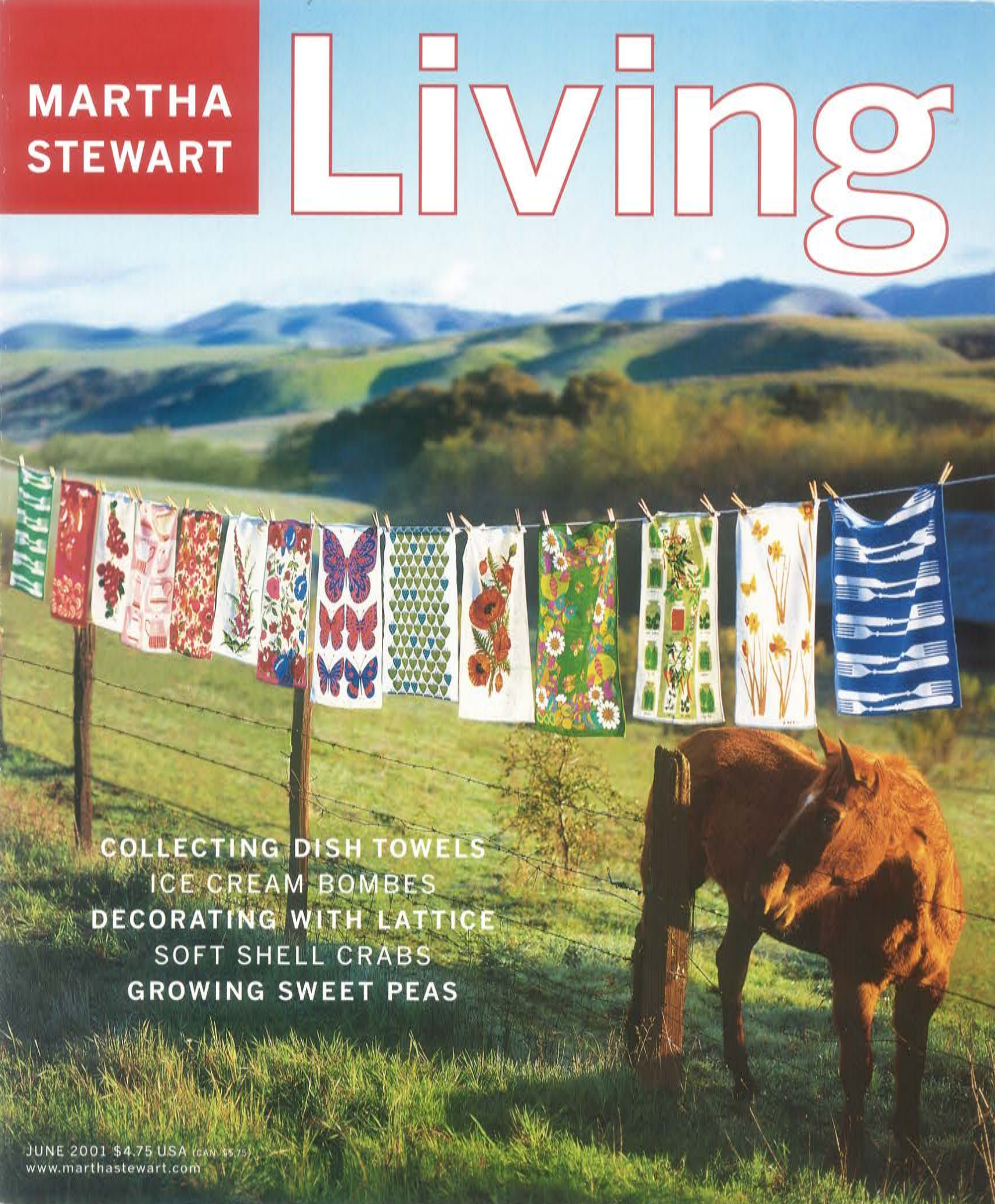


**MARTHA
STEWART**

Living



**COLLECTING DISH TOWELS
ICE CREAM BOMBES
DECORATING WITH LATTICE
SOFT SHELL CRABS
GROWING SWEET PEAS**

lattice

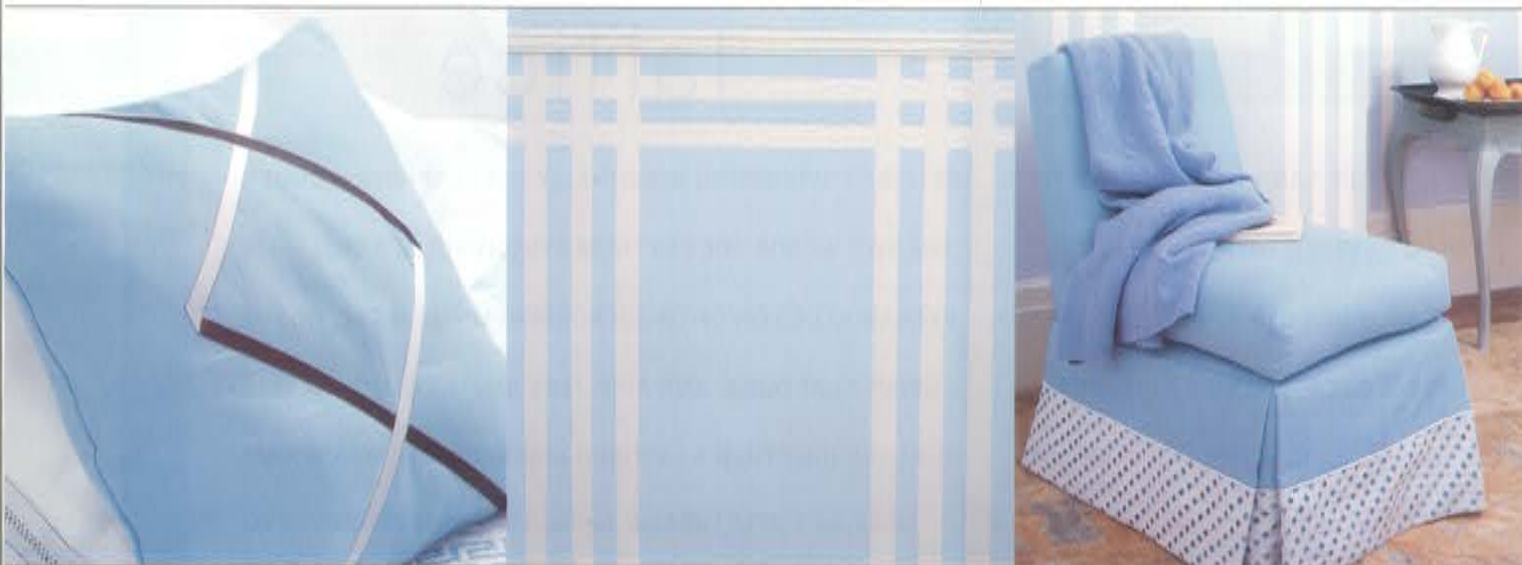
SAY "LATTICE," AND MOST PEOPLE THINK "TRELLIS," ENVISIONING DIAGONALLY OVERLAPPING WOODEN STRIPS COVERED WITH TRAILING VINES. BUT THE TWO WORDS ARE FAR FROM SYNONYMOUS. A TRELLIS IS JUST A GARDEN STRUCTURE. BUT LATTICE, A PEEKABOO DESIGN OF CRISSCROSSING LINES, IS ONE OF THE WORLD'S GREAT GRAPHIC PATTERNS—CLEAN, CRISP, ADAPTABLE, AND AIRY. TAKE ANOTHER LOOK AT THIS BOLD, RHYTHMIC MOTIF, AND STEP OUTSIDE YOUR GRANDMOTHER'S LATTICED ARBOR OR "FLORIDA ROOM."

USED ARCHITECTURALLY, lattice lets breezes circulate so the spaces behind it remain cool and comfortable—contained, yet connected to the world outside. Lattice screens were depicted on Chinese tomb walls three thousand years ago, and various lattice constructions have long helped people cope with warm climates. In American domestic architecture, lattice traditionally covers the crawl spaces under porches—a tempting partition through which generations of children have peered.

But even without any structural purpose, the pattern of intersecting lines itself—both the familiar diagonal and the more formal horizontal-vertical pattern—has inspired artisans and decorators for centuries. Lattice was the rage when chinoiserie, a design pastiche of all things Asian, swept eighteenth-century Europe. English cabinetmaker Thomas Chippendale excelled at the

PHOTOGRAPHS BY DAVID PRINCE
TEXT BY ANN E. BERMAN

Narrow strips of wood lattice glued to the surface of a plainly framed mirror with two-part epoxy create an updated chinoiserie "broken lattice" pattern. Subtle paint colors—dove gray, with frame edged in a darker shade—accentuate the play of light and shadow. Remember to paint backsides of the strips; they'll be seen in the reflection.



intricate zigzag fretwork we have come to know as Chinese Chippendale; the owners of grand Georgian houses proudly added "Chinese" rooms crammed with lattice patterns on furniture and walls.

The indoor-outdoor nature of lattice has always appealed to designers. In the early 1900s American decorator Elsie de Wolfe helped to popularize the use of lattice to create an instant garden atmosphere—indoors—when she applied sheets of green lattice and trailing ivy to the pale walls and ceiling of the trellis room in New York City's Colony Club. In Dorothy Draper's 1947 redecoration of the Greenbrier resort in White Sulphur Springs, West Virginia, the Garden Room was identified by its lattice-framed doorways. But in the sixties, adventurous designers used lattice more freely. English decorator David Hicks believed that any "pattern, if it is intrinsically well conceived, should be suitable for almost any application." And he made lattice Pop, designing bold fabrics and wall treatments that utilized the pattern's inherent geometric punch.

But the trend didn't last. "We found that most interior-design shops today think of lattice as only an element of garden imagery, not as a pattern," says Stephen Earle, style editor of *MARTHA STEWART LIVING*. "We couldn't find any of the great fabrics I remember from the sixties and seventies. People kept showing us things with ivy." To transform the floors, walls, mirrors, chairs, and cushions shown here, Stephen and his team struck out on their own, taking inspiration from lattice past. Their projects show just how versatile the grid can be. It feels Chinese when used within the framed confines of a mirror or floor. An untreated cedar trellis looks surprisingly at ease on a bathroom wall. And the subtlest invocation of the pattern makes pillows, upholstered furniture, and even a bulletin board into striking accent pieces. No ivy required.

Lattice details in a variety of scales and materials achieve multiple design effects in a bedroom. **OPPOSITE:** The wall's intersecting lines are reminiscent of Arts & Crafts design. Outline stripes with low-tack tape; fill in with white paint. **ABOVE, FROM LEFT:** Double-face satin ribbon changes color as it zigzags and crosses itself on a blue pillow. A close-up of the wall. Echoing the pattern at a smaller scale, an unexpected tailored skirt of crisp white-over-blue lattice fabric perks up a slipper chair.

