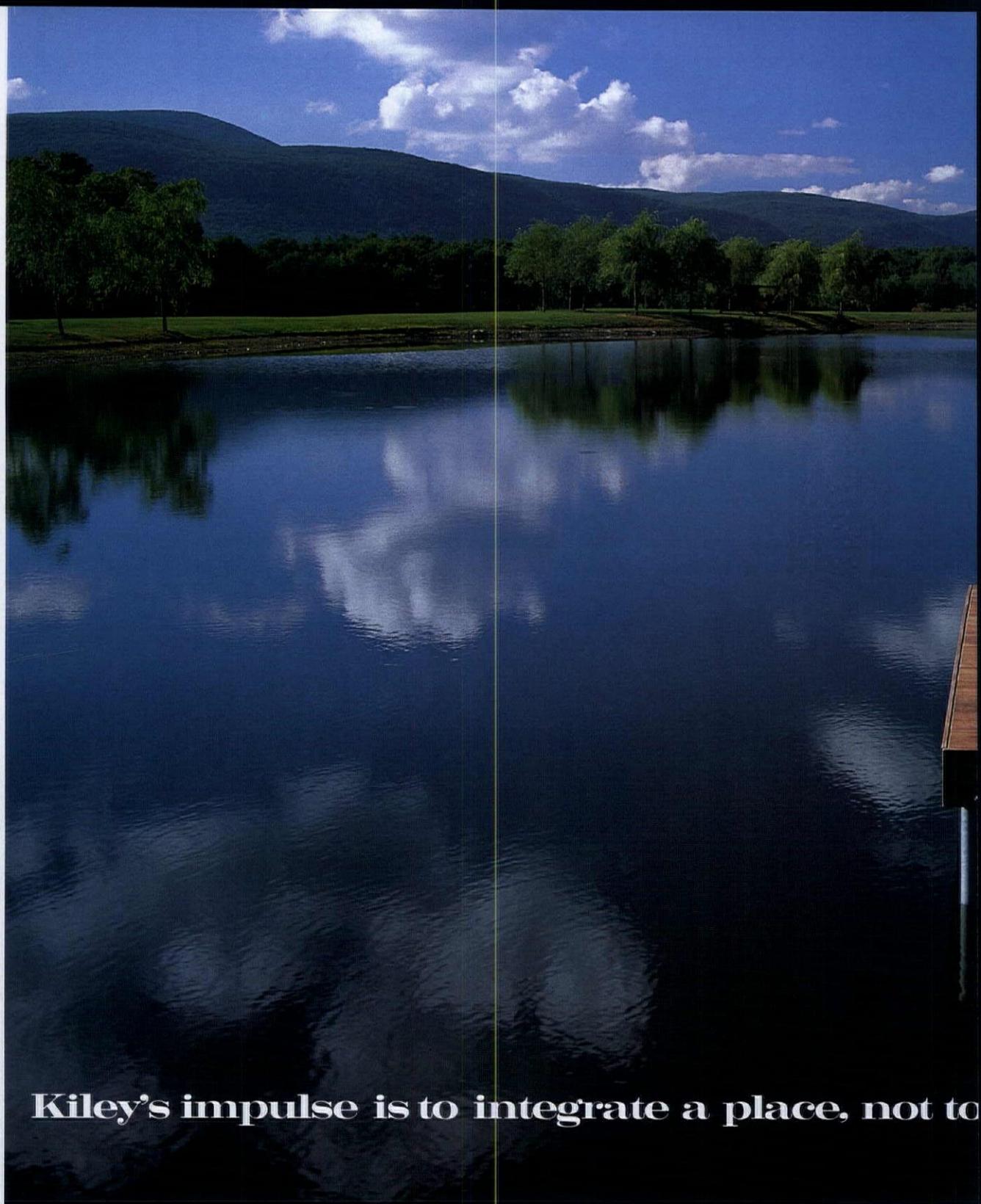
building must be in relation to the land." The terrace of this garden can't be puny, because of the size of the house. It gives a base for the building, and the terrace wall and platform relate to the overall scale of the project. "Every day we work on these *puzzles*," he says, "and we work it out. It is a discovery." Here are the *discoveries* he made while placing three sculptures in this New England landscape.



THE JOEL SHAPIRO PIECE, *previous page*, was originally meant to occupy the corner where the fountain is now. Kiley found that the sculpture was too intimate to hold the spot, so he placed it where it can be embraced by the terrace. It is now in proximity to the human scale of the house, instead of being isolated in the landscape.

BRUCE NAUMAN'S Trench, Shafts, Pit, Tunnel and Chamber, *previous page*, is not meant to be a part of the immediate experience of the garden. So, although it can be seen from the house, it is not "of the house," in Kiley's words. He placed it between the lake and the woods, where it can be reflected in the water.

KILEY INSISTS THAT all three sculptures are integral to the garden. He considers the whole garden to be sculptural and points to historic precedents for his opinion: St. Peter's Basilica has art on its pediments, but the entire square is itself a sculpture. St. Mark's has nothing in it; the sculpture is St. Mark's.



Kiley's impulse is to integrate a place, not to

(cont. from p. 127) phrase Kiley understood to mean that they did not want to wait around for a young garden to mature. Stroking one of a pair of 35-year-old copper beeches that he brought to the place, Kiley notes how the trees mark the transition from the lawn into the meadow. He is also delighted by the mature honey locusts already casting their lacy shadows, the thick, straight trunks of the lime trees, and the stately ginkgoes long past their gangly adolescence. Mature specimens like these make the garden seem much older than its four years.

The garden is unified by Dan Kiley's signature style—an

overarching grand simplicity, a sort of classically inspired minimalism that is predominantly linear. While he is consistent in his way of organizing space and arranging gardens, Kiley never lays down a preconceived idea onto a landscape. So while this garden has some elements more common to French châteaux than to American country estates—like clipped hornbeams, rows of lime trees, ornamental bosques, allées, flat lawns, fountains, and canals—Kiley deploys them in a way that makes sense here.

He has also made use of the vernacular elements of the New England farm, such as grids of orchard trees, grassy meadows,



THE STRONG GEOMETRY OF THE IPÉ wood dock forms a striking contrast to the sinuous curves of the lake and surrounding mountains. The young weeping willows will grow and enhance this effect.

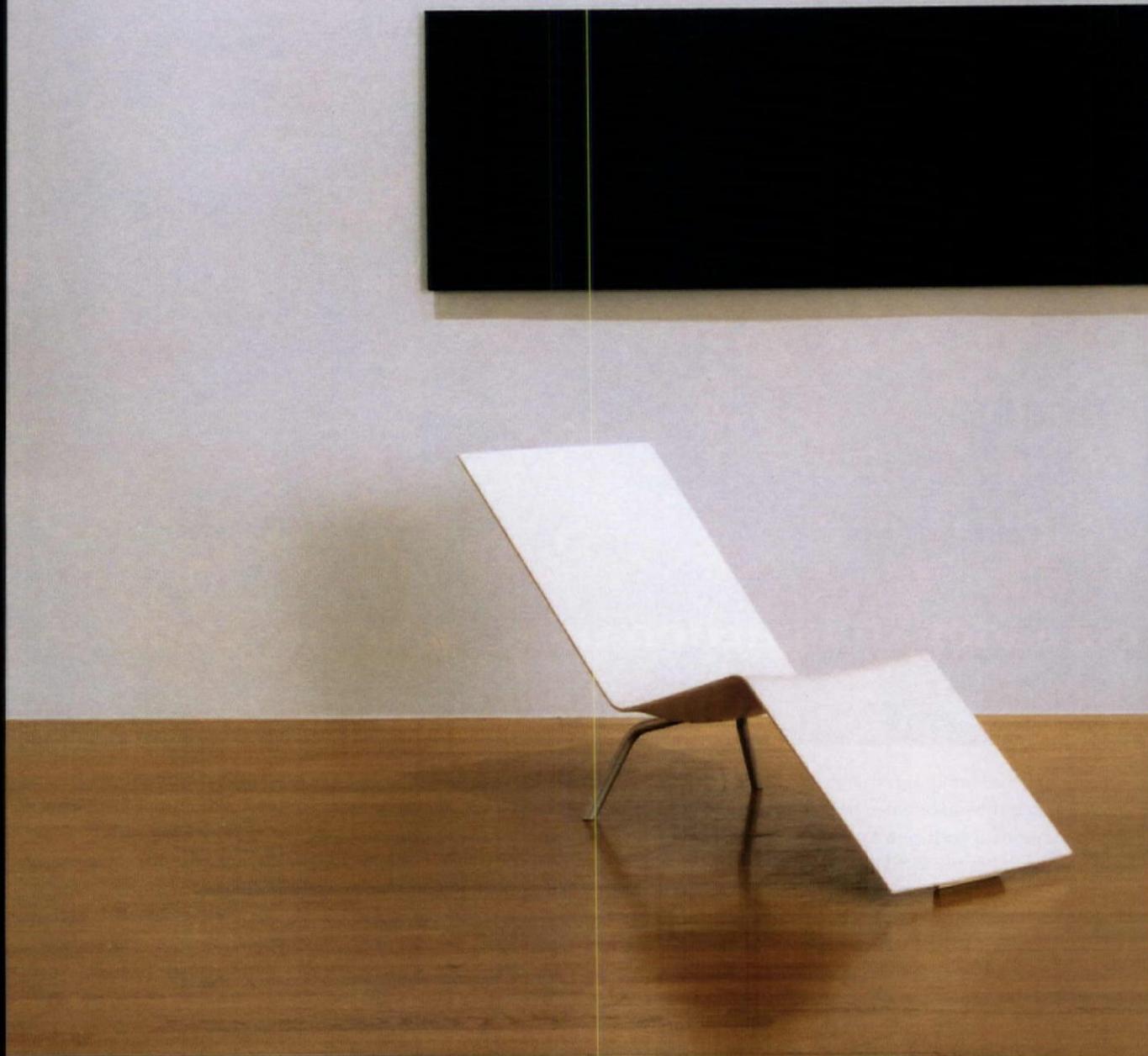
consider the garden as a separate entity

white clapboard buildings, straight rows of crops, and he has incorporated the surrounding fields into the garden. Through his admiration for both New England farms and classical French gardens, Kiley has managed to make these diverse inspirations work together and to seem, in essence, quite similar. The American farm, the formal French garden, and Kiley's own work are all clearly organized spaces of linear simplicity. But in this landscape design the grandeur is suited to its circumstances. The terrace and walls are in scale with the house. They open into and, in Kiley's words, "embrace the surrounding landscape."

Despite being given what the owners call a free hand to design their landscape as well as several of the buildings on the property, Kiley has not had his way with everything here. Recently, he came up with an elaborate plan for the grounds around a new painting studio he had designed for the husband, an amateur artist. It includes modern black steel pergolas and geometric chunks of yew hedging. The owners have chosen not to go ahead with this design, but Kiley isn't troubled. "You have to take it in stride," he says. "It's their privilege." And with that, Dan Kiley is on to his next great idea. 

balancing act

THERE ARE MOMENTS WHEN the impulses of artist, designer, and architect complement each other so seamlessly that their work begs to be put together. Here, Ellsworth Kelly's 1970 painting *Black and White*, recently shown at Manhattan's Joseph Helman Gallery, keeps company with Belgian designer Maarten Van Severen's 1996 lounge chairs — an arrangement that proves, perhaps, that the desire to articulate space and beauty is as simple as black and white. ♪



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ESPOSIZIONE 1991 - TORINO

drawing rooms

As the president of Christie's,
Patricia Hambrecht can collect anything.
Her first choice: works on paper

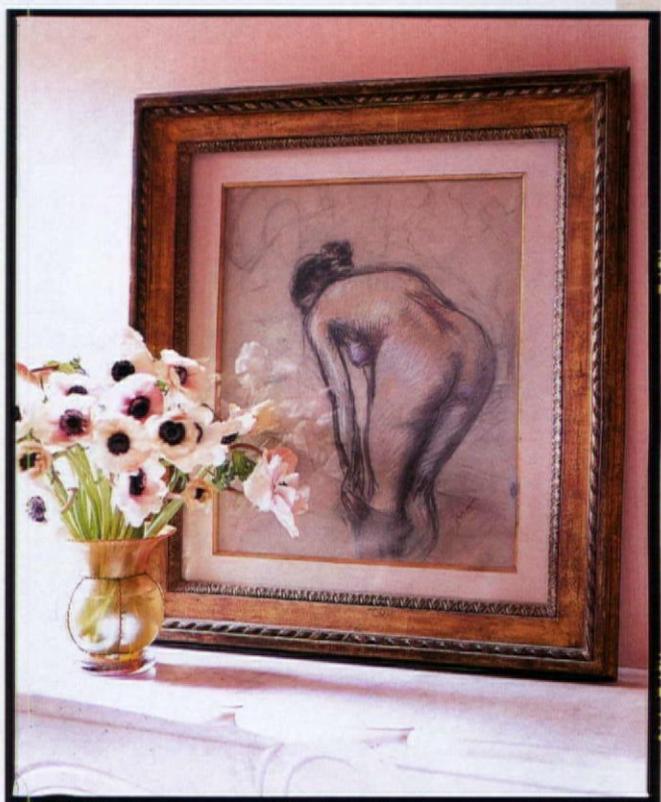
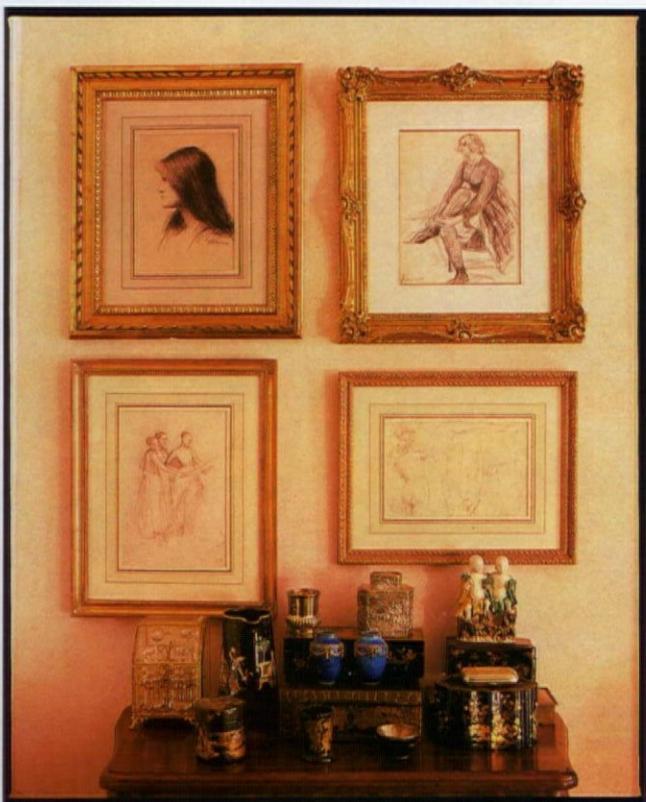
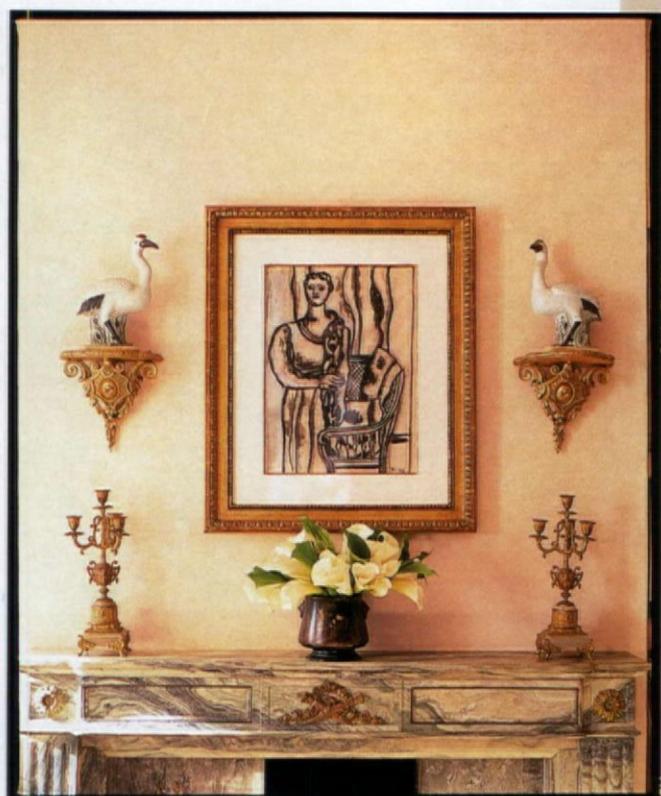
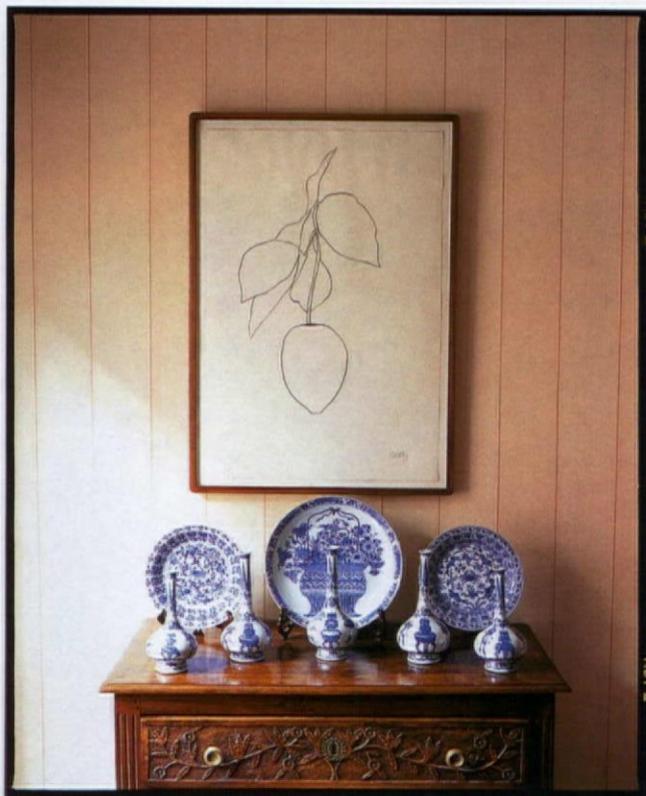


BY WILLIAM NORWICH PHOTOGRAPHED BY MELANIE ACEVEDO
STYLED BY BARBARA TURK

A 12-PANEL Coromandel screen from her family's home, a sofa in Canovas fabric, and an 18th-century Aubusson rug in the living room, this page, complement the drawings collection.

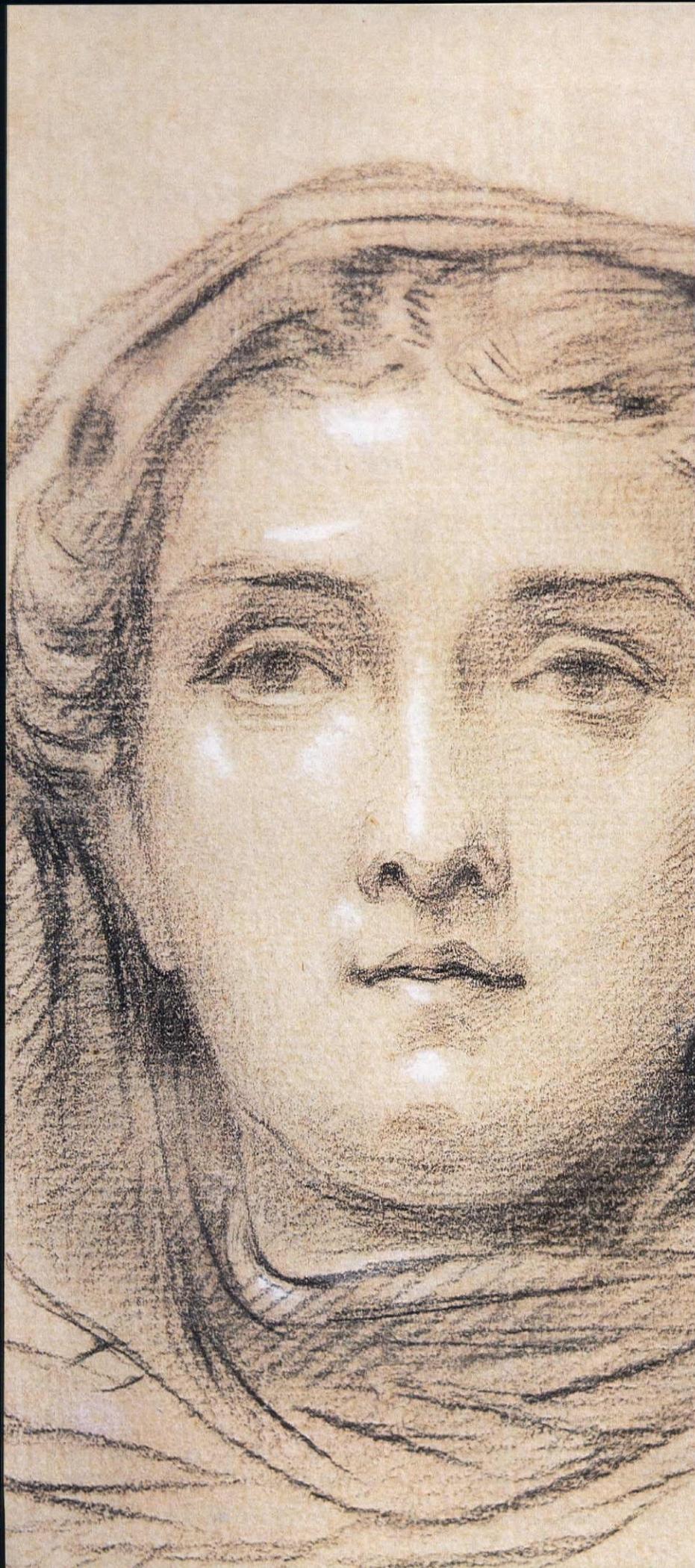
PATRICIA HAMBRECHT, opposite page, sits with a family pet, a bronze Foo dog, and drawings by Pierre Bonnard, Jean Louis Forain, and Louis Boulanger.





"I grew up living with beautiful things, and I would like my children to do the same, but some adjusting is required. After I stopped my son—in the nick of time—from bowling in the dining room, we put a basketball hoop in his room," Hambrecht says with a laugh. **GARNITURE AND PLATES** in the dining room, top left, from The Chinese Porcelain Company; lithograph by Ellsworth Kelly. **FERNAND LEGER'S Mrs. Chester Dale**, a

drawing with gouache, top right, over a 19th-century mantel. **FORAIN'S Study for the Bath**, above, in the master bedroom. **THE COMMODE**, above left, conceals a bar. "In the 1950s, my mother hid a television inside," Hambrecht says. "Most all of our furniture is from my parents' house and antiques shop." Drawings include one by Henri Fantin-Latour. **OPPOSITE PAGE: Head of a Woman**, by Felix-Joseph Barrias. Sources, see back of book.



aS PRESIDENT of Christie's, Patricia Hambrecht sees all sorts of houses filled with art. "The houses that give me the most pleasure are the ones where the art is integrated into the home. There's buying art because you love it, and there's buying art because you need a red painting with a blue background for a particular wall. Thank God, I've never done the latter," she explains. Hambrecht collects drawings. "I love to see the artist's hand when it is not camouflaged by color," she says, just off the plane from a day of meetings in London. Home is the five-story brownstone she and her husband, an investment banker, share with their two children in the Chelsea section of Manhattan.

Before joining Christie's in 1988, Hambrecht, a graduate of Yale College and the Harvard Law School, was a litigator for a Wall Street firm and specialized in mergers and acquisitions. "Good preparation for working in an auction house," she says with a smile. "Two worlds where the deadlines and rules are unforgiving."

Karma also readied Hambrecht for Christie's. Her parents were antiques dealers in New Orleans; her brother now runs the family business, Rothschild's, on Royal Street. Hambrecht was five when she attended her first auction, a jewelry sale at Christie's in London in 1959. At 30, she bought her first drawing, a work by Theodore Valerio. In the early '80s, after leaving Wall Street to have children, she spent two and a half years as a partner in an interior design firm, redoing, among other projects, the public rooms at the Harvard Club.

With Christie's soon relocating to grand headquarters at Rockefeller Center, Hambrecht's decorating acumen comes in handy. The counsel she gives at the office also works at home: "Don't compete with the art! Colors, patterns, fabrics, furniture . . . everything should complement and nothing should distract from the art." 

mid-century **modernizing**

John Stewart
and the late
Michael D'Arcy
combined
contemporary
art with 1950s
design for a
New York
apartment

WRITTEN BY LANCE ESPLUND PHOTOGRAPHED BY FRANÇOIS DISCHINGER
STYLED BY MICHAEL REYNOLDS PRODUCED BY WENDY MOONAN



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OR MANY PEOPLE, hiring a consultant to acquire art for them would be roughly equivalent to letting outsiders name their children. For others, who see paintings as concentrated wallpaper, art is really only decoration anyway, so professional help is entirely appropriate. John Stewart, a painter and art consultant, takes neither the purist nor the promiscuous position on living with art. Stewart, who manages a collection of some 2,000 works of twentieth-century art for the owner of this spacious Central Park West apartment, has never allowed artworks to be overshadowed by their environments. But he also has an unerring ability to find the pieces that suit the temper of the place and its owner.

A former money manager, Stewart is skilled at picking future winners in art as well as in stocks. Recognizing Stewart's talent for "finding great art before it is

JOHN STEWART, below, sits in the entrance hall on a chaise by Charles and Ray Eames, beneath Stephen Bush's 1995 *Photograph* by Christopher Little of *Falling-water*. **ALSO IN THE ENTRANCE**, left, Wayne Thiebaud's *Pie Counter*, 1963, and two Peter Nagy paintings, *Mudra*, 1996, top, and *Lady With a Sparkler*, 1996, below.



The owner insisted the



INTERIOR DESIGNER Michael D'Arcy created the living room rug to anchor Robert Natkin's *Bath Apollo Series*, 1974, and the vibrant furnishings: the purple Verner Panton Cone chair, 1958; the glass lamps designed by Massimo Vignelli for Venini in the 1950s; and the splendid 6-foot T. H. Robsjohn-Gibbings Mesa coffee table.

apartment be both fun and comfortable



priced like great art," the apartment's owner, also a retired investor, convinced Stewart to manage his collection. That was in 1987. In 1995, when Stewart suggested that his client redecorate, the man immediately decided on a 1950s decor, in honor of the decade in which he came into his own in the world of finance.

"When it came to the artworks, I

knew exactly what I was doing," Stewart says. "But after he agreed to redecorate his apartment, I knew immediately that I was out of my element." Stewart asked a friend, the late Michael D'Arcy, to be the chief designer for the project. And in response to the homeowner's stipulation that the apartment must be both "fun and comfortable," D'Arcy and Stewart

embarked on a quest for Eames and Noguchi furniture and Paolo Venini glass.

The success of their collaboration is apparent from the first glimpse of the foyer and entrance hall. As you look into the wide entrance hall, the bright color in a late de Kooning beckons, as does a white Charles and Ray Eames chair, La Chaise, which seems to float like a cloud against the pearlescent walls.

IN THE LIVING ROOM, you are immediately struck by D'Arcy and Stewart's choice of a 1949 Isamu Noguchi couch. One of only six couches with curved backs that were said to have been designed as presents for Herman Miller's senior executives, this Noguchi has a far more playful spirit than the rectangular-backed, mass-produced pieces. Its lightheartedness is enhanced by the colorful geometric shapes on the fabric, designed by Paul Klee. A biomorphic black-on-black rug, one of two living room rugs designed by D'Arcy in collaboration with Azy Schecter, plays jauntily off Klee's shapes. Paintings by Hans Hofmann and James Rosenquist are perfectly capable of holding their own in this spirited company.

When you take into account the rest of the exceptional modern pieces in the living room—a Noguchi children's table, a rare Noguchi rocking stool, a chartreuse 1958 Pierre Paulin chair, and a Verona hanging lamp—you understand how Stewart and D'Arcy nearly exhausted what New York dealers had to offer within a few weeks. They soon headed for Los Angeles,



unquiet CORNER

“a brilliantly *quirky* corner that violates most expectations. Asymmetry is the principle animating this space. *Asymmetry* first appealed to English and French designers when they discovered Japanese and Chinese prints in the mid-19th century. Note how the corner has been emphasized by the *placement* of the Verona aluminum light fixture. The arrangement of the furniture emphasizes the originality of these mid-20th-century designers: the painting comes over the chair rail; the sofa is *angled* against the corner; the amoeba-like rug echoes the form of the Noguchi couch. ” —s.w.s.



THE OWNER WANTED the place to be both "fun and comfortable," so D'Arcy painted the dining room, this page and opposite page below, a pomegranate red. Two paintings by John Stewart flank a cabinet displaying miniatures of chairs in the Vitra Design Museum. Ed Paschke's *Mona Lisa* triptych, 1989-90, surrounds the dining table. The rug is by Andr e Putman. **THE NOGUCHI SOFA** in the living room, opposite page top, is one of only six made; it is covered in Knoll's Paul Klee fabric. The sofa and Pierre Paulin chair complement James Rosenquist's *Untitled*, 1990.



and then Miami, where their reputation for making instant decisions when presented with quality pieces preceded them. Stewart says that dealers claim D'Arcy and he *were* the market for '50s furniture in 1996. Their passion for moderne glass was taken up by the owner, who now travels to see glassware exhibits himself.

The owner's request that the place be both fun and comfortable is evident

everywhere. Bright-colored organically shaped bowls and furniture unfold like flowers. Snake-like wall lamps, colorful glassware, Frank Stella prints, and Peter Nagy paintings coexist in a fantasy garden. Standing on the wraparound terrace overlooking Central Park, it all comes together—the Park's curving lake and the Arne Jacobsen Swan chair; the Arp-like T. H. Robsjohn-Gibbings Mesa

coffee table and the undulating trees in Milton Avery's *Tree Fantasy*; the black reproduction Josef Hoffmann sofa and the horizontal stretch of the city's skyline. In this marriage of structure and whimsy, the owner got everything he'd asked for. And then some.

LANCE ESPLUND's articles on art appear in *Modern Painters* and other publications.



THE BOTTLE GREEN of the master bedroom dramatizes the 1980 *Polar Co-ordinates* print by Frank Stella. The chair is upholstered in an ABC Carpet & Home multicolored checked fabric, and the chest is by George Nelson for Herman Miller.

Contemporary paintings are capable of holding their own here



FOR THE GUEST BEDROOM,
Stewart and D'Arcy found a pair
of curvaceous ophidian sconces
designed by Jeff Brown to bracket
Peter Nagy's 1996 oil painting
A Home for the Creamy Layer.

RUP



PHOTOGRAPHED BY HARRY SCOTT BY DEBORAH NEEDLEMAN

hare raising

THOSE WHO THINK THAT ART should not be joyful must never have seen English sculptor Sophie Ryder's bronze hares. The lively, often lusty, Leporidae — available from the Berkeley Square Gallery, London, and Folly, New York City — bring a sense of play to the garden, while solving the usual garden ornament dilemma: the choice between classical figures (or gnomes) and abstract forms.



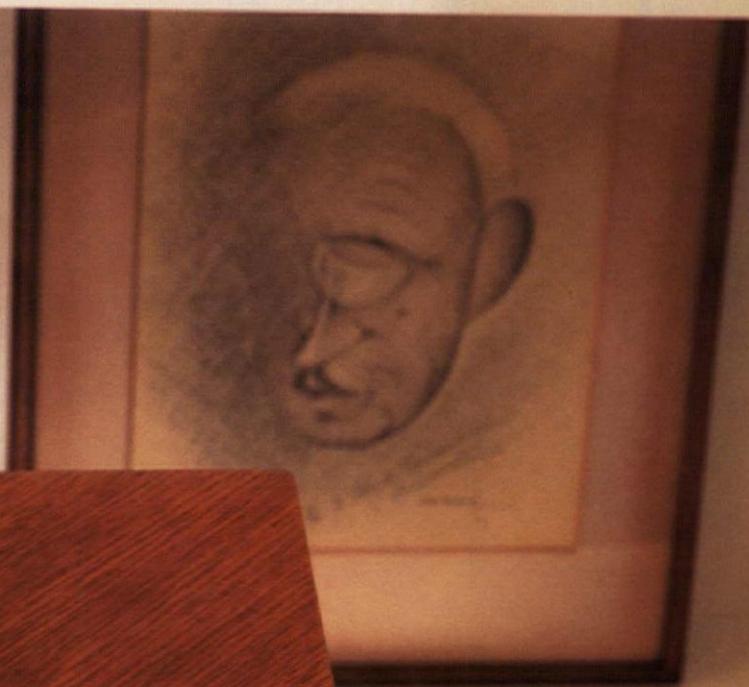
THE FOYER OF the prewar apartment, transformed by architect Stephen Miller Siegel, dramatically frames the view into the living room. The 1950s chandelier is by Serge Mouille; Mark Innerst's 1996 *Three Youths* hangs above a custom sofa by John Hutton. **A 1928 ART DECO** lamp by Arthur Von Frankenberg, opposite page, sits atop oak nesting tables found at a Paris flea market. The 1927 portrait is of Frank Crowninshield. The silver ashtray is from Georg Jensen.

the mod **squad**

Architect Stephen Miller Siegel and his clients create an apartment that shows off the cool and warm sides of modern art and design

BY SUZANNE SLESIN PHOTOGRAPHED BY ANITA CALERO

STYLED BY BARBARA FIERROS





THEY MAY share hopes and dreams and the Sunday *New York Times*, but what happens when a couple discovers that they don't share the same taste in art or design? "I like wood, plaids, carpets, and club chairs covered in men's suiting fabrics," says Stephen Jacoby, a vice president at Condé Nast Publications. "And as far as art is concerned, my taste is

all over the place." Burt Minkoff, a partner in Mediaworks, a company that makes films for corporations, has a different view. "I'm black floors, white walls," he says. "I'm very contemporary and edgy, and I like to collect certain artists in depth."

The two met in 1989, and four years ago they moved together into an apartment on Manhattan's Upper East Side.

"We saw the apartment as a way to combine my cold, clinical look and Stephen's warm and comfortable sensibility," says Minkoff. Both agreed that the new apartment would serve, Minkoff adds, as "a blank canvas to be filled with new art." But soon "the process became a drama," says Jacoby. "Everything had to be perfect." Minkoff does not disagree. "I was



SIEGEL DESIGNED shelves and niches for the living room, above, that could both display art and hold books. Andy Warhol's 1967 silk screen *Marilyn* hangs above the fireplace; gouaches by Liubov Popova anchor the niches, which are lined in cerused oak. The settee is from Salon Moderne, New York; the 1950 Edward Wormley cocktail table was purchased in Los Angeles.

House & Garden · MARCH 1999

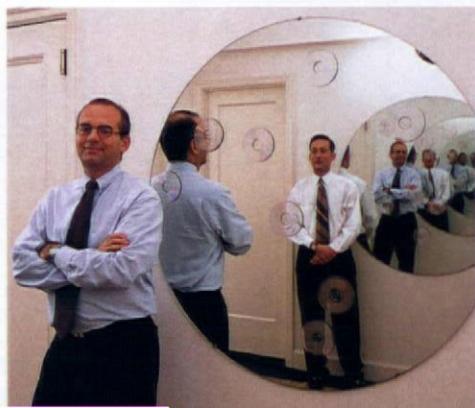


right **WHITE**

“**W**hat strikes me in this room is the importance of the white walls. White has been the prevailing color of the 20th century, having an enormous impact on architecture, painting, and costume. But a *fascination* with white is almost primal. Le Corbusier believed that white expressed something intrinsic to the human condition, and noted that “whitewash has been associated with *human habitation* since the birth of mankind.” White, it can be said, reveals the bones of an interior and gives a curious sense of liberation. As Le Corbusier said in another context: “We love our wall white; and blank; or free; pure.” —s.w.s.

IN ONE CORNER OF THE LIVING

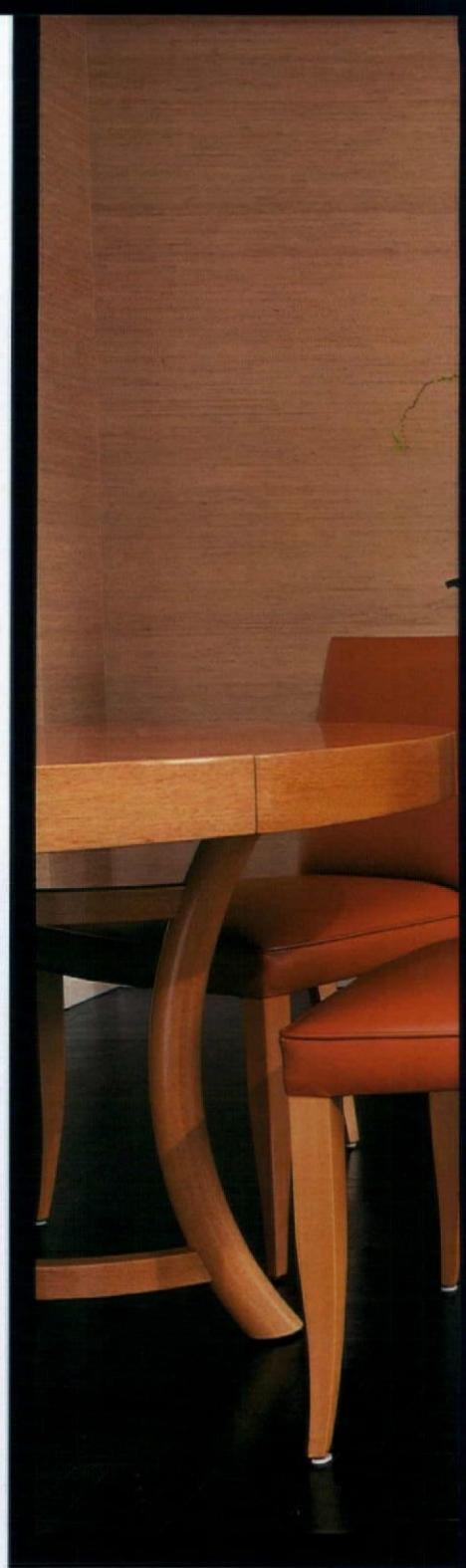
ROOM, top, *Closer*, a 1996 Jack Pierson word piece, and *White*, a 1987 four-part work by Dana Duff, hang over a banquette designed by John Hutton. The 1960s tables are by Philip Laverne. **STEPHEN JACOBY**, in a blue shirt, and Burt Minkoff are reflected ad infinitum in Christian Marclay's 1994 *Feedback*.





obsessed. I drove Stephen crazy." Jacoby took a more philosophical approach: "I thought we were making a home, not a design project."

LET'S SAY IT was a bit of both. Italian lamps from the 1950s and curvaceous vintage seating were soon paired with Andy Warhol silk-screen portraits and an eclectic but carefully considered array of works by such artists as Mark Innerst and Jack Pierson. Stephen Miller Siegel, a New York architect, was hired to modernize the prewar space. "The idea was to have the architecture become a background for the artwork," he says. Siegel's yearlong renovation included redefining the passageway between the entrance foyer and the living room, and designing a new kitchen and a wall of bookshelves and niches to display the expanding collection.



STYLISH FURNISHINGS in the dining room/study, above, include a 1930s chair from Aero Ltd. in New York. The table is by John Hutton; the leather chairs are by Dakota Jackson. A 1987 work by Paul Benney is above a sofa from Alan Moss, New York. **WARHOL'S** 1965 *Elizabeth Taylor* stars in the kitchen, left. The stove is by Viking. **SHELVES**, top, display Fornasetti china, Baccarat glass, and silver from Christofle, Tiffany, Georg Jensen, and Buccellati. Sources, see back of book.



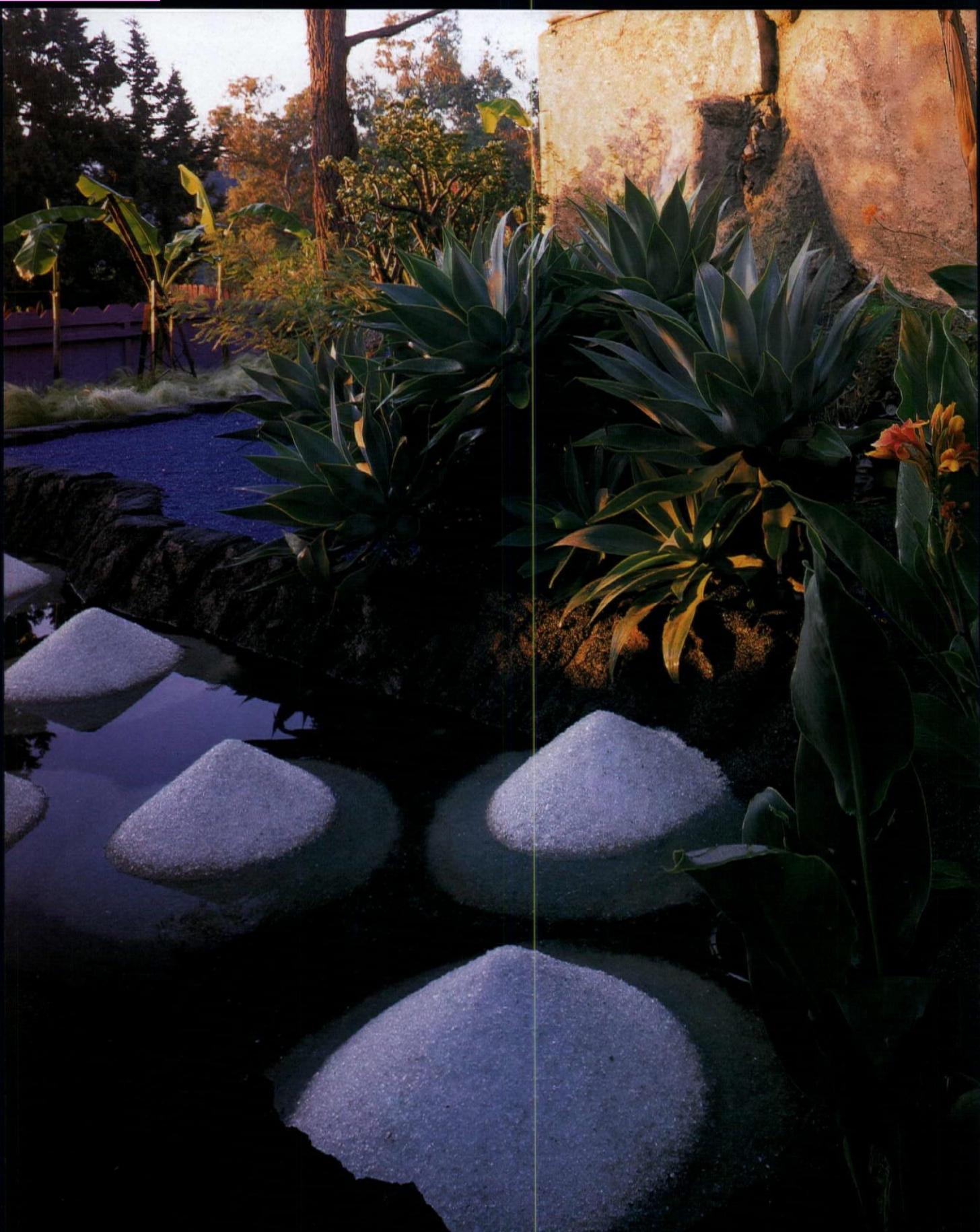
Contemporary art in general, and Warhol in particular, set the tone in the classically modern interior. "As far as I'm concerned, Warhol redefined art in the twentieth century," says Minkoff, who has collected the artist's silk-screen prints since he was a child. "We have all the girls," he says proudly. "Liz and Marilyn, and a Jackie we got for our third anniversary."

Glamorous Hollywood mansions of the 1940s provided the inspiration for the furnishings. Interior designer Brian

Stoner advised on fabrics, and John Hutton was commissioned to design the corner banquette and the dining table, which was inspired by T. H. Robsjohn-Gibbings.

A great deal of attention was paid to the choice of lamps, including a 1950 Serge Mouille chandelier. "The great thing about collecting is being able to express your thoughts about a specific time and place, and then share it with the people you invite into your home," says Minkoff, who diplomatically takes

things that Jacoby doesn't want to look at every day to their country house. Jacoby, on the other hand, has an office where he keeps his "wonderful collection of model airplanes." And when it all gets a little too much to handle—what with the decisions, the hanging, the moving around, and fussing that developing art collections require—Jacoby and Minkoff fall back on what they deem the ultimate neutral territory: storage. 



IN A 1,500-SQUARE-FOOT BACKYARD PLOT, Andrew Cao has created a mysterious, jewel-like retreat using recycled bits of glass, this page. EPIDENDRUM ORCHIDS, opposite page, pop out against a mulch of cobalt-blue glass.



recycled memories

Andrew
Cao wastes
nothing in
his garden,
neither
discarded glass
nor his
recollections
of his native
Vietnam

WRITTEN BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY PAUL FORTUNE

aFTER GETTING A DEGREE in landscape architecture in 1994, Andrew Cao wrote a letter to every firm in Los Angeles, looking for work. No one was interested. This setback gave him the freedom to develop his own vision. Like many great designers, Cao became his own ideal client.

From the outset, Cao knew that he wanted to draw on his memories of Vietnam's landscape for the design of his garden. He was 10 years old at the end of the war, when his family moved from a lovely seaside village in central Vietnam to his grandparents' rice farm in the south. He recalls farm life as idyllic, and his memory of the billowing rice fields is still vivid. "When you grow rice, the whole field is like a green carpet," he says. "We grew jasmine rice, and every time the wind blew, the whole field smelled of jasmine."

Cao knew he wanted to evoke his childhood memories in his Los Angeles garden, but he wasn't exactly sure how to do this. It was the unforgettable image of the salt farms, where salt is raked into cone-shaped piles in water, that led him to wonder about recycled glass as an artistic medium. Since the salt appears translucent—glistening in daylight, glowing in moonlight, and casting reflections across the pond—Cao realized that only glass could convey this luminosity.

He went door to door investigating glass-recycling plants. Fortunately, one plant manager, who had been in Vietnam during the war, was intrigued by Cao and took pity on him. He has allowed Cao to pick through enormous piles of bottles and shards, taking what he wants.

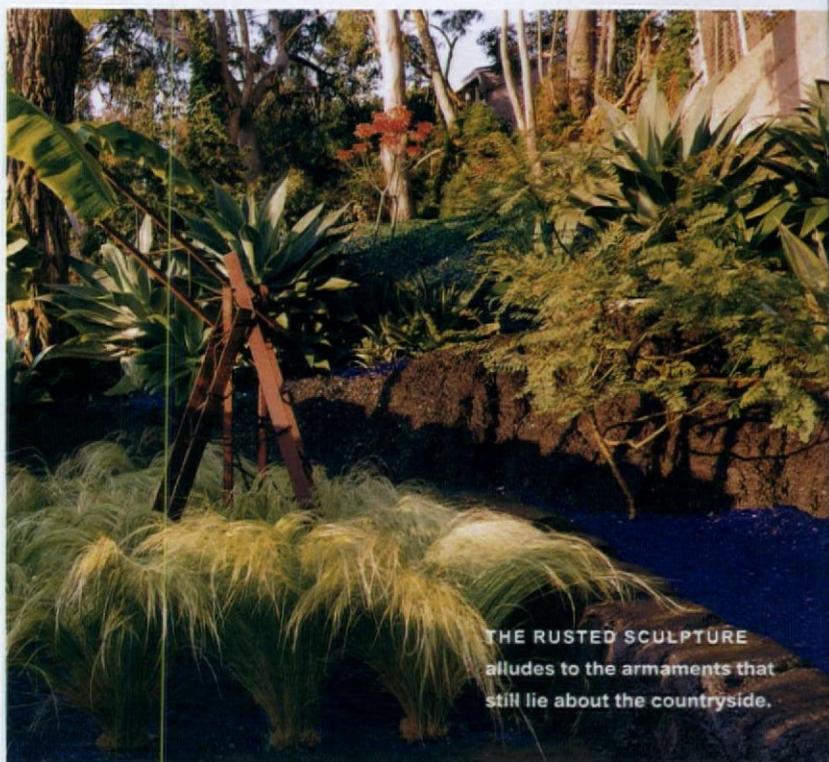
The layout of the garden that Cao and his companion, Stephen Jerrom, have made in the Echo Park section of Los Angeles is based on the topography of Cao's homeland. Since Vietnam lacks a single iconic image, like the Eiffel Tower or the Great Wall, Cao fastened on Highway 1 as his country's unifying symbol. This 1,200-mile road joins the flat farmlands of the south to the central coastline and the terraced paddies of the north.

The garden miniaturizes scenes along this route. Gold and green piles of glass on a base of black glass represent harvested rice set out to dry on the highway. Fine-leaved Mexican feather grass in blue glass depicts the flooded rice paddies. The colors change throughout the day as the glass reflects the shifting light. At night, the garden glows as if lit from underneath. At all times it radiates tranquility.

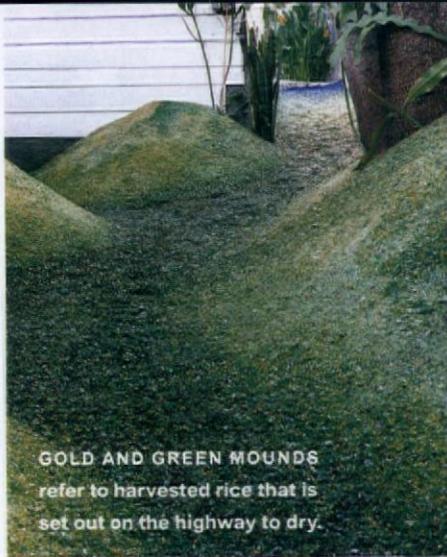
The garden has been a laboratory for Cao. He is now at work on several new projects, including fountains, tiles, furniture, and installations, each involving recycled glass. It is no longer true that no one wants to hire Andrew Cao; the commissions are rolling in.



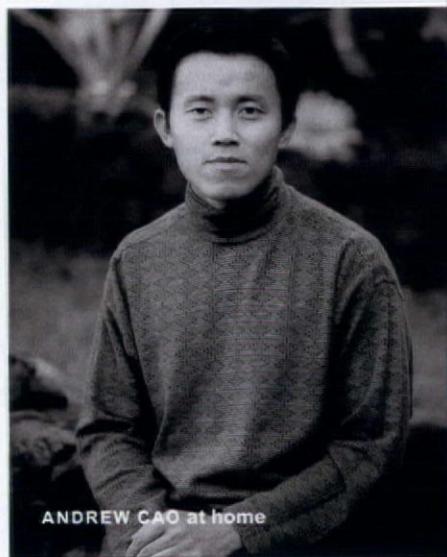
THE FLOODED RICE PADDIES are depicted with Mexican feather grass growing out of cobalt glass.



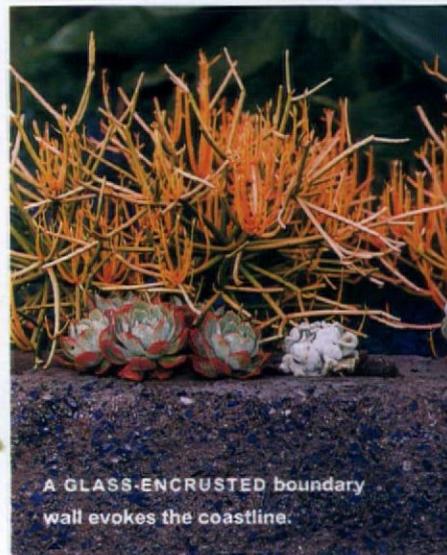
THE RUSTED SCULPTURE alludes to the armaments that still lie about the countryside.



GOLD AND GREEN MOUNDS refer to harvested rice that is set out on the highway to dry.



ANDREW CAO at home



A GLASS-ENCRUSTED boundary wall evokes the coastline.

landscape as **ART**

both the ecology of the materials used in this garden and its unusual, *allegorical* layout are innovations that serve the garden's true nature as a work of art. Most Western visitors are unaware that, from the front gate to the back wall, they are seeing Cao's interpretation of scenes from southern Vietnam up through the

north. While Southeast Asians recognize these *iconic images*, the experience of being in a glistening oasis and treading on gems powerfully transcends all literal references. Ultimately, it is Cao's artistry and his painterly use of glass that give the place its profound sense of mystery, weightlessness, and silence.



THE SERENELY BEAUTIFUL crystalline white glass was inspired by Cao's memory of the way salt is raked into cones in ponds for harvesting.



Open house

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WHAT'S NEWS Page 56 Cannon/Bullock, Los Angeles, CA. 323-221-9286. Hinson & Company, NYC. 212-475-4100. J. Robert Scott, Los Angeles, CA. 310-659-4910. All available through architects and designers.

OBJECT LESSON Pages 59-66 To find a lighting designer, contact International Association of Lighting Designers, Chicago, IL. 312-527-3677. www.iald.org. Randy Wilson, Performance Imaging, Greenwich, CT. 203-862-9600. George Sexton, Sexton Associates, Washington, DC. 202-337-1903. Steven Hefferan, Hefferan Partnership Lighting Design, Boulder, CO. 303-447-3566. Page 62, Hobby Hill. 800-336-5282. Layman, Houston, TX. 713-271-6271. Page 66, Amiron glass, Schott Corp., Yonkers, NY. 914-968-8900. Lutron. 800-523-9466.

DIG IT Pages 68-73 J. Paul Getty Museum at the Getty Center, Los Angeles, CA. 310-440-7300. www.getty.edu.

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Carré Royale fabric on chair, Clarence House. Pages 102-103, J. Robert Scott, Los Angeles, CA. 310-659-4910. Olive vine bed linens in kelp and balsam, Calvin Klein Home. 800-294-7978. Angora Mohair Bittersweet on headboard, J. Robert Scott.

HIGH AND MIGHTY Pages 106-113 Artists represented by the following galleries: Kara Walker at Quartet Editions, NYC. 212-219-2819. Dennis Oppenheim at John Gibson Gallery, NYC. 212-925-1192; and Haines Gallery, San Francisco, CA. 415-397-8114. Gary Simmons at Metro Pictures, NYC. 212-206-7100; and Margo Leavin Gallery, L.A., CA. 310-273-0603. Shirin Neshat at Annina Nosei Gallery, NYC. 212-741-8695. Fred Tomaselli at Jack Tilton Gallery, NYC. 212-941-1775; and Christopher Grimes Gallery, Santa Monica, CA. 310-587-3373. Carrie Mae Weems at P.I.P.O.W., Inc., NYC. 212-941-8642. Lynn Aldrich at Remba Gallery, L.A., CA. 310-657-1101. Ginny Bishton at Richard Telles Fine Art, L.A., CA. 213-965-5578. Tim Hawkinson at The Contemporary Arts Center, Cincinnati, OH. 513-345-8400. Matthew Barney at Barbara Gladstone Gallery, NYC. 212-206-9300; and Regan Projects, L.A., CA. 310-276-5424. Zoe Leonard at Paula Cooper Gallery, NYC. 212-255-1105. Tony Cragg at Marian Goodman Gallery, NYC. 212-977-7160; and Numark Gallery, Washington, DC. 202-628-3810. Anna Gaskell at Casey Kaplan, NYC. 212-226-6131. Kim Dingle at Blum & Poe, Santa Monica, CA. 310-453-8311. **Interior Design**, Sheila Bridges Design, Inc., NYC. 212-678-6872. Pages 106-107, Takashimaya, NYC. 212-350-0100. Donghia. 800-DONGHIA. Available through architects and designers. Christopher Norman, Inc., NYC. 212-647-0303. Available through architects and designers. Holly Hunt, NYC. 212-755-6555. Available through architects and designers. Kirk Brummel, NYC. 212-477-8590. Available through architects and designers. Moss, NYC. 212-226-2190. V'Soske, Inc., NYC. 212-688-1150. Available through architects and designers. **Wooden Nagato table and Pymmee table**, Holly Hunt. Pages 108-109, Nancy Corzine, NYC. 212-223-8340. Available through architects and designers. **Custom window shades**, Ernest Studios, Inc., NYC. 212-988-4900. Available through architects and designers. **Cigar standing lamp**, Aero, Ltd., NYC. 212-966-1500. **Wooden table**, by Jerome Seguin, Takashimaya. Pages 110-111, Dialogica, NYC. 212-966-1934. **Schercherazade Geometric shade**, Stephanie Odegaard Co., NYC. 212-545-0069. Available through architects and designers. **Piet Hein table and Quintus chairs**, ICF. 800-237-1625. Waldo's Designs, NYC. 212-308-8688. Available through architects and designers. **Table lamps**, 20th Century Gallery, Hudson, NY. 518-822-8907. Page 112, Cassina, USA. 800-770-3568. **Lart de Vivre**, NYC. 212-734-3510. **Malmaison Antiques**, NYC. 212-288-7569. Page 113, Christopher Ross Furniture, NYC. 212-358-8720. **Eddie Bauer Home Catalogue**. 800-426-8020. **MoMA Catalogue**. 800-793-3167.

MIX MASTERS Pages 114-121 Artists represented by the following galleries: Donald Sultan at Paul Kasmin Gallery, NYC. 212-219-3219. Robert Motherwell at Dranoff Fine Art, NYC. 212-966-0153; and Jonathan Novak Contemporary Art, L.A., CA. 310-858-2918. Andy Warhol at Jeffrey Ruesch Fine Art, Ltd., NYC. 212-925-1137. Kiki Smith at Pace-Wildenstein, NYC. 212-421-3292; and Bobbie Greenfield Gallery, Santa Monica, CA. 310-264-0640. Gerhard Richter at Dranoff Fine Art; and Anthony Meier Fine Arts, San Francisco, CA. 415-351-1400. John Chamberlain at Margo Leavin Gallery, L.A., CA. 310-273-0603; and Barbara Krakow Gallery, Amherst, MA. 617-262-4490. Wim Delvoye at Lehmann Maupin, NYC. 212-965-0753. Yasumasa Morimura at Lühring Augustine Gallery, NYC. 212-219-9600. Richmond Burton at Betsy Senior Gallery, NYC. 212-941-0960; and Andrew Dierken Fine Art, L.A., CA. 213-935-4881. **Interior Design**, Green-Garzott,



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Dallas, TX. 214-528-0400. **Pages 114-115, Dining table and chairs**, J. Manheim Custom Furniture, Dallas, TX. 888-615-3684. East & Orient Co., Dallas, TX. 214-741-1191. **Pages 116-117, Baker Knapp & Tubbs**, 800-59BAKER. Don Embree Antiques, Inc., Dallas, TX. 214-760-9141. Available through architects and designers. **Corone fabric on entrance hall chairs**, Fortuny, NYC. 212-753-7153. Available through architects and designers. **Coffee table**, East & Orient Co. **Recreation wool rug**, Stark Carpet Corp., NYC. 212-752-9000. Available through architects and designers. **Lantern in entrance hall**, Don Embree Antiques Inc. **Pages 120-121**, Gracie Inc., NYC. 212-924-6816. Sherie Wagner. 888-9WAGNER. **Agadir wool carpet**, Stark Carpet Corp.

WORKOUT OF ART Pages 122-123 Ross Bleckner at Mary Boone Gallery, NYC. 212-752-2929; and Lehmann Maupin, NYC. 212-965-0753.

SHADOW AND ACT Pages 124-133 Artists represented by the following galleries: Bruce Nauman at Cirrus Gallery & Cirrus Editions, Ltd., L.A., CA. 213-680-3473. Joel Shapiro at Betsy Senior Gallery, NYC. 212-941-0960. Barbara Hepworth at Joseph Rickards Gallery, NYC. 212-924-0858. **Landscape Architect**, Office of Dan Kiley, Charlotte, VT. 802-425-2141. **Landscape contractors**, Crow and Sutton Associates, Inc., Hoosick Falls, NY. 518-686-4103; and Sutton Landscape Solutions, Inc., Hoosick Falls, NY. 800-737-0663.

Mason, Andy Savage, Savage Masonry, Sharon, CT. 860-364-5875. **Mature trees**, Halka Nurseries, Inc., Englishtown, NJ. 732-462-8450. **BALANCING ACT Pages 134-135** Ellsworth Kelly at Joseph Helman Gallery, NYC. 212-245-2888. **Maarten Van Severen lounge chairs**, Troy, NYC. 212-941-4777.

DRAWING ROOMS Pages 136-139 Artists represented by the following galleries: Pierre Bonnard at Jill Newhouse Drawings, NYC. 212-249-9216. Jean-Louis Forain at Leila Taghnia-Milani, NYC. 212-570-6173; and Monumental Sculptures, Washington, DC. 202-332-7460. Ellsworth Kelly at Joseph Helman Gallery, NYC. 212-245-2888; and Jonathan Novak Contemporary Art, L.A., CA. 310-858-2918. Fernand Leger at Hubert Gallery, NYC. 212-628-2922; and Louis Stern Fine Arts, L.A., CA. 310-276-0147. Henri de Fantin-Latour at The Gallery of European Art, Trumbull, CT. 203-380-2909. **Hair and makeup** for Patricia Hambrecht by Paul Podlucky for Mark Edward Inc. **Pages 136-137, Louis XV chair**, James Grafstein, Ltd., NYC. 212-754-1290. Available through architects and designers. **Pamina fabric on chair**, Manuel Canovas, NYC. 212-752-9588. Available through architects and designers. **Pages 138-139, Garniture, plates and porcelain birds**, The Chinese Porcelain Company, NYC. 212-838-7744.

MID-CENTURY MODERNIZING Pages 140-147 Artists represented by the following galleries: Wayne Thiebaud at Campbell-Thiebaud Gallery, San Francisco, CA. 415-441-8680; and John Natsoulas

Gallery, Davis, CA. 530-756-3938. Robert Natkin at Reece Galleries, NYC. 212-333-5830; and Harmon-Meek Gallery, Naples, FL. 941-261-2637. Ed Paschke at Tandem Press, Madison, WI. 608-263-3437. James Rosenquist at Lawrence Gallery, Beverly Hills, CA. 310-278-0882; and Joseph Petrone Fine Arts, NYC. 212-620-4319. Frank Stella at Jan Andersen, NYC. 212-595-3648; and Gemini G.E.L., L.A., CA. 213-651-0513. **Pages 146-147, ABC Carpet & Home**, NYC. 212-473-3000. **Ophidian sconces** designed by Jeff Brown, Antkoviak, NYC. 800-ANTKOVIK. **Bed linens in master and guest bedrooms**, Area, Inc., NYC. 212-924-7084.

HARE RAISING Pages 148-149 Sculptures by Sophie Ryder at Folly, NYC. 212-925-5012; and Berkeley Square Gallery, London, England. 44-171-493-7939.

THE MOD SQUAD Pages 150-155 Artists represented by the following galleries: Mark Innerst at Curt Marcus Gallery, NYC. 212-226-3200; and Kohn Turner Gallery, L.A., CA. 310-854-5400. Andy Warhol at Jeffrey Ruesch Fine Art, Ltd., NYC. 212-925-1137. Liubov Popova at Leonard Hutton Galleries, NYC. 212-751-7373. Jack Pierson at Editions Fawbush, NYC. 212-242-1267; and Regen Projects, L.A., CA. 310-276-5424. Dana Duff at Side Street Projects, Santa Monica, CA. 310-829-0779. Christian Marclay at Margo Leavin Gallery, Los Angeles, CA. 310-273-0603. **Architect**, Stephen Miller Siegel Architects, NYC. 212-832-5400. **Pages 150-151**, Georg Jensen.

800-546-5253. **1950s floor lamp**, Donzella, NYC. 212-965-8919. **Pages 152-153**, Salon Moderne, NYC. 212-219-3439. **Robsjohn-Gibbings ottoman**, Alan Moss, NYC. 212-473-1310. **Robsjohn-Gibbings slipper chair**, Aero Ltd., NYC. 212-966-1500. **Pages 154-155**, Dakota Jackson, NYC. 212-838-9444. Available through architects and designers. Viking. 888-845-4641. Fornasetti, Italy. 02-6592341. Baccarat. 800-777-0100. Christofle. 800-799-6886. Tiffany & Co. 800-526-0649. Buccellati. 800-223-7885.

RECYCLED MEMORIES Pages 156-161 Andrew Cao Design, Los Angeles, CA. 323-726-2884. **Recycled glass**, Strategic Materials, Inc., Los Angeles, CA. 213-887-6152.

PHOTO CREDITS Page 28, Domestic Bliss, top three portraits at right, Superstock. Warhol portrait, Art Resource, copyright The Andy Warhol Foundation Inc. Page 90, Past Perfect, House & Garden, February 1981, courtesy of CNP archives.

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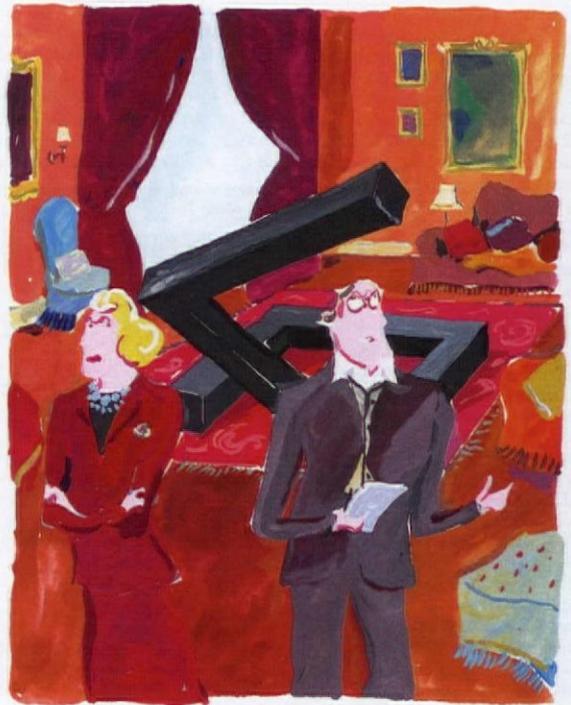
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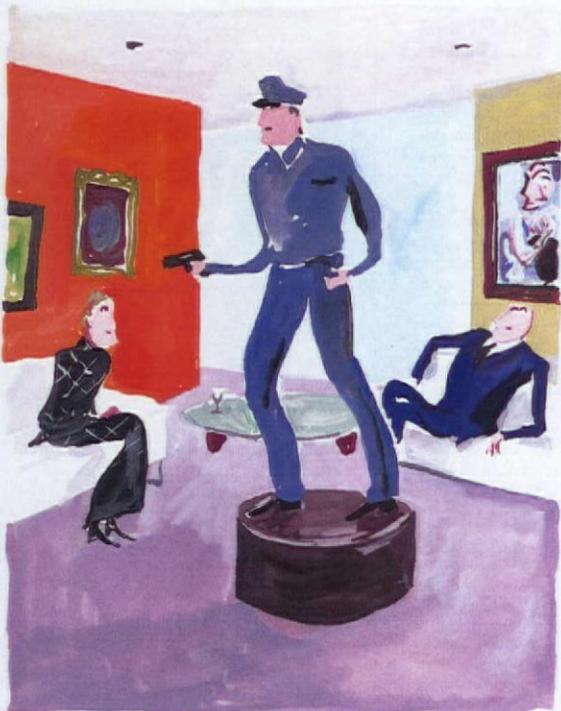
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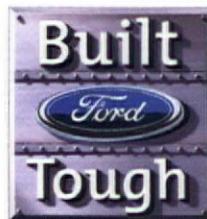
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