

For color, a palette of house plants as an alternative to a mass of green leaves

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Books: 'Aztec,' by Gary Jennings, a historical novel about 16th-century Mexico

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TV: 'A Love Letter to Jack Benny' recalls the late comedian tonight at 9:30

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The New York Times

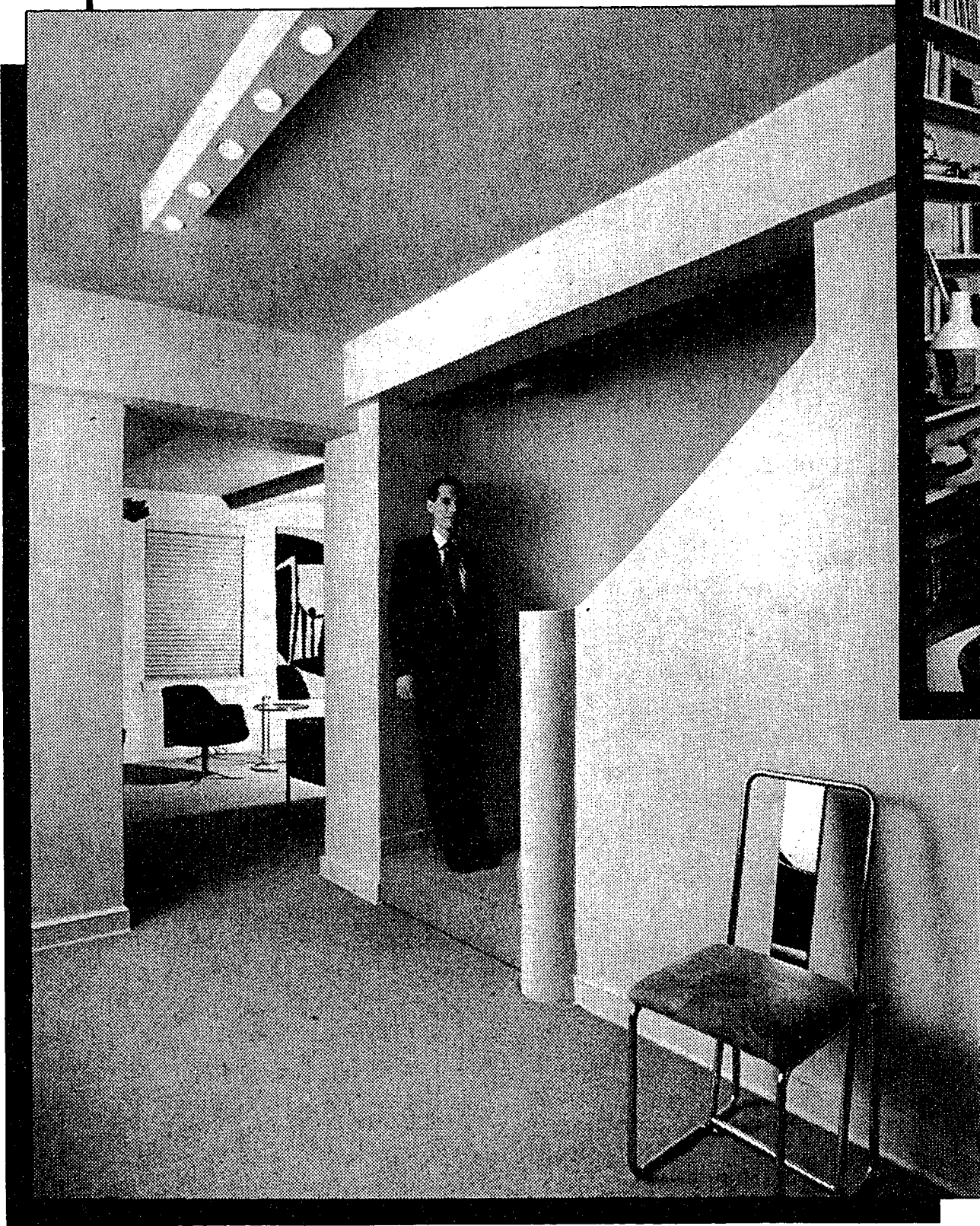
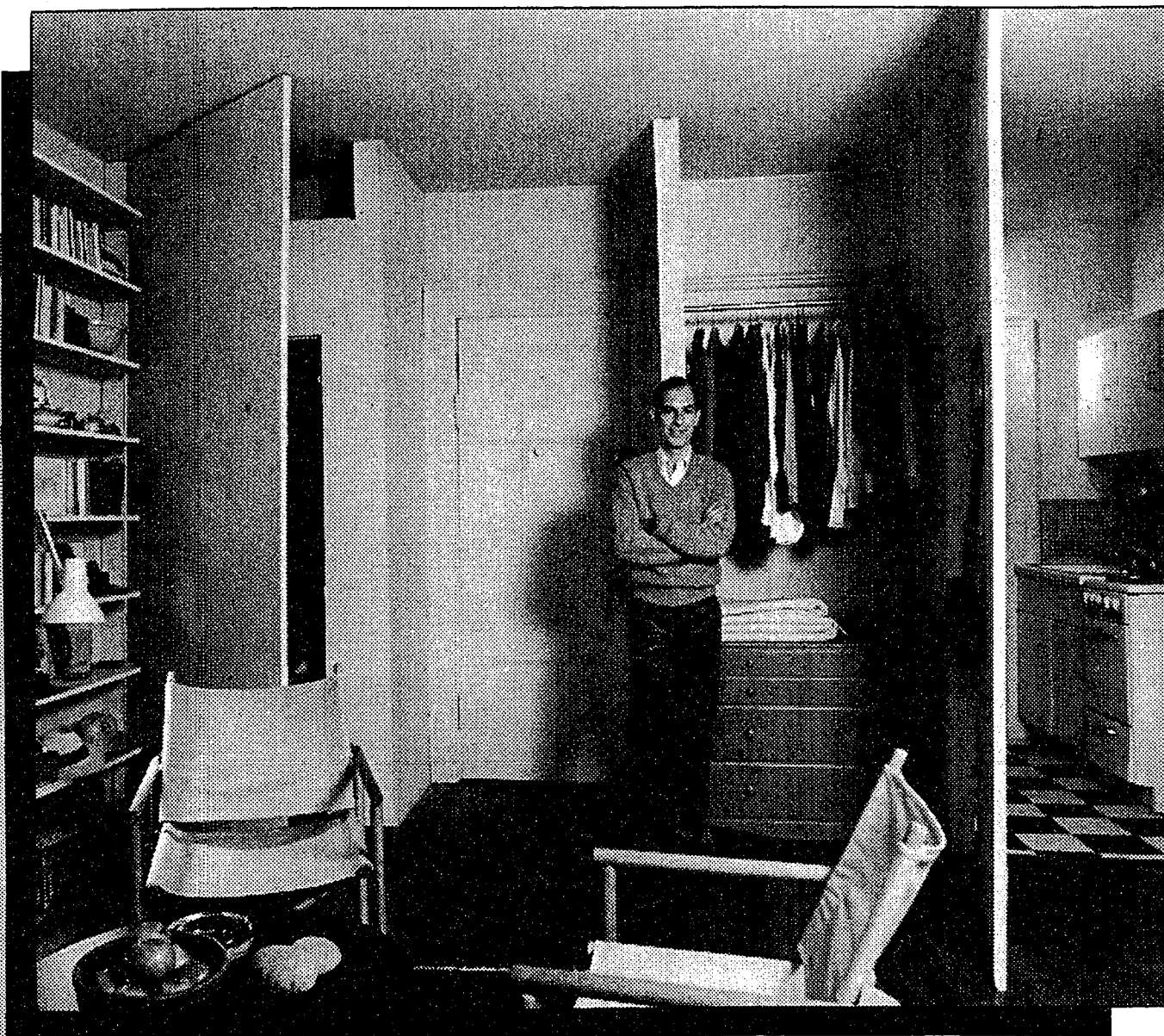
THE Home

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SECTION

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A Designer Works With Two Budgets



Bruce Zachar, the designer, above, on stairs of duplex apartment he renovated for about \$114,500. Floor-to-ceiling closets, above right, are in the studio he did for just over \$1,200.

By SUZANNE SLESIN

THE two questions that immediately arise when it comes to choosing an interior designer are "What style?" and "How much?" Designers nowadays are easily categorized, and although their styles can range from minimal to traditional, they also tend to fall into in what may be increasingly more important divisions: the lavish spenders versus the budget minded.

And, while most designers will undertake projects for different budgets, many tend to specialize. There are those one wouldn't dare call unless willing to spend a small fortune, and others who cheerfully list themselves in the "no-job-is-too-small" category.

Two projects by Bruce Zachar, a 28-year-old designer who is currently in the materials department of Skidmore, Owings & Merrill, the architectural concern, make an interesting contrast.

One is a small studio in a West Side townhouse that Mr. Zachar designed for just more than \$1,200. The other is a spacious duplex on the Upper East Side where the renovation and furnishings cost about \$114,500. And while it is difficult to compare

the two apartments because of differences in their size, materials and furnishings, in both cases the designer took a realistic look at his clients' needs and preferences.

Mr. Zachar's design attitude can be described as a sort of "laissez faire." While the designer may prefer blank walls, if his client wants to cover them with pictures he will make room for them. And he is more than willing to cope with a cherished antique dining room set or the expensive cabinetry left over from a previous apartment.

"I design spaces that lend themselves to change," he explained, "and that change is created through time and use."

"Nice architectural details but only one closet, not enough storage, and only a thousand dollars to spend," commented Mr. Zachar when he looked at a friend's West Side townhouse studio. "And I knew," he continued, "that the client would want everything to be able to be put away."

The way the studio's walls curved up around the window niche gave him the idea for the three floor-to-ceiling panels across the room. One covers the existing closet, the other is the door for a new closet and the third sets off the kitchen. "I wanted plain,

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How to Decide Among Camps

By ARLENE FISCHER

THIS is the time of year when parents are inundated with summer camp brochures and exhortations from their children to send them to the camp of their choice — or their best friend's choice.

Unless they are familiar with it, how are parents to know if the camp they are considering is safe and suitable for their child? And if it is not, how can they go about finding one that is?

According to those who specialize in evaluating camps, a visit the summer before is the ideal way to find out about a camp. But if the trip is impractical, valuable information can be obtained from personnel and families familiar with the camp or professional evaluators, such as accreditation associations and camp advisory services.

"Before signing a contract meet the directors and ask questions," advised Sandra Smithson, head of the New York section of the American Camping Association, a national accrediting association.

"Different camps put emphasis on different activities," she said. "If your child loves horseback riding, for instance, make sure it's not just a peripheral activity, with stables several miles away. Ask about the level of interest, in addition to facilities, instruction, scheduling and supervision."

Miss Smithson advised parents to have all questions

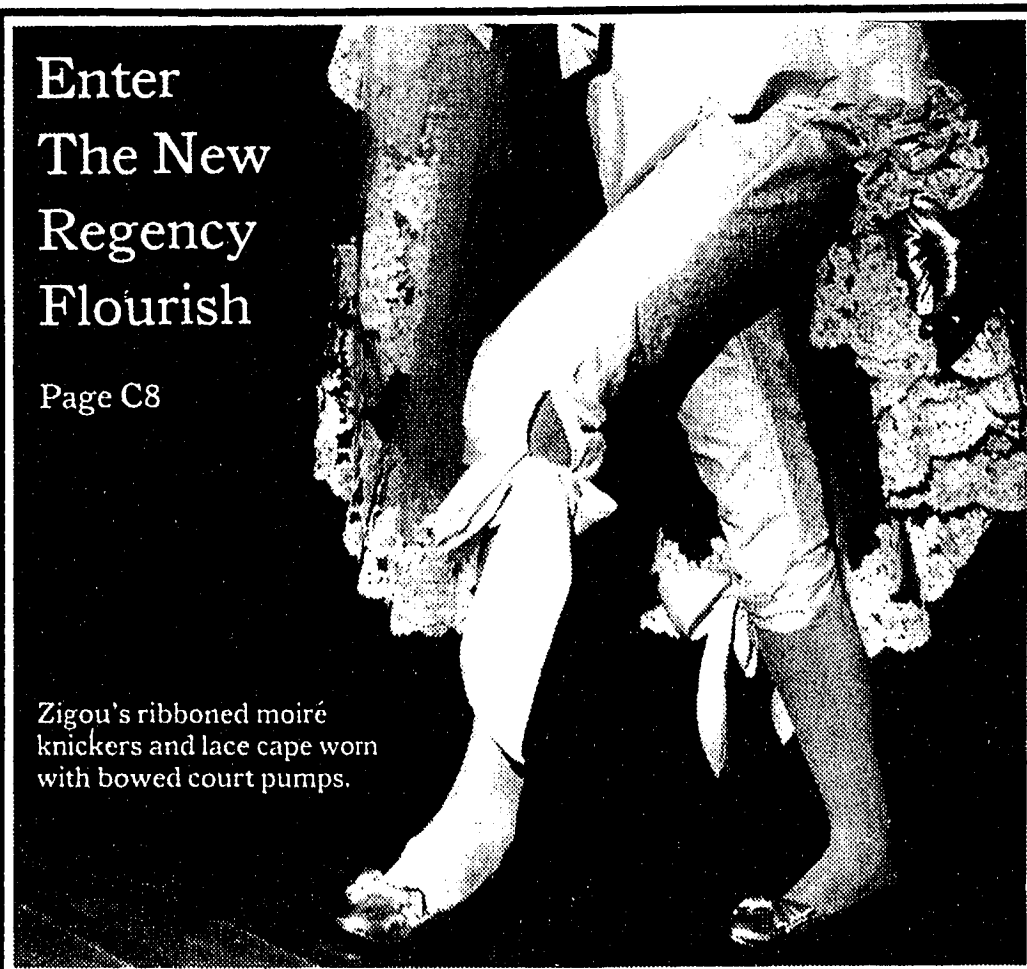
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Arlene Fischer is a freelance writer.

Enter The New Regency Flourish

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Zigou's ribboned moiré knickers and lace cape worn with bowed court pumps.



The New York Times/Bill Cunningham

DESIGN NOTEBOOK

Modern-Life Battle: Conquering Clutter

By ADA LOUISE HUXTABLE

THERE are two kinds of people in the world — those who have a horror of a vacuum and those with a horror of the things that fill it. Translated into domestic interiors, this means people who live with, and without, clutter. (Dictionary definition: jumble, confusion, disorder.) The reasons for clutter, the need to be surrounded by things, goes deep, from security to status. The reasons for banning objects, or living in as selective and austere an environment as possible, range from the esthetic to the neurotic. This is a phenomenon of choice that relates as much to the psychiatrist as to the tastemaker.

Some people clutter compulsively, and others just as compulsively throw things away. Clutter in its highest and most organized form is called collecting. Collecting can be done as the Collyer brothers did it, or it can be done with art and flair. The range is from old newspapers to Fabergé.

This provides a third category, or

what might be called calculated clutter, in which the objets d'art, the memorabilia that mark one's milestones and travels, the irresistible and ornamental things that speak to pride, pleasure and temptation, are constrained by decorating devices and hierarchical principles of value. This gives the illusion that one is in control.

Most of us are not in control. My own life is an unending battle against clutter. By that I do not mean to suggest that I am dedicated to any clean-sweep asceticism or arrangements of high art; I am only struggling to keep from drowning in the detritus of everyday existence, or at least to keep it separate from the possessions that are meant to be part of what I choose to believe is a functional-esthetic scheme.

Really living without clutter takes an iron will, plus a certain stoicism about the little comforts of life. I have neither. But my eye requires a modest amount of beauty and serenity that clutter destroys. This involves eternal watchfulness and that oldest and most relentless of the housewife's occupa-

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