Small Changes,

Big

Decorating

Impact
ything you knew

can luxury cars.

ADVANTAGE: CHRYSLER
A DIVISION OF THE CHRYSLER CORPORATION
You were expecting another “land yacht” floating down the highway, hold on to your tufted velour seat. Here comes the totally new Chrysler New Yorker. And not the Chrysler LHS personal sports sedan. We started with the New Yorker’s award-winning “cab forward” design, which maximizes interior room while giving the car a wide track for precise handling. Then we added four-wheel independent suspension and an engine that delivers more horsepower than a BMW 535i. The result? A six-passenger luxury car that stays reassuringly stable in tight turns. It’s also reassuring to know that dual air bags and anti-lock four wheel disc brakes are standard. If you’d like your driving excitement turned up a notch or two, there’s the 24-valve, 214 horsepower Chrysler LHS. The LHS rides on a taut suspension and 16” aluminum wheels. You ride on premium leather-trimmed bucket seats. A power moonroof, automatic temperature control, and 11-speaker sound system are all standard. Ladies and gentlemen, the American luxury car is now in the fast lane. Call 1-800-4A-CHRYSLER for more information.
ESTÉE LAUDER
Fruition
Triple ReActivating Complex
Underneath the skin you see is the skin you want. Now, Estée Lauder brings it to Fruition.

Introducing

Fruition
Triple ReActivating Complex

For the first time ever — an exclusive, gentle-acting, Triple AlphaHydroxy Fruit Acid Complex that can re-activate your skin — making it measurably clearer, brighter, smoother, more even-toned. Without a prescription.

Our research shows:
• Up to 60% increase in skin clarity. Within two weeks!
• Up to 40% improvement in skin texture and tone. Discolorations fade.
• Up to 55% improvement in skin softness. A 37% increase in smoothness. Within days!

• Up to 18% reduction in the appearance of fine lines and wrinkles. A significant improvement!

Fruition is dermatologist and ophthalmologist-tested. Non-acnegenic.

The results are dramatic. The more help your skin needs — the more Fruition helps. See the proof. Only at Estée Lauder.

LAUDER
Painter’s Dream. All cotton bedlinens and window coverings. Available at the Eileen West Store.
For retail locations please phone or write: 33 Grant Avenue, Dept. HG53, San Francisco, CA 94108. Tel. 1.800.899.WEST

DESIGNED EXCLUSIVELY FOR
MARTEX
Kidney Writing Table

Karges
By Hand
SINCE 1886

For full color brochure, please send $10 to: The Karges Furniture Co., Inc., Dept. 93-5H, P.O. Box 6517, Evansville, IN 47719 or call (800) 252-7437
The Spread Wing Eagle: an American inspiration.

Inspired by America's symbol for freedom and opportunity, the Spread Wing Eagle has been created. It beautifully captures this spirit with a fluid motion and an animated style while standing still.

Val Saint Lambert: making the finest crystal in the world since 1826.

Bromberg’s
Birmingham, AL

J.E. Caldwell
Philadelphia, PA

McCaulou’s
Walnut Creek, CA
"As in a painting, one bold dot of color can make everything come alive."
—Barbara Barry

Quick Change Artists

154 The herb garden at the Château de Bagnols.


ON THE COVER

DECORATING

62 Writer in Residence
On Manhattan's Upper West Side, the fashion columnist of The New Yorker composes a room of her own. By Holly Brubach

88 Beyond the Pales
With a fresh palette, Stephen Sills brightens an old stone house in Connecticut. By Susanna Moore

98 The Royal Treatment
Tradition reigns in the London apartment of Viscount Linley. By Charles Maclean

118 Quick Change Artists
Three decorators prove that giving a familiar room a new face doesn’t have to be expensive or labor intensive. By Margot Guralnick

128 The Heart of Texas
Governor Ann Richards bucks formality upstairs at her official residence. By Vance Muse

148 Custom Comfort
After finding ways to make his own family comfortable, Donghia design director John Hutton brings his ideas to the office. By Dana Cowin

(Contents continued on page 10)
When you love what you're doing as much as I do, it doesn't feel like work. — Plácido Domingo

Wherever he travels, Plácido Domingo carries a series of green bound books into which he writes his engagements up to three years in advance. Such are the demands the opera world makes on one of its most sought-after performers.

His ability to thrill an audience is such that a legendary curtain call in Vienna lasted over an hour. “It would have been easier,” Plácido said, “to sing the opera all over again.”

Domingo has committed nearly a hundred operatic roles to memory. He believes this daunting repertoire is necessary to attract the widest possible audience because his ambition is to help more people, all over the world, enjoy the music he loves.

More than a singer, Domingo is also a respected conductor. “The operatic conductor is like a Roman charioteer,” he says. “He has a hundred horses on stage and a hundred horses in the pit. And he has to control them all.”

Throughout his career, Domingo has held himself to the highest standards of performance. It’s the same measure he uses when selecting a timepiece. “My Rolex is perfect for me,” he states. “You could say it’s one of my favorite instruments.”

Rolex, Oyster Perpetual, GMT-Master II and Jubilee are trademarks.

Write for brochure. Rolex Watch USA, Inc., Dept. 872, Rolex Building, 665 Fifth Avenue, New York, N.Y. 10022-5383

Rolex, Oyster Perpetual, GMT-Master II and Jubilee are trademarks.
170 Timeless Rooms
Decorator Jean-Michel Frank created a gallery-like setting for viewing art in the Fifth Avenue living room he designed for Nelson Rockefeller.

DESIGN & ARCHITECTURE

122 New Angles on Modernism
In a Manhattan apartment, Joseph Giovannini explores the glamour of deconstructivism. By Martin Filler

136 Baroque in a New Light
The centuries-old decorative style leaves the weight of history behind. By Stephen Calloway

162 Samples: Resetting the Clock
The hands of contemporary designers are changing the face of time. By Elaine Hunt

GARDENING & ENVIRONMENT

40 Where the Buffalo Roam
On a South Dakota ranch, prairie entrepreneur Ray Hillenbrand follows the lead of Native American tradition. By William Bryant Logan

54 Great Balls of Flowers
More than edible bulbs, alliums also produce spectacular flowers. By Allen Lacy

104 In Tune with the Country
Peter Duchin and Brooke Hayward discuss rural life in a domestic key with all its sharps and flats.

134 Unlikely Plots
Gardening takes unexpected twists when celebrity green thumbs seize the spades. By Michael Rosen

142 All Along the Garden Path
Walking through a garden designed by Thomas Reinhardt reveals the many moods of a Long Island landscape. By Paula Deitz

ART & ANTIQUES

34 On Taste
The charm of wicker was that nobody took it seriously, at least not until now. By Nancy Richardson

46 The House of Havemeyer
In a legendary art collection the Havemeyers displayed their taste for adventure. By Rosamond Bernier

82 Selects: The Luster of Lanterns
Over the centuries, hall fixtures reached new heights of ornamental brilliance. By Margot Guralnick

STYLE

84 Living with Style
In her fashion designs, Cynthia Rowley serves up 1940s tablecloths laden with fruits and vegetables. By Wendy Goodman

112 A Well-Heeled Flat
When he sets foot in his Montmartre apartment, Christian Louboutin indulges the same taste for fantasy he displays in his shoe designs. By Wendy Goodman

TRAVEL

74 A Room for the Knight
Storming the towers is a pleasure at four Irish country house hotels. By Judy Brittain

80 Shopping in Miami Beach
The city dotes on two Carloses: ceramist Carlos Alves and designer Carlos Betancourt. By Glenn Albin

154 Reawakening of a Château
An English couple invites travelers to be chatelains for the night at a splendidly restored castle in France. By Christopher Petkanas

FOOD

66 Salmon Down on the Farm
Now that fresh wild salmon is harder to find, farmed salmon will serve just fine as the catch of the day. By Leslie Land

IN EVERY ISSUE

20 Contributors Notes
27 Notes
32 News
87 Letter from the Editor
164 Resources
To order now call
Dillard's
toll-free 1-800-DILLARDS
You've Done Stocks, Bonds & Ira's But What About Carpet?

Karastan area rugs and broadloom carpets not only beautify, they increase the value of any home. Crafted to last from finest premium fibers—including 100% worsted wool. They look good, wear gracefully. And come with a 20-year warranty. How many stocks can say that? Visit an exclusive Karastan Gallery of Design or a dealer near you. For a full-color brochure, "The Creation Of An Heirloom," send $3 to Karastan, P.O. Box 49439, Greensboro, NC 27499-2626.

Invest In Karastan
one Who Counts is Choosing Charisma,
Especially if What They're Counting is Threads.

310 threads per square inch Supima cotton bedlinens. Uniquely sensuous.

CHARISMA® ONE OF THE FACETS OF FIELDCREST.
FIELDCREST, 1271 Ave. of the Americas NY, N.Y. 10020 • 1-800-841-3336 • A Division of Fieldcrest Cannon, Inc.
It’s available only in black and stainless steel. It’s very expensive. It makes no compromises.

Even at $9,000, it would be a mistake to call The Garland Restaurant Range for the Home the most expensive in its class. Because, very simply, it is the class.

With a high-intensity, in-oven infrared broiler, heavy duty griddles, commercial-sized ovens, electronic ignition—and cast iron star surface burners that provide the ultimate in controlling heat—Garland ranges are found only in kitchens where there is no room for compromise or imitation, but more than enough room for the very best.

For years Garland has been the choice of demanding, professional chefs. Now it’s built for your home in 60-and 36-inch widths—and is available through your architect or interior designer, or by calling 1-800-25 RANGE.

Garland

It began as a range for professionals. And stayed that way.

Garland Commercial Industries, Inc.
185 East South Street Freeland, PA 18224
Phone: 1-800-25 RANGE
Fax: 717-788-5977

©1993 Garland Commercial Industries
Vance Muse, a Houston native living in Manhattan, returned to Texas to interview Ann Richards at home in the Governor’s Mansion. “Richards was as powerful a presence talking quietly in her living room as she is speaking at the national podium,” says Muse. The coauthor of Walking with Garbo, a portrait based on conversations with the reclusive star, he is at work on Beat It Out, tales of a TV show being put together in Los Angeles.

Brooke Hayward and Peter Duchin air their diverging viewpoints on the Connecticut house and garden which they both grew to love. “‘From April to Thanksgiving, gardening consumes all our time, we don’t even answer the phone,’” says Hayward, author of the best-selling memoir Haywire. She is currently writing an account of life in L.A. in the 1960s. Duchin is a celebrated bandleader and pianist whose orchestra has played at every inauguration since Kennedy’s. He is at work on an autobiography.

Allen Lacy, whose popular gardening columns appeared for thirteen years, first in The Wall Street Journal and later in The New York Times, has recently begun publishing his own newsletter, Homeground. For HG he explores the aesthetic appeal of alliums, a family of bulbs and rhizomes whose better known members include onions, leeks, and chives. The author of The Gardener’s Eye and The Garden in Autumn, Lacy is writing a new book on ground covers and vines.
A little green can make a big difference to a city kid.

By donating a little of your green, The Fresh Air Fund can continue to make a world of difference to city kids. Your $297.00 will not only send a child to the country for two weeks...it’ll give a child memories that’ll last a lifetime. Please donate. A little green from you now can mean a lot of green for them this summer.

Judy Brittain, a London-based contributing editor of HG, reports on three Irish castles and a stately home open to paying guests. Her itinerary includes a stop at Ashford Castle, site of her father’s "gigantic trout catch" when she first visited as a child. A former decorating editor at British Vogue, Brittain is a native of Dublin.

George Moscahlades joins HG as art director following three years as design director of Mademoiselle. He says he decided to become a graphic designer after he created a theater poster in high school and "suddenly I saw my work plastered everywhere." Off-hours Moscahlades plays on a hockey team of "lawyers, investment bankers, and photographers—all aspiring Wayne Gretzkys."

A copy of the last financial reports filed with the Department of State may be obtained by writing to: New York State Department of State, Office of Charities Registration, Albany NY 12231, or The Fresh Air Fund, 1040 Avenue of the Americas, New York, NY 10018 ©1993 Fresh Air Fund
All the exciting things happening to homes are by Warner

WALLCOVERINGS • FABRICS • BORDERS
Through interior designers.

The Warner Company, 108 S. Desplaines, Chicago, IL 60606 • Showroom: 6-134 The Merchandise Mart, Chicago

From the Ashland Collection: Top sidewall: CKM-6054 • Border: CKM-6034
Sidewall stripe: CKM-6044 • Back sidewall: CKM-6064 • Fabric: FKM-6054
You can pay a lot more for antique furniture at some place other than Mill House of Woodbury.

And have a lot less fun doing it.

At Mill House, our low country overhead keeps prices sensibly modest — while our spacious country setting gives you the pleasure of strolling through 17 showrooms filled with English and French antique furniture, accessories, chandeliers and works of art. With a new discovery awaiting you around every corner.

Mill House Antiques

1964 TWENTY-NINE YEARS OF CHOICE 1993

1068 Main Street North, Woodbury, Connecticut 06798 Telephone (203) 263-3446

You'll find us about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.
GIANNI VERSACE
SIGNATURE
NEW YORK BEVERLY HILLS SAN FRANCISCO WASHINGTON HOUSTON SAN DIEGO CHICAGO LOS ANGELES BAL HARBOUR MEXICO CITY VANCOUVER TORONTO
"Bellport dictates how our furniture looks—easy, gracious, spirited, and fun," says craftsman Jonathan Kusa, at left, of his Long Island hometown on Great South Bay. "And Adirondack style suits Bellport because it's enduring rather than trendy," adds his partner, designer Robert DeCarlo. Their three-year-old company, Hand Made Bellport U.S.A., produces witty variations on outdoor classics, from oversize Adirondack-inspired armchairs and porch swings with turned arms to a mailbox complete with flag. (Hand Made Bellport U.S.A., Box 817, Bellport, NY 11713; 516-286-8031 by appt.)
1. Australian Deborah Léser’s batik-inspired hand-painted and hand-dyed silks—among them Lingua Australis, Oz Essence, and Cacti Dots—evoke the land down under in vibrant colors. From $200 a yard, to the trade. To custom-order (212) 439-6710.

2. Plantings in the great border tradition don’t have to look English, and antiques don’t have to be locked away. Take a look at Melanie Fleischmann’s American Border Gardens (Clarkson Potter, $30) and Antiques for the Table (Viking, $30), produced by Sheila Chechet, owner of Country Dining Room Antiques in Great Barrington, Massachusetts.

3. Lars Bolander’s Long Island shop feels like his native Sweden, with white painted furniture by Nicholas Haslam, suitable for indoors or out, set amid paintings and antiques, such as a Swedish clock and a Danish mirror. Lars Bolander Antiques & Accessories, 5 Toilsome Lane, East Hampton (516) 329-3400.

4. A sconce of twisted and knotted gilded-bronze rope plus other French reproduction wall fixtures—as well as hundreds of antique chandeliers, lanterns, and table lamps—fill Marvin Alexander’s shop at 315 East 62nd St., NYC (212) 838-2320, to the trade.

5. New Guinean shields in the Rockefeller Wing at the Metropolitan Museum of Art inspired decorative artist Rachel Volpone’s three-panel screen, painted on pine in layers of reds, browns, and ochers with copper accents. For information (212) 478-9976.

6. A replica of the rattan bar aboard President Franklin Delano Roosevelt’s yacht, the USS Potomac, is among the offerings from Palecek, a California company that produces a wide selection of woven furniture and accessories. For dealers (800) 274-7730.
T Draws Fire to the Moon.

-Dante

Introducing Tuscany

Per Donna

Firenze - Italia

Neiman Marcus
1 Ithaque et Lipari cups and saucers by Olivier Gagnère, a celebrated designer of furniture, glassware, and ceramics, are part of Bernardaud’s latest collection of Limoges porcelain at Bernardaud, 777 Madison Ave., NYC (212) 737-7775.

2 In May and June, Blantyre, a Berkshire cottage turned country house hotel, hosts decorative arts weekend retreats with seminars on antiques collecting and garden design and visits to museums and private collections in the area. For information (413) 298-3806; after May 1, call (413) 637-3556 or write Blantyre, Rte. 20, Lenox, MA 01240.

3 New York decorator Richard Keith Langham wraps his Tassel floor lamp with silk cord, tops it with a plaster tassel, and grounds it in a star-shaped iron base. To order, in cord of any color and several metal finishes, at Katie Ridder Home Furnishings, NYC (212) 861-2345, or from Langham, (212) 744-1110.

4 Todd Gribben began making theme tablecloths for his New York catering clients, but now he spends more time stitching velvet and burlap appliqués and grosgrain ribbon onto white cotton piqué than serving dinner. The tomato tablecloth from his garden series, as well as other table linens, curtains, and bedspreads, can be ordered through Robert Couturier, NYC (212) 463-7177 by apt.

5 The satin-finish mahogany Renate end table by Paul Mathieu and Michael Ray and a 1935 woven rattan chair designed by Jean-Michel Frank are among the stylish European furniture designs produced by Ecart International. Available through Pucci International, NYC (212) 633-0452 by apt.

6 Zuber et Cie, the company best known for its elaborate woodblock scenic wallpapers, has a new collection of cotton fabrics block-printed with French document patterns, to the trade. For showrooms (212) 486-9226. Tieback available to the trade from Brunschwig & Fils. For showrooms (212) 838-7878.
Great Ideas

Quilting is making its way out of the bedroom. In Los Angeles, antiques dealers Joel and Margaret Chen cover their dining room table, below, in a Clarence House fabric, Vega Cornaline, custom-padded and quilted for extra body. "Quilted silk reminds me of Hollywood glamour," says David Speaks, who designed the tablecloth for the Chens. And in a house by New Orleans decorators Holden & Dupuy, hand-quilted cotton velvet curtains hang in the living room. "Quilting creates visual weight," says Ann Dupuy.

Environment

More than 900,000 farms and 69 million households in the U.S. employ pesticides, including 600 million pounds of herbicides. About 4 percent of herbicides are used in private lawns and gardens, at an annual cost of $198 million. According to a 1990 survey, 85 percent of households store pesticide in or near the house. For information on pesticides' health effects call National Pesticides Telecommunications Network, (800) 858-7378 (Mon.-Fri., 8:00 a.m.-5:00 p.m. CT).

Costs of Living

For a standard-size hybrid tea tree rose, about 36 inches from base to lowest leaf (prices do not include taxes or shipping):

$24 Thomasville Nurseries, Thomasville, Georgia (912) 226-5568
$27.95 Spring Hill Nursery, Peoria, Illinois (309) 691-4616
$29 Hoverman's Garden Center, Rochelle Park, New Jersey (201) 843-2087 (does not ship)
$29.50 Hortico, Waterdown, Ontario (416) 689-6984
$29.95 Jackson & Perkins, Medford, Oregon (800) 292-4769
$34.95 Stanek's Nursery, Spokane, Washington (509) 535-2939
Gap denim jeans as worn by GREGORY M. OSHER, director.
Photography by BRETTE LACROIX.
Nancy Richardson on taste

The charm of wicker was that nobody took it seriously, at least not until now.
VOLUPTÉ

TRUST YOUR SENSES.

Oscar de la Renta

NORDSTROM
There were times when wicker armchairs seemed to parlay a natural ease into a devastating nonchalance.

The craft part of the wicker story is as old as human history, and still going. In the exhibition catalogue, Adamson traces the earliest known examples of basket furniture to two ancient sources. One is a Mesopotamian votive sculpture, circa 2500 B.C., from the Louvre: a Sumerian official sits on a basket stool that looks like the ones still arriving from China through Pier 1 Imports. (The Sumerian one has a tighter weave.) The other is a stone relief from a Roman tomb of about A.D. 235, found in Germany. The scene involves a Roman matron sitting on a high-backed, finely woven basket-bottomed chair while an attendant does her hair. It is virtually identical to those present-day Asian-made rattan chairs with an hourglass shape found in many bedrooms and bathrooms.

Even in the sixteenth and seventeenth centuries, European basket furniture made from willow branches still followed ancient forms. Wicker cradles and hooded invalid or nursing chairs (like the hooded wicker beach chairs of today) were common in England, France, and Germany, as well as in seventeenth-century Holland, where they were from Far Eastern ports.

The Wicker Garden
1318 Madison Ave.
New York, NY 10128
(212) 427-6954

The Wicker Shop
2190 Marshall Ave.
Saint Paul, MN 55104
(612) 647-1598

Where to Fix It
Connecticut Antique Wicker
1052 Main St.
Newington, CT 06111
(203) 666-3729 by appt.

Richard Saunders
894 Laurel Ave.
Pacific Grove, CA 93950
(408) 372-1273

There were times when wicker armchairs seemed to parlay a natural ease into a devastating nonchalance.
or large color portfolio featuring classic McGuire rattan furniture and the seven special collections send $10.00 to McGuire HG5-93 51 Vermont Street, San Francisco, CA 94103. Visit a McGuire showroom with your interior designer, architect or furniture dealer.
"Do what works for you..."

Designer and author Chris Casson Madden's first rule for designing the kitchen of your dreams.

Does your kitchen reflect your own individual needs? Ms. Madden takes you through 38 perfectly planned kitchens — from high tech to old world. With advice from the professionals, hundreds of full-color photographs, and tell-all text, you will discover all the possibilities and how to make them work for you.

Whether you want a complete renovation, a few decorator touch-ups, or you just love to browse, this beautiful book through 38 perfectly planned kitchens — from the professionals, hundreds of full-color photographs, and tell-all text, you will discover all the possibilities and how to make them work for you.

Order your first-edition copy today and save 20% off the cover price of $45.

**Casson Madden's first rule**

Order for $36*, plus $3 shipping and handling to:

The Comédie Haste Collection, Dept. 875039, P.O. Box 10214, Des Moines, IA 50336

Call toll free 1-800-678-5681 for credit-card orders, or send check or money order for $36 to The Conde Nast Collection, Dept. B75039, P.O. Box 10214, Des Moines, IA 50336.

---

**The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.**

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Against the ancient craft of tightly woven basket making, nineteenth-century American wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.

Like an after-silence — make that a grin — that remains after some fat cat disappears, nineteenth-century wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going full steam by the 1870s and '80s.
Prairie entrepreneur Ray Hillenbrand follows the lead of Native American tradition

BY WILLIAM BRYANT LOGAN

IN HIS MIDDLE AGE RAY HILLENBRAND made a trade. He gave up a property he owned in Batesville, Indiana, in exchange for a ranch in South Dakota. In the process he traded sixteen-hour days for 25,000 acres, a Fortune 500 company for 1,800 buffalo, and the manufacture of burial caskets and hospital beds for the fine crafting of Sioux bags, bows, buffalo robes, and jewelry.

And he changed his point of view. "When people back east want to mellow out," he says, "they sit down and drink a martini. When I want to relax, I saddle a horse and ride the prairie." On the high plains near Rapid City, the former executive has found new partnerships with the likes of a
WHO IS GIÒ?
third-generation rancher, a Sioux medicine man, and the wide-open land itself. Looking out from a bluff, Hillenbrand sees a few hundred of the buffalo that have changed his life as well as the lives of his four grown children, who help out with annual roundups. "This is a real honest environment," he reflects. "What you see is what is really there. Money isn't the driving force." Not that it isn't welcome. "You can do something where the driving force is the good of it, and the naturalness of it. Money is the offshoot."

But Hillenbrand is no nouveau wild man. To the tablelands of the West he brings a businessman's passion for order. Acquiring a cattle ranch, he converted it to buffalo (technically bison, but he prefers "buffalo"), not only because they live more naturally in this cold climate—they're comfortable to minus fifty degrees while a cow gets cold at plus thirty—but also because the market for buffalo is controlled by the producers, not middlemen. Seeing that the Sioux had used every part of the buffalo—revering it as the source of their lives—Hillenbrand decided to follow suit, beginning by creating a market for buffalo skulls and hides. (You can blame the prevalence of buffalo skulls in Santa Fe largely on him.) This meant not only greater respect for the animal but added value for the producer.

Duane Lammers, who owns half the herd, manages the Triple Seven Ranch, assisted by Mimi Hillenbrand, Ray's eldest daughter. "We have three goals here," Lammers says over a lunch of buffalo burgers. "The first is a fulfilling life for the people here, the second is to improve the land and its plants and animals, the third is to be economically viable. It comes down to land, people, and money." Lammers pushes back his chair and looks at his sons, Austin, ten, and Devin, eight. "Go catch the horses, boys," he says. "Can we go flying later?" asks Austin. "If the wind drops," says Lammers. He then explains to a guest, "We keep a little plane to check fence—25,000 is a lot of acres." For an easterner, to ride over these plains is scarcely less exhilarating than flying. Coming on the buffalo grazing in a hollow, one can't help feeling the shudder of pleasure Native American scouts must have felt when they discovered the first signs of the herds that would keep them alive through the winter. It is all like a scene from Dances with Wolves—and indeed, part of the movie was filmed here.

But there is much more to the place than pretty pictures. Lammers is using the buffalo to help restore the shortgrass prairie, long degraded by overgrazing and the planting of exotics like winter wheat. Having separated the ranch into a patchwork of electric-fenced pastures, he regularly shifts parts of the herd, ensuring that they don't remain too long on any stand of grass. Moderate trampling and cropping of the native grasses actually thickens the plants, encouraging them to tiller underground and send up new growth. The broken sod soaks up rain, using scarce water more efficiently and reducing erosion. Even the electric fencing serves environmental goals, since it requires only two strands, leaving gaps wide enough for antelope, coyotes, and other wildlife to circulate freely.

For Hillenbrand and Lammers it isn't a matter of going back to the old days but of finding a new way to do what is right. The same idea guides Prairie Edge, the retail and mail-order business Hillenbrand runs with manager Dan Chapman and a group of Sioux craftsmen, including shaman Charles Fast Horse. The flagship store in Rapid City is one of the few signs of life in a run-down urban core. Lamenting the cynicism of many younger Sioux, Fast Horse sees the downtown as a symbol. "There's too many lights, too much alcohol," he says, shaking his head.

Prairie Edge takes a stand against this degradation. "I like

Even fencing serves environmental goals in restoring the prairie

A wagon used as a prop in Dances with Wolves stands beside a corral at the ranch.
THE NEW PERFUME

Gio
DE
GIORGIO ARMANI

I.MAGNIN
nothing more than
when I see Sioux fam-
ilies stopping at the
window to look at my
work," says Jim Little
Wounded, one of the
dozens young men and
women who are virtual
artists-in-residence in
the shop. Hillenbrand
courages a high stan-
dard of craft, in exchange for
which he buys every piece pro-
duced. He also supplies the buffalo
hides, bones, and other items that
are needed for the work. Much of
the raw material comes straight
from his ranch, but the beads are
made by the same Venetian glass
companies that supplied them to
the American West long ago.

There is a real effort here to
forge a hybrid culture. Charles
Fast Horse notes that even his an-
cestors used whatever materials
were the best for the job: abalone
shells acquired from coastal tribes,
white men’s barrel staves and
Green River knives. “I take what’s
good from the Indian world and I
leave the bad. I take what’s good
from the white world and I leave
the bad,” he says. “And I make it
work together.”

Fast Horse’s robes, the jewelry
of Tim Whirlwind Soldier, the
drums and flutes of Jim Little
Wounded, and the work of other
Prairie Edge artists is sought after
far beyond Rapid City. Customers
include Japanese museum direc-
tors, actor Kevin Costner, and
country singer Randy Travis. To
make a single piece of a motorcy-
cle bag for the rock group ZZ Top,
twenty-nine-year-old Kevin Fast
Horse uses 5,000 tiny beads. The
work is costly, intentionally so,
since Hillenbrand believes the car-
rriers of cultural ideas should be
highly valued and highly paid.

A strange thing is happening out
there in South Dakota. An ex-cor-
porate executive rides the range,
restores the prairie, and spends
time in a ceremonial sweat lodge,
the Sioux equivalent of a chapel,
where Charles Fast Horse is his
teacher. Fast Horse, on the other
hand, buys land and builds his
family a house in the hills sur-
rounding Rapid City. “If we live
in the past, we decay,” he says.
“We have to cherish our traditions
today.” The businessman, the
cowboy, and the Native American
trade the strengths of their own
pasts to create something fresh in
common. Externally, the buffalo is
the medium of exchange. Inter-
ally, all three men are looking
for values. The shaman is most ar-
ticulate. “There are two types of
wealth,” he concludes. “One is
material wealth, the other is the
wealth of who you are. If you reach
your goal, you learn at last that you
are part of the human race.”

A variety of Sioux drums, shields,
and other Native American
crafts is available through
Prairie Edge.

Telephone sales and mail-order
catalogue requests: Prairie Edge,
Box 8303, Rapid City, SD 57709;
(800) 541-2388.

Galleries for retail sales: Prairie
Edge, 606 Main St., Rapid City, SD
57701; (605) 342-3086. Prairie
Edge, HC85, Box 217, Whitewood
Frontage Rd., Sturgis, SD 57788;
(605) 347-6896. Prairie Edge, 102
East Water St., Santa Fe, NM
87501; (505) 984-1336.

HG MAY 1993
IN THE SPRING OF 1892, AS STRANGE AN ARK AS ever came to rest on Manhattan island was completed at the northeast corner of Fifth Avenue and 66th Street. Though nothing special when seen from the street, the house was in its every interior detail a place of marvel and magic. It belonged to H. O. Havemeyer and his second wife, Louise Elder, whom he had married in 1883. Even before their marriage, he had gone heavily into the collecting of Japanese decorative art. He had also made wholehearted if erratic forays into European old-master painting. As he commanded virtually the entire United States sugar market, he could afford to indulge his fancies. Later, thanks in large part to Louise’s contacts in Paris (through her lifelong friendship with Mary Cassatt), the Havemeyers were able to buy French nineteenth-century painting and sculpture on a scale, and with a discriminating taste, that has rarely been rivaled.

Their’s could have been—and should have been—a private house that eventually went public, like the Frick Collection and the Pierpont Morgan Library. As the home of the Havemeyer Collection and as the masterpiece of Louis Comfort Tiffany and Samuel Colman in the domain of interior decoration, it could have rivaled either museum. Visitors to “The H. O. Havemeyer Collection,” an exhibition at the Metropolitan Museum of Art through June 20, can see not only the full range of artworks the couple once lived with but also a number of the spectacular objects designed for them by Tiffany & Co. that were taken out of the house before it was torn down in 1930.

Had the collection stayed in place, it would have had everything from an Egyptian limestone head of a pharaoh to the Japanese blue and white hawthorn jars Louise Havemeyer had first admired as a teenager paying a call at the studio of James McNeill Whistler. All tastes and all natures would have been satisfied at the Havemeyers’. In some parts of the house sheer numbers would have impressed: the music room walls and the library ceiling, for example, which Tiffany and Colman collaged with a wealth of Asian brocades and embroideries. In
Standing for "technically thoughtful." And meaning that Kohler Whirlpools don't just soothe, relieve, relax and gently ripple away the world, they do it in a way that's... well, you'd think we knew you for years.

So, how do I find this perfect whirlpool, you ask? Just call our toll-free number and we'll snap back a book full of facts. But do it.

Your personal Body Shop is waiting.

For your free booklet, "Kohler Whirlpools, The Perfect Body of Water," call 1-800-4-KOHLER, Ext. 499.
Torn down in 1930, the Havemeyers’ house should have become a museum

Pieter de Hooch’s The Visit, above, El Greco’s Portrait of a Cardinal, right, Mary Cassatt’s portrait of the collectors’ daughter, Adaline, far right, and a Zhou wine jar, below.

A gold- and crystal-railed staircase, below, spanned the picture gallery Louis Comfort Tiffany and Samuel Colman designed for the Havemeyers’ house on Fifth Avenue.

1896, H. O. Havemeyer gave the Metropolitan more than 2,000 fragments of Japanese textiles he had bought from the Parisian dealer Siegfried Bing. Nor was it anything special for Havemeyer to buy 475 Chinese porcelain tea caddies on his morning walk to work and have them carted home that afternoon.

The house also held single objects that would draw connoisseurs from all over: a Greek bronze helmet from the seventh century B.C., a one-handed Roman glass cup made in the first century A.D., a Zhou bronze wine vessel. The collection of Tiffany blown glass would in itself have made the name of many a museum. So would the early medieval Islamic pottery. Any curator would covet the European paintings: among them Bronzino’s Portrait of a Young Man, El Greco’s View of Toledo, Ingres’s Portrait of J. A. Moltedo, Courbet’s Woman with Parrot, Manet’s Ball at the Opera, Monet’s Poplars, Cézanne’s Gulf of Marseilles Seen from L’Estaque. The Degas bronzes would be a collection in themselves. In no other American collection of the day was such consistent discernment exerted on works from the early sixteenth century up to the beginning of the twentieth. Unlike J. P. Morgan and Henry Clay Frick, who were most active in earlier art, the Havemeyers moved with serene confidence in areas of recent art that were still regarded as difficult or unproven.

There was, however, a darker side to the Havemeyers’ life. Only a few years after their marriage, the attorney general of New York started proceedings to annul the charter of the Havemeyer sugar-refining company. Although this matter was resolved in 1891, H. O. Havemeyer fought off other troubles throughout his career. He died in 1907, barely two weeks after a federal agent discovered that company scales had been tampered with. (Charges of fraud were brought and led eventually to a verdict of guilty.) On the day of the funeral Louiseine’s mother died; that same month, the Havemeyers’ two granddaughters also died. The effect of those misfortunes was such that in 1909 Louiseine tried to throw herself off an ocean liner. Rescued at the last moment, she recovered and went on to lead an active life not only as a collector but as a militant suffragette.

Meanwhile the house remained as if nothing had happened to the man who, decades before, had given Tiffany and Colman a free hand and a blank check. Louiseine Havemeyer had wanted to get away from dreary conformist interiors—‘old moth-eaten Tudor embroidery,’ as she put it—and go all out for the more adventurous taste of her own

HG MAY 1993
Every inch of the walls was covered in Tiffany mosaics day. Tiffany and Colman gave her precisely the unpredictable new look she had hoped for. The entrance hall delivered a keynote address that echoed through all the rooms. There was very little furniture in the hall, but the floor was a sea of Hispano-Moresque tiles, and every inch of the walls was covered with Tiffany glass mosaic. There was a polychrome mosaic overmantel on which two peacocks were framed by golden scrolls; the staircase was modeled after one at the Doge’s Palace in Venice. A throne-like chair suggested, none too subtly, the prepotent ambitions of H. O. Havemeyer.

Most other householders would have been weighed down beyond endurance by Tiffany’s eclectic mingling of Chinese, Japanese, Islamic, Byzantine, Celtic, and Viking elements. But the Havemeyers did not feel that their collections were in any way effaced: for years they had bought with this house in mind. Art and decoration were equal partners even when the visitor crossed the two-story picture gallery by way of a suspended staircase that went down and up from one balcony to another without touching the ground. The gold-filigree railings were hung with small crystal balls, and every footstep set off a musical tinkling guests were not likely to forget. Bernard Berenson’s wife, Mary, may have scoffed at “that awful Tiffany house,” but to most visitors it was filled with surprise and enchantment. Its demolition a year after Loulsine Havemeyer’s death in 1929 was a great loss to the cultural history of New York.

Although no museum bears the family name, the Havemeyer benefactions—above all to the Metropolitan (close to two thousand works of art) but also to the National Gallery of Art in Washington, the Philadelphia Museum of Art, and other institutions—are multitudinous. Both singly and together, the Havemeyers were as committed as two collectors can be. Yet it was Loulsine who took charge in the area in which by general consent they excelled—that of French nineteenth-century art. It was during her widowhood that many of the finest elements in the collection were assembled. She led a full, active, and courageous life in the cause of women’s rights, and yet there was one respect in which she remained the subservient Victorian wife, even when her husband was no longer around. In her memoirs she never referred to him other than as “Mr. Havemeyer,” and it was her wish that their joint legacy to the Metropolitan be called simply the H. O. Havemeyer Collection.
**ARUBA**

An Island All Your Own.

On Aruba, it hardly ever rains, the beaches are long and beautiful, and people smile before they say hello. Aruba. An Island All Your Own. For more information call: **1-800-to-ARUBA**

**BERLIN**

Join the Thousands of Americans Discovering Today's Hot-to-Trot, High-Spirited, Haute-Couture Berlin—Convenient Gateway to Continental Europe.

For a Colorful Berlin Travel Kit, Call: **1-800-248-9539**

---

**B & R's HOMES AWAY**

Escape to your own private retreated in the French countryside. Butterfield and Robinson offers unique properties in Provence and Dordogne, local guidance, full support of Europe, bikes, route suggestions and more. For more information, contact a travel agent at:

**BUTTERFIELD & ROBINSON**

70 BOND ST. TORONTO, CANADA (416) 964-1354 FAX: (416) 964-0534 USA 1-800-678-1147 CANADA 1-800-268-8415

**MAYFAIR HOTEL BAGLIONI**

A CIGAIA PARCE B  HOTEL

Weekends in New York are more civilized at the Mayfair Hotel Baglioni. Our Upper East Side address at Park Avenue and 65th Street places you just steps from Manhattan's most interesting museums, galleries, and boutiques.

A member of The Leading Hotels of the World

For Reservations, call: **1-800-223-0542**

**THE SURREY HOTEL**

The Surrey brings Europe's assured elegance to the heart of the art world—extravagantly spacious suites with kitchen, discreetly priced

For reservations, call: **1-800-ME-SUITE, ext. 234**

**THE SURREY HOTEL**

20 EAST 76 STREET, NEW YORK, NY 10021 (212) 288-3700

---

**HG ON HOLIDAY**

-HG's exclusive guide to unique and exciting travel opportunities around the world. To request further information, please use the reader service response card in HG Connections, located on page 59, or fax your requests to (609) 764-7157.

---

**K**

**L**

**GRAND TOUR OF IRELAND**

Visit the grand houses and castles, magnificent gardens and beautiful countryside of Ireland on a fully escorted luxury motorcoach trip. Tour all of Ireland and meet the owners of some of these magnificent private homes and gardens. Exclusively for HG readers.

For further details and a brochure, Call: **1-800-SHAMROCK ext. H**

---

**M**
Gardening is an important part of my life. I'm often out in my garden by seven. I love the smell in the air, the early morning light.

My wife Nancy gave me a bronze plaque. It says "He who plants a garden plants happiness." That's the way I feel.

I use Miracle-Gro to make everything in my garden look its best. I learned that secret back when I was a rookie gardener.
immense globes of starry purple flowers on fat and rounded stems that can shoot up to anywhere between forty-five and sixty inches. Often seen in nursery catalogue pictures showing a child hunkered down beneath it, this giant makes a bold statement in late May—either in its own massed planting or in an ensemble where it adds a majestic touch to carefully selected companions such as yellow Iris pseudacorus and Centranthus ruber. The hybrid cultivar ‘Globemaster’ aspires to no higher than thirty-six inches and veers away from purple toward pink. Its seed heads dry well for winter arrangements.

Some other species that bloom in late spring soar to considerable altitude, without quite matching their gigantic cousin. A. aflatunense, with rounded heads of flowers intermediate in color between lilac and lavender, tops off just under thirty-six inches. Among the larger alliums, I have a favorite: A. christophii, or stars-of-Persia. Its starry florets, composed of long, narrow, pointed petals in a metallic shade of amethyst, form a ball-shaped cluster. Since it reaches only twenty inches, stars-of-Persia nestles appealingly against perennials of moderate stature, such as lady’s-mantle or sea holly. The genus Allium includes its little charmers as well as its bold performers. The grayish pink flower clusters of A. karataviense, about the size and shape of a tennis ball, barely rise in late May above a pair of low, wide, arching blue gray leaves. I am also partial to A. moly, an early June bloomer with abundant bright yellow flowers. The bulbs are inexpensive, so they can be planted in the large masses or drifts that are their most effective use. A. roseum and A. oregophilum bloom at the same time as A. moly. The first grows to about a foot or taller, with loose clusters of pale pink flowers; the second, a dark shade of rose and no higher than six inches, is one of the most diminutive ornamental alliums. Summer heat does not write fiascos to the procession of garden alliums. One of the most beautiful, A. caeruleum, blooms in my New Jersey garden in late June. Its azure flower heads top fairly wavy stems about eighteen inches tall, making it a fine plant to weave among others in a seasonal tapestry. Another late-June allium, overlapping in bloom with A. caeruleum, is A. scorodoprasum. It bears moderate-size rounded clusters of lilac purple flowers on thirty-six-inch stems. But this species calls for caution. Like the wild onions that infest lawns, it produces a great many bulbs, making it seriously invasive. The subspecies A. scorodoprasum rotundum forms no bulbs and has more intense color. It is wonderful tracing a sinuous curve through a perennial border where its flower heads seem to float above lower plants.

Autumn’s alliums include A. senescens var. glaucum (lavender pink), A. stellatum (violet pink), and A. thunbergii (deep rose). But for my money the very best allium of the late-season garden is A. tuberosum, or garlic chives, a culinary plant that does double duty as an ornamental. Its glossy wide leaves have a flavor somewhere between garlic and chives. It blooms exuberantly, producing a multitude of little white flowers in September and, if deadheaded, again in October. The delicate seed heads dry to a pale parchment, accented with jet black seeds. Picked in November, they add grace notes to fall and winter bouquets.

Many species of ornamental alliums are listed in the mail order catalogue of the Daffodil Mart, Rte. 3, Box 794, Gloucester, VA 23061; (804) 693-3966. Several rarer kinds are sold by Heronswood Nursery, 7530 288th St., Kingston, WA 98346; (206) 297-4172 by appt.
Timeless furniture for the times.

HICKORY WHITE

P.O. Box 1600 • High Point, NC • 27261 • 919-885-1200
Available through designer showrooms.
A Product Information & Advertisement Service Directory

HG CONNECTIONS: A directory of advertisers who appear regularly in HG, offers additional information about their fine products. Circle the number on the attached card that corresponds to your selection and complete the form as requested. Send to: HG, P.O. Box 1608, Riverton, NJ 08077-9908.

Art & Antiques
1. ECKERT FINE ART: Art of the Garden is a color catalog featuring exquisite 19th & 20th century paintings and sculpture which will be offered for sale this fall. $15.00
2. THE WARNER COLLECTION: Basil Edie's lifelike bird paintings have won acclaim for their detail. Available as limited-edition prints. Call (800) 528-9999 for information. Full-color catalog, $5.00
3. WEDGWOOD USA: Collector items that have set standards and tables for generations. Wedgewood. the great China of Britain. Color brochure, $1.00

Automotive
4. JEEP® GRAND WAGONEER: Call 1-800-JEEP-EAGLE, to receive a brochure and to learn more about the vehicle of your choice. $15.00
5. LEVI'S® WOMENSWEAR: For the nearest Levi's®-Womenswear retailer, call (800) DOCKERS
6. CARTER'S: A new exotic voyage to the Far East in fabulous prints and textures. Call for a free brochure
7. CALICO CORNERS: The world's best in-stock collection of fabrics for your home at 50%-60% off suggested retail. Send for a free brochure and list of stores in your area.

Century Furniture Industries: Write for 12-page brochure illustrating traditional, Oriental, and contemporary-styled rooms and furniture. Color catalog, $3.00
8. LINCOLN: For more information on the new Lincoln Continental. TOWN CAR, or the new Mark VII, call (800) 446-8888 or send for a free brochure

Century Furniture Industries: Write for 12-page brochure illustrating traditional, Oriental, and contemporary-styled rooms and furniture. Color catalog, $3.00
9. COUNTRY FLOORS: Ceramic tile, terra cotta and stone for walls and floors, from around the world and the U.S.A. Send for our 128 page full color catalog. $5.00
10. CY MANN INTERNATIONAL: The ultimate resource for a collection of quality contemporary furniture by renowned international designers. Catalog, $50.00

Fashion & Beauty
11. LEVI STRAUSS & CO.: Custom and in-stock furniture and traditional, modern, made of exotic materials and wood veneers. Brochure, $5.00
12. AMDEGA-MACHIN CONSERVATORIES: Full-color catalog showcasing traditional conservatory designs in a variety of color options. Prices range from $17,000 to $96,000. $10.00
13. ANDERSEN WINDOWS, INC.: Window and patio door factbook featuring information on creating custom combinations, planning and ordering a contractor. Free brochure
14. ARTE DE MEXICO: A complete catalog set in binder format featuring hand-hoiled wrought iron furniture, accessories, hand-assembled anther furniture and more. Call (800) 622-2134 for information. $15.00
15. ASKO DISHWASHERS: Swedish appliances with an American flair. Ultrapure water. Over half the water of U.S. models. Quiet, efficient and economical with superior dependability. Free brochure
16. BAKER FURNITURE: A handbound, full-color catalog providing colorful featuring Baker's Williamsburg Collection. Exacting reproductions of the finest American designs. $20.00
17. BLOUMENHAL: Producer of classically-inspired wallcoverings-fresco finishes, hand-drawn stripes, encaustic technique. For sources or a free catalog, call (212) 358-2626
18. THE BOMBY COMPANY: Specializing in antique-inspired home furnishings, prints, accessories, and wallpaper, all affordably priced. Send for our catalog. $1.00
19. BOUSSAC OF FRANCE, INC.: Offering an exclusive range of over-sized botanicals, paisleys, novelty prints, wallcoverings, and borders, from schemes, $5.00
20. BROWN JORDAN: We invite you to view the entire collection of indoor/outdoor furnishings for 1993 in our 60-page color brochure. $25.00

Carole Gratale Inc.: The Gehry Collection. Casual, elegant designs. The Gehry Collection. $20.00
21. THE WARNER COLLECTION: Basil Edie's lifelike bird paintings have won acclaim for their detail. Available as limited-edition prints. Call (800) 528-9999 for information. Full-color catalog, $5.00
22. CHINA SEAS-BAY LINENS: Presenting a new exotic voyage to the Far East in fabulous prints and textures. Call for a free brochure
24. COUNTRY FLOORS: Ceramic tile, terra cotta and stone for walls and floors, from around the world and the U.S.A. Send for our 128 page full color catalog. $5.00
25. CY MANN INTERNATIONAL: The ultimate resource for a collection of quality contemporary furniture by renowned international designers. Catalog, $50.00
26. DAPHLA, LTD.: Custom handcrafted CUPPERS. Home Accessory Catalog. Send for a catalog or new pattern. $10.00
27. DOMINIC MACHIN TEXTILES: Beautifully selected postcard-quality photographs. Custom information on the timeless and elegant pieces offered in the Donglia collection of accessories, sofas, tables, wallcoverings and more. Free.
28. DOOR STORE: Your design store featuring classic to contemporary furniture for the bedroom, living room and more. $1.00
29. DOWNSVIEW KITCHENS: Euro technology, combined with American design flair to make Downsview the premier choice in kitchens. Send for a free brochure
30. DREXEL HERITAGE: Living with Drexel Heritage—Volume IV. A catalogue, nine style pages book covering a variety of interior design topics. $15.00
31. DUFORD, LTD.: Bristol Hall, available at fine retail shops, is our new collection of traditional wallcoverings and fabrics. Our range of handprinted wallcoverings and borders is available through interior designers. Free
32. DU PONT CORIAN: For information, call (212) 758-8977. Free brochure.
33. DU PONT KELLOGG: Our full-color brochure features fine china, crystal, and silver created to feature the finest in American dining. $12.00
34. ELJER PLUMBINGWARE: Packet of information on creating custom combinations, as tables, beds, and cabinet systems. $10.00
35. E.LMAGA: A new brochure is available on Cynthia Gibson fabric, wallcoverings, as well as a list-of-sources, please call (212) 219-0420 for a free catalog
36. FRANCE, INC.: The International Collection features a variety of stainless-steel and quartz composite sinks to suit any kitchen. Includes faucets and accessories. $2.00
37. FRANCE, INC.: The International Collection features a variety of stainless-steel and quartz composite sinks to suit any kitchen. Includes faucets and accessories. $2.00
38. GAGGENAU: Our latest catalog showcases the entire line of Gaggenau appliances with electronic variable-height adjustment and the new stainless steel kitchen. $7.00
39. CYNTHIA GIBSON, INC.: For information on Cynthia Gibson fabric, wallcoverings, as well as a list-of-sources, please call (212) 219-0420 for a free catalog
40. GORHAM, INC.: Our full-color brochure features fine china, crystal, and silver created to complement each other. Gorham's craftsmanship has been a tradition since 1831. Free brochure
41. CAROLE GRATELE INC.: The finest collection of bronze and metal furniture including the exclusive line of "Giacometti" inspired pieces. Catalog, $20.00
42. HADDONSTONE LTD.: Fine quality garden ornaments from England toams, statues, statues, plinths, in a variety of materials. Catalog, $20.00
43. HANSGROHE, INC.: Full line brochure of Hansgrohe faucets, showers, tubs, faucets, tubs, showers, and other plumbing fixtures. $5.00
44. HARDEN FURNITURE: A complete line of fine furniture, designed for comfort, beauty and function. Includes dining, bedroom, living room, office, and more. $10.00
45. HENREDON FURNITURE IND., INC.: Charming-Contemporary furnishings with overstuffed of NeoClassicism, rendered in a light, monochromatic finish. Catalog, $7.00
46. HICKORY WHITE: A catalog of fine available-through-furnishings, dining rooms, $15.00
47. HEKTOM METHOD: For more information on the Hektom Method. Full-color brochure, includes innovative Dustie® window and door products. $20.00
48. HURD MILLWORK CO.: Our full color brochure describes the benefits of Hurd wood windows and doors, including energy savings, fabric and decoration, and more. $10.00
49. INTERNATIONAL LINEN PROMOTION COMMISSION: Entertaining with linen contains a new 3-month series of complimentary items and offers information on how to care for your fine household linen. $1.00
50. JAB: A worldwide distributor of contemporary, traditional, and classical wallcoverings. $5.00
51. KARASTAN: The elegant line of Karastan and Karastan broadloom carpets are featured in our full-color catalog. $5.00
52. KARASTAN: The elegant line of Karastan and Karastan broadloom carpets are featured in our full-color catalog. $5.00
53. KNOBBSTUDIO: The Gehry Collection. Casual, elegant designs. The Gehry Collection. $20.00
54. KOLHER CO.: Bath & Kitchen Ideas from Kohler—A complete set of full-color product catalogs covering baths and whirlpools, lavatories, toilets and sinks, kitchen sinks and sinks, all free. $10.00
55. KRAVET FABRICS: Send for information on Kravet fabrics, wallcoverings and trimmings, as well as a sample of the English Floral Gardens Collection Free
56. KREISE COLLECTION: Casually elegant designs. The ultimate in comfort and beauty. For more information, call (800) 776-7547. Catalog, $10.00
57. LA BARGE: Presenting the Alexandria line of handcrafted furniture and accessories in a full-color, 52-page catalog. $10.00
58. LEE JOFA: The most complete line of fabrics for America's classic residences. Send for a full-color rendering of the newest offering for Spring 1993
59. LENOX CHINA AND CRYSTAL: Full color brochure featuring traditional and contemporary patterns in Lenox china, crystal, and chinastone, $7.00
60. LIGNE ROSET USA: Le Style de Vie de Ligne Roset is a 100-page chronicle of elegant European design for the world's best furniture and accessories. $35.00
61. LLADRO: A new brochure is available at the world's renowned, handcrafted porcelain figures. Free
62. MANHATTAN CABINETRY: New York's leading maker of custom design, fabric, and accessories. Call (800) MANHATTAN for a free color brochure
63. MARVIN WINDOWS: Made-to-Measure Windows for America's custom homes. Send for information on creating custom combinations, as tables, beds, and cabinet systems. $10.00
64. THE MCGUIRE COMPANY: A complete catalog set in binder format featuring hand-hoiled wrought iron furniture, accessories, hand-assembled anther furniture and more. Call (800) 622-2134 for information. $15.00
65. MIELE APPLIANCES: Send for the location,
68. **VANGUARD STUDIOS**: Original paintings, hand-painted lamps, mirrors, and ceramic sculpture. For the store nearest you, call (800) 532- 6876.


88. **WOOD-MODE**: A mother-page brochure answers questions about custom cabinetry. Color photographs and specifications on wood type, finish, handcrafting, and special purpose features. Free.

89. **WORTHINGTON GROUP, LTD.**: Includes photos for each of the 24 different Worthington Rooms, selected upholstery, selecting and ordering the perfect floor plan. Catalog, $14.50.

90. **YAMAHA PIANOS**: that plays itself. Send for a color brochure abut the extraordinary, Yamaha Disklavier piano. Free.

**Real Estate**

92. **ADMIRALS COVE**: A neighborhood of 1,800 homes designed for those who enjoy boating, golfing, tennis, and swimming. Fax On Ten tennis courts, and one of the most covered addresses in Northern Palm Beach County. For information call (407) 744-8800 or send for a free brochure.

**Speciality Items**

93. **Brio Corporation**: and learn, information and a list of retailers call (800) 666-9896 or call (408) 464-6000.

94. **CRABTREE & EVELYN**: new catalog please call (800) 624-5217 or circle no. 95 in this issue is $.50.

95. **NORDICSPORST**: and Downhill bring world-class engineering and state-of-the-art graphic composite construction together to create a ski boot that delivers results and ranks the men. For more information call (800) 445-2231, ext. 9600.

96. **PLEASANT COMPANY**: American Date Collection—beautiful books, dolls, furniture and the dressed wedding catalog $10.00.

97. **SCOTTISH LION IMPORT SHOP**: Our best of the best is just a beginning. Send for catalog of imports from England, Ireland, Scotland, and Wales, as well as a collection of crystal, pottery, jewelry, books and more. Catalog $5.00.


**Travel**

99. **AUSTRALIAN TOURISM COMMISSION**: Come to Australia and experience the wonder of a world yet waned differently. Send for our free brochure.

100. **CAYMAN ISLANDS**: Those who know us love us for our other Caribbean beaches, beautiful diving, and great duty-free shopping. And we’re proud of our warm, hospitable people. Call (800) 346-3133, free brochure.

101. **DELTA QUEEN STEAMBOAT CO.**: For a free brochure highlighting 3,210-night vacations on the legendary Delta Queen, and the magnificent Mississippi. Call (800) 581-3454.

102. **THE EUROPEAN TRAVEL COMMISSION**: Planning Your Trip to Europe event attractions, and events and practical information for 23 destinations and a festival. Call (800) 321-8838.

103. **THE LEADING HOTELS OF THE WORLD**: Send for our complimentary 1993 directory containing color photographs, descriptions and rates of over 500 leading hotels around the world. Filled with luxury vacations on the legendary Delta Queen® and the magnificent Mississippi. Call (800) 543-1949.

104. **Palm Springs International Airport**: Schedules and a traffic brochure. For 23 destinations and practical information for 50+ destinations. Call (800) 345-9615.

105. **PUERTO RICO**: Discover the New Old World. This brochure offers you such a variety of vacation experiences. Send for a free color brochure, or call (800) 866-6336 ext. 61035.

106. **SOUTH CAROLINA**: 120 pages of beautiful beaches, championship golf, scenic foothills, historic plantations, outlet shopping, and events (800) 967-8103, ext. 2260.

**Wine and Spirits**

107. **THE SANTOS TRAVEL DESKLIP**: Your guide for the most coveted fine wines of the world from the world’s leading designers in a variety of colors and designs. For more information, call (800) 845-8880, ext. 2260.

**HG on Holiday**

**A. ARUBA**: On Aruba, it hardly ever rains, the beaches are long and beautiful, and people smile before you ask. Call (800) 866-9499.

**B. BERLIN**: Join the thousands of Americans discovering high-spirited, touristic Berlin to gateway to continental Europe.

**C. BUTTERFLY & ROBINSON**: Escape to your own private retreat nestled in the French countryside. Please see back cover for more information. In the US (800) 678-1147, in Canada (800) 678-1147.

**D. DELTA QUEEN STEAMBOAT CO.**: For a free color brochure highlighting 3,210-night vacations on the legendary Delta Queen, and the magnificent Mississippi. Call (800) 581-3454.


**F. HONG KONG**: Explore the ancient temples and islands. VISITORS INC. makes it easy with travel packages. Call (800) 845-3665.

**G. IRISH TOURIST BOARD**: Visit the magnificent gardens and beautiful countryside of Ireland on a fully escorted motorcoach trip. Call (800) SHAWKRO EXT. HG for details and a brochure.

**H. KIAWASH ISLAND**: Three colorful guides featuring miles of beaches, eight championship golf courses, and more. For a free brochure, call (800) 845-8880.

**I. LEADING HOTELS OF THE WORLD**: The 1993 Director, of The Leading Hotels of the World contains color photographs and information on 270 destinations. Call (800) 30RIENT for a free brochure.

**J. THE LOWELL, N.Y.**: Full one-bedroom suites featuring refined antiques. 18th and 19th century prints, fully equipped kitchens. Ten with private terrace.

**K. MAYSAY HOTEL**: Ourึก close to the magnificent gardens and beautiful countryside of Ireland on a fully escorted motorcoach trip. Call (800) 845-8880, ext. 2250.

**L. SOUTH CAROLINA**: 120 pages of beautiful beaches, championship golf, historic plantations, outlet shopping, scenic foothills, gracious gardens and events. Call (800) 346-3133, free travel guide and map.

**M. THE SUNRISE HOTEL**: Bringing Europe’s self-styled elegance to the heart of New York. Our heated Mississippi river-going steamboat offers an extraordinary way to explore Tahiti, the Mediterranean, the Greek Isles, and much more. Call (800) 967-8103 for your free brochure.

**W. WINDSTORM CMI RULING ETT”: Our 440-ft. cruise ships offer an extraordinary way to explore Tahiti, the Mediterranean, the Greek Isles, and much more. Call (800) 967-8103 for your free brochure.
I am sitting in the room in which I spend my days alone, doing battle with myself in a state of despair and agitation quite unlike the ecstatic reverie in which writers are so often depicted in movies. As an only child, I passed the days more or less as I do now—I amused myself, in my own room. The afternoons seemed endless. They still do. A writer’s life is one of solitary confinement.

The light is best in the early morning, when it illuminates the floral pattern on the curtains, and at the end of the day, when the white brick wall of the school across the street reflects the sun’s last lateral rays. The view is a typical Upper West Side cityscape, of the water towers on top of the buildings on West 79th Street and, if you crane your neck, of the southwest turret of the American Museum of Natural History. From September until June the background music consists of a chorus of children’s voices in the school playground during recess; in summer there is percussion only—a pickup basketball game that goes on, nonstop, late into the night.

Eight years ago, when I renovated the living room—covering over the exposed brick, which had been all the rage in the 1970s, having shelves built and wainscoting installed, turning the sleeping loft into a crawl space for storage—I envisioned a library. But all the examples that came to mind were masculine and clubby, with monolithic bookcases in dark mahogany and walls the color of the felt on billiard tables. Repositories of knowledge and reading rooms...
What This Dress Does For Your Wardrobe
This Floor Will Do For Your Home.

A woman could choose one piece of clothing to see her beautifully through the years, it might well be the basic black dress. If she could choose a floor to do the same, it ought to be Mannington Gold. Its beauty now, yes. But even more important, its beauty is designed to endure. And if you think the floor looks good, wait until you see the guarantee that comes with it. THE LOOK THAT LASTS

*MANNINGTON
GOLD

*See retailer for details © 1993 Mannington Mills, Inc.
have traditionally been a man’s preserve. In Flaubert’s letters to Louise Colet, his mistress and a respected poet in her own right, he contended that her intelligence and her literary gifts were functions of the male aspect of her personality, that her femininity was something else, apart. Like so many other women, I have struggled against that impulse to divide our selves, that attempt to alienate our minds from our bodies. In making a room in which I could write, I realized that of all the aspects of my identity it is my mind that seems to me the most feminine.

For years my apartment had served as a kind of waiting room, outfitted with uncomfortable chairs and lots of magazines, where I was biding my time until my real life got under way. My books were in boxes stacked against one wall, as if I were ready to pick up and move on a moment’s notice. Past the age of forty, everybody seemed to be complaining about how cluttered their lives had become; they were forever cleaning house and organizing yard sales, jettisoning the contents of their attics and their basements and their bottom drawers. Between their lives and mine, it seemed, there was a chasm that would never be crossed, a chasm full of things like umbrella stands and egg timers. In my life there didn’t seem to be enough things, and as a result I often found myself substituting a magazine for a coaster or a dime for the right size screwdriver.

And now, without my quite knowing when or how this came about, my apartment is suddenly full of things. There are souvenirs of my travels: carved wooden candlesticks from Lisbon, gold-flecked goblets from Murano, and Burmese sculpture from Bangkok. There are presents from friends, including (among the most prized) a small gold plastic Eiffel Tower, a Christmas gift from my concierge the first year I lived in Paris. As a child, I ran a kind of orphanage for dolls and stuffed animals, lost souls who had been delivered into my hands. And now I have assembled all around me foundling objects that called out to me in flea markets and junk shops, things that I like to think I have rescued from neglect or even destruction.

As an antidote to the loneliness of writing, I have marshaled sorts of family mementos. On the floor is my aunt Margaret’s carpet, a 1930s oriental, from which I chose the room’s colors: a dark oxid blood for the woodwork, a sunny yellow for the ceiling, and, for the walls, a bisque that at midday fades to the shade of a makeup base in the medium range. (I taped a Manolo Blahnik shopping bag to the wall and told the painter to match it.) The dining table that is the dining table and the expanse of an afternoon, uninterrupted. A

argue with me and reproach me. They are arranged by size or subject or, in some cases, by whim. Mavis Gallant and Chekhov keep each other company. George Orwell, A. J. Liebling, James Thurber, and Joseph Mitchell talk shop. Balanchine and Stravinsky sit side by side, continuing their dialogue about music and time. Edith Wharton entertains Casanova.

When I get stuck, as I regularly do, I pace the route from my desk to the refrigerator and back, with an occasional detour into the bedroom, where I lie down and stare at the ceiling and try to untangle the knot in my brain, or into the shower, where I mostly work on titles. Along the way I pass an engraving of Rossini at his piano, surrounded by his muses, who are hovering in midair, dressed in costume for his operas. On top of the clock on the mantel is Pythagoras, seated—an Empire chair, of all things—contemplating the square of the hypotenuse. In a frame beside my computer is a postcard, a photograph of Jane Austen’s grave under the paving stones of Winchester Cathedral. The inscription says, in part, “The benevolence of her heart/the sweetness of her temper; and the extraordinary endowments of her mind/obtained the regard of all who knew her, and the warmest love of her intimate connections.” In her century, which was not as secular as ours, immortality was predicated on one’s life, not on one’s art. But the woman Austen’s friends knew and loved is clearly one and the same as the narrator of her novels. I picture her sitting at a table in the parlor or in the kitchen, stealing a few moments between intrusions to set down three or four sentences. And I am grateful for her example, for how much has changed, that a woman engaged in the struggle to record some small aspect of human experience can have a room of her own in which to do it and the expanse of an afternoon, uninterrupted. A

Brubach covered hatboxes with Brunschwig’s Bosphore wallpaper border. Details see Resources.
So you thought this was the old country where Ponce de Leon once romped, where flamenco and Latin guitar stir romance in each beating heart, where country inns called "Paradores" welcome the explorer from afar, where cannons still point out to sea from ancient forts that once repelled the great Sir Francis Drake himself. It is. Only this old country lies right in your own balmy Caribbean, with up-to-the-minute luxuries in top-rated resorts, and 150 white sand beaches you can sink your toes in within hours if you leave right now.

DISCOVER THE NEW OLD WORLD.
PUERTO RICO.

The Shining Star Of The Caribbean*
For a free color brochure call 1-800-866-STAR, Ext. 61053
Salt, sugar, herbs, and time transform salmon into gravlax.

Leslie Land explains the lure of farmed salmon and offers three ways to serve the catch of the day.

I can't honestly say I never met a salmon I didn't like; the canned kind is not my idea of a good time. But give me a simple grilled salmon steak or pan-fried fillet, its skin crisp as bacon, or let me make a light stir-fry with snow peas, a steaming bowl of golden chowder, or a big chunk of gravlax to share with my salmon-loving friends and I'm a happy woman.

This is one gorgeous hunk of protein—tender, flavorful without being overpowering, unfailingly lovely to look at. It's especially healthful, too; the fat that gives salmon so much of its appeal is rich in omega-3 oils. And unlike most other fine fish, salmon is readily available year-round, thanks to modern aquaculture.

I'll cheerfully concede that the best wild salmon is better. But what do we mean when we say "best wild salmon," and how likely are we to be able to buy any? Most of the wild fish still being caught off Greenland and in the Alaskan Pacific go to Europe, Japan, or, in cases of glut, the canneries. The Atlantic salmon, Salmo salar, is so rare in American fish markets it might as well be commercially extinct. The Pacific salmons—there are five commonly sold species in the genus Oncorhynchus—are diminishingly abundant and increasingly expensive in fairly direct proportion to tastiness. And from the exquisite Alaskan Copper River chinook (O. tshawytscha) to the rich Atlantic caught by an angler friend in Maine's Lower Penobscot, wild salmon is only as good as it is fresh—freshness being to fish what location is to real estate.

That's why line-caught Pacific salmon that has been quick-frozen on board the boats is so much better than "fresh" fish that has been at sea for a week before it reaches the distributor.

Most farm salmon sold here is the Atlantic type, which is more
PROVE THE NEW JENN-AIR WALL OVENS
HAVE LARGER INTERIORS,
WE CONSULTED THIS PANEL OF EXPERTS.

There's big news at Jenn-Air. Because our new
wall ovens now offer you the largest interior cooking space of
you 24" and 27" combined radiant-convection ovens.

These Jenn-Air wall ovens offer fast, even, three-rack
baking and fit cooking and baking pans that some other ovens can't. Turkeys,

roasts and other oversized items are no problem in our ovens, which are up to 25 percent larger than some other wall ovens.

The new Jenn-Air wall ovens — with
more room and greater baking flexibility,
you don't need an expert to tell you that anyone who owns one
one smart cookie. For a brochure showing the Jenn-Air line and
the name of your nearest dealer call 1-800-JENN-AIR.

JENN-AIR
THE SIGN OF A GREAT COOK.
come from Chile—forget twenty-
the views the way they are, pollu-
demand, but other potential unre-
decidedly slower rate. Right now,
the main barrier to major expan-
tion appears to be a simple lack of
interest from fish wastes, danger to na-
tive stocks from diseases—farmed
fish are frequently treated with
antibiotics—and dilution of the
wild gene pool, if not outright dis-
placement of wild fish. Farmed
salmon do manage to escape; their
descendants now outnumber the
natives in some Norwegian waters.

World production of farmed
salmon nearly doubled between
1988 and 1992, and growth is pre-
dicted to continue, although at a
decidedly slower rate. Right now,
the main barrier to major expan-
sion appears to be a simple lack of
demand, but other potential unre-
solved problems include resistance
from coastal landowners who like
the views the way they are, pollu-
tion from fish wastes, danger to na-
tive stocks from diseases—farmed
fish are frequently treated with
antibiotics—and dilution of the
wild gene pool, if not outright dis-
placement of wild fish. Farmed
salmon do manage to escape; their
descendants now outnumber the
natives in some Norwegian waters.

According to Ken Talley of Sea-
food Trend, an industry newsletter,
aquaculture is largely responsible
for the rise in salmon consumption
in the United States: .97 pounds
per capita per year, up from .73
pounds in 1990. Until tariff barri-
ers were erected, Norway was our
major farmed salmon supplier and
"Norwegian salmon" has become
fish-marketese for farmed Atlantic
salmon no matter where it origi-
nates. Since it's very likely to have
come from Chile—forget twenty-
four hours from the water—it pays
to ask the fishmonger. Increasing-
ly, distributors of the best farmed
salmon are labeling them with gill
tags, so even when you're only
buying a fillet, ask to see a whole
fish. If it's a designer model, that's
an encouraging sign.

For years smoked salmon stood
alone as the designer dish, but late-
ly fashion is turning to gravlax,
just as luxurious but easier to
make. Salt, sugar, herbs, and time
are all it takes, and the fact that dif-
ferent recipes call for widely vary-
ing amounts of these ingredients
indicates that the process is a for-
giving one. The result, regardless,
is somewhere between sashimi
and smoked salmon: slightly
salty, firmer and darker than raw
fish, but with a similar delicacy
and sweetness.

Although classic Scandinavian
recipes call for dill and black pep-
per and the complement of a mus-
tard-dill vinaigrette, gravlax takes
equally well to other herbs and sea-
sonings. In summer, when basil is
opulent, I like to make it with basil
and orange and accompany it with
a basil and green peppercorn gua-
camole sharpened with citrus. Ci-
lantro and coriander seed, mint and
cumin—why not play around?
Farmed salmon is most accommo-
dating. Gravlax keeps about ten
days. Any not eaten as an appetizer
can be lightly sauteed with eggs,
make into hash, or creamed, cur-
rried, or lightly grilled and served
over mixed greens.

Of course, you don't need a big
chunk—of fish or time—to get
salmon gratification. Try making a
saffron-scented chowder, rich
with salmon broth and cream, or
whip up a light stir-fry of salmon
and snow peas. It echoes a classic
New England spring pairing and
folds farmed salmon neatly back
into the wheel of seasons.

---

**Recipes**

**GAVLAX WITH BASIL AND ORANGE**

1. **2 thick center cuts of fillet of salmon, about**
2. **1 1/2 pounds each, with skin**
3. **2 tablespoons kosher salt**
4. **2 tablespoons sugar**
5. **1 1/2 cups loosely packed basil leaves, coarsely chopped**

---

**ONE FOR ALL**

**Buy a whole fish: it costs less, and you get the flavor that comes with the bones. A seven-pound fish will feed ten to twelve if roasted or poached whole, but there's no law that says you have to eat it all at once. Have the fishmonger fillet it; use the thick center cut for gravlax, the head and rack for broth, and the thinner meat from neck and tail for chowder and stir-fry.**

---

Be sure no scales remain on the fish. Freeze at 0 degrees for 72 hours and thaw in refrigerator before proceeding. Place a fillet skin-side down in a shallow, nonreactive dish or baking pan. Combine salt and sugar. Sprinkle half of mixture evenly on the fillet, then arrange half of orange strips in an even pattern. Place chopped basil on top of fish. Sprinkle with the remaining salt mixture, add the rest.
HER BACKGROUND: DESIGN.
HER ACHIEVEMENT: SUCCESS.
HER NAME: JIL SANDER.
Her accomplishment: quality.

Her vision: purity.

Her new fragrance: N° 4.
AVOCADO SAUCE

Combine ginger and peppercorns in orange is very sweet. Make 2 teaspoon paste. Rinse peppercorns and chop coarsely. Peel ginger and grate enough to be thinner than mayonnaise. Stir in orange juice to make a sauce a little thinner. Stir in cream, then add avocado and mix. Stir in endive and reserved salmon. Add salt; taste and adjust, adding more lemon juice if desired. If the peas are not sweet, add a pinch of steamed rice. Serves 4-6.

STIR-FRIED SALMON WITH SNOW PEAS, ENDIVE, AND AVGOLEMONO

Shred zest from the lemon, using a grater with 1/4-inch holes. Set aside. Squeeze out lemon juice. Place yolks in a heat-proof bowl and set aside. Bring broth to a simmer and set aside. Add snow peas and cook 2 minutes. Add milk to chowder. Add more lemon juice if desired. If the peas are not sweet, add a pinch of steamed rice. Serves 4-6.

GOLDEN CHOWDER WITH SALMON, YELLOW POTATOES, AND SAFFRÓN

Place the head and broken-up rack in a kettle, cover with 5 cups water, and simmer gently, uncovered, 30-45 minutes. Strain and reserve broth; discard solids. (Will keep frozen for up to 3 months.) Cook onions in butter over low to medium heat 15-20 minutes or until golden. Stir in potatoes. Add 4 cups of the broth; add water if needed to equal 4 cups. Continue cooking 20-30 minutes or until the potatoes are very tender. Place saffron in a small dish, pour in 2 tablespoons boiling water, and set aside. Add milk to chowder. Add salmon and cook only until fish flakes easily, about 4 minutes. Add cream, the saffron in its soaking water, and salt. Do not let boil.

Like all true chowders, the taste improves if made in advance, cooled quickly, then allowed to mellow in the refrigerator for a few hours or overnight. Reheat gently. Serves 4-6.
The Bombay Sapphire Martini. As Envisioned by Michael Graves.

Storming the towers is a pleasure at four Irish country house hotels

By Judy Brittain

"AH, 'TIS SO PEACEFUL, ISN'T it?" The porter who had carried my bags gazed out the window at the manicured grounds of Dromoland Castle and sighed, then left the comfortable and handsomely appointed room with a "God bless ye now." Courtesy without obsequiousness, history without cold drafts—the whole scene was almost too perfect. But as I found on a visit to Ireland last summer, there's something irresistibly seductive about the idealized version of country life offered by the historic hotels that dot the soft green landscape.

Dromoland Castle

Our first taste of this life began just eight miles from Shannon at Dromoland Castle, the ancestral home of the O'Briens, barons of Inchiquin and descendants of the eleventh-century high king Brian Boru. An imposing Gothic revival structure complete with towers and battlements, Dromoland was built about 1826 by Sir Edward O'Brien to replace a Queen Anne-style house, which had replaced the original fortified castle. Before the castle became a hotel in 1963, American decorator Carleton Varney took charge of the interiors; he returns now and then to repair and redecorate.

Everything is huge at Dromoland: its corridors, flanked by portraits of the O'Briens, are as wide as avenues, its well-heated bedrooms enormous, with giant beds and vast windows overlooking a lake, woodlands, and walks that may be the remains...
From the first moment you set foot on The Cayman Islands, you’ll be relaxed vacationers not tourists.

I From the first moment you set foot on The Cayman Islands, you'll be relaxed vacationers not tourists.

n's for real. And so is s of the people. f islands in the san. Where courtesy nesses are the rule day or night, you llk anywhere. Along the nd beaches. Or past the of George Town. You’ll llcome. And safe. British Crown Colony of the Caribbean’s highest d of living. And you’ll ll that this means. elegance. clear waters. ul, clean beaches. licated dining. e shopping. mous diving and unning sportfishing. Most important, the s most hospitable le. And peace of mind.

in fly there on Cayman ys 737 jet flights from of U.S. cities. For more nation, call your travel or 1-800-346-3313. m welcome awaits you.

CAYMAN ISLANDS

“Those who know us, love us.”
of gardens laid out by Sir Edward himself.

The food here is justly celebrated, thanks to excellent local ingredients and to chef Jean Baptiste Molinari, who trained at the Hôtel de Paris in Monaco. One of the best dishes from his “Taste of Ireland” menu is piosai beaga maiteola, vaineola agus laofheola—Gaelic for medallions of beef, lamb, and veal, each with its own sauce, and vegetable mousse. Every morning the sideboards are loaded with anything that means breakfast in any language, all served on Nicholas Mosse’s spongeware, which can be bought at the not-too-distant Kilkenny Design Center. To work off all this food, one can fish, ride, and shoot, or take an excursion to the coastal area known as the Burren where the wildflowers are at their most radiant in June.

Waterford Castle

After a pleasant drive east from Dromoland and a brief trip on a private car ferry, we caught a glimpse of Waterford Castle through a forest of rhododendrons. Its history is bound up with another celebrated Irish clan, the Fitzgeralds. Maurice Fitzgerald, who arrived with the Normans in 1170, was taken prisoner and held on an island in the River Suir. Later he chose to build his stronghold on the island; for eight hundred years it was headquarters to the Fitzgeralds, who became earls of Kildare and Ormonde and knights of Glin and Kerry.

The small stone castle, encircled by lawns dotted with white garden furniture, is far from ancient; only the tower was standing when the wings were added in 1895. I was relieved by the building’s relative youth, partly because of the plumbing—most bedrooms boast an arts and crafts-style tiled bathroom with a graceful freestanding tub and flower-sprinkled basin—but mainly because of ghosts: there aren’t any here.

The generally undistinguished food is redeemed by the brown bread, and the bedrooms by their coziness—and by the quiet: at night the only sounds are those of badgers, foxes, and owls. A championship golf course by Des Smyth and Declan Brannigan was recently completed.

Mount Juliet

In the 1760s the earl of Carrick built a country house above the River Nore, inland from the town of Waterford, and named the house Juliet, after his wife. Our introduction to this beautiful Georgian mansion was less charming: No Parking signs forced us to leave our car fifty yards away and hike with our luggage to the front door. We began to wonder if we had blundered into a private house. Eventually we found our way to the reception desk and were shown to our rooms by a lad who made heavy weather of our light overnight bags. The furniture seemed unsympathetic, and I felt the house was groaning in dismay at its fate.

I decided that a tour of the grounds might sweeten my mood. In no time at all, the clouds were swept away by the beauty of the woods and the
Set of six silvered, hand wrought iron, crystal and rock crystal appliques signed, 'Bagues', France, circa 1910. Height 28", width 17"
The Art of Mosaics. Reinvented.

For the elegant villas of ancient civilizations, skilled artisans created intricate mosaics from chips of marble, glass and stone—cutting and setting each piece painstakingly by hand. Today, we have recreated this art form in our Italian atelier, where craftsmen assemble mosaics from these same materials, setting them onto sheets of paper mesh for easy installation in your own home. As easy to work with as ceramic tile, our pre-set mosaics offer endless design options for floors, walls, pools or decorative trim. Or, we can translate any design you provide—a painting, drawing or photograph. Any mosaic motif is possible—from antiquity to contemporary.
Manhattan Cabinetry makes the most of your space.

Don't let anyone tell you it can't be done. At Manhattan Cabinetry there is no limit to our creativity and expertise. As New York's leading maker of custom furniture we provide quality craftsmanship using the finest materials and thousands of colors, textures, stains and washes. Surround yourself in custom furniture, cabinets and wall units created to your exact specifications. No matter what your space, furnish it with Manhattan Cabinetry.

CUSTOM DESIGN • CUSTOM CONSTRUCTION • CUSTOM INSTALLATION • CUSTOM SERVICE

Call today for a free brochure and the location of the showroom nearest you 1-800-Manhattan
Finally, Americans are getting the chance to appreciate what Germans have known about Hansa faucets for decades. Its quality is without peer.

It might be because of Hansa's classic beauty, its delicate proportions and its beautiful finishes. It might be the way a Hansa faucet is made, and the way it dispenses water; smoother, quieter and longer than any other brand. Or, it could be Hansa's state-of-the-art ceramic disc technology, solid brass construction and its smooth, precise handle movement.

Most likely, it's all of these reasons and more. But, certainly some of the reasons why the German trade keeps selecting Hansa as the best faucet manufacturer year after year. In fact, every year.

So, when you choose this Ronda for your kitchen with its fingertip control, retractable spout and timeless beauty, you know you're not settling for just any faucet, but for the one that's been recognized as the best. By those who know the best.

For more information on Hansa's complete line of kitchen and bath products, call 1-800-343-4431, 312-733-0025, or fax us at 312-733-4220. Or, you may write us for complete survey results and a free color brochure at Hansa America, 931 W. 19th Street, Chicago, IL 60608.
AMBIENCE  212-688-0170
Designers and manufacturers of custom furniture, lighting and accessories.

JOY MAZUR COLLECTABLES  212-421-8644
A special collection of one-of-a-kind antiques and collectable furniture, accessories, rugs, chandeliers and sconces.

SAXONY CARPET COMPANY  212-755-7100
"The Homage Collection" A unique series of handpainted wall hangings and floor coverings adapted from historical art and design imagery.

ANTHONY LOMBARDO/AUFRANCE INC.  212-371-9632
Presenting a new collection of traditional handcrafted French furniture reproductions.

The Decoration and Design Building, 979 Third Avenue at 58th Street, New York City
THE PREEMINENT SOURCE FOR INTERIOR FURNISHINGS

THE D&D BUILDING CONTAINS THE MOST EXCLUSIVE INTERIOR FURNISHINGS FIRMS IN THE WORLD.

SHELLY TILE LTD. 212-832-2255
Magnificent ceramic tile, marble and granite.

ROSECORE 212-421-7272
Carpets • Wallcovering • Fabrics
Traditional and contemporary patterns.

YVES GONNET INC. 212-758-8220
The large Damask is Asturias, the pillow is Oviedo, a
coordinated striped Jacquard, both in gold and oriental red tones.
The background is Sheer' Azade of silk and viscose.

EDWARD FERRELL LTD. 212-758-5000
Fine, affordable upholstery. Also representing, in N.Y.,
Lewis Mittman, Inc. and Trosby English Reproductions.

The Decoration and Design Building, 979 Third Avenue at 58th Street, New York City
AVERY BOARDMAN-HEADBED 212-688-6611
Manufacturers of custom sofas, sofa beds & bedding.

STARK CARPET 212-752-9000
Chinese Needlepoint No. 16072 from the Stark Collection of needlepoint, Oriental and fine handmade rugs.

J. ROBERT SCOTT 212-755-4910
Furniture...Textiles...Objét. 2ND FLOOR.

BOUSSAC OF FRANCE 212-421-0534
Boussac has combined their special ecru and black stripe with its coordinating prints in a unique mix of patterns.

The Decoration and Design Building, 979 Third Avenue at 58th Street, New York City
Charles P. Rogers Beds Are Worth Getting Into.

NO. 8060 HAND-FORGED IRON CAMPAIGN BED, VERDIGRIS FINISH. QUEEN SIZE CATALOG PRICE $1599, NOW $899. PLEASE CALL FOR AVAILABILITY IN OTHER SIZES AND FINISHES.

Charles P. Rogers Brass Bed Company. Est. 1855

Charles P. Rogers is America’s oldest maker of brass and iron beds. Today we offer a wide range of original 19th and 20th century bed styles in a choice of traditional brass and special metal finishes. All beds are still hand made much as they were a century ago and may be ordered direct from our factory showrooms.

Please contact one of our factory showrooms for a copy of our new Factory Direct Sale brochure.

In New York: 899 First Avenue, between 50th and 51st Streets, New York, N.Y. 10022. Phone 212-935-6900.
In Maryland: 11134 Rockville Pike, opp. White Flint Mall, North Bethesda, MD 20852. Phone 301-770-5900.
Open 7 days a week. Phone orders are welcome. We ship anywhere. Out of state call 1-800-272-7726.
Celebrate Spring!

Bring Nature's Beauty into Your Home with our
Americana Spring Wreath

36" Diameter $79  30" Diameter $69

To order call: 1-800-9APPLE
or write: Apple Hill Collection,
Old State Road, Erieville, NY 13061

Visit Our Store when You're in the Syracuse Area!

---

New York City's largest, most exciting selection of Antique Quilts, Hooked Rugs, Coverlets, Paisley Shawls, Beacon Blankets, Vintage Accessories and American Folk Art.

Amish, Mennonite and Victorian quilts galore, all in a dark, rich palette.

Gallery #84
212-838-2596

---

Exclusively

This advertising opportunity features the best in fine furniture, design, art and antiques. Look for it again in the June issue of HG.

Yours

For further information on this special showcase, please contact:
Karen Niedzielski,
Art and Antiques Manager
(212) 880-2527

---

The Nation's Largest and Finest Antiques Center.
Over 100 galleries offering Period Furniture, Jewelry, Silver, Americana, Orientalia, Africans and other Objets d'Art.

LAURA FISHER
At The
MANHATTAN
ART & ANTIQUES CENTER

Open Daily 10:30-6,
Sun. 12-5
Convenient Parking
Open to the Public

360 Madison Avenue New York, NY 10017

---

78L
The Casebeer's House

HENRY CALVIN FABRICS

290 Division Street, San Francisco, CA 94103

ATLANTA • BOSTON • CHICAGO • CLEVELAND • DALLAS • DANIA • DENVER • HONOLULU • LOS ANGELES • NEW YORK
PHILADELPHIA • PORTLAND • SEATTLE • WASHINGTON D.C.

Interior Design: Danita Taylor • Trina Carter LaRoche
Photography: John Vaughan
Perfect by Quality... Perfectly ranked by 2000 European kitchen dealers in a comprehensive survey where our cabinetry was ranked number one in quality. The finest custom-built cabinetry handcrafted in the Black Forest of Germany using the latest in technology over 116 doorstyles across 12 price groups. Our quality speaks for itself from our patented curved drawers in solid beech to our concealed self-closing drawer system. Choose from exquisite finishes such as hand-brushed Oak, Spruce, Red Alder, Beech or Ash. Real Carrara marble inlays, high-gloss lacquers hand-polished to a lusty sheen durable laminates in colors numerous to count.

Perfect by Design... Let our highly skilled Studio Becker Kitchen Designers create a kitchen that captures your wildest imagination with a perfect balance between form and function.

Perfect by Nature... Our cabinetry is friendly to nature, manufactured with the highest environmentally-conscious standards through the use of bio-degradable products where possible, right down to the recyclable packaging materials.
TUFENKIAN TIBETAN CARPETS
The weaver's craft. The designer's art.
CONTEMPORANEAT

WORLD CLASS KITCHEN DESIGNS WITH A DIFFERENCE!

Exciting Finishes. Dramatic Italian Designs. Discover the Kitchens & Baths That Stand Apart. Visit Our Participating Snaidero Dealers:

AZ: PHOENIX, Designer Cabinetry, (602) 840-0988
A major exhibition of Seward Johnson's life-sized bronze sculptures will be on public view during the Venice Biennale, and for the months June, July and August. The site of this exhibit will be the Palazzo Querini Stampalia.
Fine Furnishings

Are Found At

Pacific Design Center.

Come In. See Where.

You are invited to visit Pacific Design Center Monday through Friday, 9:00 AM to 5:00 PM, to see for yourself the best in home and office furnishings.
Specialists in decorative Ceramics, Limestone, 18th Century Stone and Terracotta Floors

Please ring for a brochure

583 Kings Road, London SW6 2EH, England. Tel: 071-371 7778 Fax: 071-371 8395
31 East Elm Street, Greenwich, CT 06830, U.S.A. Tel: (203) 862 9538 Fax: (203) 629 5484
She looked at the wall and saw a wall and thought “wall.”

Then she thought how the wall might be transformed with English tile, the kind you’d find only in a London boutique or Ann Sacks showroom. That led her to think about how her boyfriend was also a kind of wall, and she thought about just sort of paving over him with tile—wouldn’t have to be fancy—and wondered what the right colors would be, and if you’d need a special trowel.

Long-term relationships with walls, bathrooms, kitchens, hot lobbies, and sides of buildings.

Ann Sack Tile & Stone
Nine locations nationwide. 800-488-TIL
MASSACHUSETTS SECRETARY

The upper case boast pigeonholes and a drawer with pinwheel carving. They are enclosed by tombstone raised panel doors with inlaid compass stars. The interior of the desk includes a center stack of blocked and fan carved drawers flanked by pilasters, drawers, and pigeonholes.

Dimensions: 36” wide
19” deep
79 inches tall.
To immerse yourself in the elegant beauty of European Quality Linen is more than a simple pleasure. It's a luxury... and a way of life. Because the lasting quality and endless comfort of European linen are unsurpassed.

That's why designers all over the world are choosing our "Masters of Linen" for their fashion creations... for men's and women's apparel, for table and bed linens, furniture upholstery, wall coverings and drapery fabrics.

Quite simply, European Quality Linen is the fabric of choice.

For information regarding the "Masters of Linen" producers and label program, contact our office at (212) 685-0424.
**Life’s Passages, Shared in Trust**

A young heart is restless just before bedtime. With so many dreams to follow, a sleepy head tries to dance with every sweet promise. When a child reaches out for understanding, only mother’s calm embrace can answer all. Lladro salutes the caring mother. Loving guide, devoted pathfinder, she teaches the joy of a loving life.

Shown: “Good Night” (L5449G), 8” high. For information, write to the Lladro Collectors Society, Dept. H18, 43 W. 57th St., NY, NY 10019. When in New York City, please visit the Lladro Museum and Galleries at 43 West 57th Street.
MIAMI BEACH IS ONE BIG BARRIO. Pigeons and parrots. Salsa and hip-hop. Chihuahuas and Great Danes. And let's not forget the two Carloses of Lincoln Road.

Twenty-nine-year-old ceramist Carlos Alves keeps the Catalan-Cuban art of mosaic work alive at Casa Carlos, which is crammed with colorful pots, tabletops, garden furniture, and sculptures, many made of ceramic shards. Alves recycles electrical fixtures, soap dishes, bathroom fittings, and he also creates a lot of the ceramics that make up his work, although after Hurricane Andrew last August, shattered traffic lights provided him with an abundance of raw materials.

His earliest memories of ceramics are of his mother's huge collection of Capodimonte objects. "As a child, I was constantly knocking them off tables," he says. "Now my parents have more of my work than these figurines, though many of the broken ones have been recycled."

In another window on the street once known as the Fifth Avenue of the South is a twelve-foot-high portrait of singer Celia Cruz à la Roy Lichtenstein and various High Miami sofas, chairs, and found-object assemblages. Carlos Betancourt, born twenty-six years ago in Puerto Rico to Cuban parents, works as an artist and furniture designer here at his shop Imperfect Utopia.

In 1988, Betancourt created his first award-winning chair, inspired by I. M. Pei's newly erected CenTrust Tower in Miami, its forty-six-ribbed stories illuminated by alternating bursts of bright colors. "I thought," he recalls, "why not make cushions in the same nonstop red, orange, chartreuse, and bright green?" Many more pieces followed. "When people buy my furniture," says Betancourt, "they're really buying a piece of Miami." (Casa Carlos, 1043 Lincoln Rd., Miami Beach, FL 33139; 305-673-3824. Imperfect Utopia, 704 Lincoln Rd., Miami Beach, FL 33139; 305-538-4821)
NEW CARLTON SLIMS
ULTRA LOW TAR
NON-MENTHOL, TOO

CARLTON SLIMS

SPECIAL IN-STORE OFFER!
50¢ OFF A PACK
$5 OFF A CARTON
OFFER GOOD WHERE AVAILABLE.

CARLTON SLIMS

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.
Ever since the Romans hung bronze oil lamps inside their front doors, lanterns have given visitors a first glimpse of their host’s taste in decoration. In the past three centuries, these fixtures, still used in entries, reached new heights of ornamental brilliance. Here are a few shining examples.

1. Russian ruby glass and gilt bronze with cut glass pendants, c. 1800, $19,500, from Therien & Co.
2. American Moorish-style brass with glass cabochons, $1,250, from Charles Neri.
3. Louis XV style gilt bronze, c. 1840, $24,000, from Charles J. Winston.
4. Regency gilt brass, $12,500, from Philip Colleck.
5. French tole with porcelain flowers, c. 1925, $4,500, from Charles Gaylord.
6. French tole and textured glass, c. 1890, $1,200, from Malmaison.
7. 19th-century Mexican star glass, $2,800, from Don Yarton.

WHERE TO FIND IT

Marvin Alexander
315 East 62 St.
New York, NY 10021
(212) 838-2320

Philip Colleck
of London
830 Broadway
New York, NY 10003
(212) 505-2500

Charles Gaylord
2151 Powell St.
San Francisco,
CA 94113
(415) 392-6085

Price Glover
817 Madison Ave.
New York, NY 10021
(212) 772-1740

Malmaison
253 East 74 St.
New York,
NY 10021
(212) 288-7569

Charles Neri
313 South St.
Philadelphia,
PA 19147
(215) 923-6669

Terry & Co.
411 Vermont St.
San Francisco,
CA 94107
(415) 956-8850

Charles J. Winston Co.
41 East 53 St.
New York, NY 10022
(212) 753-3612

Don Yarton
922 San Pedro Ave.
San Antonio,
TX 78212
(512) 222-2820

BY MARGOT GURALNICK
Fashion designer Cynthia Rowley serves up 1940s tablecloths.

More vegetables, please...
I must confess that there is an entire realm of decorating pursuits that I have never entered into—let’s call it seasonal reincarnation. Make no mistake, I have decorated and redecorated on any number of occasions, but my tendency is toward either seismic alterations, like moving or tearing down walls, or the most minor ones. Although the world of slipcovers and winter/summer looks has always seemed enviable in its rituals, my own solution to the yen for change is buying a new ceramic something (recently, a piece of twentieth century art pottery) or a new engraving and letting it wake up its cohorts on the shelf or wall.

But change is in the air, a byword of the Clinton era, and in this issue we bring it home as we consider a number of houses and apartments that exemplify various levels of rebirth. There is, for instance, the eternal improvement campaign that Brooke Hayward and Peter Duchin oversee in Connecticut, with perpetually expanding interior spaces and increasingly elaborate gardens. Governor Ann Richards of Texas has carved out a comfortable book-filled apartment for herself in the state’s formal nineteenth-century mansion, and Joseph Giovannini has “deconstructed” a prewar New York apartment, adding “walls” and furniture at skewed angles while preserving the traditional shell. Viscount Linley, the son of Princess Margaret and Lord Snowdon, has put his own contemporary spin on classicism with the furniture he designs; we peek in on him in his London flat.

Quick changes of the slipcover and rug sort are featured in John Hutton’s family apartment and in this month’s “Design Analysis.” And if you want to freshen up a room with a touch of the cutting edge, you’ll find ideas in our story on the neo-baroque style. One of the inspirations for the feature was my visit last September to the extraordinary Château de Bagnols, a historic French castle that has been painstakingly restored as a hotel by Helen and Paul Hamlyn; its seventeenth-century murals and rich antique textiles are among the decorative pleasures.

After preparing this issue, I feel certain I could learn to love slipcovers and maybe even pull up the rugs for summer, but then it would be more like me to move on to some place new—like the stone house in Connecticut restored from top to bottom and decorated by Stephen Sills.

Nancy Homberg
Beyond the Pale

With a fresh palette, Stephen Sills brightens an old stone house in Connecticut. By Susanna Moore

Photographs by Thibault Jeanson  Produced by Carolyn Sollis
In a space that may date back to the 18th century, Stephen Sills and his associate, James Huniford, have created a setting for contemporary life for a family whose tastes range from the African mask and Beaux-Arts molds on the mantel to the Jean-Michel Frank lamp and the 19th-century corner cabinet. Details see Resources.
The oldest part of the house, above, was built of granite and brick at a time when most of the construction in the area was wood frame. Below: Rich yellow walls, the result of paint topped with shoe polish and wax, and a honey-colored stained floor produce a sunny aura in the music room. Beyond two walnut Chippendale chairs a pair of custom armchairs, slip-covered in Verbena from Manuel Canovas, sit by the windows.

THE HANDSOME STONE BUILDING KNOWN AS THE Block House is one of the oldest houses on this stretch of country road in Connecticut. Built by a member of the pioneering Ingersoll family—local records place John Ingersoll on the property in January 1720—it is an anomaly in a part of New England where wood-frame construction is the rule. The original two and a half story structure has granite walls almost two feet thick, yet its shape and proportions and elegant recessed doorway give it a visual lightness; it does not sit heavily on the earth. The nineteenth century wing and the 1970 additions at the rear of the house have done nothing to diminish its grace.

All of this is by way of saying that the house itself, its interiors and its residents aside, is possessed of great charm. It promises to be cool in summer and snug during the fiercest of winter storms. The house also has historic significance: local legends tell of a band of rebels hiding here from British soldiers during the American Revolution, and stone walls at the back of the wooded property indicate the site of a workshop where an inventive mid-nineteenth century Ingersoll devised an early steam-driven car.

These qualities appealed to the current owners of the house, an international advertising executive and his wife, when they first saw it eight years ago. They had admired the old stone houses they saw during their years in England, and liked the idea of living in one. They wanted space to entertain and to raise their family, which now includes two lively young sons. They wanted a view—foreground, middle ground, background. They wanted privacy. They wanted wildlife. They wanted comfort. What they did not want was a grand house or a period piece.

"I don’t think dragging the house back to the 1700s is the way to appreciate it," explains the woman of the family. "Stephen and Ford helped us envision the house differently. What we’ve done is bring new life to it."

Stephen Sills and his associate, James Huniford, are old friends of the owners; the husband has known Sills since their childhood years in Texas. The couple was confident that Sills and Huniford understood their needs and tastes and would be able to adapt the historic Block House for contemporary life.

"I don’t like signature looks," says Sills. "I think that is passé. There is a thread running through everything that we do. The house is a charmingly provincial farmhouse. No crystal chandeliers. My intention is that my work be recognizable only to someone with a keen and subtle
eye. If the decoration is about me, rather than the owner, then I’ve not done it right."

Sills’s primary objective was to suffuse the relatively small low-ceilinged rooms with light. The dark floors were stripped and stained the color of honey. The old windows, deliberately uncurtained, were reglazed. The walls were painted in varying shades of gold, yellow, and white. Those in the music room—an egg yolk yellow—were softened by dozens of layers of old-fashioned nurse’s shoe polish mixed with wax to give a luminous, resinous glow. White furniture and textiles were chosen to reflect and refract the light. Throughout the house the new moldings conform to the slanting roofline and crooked floorboards, and the unevenly hung doors have eighteenth- and nineteenth-century brass hardware. A craftsman made all the trim, moldings, and cabinetry by hand, following the original erratic lines of the house, allowing for the bumps and jolts of time, both geological and familial. In one interior stairway the line where the two earliest sections of the house come together is still visible; there has been no attempt to conceal history.

Which is not to say that Sills and Huniford made no bold changes. “In the dining room we stuccoed over the fireplace wall, covering a beautiful old Dutch oven,” recalls the owner. “At first I was horrified, but Stephen was right. The smooth surface works much better with the recessed windows.” The interior of the library was entirely redone, with custom latticework on the cabinets and at the windows.

Knowing the owners’ sophisticated tastes, Sills and Huniford did not make them a typical American farmhouse. The floor of the dining room, which is in the nineteenth-century wing, is stenciled in a pattern inspired by the painted floor of a palace in Stockholm. There are French provincial settees and comfortable armchairs of

“I don’t like very serious furniture,” says the owner
In the dining room the rusticity of the exposed beams is balanced by the simple elegance of the painted floor. An 18th-century northern Italian screen from Malmaison Antiques, NYC, stands along one wall, while two 1920s Louis XIII revival chairs in a Brunschwig check flank the fireplace. The table is set with a 19th-century striped cloth, Wedgwood drabware, and American pewter goblets.
Armchairs of Sills's design are grouped around the fireplace in the library; the upholstery is Bennison's Bird and Basket, the pillow fabric Brunschwig's Terpsichore Check. New latticework hides radiators, a television set, and a tin-lined box for firewood.

Sills's design, Renaissance bas-reliefs and American folk art, an Aubusson carpet and North African textiles. Tables hold lamps by Jean-Michel Frank and glass balls—blue and green and, rarest of all, red—from the Hawaiian Islands. For the library Sills created lighting fixtures influenced by those in a room in Paris done in the 1940s by Carlos de Beistegui.

"We've always been interested in mixing styles," says the owner. "We've never looked at furniture from the standpoint of period. I think that's because we came from different parts of the country and found different things attractive. Over the years we melded those tastes, and then we lived overseas. We always chose what we liked. And I don't like very serious furniture."

For his part, Sills is quick to say, "My work has nothing to do with chairs, sofas, and lamps. I wanted to bring a conscious naïveté to the house, a placement of objects that was indigenous and in harmony with the façade of the house. The bricks, the arches, the old stone walls in the fields, these were my guides." The turned wood plates and Beaux-Arts molds on the music room mantel are arranged in pleasing architectural order.

It was Huniford's idea to extend the flagged patio in the back of the house to the edge of the great field, filled with wildflowers. The garden is visited by pheasants and red fox, and the occasional black bear has been sighted. A brook, running in true American style from east to west, lace gracefully through the grounds. Pileated woodpeckers hammer so loudly that the family thought a house was being built nearby. In the spring blue birds with a fashionable sense of color sit in the pink-blossomed apple trees to preen above the tiny blueets growing on the lawn.

Having spent her own childhood in only one house, the owner has always hoped that her son would have the same experience. Conscious of the importance of tradition, she and her husband asked Sills and Huniford to help them create a house that would be the center of their lives. "It is about the nourishment that comes from the ritual of family," she says. "The comfort of stability. That is what we have here."
‘It’s a charmingly provincial farmhouse,’” says Sills. ‘No crystal chandeliers”

An old staircase, above, leads to the children’s bedrooms. A dinosaur model, above right, surveys one boy’s antique bed, which is lit by a 19th-century French tole student’s lamp. Linens from Anichini. Right: A striped Moroccan rug and vivid Fieldcrest towels enliven an old-fashioned bathroom.
A painted frieze of leaves and vines and an antique Aubusson carpet transform the master bedroom into a bower. The 18th-century settee, in a Clarence House fabric, the side chair by the bed, the armoire, the plaster reliefs depicting day and night, and the gilt grape-leaf sconces are French, as is the columnar plaster table lamp from the 1930s. The Syrie Maugham-style sleigh bed, which was designed by Sills, is upholstered in a print from Bennison Fabrics and dressed in antique French linens.
David Linley, opposite, outside his three-room apartment, gets around London on mountain bike and BMW motorcycle. Below: Peonies adorn a Victorian table in the living room, glimpsed through a dining room doorway hung with an arch of dried hops, a decoration from one of Linley's more imaginative dinner parties. Details see Resources.
THE ROYAL TREATMENT

tradition reigns in the London apartment of Viscount Linley

by Charles Maclean

Photographs by Christopher Simon Sykes Produced by Judy Brittain
THE SATISFYING HEFT of the front door to David Linley's London flat owes as much to good craftsmanship as it does to its provenance from a mighty bur oak that once flourished at Windsor Castle. But while he takes an artisan's pride in having made the door in his workshop, Viscount Linley, the thirty-one-year-old son of Princess Margaret and Lord Snowdon and a bankable name in the world of furniture design, is prouder still of having rescued the tree from an ignominious fate. Considered not stable enough for fencing timber, the fallen oak would have ended up as royal firewood if Linley hadn't rescued it from his aunt Queen Elizabeth's backyard.

The bur oak door opens onto a turn-of-the-century artist's studio, three lofty rooms enfilade, reached from a communal courtyard by an exterior iron staircase. The fanfare of light from dado to ceiling windows makes it hard to believe one isn't still outdoors. Sheaves of dried hops festoon the arched opening between the dining room and a garden terrace, sustaining an impression of having climbed into a luxurious tree house in the heart of Fulham. Another hops-hung doorway is framed with engravings of trees and flanked by elegant glass-fronted oak bookcases that Linley designed, creating a stylish marriage of city and country, order and improvisation.

"It's really a stage set, this whole flat," says Linley, a kinetic figure in jeans and purple suede loafers. "The walls change color quite frequently. The bedroom was blue a month ago. Ideas are tried out here."

He looks around with his photographer father's f-stop eyes and focuses on the bookcases. "If they work, they find their way into the shop. Other smaller Linley originals—a twelve-inch easel, a sycamore fruit stand, a Venetian-style mirror—can be found among the artfully organized clutter that reflects his eclectic taste and inventiveness. In the tiny hall I stumbled over a mountain bike made to his specifications. He designed the "baroque-Gothick" dining table himself and much of the china on the kitchen shelves. And the uses he makes of antiques he has collected reveal a flair for the offbeat: a Victorian child's bed has been turned into a sofa, a green canvas World War I medicine chest serves as a low table, toy soldiers passed down through his father's family march around the base of a garden urn, a cascade of white peonies flows from a tin bread bin. Despite an air of staged serendipity, there's little danger of the flat becoming a showcase for his business; the very idea goes against the grain of Linley's design philosophy. "My main concern is that nothing sticks out as being 'ta da, the Linley' or ruins the whole room because it screams new."

Unmistakably English, classical in its emphasis on relating scale to the human form—though with a subtly subversive sense of theater—the Linley look owes much to the influence of his late great-uncle Oliver Messel, an inspired stage designer and decorator from the 1930s through the '60s who left Linley several pieces of furniture from his house in Barbados. The "Messels," which include a well-worn chaise, don't appear the least bit out of place in the studio, perhaps because, as Linley remarks, "he used to make everything himself. Everything was faked more or less. It's difficult to tell even now what was real."

A passion for making things, for "fiddling around in the workshop," has motivated David Linley since childhood. At thirteen, he finished his first desk and carried on building furniture in his teens, encouraged by both of his parents, though it was his father's example and influence ("we were always making things together") that fired his ambition to be a designer. After studying at Dorset's John Makepeace School for Craftsmen in Wood, Linley joined a four-man furniture-making cooperative and moved to Surrey, where he lived above a fish-and-chip shop in Dorking. "Friday nights were particularly unpleasant," he remembers. "I had a room roughly seven by seven feet, which meant having to..." (Continued on page 169)
In the living room, above, oxblood walls and curtains of claret-colored velvet set off a graphic depiction of a boar hunt by Frans Snyders. Sofas are draped in paisley shawls. Below left: Linley’s upholstered dining chair of oak with sycamore and Macassar ebony inlay. Below right: A dining room corner is devoted to cartoons about Linley, his family, and woodworking.

“My main concern is that nothing sticks out as being ‘ta da, the Linley’ ”
A Rubens museum poster, architectural prints, and Linley’s own furniture drawings line the walls of his dining room, above, where the door to the terrace is framed with hops. The “baroque-Gothick” table by Linley is surrounded by “hand-me-down Chippendale chairs” and an armchair of woven willow. Below left: The family pictures on the piano include a photo of Linley driving his grandmother in his Morris Minor. The portrait of his mother is by Princess Marina, Duchess of Kent.

Linley’s collection of lead soldiers parade around the base of a stone urn in his bedroom.
Linley’s quarters present a stylish marriage of city and country, order and improvisation.
Peter Duchin, Brooke Hayward, and their parrots, Pedro and Igor, perch around a cast-iron Victorian stag, opposite. Above: Terra-cotta pots of petunias, lobelia, dusty miller, and geraniums add a profusion of color to the stepped terrace that they built along the back of their house. A pair of tiered metal tables from the 1940s are crowned with curry plants. Details see Resources.
IN TUNE WITH THE COUNTRY

Bandleader Peter Duchin and writer Brooke Hayward discuss rural life in a domestic key with all its sharps and flats

Photographs by Richard Felber  Produced by Senga Mortimer
PETER: Six years ago I went on a January fishing trip to New Zealand with a friend. When I returned, in a perfect state of Zen tranquillity, Brooke met me at the airport with the news that she was driving to Connecticut to inspect real estate. Although I had thought we were living perfectly happily in our Manhattan loft, Brooke had other ideas. I had no choice but to go along for the ride. What we saw first was a monstrous mansion, totally decrepit, with countless run-down outbuildings and swimming pools. It would have cost half a million just to clean up the kitchen. Brooke, noting I was suddenly drenched with sweat, murmured, "Just wanted to give you an idea of the lay of the land. Now, let me show you a wee cottage that just needs a bit of paint." My vacation was indeed over.

BROOKE: What happened next was the last thing on earth I expected.

PETER: I blame my behavior on jet lag, for although the next house was banal in every way—badly designed, low-ceilinged, and barely large enough for two people—I bought it on the spot. No one was more shocked than Brooke and the real estate agent, who had, no doubt, planned to torture me with many more expensive sightings. But truthfully I was filled with secret relief. The house was basically a hut in the woods. It was so low maintenance, I believed I could keep my beloved loft and satisfy Brooke’s unshakable craving for country life—assuming I could afford both. Little did I know what it would take.

BROOKE: Little did either of us know. Low maintenance does not seem to exist in the country, at least not if there is a garden.

PETER: But there was no sign of a garden. When the snows melted, we were confronted with a most distressing tableau. Virtually no landscaping had ever been done on the property. A so-called pond was really a fetid mud hole in need of immediate dredging; the driveway had to be rerouted; the poison ivy, barberry, and other ancient undergrowth cheerfully creeping up to the front door had to be uprooted. And that was just for starters. To alleviate our anxiety, I heard myself saying, "It’ll be okay, sweetie, think of this place as a blank canvas." Unfortunately, I said those words out loud.

BROOKE: Although concealed by neglect, one of the few positive aspects of our property was the landscape: twenty-six acres of woodland that had grown up in the past four decades where pastures once had flourished. I am a big devotee of open space, Peter of forests. We clashed. We compromised, a tiresome business. Over the next few years, arguing the whole time, we strategically cleared enough sappings and undergrowth to satisfy my hunger for the odd vista. "Piercing the gloom," I called it. "More!" I insisted. We ended up with acres of parkland painstakingly executed to achieve the illusion of utmost naturalness—a look that requires a lot of maintenance. To keep our park from reverting to wilderness, we call in a crew every year to help slice back the growth. Three steps forward, two back.

PETER: Gardening has always been one of my great passions. I love to root around in the dirt like a pig, digging, planting, watching vegetables grow—and gobbling them. So I threw myself into this hostile landscape with great enthusiasm. Over the past six years I’ve had ample opportunities to indulge this passion thanks to Brooke and our landscape designer, Bruce Bennett, whose main job, as far as I can see, is to enhance and expand the scope of her most outrageous ideas. Truckloads of topsoil rolled in to create a meadow where there was skunk cabbage, stone retaining walls were built on hillsides that would daunt a mountain goat, good backs were broken in digging perennial gardens where only rocks grew, hundreds
A Victorian-born mirror hangs against a landscape by James Griffith. The wicker chair is from Newel Art Galleries, NYC; fabric from Boussac.

A Black Forest carved-wood stag presides over a table set with Mexican plates and cotton scarves as napkins.

A giant birdcage in the bedroom, right, faces a garden view. Left: An English primitive and a New Mexican chest in the dining room.
Under a tooled copper and lead frieze, a new bay of sliding doors open the living room to the terrace. Taos pine sofas from Zona, NYC, piled with pillows, face a vintage New Mexican ranch bed put to use as a coffee table. A Victorian papier-mâché horse stands before an 18th-century French hand-painted wallpaper panel. The walls are lined with canvas tinted a pale terra-cotta. The Tibetan rug is from Stark.
“Brooke only allows in paintings and objects depicting plants, animals, or landscapes”
Hayward's hexagonal gazebo and deck, above, is surrounded by Duchin's perennial garden and a sea of ferns. Opposite: On warm nights the couple transform the gazebo into a luminous dining pavilion with votives in and out of paper bags. Candles and flowers float in the majolica centerpiece, from Lexington Gardens, NYC. Plates and chairs from the Tulip Tree Collection, Washington Depot, Conn.

of specimen trees were planted on the only site with enough sun for my projected vegetable garden.

BROOKE: The greatest reward, really, was watching Peter take possession of the land. Slowly, inch by inch, it became his. One of my first projects was to design and build a gazebo. Peter was adamantly opposed. I proceeded anyway. It took four months for our carpenter to clear the land and complete construction, during which time Peter stubbornly refused to go near the vicinity. One morning, when the deed was done and curiosity had finally gotten the better of him, he appeared and with studied nonchalance announced his plan for landscaping the spot. Now it's almost exclusively his. I’m not even allowed to weed the garden. He does, however, let me sweep the gazebo, where we entertain on summer evenings. At sunset Peter can always be found down there in his rocking chair with our two parrots, Igor and Pedro, perched on his head, all three watching the river go by.

PETER: We have distinctly different likes and dislikes. Brooke likes broad vistas. I like tomatoes and cucumbers. She detests Canadian geese because they mess up her pond and water lilies, I surreptitiously feed them. She spends the winter immersed in horticulture catalogues, which (Continued on page 167)
I am a devotee of open space, Peter of forests.
We clashed. We compromised.
And I got my gazebo”
Louboutin, above, weds playfulness with precision in his famous “love shoes,” inset, and in his living room, far right, where he punctuates the geometry of the Jourdain carpet, c. 1940, and the boxy French sofa with the curves of Jean Royère armchairs from Galerie du Passage, Paris, an iron and glass table attributed to André Arbus, and a coffee table by Robsjohn-Gibbings. Details see Resources.
When he sets foot in Montmartre apartment, Christian Louboutin indulges the same taste for fantasy he displays in his shoe designs

By Wendy Goodman
"WHEN THINGS ARE FORBIDDEN they are more exciting, no?" Christo Louboutin is recalling his first glimpse of stil-
to-heels. As a child growing up in Paris, he says he used to visit the Museum of African and Oce-
anic Art. To protect its beautiful mosaic floor the staff had posted a sign he has never forgotten:
an stiletto-heeled shoe with a red line slash across it. Perhaps if the fateful sign had picture-
chair, he might have become obsessed with fur-
ture. Instead he began drawing fantastic shoes.
Eventually a friend gave him a book about the legendary shoe designer Roger Vivier, and from the moment, says Louboutin, "I knew I could answer the hated question, 'And what are you going to be when you grow up?' I knew it was possible to design shoes as a profession."

His first plan was to work for the musical theater, but production managers who saw the eighteen-year-old's sketches quickly let him know that their budgets could not accommodate peastrewn pumps. Resigned to learning his craft, he approached the house of Dior, which sent him to the Charles Jourdan studios in the south of France. He stayed two seasons, learning shoe design and construction, then moved on to Mafrizon and Chanel. In the mid 1980s he became close to Roger Vivier. "Vivier was incredibly free-

impossible to work for anyone else after him," Louboutin says.

Late in 1991, after an interlude devoted to lan-
scape design, he launched his own shoe busi-
ness. He promptly made fashion headlines—and orders from Bergdorf Goodman, Barneys New York, I. Magnin, Ultimo, and Neiman Marcus among others—with his first "love birds," shoes that form a complete image or word when the feet are put together.

The designer's Montmartre apartment possesses the same blend of whimsy and elegance. The living room is formal in arrangement but playful in substance—sunny yellow walls "make me happy and make people laugh," linen curtains with a striped lining like those in men's vests, and a curiously angled chair that is one of only six made from the saddles the generals

By the fireplace, above left, sits a very rare chair created from a Napoleonic general's camel saddle and a pair of sword sheaths. The painted ceramic sconces are the work of artist Vincent Darre. Left: Arches frame a parchment and plaster cabinet. Above: A bag from Louboutin's shop in the galerie Vero-Dodat.
Hand-carved prototype that
in calls Olivia
 design inspired
 in tree. "Women
 re technique when
 a shoe," he
 ey see fantasy.
 unique should be
 not shown."

"I draw things
 that are
 impossible"
A stiletto heel was the start of the obsession Napoleon’s Egyptian campaign used atop their camels. Louboutin mixes periods with a sure hand, illuminating an Elizabeth Garouste cabinet and Barcelona chairs by Mies van der Rohe with an André Arbus lamp from the forties. In the living room the plaster and parchment cabinet and gold sofa also date back to the forties. “It was an important period in France for furniture design,” says Louboutin. “Now, for young people, it’s a great era to collect because, unlike the 1920s and ’30s, it is still available and affordable.”

Surrounded by pieces of fabric, lasts, and hand-carved heels in what was once the dining room of the apartment, Louboutin continues to sketch the shoes born in his imagination. “I draw things that are impossible,” he explains, “then see if they are possible.” In his world, fantasy is the mother of invention.
Giving a familiar room a new face doesn’t have to involve drastic surgery. HG asked three decorators to perform a weekend makeover without calling in a carpenter or upholsterer. Their results show that a change of identity doesn’t have to be expensive or labor intensive either—and there is turning back.

By Margot Guralnick

THE SETTING
A gracious old-fashioned living room in Atlanta with a fireplace, twin niches, high ceiling, and classical moldings

SCENE 1: Summer
“The idea was to make the space feel breezy and open and light for summer,” says John Oetgen. Leaving the floorboards bare, Oetgen and his client created a pleasingly temperate zone with a palette of cool blues that extends from the color-washed walls to the faille on the Louis XVI-style daybed and the borders of Vieux Paris plates in the niches. Plants—“ideal for creating strong vertical accents”—are limited to a statuesque orchid and towering greenery, such as the umbrella plant that spreads over a terra-cotta bust from the decorator’s own antiques shop. “When it’s lush outside, why make it lush inside?” Details see Resources.
blue wash over white walls

santos massed for effect

books as an instant pedestal

Warhol among the flowers

taffeta slipcover with contrasting piping

contemporary Chinese needlepoint

NEE 2: Winter

warmth and light ogoals, Oetgen ped furniture, objects, art with an adjacent en room for an ion of color and ern. A japanned table lamp act as anchors: tight color needs to rounded with simple k lines." Over the tel, a silvery Venetian or was replaced a rococo design that monizes with the tones of the client's os collection. And underscore the vivid des of the fabrics, gen filled the niches forced hydrangeas, erwhites, and hyacinths.
SCENE 1: Day
Barbara Barry envisioned a room "as crisp and easy as a white T-shirt," a look she achieved by focusing on curvaceous upholstered furniture of her own design and simple fabrics such as linen, muslin, and cotton, all in variations on white and beige. Dark accents—a mahogany band at the top of a tall screen, a bold calligraphic pattern on a pillow, the onyx ground on a Moroccan mother-of-pearl table—act as "punctuation points that lead the eye around the room and lend the composition coherence."
A sisal carpet allows the furniture legs to stand out as a design element. "I avoid deep carpeting; it looks like a sweater on the floor."

SCENE 2: Night
For a richly textured setting—"more evening than morning and more cashmere than cotton"—Barry introduced several prominent accessories in shades of brown and gold: a chinoiserie screen, a gilded lamp, and a 1930s neoclassical table. The latter serves as a leggy counterpart to the low sofa. It's also practical. "There's nothing nicer," says Barry, "than to be able to pull a table right up to where you need it." To allow flexibility, she kept the walls and sofa neutral and applied pattern to pillows and a footstool. "If you confine pattern to the smaller things, then you don't have to feel married to it." A persimmon-colored ginger jar on an end table energizes the ensemble: "As in a painting, one dot of bold color can make everything come alive."
SCENE 1: Plain

By balancing the antique with the modern, the plump with the linear, and the gilded with the unadorned, Michael Moore designed a living room for himself and his partner, Mike Thakar, which is, above all, tailored and comfortable. “As a modernist who’s still getting used to the idea of living with antiques,” he says, “I opted for sisal, white walls, and black and white art to maintain an uncluttered approach.” To give the mohair sofa from his shop, Mike Furniture, a “clubby look, without resorting to needlepoint,” Moore wrapped two Hermes silk scarves around throw pillows.

SCENE 2: Fancy

“Like everyone who lives with white walls,” says Moore, “I started to dream about jazzing things up a bit but I didn’t want to commit to color or wallpaper.” Inspired by a photograph of a room Jean-Michel Frank designed in the late 1930s for Guerlain, Moore teamed up with decorative painter Kathy Dennison and in a matter of hours they had brushed on “cartoon-style” 2-D paneling, first sketching the lines in chalk. These “moldings” switch from gray green to charcoal brown to grayed purple for a subtle close-up surprise. A leopard-spotted carpet and vivid portraits of Moore and Thakar “take the edge off the room and make it clear that two thirty-two-year-olds live here.”
New Angles on Modernism

In a Manhattan apartment, Joseph Giovannini explores the glamour of deconstructivism. By Marrin Filler

Photographs by Michael Mundy  Produced by Heather Smith MacIsaac
Surrounding a glass-topped table designed by Joseph Giovannini, chairs by Coda Design Studio with seats and backs in a Clarence House taffeta. Above a granite shelf and a deconstructivist sideboard, also by the architect, a c. 1930 drawing and a 1929 poster by the French art deco artist Paul Colin. Details see Resources.
“I HAVE ALWAYS THOUGHT OF NEW YORK AND ART deco as synonymous,” says the owner of an East 10th Street antiques shop in describing the urbane angular style that captured the frenetic energy of city life in the Jazz Age. “I love the strength of deco, its pace, movement, and change—which is the future. It seems so appropriate for our time, and it’s very New York.”

So is the dynamic, highly original Gramercy Park duplex she and her husband, a business executive, commissioned from the New York–based architect Joseph Giovannini, who is also an architectural critic and a chronicler of its most recent movement, deconstructivism. (His long-awaited book on the subject is scheduled to be published next year by Knopf.)

“I wanted someone who would know everything about the history of architecture,” Giovannini’s client explains, “but who would do something very much of the world today—and even into tomorrow.” The architect more than fulfilled those wishes, producing a skillful blend of past, present, and future by drawing on one of the more offbeat but persistent strains in twentieth-century design: the acutely angled architecture first envisioned by the Russian constructivists and German expressionists after World War I,
Constructivist forms meet a surprisingly open kitchen layout. "The Kitchen Baker poster between an old black-iron stair rail and new aluminum and glass balustrade."

The kitchen is a gravity-defying walk-in "sculpture"
An aluminum nightstand and "frosted-glass" pendants in the master bed echo the headboard of limbawood. Of the stall shows of the master bath, the architect mimicked the room's original wood moldings in...
popularized through art deco adaptations in the 1920s, and lately rediscovered by a new generation of architects who have been labeled deconstructivists. Shunning the repetitive right angles and parallel lines of traditional construction, the most successful exponents of that unconventional approach on occasion have been able to create spaces of exceptional power and excitement, contradicting the notion that architecture is the most static of mediums. But there are dangers inherent in breaking away from rectangular forms. Faceted and fragmented interiors can quickly feel claustrophobic and menacing. Like the sets for the 1919 German expressionist film *The Cabinet of Doctor Caligari*, rooms with too many jutting corners and jagged bends become a horror show.

The first clue that this is not an ordinary apartment is given by the trapezoidal panel wedged into the portal leading from the deco-filled entrance hall into the huge L-shaped living-dining room. That rakishly angled partition—finished in bright white paint embedded with tiny pearlescent beads to reflect light at night like highway strips—sets up the expectation of further surprises, not least among them the architect’s strengthening of the existing classical elements.

The propulsive nature of Giovannini's plan—which uses the sleek surfaces and sliding planes of his new elements almost like traffic arrows to direct the smooth flow of space—makes a transit through the entire apartment a virtual requirement of one’s first visit. His scheme possesses a lightness, airiness, and fluidity not often found in high-style architecture of such determined individuality. Aware, as all strong-minded architects are, of the role furniture plays in defining interior volume, Giovannini designed a number of pieces that become integral components in his spatial compositions. In the dining room his glass-topped aluminum-based table, built-in aluminum-laminate sideboard, and granite shelf introduce the limited range of materials and colors he employed to avoid competing with his assertive forms.

The adjacent kitchen is a brilliant gravity-defying walk-in “sculpture” of cantilevered limbauwood cabinets and fanning granite countertops anchored by those two handsome and weighty substances. Remarkably efficient given its unusual layout, the kitchen is perfectly crafted, an absolute requirement of avant-garde design intended to be taken seriously. The virtuoso cabinetry of Stefan Rohner and the sensuous metalwork of Peter Versteeg are faultlessly executed but discreet enough for the architect’s ideas to remain predominant.

The upper floor is approached from a stairway that juxtaposes an old wrought-iron railing and a deconstructivist abstraction of a balustrade: a sweeping, tapering sheet of frosted glass intersecting with another in aluminum. That dramatic form points toward the master bedroom suite—a luxurious loftlike continuum of interconnecting areas for working, dressing, bathing, lounging, and sleeping. Here, as elsewhere in this apartment, are tantalizing reminders of original elements peeking out from under Giovannini’s suave but challenging overlays. The underlying message is that a departure from the expected can be most satisfying when one remembers where it all began.

Spaces of exceptional power contradict the notion that architecture is a static medium.
Ann Richards stands tall on the portico outside her private quarters on the second floor of Governor's Mansion. Her view of the capitol dome is framed by a tree erected on the grounds.

Governor Ann Richards bucks formality upstairs at her official residence

By Vance Muse
The State Parlor is a favorite room for official entertaining. Sofas attributed to Duncan Phyfe and Samuel McIntyre are grouped with other early 19th century pieces. Portraits of Governor and Mrs. Richard Coke, c. 1885, flank the mantelpiece mirror.

“One evening it hit me—I needed a governor’s w...
SHE IS SO FAMOUSLY DOWN-TO-EARTH THAT IT’S hard to picture Ann Richards in something called a mansion, even if it is the Texas Governor’s Mansion. Mightn’t she have followed the lead of that California hair shirt Jerry Brown, who shunned the executive residence perk and opted for a bachelor flat in Sacramento? The surprise in Austin is that the Governor’s Mansion works for Richards, and she is putting the old place to splendid use—privately, in her modern quarters upstairs and, publicly, lowering the velvet ropes in the museumlike rooms downstairs.

“Feels like home to me,” says a beaming Richards, as obviously delighted to make the statement as she is with her view of the pink dome of the state capitol. She grants that strange moments happen when you live at a celebrated address that’s open for tours—“You have to get used to the idea of folks passing through”—but to a good populist, such are the almost-welcome distractions and demands that come with elected office. “This house belongs to the taxpayers,” Richards declares. “I’m here only by their good grace and my good fortune.”

Sipping one of many black decafs of the afternoon, she talks about the importance of creating a refuge within the mansion, a task she faced immediately after emerging from the bloody gunfight that was the 1990 Texas gubernatorial campaign: “I had a long day that began with a meeting at the capitol with the outgoing governor, Bill Clements, and ended with a tour of the mansion with Mrs. Clements. I hadn’t even thought about life at the mansion. Late that evening I had the daunting realization that I couldn’t do both jobs—I couldn’t be governor and first lady. Then it hit me—what I needed was a governor’s wife.”

Richards made the proposal to her friend Robert F. Smith, a Houston-based architect who has worked extensively in Mexico. “Robert manages to make rooms that are clean and uncluttered but still interesting,” says Richards. “I’ve always liked the easy way he pulls in things from different cultures and different places. I didn’t consider anyone else for the job.” Smith, who had spent months working telephones and stuffing envelopes for the campaign, was glad to go to his drawing table on Richards’s behalf. Redesigning the apartment upstairs was not, as he politely puts it, a small task, since the outgoing governor and his family hadn’t dwelled much there, choosing instead to live in Dallas. “It was gloomy and dark,” says Smith. “Like a series of country club game rooms. Only there were TV sets on folding tables.”

The hard part, as it often is with design projects, was getting a rather contrary space to respond to different aspects of the client. “People initially describe the governor as down-home,” says Smith. “That’s true, but she’s also sophisticated, well traveled, and she’s got a good eye. Aesthetic subtleties don’t escape...
Richards fulfills a campaign promise by hosting a slumber party.

The pale palette of paint and fabrics selected by architect Robert F. Smith and designer Bill McDugald brightens the upstairs living room, below. Details see Resources.

Richards fulfills a campaign promise by hosting a slumber party.

"Richards fulfills a campaign promise by hosting a slumber party."

Nor do issues of comfort and practicality. "When I enter a room or consider a chair," says Richards, "my first thoughts always are, 'Can I get comfortable there? Will I be able to put my feet up and get to work? Is this a good place to relax and read?' " To her, old often is preferable to new.

While bookcases were being built, closets expanded, and shutters installed, Smith called in Houston designer Bill McDugald to create the neutral palette Richards wanted throughout the apartment. ("I wear the bright colors around here," she says, not joking—she's in hot pink today; tomorrow it'll be canary yellow or royal blue.) A half dozen variations on white now lighten the walls. Against that background a number of paintings jump out, including a Frida Kahlo still life and Diego Rivera's Una Niña con Muñeca, on loan from University of Texas art collections. Fabrics run from bone to beige. Because of McDugald's ancestral ties to the mansion—his great-uncle, James Hogg, was governor in the 1890s—he took a proprietary interest in the job. "We wanted to relax things a bit," he says, "to make it truer to what Texas really is." And that would be? "Hard to say, exactly. Not stuffy, anyway." He and Smith regard the Richards apartment as a good counterpoint to the "rich Republican restoration" that prevails throughout the rest of the house.

Richards likens her upstairs digs to a New York apartment, citing the tall windows, pale walls, floor-to-ceiling books. "And I'm right in the middle of town," she adds. "I can walk to work." For a single working person, as she describes herself, it is urban perfection—just the refuge she required. A welcome interruption is the sound of her granddaughter, Lily, bounding up the stairs. But many come to call. It was here that Bill Clinton privately met with Mexico's Carlos Salinas, and as Richards later wrote to Smith, "The two presidents enjoyed your beautiful work."

Her inauguration marked a new day for the Governor's Mansion, with Richards all but hanging out a welcome sign. Much in evidence are the loyal band of writers and artists who have followed her throughout her career—and who must now be a bit amused by the opulence of their new salon. But one of the governor's first parties was off-limits to adults other than herself. The guest of honor was Kori Clark, a young admirer from Comanche, Texas, who had written a letter during the campaign telling Richards that she, too, hoped to run for governor one day. The candidate encouraged the girl's aspiration and added a campaign promise: if Ann Richards won the race, Kori Clark could celebrate her next birthday with a slumber party at the mansion. Sure enough, on Kori's eleventh, she and twelve of her friends took over the place. The governor chaperoned.

Her antebellum domain, (Continued on page 168)
The Quaids have put a new spin (it's a little dizzying) on the American Gothic farmer and his wife. Randy confesses that he's actually gardened only once, "at gunpoint—and that was raking leaves." His commitment to yard work is "filling up a bowl with shredded wheat and going out to the garden to pick some raspberries." That and "harvesting limes for margaritas." Evi, on the other hand, exults in the Edenic excesses only southern California can provide. "Include, include!" is the only law in her nature: ancient orange and lemon trees, avocado and peach trees, rows of tomatoes and hot peppers (the Quaids' house salsa is legendary), and roses everywhere. "We've gone wild planting roses. Every conceivable variety: old-fashioned, tea, climbing, you name it—you'd better, because I always forget their names." But her real passion? Their bamboo entwined with morning glories? The cactus tucked in the nasturtium beds? "Whatever the nursery's got lots and lots of in full bloom. Randy and I just don't have time for auditioning every new thing in the garden."
The centuries-old style leaves the weight of history behind
By Stephen Calloway
Scrolls on a baroque table, left, are reflected in other flourishes Syrie Maugham added to Stephen Tennant's study in the 1930s. Photograph by Cecil Beaton.

Back in the days when fashion laid down rules for decoration that just about everyone followed, certain historic styles were seen as "good taste" and others most decidedly were not. Today it sometimes seems as if we have revived every style in history, in the belief that any echo of the past may help make sense of the fast-forward present. Perhaps it was inevitable that the era that now intrigues some of our more
Jean Cocteau's 1946 film La Belle et la Bête cast a surreal light, top, on 17th-century opulence. Above: Turned legs support a Portuguese baroque carved rosewood center table from Foster-Gwin, San Francisco. Left: Baroque contours are attenuated in an Alberto Giacometti–inspired lamp from Christopher Norman, NYC. Below: Spirals adorn a wall, sunburst clock, and armchair by Dutch designer Maroeska Metz. Background: Fabric from Christopher Hyland.

directional designers is that most obscure and long derided of centuries, the seventeenth. It was a time of strong contrasts, unlimited opulence, and a delight in rare and precious materials. The characteristic forms and motifs of the seventeenth century are less familiar to us than those of the two centuries that followed, and yet no other period offers more abundant inspiration—from the somber splendor of Jacobean carving to the unparalleled richness of Louis XIV tapestries and the exuberance of Italian baroque plasterwork.

Until relatively recently the very word ‘‘baroque’’ was a slur implying coarseness and vulgarity, and the style it came to designate interested few scholars before the 1920s. It was only then that a handful of aesthetes began to discover a strange and fascinating beauty in the art and architecture of the period Sacheverell Sitwell’s pioneering Southern Baroque Art, published in 1924, electrified a whole generation and with his brother, Osbert, and sister, Edith, he helped create an entirely new taste. Championing the arcane and the bizarre, the Sitwells were said to have ‘‘put the ‘cult’ in ‘culture.’ ’’ In their rooms they mingled extraordinary baroque pieces, such as silvered grotto chairs and Venetian mirrors, with Poiret lamp shades and scintillating modern fabrics; gloomy religious pictures by little-known seventeenth-century Neapolitan painters hung side by side with works by the most talked-about young artists. The Sitwells most celebrated protegé was the photographer Cecil Beaton. He quickly made the new style his own and went on to produce many of the most memorable portraits of his day. His quintessential neobaroque se piece shows Edith Sitwell—hawk-nosed and turbaned every inch a grande dame of the 1690s—as she sits in a four-poster bed taking her morning chocolate.

By the late twenties and on through the thirties, baroque was popular on both sides of the Atlantic. In France, architect Emilio Terry helped the collector Carlos de Beistegui arrange extravagant gilded furniture within the sleek geometric volumes of a Paris apartment designed by Le Corbusier. In England, decorator Sir Sydney Maugham created ethereal rooms where pale finishes and matte surfaces gave baroque pieces a cool modern aura that only heightened their dream-palace theatricality—though no matter how modish the style became it never quite shook off a certain raciness that placed it just beyond the canon of polite and timid good taste.

In Latin America, allusions to the baroque imported under Spanish and Portuguese rule never really went out of style; one of the more curious flashbacks is the vast long-vacant Quitandinha Hotel near Rio de Janeiro with operatic interiors done in the 1940s by the New York decorator Dorothy Draper. In North America, baroque devotees drew a line between the old-fashioned—and acceptable—Italophile taste of collectors such as Henry
Tongue-in-chic
grandeour mirrors the
mood of the 1990s

T. Lay Frick and Isabella Stewart Gardner and the vogue of houses and decoration in a Spanish colonial or quasi-Mediterranean style. Many a Hollywood mogul built a flamboyantly baroque gesture of his California castle, San Simeon. Cecil Beaton was an early visitor, in 1929, and left a vivid account in his diary of Hearst’s Louis XIV-style movie theater and rooms rammed with the plunder of princely Italy and grandee Spain.

Many years later Beaton was traveling in Spain and reflected on the true legacy of seventeenth-century decoration. He saw its purest essence in one room, the bedchamber of the duchess of Lerma in her palace at Toledo. The duchess was, according to Beaton, “a remarkable woman who, accustomed to every luxury riches can provide, [had] eliminated everything that is superfluous from her life.” What remained was white-washed walls, high-backed chairs and ebony cabinets, a four-poster hung with the deepest green Genoa velvet, and “possibly a Greco to be admired upon an easel.” It was a look, Beaton suggested, that would make the perfect starting point for an exciting style of decoration in which old and new are mixed, avoiding “the Scylla of antiques and the Charybdis of an operating-room sterility.”

Visiting the Lerma palace not long ago, I was delighted to find that this enchanted room retains its power to spark the imagination. And as Beaton rightly noted, it seems to foreshadow an array of later baroque flights of fancy: the romantic shimmer of Rose Cumming’s silvery bedroom in New York in the 1930s, the stark clarity of the flame-red baldachino bed David Hicks installed in his London apartment in the 1970s, as well as the fantastic drama of a long line of film sets, beginning with Christian Bérard’s surrealist seventeenth-century settings for Jean Cocteau’s La Belle et la Bête of 1946.

Many classic horror films transformed baroque into high camp, an approach that has reappeared in the Batman movies and The Addams Family. Several British directors have conjured more specific images of seventeenth-century style: witness Derek Jarman’s Caravaggio and Peter Greenaway’s The Draughtsman’s Contract. Another historical fantasy, Sally A Summer Hill print, top, echoes motifs used on 17th-century textiles. Above: Sinuous lines animate a bench by Rosanne Somerson in cherry and maple, from the Peter Joseph Gallery, NYC. Right: Shades of Spanish baroque: a damask pillow from Kirk Brummel.
Potter’s new version of Virginia Woolf’s *Orlando* has sets dressed by art director Michael Howells, who has a sure eye for quirky magnificence. In *Orlando*, he made use of pieces by the ceramic artist Oriel Harwood, my wife and fellow baroque aficionado, whose pewter-glazed goblets and massive chandeliers play with what she and I have dubbed the “ruined palazzo style.”

Now that modernism’s less-is-more myth has lost its appeal for many designers, baroque triumphantly offers more. It is about amplitude of form and swirling movement; it is an affirmation of delight in richness and grandeur. There can be no doubt that a neobaroque palazzo style is one of the keynotes of the end of the century. In the mainstream of decoration, everyone from Renzo Mongiardino in Milan to Jacques Garcia in Paris, Nicholas Haslam in London, and David Roos in New York has adapted the palatial manner to contemporary taste. Equally of the moment is a revival of the lighter, more whimsical manner Syrie Maugham pioneered. A similar mood pervades the elegantly witty 1990s interiors Frédéric Mechiche has done for French pop singer Karen Cheryl, and there is more than a hint of thirties baroque in curvaceous plaster lamps designed by Garouste and Bonetti and metalwork by Mario Villa and André Dubreuil.

**Pale finishes give modern baroque a cool theatricality**

In all its varieties, today’s neobaroque almost uncannily mirrors our fin de siècle sensibility with its uneasy mix of doubt and confidence, its tension between reticence and love of display. Indeed, whether one is searching out the subtle charms of romantic decay, yearning to realize a fantasy, or simply eager to play the game of giving an old style a new twist, this tongue-in-chic manner is just right. I, for one, can’t wait to come to grips with that perfect little town palace.
vibrant moldings adorned floors, below opposite above right, Draper evoked Latin baroque at the Panama Hotel near Rio in the 1940s. Above left: Baroque modernism in Carlos Laguna’s Le Corbusier set in Paris, c. 1935.
All Along the

Walking through a garden designed by Thomas Reinhart reveals the many moods of a Long Island landscape.

By Paula Deitz

In the iris path near the edge of the woods, a meandering walk creates an illusion of paths through the garden. Opposite, in the plan, a series of gardens frame by trees. Deep see Resource.
A garden is a maze of experiences that grows out of the past and builds on the present, according to Thomas A. Reinhardt, principal designer for Creative Landscaping, a Wainscott, New York, firm that has carried out scores of projects during the past twelve years.

One of the strongest experiences Reinhardt re-creates, evoking his boyhood in Bavaria, is the sense of walking through a meadow and being in direct touch with plants and butterflies. Other gardens may be appreciated as compositions from far, but a key element in his designs is the path through the landscape, a kind of narrative thread woven through the seasons, space, and time. Reinhardt has never charted a more subtly alluring sequence of spaces than this garden for a client in Wainscott, and none of his designs seems more intimately attuned to its surroundings.

Early in his career, while living in Israel, Reinhardt created a memorable garden path in an Arab village on the Mount of Olives. In that semiarid climate, he depended on desert materials for form, building earthworks and coping the low walls beside the dirt path with hand-picked jagged stones that reflected the brilliant sunlight. "I was touched by the way Thomas integrated sculptural shapes and indigenous plantings into the landscape," says Mark Moskowitz, another of Creative Landscaping's three partners, who was a philosophy graduate student at Hebrew University when he first met Reinhardt in Jerusalem.

Reinhardt returned to Germany to study landscape architecture at the prestigious Fachhochschule Weihenstephan near Munich where he met Martina Kofoth, the horticulture student who became
Against a backdrop of Russian olives, ornamental grasses interplanted with perennials give year-round structure to broad borders along the entrance drive.

**SELECTED PLANT LIST**

**Ornamental Grasses, Border**
- Chrysanthemum
- Coreopsis
- *Ligularia dentata* 'Desdemona'
- Ornamental grasses: 
  - Grama grass
  - Hair grass
  - *Helictotrichon sempervirens*
  - *Miscanthus sinensis* 'Morning Light'

**Cutting Garden**
- Gallionia
- Helium
- Lily
- *Monarda didyma* 'Gardenview'
- *Phlox paniculata* 'Bright Eyes'
- *Rosa* 'The Fairy'

**Cottage Garden**
- Lamb’s ears
- Lavender
- *Miscanthus sinensis* ‘Gracillimus’
- *Nepeta faassenii* 'Blue Wonder'
- Oriental poppy
- Perovskia
- Salvia
- *Sedum atlanticum* 'Autumn Joy'
- *Veronica spicata* 'Red Fox'

**Rock Garden**
- Astilbe
- *Crocosmia* ‘Lucifer’
- Dwarf daylily
- Dwarf evergreens
- Dwarf *Miscanthus*
- *Musa reptans* ‘Alba’
- Red-hot poker
- *Rock rose*
- Sedum
- *Sempervivum*
- Velvet grass

**Iris Garden**
- Bush honeysuckle
- Dwarf basket willow
- Evening primrose
- German iris
- *Mock orange*
- Oxeye daisy
- Siberian iris
- Sweet pepperbush
- Yellow iris

**Wood Garden**
- *Arisaema*
- Bleeding heart
- Dogwood
- Japanese fern
- Rhododendron
- Shield fern
- Solomon's seal
- Trillium
- Viburnum
- Witch hazel
his wife and partner. (Martina Reinhardt is descended from a line of Stadtgärtnermeisters, or municipal head gardeners, in Menden, a city near Cologne with handsome parks and well-stocked tropical greenhouses.) The three partners began their practice in eastern Long Island with a landscape for a client Thomas Reinhardt had met in Germany, and they still shuttle to Europe to collaborate on a variety of projects there. No matter where they garden, exquisite restraint is a hallmark of their style.

In viewing any art form, many a connoisseur discovers a kind of truth in austerity. To visit a garden for the first time when it has been raked over by the rigors of winter—and survived—offers the same insight. Such is the case with this garden in Wainscott where even in the bitter cold the sweet fragrance of witch hazel is a harbinger of seasons to come. Located a third of a mile from the ocean, the property has retained the simple style of an American farm, with a cluster of weathered barns and sheds that functions as a windscreen to a series of gardens on four and a half acres of flatland. Along the perimeter, trees and shrubs entwined with rosebushes ensure privacy.

Like the fabled reed that survives the storm when the oak gives way, ornamental grasses in borders flanking the bluestone entrance drive provide windswept drama and lasting shape—even without the coreopsis and roses that flower there in summer. Some time ago, Thomas Reinhardt and his partners discovered the advantages of mixing grasses with herbaceous perennials as a way of sustaining the structure of a garden year-round. In 1989 they codified their ideas and favorite varieties of grasses in a book—Ornamental Grass Gardening: Design Ideas, Functions, and Effects published by HP Books—stressing the range of choices for "delicacy with fullness" and the different ways a
A cloud of flowers and herbs stretches toward the Long Island cottage like a meadow in Provence.
After finding ways to make his own family comfortable, Donghia design director John Hutton brings his ideas into the office

By Dana Cowin

"You don't look very comfortable there," John Hutton said to me as we sat in his New York living room. I was perched on the edge of a deeply cushioned sofa he created for Donghia Furniture, where he is design director, and I was trying to balance a notebook on my knees, write, listen, and drink tea all at the same time. It was just slightly awkward. "Maybe there's another chair you'd be more comfortable in?" he asked. I looked over at Hutton in his tub chair, sitting cross-legged in blue jeans, arms lolling over the edges, head resting back. He looked relaxed but earnest as he tried to convince me that there was a suitable alternative to perching. "This chair here is more upright," he said. "You could pull it over and put your pad on the table." I protested and he insisted: "I'm just trying to make you comfortable."

Such thoughtfulness isn't the result of overbred social training; rather, it's the basis of Hutton's philosophy, which considers people the most important part of design. This notion first hit home in 1974, when Hutton and his wife, Brenda, were living in a furniture-filled San Francisco apartment. Brenda was pregnant and upset, none of the chairs or sofas felt agreeable to a tiny woman who'd put on fifty extra pounds. "I became obsessed with making Brenda comfortable during her pregnancy," confides Hutton. He immediately set to work on a club chair, which was a success with Brenda and Randolph & Hein, the California manufacturer who picked up the design. A close relation to the original, the 71st Street club chair, is still produced by...
Brenda and John Hutton and their sons, John and Doug, opposite, gather in their living room, below, where a Louis XVI-style chair in Donghia mohair nuzzles up to an antique drum transformed into a table. Curtains of mosquito netting are paired with a sawtooth gauze blind. The two-tone window seat of Donghia taffeta is used as an extra bed. Details see Resources.

Photographs by Michael Mundy
Produced by Anne Foxley
For formal occasions the Huttons throw off the slipcovers on furniture Hutton designed for Donghia to reveal jewel-toned upholstery. Donghia pillows of mohair and taffeta remain a constant. The Turkish rug from ABC Carpet & Home, NYC, laid on top of sisal, unifies the rich palette.

Donghia—a tribute to the classic quality of Hutton’s work.

In his family’s two bedroom New York apartment, Hutton continues to address human concerns—parental urges, teenage tendencies, and personal passions. For example, the Huttons encourage their sons, Doug, age fifteen, and John, age seventeen, to have friends over, but the living room is open to the dining alcove and hallway “and it’s kind of nerdy to have parents hanging around,” says John Sr. So he rigged up three mosquito netting “walls,” hung on iron poles, that allow the boys some privacy, African camp style. The mosquito netting also hides the messy bookshelves, on either side of the window—Brenda and son John are avid readers unfazed by sloppy stacks. For guilt-free roughhousing, the furniture is slipcovered in washable pale Donghia fabrics which set off sculptural silhouettes. For occasional formal nighttime gatherings the slipcovers are removed, revealing jewel-toned upholstery and a perfectly tailored look.

Communal life in the Hutton
To soften the edges of the master bedroom, Hutton ran brush fringe, below left, around the door and ceiling. On a chair at left, a detail of the Donghia X-seam. Below center: A print of Tamara de Lempicka’s Rafaela the Beautiful in the living room inspired Hutton’s best-selling Donghia lamp, Rafaela. Below right: In the bedroom, maple checkerboard occasional tables with birch and walnut inlay.

At Donghia and at home
Hutton’s motto is, “If it’s not comfortable, it’s in the way”
tela vintage, and in a bedside table designed by Primavera Relli. The wallpaper experiment product includable fabric by Primavera Relli.
Reawakening of a Château

An English couple invites travelers to be châtelains for the night at a splendidly restored castle in France

By Christopher Petkanas

Photographs by Pascal Chevalier
FRANCOPHILES, IN GREAT EMOTIONAL AND IRRATIONAL ACCIDENTS OF FATE, ALWAYS SEEM TO BE FALLING ACROSS DERELICT CHATEAUX AND DECIDING THAT THEY SIMPLY CANNOT LIVE WITHOUT THEM.

"THE FIRST TIME I SAW BAGNOLS, IN 1985, RAIN WAS COURSING THROUGH THE ROOF OVER WALL PAINTINGS DATING FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES," SAYS HELEN HAMLYN, BAGNOLS'S ENGLISH RESCUER AND ITS CURRENT CHATELAINE. "BUT THAT'S JUST WHAT I WANTED, YOU SEE, SOMETHING TO RESTORE THAT WAS REALLY BIG AND AMBITIOUS."

Eight years, two hundred craftsmen, and a kilometer of scaffolding later, Château de Bagnols has distinguished itself among historic houses for the sensitivity, quality, and thoroughness of its restoration. At the same time this thirteenth-century fortified castle, seventeen miles northwest of Lyons in the core of Beaujolais wine country, has become a magnet for travelers with a high-pitched appreciation for comfort and luxury, for Bagnols is a country house hotel, and here it is possible to spend the night in a room where Madame de Sévigné once slept.

Hamlyn and her husband, Paul, the publishing baron and philanthropist, had in fact long been looking for a historic property "worthy of a major rehabilitation." And when they found Château de Bagnols, there were three choices facing them, she explains: "One possibility was to keep it for ourselves, which I think we can all agree would have been selfish. The second was to turn it into a museum, which would not have made it live. The last and most attractive option was to open a hotel that, for the price of a cup of tea in the grand salon, would allow anyone to savor its history."

Hamlyn, a designer, had been a restoration consultant before, on the interiors of her husband's building, Michelin House in London, where his imprint, Reed Elsevier, is headquartered. For Bagnols, working with English architect Tom Wilson, she envisioned rooms filled with "a wide base of museum-quality seventeenth-century Italian and French furniture, plus contemporary versions of antique pieces—things like bedside tables, which are in daily use and which wouldn't survive in a hotel even if I could have found..."
enough authentic examples to fill the twenty guest rooms and apartments."

Since the idea was to suggest a period atmosphere, the new furnishings had to be sympathetic to much that is old and edified. "The point was not only to give the château but to create everything in it that was not an antique," she explains. "I designed or adapted over our hundred items, from the brass shell lamps and Swiss linen bedsheets with pour de Venise embroidery to the nickel-finish faucets and Charles II-style silver-plated tumblers. To give you an idea of the level on which we were determined to do things, ten microns of plating is what you find everywhere; ours is thirty."

But before microns could be counted, Hamlyn had to oversee the repairs of handsome machicolations original to the château, which was built between 1217 and 1221 by a powerful feudal lord, Guichard l'Oingt, and acquired by the treasurer of France, Gard Dugué, in 1621. The parapet and its openings were constructed of local pierre dorée, a luminous stone that derives its golden sand color from copper. Stoneworkers also successfully retrieved the voluptuous whorls on the Renaissance-baroque fireplace in the grand salon, and, in the dining room, the lacy carvings on the severe Gothic fireplace, whose coat of arms celebrates the visit of Charles VIII in 1490.

A great portion of the budget, which Hamlyn will not discuss but which observers put at about $6 million, was devoted to restoring the wall paintings executed on dry plaster. Many are thought to have been done by Italian artisans who came to Lyons to work in its textile industry. The paintings were particularly problematic because Hamlyn and Monuments Historiques, the French body that governs landmark buildings like Bagnols, rarely agreed on how they should be handled. For example, in the Sévigné room, paintings done about 1625, which depict silk fabric designs and the rather Persian motif of a pair of birds drinking out of an urn, were hidden behind paneling that had been put up about 1740. In the authorities' view, this was the state of the room when the château was placed under their direction in the 1920s, and this was how it should remain. Hamlyn and Wilson thought their reasoning was mad.

"I'm quite a driven and resilient person, but Monuments Historiques..."
brought me to tears time and again with their sheer lack of vision," she says. "I got so tired of hearing the word no that in the end I just did what I wanted. My rapport with Culture Minister Jack Lang is very good, but my rapport with his minions is terrible."

Hamlyn says she never put her own interests ahead of the château's; indeed, she says, there is no hope that she and her husband will ever recoup their investment, given the vigilance of the restoration. For example, to mend floors that literally swung as you walked across them, every load-bearing beam in the building was consolidated. This entailed lifting off the terra-cotta tiles, clearing away the debris underneath, carving out the rotten center of each support, inserting steel reinforcement, and spooning in concrete. Instead of relaying the eighteenth-century tiles irregularly following their different sizes and shapes, however, the workmen laid them straight.

"Ham-fisted," Hamlyn condemned the result, and up they came. "I showed the men how it was done two hundred years ago. They laid the floor again."

After finishing the difficult backgrounds, decorating came as a reward. The most extravagant bathrooms, many situated at the bottom of the castle, were filled with treasures. "To have kept it for ourse..." (Continued on page 168)
ink we can all agree, would have been selfish’
Lunch under the lime trees: the tablecloth's feather motif was borrowed from the former hunt room's painted ceiling, and the traditional French garden furniture was scaled up by Hamlyn.
Samples

The hands of contemporary designers are changing the face of time. By Elaine Hunt

ROSE & PEONY

THROUGH FINE LINENS AND DEPARTMENT STORES, INTERIOR DESIGNERS AND ARCHITECTS

COVER 1920s French Louis XIII style painted walnut armchair, similar to Alexandre Biaggi. Paris (1) 42-86-08-40. Bristol Check (#63962/01) rayon/cotton fabric on armchair, to the trade at Brunschwig & Fils, for showrooms (212) 838-7678. Marble bas-relief, c. 1700, similar at Ted Wolter, Middleburg (703) 687-6783

WRITER IN RESIDENCE Page 64 Bosphorus wallpaper border, to the trade at Brunschwig, for showrooms (212) 838-7878

FOOD Page 72 Anne Glass glass platter, $185. Laure Japy bowl, $63. Moussots white plate, $70, at Barneys New York, NYC (212) 929-9000

STYLE Page 84 Cotton halter dress with tablecloth-like sleeves, $170. Cotton/rayon patchwork blouse bottoms, $170, linen top with embroidered bell sleeves, from Deborah Rhodes, NYC (212) 564-7440. Manny Assocs., 30 East 67 St., New York, NY 10021.


RESOURCES

A Weil-Heeled Flat

40-11-78-79. Jean-Michel Frank plaster floor lamp, similar at Alexandre Biaggi, Paris (1) 42-86-08-40. Verbeia (#3433/98) cotton pique on armchairs, to the trade at Manuel Canovas, for showrooms (212) 752-9588. 90 Verbeia (#3433/98) cotton pique on armchairs, to the trade at Manuel Canovas (see above). Hawaiian grass floats in foreground, similar at Sutter-Sooren, Hudson (518) 522-0292. 91 Grimaud (#4238-95) acrylic pique on settee, Mascara (#4034-990 viscose/cotton fabric on pillows, Verbeia.

THE ROYAL TREATMENT Pages 98–103 Selected furniture, to order from Bennison Fabrics, NYC (212) 349-7050. 95 Cotton sheets and shams, from Anchor, for stores (802) 889-9430. Royal Velvet cotton towels, from Fieldcrest: at selected stores nationwide 96–97 Decorative painting, by Mark Giglio and Allison Bottom, through Stephen Sills (see above). Glonana (#32163/6) silk on settee, to the trade at Clarence House, for showrooms (212) 752-2890. Jean-Michel Frank plaster lamp, similar at Anthony De Lorenzio, NYC (212) 249-7575. Ribbon linen/cotton print on bed, at Bennison (see above).


A WELL-HEELED FLAT

Page 112 Love shoes, by Christian Louboutin.

Kitchen Interior Design

Matic has been creating innovative kitchen design for more than half-a-century

Now the standard of excellence for kitchen interior design worldwide, SieMatic combines the tradition of fine European craftsmanship with the ingenuity of German engineering. The selection of available finishes includes traditional woods, temporary laminates and high gloss lacquers.

SieMatic Kitchen Interior Design is available at SieMatic Showrooms in principal cities internationally and throughout North America. Call (800) 765-5266 for a showroom appointment or to order a catalog using your Visa or MasterCard.
leopard print rug, from Mike Furniture, 2142 Fillmore St., San Francisco, CA 94115. (415) 567-2700. Russian Empire mahogany/parcel gilt armchairs, Swedish armillary sphere, c. 1820, similar at Thieren & Co. Antique Galleries, San Francisco (415) 956-8850. Empire Stripe silk on Empire armchairs, to the trade at Randolph & Heine, for showrooms (415) 864-3550. Reproduction gondola bench with leather upholstery. $1,700 COL. reproduction bronze doré boSouille lamp with tile shade, $2,800. to order from Thieren Studio Workshops, San Francisco (415) 956-8850. Velvet/linen pillow with x-detail and medallion, to the trade at Donghia Furniture (see above) Granada (#5036) cotton on front pillow, at Fortuny, NYC. for showrooms (212) 753-7153.

NEW ANGLES ON MODERNISM

Pages 122–27 Architectural design, by Joseph Giovanni & Associates, 140 East 40 St., 4th fl., New York, NY 10016, (212) 297-0980. Deconstructivist cabinetry and fabrication of selected furniture, by Stefan Rohner. Brooklyn (718) 598-0024 Metalwork and fabrication of selected furniture, by Peter Versteeg of New Haven Art Fabricators, New Haven (203) 393-1855. 122–23 Custom dining table, $6,000. sideboard, similar to order from Joseph Giovanni (see above). Rene aluminum dining chairs (with liner by Giovanni), by Michael Bernstein, to the trade at Codas Design Studio. for showrooms (612) 375-9090. Taffetas (#12917) rayon fabric on chairs, to the trade at Clarense House, for showrooms (212) 752-2800. Sterling candlesticks, similar to Victora Ekrich Antiques, NYC (212) 475-4101 1960s Italian platter, similar at DoubleV. Larchmont (914) 834-2773 Art deco vase, similar at Elaine Difot, Greenwich (203) 629-2294. 124 Overhang, concealed bookcases by fireplace, by John Furness, Long Island City (718) 932-2590. Club chair, similar to Fred Silberman. NYC (212) 925-9470. Sylvan (#8541-08) rayon on club chairs, to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993. Club-a loveseat with custom back, to the trade at Dakota Jackson, for showrooms (212) 838-9448. Pavlova (#32872/3) viscose/cotton damask on loveseats, to the trade at Clarence House (see above). 125 Stelton stainless-steel bowl, by Arne Jacobsen. at Royal Copenhagen/Gregor Jensen, NYC (212) 759-6457. 500 Series refrigerator, from Sub-Zero. for dealers (800) 222-7820. 126 Berenice halogen wall lamp, from Luce Plan, through Artemide dealers (516) 694-9292.

THE HEART OF TEXAS


BAROQUE IN A NEW LIGHT

Page 136 Custom furniture and decoration, by Frederic Mechiche, Paris (14) 4278-78-28. 137 Custom frame, by Bill Sullivan, Brooklyn (718) 387-0367. Fandango (#2144) cotton print, for Marmel, for stores (212) 838-3842. 138 19th century Portuguese table, similar at Foster-Gw Penod Antiques, San Francisco (415) 397-498. Balustrade (#105-G) cast-resin floor lamp, the trade to order at Christopher Norman. for showrooms (212) 879-6559. Custom furniture and decoration, by Maroenss Metz, Amsterdam. (20) 620-6526, to order at Modern Living, Los Angeles (213) 655-3896. Corneli (#BS071 15) linen/cotton fabric, to the trade at Christopher Hyland, for showrooms (212) 688-6121. 139 Como cotton print, to the trade at Summer Hill for showrooms (212) 365-2630. Earthly Design cherry/linen/maple bench (or table), by Rosa Somerson, similar at the Peter Joseph Gallery NYC (212) 751-5550. Granada Spanish Moss cotton/rayon damask pillow with Risque Bob and chenille, by Cenci for Kink Brummel, to the trade at Kink Brummel, for showrooms (212) 8590. Sconce, to the trade at Marvin Alexander NYC (212) 838-2390. Duda (#020410) cotton rayon chenille, to the trade at Quadrille. for showrooms (212) 752-2995. 140 Aladin (#OGB921) resin lamp, by Garouste & Bonetti Neotu, NYC (212) 982-0210. Damastico Primaviera (#S3035) linen/cotton damask, to the trade at Clarence House, for showrooms (212) 752-2890. Custom furniture and decoration, by Frederic Mechiche (see above).

ALL ALONG THE GARDEN PATH

Pages 142–47 Landscape design, by Creativ Landscapeing, Box 605. Wainscott, NY 11795 (516) 324-4041. CUSTOM COMFORT

Garden Path

continued from page 146) generous
ning garden that borders the field a split rail fence.

The path turns the corner under a maple mirror, all by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above). Regatta (#6503-09) wool for slipcovers on Ghost tub chairs, Palio (#6504-09) wool for slipcovers on Saint James club chair and ottoman, Mercury's Cape (#7700-30) cotton for slipcover on Saint James sofa, Como (#6507-10) cotton for slipcover on banquette, all by John Hutton for Donghia Furniture, Palazzo (#4910-07, #4910-44, #4910-33) viscose/bemberg taffeta for lampshades, to the trade at Donghia Furniture (see above). Custom lampshades, to the trade to order at Donghia Furniture (see above). Aztec sisal carpet, to the trade at Carpet Innovations, for showrooms (800) 457-4457 152 Lodz (#8601-08) linen and Toulon (#6330-10) rayon/linen fabrics on X-seam chair, to the trade at Donghia Furniture (see above). Madrid (#8811, #8801) platinum-finished maple occasional tables with birch/walnut-veneer inlay, by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above). Palio (#6504-14) wool for curtains, by John Hutton for Donghia Furniture, Windsor (#0400-10) handwoven striped Indian cotton and Toulon (#6330-10, #6330-04) rayon/linen fabrics for bedspread, to the trade at Donghia Textiles (see above). Diana silk taffeta on Klismos chairs, to the trade at Henry Calvin (see above). 153 Rafaela (#9815) platinum-leafed lamp, Verona Stripe (#9805) hand-painted paper lampshade, Paris (#6644) geiger-finished maple end table with platinum-leafed birch-veneer inset, both by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above). Tinco Stripe (#W155-04) hand-painted wallpaper, Mercury's Cape (#7700-28) cotton on headboard, both by John Hutton for Donghia Textiles, to the trade at Donghia Textiles (see above). Essix hemstitched Belgian linen shams, at Ad Hoc Softwares, NYC (212) 925-2652 ALL PRICES APPROXIMATE

making it into one enormous room.

BROOKE: I was all for that course of action, but Peter balked. Another friend, who, like me, comes from California, laughed when she first saw our place, accurately likening it to those fifties ranch houses in the San Fernando Valley. We tried to perceive it as another of life's redemptive challenges, but really all we've done is sweep the entire house under the rug, so to speak: lots of jazzy paint on the walls and well-placed stuff to distract the eye, new roof, central air conditioning, that kind of thing. By degrees we have convinced ourselves that we love all its shortcomings, much as one loves a hopeless wayward pet.

PETER: Brooke's basic rule of thumb has been to capitalize on the structure's so-called rusticity. Only paintings and objects depicting plants, animals, or country landscapes are allowed in. She also insisted on making our prosaic two-car garage into a glamorous mudroom, a project that entailed panecling the entire interior in cedar planks.

BROOKE: And I found a scenic artist who could paint realistic tide pools on the crummy concrete floor.

PETER: After all this, I have to admit I'm really nuts about the place. Maybe it's sheer fatigue, but nothing on heaven or earth will ever dislodge me, not even Brooke's dreaded gypsy ways.

BROOKE: Still, from time to time I can't help dreaming about Provence. Or the Dordogne. Or Charleston, South Carolina. Or the coast of Maine...

untry Tune

continued from page 110) I consider sci-fi. No matter. Invariably, springtime, UPS is in our drive-unloading huge cartons filled with eled flora that must be planted im-
ately. Guess who does it?

DOKE: When it comes to hands-
harding, Peter has the most amaz-
stamina. His hands are like steel drivers, probably from forty years aying the piano. I point and say, "it it there." He plants it before the ls are out of my mouth.

ER: If you get the impression that house plays second fiddle to the en, it's true. The only way to re-house would be to gut it total-
ed flights, probably from forty years aying the piano. I point and say, "it it there." He plants it before the ls are out of my mouth.

DOKE: When it comes to hands-
harding, Peter has the most amaz-
stamina. His hands are like steel drivers, probably from forty years aying the piano. I point and say, "it it there." He plants it before the ls are out of my mouth.

ER: If you get the impression that house plays second fiddle to the en, it's true. The only way to re-house would be to gut it total-
ed flights, probably from forty years aying the piano. I point and say, "it it there." He plants it before the ls are out of my mouth.

DOKE: When it comes to hands-
harding, Peter has the most amaz-
stamina. His hands are like steel drivers, probably from forty years aying the piano. I point and say, "it it there." He plants it before the ls are out of my mouth.
Heart of Texas
(Continued from page 132) so generously scaled and exuberantly detailed, is nothing if not a great party house. Built in 1856, it is probably the finest Greek revival design by architect Abner Cook, whose work can be found from the Carolinas to central Texas. Though the façade is imposing, with six Ionic columns soaring thirty feet high, the overall impression is somehow friendly, even sweet. Is this the only executive residence in the U.S. with a porch swing? And, in the driveway around back, a Harley?

The joys of living here do not diminish any of the reverence Richards holds for the house. Of the mansion’s public rooms, so resonant with history, she is most drawn to the library, where in 1861 Sam Houston gathered his associates to inform them of a message he’d just received from Abraham Lincoln. Richards loves telling the story: “The president wrote that he would send a militia to help keep Texas in the Union—only if Sam Houston would agree to head it up. But there are two endings to the story. One holds that Houston refused, saying that he could never pit one Texan against another. What I think he really said was, ‘If I were ten years younger, I’d do it.’” Whatever the truth, Houston ended the agonizing moment by burning the letter in the fireplace.

Richards definitely feels the presence of long-ago others in the house. “Without getting spooky about it,” she says, “I do think that buildings take on the aura of those who have lived in which hangs in the living room. When Hutton was interested in producing a wide-striped wallpaper for Donghia, he sliced up green and white paper and slapped it on the master bedroom walls. Brenda mentioned that the edges of the room struck her as harsh, and Hutton brought home the first sample of a fuzzy green and white brush fringe that he ran around the doors and ceiling. No sooner is a room finished than Hutton starts imagining new possibilities: switching the celadon duvet cover to a black and white chrysanthemum pattern from Indonesia; re-covering the upholstered headboard to match; grouping his collection of classical quirky busts, which he likes because “you can talk to them.”

What remains consistent is his understated, trend-free approach, I don’t have the kind of ego that makes me design for myself,” says Hutton. “I’m designing for people. Should I put my personality in somebody else’s room?”

Custom Comfort
(Continued from page 152) with Sherri Donghia and tests them on his family.

The apartment has seen three schemes in four years as ideas come and go and prototypes move in and out. One of Hutton’s best-selling Donghia creations, the sinuous platinum-finished lamp on his bedside table, was inspired by the way the light falls on the curvaceous subject of Tamara de Lempicka’s Rafaela the Beautiful, a print of

Reawakening
(Continued from page 158) in huge en suite towers, are fitted with freshly enameled turn-of-the-century pedestal sinks, old-fashioned thunderboxes, and dolphin-head spouts cast in bronze after the one at the Bagnols village fountain. Deep marble Empire tubs are positioned to take advantage of views across vineyards through arrow slits.

In the dining room, Hamlyn took an almost obsessive interest in developing the château’s own “art de la table.” One whose refinement has become a great draw. Sheffield knives are based on Georgian pistol-handled examples she uses at home in Gloucestershire. Handblown cup-footed wineglasses, made by Hartzviller in Alsace, have the opacity of old glass. In Limoges, Raynaud put an eighteenth-century porcelainaine paste formula back into production especially for Bagnols’s armorial china. Snowy linen damask tablecloths by Liddell in Northern Ireland, which also supplies Buckingham Palace, are hung on wooden poles after pressing, so there is never any question of creasing. Judging the queen’s napkins too small, Hamlyn ordered the château’s to measure thirty-one inches square. A new village shop will make many of these items available this spring.

For summer lunch under the lime trees, Bernard Neville, an old friend from her Royal College of Art years, designed tablecloths with an early seventeenth century wind-tossed feather motif borrowed from the vaulted ceiling in the former hunt room. With two Michelin stars from the restaurant Greuze in Tournus on his scorecard, chef Philippe Lechat was tapped to man Bagnols’s wood-fired rotisserie glassed-in theater of a kitchen where Bresse poultry, milk-fed baby pigs, and spring lamb are spit-roasted for the entertainment of guests.

Having reanimated the rotisserie, placed the last bay topiary in its cops, a tall vintage copper casserole, Hamlyn is being encouraged by friends to write a book. It would not only be inventory of what she has brought the château, she says, but a retelling of how she brought it to life. “The first time I saw Bagnols, thought, ‘This is too much even for me,’” she recalls. “And then in the next instant, of course. I realized it to be saved and that I would be the saviour. I am powerless before brok down buildings of great merit.”

For visitors information: Château de Bagnols, 69620 Bagnols, France; (74) 71-40-
Royal Treatment

Continued from page 100) be tidy, but perfect because it was one's own world.”

Linley doesn’t miss the smell of deep oak, but his more spacious quarters in Fulham still have the air of a self-contained cosmos. On returning to London in 1985, he set up David Linley Furniture and opened a shop on the King’s Road, which he abandons month for vast new premises on Park Road. The success of his cabinetmaking, built on its reputation for high-quality commissioned furniture—other small pieces for private houses a fifty-foot whale of a table he made the Metropolitan Museum of Art in New York—forced Linley to hang up carpenter’s tools some years ago. Having the production side of the business to others, he now concerns himself with the design and “feel” of the furniture. Often working with British decoradores like Nina Campbell and David Hicks—in this country, where nearly all the commissions originate, Parkinson is particularly supportive—

he spends much of his time cultivating and looking after clients.

The fact that Elton John, Mick Jagger, and Blaine Trump all have bought his furniture or that Margaret Thatcher used to make presents of it when visiting heads of state (the king of Thailand got a Venetian mirror) hasn’t done the business any harm. Nor does it hurt that the cabinetmaker to the stars is something of a star himself, though Linley has found being a member of the royal family means constantly having to prove his commitment to what he does for a living. “People get put off. They think that somehow you’re not serious because they imagine the royal family sitting on this ton of gold and assume that you’re aloof not only from business but from life in general. What I’ve tried to do is not trade on my name, but to make the furniture stand on its own by designing it beautifully, making it beautifully, and hoping the product itself will be its own best advertisement.”

Although he thrives on hard work, Linley, who inherited his mother’s sense of fun, loves to entertain and frequently hosts “small but imaginative” dinner parties at the flat. He enjoys dressing things up for the night, which means “going completely mad with flowers and candles and heavy on atmosphere.” The dried hops, I now discover, were put up for the last party, an ephemeral touch that Oliver Messel would have appreciated.

Whether or not it seems frivolous, Linley’s insistence on design being “something you have the inspiration to do, something that’s fun” is central to his work and the way he lives. Anyone who wears purple suede shoes and describes himself as “basically a country bumpkin at heart,” who can gracefully combine the responsibilities of being twelfth in line to the throne with the achievement of having helped revive the art of creating classical furniture, surely deserves to be taken seriously.

On a windowsill in the hall lies an emblematic display of the tools of his trade—David Linley’s first Stanley plane and a pair of handsaws made by Spear & Jackson. The saws look sharp and identical, though, as their owner explains, one is for going down the grain, the other for cutting across it.

You Can Get Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.

Barrons
P.O. Box 994 • Novi, MI 48376-0994

Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.

Barrons
P.O. Box 994 • Novi, MI 48376-0994

Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.

Barrons
P.O. Box 994 • Novi, MI 48376-0994

Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.

Barrons
P.O. Box 994 • Novi, MI 48376-0994

Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.

Barrons
P.O. Box 994 • Novi, MI 48376-0994

Factory Direct Prices
From The World’s Largest In-Stock Dealer.

Call 1-800-538-6340 for your FREE catalog.

- Matchless Selection From The Best Names In Fine China, Flatware And Stemware, Plus Unique Gifts And Collectibles.
- Call For Instant Price Quotations
- Fast, Expert Service — Most Orders Processed Within 24 Hours
- Visa, MasterCard And Discover Welcome

Ask About Our Nationwide Bridal Registry.
TIMELESS ROOMS

DATE 1938 PLACE Fifth Avenue, New York City
CLIENT Nelson Rockefeller
DECORATOR Jean-Michel Frank
BIO Guru to current designers who favor modernist forms and sumptuous finishes, Frank set the standard for a new brand of luxury based on understatement. In the twenties and thirties, in a series of rooms for clients such as Elsa Schiaparelli, he celebrated uncluttered space, simple statuesque furniture, and textures juxtaposed for dramatic effect.

SETTING A living room, designed by distant Rockefeller relation and architect Wallace K. Harrison (Rockefeller Center, UN Headquarters, Lincoln Center), with oak paneling, a fireplace surrounded by a Matisse mural, and Picassos on the walls. Harrison gave the space an ornamental twist by adding scrollwork to the doorway, mural frame, and valance.

ELEMENTS Envisioning an updated French salon, Frank designed pared-down versions of Louis XV and XVI upholstered furniture, applying gilding with utmost subtlety. His signature occasional tables in marble, ivory, and bronze anchor seating groups. Diego Giacometti, a frequent collaborator, executed the gilt console table and bronze lamps and andirons. Painter Christian Bérard supplied the custom Aubusson.

FLOOR PLAN Frank stationed the furniture against the walls, mimicking eighteenth-century arrangements and creating a gallery-like setting for viewing art.

DECORATOR’S LAMENT A perfectionist, Frank ended projects saying, “That’s it, my job is over! You can start wrecking it.” Rockefeller was that rare client who preserved a Frank ensemble to the last detail.