



The power of passion

I WOULDN'T WANT TO BE ONE, AND I

am glad I'm not married to one, but the most interesting people I know are definitely obsessives. As the editor of a magazine about design and decoration, I know that the best stories are always the ones about people who are passionately opinionated. Our piece on designers and their cars is a blazing example of how much thought some people can give to an everyday object most of us take for granted. Our excerpt from John Loring's new book shows just how fervent the design director of Tiffany & Co. can be about food and table settings.

Susan Zises Green, whose Manhattan apartment is shown on our cover and on the following pages, told us she studies John Cornforth and John Fowler's decorating books like the Bible. Her obsession with collecting majolica began when she was a girl and the colorful ceramics were considered junk.

Artist Jan Hashey, also appearing in this issue, confesses that when she and her husband found their farmhouse in upstate New York, they were so

overcome with passion that they forgot to bargain on the price. The farm is where Jan started acquiring brown mixing bowls. "I didn't really mean to collect, but a friend had a few pieces and I started to want them," she recalls. "These days when we go antiquing together, we both leap out of the car to see who can get to the bowls first. Now I have 72 and she has 68."

The apartment of Dara Caponigro, one of our senior decorating editors, will reveal to readers her strict devotion to a particular aesthetic; and the story Dara produced in Charleston, South Carolina, documents the hauntingly beautiful, eccentric spaces of two architects fanatical about their locale.

We don't always know where our affinities come from, but in this month's Thoughts of Home, architect, author and teacher Witold Rybczynski does tell us how the stone houses on the island of Formentera, seen as a young graduate, changed his eye forever.

Passion is a powerful force in any arena. We are grateful when it appears in our world of visual arts. We would be poorer without it.

Louis Oliver Grupp

Editor in Chief



The extensive majolica collection, begun when Susan Zises Green (opposite below) was a girl, consists mainly of 19th-century English and American pieces. Opposite above: At one end of the long living room, a number of gilded pieces are gathered, glowing against rich glazed walls and pale carpet, with little pattern to distract the eye.

