

Now is the time to start thinking about planting a tree on your street

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The New York Times

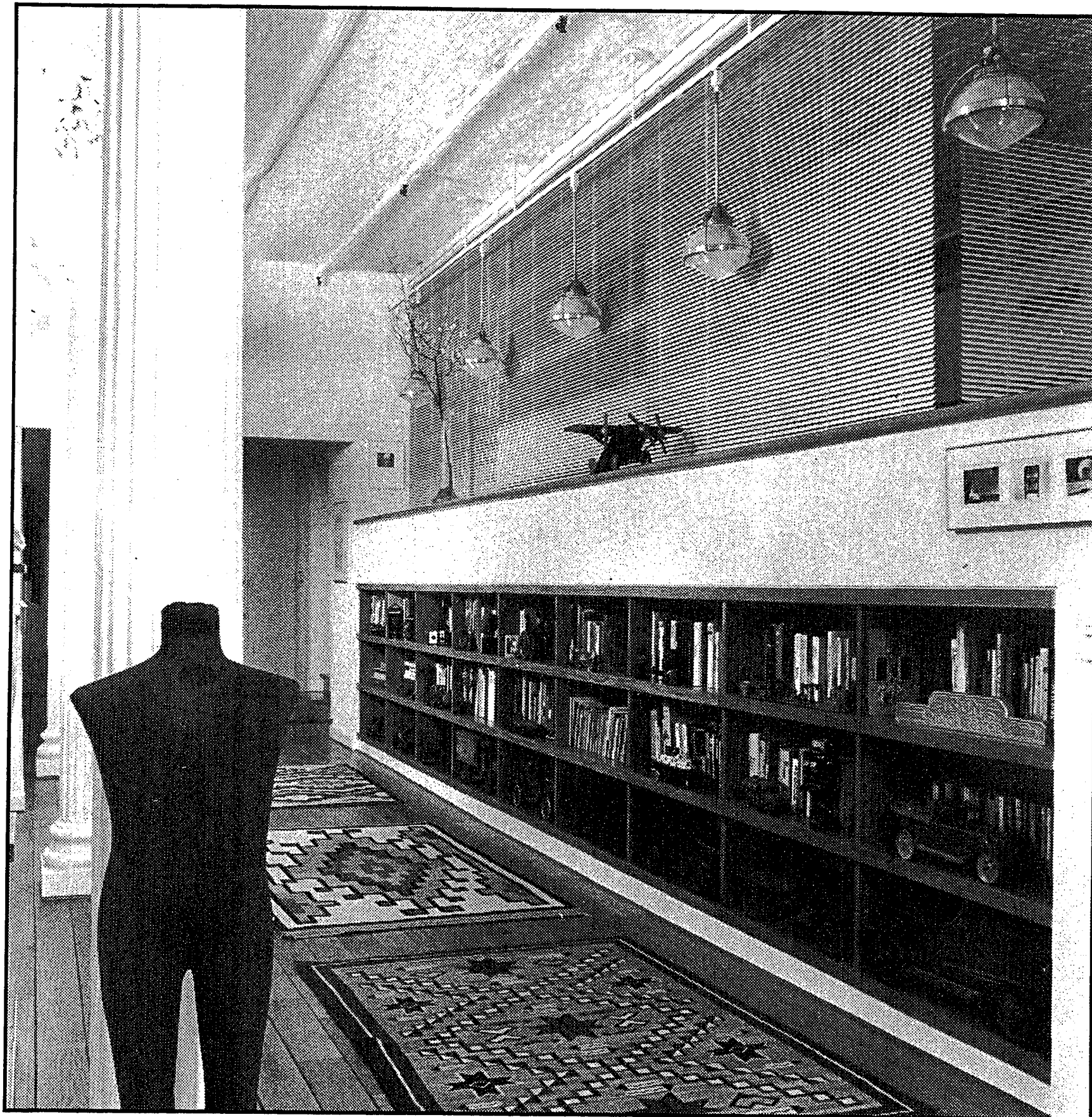
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THURSDAY, MARCH 5, 1981
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SECTION

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Bachelors Who Make More Design Demands



By SUZANNE SLESIN

IN the past, bachelors were thought of in two ways. There were the sophisticated ones who created a legendary life style for themselves, complete with the perfectly appointed penthouse. And there were the solitary single men, who lived in makeshift quarters and never got around to replacing the card table, having the sofa reupholstered or redoing the kitchen. Those were the ones who rationalized that their personal situations would soon change and that's when they would start getting their places together.

But a new type of bachelor seems to be emerging — a single or newly single man who is determined and decisive — for whom ambitious design decisions are a necessary priority.

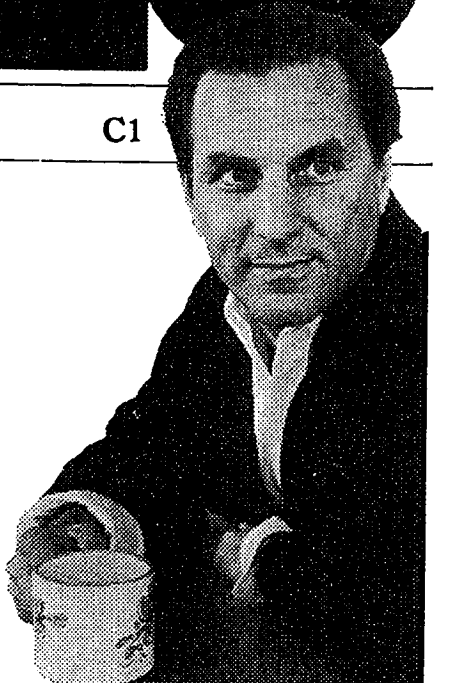
"I simply ran out of space in my 20-by-25-foot studio," said Michael Ulick, a 41-year-old film producer and director of television commercials, referring to the Upper East Side apartment he had lived in for 10 years.

He ended up by buying a loft in SoHo and hiring Siris/Coombs Architects to design the 2,500-square-foot interior.

"There were several key items," said Jane Siris, who undertook the project with her husband, Peter Coombs. "And everything had to be designed around his possessions."

These included an extensive library, as well as paintings, pieces of sculpture, antique toys, Navajo rugs and a collection of photographs and prints.

"It's hard to invent a life style for a client," Miss Siris added. "But in this case it was his life style that became an important factor in the design."



The New York Times / Gene Magglo

Michael Ulick, who moved from a studio to a loft.

A graceful row of free-standing cast-iron Corinthian columns were chosen as the boundary of a long gallery-type space. Custom-made cabinets by Peter Var of AVL Construction, especially designed for Mr. Ulick's collections, became one of the loft's most important design elements. Cabinetry and woodworking came to about \$45,000. The perfectly detailed oak cabinets double as low dividing walls and define the different areas of the loft.

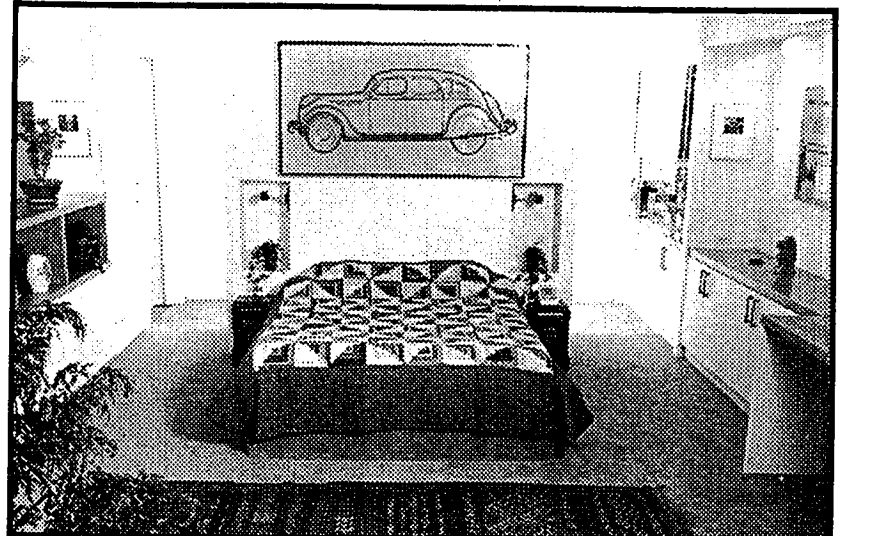
"The esthetic was one of white walls and lots of wood, but no chrome," said Mr. Coombs. The oak cabinet hardware was designed by the architects.

Mr. Ulick's antique toy truck collection was positioned in cubicles along one side in a long bookcase/cabinet; smaller objects as well as a stereo system were placed in another cabinet that doubles as the back of the sofa.

The bedroom accommodated two of Mr. Ulick's larger possessions — a Claes Oldenburg sculptured car relief

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A long gallery space was delineated by a series of wood cabinets for the antique toy truck collection, left. Blinds close off bedroom. In the bedroom, below, a special wall was built for Oldenburg piece.



Roger Bester

Decorating Services: Shopping the Stores

By ANNE-MARIE SCHIRO

AS far as most people are concerned, there are three ways to go about decorating a home: Get the best decorator money can buy; get a designer who will work within a moderate budget, or do it yourself.

However, there is a fourth way many people never think about, and it may be one of the simplest: Go to a department store or furniture store and hire its design department. A look around the store will tell you if the furniture suits your taste, price tags tell you how much things cost and you won't be running to showrooms all over town.

Department stores have yet another advantage for someone with a totally empty nest: shopping services that will work with the decorator — at no extra charge — to coordinate sheets, towels, china, glassware and just about anything else required to turn a house or an apartment into a home.

If all you want is a new living room or dining room, a store will also be happy to oblige. That, of course, is a good way of testing both the store and the decorator before committing yourself to a major overhaul.

If you're in a hurry for a change, take a look at the store's model rooms. If

you see one you like, chances are you can buy it intact, down to the dried flower arrangements. Bloomingdale's, which often sells its model rooms in toto, once went so far as to send a painter to reproduce the gold leaf design on the walls.

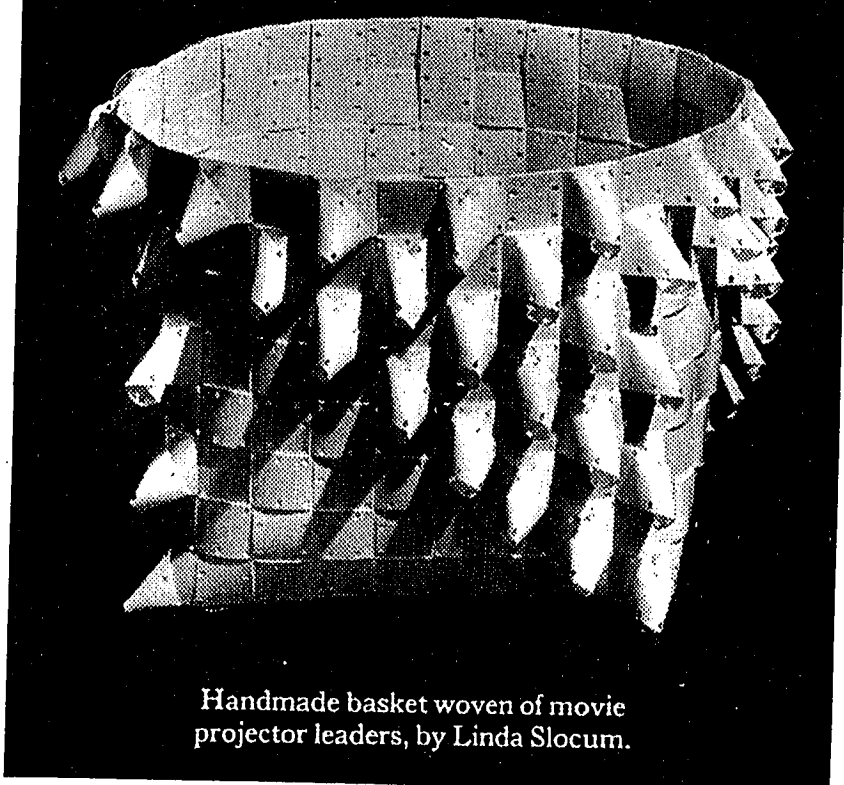
One disadvantage of using a store's design service is that you must limit most of your selecting to store merchandise. But designers will frequently scour the market for something special you require: that antique armoire or a fabric that echoes the pattern on your prized porcelain. Stores do not charge extra for this service and bill such purchases at retail prices. Most stores ask for a retainer or consultation fee before embarking on a decorating job. This is put on a customer's charge account and credited at the end of the job, if a specified amount is spent on merchandise.

With slight variations, this is how a store design service works: The customer calls to set an appointment for an initial meeting, generally held in the store. It's advisable to bring a floor plan of the room or rooms to be done so the decorator will know what's involved. This is the time to discuss budget, taste preferences and the extent of work to be done. Since stores' policies differ on the hiring of contractors for finishing floors, hanging wallpaper or

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The Burgeoning Craft Of Nontraditional Basketry

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Handmade basket woven of movie projector leaders, by Linda Slocum.

DESIGN NOTEBOOK

The Unreal World Of Waiting Rooms

By ADA LOUISE HUXTABLE

WAITING is a large part of living. Great, passive, negative chunks of our time are consumed by waiting, from birth to death. Waiting is a special kind of activity — if activity is the right word for it — because we are held in enforced suspension between people and places, removed from the normal rhythms of our days and lives.

We wait for trains, planes, doctors, dentists, business and social appointments and services of all kinds; we stand and wait or we sit and wait; we do it in a variety of settings that range from gorgeous to grim.

Real, serious waiting is done in waiting rooms, and what they all have in common is their purpose, or purposelessness, if you will; they are places for doing nothing and they have no life of their own.

This makes for a remote and impersonal kind of interior design. There is no stylistic formula; the rooms where we wait can be out of Kafka or Hollywood, the work of high-priced designers or dumping grounds for castoffs.

But their one constant is what might be called a decorative rigor mortis; the only vital signs are the movement of vintage magazines or the ritual comings and goings of the people who use these disaffecting spaces. In the fashionable parlance of the trade, they are faux, which means that they are not real places at all; the French word imbues the false thing with a false dignity and chic. Waiting, we feel equally unreal.

Some people wait constructively; they read or knit. I have watched some appalling pieces of needlework take form. Others — I am one of them — abandon all thought and purpose to an uneasy, vegetative state. But we all fill the emptiness with an extraordinary range of emotions — anticipation, apprehension, aggravation, dread or despair, and the cessation of feeling known as alienation or anomie.

Few wait with pleasure. This stop-time void tends to depress, rather than elevate sensations. In a curious way, the waiting consciousness is raised so that attention is concentrated — fixated, in fact — on the details of our sur-

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