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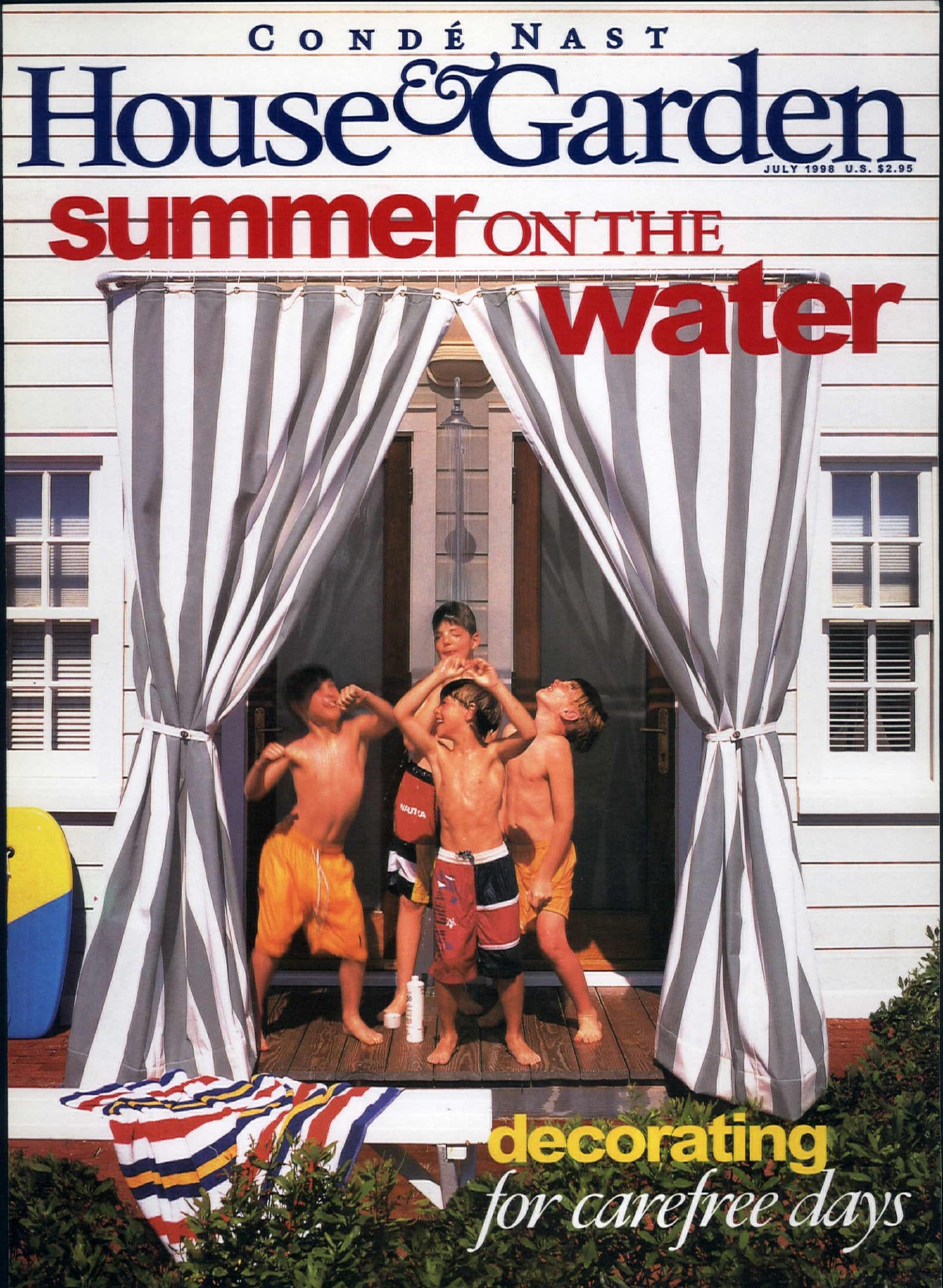

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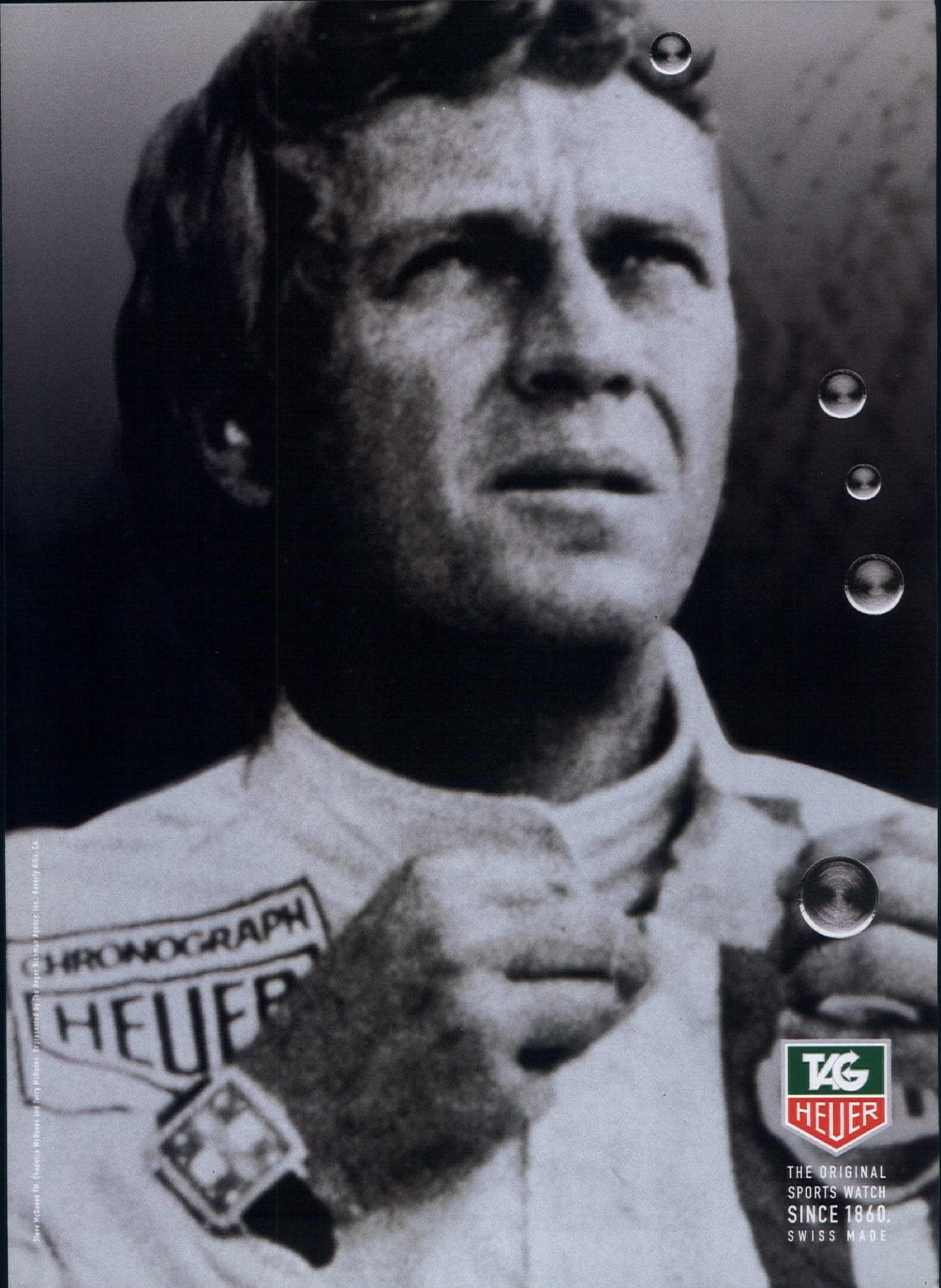
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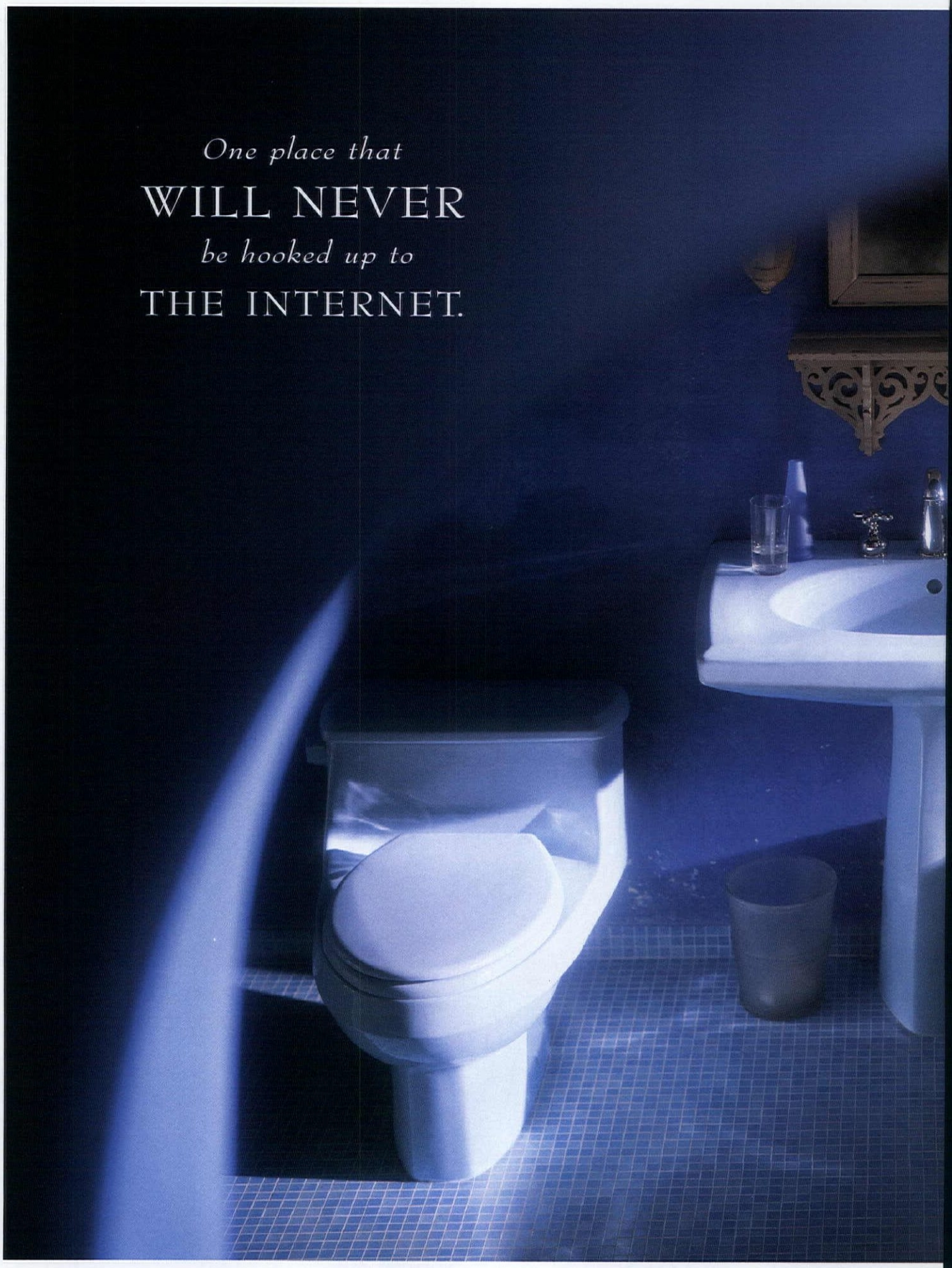

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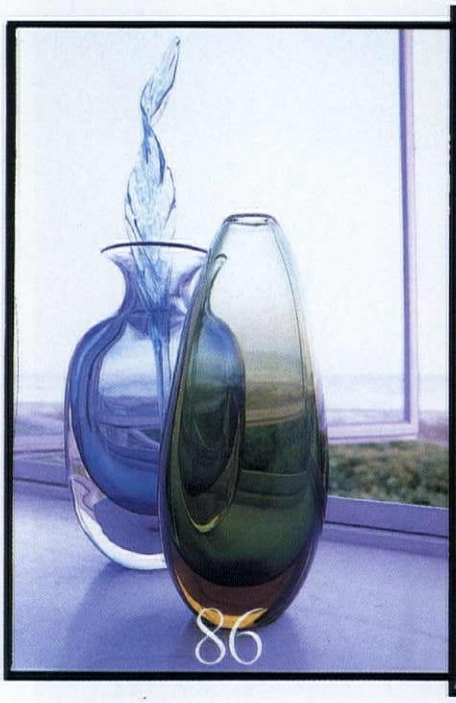
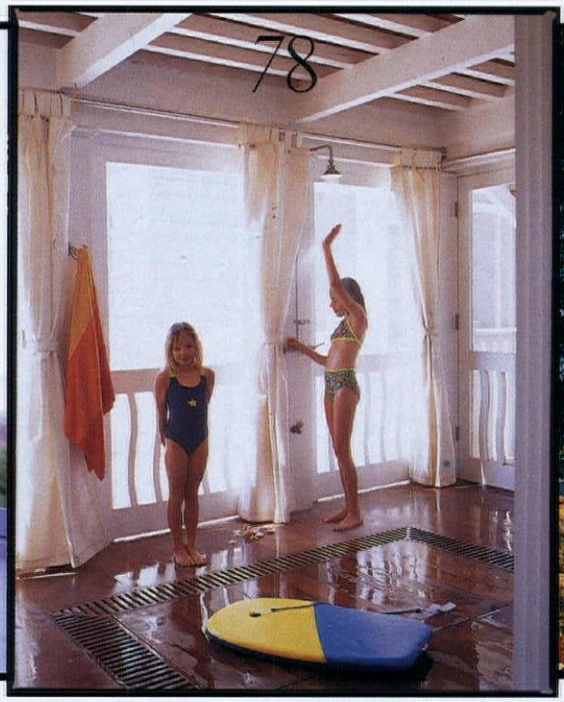




Cover Story

house

EBB AND FLOW 66
On a tiny island, Mark Epstein updates an 1860s summerhouse.
BY SUZANNE SLESIN
FIRST PRINCIPLE 65

SHIP SHAPE 78
Mark and Debbie Callaway build a beach house with a yacht-like interior, complete with snug bunks and a bolted-down dining table.
BY MATTHEW STRONG

ISLAND OUTPOST 86
David Rawle quits the big city to risk rough weather in a serene little gem on Charleston's Isle of Palms.
BY GUY TREBAY

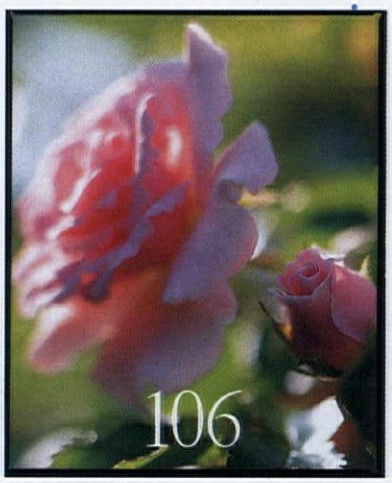
TOMMY COMES HOME 92
Fashion designer Tommy Hilfiger launches his first home collection.
BY WILLIAM NORWICH

CATCH THE WAVE 96
Thanks to the perfect gesture by architect Andy Neumann and designer Peter Carlson, a water sportsman's oceanfront house is as sleek as a surfboard.
BY WENDY MOONAN

CABINS IN THE SKY 116
In Montana, a photographer and his family renovated a cabin on one lake, where they spend their summers, and work in a studio built on another lake.
BY KURT MARKUS

garden

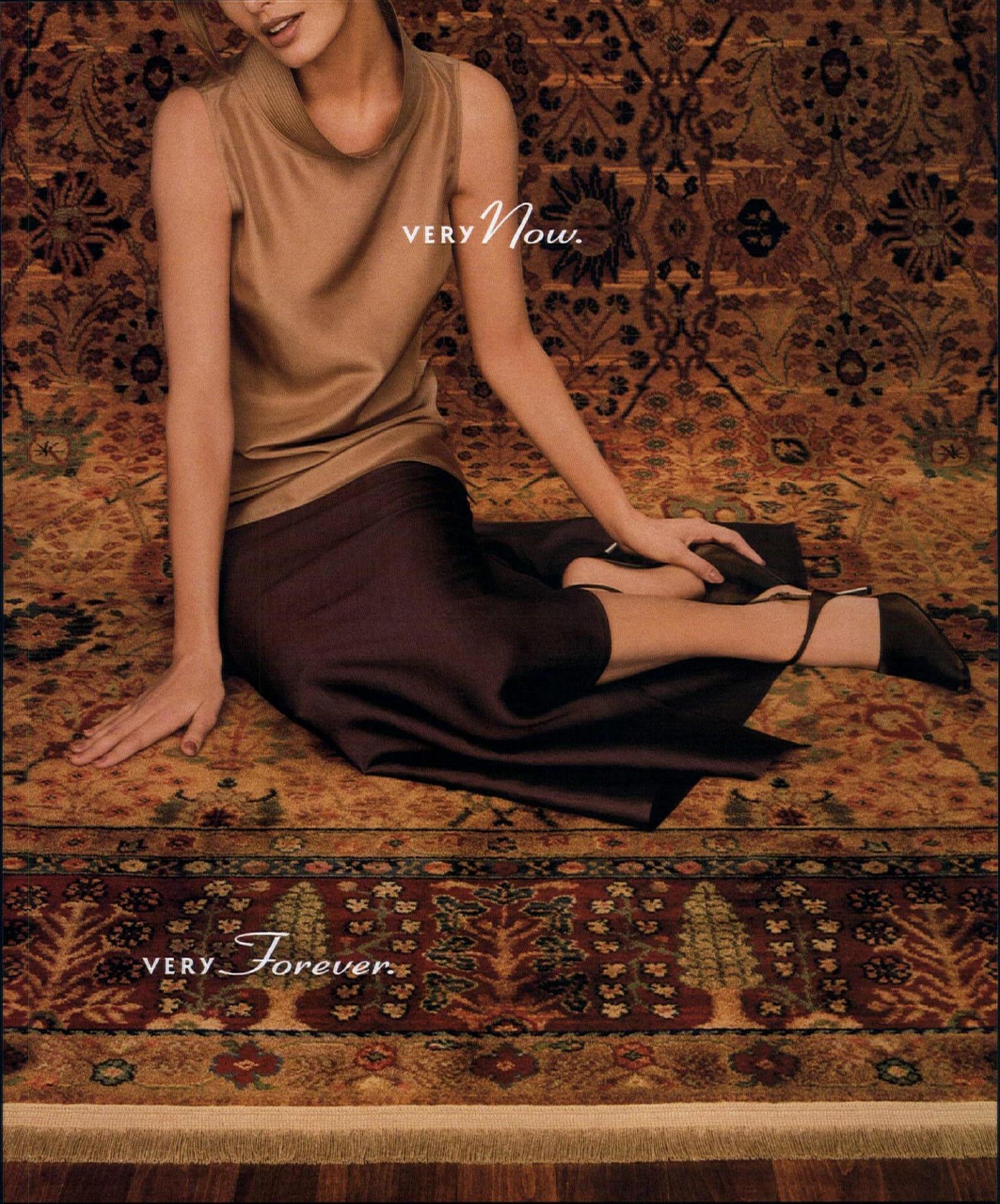
MASTERING THE ELEMENTS 106
With help from decorator Geneviève Faure and garden designer Ryan Gainey, Billy and Katharine Rayner created a sensuous house and garden on a windy peninsula on Long Island.
BY ANNABEL DAVIS-GOFF
GROUND RULES 114



Defining Moment

GLITTERING GROTTO *104*

ON THE COVER: "SHIP SHAPE," PHOTOGRAPHED BY FRANÇOIS DISCHINGER



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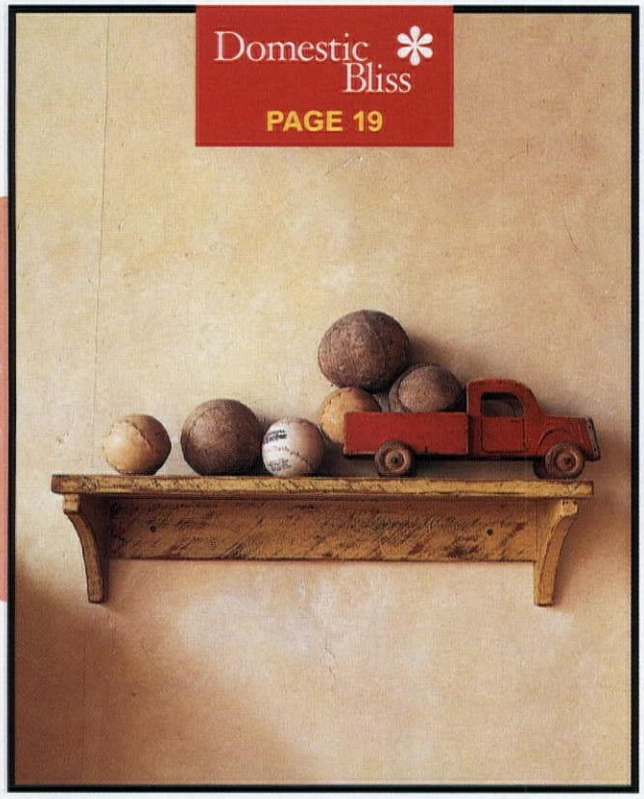
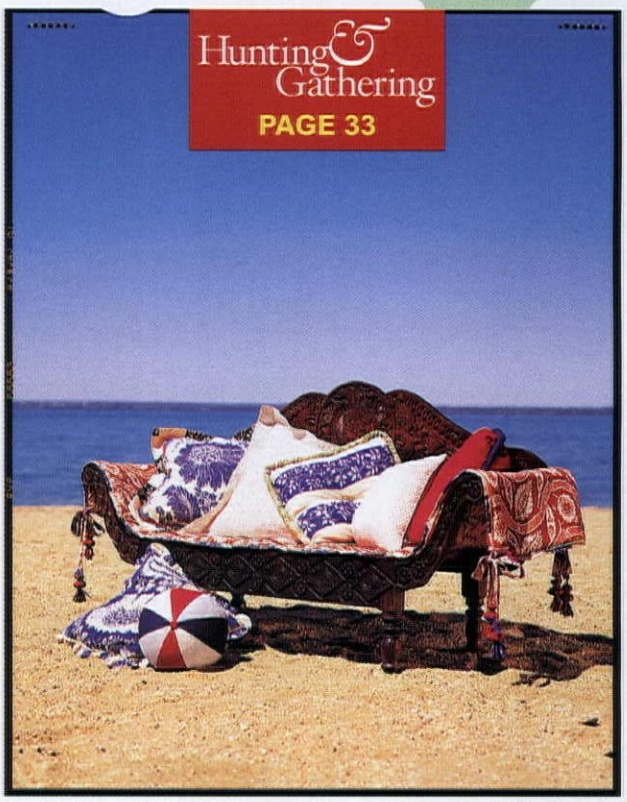


THE SPORTING LIFE From displays of baseball memorabilia, above, to outdoor pool tables and a chair shaped like an outfielder's glove
The 20-Minute Gardener > 28: Watering
BY DAN SHAW



SURF'S UP! We hit the beach with summer's hottest home accessories, above, and found that all really does return to the sea, and that brown and blue are hot

departments

WELCOME 12
BY DOMINIQUE BROWNING

HOME BASE 44
LOVING CONFECTION Peter and Eileen Norton set about restoring a wedding-cake structure on Martha's Vineyard because it appealed to their sense of family and community.
BY SUSAN HELLER ANDERSON

DIG IT 46
HAND-ME-DOWNS Like her south Georgia friends, Bailey White is part of a long tradition of women who garden by trading, sharing, and nurturing local varieties. It is the cement that holds together their friendships.
BY TOM CHRISTOPHER

POWER & LIGHT 50
AFTERGLOW A cutting-edge outdoor lighting system will give you pleasure long after the sun has set.
BY INGRID ABRAMOVITCH

ART & CRAFT 52
EMBODIED SOUL Howard Ben Tré's massive cast-glass pieces celebrate forms of life.
BY ARTHUR C. DANTO

BLUEPRINT 56
ARCH SUPPORTS Mark Simon reinterprets American Gothic for a Connecticut shoreline retreat.
BY WENDY MOONAN

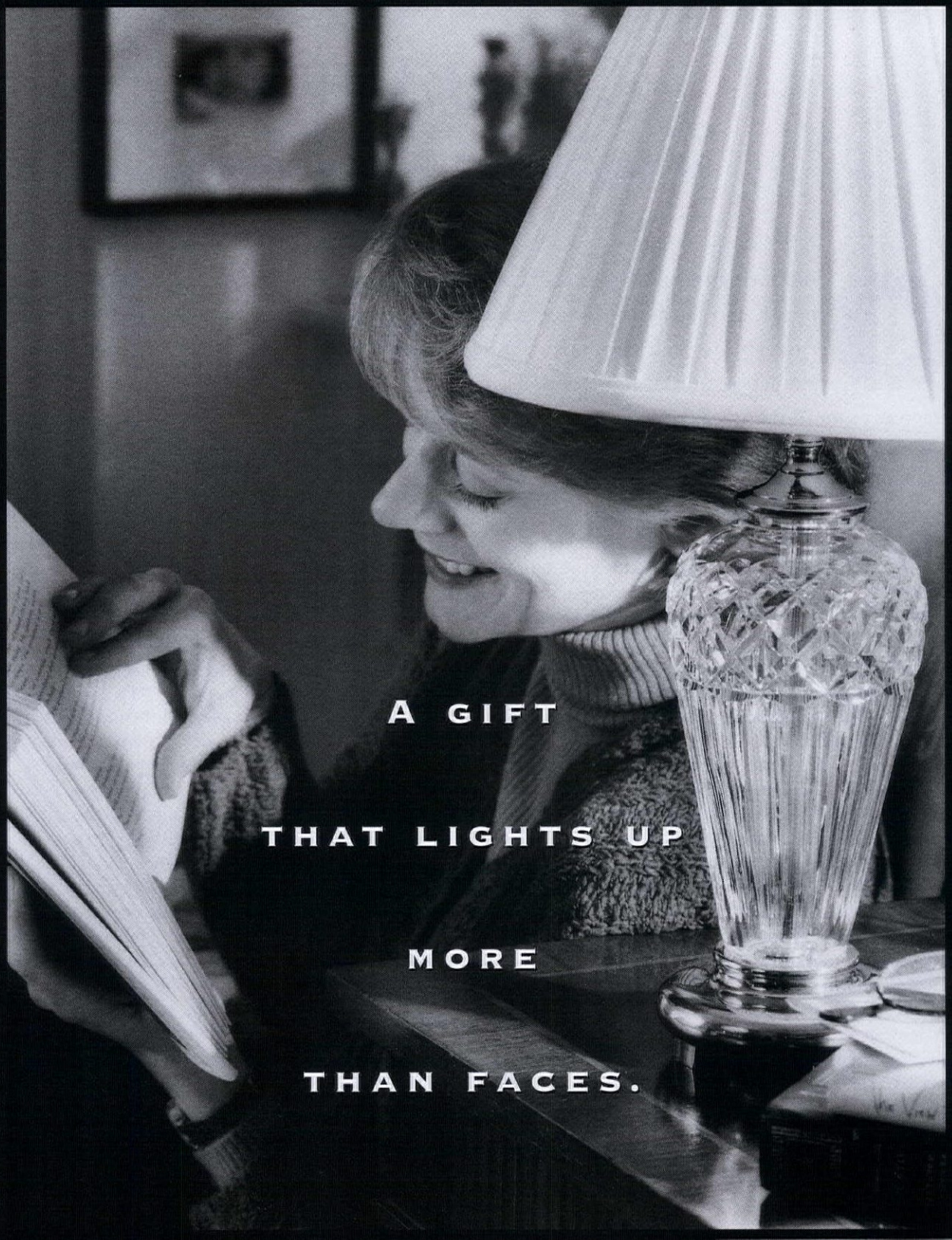
UNCORKED 58
WHITE NOISE Sancerre and Pouilly-Fumé, both from the Loire Valley, deliver the slap that cuts through summer's torpor. You'll shake your head in belief.
BY JAY McINERNEY

PAST PERFECT 62
JUNE 1966 The swinging '60s give a whole new meaning to the "liquid lunch."
BY VÉRONIQUE VIENNE

SOURCES 126
Where to buy everything.

& ANOTHER THING 128
Before we go . . .

SOURCES, SEE BACK OF BOOK.



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Summer Shackmosphere

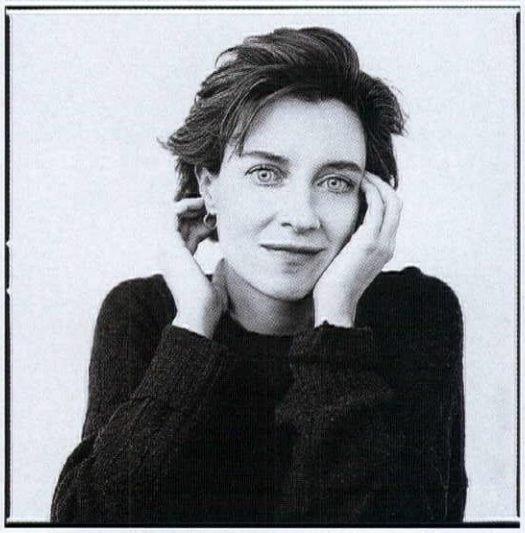
ONCE AGAIN THE WITCH HAZEL HAS FLARED its firecracker-yellow signal that spring has begun, and the noises of nascent shore life are revving up. Warblers, doves, robins, swans, egrets begin their singing, or cooing, or shrieking; coyote pups howl, fox cubs whimper. Peepers sequin the dusk with tiny rhythmic blips. And the human noises: the buzzing of tractors as meadows are shorn. The grate and bang and whine of hammers, saws, sanders, as carpenters put back what nature has torn asunder—shingles rotted to slivers, window sashes warped with the fatigue of holding out against winter rains and corrosive ocean spray. In my garden, trees are filigreed with the chartreuse lacework of budding leaves. I fill all my vases and pitchers and then glasses with daffodils, daffodils, and more daffodils. They're riotously abundant this year, and I love their slightly sour smell. There's something about those trumpets bursting forth with color and ruffles that buoys me. Everything's bobbing on a high tide of gaiety as life swells back in. And suddenly it's summer.

Time to open up beach houses, and boathouses, and dock houses, and bathhouses, too. A young lifeguard drives a pickup truck full of stuff down to the club and begins carrying in bedding, chairs, and some sort of weird but intriguingly sculptural (to put it kindly) lighting fixture that catches the attention of his boss, Richard, who's been calmly watching the proceedings.

"What the hell you need that for?"

"Hey, man. We're living here all summer. We gotta have a little shackmosphere."

Richard and his friend Alan say I should write only about fish, and that, indeed, the magazine should be renamed *House & Garden & Fish*. Well, it's a concept. A bit extreme, perhaps, but understandable if your livelihood is fish. Alan and his company supply fish to people up and down the East Coast; his children work on the boats, too, and his teenage daughter, who is radiant with health and wears a tattooed bracelet of a feather around one bicep, has become an expert net mender. The company's dock house is meticulously fitted out, lines properly coiled and hung, blocks, hooks, buoys, markers arranged with mysterious decorative rigor.



It's a thrill to go down to the docks in the morning to see what's come in. Alan sharpens his knife against a stone as the hose wets it down, and takes a striper from the cooler to clean. "Let's see what this guy had for dinner last night." My boys watch goggle-eyed, gagging a little. With surgical precision Alan slits open the fish, and inside its belly are two perfectly intact butterfish, lying side by side, each about four inches long, a knuckle wide, maybe, pale, clear-eyed, expectant, as if they hadn't yet realized they'd met their fate. I know what I'm having for dinner. As I leave, Alan says—as he always does—"Thank you for coming to my dock."

Thank you for having me. There is nothing better than perfectly grilled filet, eaten straight off the coals, under a sparkling dome of July stars. Off the farmstands come corn, squash, tomatoes from the surrounding fields. Summer's bounty, the bounty of the land and of the sea, is intertwined with the houses and gardens along the coast. Seaweed to mulch for the beds. Fish to table for the midnight feasts. Sandblasted stones to arrange across the hearth, beach plums for the pantry, bright buoys for those eagle-eyed boys who like to decorate with detritus, netting for curtains, portholes for the stairwell. Red-and-white cotton checks on the table, blue linen in our laps. Houses and gardens for water people. We're hungry; let's eat. And rejoice; it's summer.

PHOTOGRAPH BY BRIGITTE LACOMBE

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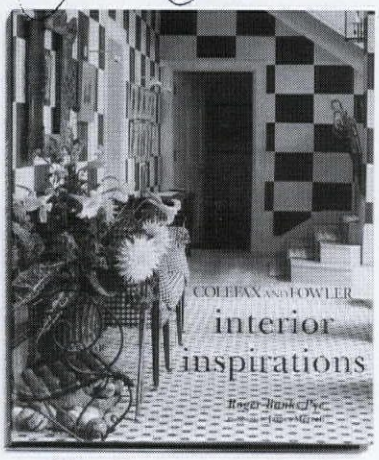

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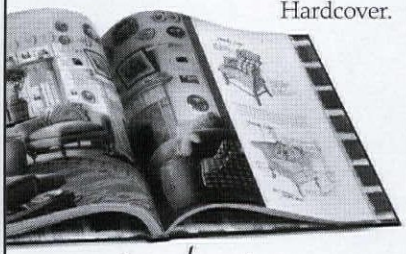

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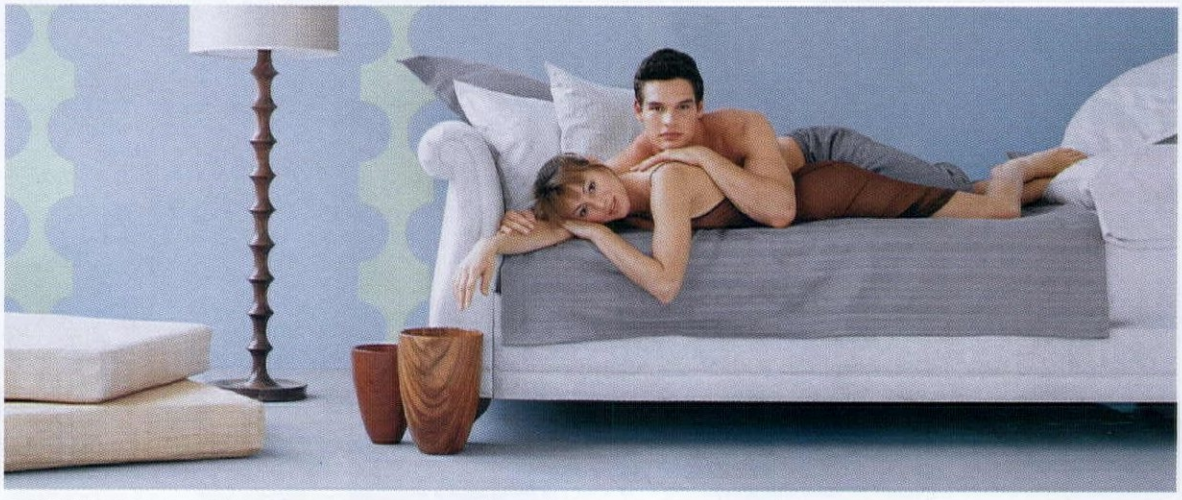

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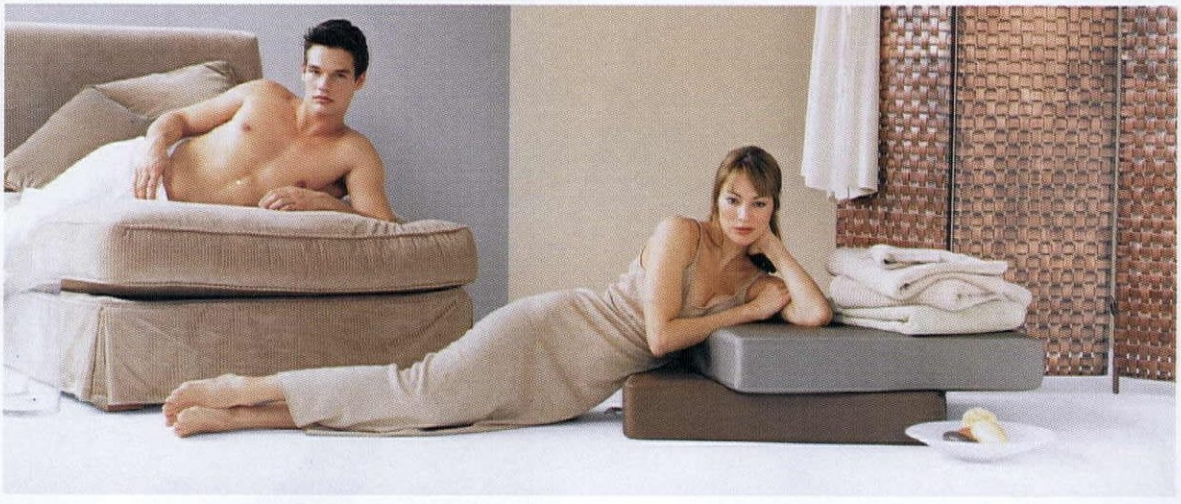

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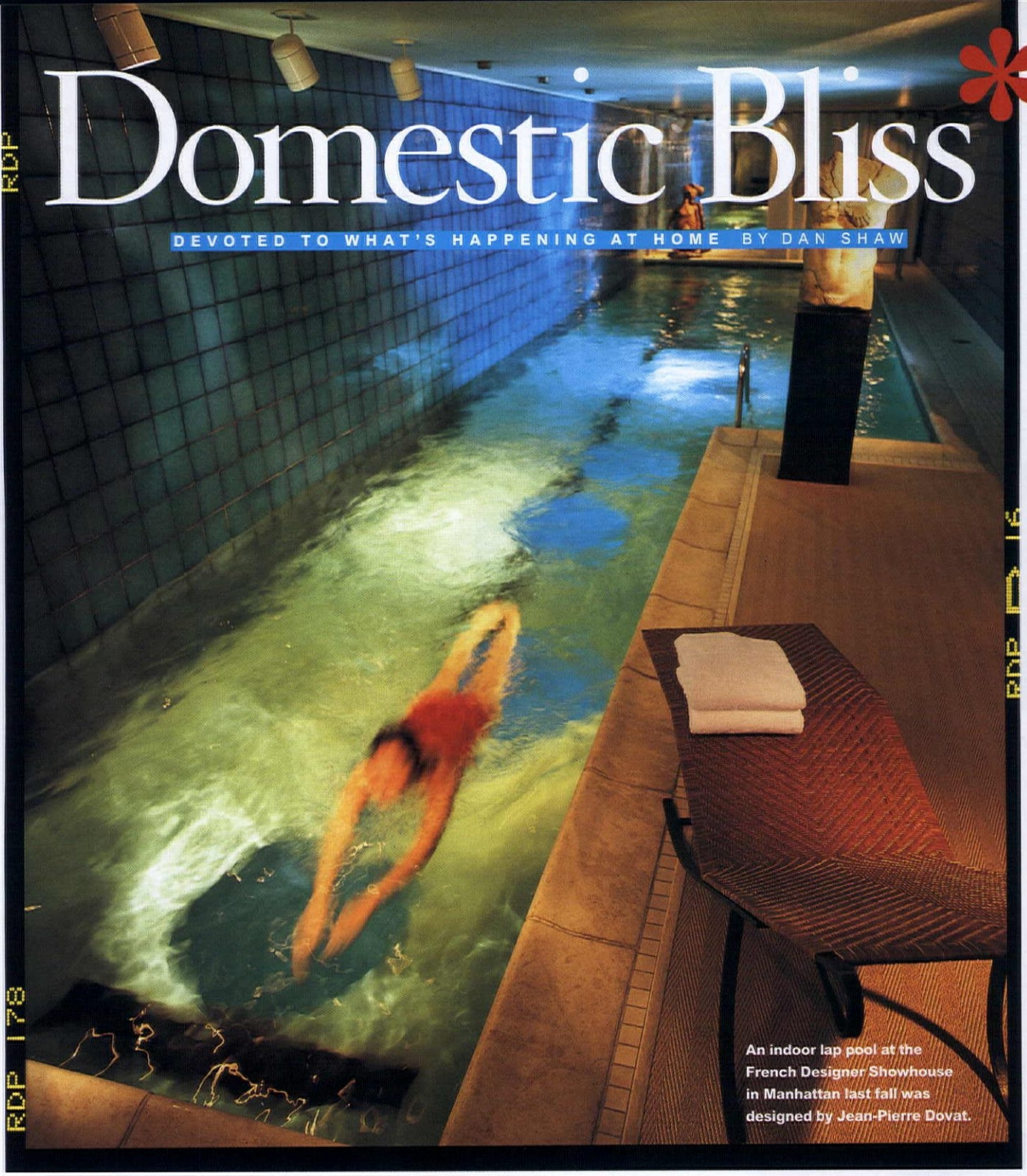


An indoor lap pool at the French Designer Showhouse in Manhattan last fall was designed by Jean-Pierre Dovat.

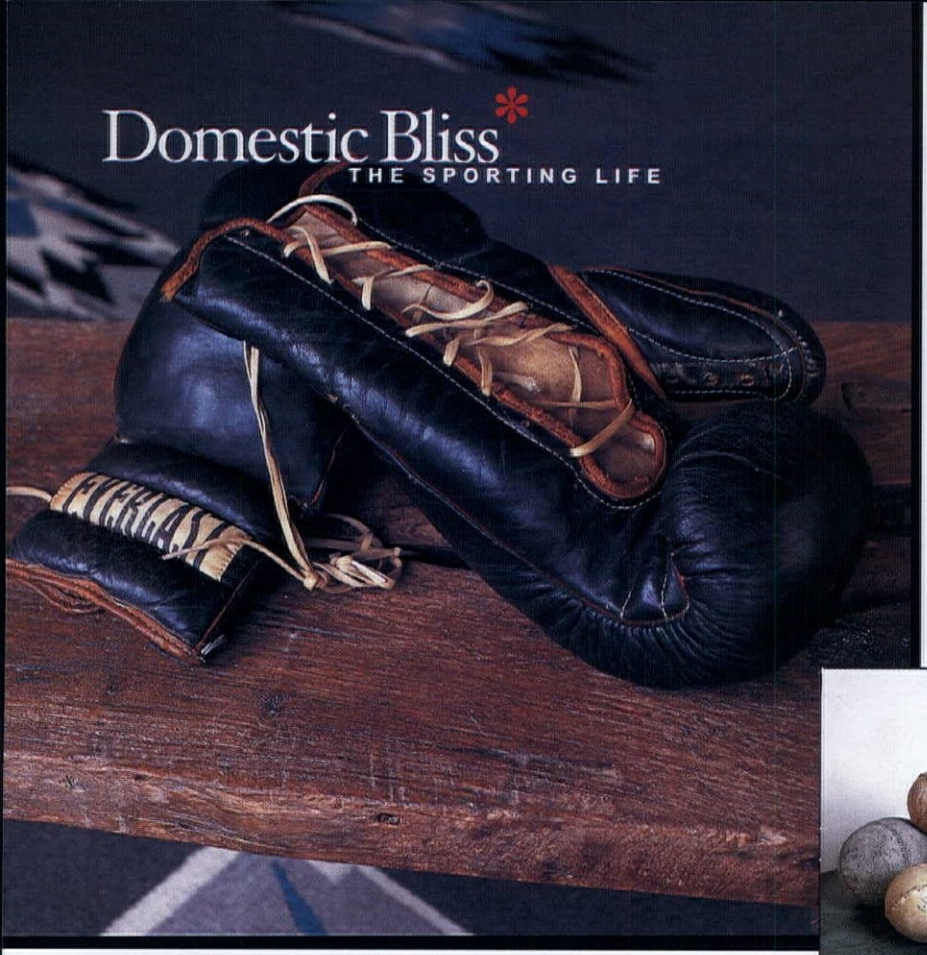
PHOTOGRAPH BY CHRIS SANDERS. ALL SOURCES. SEE BACK OF BOOK.

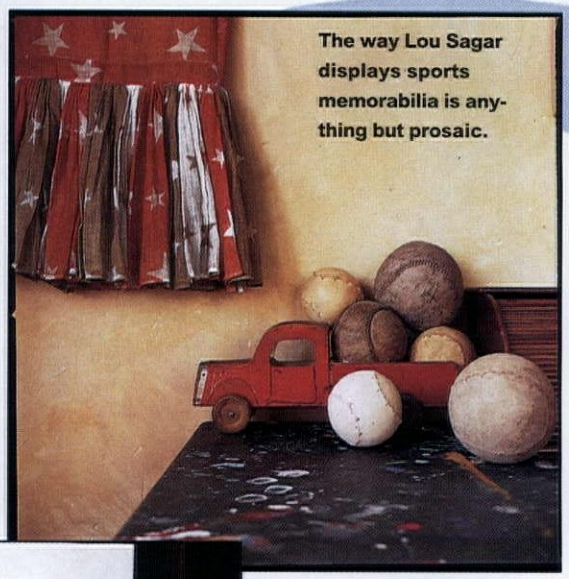
the sporting life

The **athletic aesthetic** is muscling in on decorating's turf. From indoor pools to outdoor pool tables, our homes have become places for serious play. Also this month, candles, chairs, and slipcovers for **no-sweat summer pleasure** and everything you need to know about watering your plants from **The 20-Minute Gardener**.

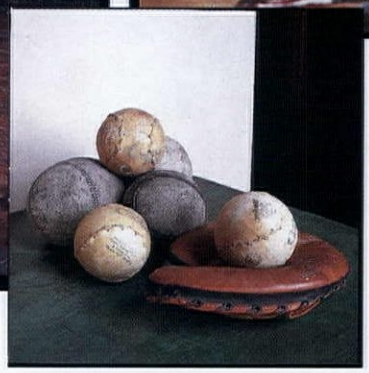
Domestic Bliss

THE SPORTING LIFE





The way Lou Sagar displays sports memorabilia is anything but prosaic.



the home team

Vintage sports gear scores as objets d'art

The commingling of two all-American obsessions—sports and collecting—has made vintage sports equipment the collectible du jour. Boys who once amassed baseball cards have become men who stockpile vintage boxing gloves, football helmets, and catcher's masks. The Container Store, the storage superstore chain, has shelves stacked with styrene boxes ($1.49 to $34.99) that are specifically designed for displaying autographed or vintage footballs, basketballs, baseballs, and bats.

Lou Sagar, the owner of the Zona home stores, which have a sophisticated New Age sensibility, believes that anything can become a collectible worthy of display. He started collecting old catcher's masks because they "evoked memories of playing baseball as a kid, all the good times playing catch with Dad." In his New York loft, above, Sagar now exhibits his collection of vintage baseballs and softballs in still lifes that are reminiscent of Cézanne's apples and pears.

Alas, most collectors don't have Sagar's knack. "Our guys display their collections on everything from homemade shelves to plastic mounts," says Joe Phillips of the Dallas-based Glove Collector, who owns two hundred baseball gloves and reports that vintage ones can cost as much as $70,000. "Collections usually get a niche in the den, though some take over entire walls. Bat collectors have it easy," he adds. "Gun racks are just right for displaying bats."

MATERIAL WORLD

just fore fun

Sport-themed decorating doesn't have to be hokey. Golf, a suave cotton toile from Brunschwig & Fils, is perfect for curtains in a golfer's den. Camille Casaretti, who turned the fabric into snappy pillows, left, for *H&G*, also made the velvet pillow, center, with balls and tees as passementerie. "The velvet is supposed to be the grass," she says. "The tees are in the piping so you always know where they are."

—GOLI MALEKI

what's hot & what's not

LAP POOLS	HOT TUBS
HOOPS ON YOUR TENNIS COURT	HOOPS IN THE DRIVEWAY
BOCCIE	BADMINTON
SKYBOXES	SCREENING ROOMS
TENNIS WHITES	WHITE-WATER RAFTING
ESPN	C-SPAN
KAYAKS	CABIN CRUISERS
MOUNTAIN BIKES	STATIONARY BIKES
SPORTS FRAGRANCES	AFTERSHAVE
BEACH VOLLEYBALL	FRISBEE
GOLF SHOES	ROLLERBLADES
PING-PONG	PINBALL
WATER SKIS	JET SKIS
NEIL LEIFER PHOTOGRAPHS	LEROY NEIMAN LITHOGRAPHS
POLARFLEECE UPHOLSTERY	DENIM UPHOLSTERY

TOP: LAURIE LAMBRECHT; BOTTOM: SPENCER JONES

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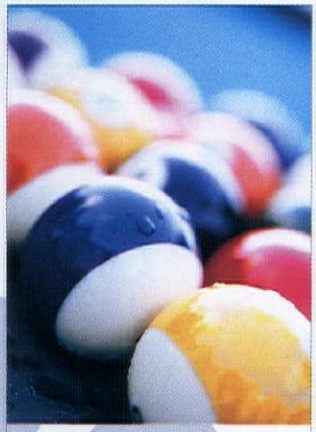
Domestic Bliss

THE SPORTING LIFE



BILLIARDS ALFRESCO

Frontgate catalogue's weatherproof pool table ($2,950) gives new meaning to the term "pool hall." Now you can play billiards in a damp bathing suit on the patio and not worry about your wet hair dripping on the felt. Such hedonism is what Frontgate (800-626-6488) seems to be about. "We're geared toward million-dollar homeowners with a lot of space to play," says Rick Salek, the company's merchant for outdoor items, which include gargantuan barbecues and poolside basketball backboards. "We offer things that enhance life at home."

extremedecor

Do snowboarders care about decorating? Dakotah, the pillow and accessories company, is betting they do with its DKTH Techno Home Fashion collection (DKTH is the company's stock's ticker symbol). "We know how much Gen-Xers love Polarfleece, ripstop nylon, and reflective tape on their clothes, so we thought we'd make pillows for them," says Marci Cohen, Dakotah's creative-services director. "We wanted to do something funky and over-the-top. While the line is great for a dorm room or studio apartment, it's also perfect for someone with a contemporary ski house in Aspen or Vail."

rec-room redux

From the mudroom to the media room to the bedroom, the mania for playing and watching sports is affecting the look of our homes. And we're not talking about turning the StairMaster or treadmill into a clothes rack—though many people apparently do, since 35 percent of Americans with exercise equipment no longer use it, according to a report by the Fitness Products Council.

Once again, Ralph Lauren leads the way. His notion of sports decorating has evolved beyond nineteenth-century hunting prints and faded Ivy League memorabilia. In the new Appalachian Trail collection, which Lauren unveiled in his showroom, left, last spring, the hypothetical owner of an urban loft keeps his jackets, skis, and snowboard on prominent display in a corner. He also has a canoe frame suspended over his four-poster bed, which is made up with pillowcases that look like a tipped gym shirt and a sleeping-bag comforter inspired by quilted-nylon field coats.

Obviously, it's a bachelor's loft. Family men usually acquiesce to their families' tastes when it comes to the decoration of the media room or den, according to New Jersey decorator Patricia Gaylor. "It's still the place for the Super Bowl party, but the testosterone level has been turned down," she says. "It's truly a *family* room." No wonder the developer of Brookfield Homes in San Diego has put a "fort" into one of its model homes. What's a fort? Basically, a men-only den designed for shooting pool, smoking cigars, and watching sports on TV.

falling in glove again

Bring the magic of Yankee Stadium home—not its magnificent turf, but a version of Joe DiMaggio's glove. In 1970, a team of Italian artisans created an instant hall-of-fame item when they turned Joltin' Joe's glove into a leather chair of suitably mythic proportions. More than five feet wide, "Joe" cradles you as gently as the great center fielder cradled a fly ball. It may make you steal home every day. —KATRINE AMES

PILLOWS: SPENCER JONES

[WINDOWS]

[WEAVES]

ground WORKS

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FINDERS KEEPERS

the "it" chair

From Baker to Grange, every furniture company seems to have a version of this summer's It chair — the colonial planter's chair. "They epitomize the art of leisure and force you to relax," says Byron Jeong, co-owner of Jamson Whyte, a Manhattan store that specializes in Southeast Asian home furnishings. His vintage versions sell for $700, and he can barely keep them in stock. Planter's chairs were originally designed for the plantocracies of tropical colonies. (Thomas Jefferson liked them so much he had several made at Monticello's workshop.) Typically, the plantation owner or manager would kick his feet up over either arm, have his boots removed, and relax. With their extended arms, sloped seats, and reclined backs, planter's chairs have a contemporary feel and are a chic alternative to wicker. Tucker Robbins, who owns a design workshop in New York and sells antique Indonesian planter's chairs, has another explanation for their vogue: "It's a sophisticated answer to the recliner." —G.M.

the plant-buyer's baedeker

Gardeners don't stop gardening when they're out of town. Indeed, one of the great pleasures of visiting a new place is sussing out the local nurseries and gardens open to visitors.

To help those horticulturally inclined travelers, the Garden Club of America has just published its third *Directory of Gardening Resources*. Culled from the recommendations and experiences of the club's 16,500 members, this indispensable if biased 260-page guide is a selection of the nation's best nurseries, plant shops, public gardens, and arboretums.

The criteria for inclusion are harder to pinpoint than the first frost date. "You know a place is something special when you first go in," says Jeanne Will, the editor of the directory. Many of the businesses are unique mom-and-pop operations that would be hard to find through the Yellow Pages—one Colorado nursery, for instance, sells only varieties of the relatively unusual genus *Campanula*. The revised guide includes E-mail addresses and can be obtained only by mail; send a $15 check to The Garden Club of America, 14 East 60th Street, New York, NY 10022. —STEPHEN ORR

summer dressing

In the fickle decorating world, white slipcovers' fifteen minutes of fame should have expired. But like certain fashion icons, they're here to stay, according to many decorators. "White slipcovers are classics, like blue jeans," says New York's Demi Adeniran. "At times, certain cuts are more in vogue, but the basics will always be in style." For South Carolinian Amelia Handegan, a slipcover should fit "like a summer dress—loose and casual." And imperfection is part of their charm. "Slipcovers are like linen suits in the summer," says Thomas Pheasant in Washington, D.C. "If wrinkles bother you, you shouldn't entertain the idea." When is it time to put them back in the closet? "Stick to the old-fashioned dress code," advises New York's Jeffrey Bilhuber. "Use white slipcovers from Memorial Day to Labor Day." —LYGEIA GRACE

LATIN LIGHTS

In New York they're known as bodega candles—the ones in eight-inch-high glass jars that are sold at Hispanic grocery stores for about $1.49. Now, savvy party planners are using candles like these by Eternalux—which the Candle Corp. of America has sold for religious use for decades—instead of those pesky short-lived votives.

CANDLES AND CHAIR: SPENCER JONES. ILLUSTRATIONS: ROBERT CLYDE ANDERSON.

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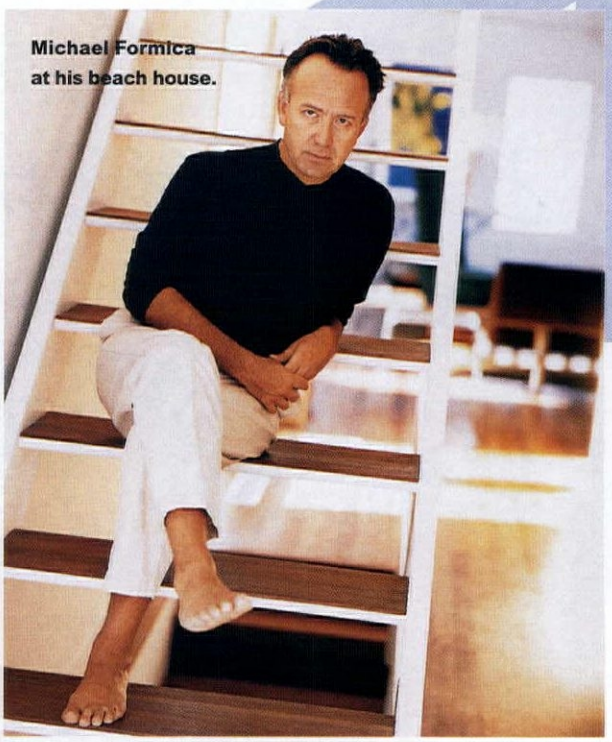
boho by mail

Looking very much like a travel brochure for an exotic locale, Anthropologie's first catalogue is an antidote to mail-order ennui. With its Indian silk sari scarves, French rattan chaises, and Moroccan henna-painted lamps, left, the catalogue blends hippie chic with metropolitan hip. "It's a very particular look—an aesthetic, a lifestyle," says Glen Senk, president of the six-year-old chain, which sells clothing and new and refurbished furniture and accessories (800-309-2500). "We wanted the catalogue to reflect the multicultural, multisensory experience of shopping the store." —JOYCE BAUTISTA



Michael Formica at his beach house.

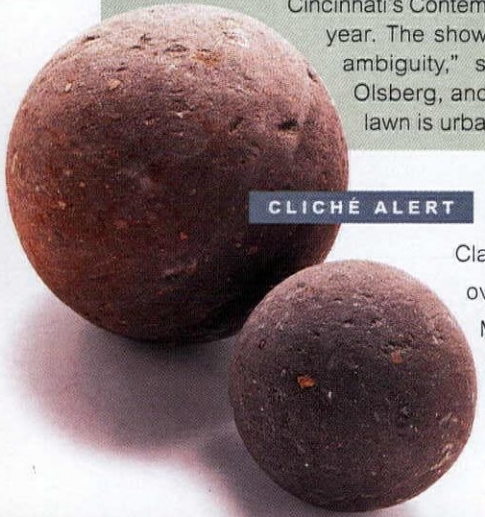
HOUSE RULES

NAME Michael Formica
PRIMARY RESIDENCE A prewar aerie, downtown New York.
RÉSUMÉ Rhode Island School of Design, too many years ago.
MY CURRENT DECORATING PROJECTS ARE a Park Avenue penthouse, Tribeca loft, Cobble Hill town house, Sands Point shingle "cottage."
THE FIRST THING I DO WHEN I WAKE UP IS grope for my glasses.
I CAN'T GO TO SLEEP WITHOUT saying good night to the one I love.
I SLEEP ONLY ON custom Archipelago bed linens designed for me by Nina Ramsey.
THE BEST VIEW IN MY HOUSE IS my point of view.
MY FAVORITE PLACE TO READ IS on our beach on the North Fork of Long Island.
I WATCH TELEVISION to see what new piece of Verdura jewelry Barbara Walters is wearing this week.
MY LIVING ROOM IS VACUUMED BY Isabel, immaculately.
THE MOST-USED ROOM IN MY HOUSE IS wherever my cordless phone happens to be.
THE LAST PIECE OF FURNITURE I BOUGHT FOR MYSELF WAS a Charlotte Perriand daybed.
A HOUSE IS NOT A HOME UNLESS you make it one yourself. No so-called design professional can do it for you.

GREEN SCENE

the great lawn

The smell of a freshly mown lawn is the madeleine of the suburbs. No wonder: more land is devoted to grass cultivation than to any other single crop in North America. But it took the clear-eyed mowers in the North to fully document our obsession with "The American Lawn: Surface of Everyday Life." The innovative, entertaining exhibition at Montreal's Canadian Centre for Architecture (514-939-7000) runs from June 16 to November 8, and travels to Cincinnati's Contemporary Arts Center next year. The show examines "the lawn's ambiguity," says curator Nicholas Olsberg, and ponders whether "the lawn is urban or rural." —LG



CLICHÉ ALERT

SPHERES OF INFLUENCE

Classic stone spheres are making the rounds. Sadly, more than a few gardeners are bowled over by the spheres' worldly chic, which is why *House & Garden*'s garden editor, Senga Mortimer, encourages restraint when it comes to placing them. "They have to be used really sparingly and properly," she says. "They're meant to be architectural elements. They can't be used like stone bunny rabbits and frogs." — SABINE ROTHMAN

PORTRAIT: BOB HIEMSTRA; LAMP: MONICA STEVENSON; STONES: NORMAN; LAWN: ARCHIVE PHOTOS

Memories of ***shining*** *seas*

and ***shimmering*** *sands.*

- Sally Sirkin Lewis

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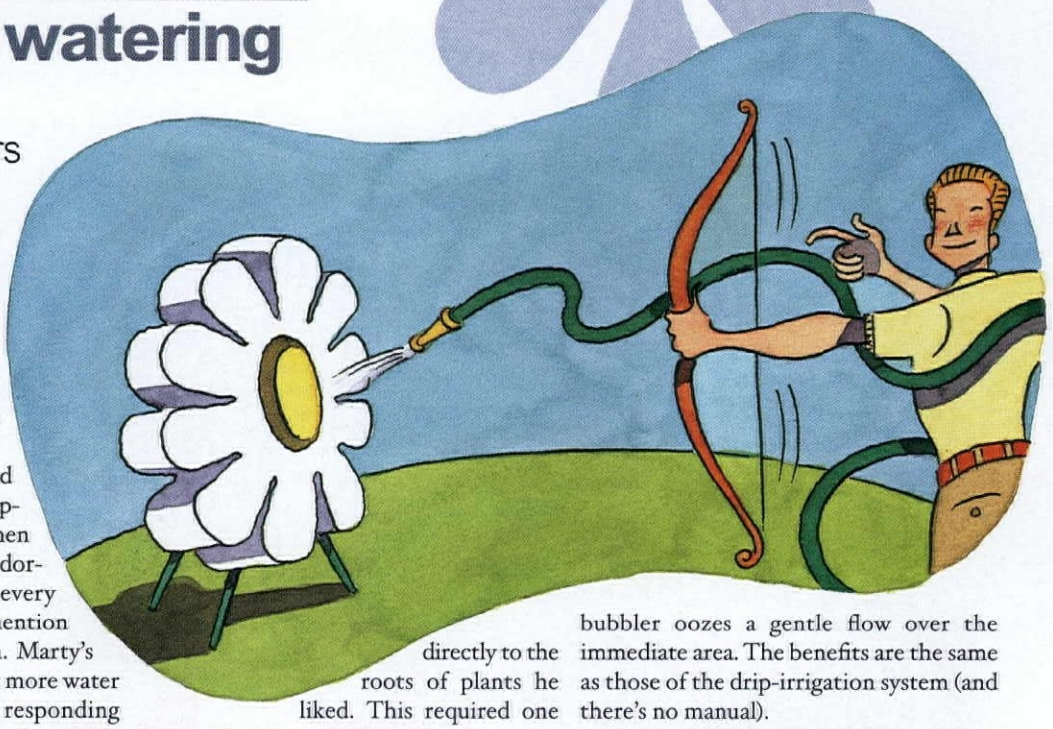
precision watering

Careful aim gives you fulsome flowers and weak weeds



For Marty, watering the garden was always the adult equivalent of running through the sprinkler. He'd put on his Bermuda shorts, wave the hose, and, as he put it, "wet down a whole postal code."

This was fun, but Marty and his plants paid a price. By keeping the lawn wet and green when it would naturally be dry and dormant, he made it a target for every neighborhood insect, not to mention the moles that feed on them. Marty's shrubs and flowers also got far more water than they actually needed, responding with lush but flabby growth that made them a magnet for pests, too, as well as a breeding ground for diseases.

Only the weeds seemed truly appreciative. Over the years, they had salted Marty's plot with millions of dormant seeds—their standard strategy. The combination of summer heat and indiscriminate watering encouraged huge numbers of those sleepers to sprout. When Marty wasn't playing fireman, you'd find him down on his knees, pulling and grumbling.

Eventually, Marty realized that his hose could be his most effective gardening tool, and he began wielding it accordingly. He targeted his watering, making sure that all (or nearly all) of his irrigation went directly to the roots of plants he liked. This required one high-tech and one low-tech device.

His high-tech solution was a drip-irrigation kit that he ordered from a company in California. It isn't difficult to snap this together (if you read the directions). And once you cover the tubular network in your flower bed with mulch, it's invisible. By placing the "emitters" right among his petunias, Marty insured that the water leaked to them, and not to any vacant soil that could become a weed nursery.

Marty, however, feels more comfortable with low-tech methods, and that's why he prefers his "bubbler." He screws this round, fist-sized nozzle right onto the end of his hose. When the hose is placed at the foot of a shrub or in a garden bed, the bubbler oozes a gentle flow over the immediate area. The benefits are the same as those of the drip-irrigation system (and there's no manual).

Marty has also begun letting his garden set the irrigation schedule. Now, instead of watering whenever he feels thirsty, he watches the plants. When their leaf colors dull and the leaves began to wilt, he takes note. He waits to see if the plants perk up in the nighttime cool. If they don't, Marty soaks the soil around the plant roots. Then he puts the hose away.

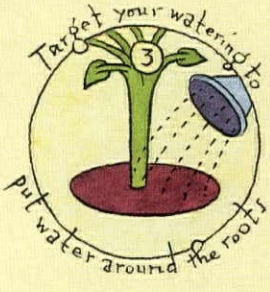
This new regime has drastically reduced Marty's spraying and weeding, and because it produces more compact plants, it has eliminated much of his trimming and pruning, too. Now Marty has lots of time to complain about how he misses the old days, with the cute moles and his homegrown El Niño.

—MARTY ASHER AND TOM CHRISTOPHER

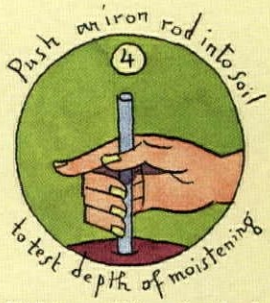
THE GAME PLAN

"Flagging" foliage—the wilting of leaf tips and the dulling of leaf color—signals that a plant may need water.

Wait before watering: flagging plants may be hot rather than thirsty and may perk up overnight.



Use a bubbler or drip-irrigation system to put water right around the roots of your plants. Don't water the weeds.



Moisten soil to a depth of at least 6 inches. Test by pushing an iron rod into soil; it will stop when it hits the dry soil below.

ILLUSTRATIONS: STEVEN GUARNACCIA

Hunting & Gathering

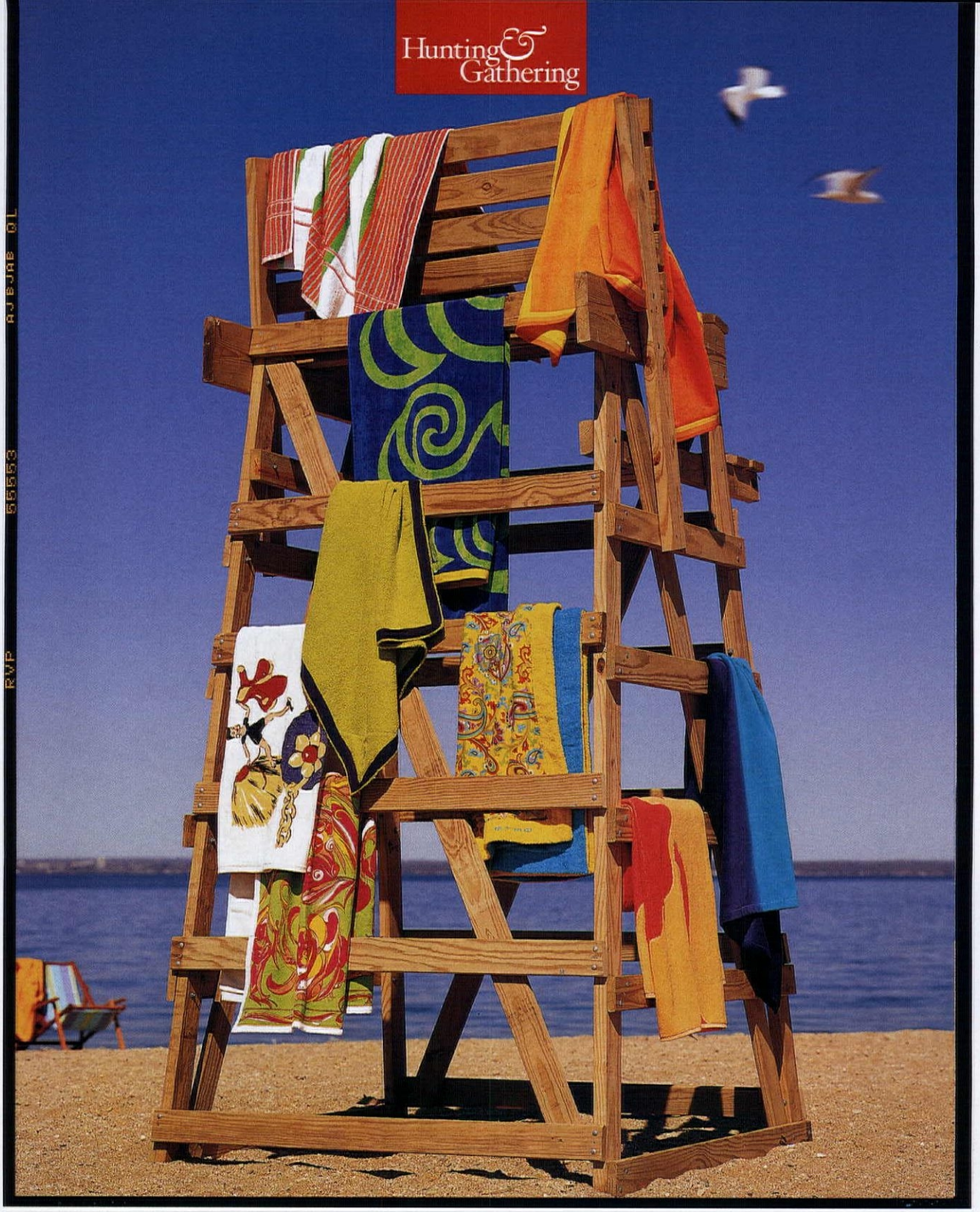
GO FISH From left: Fish I and Octopus Czech glasses, $48 each, designed by Karen Feldman for Artel. Available through Adrien Linford, NYC. 212-628-4500. Reef highball, $9, handblown, etched glass from Crate & Barrel. 800-996-9960.

surf's up!

Summertime and the **living is easy**. Whether you plan to dip your toes in the sea or **build castles** in the sand, head to the beach this July with a **fashionable** towel, and let the ocean spill over ichthyological plate settings on your table. And did you know that **hemp fabric** withstands the elements, so it's perfect for the beach? At the end of a long sunny day, a hurricane lamp will **light the way**.

PHOTOGRAPHS BY LUCA TROVATO

PRODUCED BY BROOKE STODDARD. SOURCES, SEE BACK OF BOOK.



THIS SUMMER, THE MOST STYLISH BEACHES will be radiating color and pattern, thanks to fashion houses whose beach towels are inspired by their clothing collections. Draped on this lifeguard's chair are some of the hottest designs we found, including Etro's paisley towel in sunny yellow and aqua, and a psychedelic pattern that is quintessential Pucci. En Soie's

DRY OFF **From top left: Loweswater towel, $60, by Designers Guild, from P.J. Flower Inc., NYC. 212-840-3100. Beach Stripes, $20, and Deco Waves, $30, Nicole Miller. 800-365-4721. Yellow-and-navy towel, $46, Shanghai Tang. 888-252-TANG. Renaissance, $50, En Soie, NYC. 212-717-7958. Paisley print, $185, Etro, NYC. 212-317-9096. Blue towel, $450, Gucci. 800-388-6785. Emilio Pucci towel, $180, NYC. 212-752-4777. Tangerine floral, $40, Calvin Klein Home. 800-294-7978. Sling chair, $50, Crate & Barrel. 800-996-9960.**

PRODUCED BY GOLI MALECKI. SOURCES, SEE BACK OF BOOK.

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Cassina

Renaissance towel, with its whimsical images of taffeta skirts and parasols, is a preview of things to come this fall in the company's stores. Fashion-conscious surf lovers might also choose to dry off with Shanghai Tang's towel in a gutsy shade of yellow, with a navy border and embroidered

IN THE SWIM **Top left: Oceano dinner plate, $36, Vietri, Inc. Tropical-fish bowl, $136, set of four, Majilly. Earthenware platter, $102, Fiasco, Inc. Top right: Martini glass, $28, Fiasco, Inc. Glass platter, $148, Adrien Linford, NYC. 212-628-4500. Goldfish bowl, $30, Fiasco, Inc. Above, from left: Waterdance Fish Plank platter, $220, and cup/saucer, $70, Mottahedeh & Co. Fish service plate, $48, Scully & Scully, Inc. 800-223-3717. Mother-of-pearl caviar dish, $100, Caviarteria. 800-4-CAVIAR. Dinner plate, $70, Mottahedeh & Co.**

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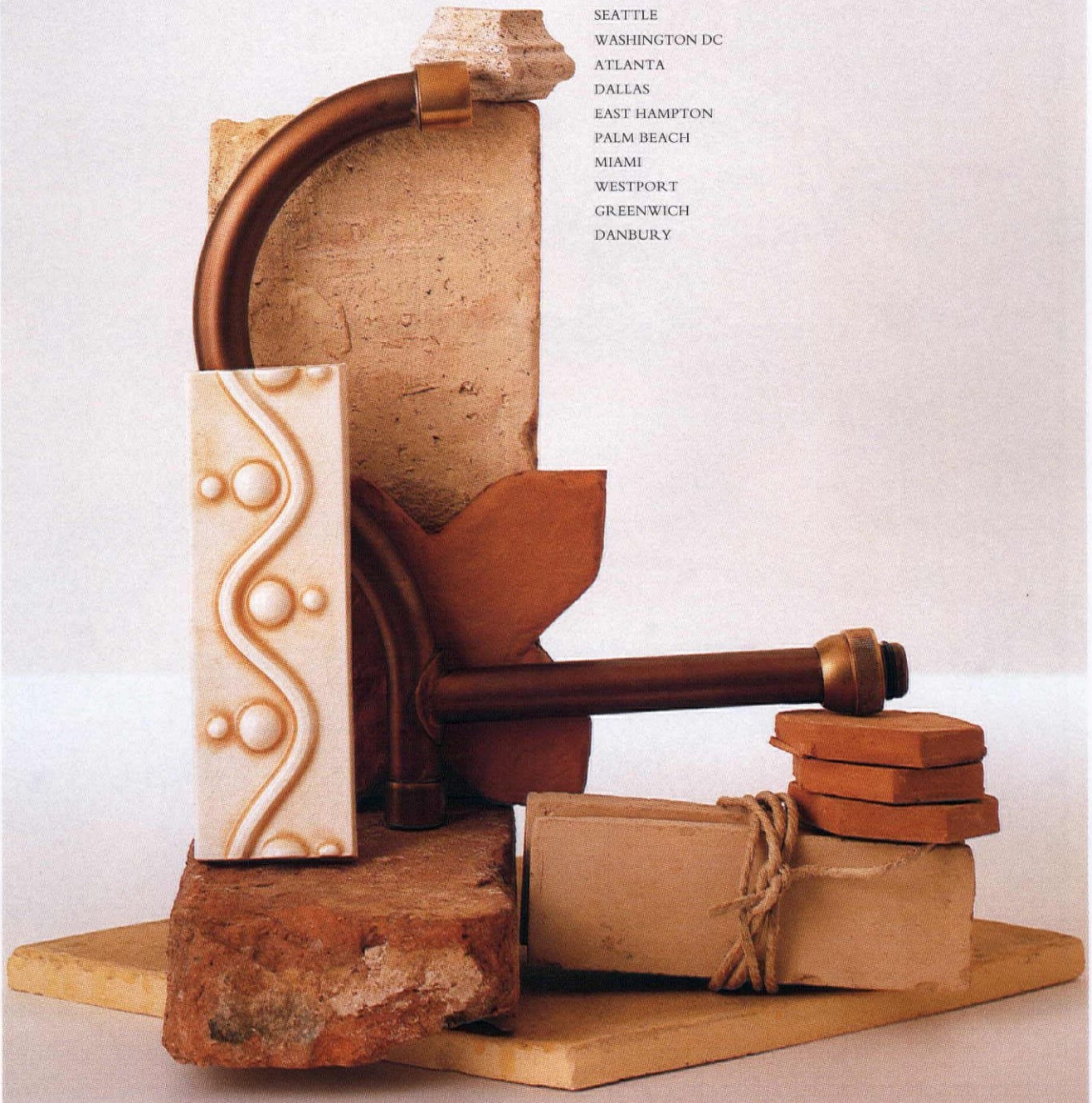

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logo. On such a colorful beach, the fish are sure to be biting. Why not lure guests to lunch with table settings inspired by the catch of the day? We found fish patterns everywhere, from Karen Feldman's engraved glasses to the Waterdance porcelain collection by Mottahedeh & Company. After lunch, when the sun is hottest, it's time for a siesta. Relax on pillows covered

HEMP SERVICE **Beachball: red and blue twills, Hemp Supply Inc. 888-831-3747; gray hemp, Kathryn Ireland, Santa Monica, CA. 310-393-0670; and Birds and Fruit Jacquard, Planet Hemp. 800-681-4367. Pillows, from top: Il Gardino Nascosto floral and Roseto Striscia stripe, Tessuti Bartoli, Bradbury Collection, LA. Red and blue twills, Hemp Supply. Red ticking, Kathryn Ireland. Bolster, Hemp Supply. Daybed, $850, Leekan Designs, NYC. 212-226-7226. All pillows except Tessuti Bartoli, City Workroom, NYC. 212-944-4200.**

PRODUCED BY NEWELL TURNER. SOURCES, SEE BACK OF BOOK.

Wouldn't it be wonderful.

To the trade. Photo: Paul Robinson

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in hemp, an environmentally sound material that has been produced for more than 5,000 years, primarily for use on sailboats. Thanks to its strength and ability to resist mildew, hemp is finally coming ashore. Pillows in red, white, and blue fabrics, by companies such as Hemp Supply and Planet Hemp, make a pleasing, not to mention patriotic, decor. And when the sun goes down, a hurricane lamp will let you linger outside. Sounds beachy.—HOPE MEYERS

GET BLOWN AWAY **From left: Handblown glass hurricane, $185, Simon Pearce. 800-774-5277. Large hurricane with metal base, $150, Calvin Klein Home. 800-294-7978. Glass hurricane with glazed ceramic base, $150, from William-Wayne & Co. 800-318-3435. Glass hurricane on a short mahogany base, $240, from Covington Candle, NYC. 212-472-1131.**

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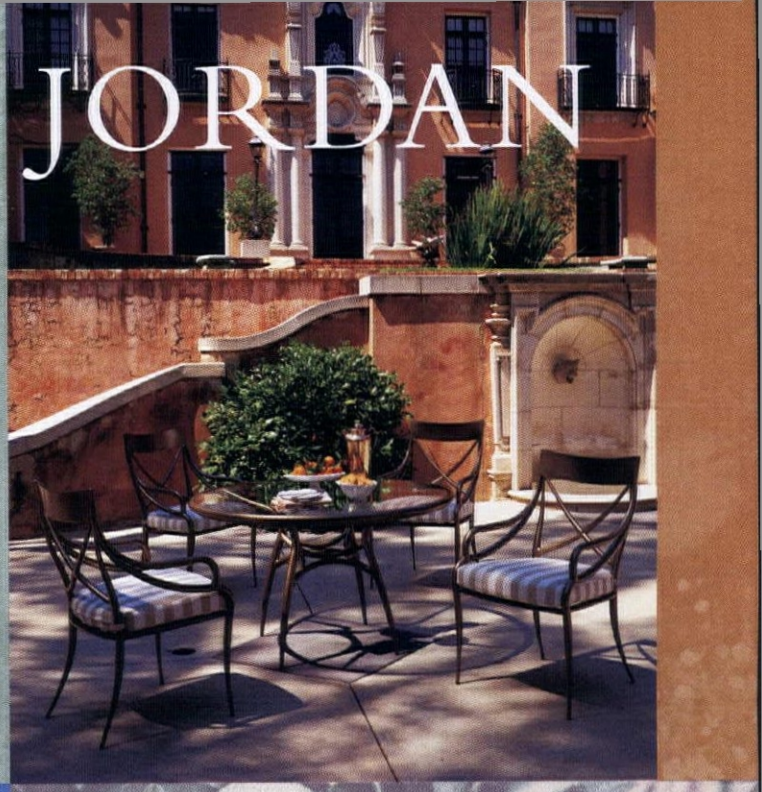
BROWN JORDAN



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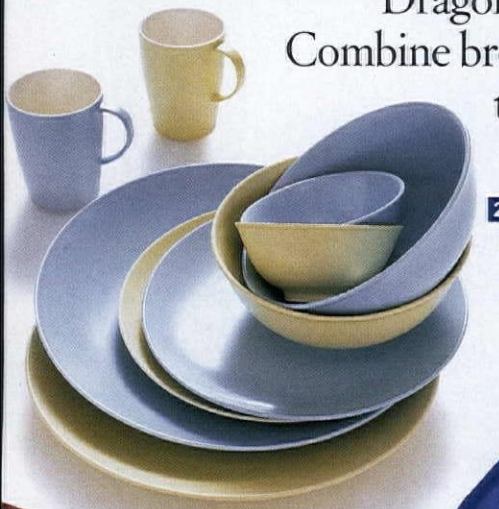

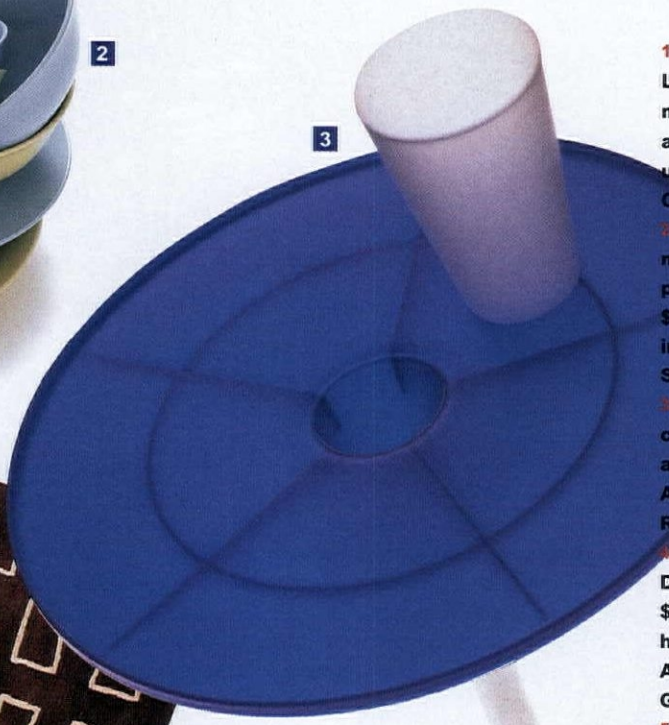

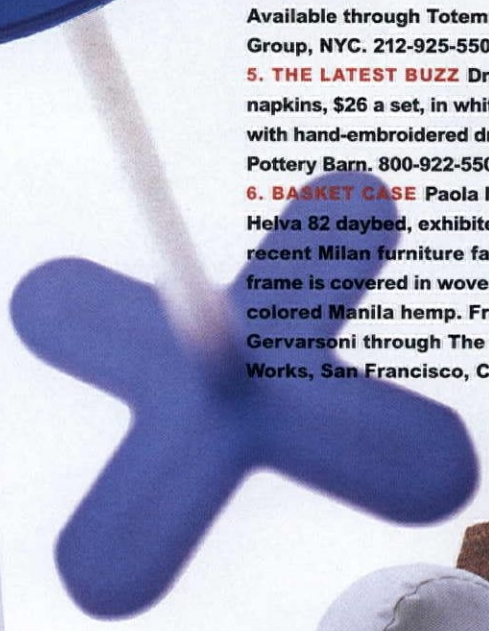

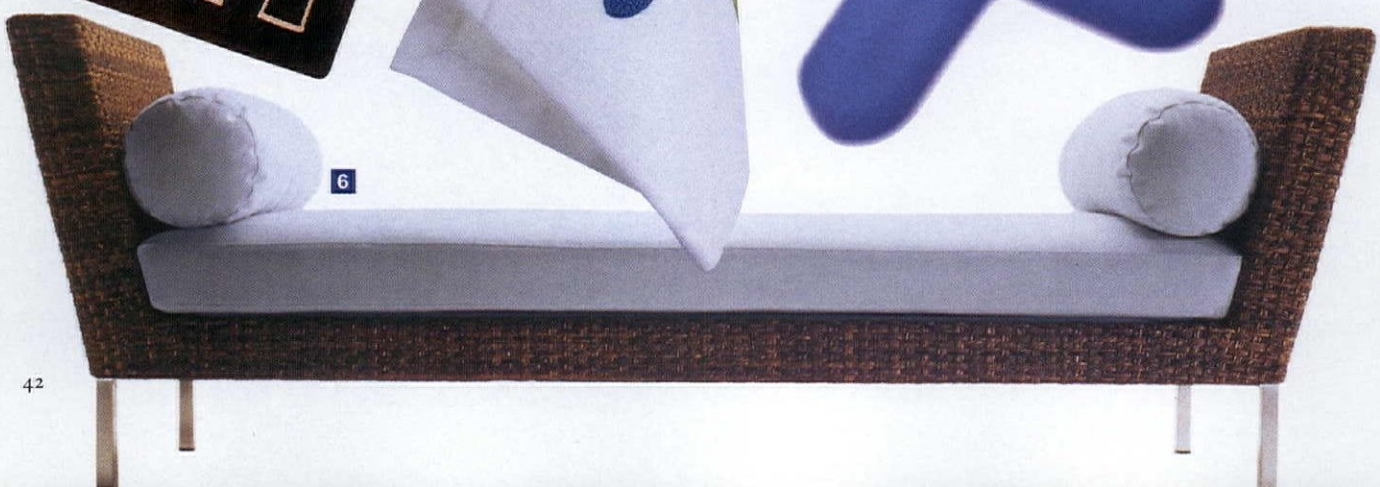

1. WHY GET UP? Philippe Starck's Lazy Working ottoman, $1,040, made in Italy with aluminum legs and chocolate-brown cotton-duck upholstery. Available through Cassina, NYC. 212-245-2121.

2. LUSTER SHINE Calvin Tsao mugs, $18 each, Petit bowl, $20, pasta bowl, $40, luncheon plate, $25, and buffet plate, $45, made in Japan. Available through Swid Powell. 800-808-SWID.

3. PIPE DREAM Sebastian Bergne combines blue plastic and aluminum piping in his table, $50. Available through Authentics, Racine, WI. 414-598-8977.

4. CHOCOLATE BOX Designer Tom Dixon's Maze carpet for Asplund, $2,880, was made in Sweden of hand-tufted New Zealand wool. Available through Totem Design Group, NYC. 212-925-5506.

5. THE LATEST BUZZ Dragonfly napkins, $26 a set, in white cotton with hand-embroidered dragonflies. Pottery Barn. 800-922-5507.

6. BASKET CASE Paola Navone's Helva 82 daybed, exhibited at the recent Milan furniture fair. Its frame is covered in woven, natural-colored Manila hemp. From Gervarsoni through The Wicker Works, San Francisco, CA.

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Loving Confection

Peter and Eileen Norton set about restoring a wedding-cake structure on Martha's Vineyard because it appealed to their sense of family and community

BY SUSAN HELLER ANDERSON

THE CORBIN-NORTON House, as it is known on Martha's Vineyard, rises above the Oak Bluffs harbor with a flounce of petticoats and ruffles. At closer range, with its dizzying array of arches, balconies, and windows, it is a delicious-looking confection, basking in the afterglow of a caring restoration.

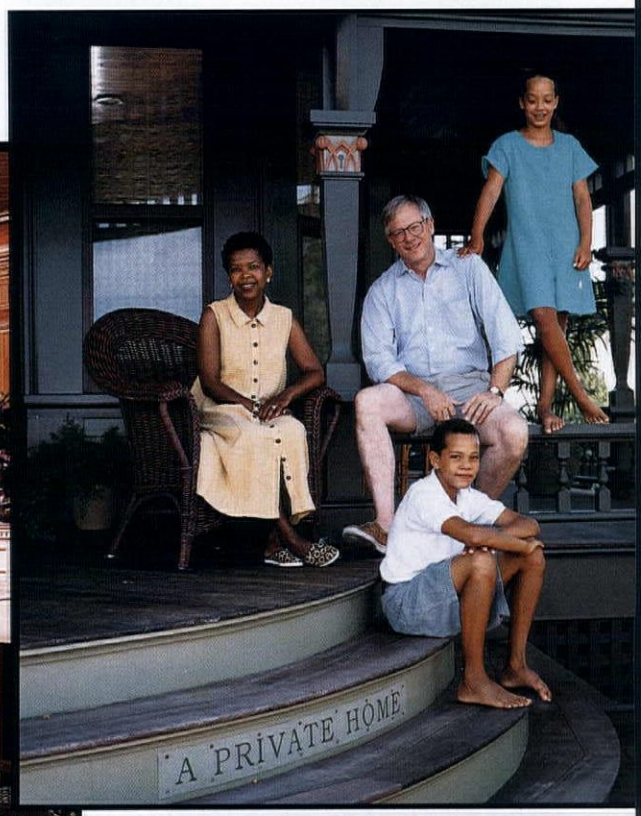
"By some inexplicable magic, we saw the diamond in the rough," recalls Peter Norton, who saw the house in 1991, with its original trim, windows, shingles, balconies, and veranda removed or covered over. "It was a house crying out for a patron, some well-to-do fool with the money," Peter says.

Which he had. The previous year, he had sold Peter Norton Computing Inc. to Symantec for $70 million. That summer, he and his wife, Eileen, a biracial couple from Santa Monica, California, visited friends in Oak Bluffs. "We liked the idea of Oak Bluffs, because it's where the black people are," Eileen says.

GRAND DAME The sign on the stair riser, above, notifies the public that this is A Private Home. The family's "Turkish pillow room," left, is in the turret.

PHOTOGRAPHS BY MICHEL ARNAUD. STYLED BY BARBARA KURGAN. SOURCES, SEE BACK OF BOOK.

FELINE GRACE The living room, above, has oak paneling that was original to the house. The trompe l'oeil chest with its cat motif was painted by a local artist.



FAMILY MATTERS Although privacy is important, the family is much involved in the community of Oak Bluffs.

They returned the following year with their two children and shopped for houses. They bought two in three weeks. The second, a charming cottage nearby, is now used as a guesthouse.

The Corbin house was built in 1891 and embodies the history of Oak Bluffs, a modest religious-camp-meeting site that grew into a seasonal destination priding itself on racial diversity.

In New England the Methodists developed the camp meeting for shared prayer. Martha's Vineyard's first, in 1827, rapidly became an institution, with people sleeping in tents around a campground. The encampment grew from 9 tents to 320 tents in 20 years. Houses replaced tents. Encouraged by the Methodists, the New England Black Baptist Association began camp meetings in Oak Bluffs. By the time the Corbin house was built, Oak Bluffs was becoming a popular black summer resort.

The house's owner, Philip Corbin, was a Connecticut hardware manufacturer, and his house boasted elaborate metalwork: nameplates carved with flowers and leaves, hinges with swans and flowers, tiger-striped escutcheons. They have been reproduced by Cirecast Inc., of San Francisco.

Meg Prendergast, the interior designer, recalls that "Peter really wanted the feeling that his family had owned the house for a hundred years. We put together some cross-generational furnishings, combining upholstered pieces with yard-sale tables, an eighteenth-century American pearwood dining table with rattan French bistro chairs."

> "We liked *the idea of Oak Bluffs because it's where the black people are*"
> —EILEEN NORTON

Because much of the original exterior had vanished, the restoration unfolded like an architectural puzzle. Christopher L. Dallmus, president of Design Associates, notes, "in most restorations fragments of the building remain, but this had been stripped of its skin and all detail."

The eye-popping colors of neighboring Victorians are eschewed for the house's original muted greens and ochers. An old fence was removed, opening the garden and west facade to public view. "We felt it would be wrong to build a high wall or hedge, because the garden is a view corridor to the ocean for our neighbors," Peter Norton explains.

Since his retirement, Peter has morphed from software entrepreneur into art collector. He and Eileen established the Peter Norton Family Foundation, which gives away about $2 million a year, much of it to art-related causes. Peter, fifty-four, serves on the boards of several institutions. Eileen is a graduate of the University of California with a master's degree in bilingual education.

Since the house was finished, the family enjoys summer on Martha's Vineyard. "We had two ideas in mind about the house," Peter says. "We were doing it for ourselves and for the community."

SUSAN HELLER ANDERSON *writes about culture and the arts.*

Hand-me-downs

Like her south Georgia friends, writer Bailey White is part of a long tradition of women who garden by trading, sharing, and nurturing local varieties

BY TOM CHRISTOPHER

PEERING UP into a mound of glossy leaves, swatting a mosquito on my neck, I finally meet 'Betty Sheffield.' 'Betty Sheffield Supreme,' to be exact. "They call her the Bitch," our guide whispers, as the garden's owner, Miss Julia, beheads a stem and adds the perfect white-and-carmine-edged flower to the mounds of camellia blossoms already in our arms.

'Betty Sheffield' 's sin, and her fascination, is that she has a mind of her own. As my fellow camellia hunter, writer Bailey White, explains, this treasure is continually "sporting," spontaneously mutating. So those who plant 'Betty' expecting one thing are commonly presented with another.

But by now I understood that 'Betty Sheffield' is more the rule than the exception in the Georgia-Florida borderland I had been touring. I had already spent two days there with Bailey, and several more with her new novel, *Quite a Year for Plums.* It is a book full of love and disappointment, banjo music and heirloom chickens, unconsummated visits from spacemen and the setting of forest fires. But everyone in it shares a preoccupation. They all are gardeners. And though the young people have the university training, it is the older folk, the women, who preside. 'Betty Sheffield' is a persistent presence, and through Bailey's handling of her I understood that the self-willed shrub is more than a horticultural quirk. She's a reflection of those who grow her: the strong, decided, and original older ladies of the South.

SECRET SHARERS Bailey White, far left, with some of her cohorts: Jovel Smith (standing), Martha Roberts, Oberley Brown, and Virginia Stephens. 'Betty Sheffield Supreme,' right.

Though young herself, Bailey knows these women well. Bailey's steeped in the regional traditions. She still lives in the high-ceilinged 1850-vintage cottage that her mama reassembled in the old-growth pine forest back in the 1940s. Bailey's a gardener, too. If her mama hadn't made sure of that, Julie Neel surely would have. Julie's garden was the first stop on the educational tour that Bailey had planned for me. A "gardening buddy" of Bailey's mother, Julie seemed determined that Bailey should inherit the best of everything.

PORTRAIT: MELISSA SPRINGER. FLOWER: PETER SMITHERS/CORBIS

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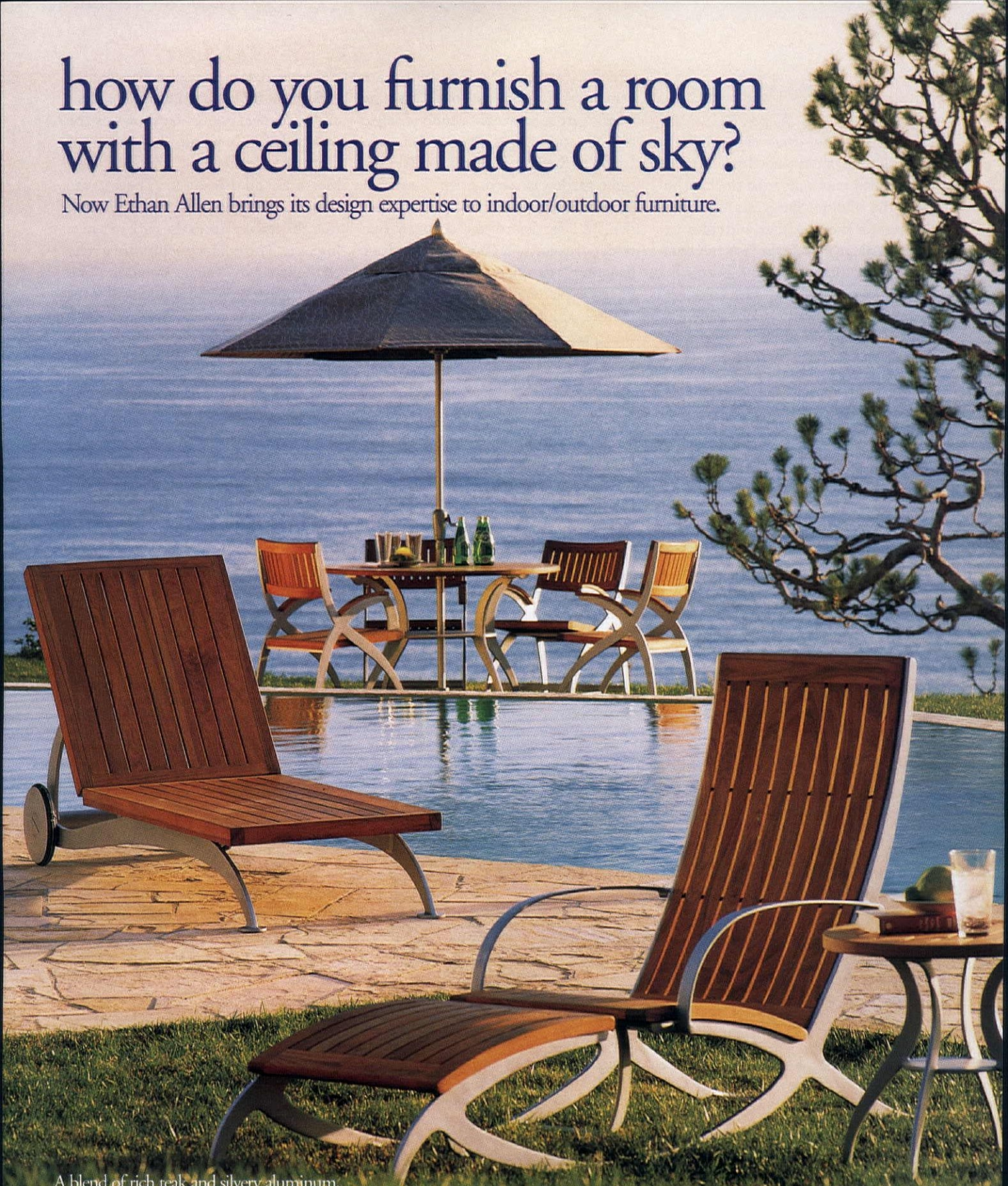

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Through twenty-seven years of cultivation, Julie has developed an intimate relationship not only with the land but with the wildlife. She grows bananas as habitat for the tree frogs, and cultivates shrimp plant and *Cuphea* for the hummingbirds. But moths and butterflies are Julie's real passion—last summer, a gathering of naturalists identified forty-odd species in her garden.

Julie plants nectar plants to attract the adults, but also to provide the right foliage to feed their very particular caterpillars. She presses into Bailey's hand a sweet-gum twig covered with green luna moth caterpillars she has been raising, so that the huge ghostly creatures will flutter through the night in Bailey's garden, too. Then, between reminiscences of Bailey's mother, Julie passes on something truly precious: a start of the dusky-purple, perfumed violets from her own great-grandmother's garden.

It was a cinnamon-flowered Louisiana iris that Julie had shared with Betty Jinright. Betty's garden is full of sharings of this sort; they are the tokens by which feminine friendships are cemented. In Bailey's novel, a young wildlife artist presents a clump of single pink Shasta daisies to the elderly female friend of Roger, her new lover. The Jinright garden is swept with Shastas, I notice. "I've got your mama in my garden," I later heard one octogenarian remark to another. "Well, I've got your daughter" was the response.

These plants have more than sentimental value. Tested over generations, they are superbly adapted to a difficult climate. While nurseries were selling summer phlox from England, plants that melted in the heat and humidity of a southern summer, the local ladies (and they still are ladies here) were handing round a violet-flowered strain that actually likes the local weather.

In recent years, some enterprising nurserymen have recognized this fact and begun to court the plantswomen. A botanist from the University of Georgia recently came to take cuttings from Betty Jinright's collection of wild azaleas. Indeed, the best southern nurseries are now full of plants begged for over glasses of iced tea on small-town porches.

From Betty Jinright I hear of gardens and gardeners gone. She shows us the dwarf daffodils whose bulbs she got from the elderly man who sold their blossoms door-to-door. There's the native azalea *Rhododendron chapmanii* that she rescued from the path of a new highway. The tall blue scillas are a relic of the late Miss Hattie Brandon. "She was a gardener who traded all over town," says Jinright.

The southern gardening experience in its purest form comes on Day Two of my tour, sitting around a table at Goodwood plantation in Tallahassee. The grounds of this antebellum mansion are being restored through the efforts of local volunteers. I meet four, none younger than seventy, all female and gardeners of the most expert sort.

Oberley Brown, Martha Roberts, Virginia Stephens, and Jovel Smith recall a time when there weren't any local nurseries, when you grew your own or did without. People who didn't share their plants got talked about. Your fertilizer was manure from the farm, composted kitchen scraps, and wood ashes from the cookstove.

"My mother resented so," one of the ladies recalls, "that when she got to be ninety, she had to have someone in to prune the trees." They all laugh, remembering how when the mother of another broke her hip, neighbors claimed she used a wheelbarrow instead of a walker. When Martha's mother died, the florist sent the daughters out to collect flowers from their own gardens and all the others around town with which the deceased had shared flowers. The florist wove those blossoms into the casket blanket.

Is the talent being passed along? Every one of the volunteers claimed a daughter or a niece who keeps the old plants. As Betty Jinright had said the day before of her daughter's gardening, "she just does it to make her yard pretty. But she'll do more later on."

I come away envying Roger, the young plant pathologist in *Quite a Year for Plums*. He loses his wildlife artist, as he has loved and lost a series of young women, for he is comfortable only with older ladies. That's sad. But, I reflect, he must have plants to die for.

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This Great Salt Lake City gold piece was minted from gold dust that Mormon prospectors brought back from California.

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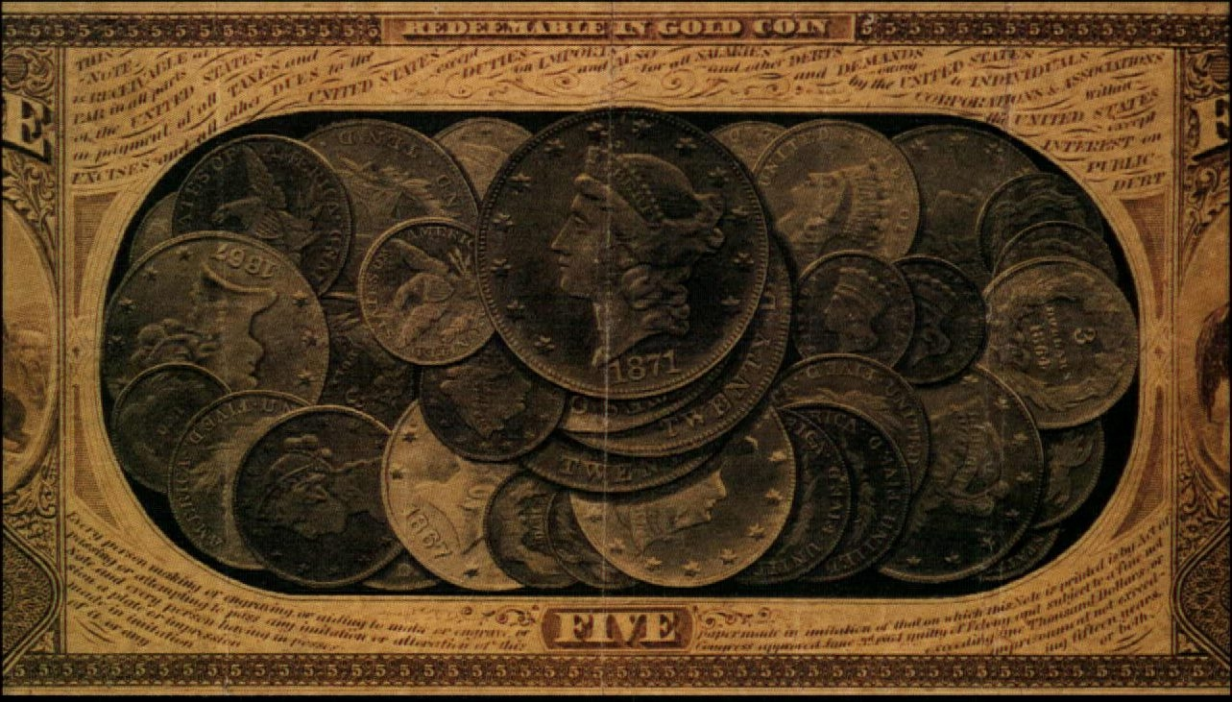

This national gold banknote, circa 1870, actually had coins printed right on it.

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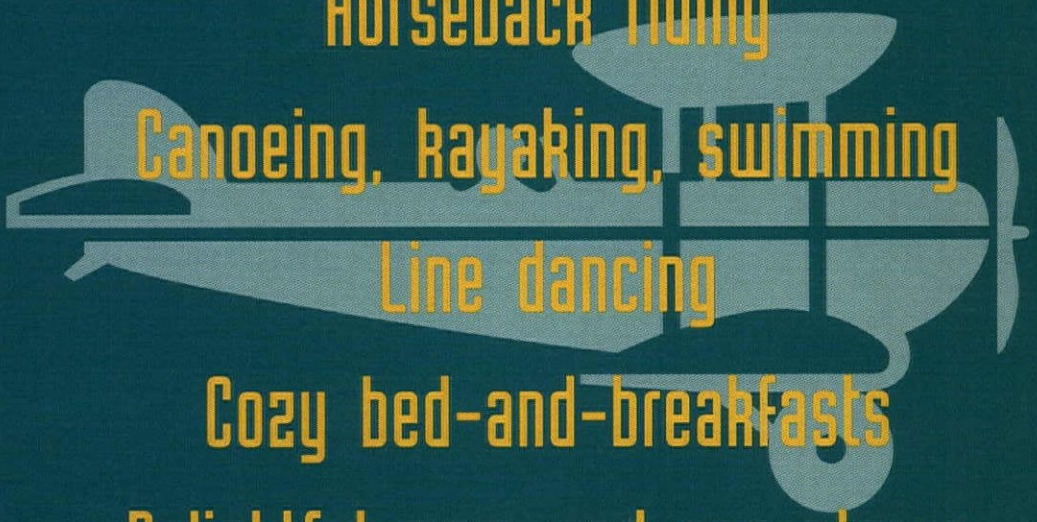

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Afterglow

A cutting-edge outdoor lighting system from Texas will give you pleasure long after the sun has set

BY INGRID ABRAMOVITCH

THE NAME OF the firm is the Lucifer Lighting Company, and its new product is devilishly clever. Inside the home, lighting design has become more and more sophisticated: turn a knob and sunlight appears to stream through a room; white light becomes pink or green; lamplight can be programmed to wax and wane according to the time of day. Though the same effects are possible outdoors, lighting up the night has been trickier. Even the prince of darkness, after all, dreads climbing up a 20-foot tree just to change a lightbulb.

But a ray of hope has appeared in the form of fiber optics, a technology in which light is piped from a central light source to several remote locations through fibers as thin as a hair. The potential for fiber optics in landscape lighting design is enormous. For one thing, you can light a garden without drilling outlets. Since only light, not electrical current, passes through it, a fiber-optic cable can be buried underground. Such a setup is also energy-efficient, since one bulb can power up to eight fixtures. What's more, since the cables do not transmit electricity, they never get hot—an advantage on warm summer nights.

Still, most lighting designers have used fiber-optic technology sparingly, since the light it generates usually isn't very bright. But at the recent Lightfair International show in Las Vegas, a new product line dazzled the crowd. Using a dedicated fiber-optic light source instead of bulbs designed to be used with standard electrical systems, the Lucifer Lighting Company, based in

PHOTOGRAPHS BY LYNN SUGARMAN. SOURCES, SEE BACK OF BOOK.

TWINKLE, TWINKLE A special lens elongates the glow cast by a single fixture under the eaves so that it can illuminate a long path 25 feet below.

GROUND CONTROL While the light fixtures are hidden in the trees, the fiber-optic "hardware" is easily accessible.

INSIDE STORY An illuminator box in the attic sends light through fiber-optic cables to fixtures outside.

San Antonio, Texas, tackled the problem of dimness. Its system produces light bright enough to light a path for a moonlight stroll or illuminate the garden so it can be viewed from inside at night. This line of products can also produce many special effects, including spotlighting a wall or a fountain, and moonlighting, a technique by which a dappled beam streams from a tree or roof, as though the moon were washing the ground with light.

With fiber optics, the light source—usually a quartz halogen or metal halide bulb—is stored in an illuminator box that can be located in an accessible place, such as a closet in the house or the base of a tree. This box powers several fixtures. When the light source burns out, you need only replace the bulb in the box.

"I was extremely skeptical about this in the beginning," says lighting designer Janet Lennox Moyer, who wrote *The Landscape Lighting Book*. "But it's really exciting. You can light trees or downlight eaves to do pathways. The fixtures are small, so it's easy to blend them into the landscape. Thought out carefully, it won't cost much more than what we're using today."

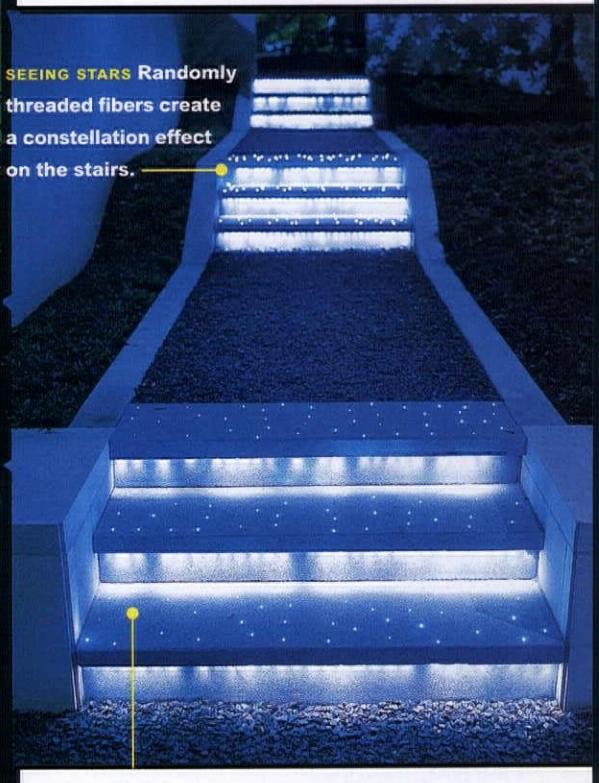
Fiber optics are a natural progression for Lucifer (whose name comes from the Latin word *lucifer,* meaning "light-bringing," and has nothing to do with Satan), an award-winning company whose low-voltage products have lit Windsor Castle and New York's Metropolitan Museum of Art. Lucifer's president, Gilbert Lang Mathews, had noticed that landscape designers were adapting ideas from the theater, where lenses, louvers, and baffles are used to manipulate light to create a variety of moods. He incorporated these tools into his fiber-optic lighting technology, which lets you take a light beam and change its color, stretch it out, focus it, and make it more diffuse. "I can't believe all the things you can do to trick the light," Mathews says.

For a flight of steps, he had fiber-optic filaments blended randomly into the tread of each stair for a starry effect. These were attached to one light box, while another box piped illumination to a second set of cables, making the riser of each stair glow with soft light. Mathews attached color wheels to each illuminator box, so that the stars can be blue and the risers white on one evening, and amber and green the next.

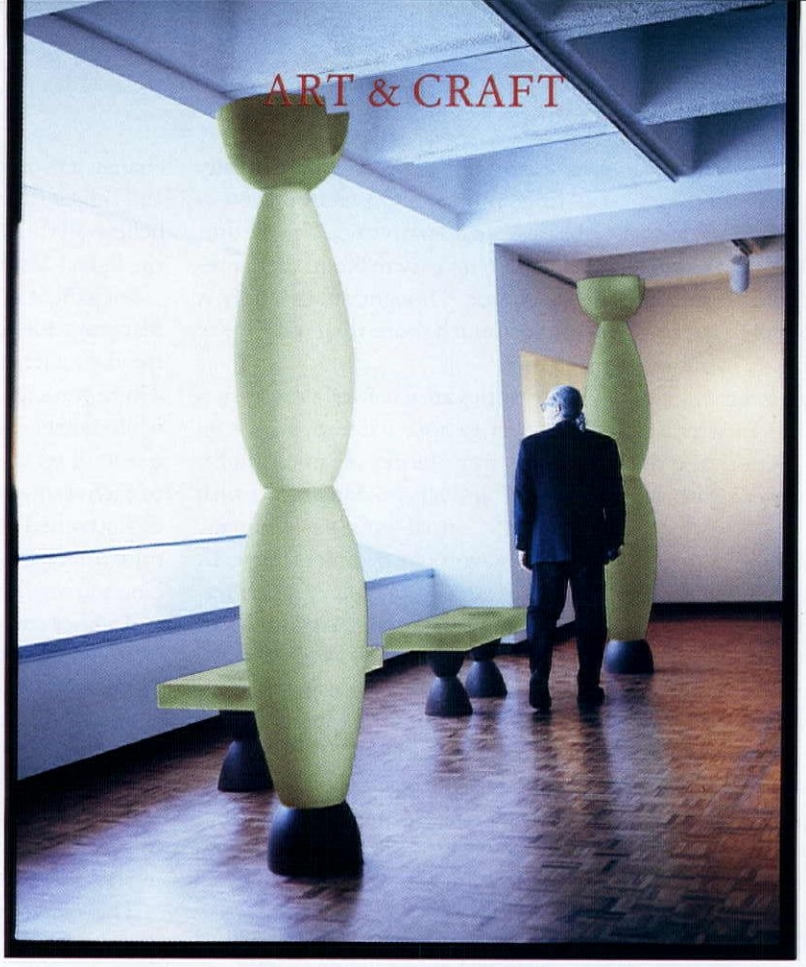
To light a path, Moyer placed one of Lucifer's fixtures on the eaves, 25 feet above the ground. This was less obtrusive than the obvious solution—path lights, which tend to get knocked over and attract bugs. A lens focuses the beam to shed light along the path while keeping the side of the house in shadow.

The effect is so heavenly, even the devil would be impressed.

NIGHT VISION **A wash of blue light turns this garden wall into a nocturnal sculpture.**



LEAD THE WAY **The color of the light on the steps can be changed with the turn of a knob, from white to blue, amber, and other shades—or to two hues.**



Embodied Soul

Howard Ben Tré's cast-glass pieces reach for the heavens while they celebrate the earth

BY ARTHUR C. DANTO

Because he was the first to have a theory of everything, Thales of Miletus (circa 600 B.C.) is considered the first Western philosopher. His theory was that everything is water, since water exists as liquid, as solid (ice), and as gas (steam). Liquid, solid, and gas is an intuitive folk classification that pretty much covers whatever has to be sorted. But science, as always, raises problems with our commonsense view of the world. Asked to classify one of Howard Ben Tré's massive glass steles, as unbudgeable as the megaliths at Stonehenge, who would think it anything but solid? Everyone knows that glass goes through a liquid stage when sand combined with alkali is fused under high heat. Science, however, counts glass a liquid at every stage, even when we use it to hold bordeaux. It keeps its shape after cooling, without crystallization, and this makes it a fluid in chemistry's book.

There is a certain poetry to the scientific picture if we consider the way blown glass seems to flow into ornamental and functional shapes, which serve us in so many ways. One can think of these objects as flow-arrested, like a river abruptly frozen. As the ice melts, the flow resumes. If the glass is heated, it flows again, taking on a new shape, which it keeps until heated again. So we can consider glass objects as if they were freeze-frames in a moving world—as poised fluidity. This is true of Ben Tré's pieces, though they are molded rather than blown, and larger and heavier by far than any glass objects we are likely to encounter elsewhere.

ARRESTED FLOW The artist with his glass columns and benches. The combination of power, vulnerability, and luminescence gives them a spiritual dimension.

Volcanoes are natural furnaces in which earth is liquefied to overflow its lips. If we could imagine a hole, five or six feet deep and two feet wide, into which molten dirt flows, turning into obsidian—volcanic glass—as it cools, then we would have a good idea of Ben Tré's sculptures. They imply through their mass and scale tremendous power, but at the same time, paradoxically, they have the attributes of brittleness associated with glass. They can shatter, in the same way champagne flutes can. It is the combination of compressed strength and vulnerability

PHOTOGRAPH BY DANIELA STALLINGER. SOURCES, SEE BACK OF BOOK.

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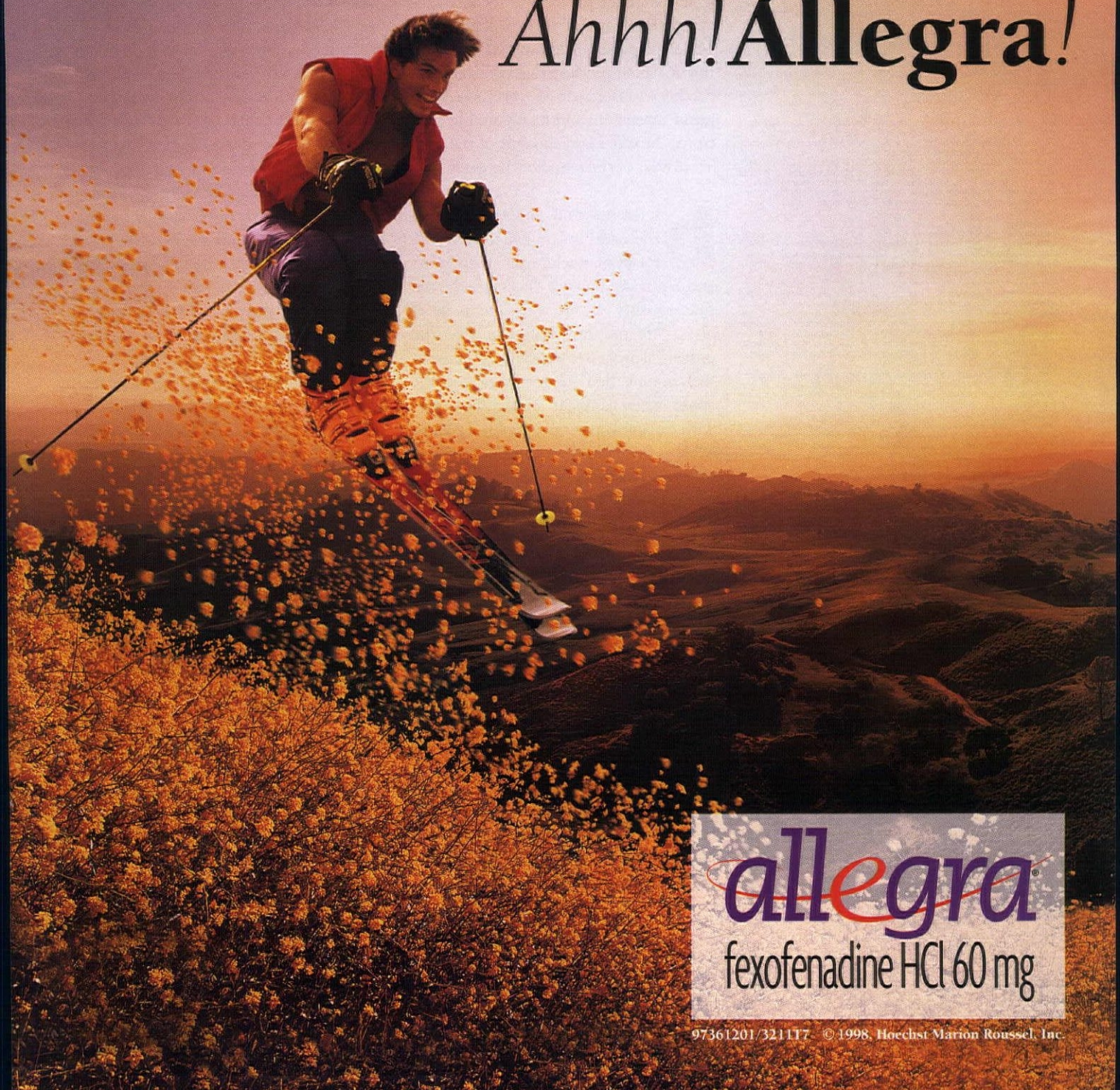

allegra®
fexofenadine HCl 60 mg

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Brief Summary of
Prescribing Information as of December 1996

ALLEGRA™
(fexofenadine hydrochloride) Capsules
60 mg

INDICATIONS AND USAGE
ALLEGRA™ is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

CONTRAINDICATIONS
ALLEGRA™ is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS
Drug Interactions
In two separate studies, fexofenadine hydrochloride 120 mg twice daily (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QTc interval were observed when subjects were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max,SS}$ *(Peak plasma concentration)*	$AUC_{SS(0\text{-}12h)}$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The mechanisms of these interactions are unknown, and the potential for interaction with other azole antifungal or macrolide agents has not been studied. These changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. Fexofenadine had no effect on the pharmacokinetics of erythromycin or ketoconazole.

Carcinogenesis, Mutagenesis, Impairment of Fertility
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (based on plasma area-under-the-curve [AUC] values). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses of 50 and 150 mg/kg of terfenadine for 18 and 24 months, respectively; these doses resulted in plasma AUC values of fexofenadine that were up to four times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).
In in-vitro (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and in-vivo (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at oral doses equal to or greater than 150 mg/kg of terfenadine; these doses produced plasma AUC values of fexofenadine that were equal to or greater than three times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Pregnancy
Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral terfenadine doses up to 300 mg/kg; these doses produced fexofenadine plasma AUC values that were up to 4 and 37 times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose), respectively.
There are no adequate and well-controlled studies in pregnant women. Fexofenadine hydrochloride should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.
Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to oral doses equal to and greater than 150 mg/kg of terfenadine; at these doses the plasma AUC values of fexofenadine were equal to or greater than 3 times the human therapeutic values (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Nursing Mothers
There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use
Safety and effectiveness of ALLEGRA™ in pediatric patients under the age of 12 years have not been established. Across well-controlled clinical trials in patients with seasonal allergic rhinitis, a total of 205 patients between the ages of 12 to 16 years received doses ranging from 20 mg to 240 mg twice daily for up to two weeks. Adverse events were similar in this group compared to patients above the age of 16 years.

Geriatric Use
In placebo-controlled trials, 42 patients, age 60 to 68 years, received doses of 20 mg to 240 mg of fexofenadine twice daily for up to two weeks. Adverse events were similar in this group to patients under age 60 years.

ADVERSE REACTIONS
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg twice-daily), and that were more common with fexofenadine than placebo, are listed in the following table.

Adverse Experiences Reported in Placebo-Controlled Seasonal Allergic Rhinitis Clinical Trials at Rates of Greater Than 1%

Adverse Experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Adverse events occurring in greater than 1% of fexofenadine hydrochloride-treated patients (60 mg twice daily), but that were more common in the placebo-treated group, include headache and throat irritation.
The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Prescribing Information as of December 1996

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Kansas City, MO 64137 USA

US Patents 4,254,129; 5,375,693; 5,578,610.

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ART & CRAFT

that defines the coordinates of his art. And it is this combination that expresses the natural forces that explain his pieces, which confront us like the pillar of salt that had once been Lot's wife. This gives them their metaphysical aura, as well as their artistic uniqueness.

At times Ben Tré's pieces have the shapes of apothecary tools, glass pestles and glass mortars, but augmented in scale and weight so beyond our capacity to lift and manipulate that they seem like celebrations of the processes in which substances are ground to powder. Or we could imagine them as totems from a culture in which apothecaries were shamans, earthly counterparts of gods thought to grind matter into humanly usable portions, the way Plato thought of the gods as weavers of the fabric of the world.

But even Ben Tré's works from the early 1980s, which have the forms of machine parts—of gears and bolts and helices, disqualified from functionality because they are made of glass—are monumental tokens of the industrial processes with which the artist feels in tune. Ben Tré worked in machine shops when younger, and collaborates with a manufacturer of industrial glass to achieve the molds his forms require. It is part of his aesthetics not to be overly concerned about the flaws and fissures that can occur as the fluid condenses and hardens. Such accidents refer to the processes through which his art comes into being.

I sometimes feel that with Ben Tré's later work—the posts, the columns, the abstracted figures, the basins, and what I think of as the pestles—he is inventing the forms of an imagined civilization, which had discovered how to mold glass and, taken by its beauty, decided to use it as the material of its public buildings. Think of the way that sheets of glass, used as curtain walls, lend lightness and transparency to our buildings, and compare it with an imagined architecture where massive columns of glass form porticoes within which glass fountains play and people sit on glass benches rigid enough to support their weight. It would be like the Emerald City! Ben Tré borrows from the architectural vocabularies of Minoan, of Egyptian, of Romanesque, and of pre-Columbian civilizations with an inventiveness that overcomes the passivity of mere influence. With their marvelous patinas, his sculptures have the look of archaeological findings, possessing an astonishing integrity, given glass's propensity to shard. Their abraded surfaces give them the beauty of beach glass. Perhaps, one feels, the civilization to which they belonged vanished beneath the waters, the way Atlantis did.

It is impossible to suppress such associations when one sees Ben Tré's works punctuating the space of a gallery or the galleries of a museum. The body of work, which began by celebrating the culture of machinery and the dignity of industrial labor, has evolved into a tribute to forms of life more primitive than our own by far, based on spirituality and ritual, and for which no fitter emblem can be imagined than the translucent substance of which its structures are made. Oddly, the forms of life these objects imply connect with Ben Tré's political intentions. As a student, he belonged to the revolutionary movements of the late 1960s, with their critiques of contemporary society based on visionary alternatives. His public works are exercises in embodying these visions within the material constraints of glass itself. Even in the form of powerful columns, the liquidity of glass causes it to be poor at bearing loads. But his columns, benches, and fountains create contemplative oases of common spaces. By entering into life, the art transforms it.

In a far narrower and less crucial aspect, Ben Tré has broken free of the mentality in which glass is primarily associated with craft. By turning glass into proto-architectural and ritual objects, and enlisting these as bearers of meaning, Ben Tré has elevated them to the level of sculptural material. There is something heartening in monumental sculptures made of industrial glass too large and heavy to be displayed on shelves. They bring art into the company of those whose life flows around them, the way Rodin intended with *The Burghers of Calais*. The artwork becomes part of the human throng, but enters it from another plane, like a prophet in our midst.

ARTHUR C. DANTO *is the art critic of* The Nation.

ANNA FRENCH

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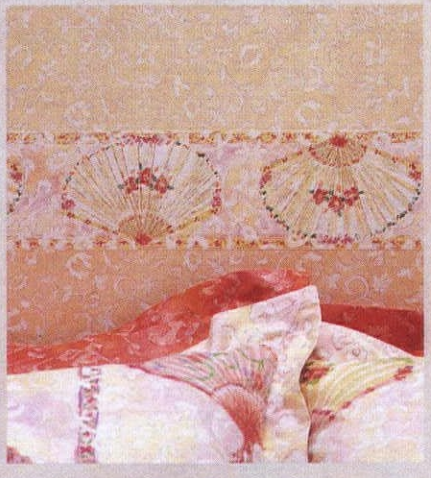

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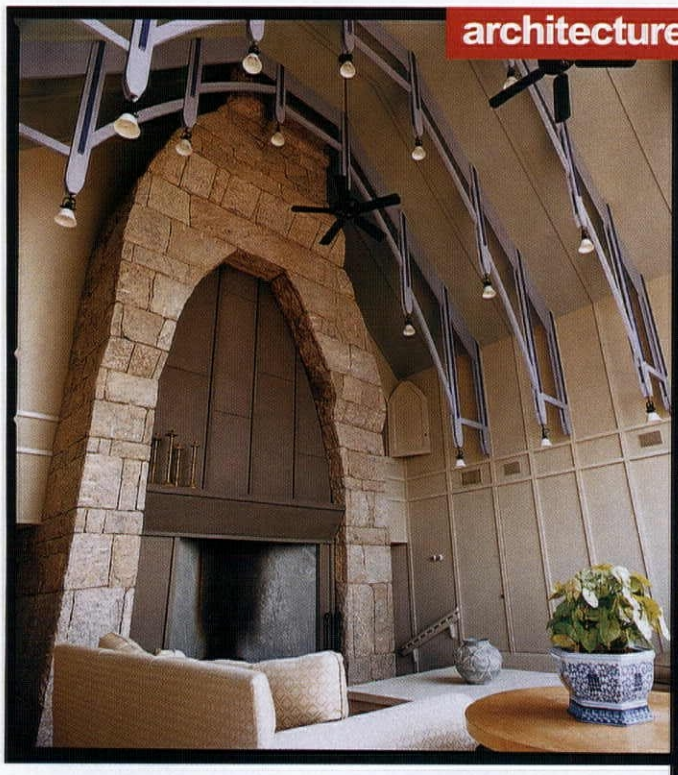
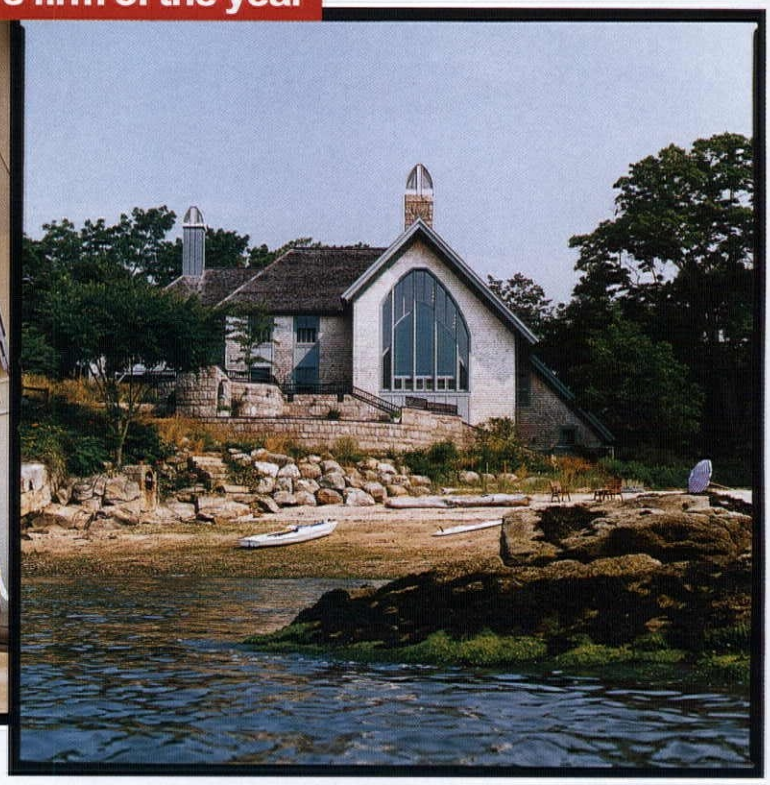




Arch Supports

American Gothic takes a novel turn when Mark Simon reinterprets it for a Connecticut retreat

BY WENDY MOONAN

MARK SIMON has an original way of talking about architecture. He describes his own style as "magic vernacular," and is prepared to explain both the term and the style. In the early 1970s, Simon studied architecture as a graduate student at Yale University and went on to work with architect Charles Moore. Although Moore's style was then known as postmodern, Simon has come to hate the term. "Like all movements, postmodernism filtered down and became degraded," he explains. "The people designing the branch banks with classical elements don't understand the purpose or the roots of postmodernism, so the style becomes clichéd."

Simon calls his style vernacular because it reflects regional influences, and magic due to its inventiveness. "The context of our work is the colonial ribbon that runs along the Eastern Seaboard and the things that followed from that," he says. "America is by nature different from Europe. We're eclectic. We absorb outside influences beautifully. We're one big quilt. Like jazz and rock 'n' roll, American architecture is a true blending of regional and contextual influences."

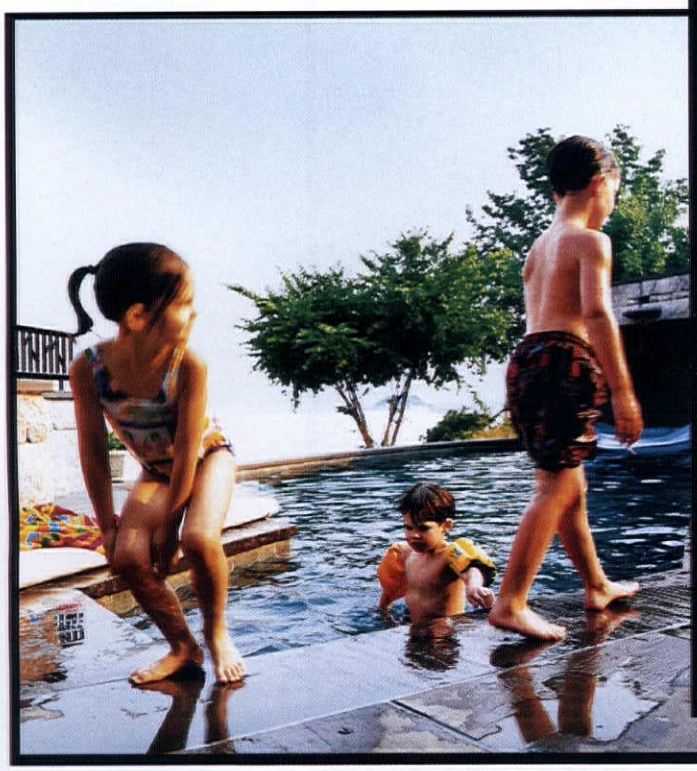
The American Institute of Architects may not be familiar with the phrase "magic vernacular," but it recently awarded Centerbrook, the Essex, Connecticut, firm of which Simon is a partner, the prestigious Architecture Firm Award usually reserved for much older establishments.

A MAN'S HOUSE IS HIS CATHEDRAL The house Mark Simon recently designed on the Connecticut shore pays oblique homage to local Gothic styles.

For the past twenty-five years, Mark Simon has lived in Stony Creek, an old and beloved summer resort on the Connecticut shore with a large stock of nineteenth-century Shingle-style and Victorian Stick-style houses. "This village has some of the greatest Stick-style houses in America," Simon says appreciatively.

The influence of both styles is evident in the 5,000-square-foot home Simon recently designed there for Francis and Donna Guyott. "It's a study in non-Euclidean geometry," Simon says of the place. It's also a structure that takes the idea of the Gothic arch to a new level. The side of the house that faces Long Island Sound is dominated by a great room with a two-story Gothic-style window and a

PHOTOGRAPHS BY FRANÇOIS DISCHINGER. STYLED BY MICHAEL REYNOLDS.



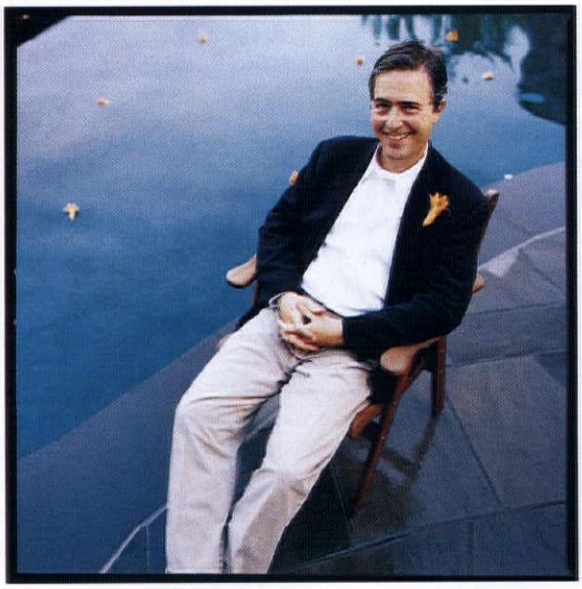
pink-granite chimney. From the water, the house looks like a cathedral, and boaters sometimes slow down to get a peek inside.

Simon has been just as playful with the arches on the street side of the house. Because it sits high above the road on a stone bluff, he found that "the big problem was how to bring people to the front door easily." He designed a covered walkway with a flight of meandering steps that are bordered by a progression of truncated Gothic arches. The syncopated rhythm of the arches creates a sense of anticipation as you approach the house. "It's as if the house were in motion," Simon says. "The stairs spiral you up. I'm trying to make the house dynamic."

Simon believes that if things aren't too symmetrical, "it makes a house feel like it's growing. I like buildings that feel like creatures and have a sense of life. This house reaches up and out to the light and the view."

Inside, all of the rooms lead to a great hall that is 25 feet high, with cornflower-blue wooden brackets. "Francis Guyott is very tall and wanted soaring spaces," Simon explains. "He grew up with them." The Guyotts also wanted to take advantage of the views of the nearby Thimble Islands and, on a clear day, Orient Point, which lies across the Sound on the eastern tip of Long Island.

POOL VIEW Architect Mark Simon, below, sank the pool into the bluff, above left, to give the Guyotts and their neighbors Isabel, Harrison, and Benjamin Goodkind a view of the Sound. The asymmetry of the arches, right, creates a sense of motion.



The materials Simon used have a warm, organic feeling: Stony Creek pink granite (the same granite that Philip Johnson specified for the AT&T building in New York City), soapstone, maple and mahogany, and lilac bluestone for the terrace. The interior color scheme is quiet: putty, beige, pale yellow, and celadon.

Charles Moore's legacy can be seen in Simon's decision to make the interior spaces quite different from one another. The kitchen is large and open, filled with light; the dining room is small and intimate. The spacious master bedroom is dominated by a huge, truncated Gothic window. The billiards room has a coffered ceiling to showcase Francis Guyott's 1919 pool table and collection of sports memorabilia, including a set of 1930s baseball seats from Chicago's Wrigley Field.

Such customizing required the Guyotts' involvement at every step of the way. Francis Guyott calls his home "The House of 10,000 Decisions." Asked if he'd be willing to build another, the satisfied homeowner replies, "No way!"

White Noise

Sancerre and Pouilly-Fumé deliver the slap that cuts through summer's torpor

BY JAY McINERNEY

SINCE I FIRST contracted oenophilia I have read—with little comprehension—about the influence on wine of rootstocks, clones, and soil composition, but hardly anything about the importance of onomatopoeia. As a former poet, I can't help suspecting that names may be just as important as soil drainage. The soft consonants and rich, sinuously elided vowels of "Viognier" are, to me, suggestive of that grape's weirdly seductive pleasures. Grape names sometimes reflect perceived taste qualities—as in the case of the eccentric Gewürztraminer, *gewürz* meaning "spice" in German. And Côte-Rôtie (made mostly from Syrah) is so named for its sun-roasted hillside—"roasted" being a word that turns up fairly often in the notes of Côte-Rôtie tasters. I was considering these semiotic mysteries recently over a glass of Sancerre: to me the hissing double *ess* sounds conjure the citric zing of the wine on the tongue, whereas its neighbor across the Loire, Pouilly-Fumé, is often a little rounder and deeper, like its vowels and consonants. Some tasters detect an inherent smoky quality in the latter—*fumé* meaning "smoked"; (Pouilly is the name of the town). However, in the newly revised *Wine Atlas of France*, Hubrecht Duijker says the Fumé is "so-called because of the smoky film that sometimes covers the berries, not because of any smokiness in the taste."

Actually, it's not easy to tell these two Loire Valley wines apart. Both are made from the Sauvignon Blanc grape—and speaking of names, let's not forget that *sauvignon* derives from *sauvage*, no doubt in honor of this grape's sometimes slashing acidity. California is finally starting to get a grip on this varietal (I like Selene, Rochioli, and Duckhorn). Robert Mondavi was a pioneer, calling his Pouilly-esque version Fumé Blanc. New Zealand is becoming a prime source of sauvignon

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blanc; check out the 1997 Cloudy Bay. But, with the possible exception of the Graves region of Bordeaux, sauvignon blanc finds its highest expression in the upper Loire Valley. And after a string of mediocre vintages, the Loire has scored back-to-back successes in 1995 and 1996.

The acidity of these wines makes for great summer drinking. (Think lemonade.) The word "fresh" inevitably comes to mind, as in fruit, but also as in the exclamation of the spunky movie heroine in the polka-dotted dress just before she slaps the guy in the sharkskin suit. After a swallow of cold Sancerre on a hot day, you are apt to shake your head vigorously and blurt something to the effect of "Whew! I needed that." Almost anyone who aspires to sophistication claims to like dry wine; Sancerre and Pouilly-Fumé will put the claim to the test; up against these wines, the average American Chardonnay tastes like Sauternes.

Wherever it's grown, Sauvignon Blanc has a green vegetable element and often evokes the smell of newly mown grass. Before we go on, it has to be said that Sancerre, in particular, sometimes has flavors and aromas that are unmistakably reminiscent of the cat box, or as the French say, *pipi de chat*. Some lovers of this grape, like Jacqueline Friedrich, author of the excellent *Wine and Food Guide to the Loire,* speak almost fondly of this quality. (Think white truffles, which also evoke the sewer.) Importer Neal Rosenthal, who spends quite a bit of time in the region, believes this aroma is a flaw, one that he associates with overproduction in the vineyard. "You can't convince me," he says, "that wine is supposed to smell like that." In riper years, the typical grapefruit flavors can be replaced with suggestions of melon, apricot, and peach. The better wines of Sancerre and Pouilly have a minerally, limestone quality not unlike that of Chablis; in fact many of the best wines of Sancerrois come from outcroppings of the same Kimmeridgian limestone that predominates in Chablis. (Pouilly-Fumé is said to show the same "gunflint" scents, perhaps reflecting the silex—a.k.a. flint—in the soil. You may recall the smell if you ever tried to make arrowheads.) Like Chablis, Sancerre and Pouilly-Fumé are great with oysters and other shellfish. One of the greatest Sancerre food matches is with goat cheese, like the region's famed Crottin de Chavignol, although any old chèvre should work.

In the Loire, as elsewhere, the most important thing on the label is the name of the maker. A lot of insipid wine is churned out by the large *négociants.* Among the most fastidious producers is Pouilly-Fumé's Didier Dagueneau, who is raising the standards in this region even as he infuriates his neighbors with his denunciations of their higher yields and their wine-making techniques. His Silex and Pur Sang bottlings are stunning—and correspondingly expensive. In Sancerre, Lucien Crochet seems equally scrupulous and inspired. Henri Bourgeois in Sancerre and Ladoucette in Pouilly are probably the best large-scale producers; Cotat Frères (Sancerre) and Régis Minet (Pouilly) are two of my favorite small ones.

This summer you should be able to find the excellent 1995 and 1996 vintages on store shelves and wine lists. The 1995 is a little fatter and richer, and newcomers to these wines may prefer it. Many wine makers prefer the '96s, which are higher in acid and crisper, and therefore considered classic. Both vintages can be drunk with pleasure now. Generally, these are not wines for long-term cellaring.

Returning to the subject of names, I should mention that Pouilly-Fumé bears no relation to Pouilly-Fuissé, the latter being a Burgundian Chardonnay. Much as I like a good Chardonnay, summer's the time for a vacation.

THE OENO FILE

'96 POUILLY-FUMÉ PUR SANG DIDIER DAGUENEAU: If this is *pure blood*, then call me a vampire. Rich, honeyed, figgy, caramelly, and yet somehow dry, this is just barely recognizable as sauvignon blanc. But it's one of the best white wines I've ever had. $30

'95 SANCERRE (CUVÉE LC) LUCIEN CROCHET: Sancerre's answer to Dagueneau. Big and broody—the mineral, as opposed to the vegetable, side of Sancerre. Too expensive for the clambake but perfect for Le Bernardin. $40

'96 SANCERRE LE CHÊNE LUCIEN CROCHET: The floral side of Sancerre. Very pretty and elegant, without the big acidic slap in the face. $20

'96 POUILLY-FUMÉ VIEILLES VIGNES RÉGIS MINET: No *pipi de chat* in this glass; lemon and honey on the nose. Very pretty, the ripe fruit in perfect balance with the zingy acid. $15

'96 SANCERRE HIPPOLYTE REVERDY: The classic blast of grapefruit from the glass. Slap me again, please. $17

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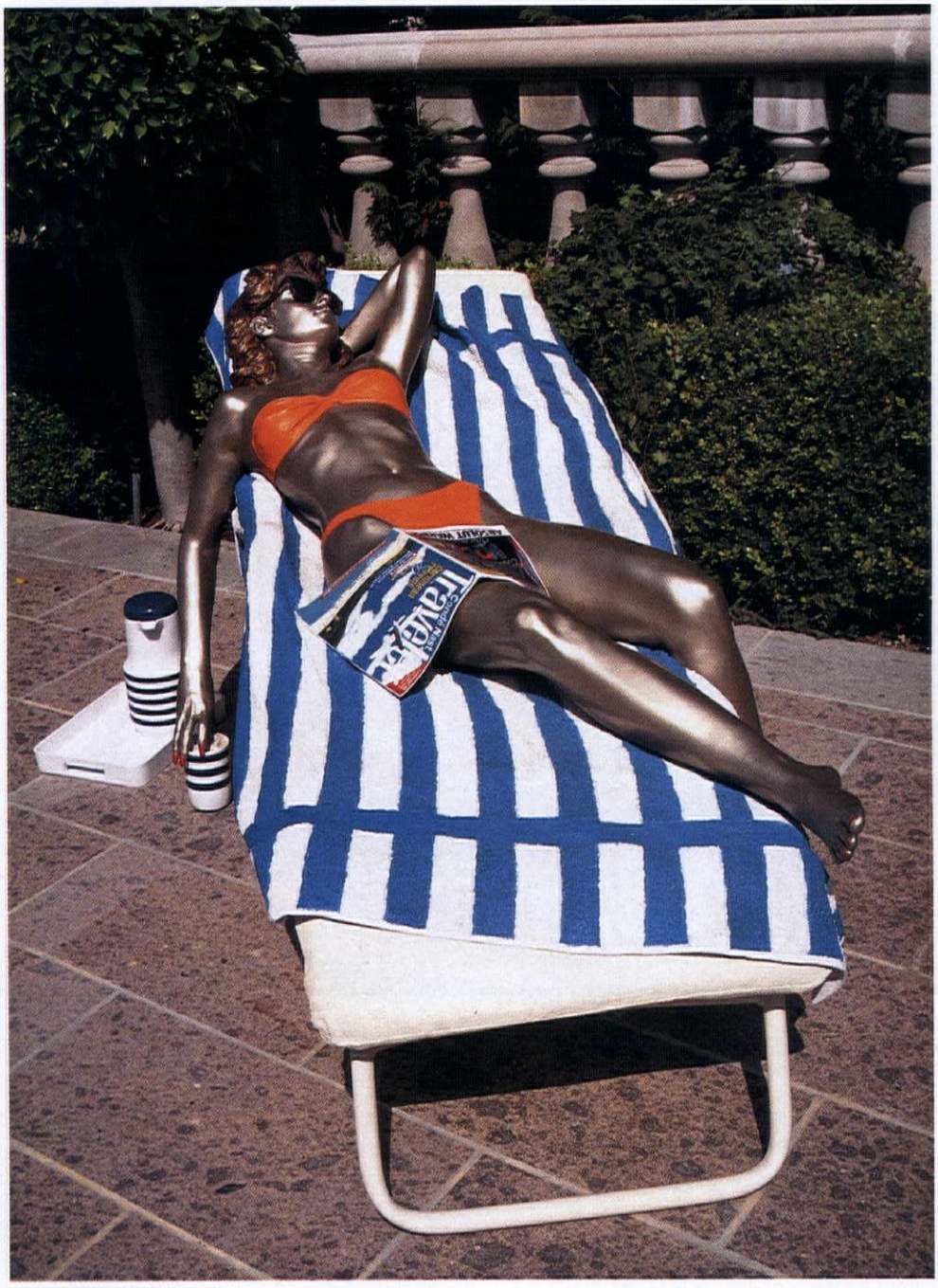

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June 1966

The swinging '60s gave a whole new meaning to the "liquid lunch"

BY VÉRONIQUE VIENNE

IF YOU COUNT their pool's flagstone island, Donald and Mary Ruth Sheff's suburban house in Great Neck, New York, had seven dining areas. "My wife thinks that a party of less than two hundred people is small," Donald Sheff once said. A member of the 1952 U.S. Olympic swim team, director of a speed-writing institute, and founder of the Nancy Taylor charm and secretarial schools, the buoyant Sheff kept in shape by doing laps, while friends and family lounged nearby.

Pictured in *House & Garden* in 1966, the 50-foot swimming pool and its eat-in cove were designed by Sheff after a swim-'n'-sip bar he had seen in Acapulco. While he worked on his butterfly, Sheff's guests could wade out to the sunken table, anchored in three feet of water. There, perched on white-enameled lily-pad seats, they could feast on his wife's gourmet cooking.

But the Sheffs soon found that food and chlorinated water were a bad match, and so the dining island was converted into a cocktail lounge for amphibious partygoers. While land-loving revelers picnicked on the back terrace, staged charades in the playroom, and danced on the mimosa-shaded patio, swimsuited guests knocked back drinks in the watery shallows of the pool.

"It was a different life," notes Sheff, who has since sold the house but still swims laps when he isn't running the New York Institute of Photography and the Sheffield School of Interior Design. "I don't miss those days—except for the pool, which was a gem."

PHOTOGRAPH BY WILLIAM MARIS

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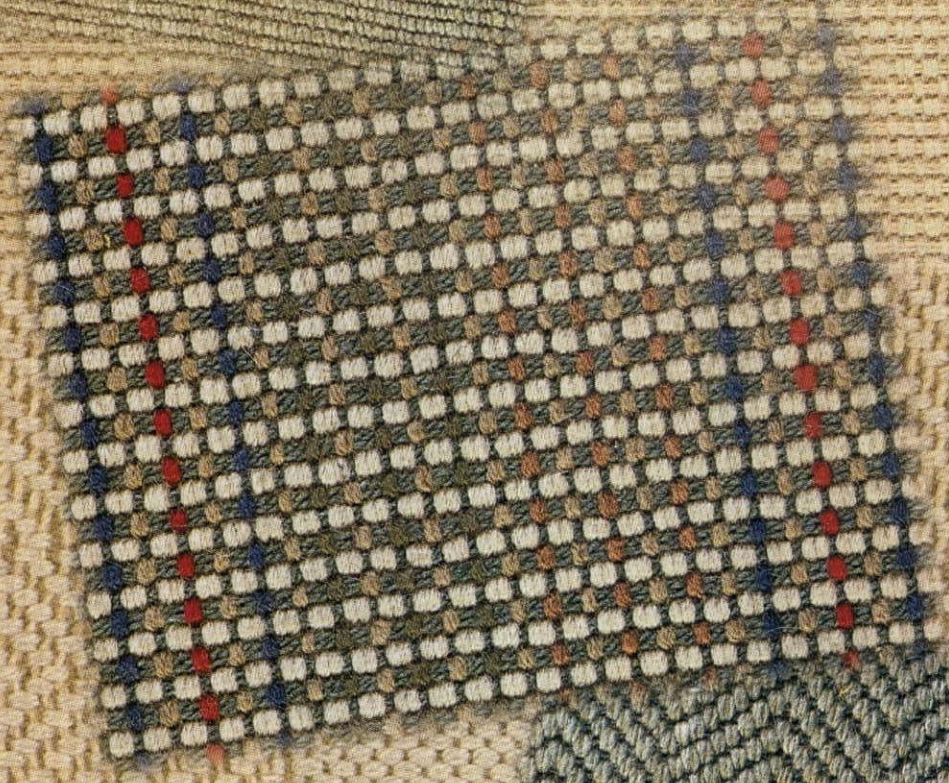

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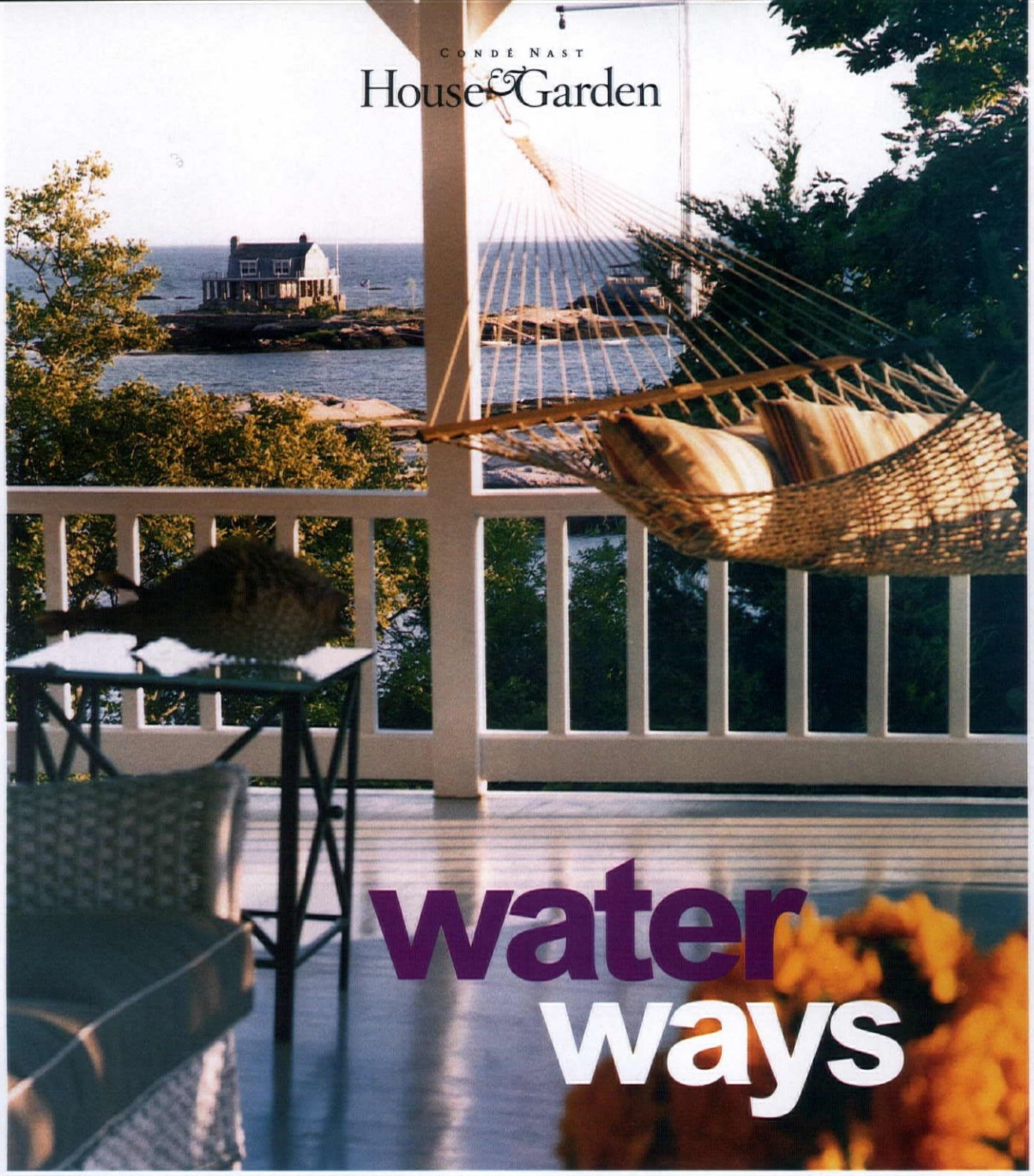


water ways

first principle Decorating in remote locations is always challenging, and islands may present their own special problems. Access to this one is by boat only and is best timed with the tides. Long periods of bad weather—especially in the winter, when the work must be done to accommodate summer residents—is a serious obstacle. So is humidity. That's why hand-painted and stenciled walls replace wallpaper, softly faded fabrics make down-filled sofas even more inviting, and shiny dark wood floors help create a surprisingly cool atmosphere in an old house where an open-air policy rules.

To make the wide porches even more inviting, interior decorator Mark Epstein repainted and reupholstered antique wicker pieces. Some were original to the 1860s house; others came from The American Wing, in Bridgehampton, NY.

ebb *and* flow

On a tiny tidal island, designer Mark Epstein gently updates an 1860s summerhouse

BY SUZANNE SLESIN PHOTOGRAPHED BY LISA LIMER STYLED BY MICHAEL REYNOLDS

The interior reflects the earth tones and the blue and green hues of water and trees that can be glimpsed from every room. In an upstairs sitting room, above left, a pillowed banquette looks over the tree-tops. Down-filled sofas in cotton ticking from Ralph Lauren Home Collection, above, welcome a crowd. The fringed pillows are in a Rose Cumming chintz, used inside out, says Epstein, to look "sun-drenched and faded." The lamps are from Guy Regal Ltd. A prefabricated fireplace, left, is in front of a window.

WHO SAYS ROMANCE IS DEAD? A Manhattan couple who spent their wedding night in a Victorian house on a small island off the New England coast will celebrate their twenty-fifth anniversary there this month. The occasion will also mark the culmination of a more than yearlong renovation project, on which a local architect, Nelson Denny, collaborated with New York interior designer Mark Epstein to turn the couple's 1860s summerhouse into a year-round residence. Epstein will be on hand to see that all is as it should be. The couple hired Epstein because, the wife explains, "he listened and heard that although we wanted to make some changes, we didn't want to alter our lifestyle."

The house has been a summer haven for this family for more than twenty years, and the couple (both are real-estate executives) wanted to retain its magical quality. For all that time, she says, "we lived with the way the house was, wanting to change the bedroom, feeling that the bathtub was too small, and never being able to go there in the winter." Because the six- to eight-acre island—the size depends on the tides—is so hard to get to

Epstein had to strike a balance between

Dark floors and furniture enhance the coolness of the house and contrast with the pastels of the fabrics and cabinetry. In the dining room, the Spanish oval table, Etoile side chairs by Melrose House/Rose Tarlow, upholstered in fabric from Hinson & Co., and the Louis XIV reproduction armchairs in Rose Cumming's Apsley fabric are from Holly Hunt in New York.

formality and informality, luxe and simplicity

The kitchen has a boat-shaped granite counter and a reproduction cabinet and bench that were custom-made by Barton-Sharpe, Ltd., in New York. An antique double rise-and-fall hanging light fixture from Ann-Morris Antiques dangles above the table.

The ceiling fan and a pale-apricot color scheme add to a guest room's serenity. An Italianate painted bed, Friuli, by Patina, Inc., through Christopher Norman, rests under an arched window. The bed is covered in Vienna, a Peacock Alley matelassé through Down & Quilt, NYC. The late-19th-century lamps are from Yew Tree House Antiques, NYC.

(it's not a place where one wants to run out of milk or toilet paper), the renovation presented special problems. Everything, including building materials, a piano, and a Sub-Zero refrigerator, had to be brought by barge and timed with the tides. The couple didn't want to give up spending a summer there, so most of the construction had to be done in the winter, often during inclement weather.

DECORATING POSED another challenge for Epstein: striking the right balance between formality and informality, luxe and simplicity, and being able to accommodate large and small groups. "Warmth, whimsy, history, family, and physical and mental health are what come to mind when I think of the island," the wife says. She and her husband wanted something that many designers have trouble with: doing less rather than more and having a completely redone house look as if very little had been done to it. "Our biggest concern was not to take away from the charm and casualness," he says.

"They wanted the comfort of a well-worn shoe yet did not want to forgo any conveniences," says Epstein, who interpreted the couple's desires by providing a turnkey vacation home that would suit them, their now college-age children, and their numerous friends, as well as the dozens of guests of all ages they often entertain on weekends. "I wanted to balance the ease of an outdoor, sports-filled life on the water with the formal furniture that pays homage to the house's Victorian history," adds Epstein, who assembled old and new pieces of furniture and accessories—from sofas and benches to pitchers and china—that he chose "for texture and shape rather than for period authenticity."

Epstein's clients also understood the potential of materials that do not look too new: distressed woods, rubbed paint, industrial lighting fixtures, softly rumpled fabrics. "You want things to look worn," she says. "And for us, a little rust was okay." Though they updated everything—installing new heating and electrical systems, overhauling bathrooms, creating a large kitchen with a sweeping boat-shaped granite work counter—they did so with a gentle hand.

Taking advantage of the light and air was the first priority. So the renovation included making a screened porch into a long, windowed dining room, replacing all of the house's windows, and putting in lots of new ones. There are now more than eighty that overlook the sun-dappled treetops and glistening sea beyond.

One guest suite, this page top, has an acorn theme, including the Centenary material from Bennison Fabrics that has been made into pillows on the antique sleigh bed. A hooked rug from Laura Fisher Antiques, NYC, adds to the homey feeling.

The acorn theme extends to a bath's hand-stenciled walls. Epstein designed the cabinets and wainscoting and collected the brown-and-white Wedgwood accessories. The acanthus border is from Country Floors. A flea-market mirror and Brass Light Gallery sconces are mounted above the Kohler sink.

A charming hillside gazebo, left, has been the site of family weddings. It's often used for meals, too, when wing chairs, covered in Ralph Lauren Home Collection fabric, are pulled up to a table. Victorian houses on private islands, this page, provide a uniquely romantic sight. Sources, see back of book.

The earth tones and sea greens of the views inspired the interior palette. "I didn't want the inside of my home to fight with the outside," explains the wife, who, with Epstein's guidance, chose a celadon for the ground-floor rooms and "faded seashell" colors such as pale apricot, periwinkle blue, and golden yellow for the bedrooms. "The color is in the walls, not the furniture," says Epstein, who was not afraid to introduce dark woods in the dining-room table and chairs, for example, as a tonic counterpoint to the pale colors that dominate. "I thought the coolness of the house in the summer would be enhanced by the polished walnut floors and that the dark wood furniture would give some weight to all the pastels and keep them from looking too sweet and syrupy," Epstein says.

He also came up with some simple yet effective decorating touches. He turned a Rose Cumming chintz inside out so that it would look softer, "sun-drenched and faded." And rather than using wallcoverings that might not fare well in the humid climate, he asked Long Island artist Jennifer Hakker to paint and stencil the walls. The delicate contrast between fun and formality is played out in the large living room, which was made from the former pair of parlors. Epstein commissioned handwoven rugs to echo the celadon walls and had a Greek-key-motif border painted on the ceiling to make it appear higher. "I also dressed down French and Italian antiques with jutes and cotton ticking," says Epstein, who left all of the windows completely uncovered. "The views are the major decoration in every room."

Have you ever heard of a designer more modest than that?

trade secrets

land ahoy!

For a city couple's island retreat, New York–based designer Mark Epstein, left, evoked the informality of the outdoors inside a romantic Victorian house. Fabrics appear sun-drenched, leafy inspirations cover walls, sea-grass flooring soothes bare feet, and nautical touches allude to the seemingly immutable surrounding sea. —JOYCE BAUTISTA

inside out

^ IN THE LIVING and dining rooms, Epstein gave chairs and pillows a sun-faded, well-worn look by using the reverse side of a Rose Cumming chintz from John Rosselli and Associates.

stenciled surface

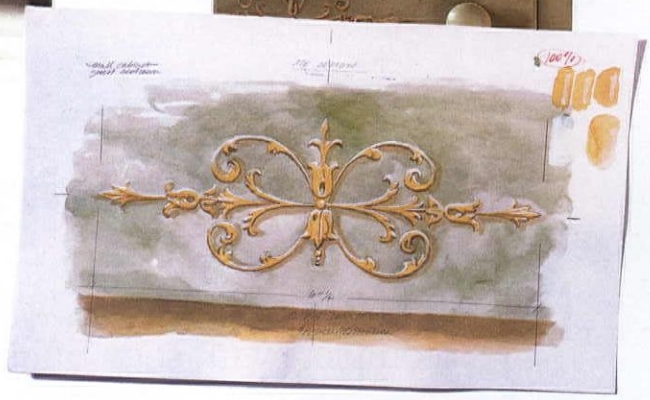
^ A HOOKED RUG from Laura Fisher Antiques, NYC, 212-838-2596, similar to the one above, served as the inspiration for the painted wall border, right, in the master bath. Epstein consulted with Jennifer Hakker of Applied Aesthetics on all painted finishes inside the house. A humid climate ruled out the use of wallpaper.

living on the edge

^ A STENCILED Greek-key border at the ceiling extends the height of the dining room and helps tie together the first floor's soft palette. Epstein chose the pattern because it is reminiscent of the formality of Victorian times, when the house was built.

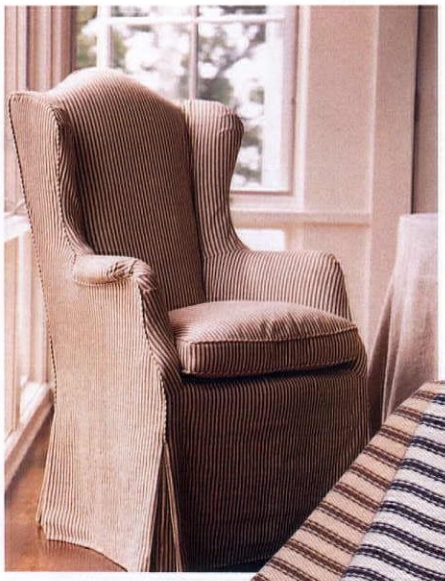
seafaring souvenirs

^ NAUTICAL ALLUSIONS extend from the first-floor laundry room, above, to a third-floor bedroom, whose wood paneling is thought to have come from the yacht of the house's original 19th-century owners. The porthole from Architrove, 516-329-2229, above left, is similar to those in the house and has the original glass installed to withstand the pounding of ocean waves.



fresh start

^ EPSTEIN AND Hakker freshened up old furniture. Above is Hakker's rendition of one of Epstein's ideas, and, at top, the finished product, a chest of drawers. "I thought it was a fanciful, lighthearted way to rehabilitate ordinary pieces in an extraordinary way," he says.



feet treat

^ TO EMPHASIZE the casual mood, Epstein chose smooth Chinese sea grass from Stark Carpet instead of its sisal cousin because "it doesn't kill you." Besides being more comfortable for bare feet, the weave hides tracked-in dirt and serves to unify the stairs, the hallways, and the entire third floor.

keep on ticking

^ A SLIPCOVER MADE WITH a Ralph Lauren Home Collection cotton ticking from Hinson & Co. softens the formal shape of a dining room chair. "I never forgot that this was a beach house, after all," says the designer, who captured the casual side of the Gatsby era in this room. The ticking is available in two colorways. Sources, see back of book.

PORTRAIT AND INTERIOR DETAILS: LISA LIMER. STILL LIFE: MONICA STEVENSON

Teak unifies elements of the house and gives it a seagoing flavor. Gabriella Callaway rinses off in the shower room on the back porch, which has teak floors. So does the deck, opposite page, shaded by a veil of lightweight fabric.

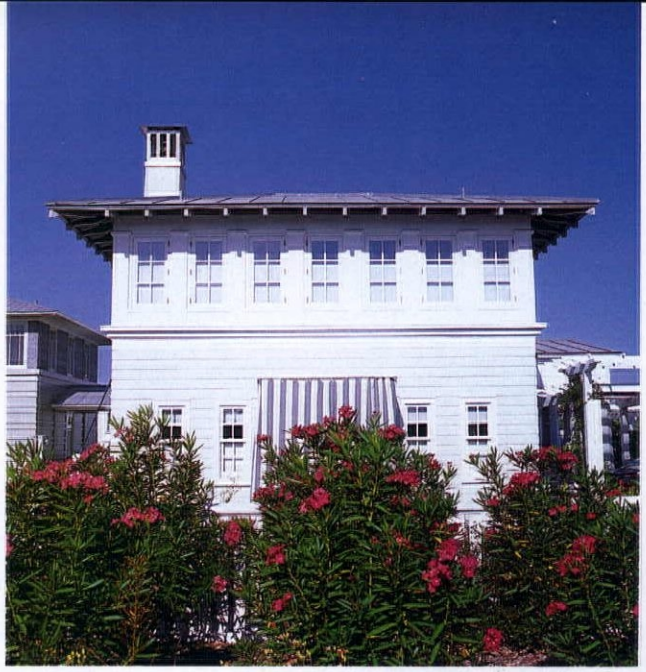
ship shape

Mark and Debbie Callaway build a beach house with a yacht-like interior, complete with snug bunks and a bolted-down dining table

WRITTEN BY MATTHEW STRONG PHOTOGRAPHED BY FRANÇOIS DISCHINGER

STYLED BY MICHAEL REYNOLDS PRODUCED BY WENDY MOONAN

Sleek wood surfaces give a rich warmth to the house. In the living room, Fuller and Gabriella lounge on a custom-made armchair and ottoman by Burrell Elliott. In keeping with the nautical theme, Stan Ray set a compass in the middle of his elegant mahogany coffee table.



Despite its **lighthearted** name, this house was built with a **reverence** for **family** and for history

"SEASIDE IN SUMMER," says Mark Callaway, "is a bright and intense experience." But the Callaways' Florida beach house, Frumious Bandersnatch, has dark-mahogany ceilings and antique heart-pine floors, an unusual choice in a town brimming over with color. And despite its lighthearted name, drawn from Lewis Carroll's nonsense poem "Jabberwocky," the house is built with a certain seriousness of purpose, with reverence for family and history.

"This is a house built for generations," says Mark Callaway. "We will pass it on to our children and they to theirs." It was also made to suit an active family, with space enough for each of the four children to bring a friend.

Its architecture is drawn from the vernacular houses of the early decades of this century. Part New England and part southern, it has a certain sober symmetry and a stepped-up classical portico with Doric columns. Inside, however, the house is akin to an ocean-going yacht. Doors are tongue-and-groove. Cabinets and furniture are handcrafted, either built in or bolted down, as if to protect them in a sudden squall. Storage is in wall compartments and floor "hatches." Decks are teak. The place is at once shipshape and rather sophisticated.

All of this is imbued with meaning. As a teenager, Mark Callaway

In the living room, left, mementos of Mark Callaway's father's yacht-racing career abound. The house looms like an ocean liner, top right. Even the outdoor stairs, with their copper-pipe railings and stainless-steel cables, top left, have a shiplike feel.

spent three years on a 50-foot yacht, *Rapture,* sailing around the world with his father, Fuller Callaway III, an accomplished blue-water racer. Many years later, as they were planning Frumious Bandersnatch, Mark and Debbie Callaway were sailing in the Caribbean and found themselves "drawn to the use of dark wood." When their Tampa-based architect, Don Cooper, showed up at a design meeting with several books showing classic yacht interiors, the direction of the house was clinched. "Of course," says Mark Callaway, "I didn't want it to be campy nautical."

The Callaways, who live full-time in Georgia, were among Seaside's earliest arrivals, living first in a small cottage. Over the course of a dozen years, as the family grew, they moved to larger cottages and eventually bought a beachfront lot. They chose an architect, Don Cooper, whose own family's vacation house is in Seaside and who has designed some twenty-five houses there. The design team expanded to include builder Burrell Elliott, interior designer Bill Huff, and former ship's carpenter Stan Ray. "The special nature of this house wasn't generated by just one person," Mark Callaway remarks.

> Inside, the house is akin to a **yacht**. "Of course," Mark Callaway says, "I didn't want it to be **campy** nautical"

Cooper used the name "Frumious Bandersnatch" as an intuitive starting point, deriving general ideas from it—particularly from its sound. The house would have "stout proportions" and an imposing quality: rich woods, exposed beams. Charged to use "extremely durable building materials," he designed a lead-coated copper roof; the rafters are heavy-timber mahogany.

Nothing rocks this boat, where furniture is built in or bolted down. Stan Ray custom-made the benches under the window in the dining room, opposite page. At the other end is the kitchen, this page, for which he designed the mahogany table, benches, and stools.

Both ingenuity and old-fashioned **know-how** played a role in the making of this **vacation** house

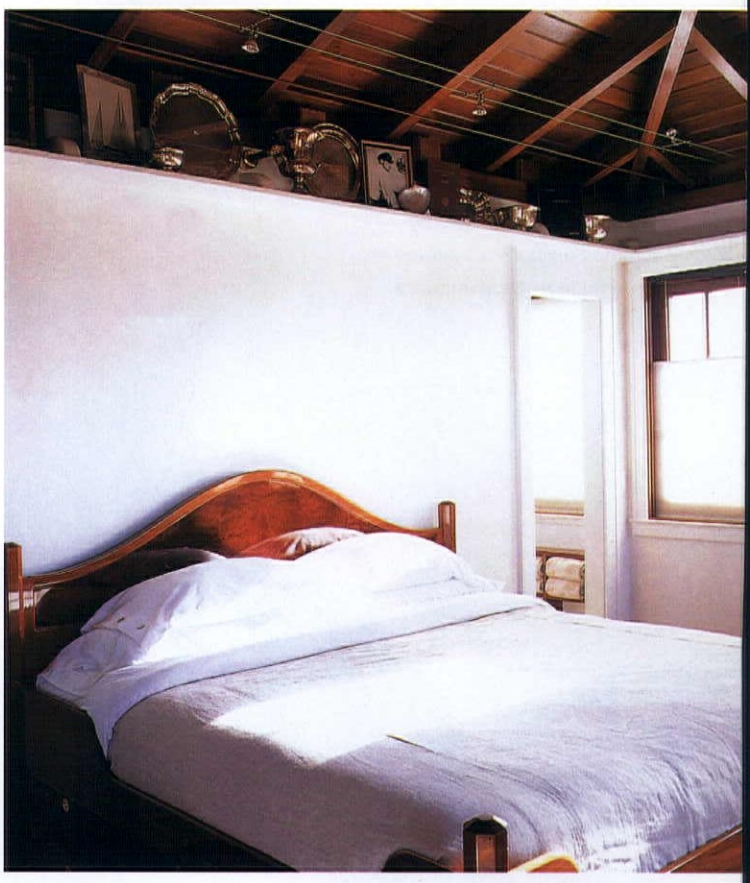
Seaside's code helped shape the house, especially the height—no more than 22 feet. It is low and long, running parallel to the beach. "Like a boat, the first floor has smaller windows, while the second floor opens up with a broad band of continuous glass," Cooper says.

Every room has some connection to the beach, either visual or physical. To maximize views (and reinforce the overriding nautical theme), the primary spaces—living room, dining room, kitchen, and master bedroom—are on the second floor. Downstairs are the children's bunk rooms, a central family room, and a guest apartment. Each of the two children's rooms sleeps four, in hand-crafted, curtained berths, allowing Fuller, Mary Hollis, Hayes, and Gabriella (now thirteen, eleven, nine, and seven) options for shared memories and privacy. Lower and upper floors are further distinguished by their ceilings: light pine below, while the dark, burnished ones upstairs rise to follow the lines of the roof.

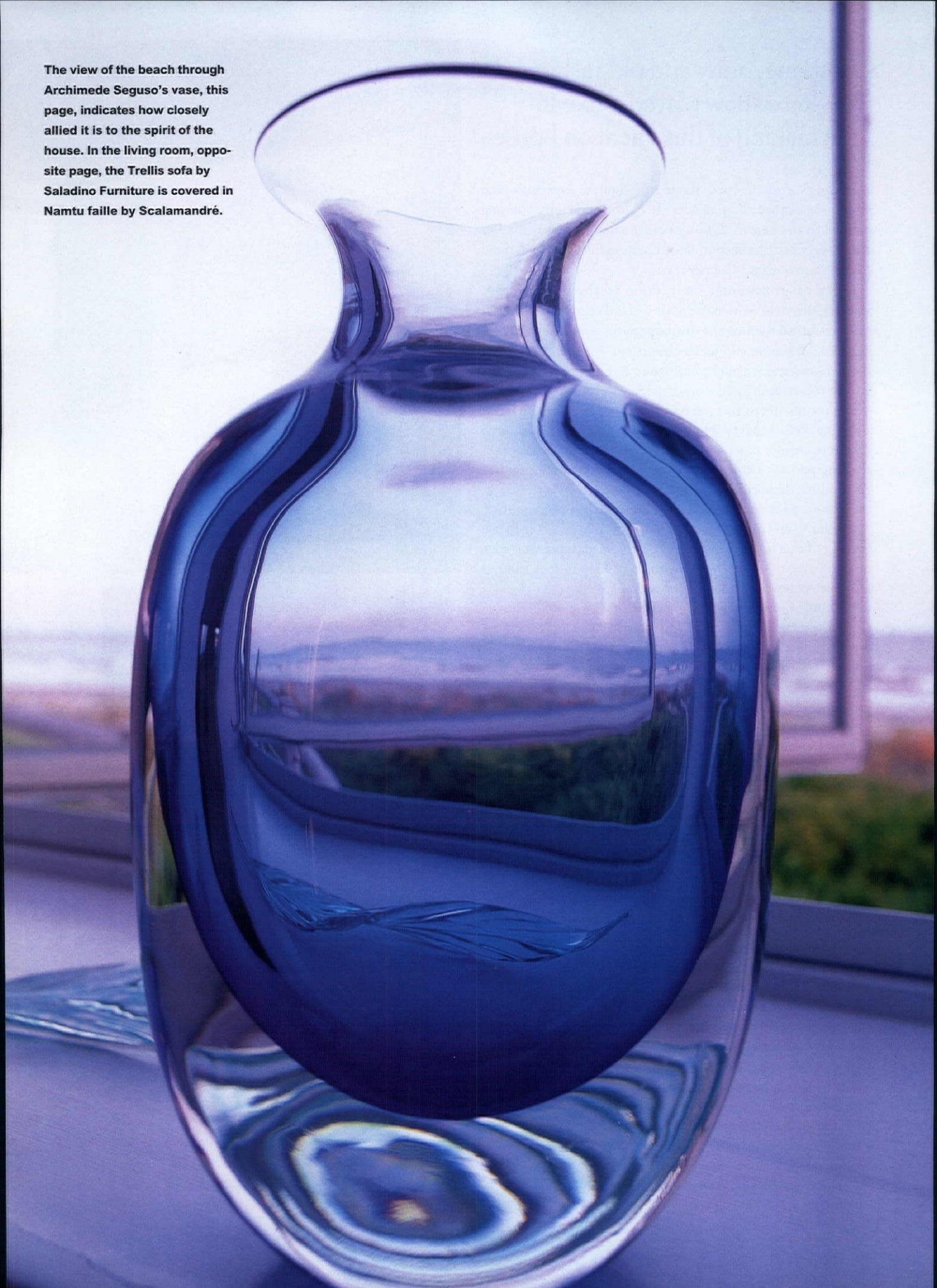
Ingenuity and old-fashioned know-how played a role in the making of this house. Outdoor showers, with canvas curtains, open off the indoor showers downstairs. Upper-deck railings are constructed of unfinished copper pipe with stainless-steel cables, giving them an almost see-through quality. The trestle dining table, handmade by Stan Ray, is bolted down, like a yacht's table. The coffee table, which was also crafted by Ray, evokes a boat's hull and has a compass set in it. Direction: true north.

For the Callaways, the house has more than the usual vacation-snapshot importance. It is the repository for the numerous sailing trophies won by Fuller Callaway III, who died in 1971. "For me, it's a very powerful house," says Mark Callaway. "It holds a lot of memories of my dad, and yet it transcends that to house my own family's memories."

MATTHEW STRONG *is a writer who divides his time between Europe and Florida.*



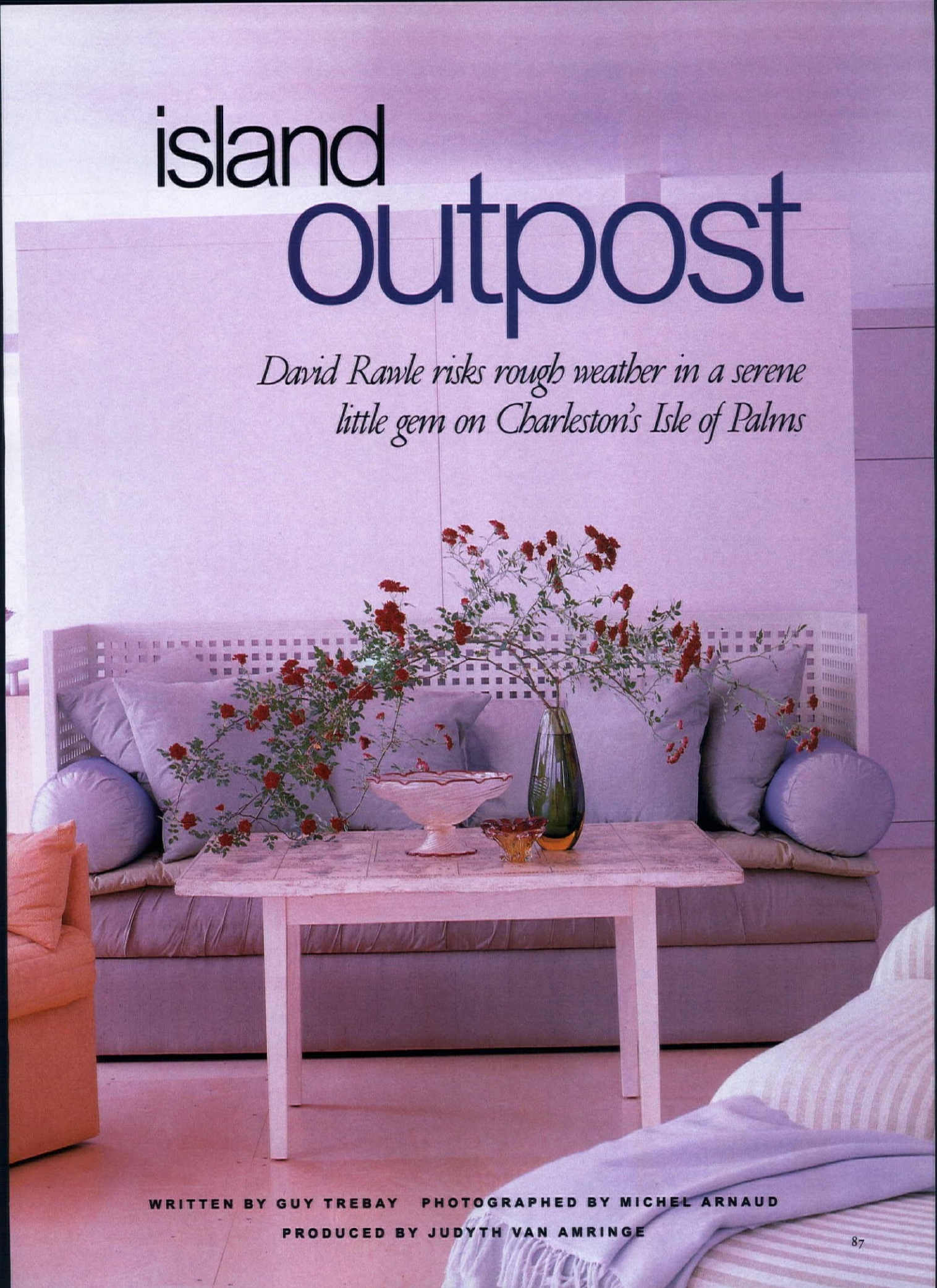
The children live like elegant sailors, opposite page, with mahogany bunk beds, drawers, rails, and ladders. They can stow their toys in compartments underneath the floor. Their bath, this page, right, has a pair of Kohler stainless-steel sinks built into a mahogany counter. In the master bedroom, top, a vaulted ceiling towers over a mahogany bed built by Stan Ray. Sources, see back of book.



The view of the beach through Archimede Seguso's vase, this page, indicates how closely allied it is to the spirit of the house. In the living room, opposite page, the Trellis sofa by Saladino Furniture is covered in Namtu faille by Scalamandré.

island outpost

David Rawle risks rough weather in a serene little gem on Charleston's Isle of Palms



WRITTEN BY GUY TREBAY PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY JUDYTH VAN AMRINGE

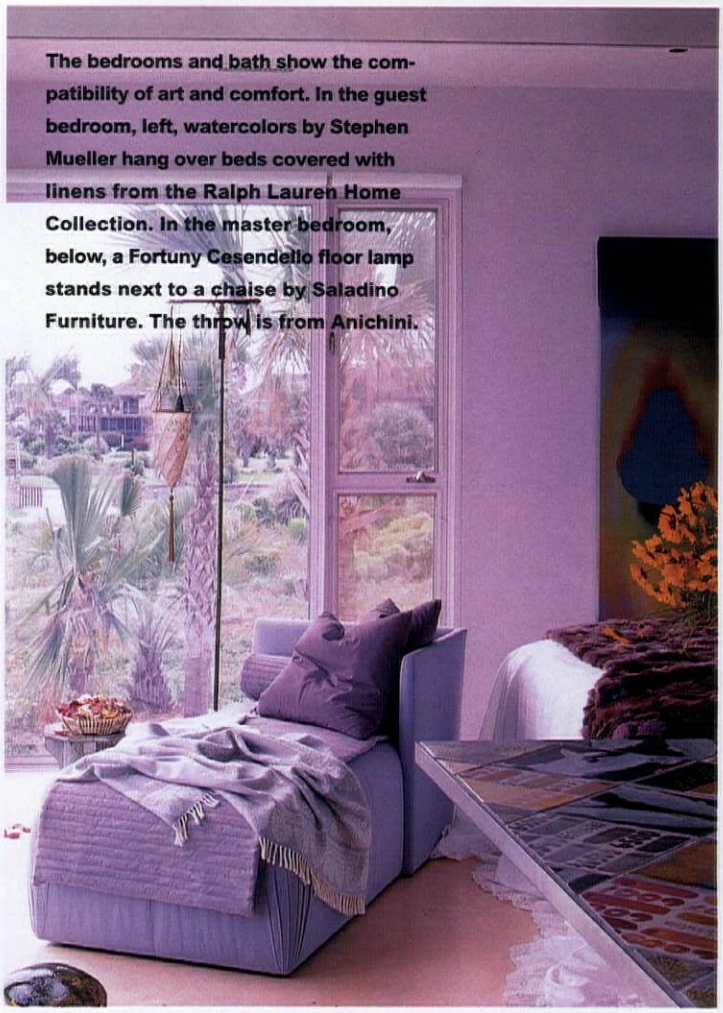
The living room breaks with local tradition by striking an urbane note. The Villa chairs and Regent armchair and ottoman are from Saladino Furniture. The high-back armchair, foreground, is covered in Bernhard, a cotton damask by Scalamandré. The Zefiro hanging light is from Flos. Sweet-grass baskets by various Charleston artists sit on a living-room table. The photographs are by Jacques-Henri Lartigue.

IT WAS THE MID-1970S when David Rawle quit New York to start a marketing, advertising, and public-relations business in Charleston, South Carolina. What looked to be a chancy move to the Sun Belt paid off from the start. For one thing, there was a seemingly limitless stock of architectural treasures. Rawle first bought a frame house from the early 1800s, then an early-nineteenth-century commercial building, and most recently a beach house on the nearby Isle of Palms. "I don't work from an organizing principle," says Rawle one spring afternoon, as he sits on the ship's-prow porch of his beach place. And yet each of his houses is filled with his accumulations—not collections in any formal sense but objects that set up immediate correspondences between one another and establish what their owner calls "a life-enforcing field."

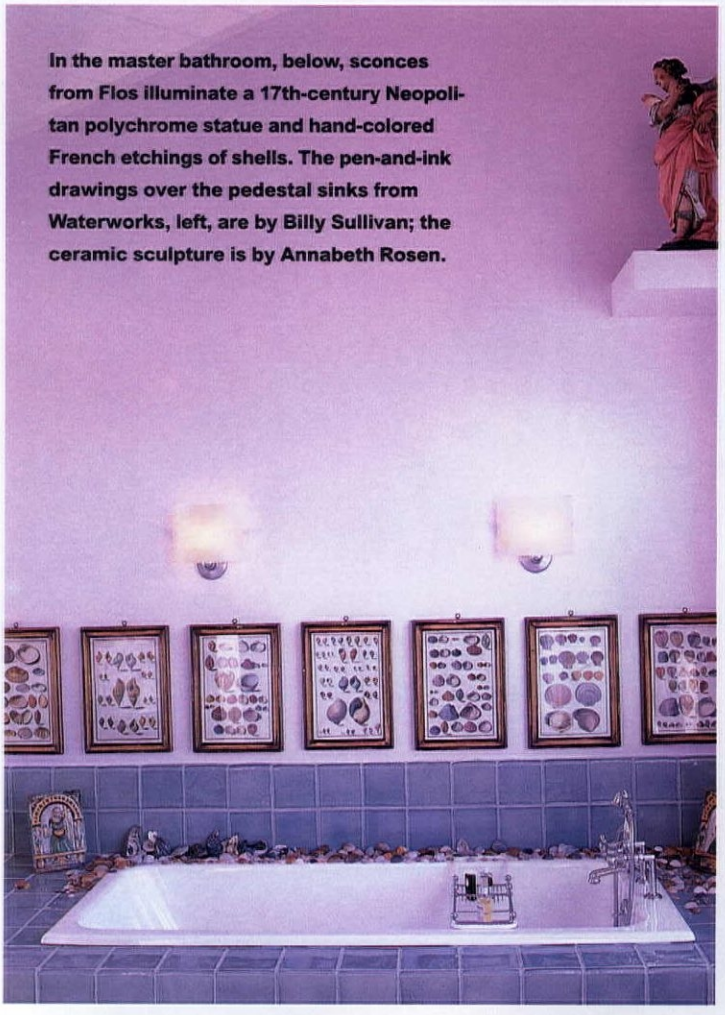
What he doesn't buy, he commissions. And he doesn't mind holding out. The land on which Rawle's mauve cube-shaped beach house sits, for instance, was occupied, when he first spotted it, by a nonagenarian who was less than keen on selling it. Rawle was undeterred, and it's easy to see why. His house breaks ranks with the adjacent structures, which are set flush with the flood line, to jut dangerously outward. It's an unpretentious structure, set up on stilts, with four rooms and the look, from a distance, of a toy left out in the sand. If his house makes no particular effort to look impregnable, it is in sensible recognition of a local truth: "Nothing built is permanent in Charleston," native novelist Blanche McCrary Boyd explains. "It's pure hubris if you think differently."

Eight years ago, Hurricane Hugo swept across the Isle of Palms and the entire peninsula with winds clocked at Daytona Speedway velocity. Hugo inundated parts of Charleston and its coastal islands, causing $6 billion in damage and also coincidentally sweeping the old structure that occupied what is now Rawle's land right off its foundation. After the original owner rebuilt the house elsewhere, Rawle bought his tenuous patch of sand.

The details of the house, recently renovated by architects Charles Menefee and W. G. Clark, are anything but typical of local beach structures. There's



The bedrooms and bath show the compatibility of art and comfort. In the guest bedroom, left, watercolors by Stephen Mueller hang over beds covered with linens from the Ralph Lauren Home Collection. In the master bedroom, below, a Fortuny Cesendello floor lamp stands next to a chaise by Saladino Furniture. The throw is from Anichini.



In the master bathroom, below, sconces from Flos illuminate a 17th-century Neopolitan polychrome statue and hand-colored French etchings of shells. The pen-and-ink drawings over the pedestal sinks from Waterworks, left, are by Billy Sullivan; the ceramic sculpture is by Annabeth Rosen.

Stephen Mueller's painting *The Curetes at Deer Park* dominates the master bedroom. The headboard is an 18th-century Italian panel and the 18th-century crucifix is from Spain. The Empero pillowcases are by Pratesi. The sable throw with rhinestones is by Judyth van Amringe. Sources, see back of book.

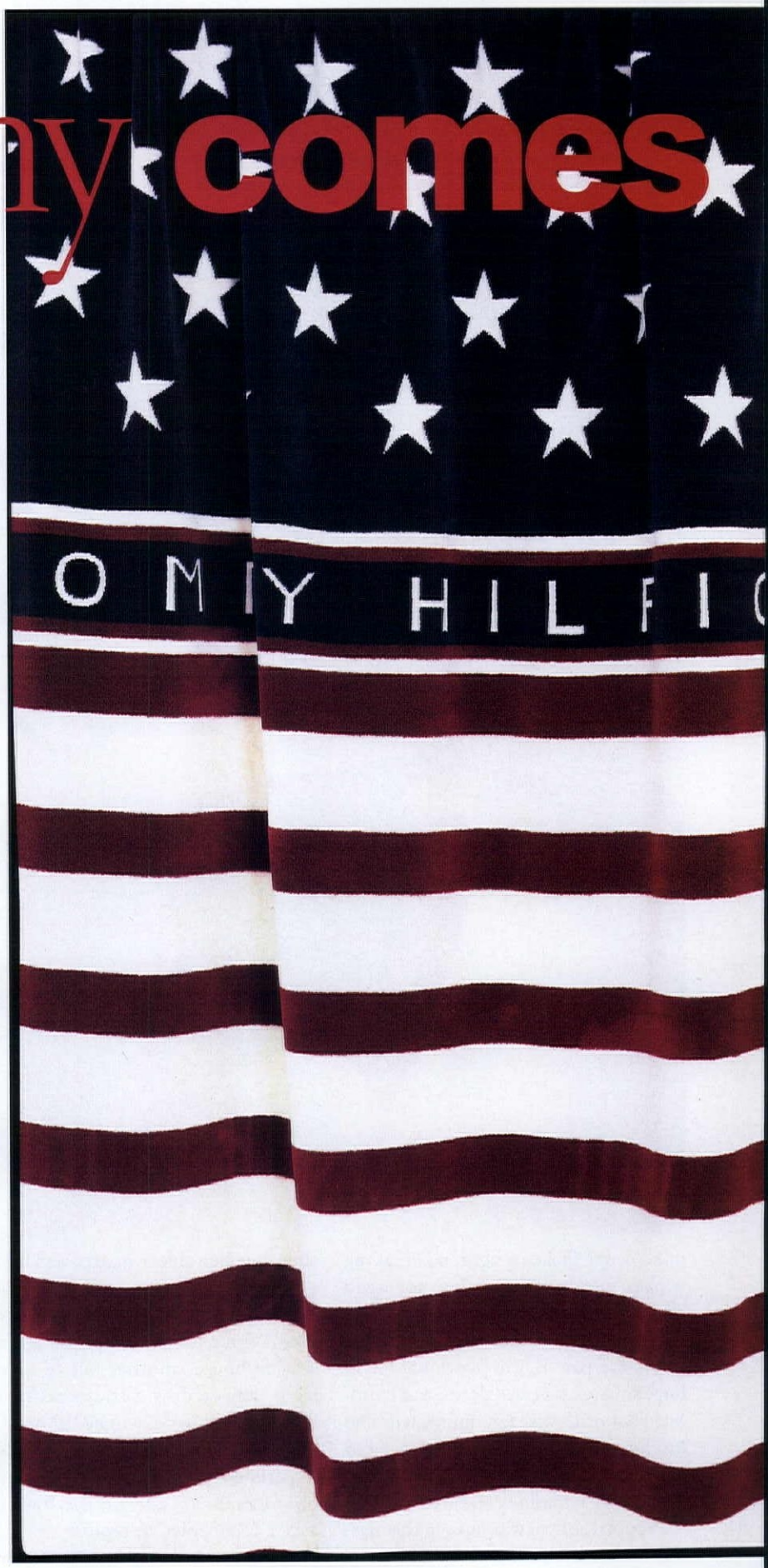
not a cedar shake in sight, no creaking wicker, no striped awning nor aged armchairs with springs that come at you like rectal thermometers. The floors are pale Baltic plywood, cut in huge squares, screwed down, and hand-oiled but otherwise left unfinished. The kitchen floor and counters are tiled in ceramic squares that artist Paul Heroux painted with marine creatures.

Propped above twin sinks in the master bathroom are a cluster of drawings by New York painter Billy Sullivan. Given their louche subject matter and hectic quality, they seem to wink at a chaste polychrome angel that hovers above the bath. Within the overall spareness of the seaside house, another jolt of urbanity is delivered by a frieze of framed black-and-white Lartigue photos of French holidaymakers, circa 1930. Isn't it a crime against art to expose vintage photographs to salt air, the owner is asked. "Probably," he replies.

These aren't the real thing, however. They're just pages cut from a book. The historicism that's something of a local obsession doesn't seem to interest Rawle too much. "People here can get a little too worried that their objects are exposed to sunlight, that their things are going to fade," he says of a city whose structures tend to fall into genteel desuetude or else find themselves subject to SWAT-team restorations. "What if my things are fading?" he asks. "I'm fading, too."

GUY TREBAY *is a columnist for* The Village Voice.

tommy comes



THE PILLOW FIGHT fought in the name of Tommy Hilfiger is over.

Rebecca Romijn, model extraordinaire, wraps herself in her Tommy Hilfiger terry-cloth robe and walks across the lawn to a troop of caterers waiting to serve lunch to an army of stylists, photographer's assistants, and other glamour-industry technicians encamped on this particular North Shore Long Island estate. The army's mission? To make the ad campaign for Tommy Hilfiger's first home collection, which will be launched this month.

In command is Peter Arnell, photographer and advertising whiz recently hired by Hilfiger to "totally re-create our image." Arnell's previous work has included ad campaigns for Donna Karan, Tina Turner's star turns for Hanes, and the friendly "pecsploitation" of Samsung's bare-chested microwave boys.

Rebecca fills her plate with salad, then settles herself at a picnic table next to her pillow mate Alex Lundqvist.

"Everything okay?" Arnell asks Rebecca.

She smiles. Blonde hair like Venus's in a spring breeze. "It's my favorite way of working." Rebecca smiles more, the Hollywood siren now. "Fast. In bed. With a great-looking man."

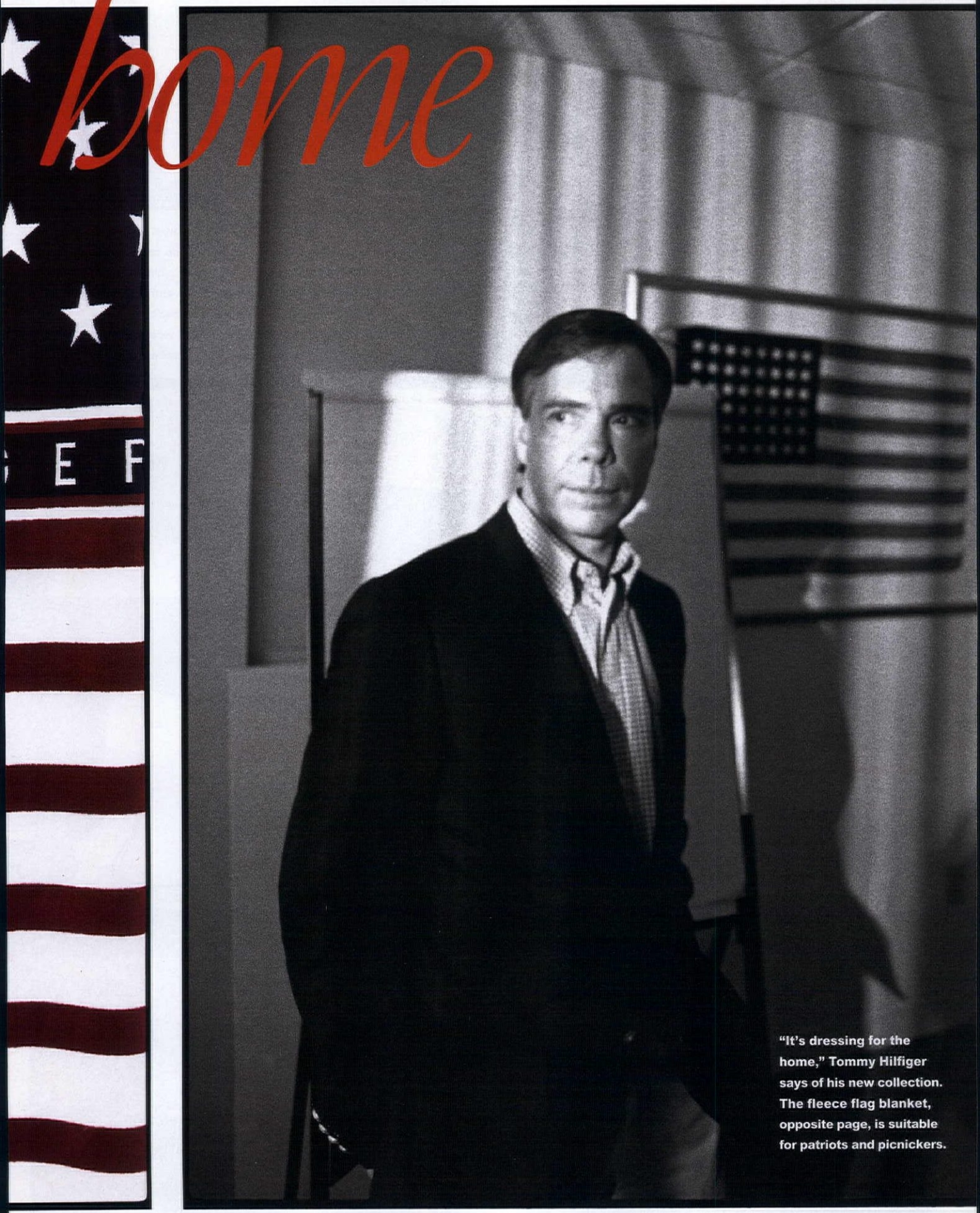
Alex blushes.

This youthful playfulness is just what Hilfiger had in mind when he hired Arnell. The day before the shoot Hilfiger had discussed his vision for his home collection. "It's dressing the home. My purpose is to provide all the lifestyle equipment for my consumer," he had said. "Lifestyle and aspiration."

With long-term sales hoped to exceed $100 million for the collection of bedding and bath and accessory products, Hilfiger may well become, along with Ralph Lauren and Laura Ashley, one of the three largest fashion-designer brands in the home textile field. "The choices consumers have in home furnishings are not what they are excited about," Hilfiger says. "We think we can be more exciting, younger, fresher, more

BY WILLIAM NORWICH PHOTOGRAPHED BY ANTONIN KRATOCHVIL

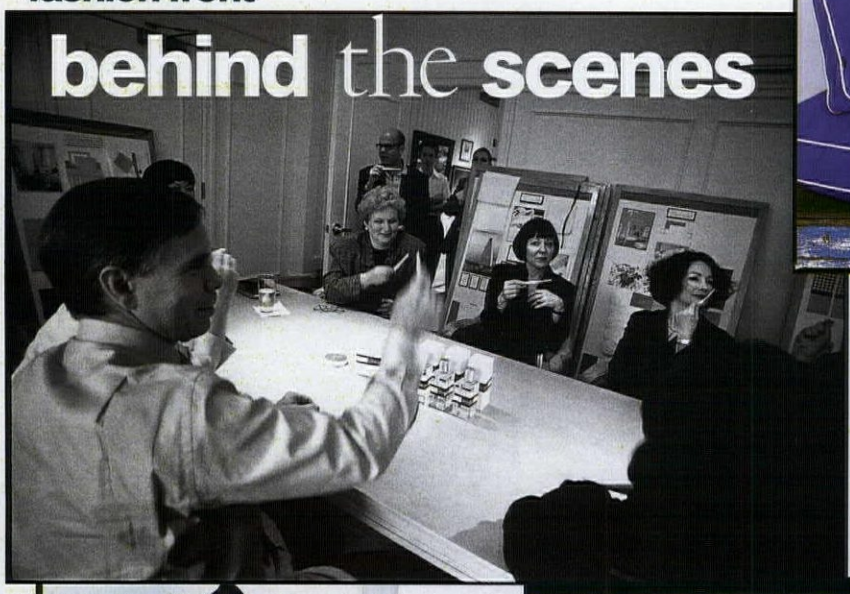
home



"It's dressing for the home," Tommy Hilfiger says of his new collection. The fleece flag blanket, opposite page, is suitable for patriots and picnickers.

STILL LIFES PHOTOGRAPHED BY FRANCINE FLEISCHER

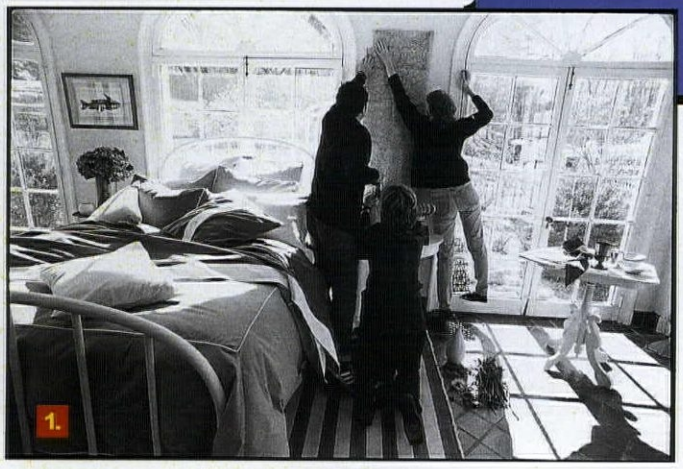
behind the scenes

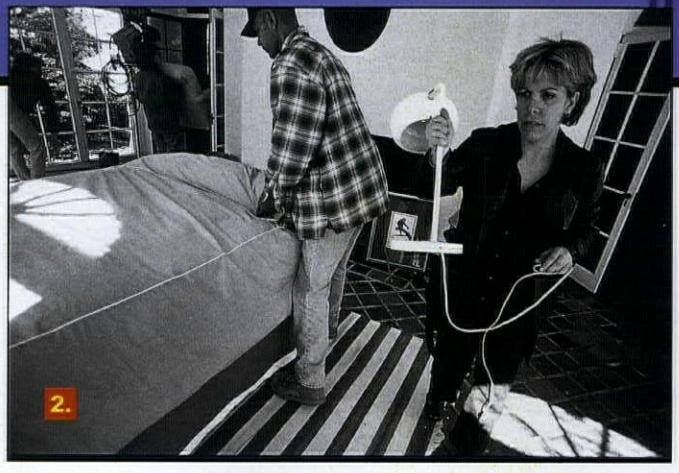


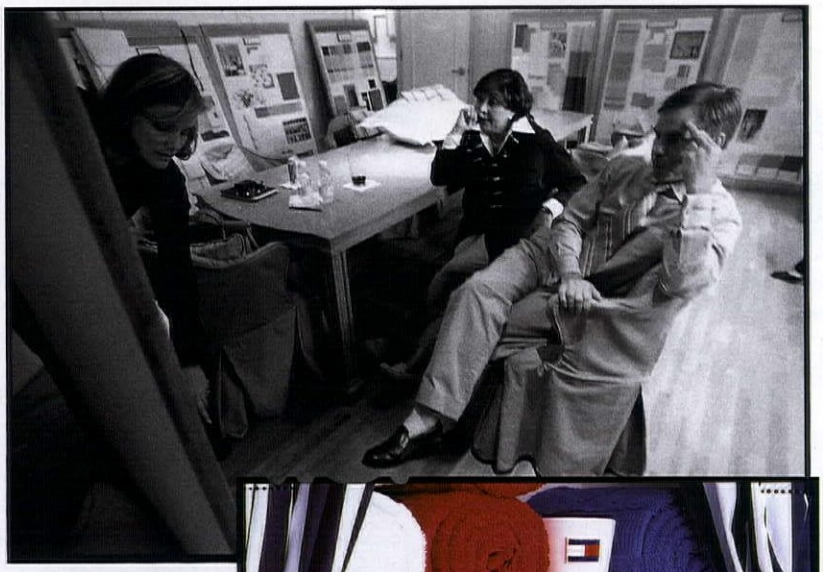
STRATEGIC PLANNING

Tommy, left, meets with representatives from Aramis to plan the launch of his home-fragrance collection in October. Details of pillows, above, from the debut home collection in stores this month. Hilfiger, sitting with Bubbles Bott, president of Tommy by Tommy Hilfiger, reviews fabric choices with vice-president of women's licensing design, Liz Pierce, right.

IT TAKES A CREW **Below: 1. Style mistresses and prop masters prepare a bedroom for the next shoot. 2. Chief of bedroom styling Robyn Glaser lights the way. 3. Models Alex Lundqvist and Rebecca Romijn take direction from Peter Arnell, seated. 4. Action! Not your average pillow fight. Not your average bedmates, either.**







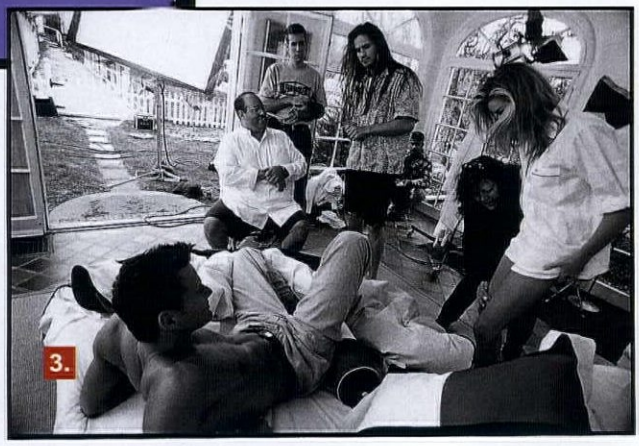
HOT SHEETS **Top: All shams, Hilfiger Harbour Classics, and sheets, the Yacht Club collection. Far left: Rugby Stripe knit pillows, white Baby Cable knit pillow, and yellow Baby Cable knit throw. Left: All linens, the Yacht Club collection. Above, top shelf: Tommy towels and a Tommy Flag bath tumbler. Second shelf: Fancy Flag towel on top of a beach blanket with Ithaca stripe border. Bottom shelf: Sailing Stripe towel and Country Club towel. Styled by Paula Fox.**

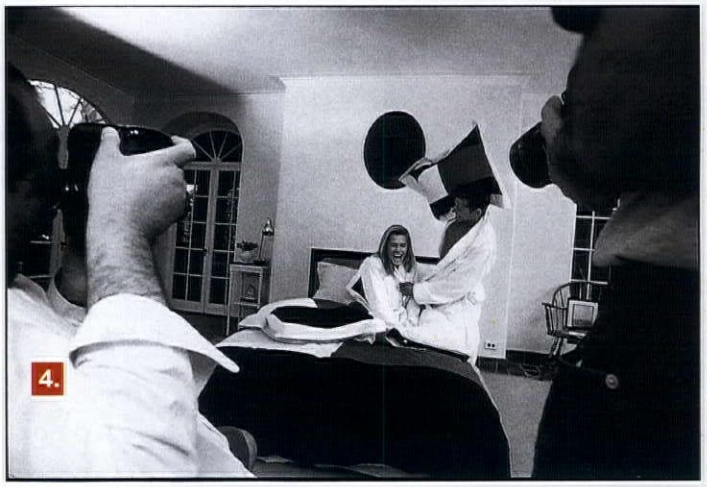
accessible and affordable. I have always seen home furnishings as a logical extension of our brand. Like their styles of dress, people's homes reflect who they are. Tommy Hilfiger Home," he continues, "mirrors my apparel collections in that there is something for everyone. The introduction of this collection brings me closer to my goal of creating a truly unique lifestyle."

Everything from sheared-fleece Tommy Hilfiger blankets to Tommy Hilfiger toothbrush holders will be available through catalogues and at better department stores such as Bloomingdale's and Macy's, where in-store shops will be built to resemble the Tommy Hilfiger flagship store on Rodeo Drive in Beverly Hills.

Back at the photo shoot, Arnell explains the motivation behind the ad campaign. "Fashion is badges," he says. "In the last fifteen years, what is known as apparel has grown in definition from what you wear to what's in your home. If a designer has a vision that encompasses you, or gives you a certain energy, or makes you feel a certain way, it seems natural to me that you'd want to lie down for eight hours on one of his pillows as long as the vision, and the detail, is carried out."

But messy beds and pillow fights, the possibility of Tommy Hilfiger snowboards in mudrooms, instead of the chintz and gentrification that are the standards of the fashion/home industry? "I think people have left the emotion out of the imaging of the home-furnishings business," Arnell goes on. "Tommy believes that emotion is critical for his customer. Instead of trying to capture only the detail of the product, which is all there, of course, we're capturing the reaction to the product. Which makes it modern. The home industry is about a certain order. We're trying to take that order and put a bit of chaos into it."



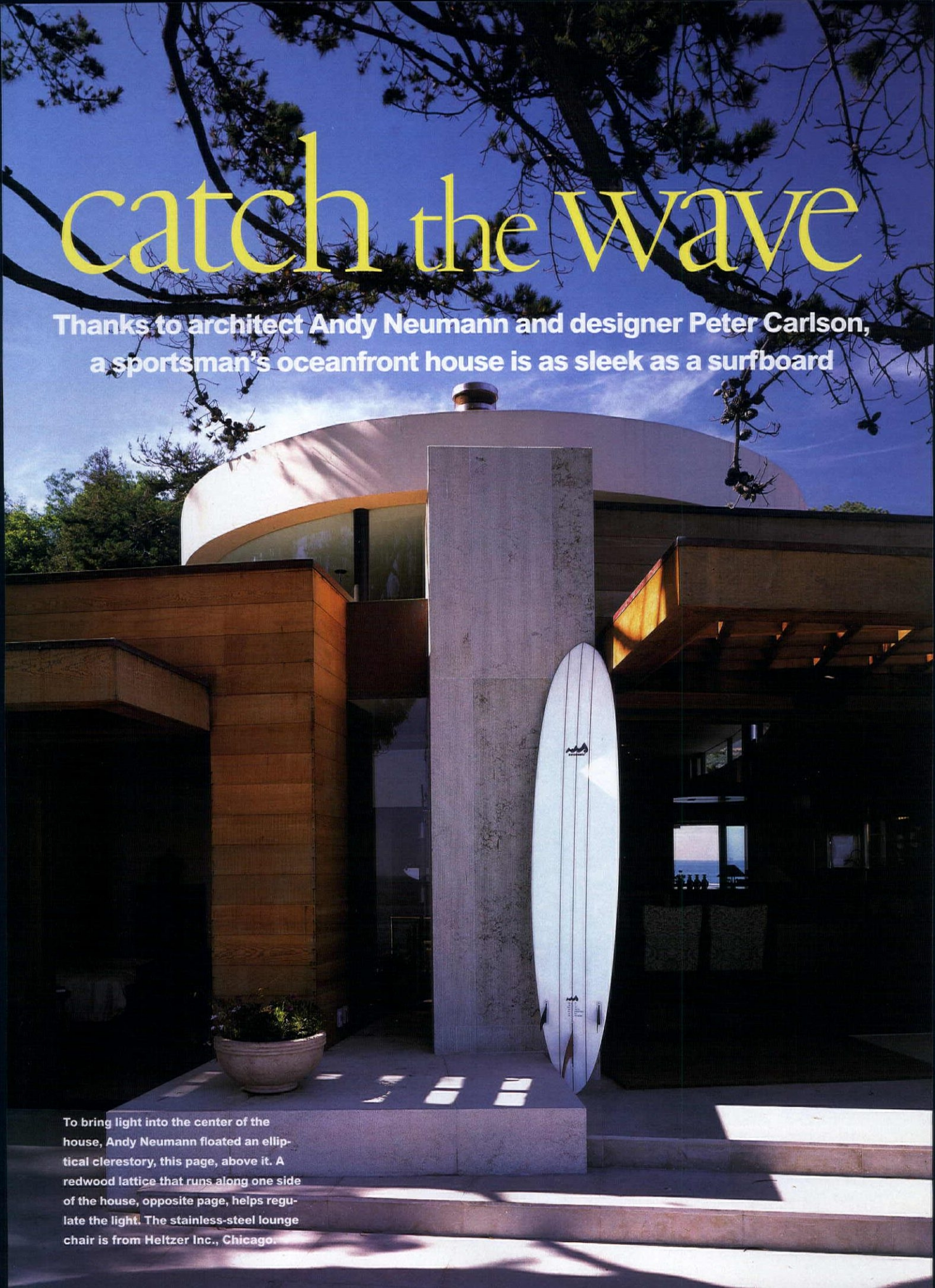


BY WENDY MOONAN PHOTOGRAPHED BY TODD EBERLE

STYLED BY MICHAEL REYNOLDS

catch the wave

Thanks to architect Andy Neumann and designer Peter Carlson, a sportsman's oceanfront house is as sleek as a surfboard



To bring light into the center of the house, Andy Neumann floated an elliptical clerestory, this page, above it. A redwood lattice that runs along one side of the house, opposite page, helps regulate the light. The stainless-steel lounge chair is from Heltzer Inc., Chicago.

Inspired by his client, a water-sports enthusiast, Peter Carlson designed the coffee table and bar as surfboard allusions. The Jean-Michel Frank–inspired sofa was custom-made by Classic Design, Culver City, CA, and is covered in a Lee Jofa cotton. The geisha chairs are upholstered in a Fortuny fabric. Linda Chase found the Etruscan-style candlesticks at auction and the crystal-drop sconces at Takashimaya. The round mirror is from Mariette Gomez. The silk-and-wool V'Soske rug was custom-made.

When it comes to designing California beach houses, Santa Barbara architect Andy Neumann says he always faces the same problems: narrow lots, neighboring houses in a conglomeration of styles, height restrictions, and glaring sunlight. And that's before El Niño gets into the act.

Yet few of his beach houses look alike. In the course of doing more than forty of them, the fifty-one-year-old Neumann, who was born in Indonesia and raised in Holland and California, developed a credo. "At my firm, we strive to respond to the context," he says. "We attempt to weave together the building, its site, and its surroundings, because gestures that link the architecture with the larger natural landscape can be very powerful in creating a sense of connectedness and, we hope, a sense of mystery and spirituality."

The gesture he employed for one of his recent projects, a four-bedroom house on a bluff that slopes down to a semicircular bay beach, is an original one. It is a gently curving limestone spine that bisects the house. "The challenge was to have the design pull you through the house and out to the ocean without giving the feeling of a hotel corridor with rooms off to both sides," Neumann says.

The gradually curving wall, which extends from the front door to the rear terrace, has three functions: it echoes the curving bay, serves as a path to the sea, and divides the house into two zones. The public spaces—living room, media room, dining area, and kitchen—are inside the curve. Most of the private ones are outside the curve.

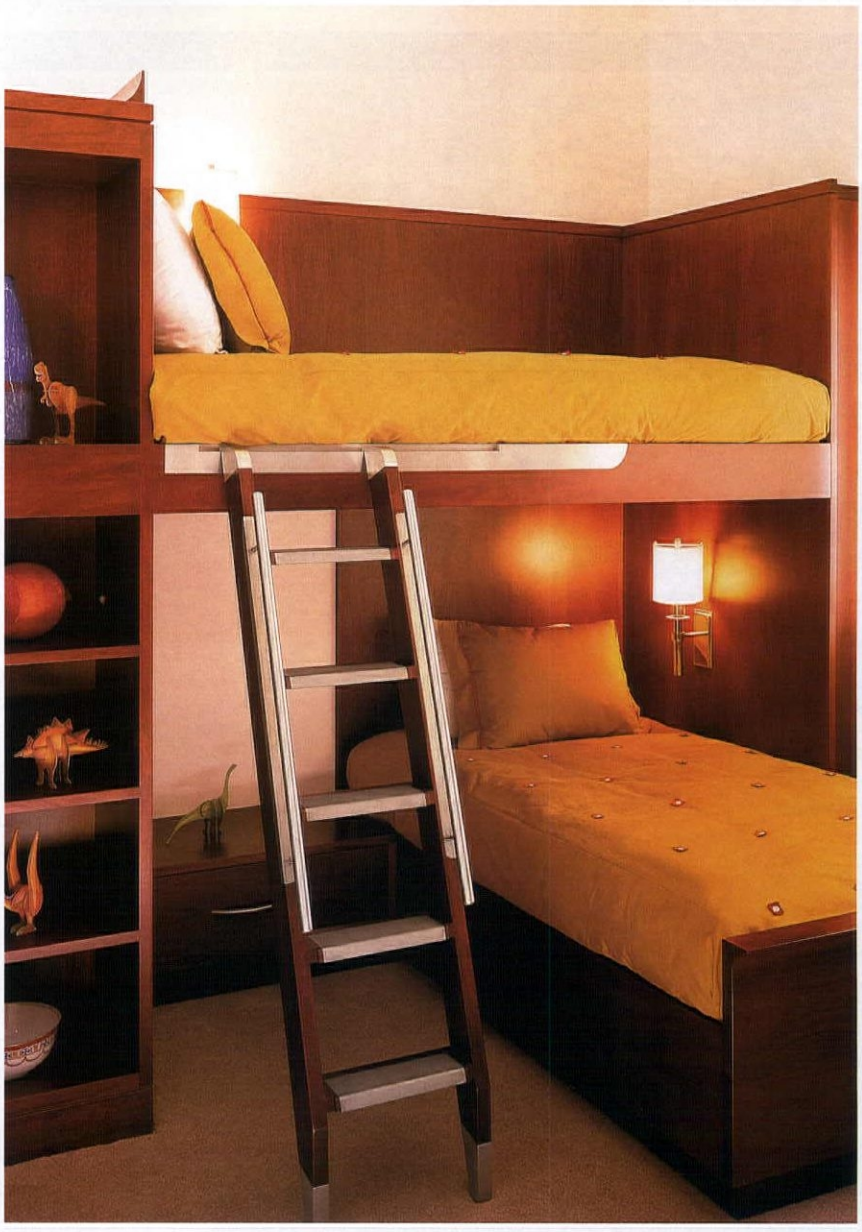
The second challenge for Neumann was controlling the sunlight. "Beach houses can be very dark," he says. "Like tunnels." This one has a bright southern exposure on the bay side. But, Neumann points out, "Inside, the opportunities for view and light diminish, so we floated an elliptical atrium clerestory element above the curved wall. It lets light into the middle of the house."

The decorating was begun before construction ended. "It was a real team effort," says Neumann. The client's wife

There's no reason why a beach house can't be glamorous. In the dining area, opposite page, a 19th-century tasseled chandelier decorated with spools from Marvin Alexander hangs over a table that Carlson designed. The woven leather S4 chairs are by B&B Italia. In the entry, this page, an 18th-century Italian couch anchors the gleaming hallway that bisects the house.

Natural materials and quiet hues extend to the master bath, where Cherry Creek glass sinks float above the low counter. The backsplash is steel, the cabinets are mahogany. Despite classic elements, including the Josef Hoffmann sconce from George Kovacs, the overall look is sleek and contemporary.

The children's room, right, is handsomely childproof. Even wet bathing suits won't hurt the coverlets on the mahogany bunk beds. The master bedroom, below, boasts a '40s French tortoiseshell cabinet, a Heltzer stainless-steel spiral staircase, and a custom-made V'Soske woolen rug. Carlson designed the Royere-style lamp and nightstand. Sources, see back of book.



hired Peter Carlson, an interior designer from East Haddam, Connecticut, and his then partner Linda Chase, because they had worked well together in the past. As Chase recalls, "We did soup to nuts here. We even bought the linens and stocked the fridge."

From the beginning, the team stuck to natural materials—limestone, granite, mahogany, redwood, silk, cotton—and quiet colors. "The client wanted a soothing, beachy palette," Carlson explains, "so we limited it to grays and browns." The spine is lined in raked gray French limestone. The floors, cabinetry, and a freestanding, elliptically shaped "boat" in the middle, which houses the bar, laundry room, and pantry, are mahogany. The curves and mahogany give the house a nautical air.

Carlson designed much of the furniture, the fireplaces, and some of the cabinetry. It looks very simple, but it wasn't easy. "Because all the rooms radiate off this curving spine, very few walls are parallel," Neumann says. The furniture had to be placed carefully. The living room is anchored by a large Jean-Michel Frank–inspired sofa, a coffee table Carlson designed, and two geisha chairs. They float on an amoeba-shaped silk-and-wool rug made by V'Soske.

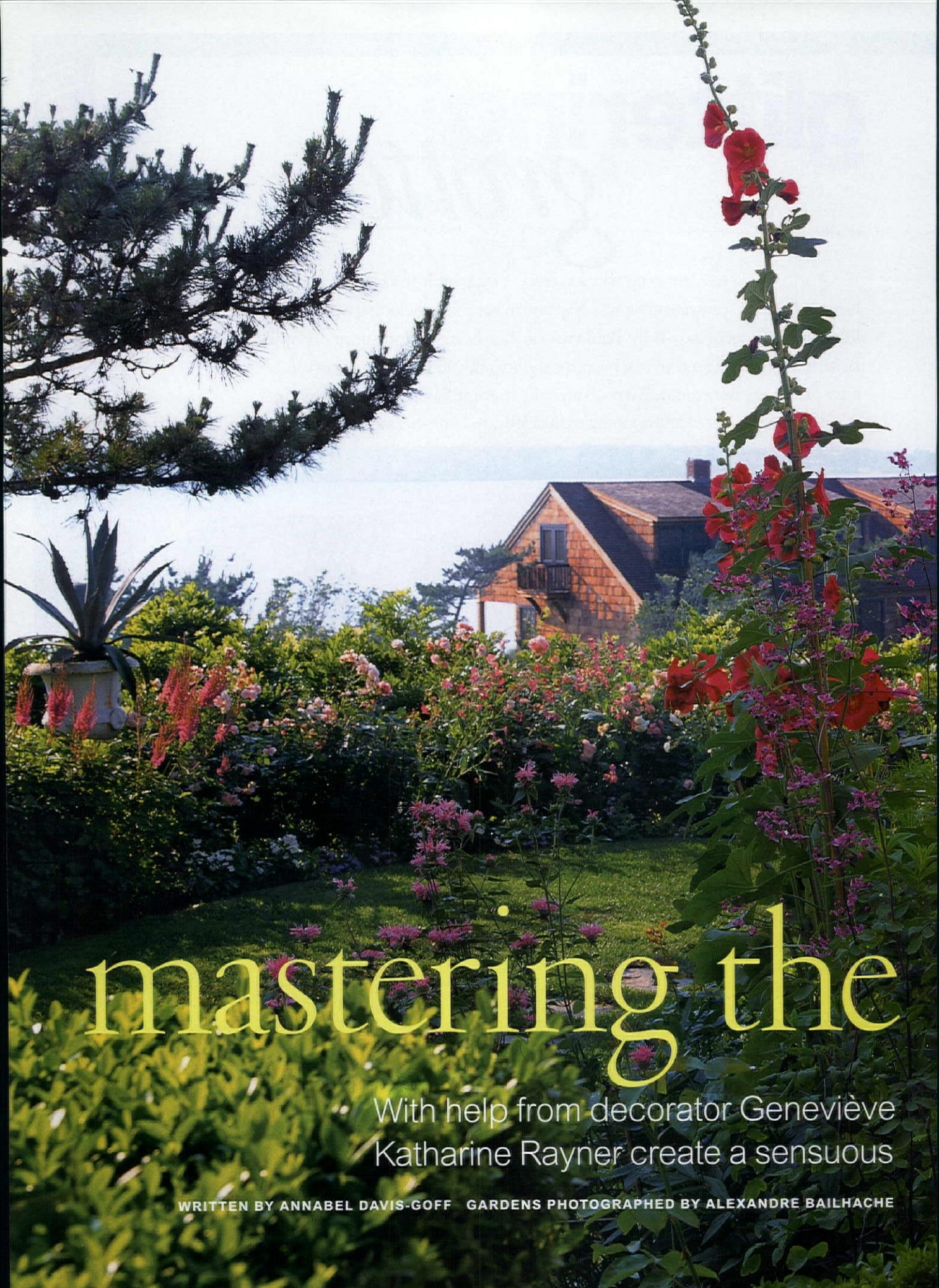
Because the husband, like the architect, loves water sports, surfboard-like shapes are evident in the elliptical clerestory and the curved wall. The house is also very comfortable. "The clients wanted to be able to sit anywhere in a wet bathing suit," Carlson says, "and they can. Even the Fortuny is cotton."

The house feels intimate, spare, and, yes, even spiritual. The gesture worked.

PHOTOGRAPHED BY FRANCINE FLEISCHER PRODUCED BY CAROLINA IRVING

glittering grotto

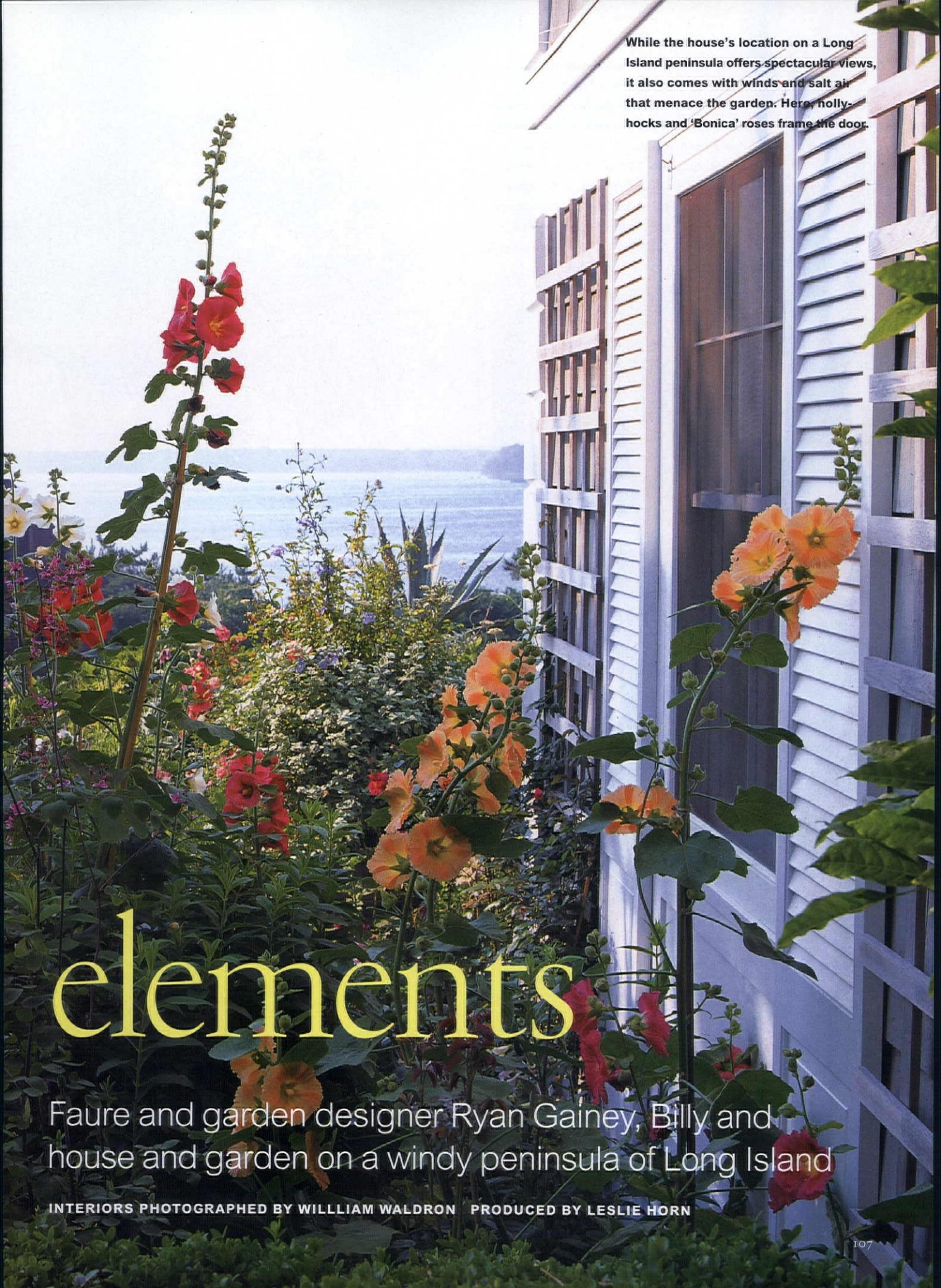
INSPIRED BY THE 18TH-CENTURY GROTTOES built for English country houses, Louise Grunwald created a Neptunian reverie—including a large ivory lobster from decorator Billy Baldwin—at her Long Island summerhouse. British aristocrats used to ask hermits and mystics to live in the grottoes as part of the enchantment. Mrs. Grunwald, a noted hostess, draws the line. Instead, she fills her pleasure dome with celebrated non-hermetic guests.



mastering the

With help from decorator Geneviève
Katharine Rayner create a sensuous

WRITTEN BY ANNABEL DAVIS-GOFF GARDENS PHOTOGRAPHED BY ALEXANDRE BAILHACHE



While the house's location on a Long Island peninsula offers spectacular views, it also comes with winds and salt air that menace the garden. Here, hollyhocks and 'Bonica' roses frame the door.

elements

Faure and garden designer Ryan Gainey, Billy and house and garden on a windy peninsula of Long Island

INTERIORS PHOTOGRAPHED BY WILLLIAM WALDRON PRODUCED BY LESLIE HORN

The Rayners' travels find their way into the living room, where a 19th-century Indian dhurrie covers the floor, and a 19th-century Scottish horn chair blends with an Indian bedstead made into a coffee table. The sofa fabric, El Paso Stripe, is from Henry Calvin Fabrics through Donghia. The armchair and ottoman are upholstered in Petit Fleur, a cotton from Quadrille. Interiors styled by Michael Reynolds.

A SALTWATER POND laps at the foot of the Woody House garden. The south side of the East Hampton house faces the Atlantic. When the channel between the ocean and the pond is open the Rayners live on the tip of a peninsula. This enviable location is, of course, the primary enemy of their beautiful garden. Along with the view—the main rooms at Woody House have double exposures and the master bedroom is windowed on three sides—comes strong, salt-laden wind.

The house and garden are the product of the collaboration of four people—Katharine and Billy Rayner, interior designer Geneviève Faure, and garden designer Ryan Gainey. During the past eight years, Gainey and the Rayners have designed a series of gardens that reflect the energy and creativity of all three of them, while Geneviève Faure has combined the Rayners' tastes in comfortable, sensuous interiors that are utterly unpretentious.

Since his retirement, Billy Rayner has devoted himself to the garden and to his painting (he has had two one-man shows of his watercolors). Katharine Rayner's enthusiasm for the garden is more recent than her husband's, but her energy, sense of color, and wit are clearly visible there. When she and Billy were charmed by the garden in the movie *Enchanted April*, she had hydrangeas planted in the borders to achieve what she calls "a blowsy effect." Her influence is also seen in the dog statuary, the iron posts and chains swagged with roses and clematis, and the animal topiary. She and Gainey share an affinity for carefully trimmed shrubs, and the garden contains clipped bay, myrtle, citrus, boxwood, cedar, yew, and privet.

On the Atlantic side of the property Montauk daisies, *Rosa rugosa,* and hydrangeas flourish, while potted plants tolerant of the elements are arranged on the terrace in summer. Here nature rules. But to the north of Woody House lies a garden designed to defy the elements, and the approximately three acres that slope down to the pond have

become a voluptuous area reflecting the Rayners' love of Tuscany and the Mediterranean. Shelter is provided by the strategic use of thick privet and two dissimilar walls built at angles to the house.

The lower gardens are reached by a path through a rose and herb garden, a trellised gate covered with a grapevine (its fruit makes a delicious sorbet), and down steps under hoops of trellised roses. A sixty-year-old espaliered apple tree, transplanted from Washington state and home to climbing sweet peas, provides a focal point here. The cutting garden is planted with roses, dahlias, delphiniums, and Casablanca lilies. During the early and middle seasons the colors are cool; flowers with hotter colors are grown for the later part of the summer.

The most recent addition to the garden is the fence that defines the lawn in front of the newly built guesthouse. The fence is formed of espaliered apple trees that were numbered, dug up, balled, and then transplanted to Woody House. In a surprisingly short time the trees seem to have settled in nicely.

Throughout the garden, emerging from unglazed pots, modest fountains produce soft sprays, and on the steps

India and France come together in the dining room, above. The console is covered in a 19th-century Indian fabric and topped by an antique French lamp. The table is from Smith & Watson; the chairs are upholstered in a stripe from Henry Calvin Fabrics. In the master bedroom, right, the Raj-inspired bench at the foot of the bed and the fabrics were bought in Bombay. The ceiling and walls were stenciled by Karen Lucas.

The entry hall, opposite page, where Betty Labrador reclines, contains several inventions and interpretations. The scalloped bench designed by Faure was inspired by a merry-go-round; the light fixture is an upturned wire flowerpot lined with linen and wrapped with twigs. The sisal runner and rugs are by Stark.

Each part of the Rayners' garden is done in a different spirit. The English borders along the path to the guesthouse are lined with daisies, *Nepeta,* and 'Dortmund' roses.

The Italianate walled garden is equal parts wit and horticulture. The wit comes from such elements as the topiary dog in the foreground and his canine counterparts on the wall in the distance. Purple loosestrife, *Verbena bonariensis,* sea holly, *Nepeta,* box, meadow rue, and citrus in pots offer horticultural distinction. Sources, see back of book.

of the house large pots with lotus are reminiscent of the water gardens of Thailand. The lotus are commendably able to withstand the wind.

Like the garden, the interior of the house reflects the Rayners' travels. The drawing room contains such exotic touches as a Goan chair inlaid with mother-of-pearl, an Indian bedstead used as a coffee table, and a Scottish horn chair. The anteroom to the master bedroom has inlaid Goan doors, while the bedroom itself features an Anglo-Indian bed and a ceiling and walls covered with linen stenciled with an Indian motif.

Throughout the house, flowers and plants draw the eye out to the garden and the magnificent view beyond. The windows are curtained in lightweight fabrics to avoid creating a barrier between the interior and exterior, which are united in style as well as in theme. The dog theme is pervasive—in life and art. The motif in the garden's dog wall (a brick wall topped by statues of hounds) is echoed inside the house by favored canines: Samson, a game shih tzu, who follows Katharine about, and Betty, a yellow Labrador, who lies lazily in the sun. Betty is named after Betty Parsons, the celebrated art dealer who was Billy's aunt. A Saul Steinberg caricature of Parsons as a Labrador is propped against a shelf of books in the library.

Although both the interior and exterior of Woody House have an unstudied charm, in the garden, at least, the appearance of ease is deceptive. Gainey insists that all gardens—not only those exposed to the sea—require an immense amount of money and caretaking. While some might question his opinion, few would disagree that this extraordinary garden requires more maintenance than most. Despite everybody's best efforts a salt-laden wind sometimes slips between the walls and hedges in August, and the Rayners wake to flattened flowers and browned foliage. Then Katharine looks at Billy and says, "Let's go to France."

ANNABEL DAVIS-GOFF's *most recent novel is* The Dower House *(St. Martin's Press).*

Decorating the Garden

KATHARINE AND BILLY RAYNER HAVE TRAVELED the world, bringing home ideas and treasures from several countries and centuries. They have decorated their gardens with the same sure but witty touch used in their house. The ornaments and the plantings are carefully integrated, and the keynote throughout is the meaning that each style and object has for the Rayners, whether it is a piece of statuary, pots of lotus inspired by their time in Thailand, or the terrace of broom and rosemary, reminiscent of their beloved Tuscany.

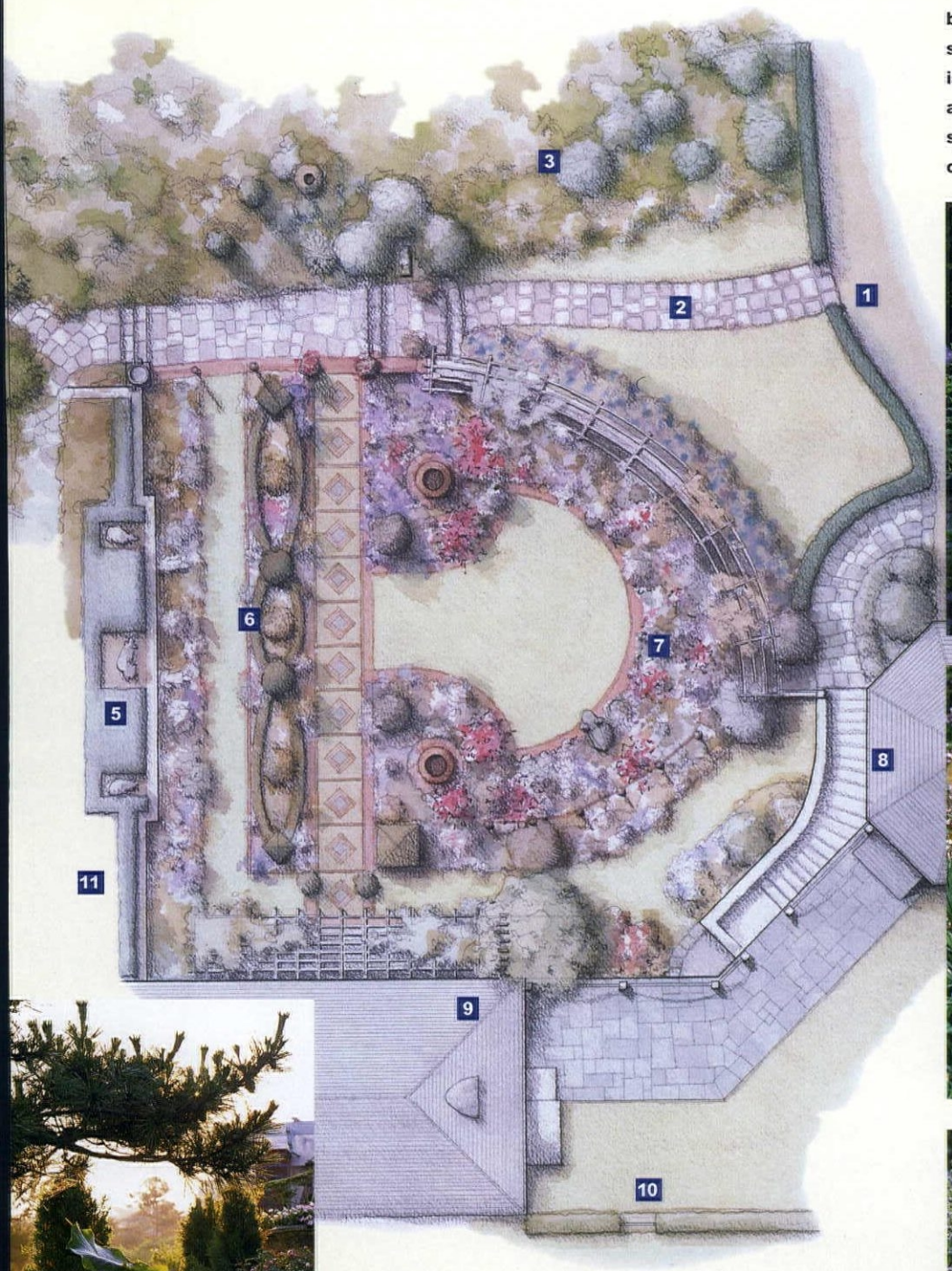
Boundaries When it came to designing a garden wall, below left, the trick was to keep it from being too grand. The Rayners rejected several designs before hitting on this one, which was inspired by a wall along the driveway of a handsome 1930s house owned by friends. The semicircular windows, the warm color of the brick, and the light stucco on the inside of the wall prevent the structure from appearing too heavy.

Ornament The pots, urns, dog statuary, and other ornamental elements are meant to be eye-catching enough to provide variety without drawing attention away from the plantings. The Rayners chose these pieces from a number of sources with the only criterion being that they suit the setting. The swags of chain around the walled garden are meant for climbing roses and are connected by posts made out of nothing more exalted than old drainpipes. The large lavender pot, below left, is from Buckley's, a garden center in East Hampton, while the urns on the wall are antiques purchased at a fair at the New York Botanical Garden. The dog statuary comes from various sources. The pair of stone greyhounds on the wall, below center, were given to Billy Rayner as a birthday present, and are from London. The mastiff on the wall is one of a pair from Buckley's garden center. The large yellow pot planted with salvia is one of three that the Rayners had made by a potter in Arles. The cast-iron urn on the wall is an antique. The pots for water lilies, below right, are neither old nor distinctive enough to detract from the serene mood of this part of the garden.

HERRING-GULL'S-EYE VIEW
3 Acres

1 Parking court
2 Entrance walk
3 Native-shrub plantings
4 Rose arbor and path to the pond
5 Dog wall
6 Blue and yellow border
7 Walled garden
8 Studio
9 House
10 To the beach
11 Lotus and water lilies

camouflage The garden's dog theme is saved from cuteness because it is well integrated into the plantings. Plume poppies surround the greyhound on the dog wall, below, while the well-behaved stone spaniel in the dog cemetery, center, is tucked into a bed of thyme. A topiary double of Samson, the Rayners' shih tzu, bottom, is amusing and compatible with its surroundings.



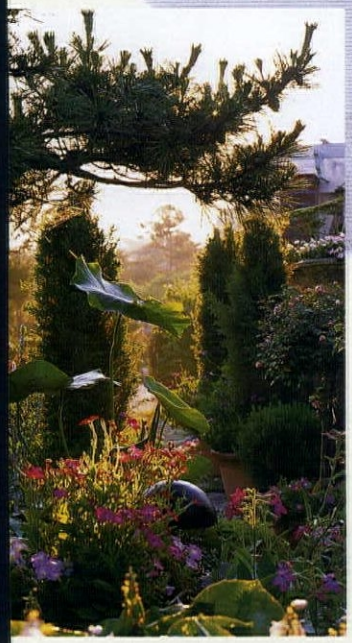
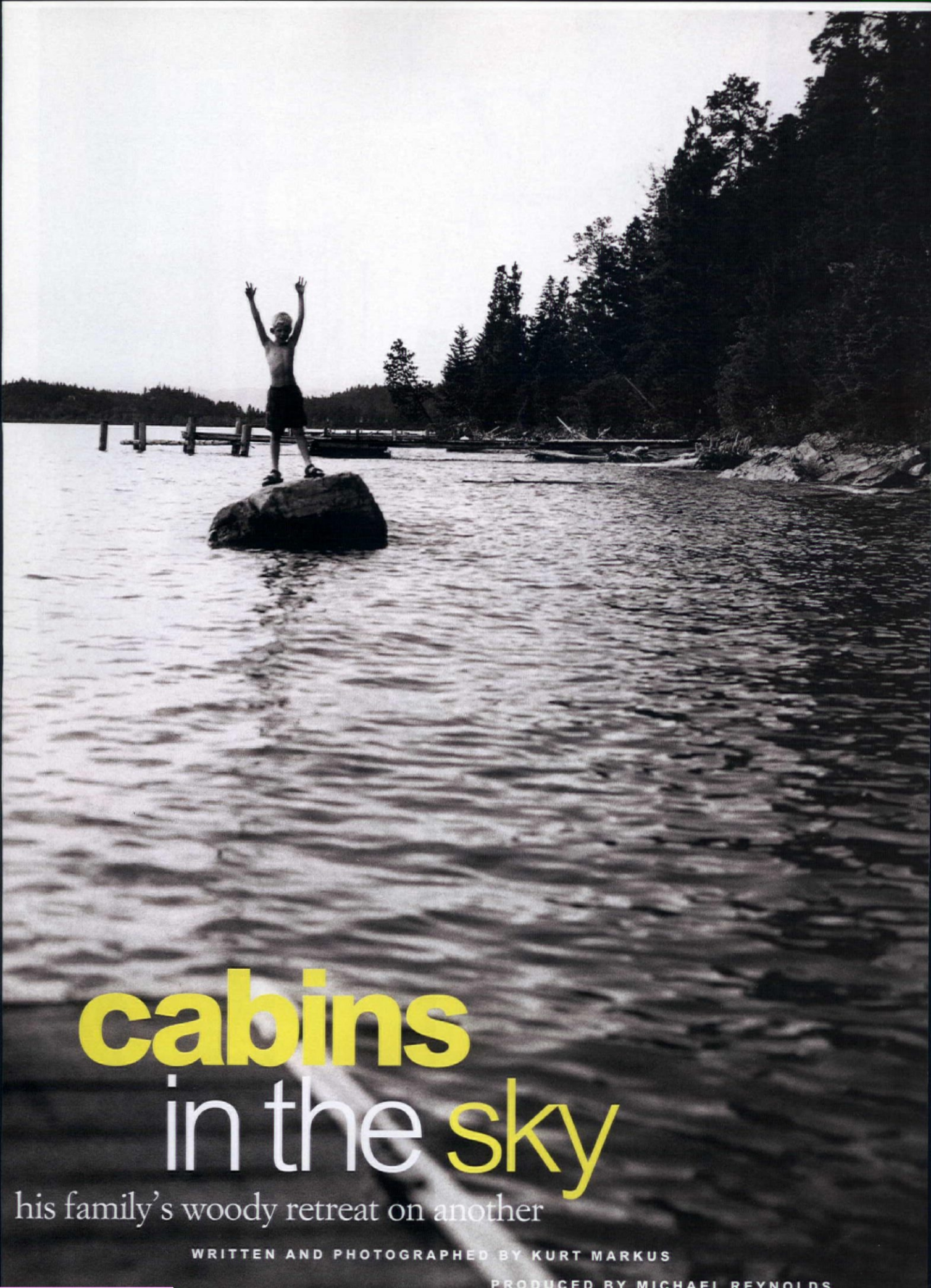


figure and ground The shrubs and flowers in each area of the Rayners' garden complement the nature of the hardscaping. Petunias in pots, *Nepeta* in the foreground, and French honeysuckle in the lavender pot all frame the entrance of the walled garden, far left. More formal arrangements of hosta, box, astilbe, salvia in pots, and geraniums line the walk along the dog wall, center. The Thai-theme garden, left, contains pots of lotus and water lilies.

Ten-year-old Ian whoops it up on a rock in Flathead Lake, while Bo, the family's golden retriever, waits to dog-paddle out to him.

In Montana, a photographer has his studio on one lake, and



cabins in the sky

his family's woody retreat on another

WRITTEN AND PHOTOGRAPHED BY KURT MARKUS

PRODUCED BY MICHAEL REYNOLDS

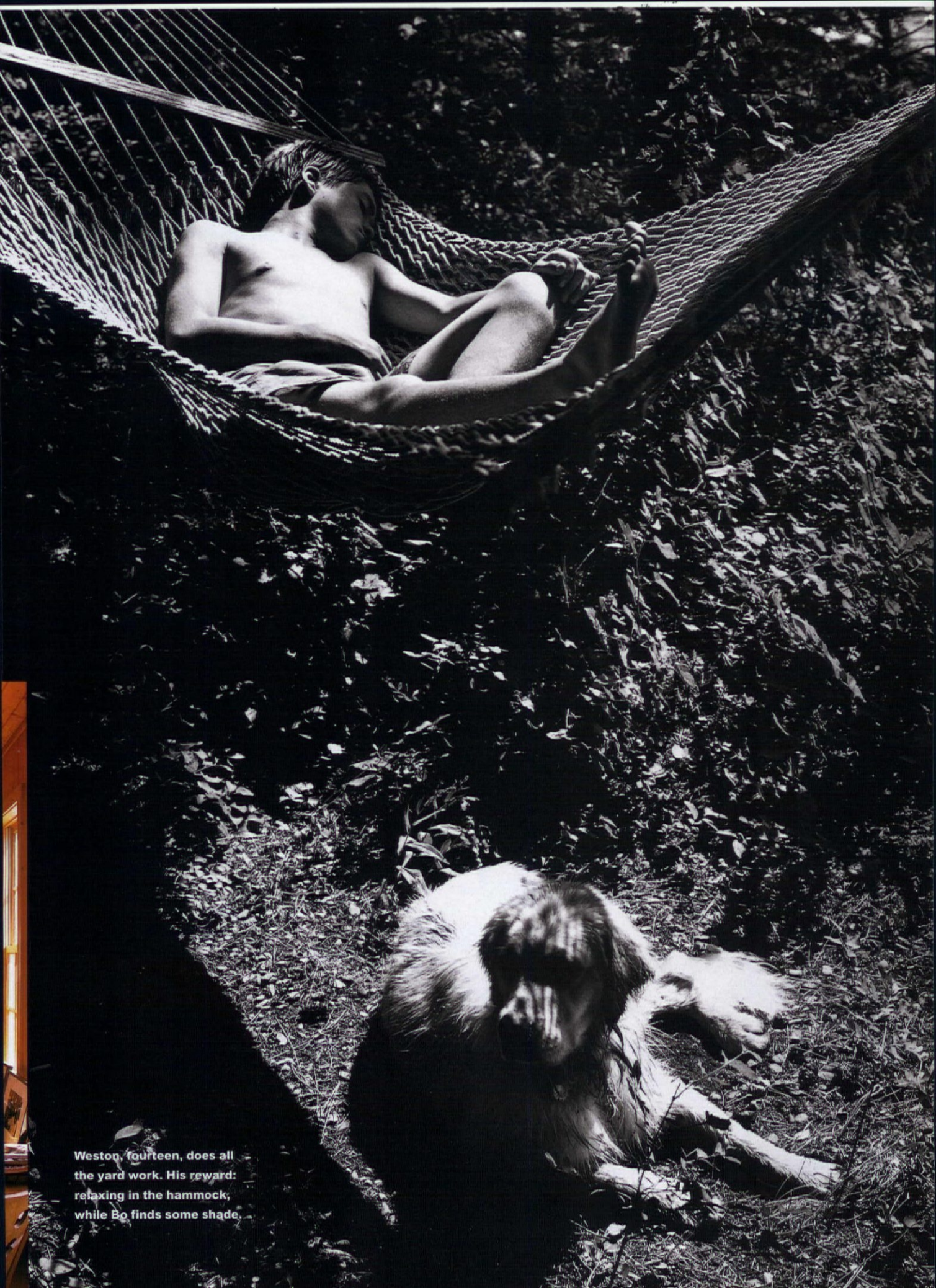
Maria wanted the office/studio to have "a comfy, at-home feeling." An antique rocking chair sits outside Kurt's office, above, which has a 1930s library desk and chair. An early 1900s Navajo rug, right, lies in front of an antique pine sofa.

I LIVE IN MONTANA because I was born here. It is a simple reason and, like anything simple, both beautiful and very foolish. As in simpleminded.

It certainly feels very simpleminded to be here on most any winter day. The clouds hang in this valley like a solid sheet of doom, and if you don't, as a friend once declared, have "winter in your blood," you'll never last long enough to get your name in the phone book. Me, I need winter. I like the extra quietness of the season. And as much as we all whine about it, we know winter is the equalizer that binds us, molds us, and tortures us until we are worthy to receive the best paycheck of all: summer.

Next to the dictionary definition of summer there should be an aerial view of Flathead Valley. You can live your whole life in a clear, deliciously warm day. All is possible, to include the clichés featured in outdoor-clothing catalogues: hiking, camping, picnicking out of a wicker basket, holding an enameled cup of hot coffee in the cool of early morning. These and more are doable in twenty-four hours, or you can sue Montana for breach of contract.

We spend summers in our cabin on Flathead Lake. My wife and agent and partner, Maria, is the chief architect and decorator, cook, gardener, boat driver, and facilitator; my daughter, Jade, our



Weston, fourteen, does all the yard work. His reward: relaxing in the hammock, while Bo finds some shade.

In the summer cabin, pine paneling and a Flathead River-rock fireplace are an ideal backdrop for photographs by such artists as Edward Weston, Bruce Weber, and Edward Curtis. A rawhide shade by Montana Territory tops a driftwood lamp. Pillows made from Navajo rugs sit on the elk-hide sofa from Montana Expressions.

"What we liked most when we bought the property was

sons, Weston and Ian, and I provide cheap, unskilled, unreliable labor. What we liked most when we bought the property eight years ago was that it was a true summer place. The one-bedroom uninsulated cabin was like the places I went to as a kid, where you were screened in, not glassed in. You were ready to live a free, T-shirt-and-shorts life; winter did that to you.

From the outside, you'd think we had changed nothing, but in the main cabin, we pulled down the dropped ceiling and opened up the space overhead; we removed a large electric wall heater and built a river-rock fireplace in its stead. We made the garage into the kids' cabin by adding a small entry, paneling the walls and ceiling with tongue-and-groove knotty pine, and buying two sets of locally made lodgepole bunk beds. For an extra bedroom, and a place for me to put a desk and a chair, we paneled the back half of the boathouse. We added an outdoor shower house, laundry room, and open-to-the-sky hot tub. A canvas tepee sits atop our property, on the plateau just up the steep hill behind the cabins. Our golden retriever, Bo, has full run of the place, so there's scarcely a chair, couch, bed, or rug that doesn't have a reminder of his presence, which we take as a bonus.

In the process of turning what was a one- or two-person fishing cabin into a summer residence for a family of five, plus dog, cat, and bird, we met Chris Trapp, a carpenter who was to play a major role in

At her end of the office/studio, below, Maria designed cabinets with willow-twig doors. "The twigs were cut in winter," she says, "so they retain their red color." She bought the "unbelievably comfortable" antique Adirondack chair in Portland, OR.

that it was a true summer place"

An Old West feeling pervades the boys' room, above, and the guest cabin, right, both filled with what Maria calls "antique cowboy stuff." The guest-cabin loft has a bamboo Art Deco armchair. All bed linens by the Ralph Lauren Home Collection.

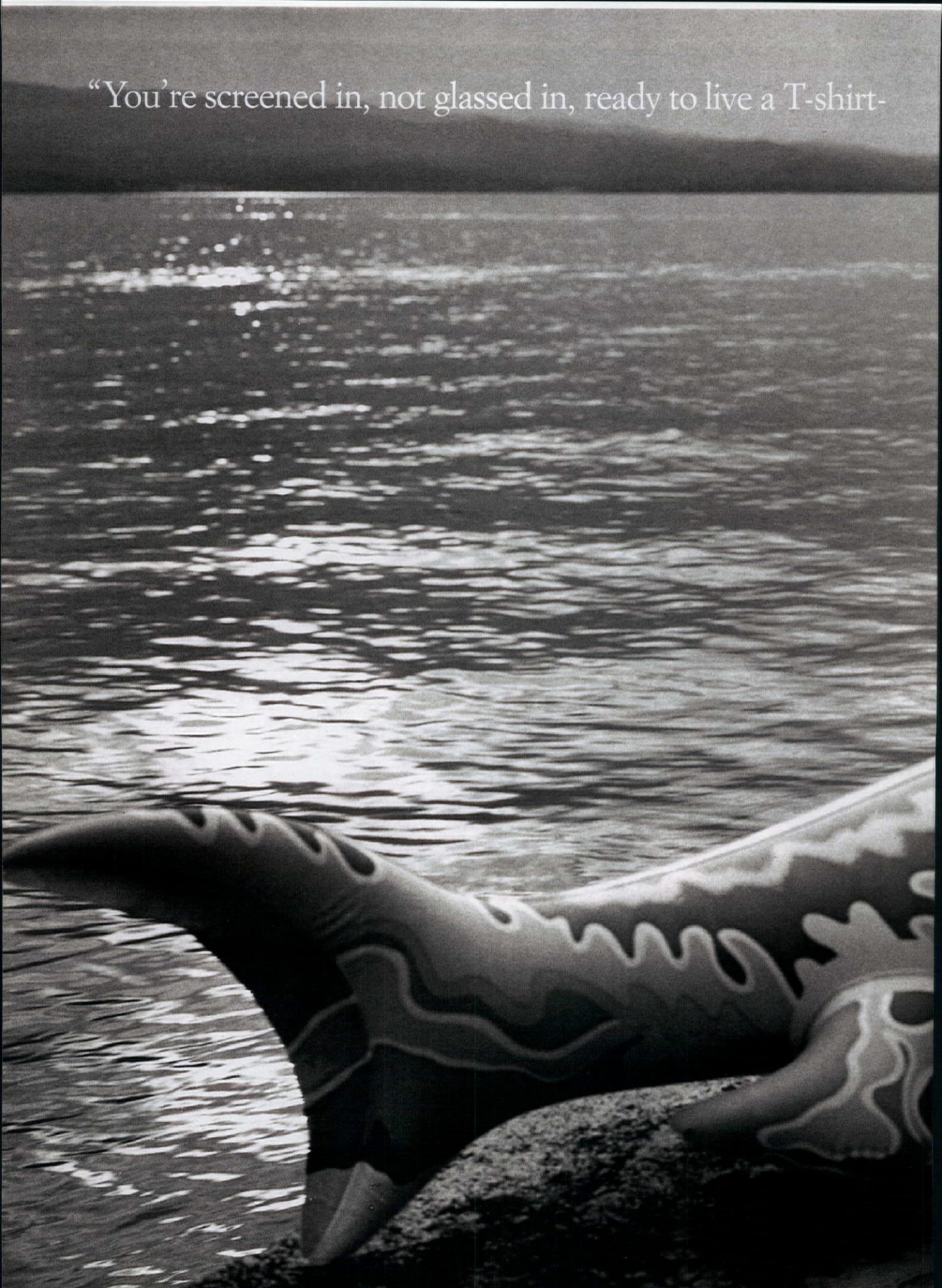
our lives, from making furniture to remodeling to helping create our photography office and studio overlooking a small lake nearer town.

Initially, we rented studio space in Kalispell and worked happily there for five years until we unexpectedly lost our lease. In much the same way we had come to buy our summer lake property, we impulsively bought a large piece of land, more than we needed for an office and studio. Admittedly, the view was great, and I could bicycle from our house to the studio in less than a half hour. It was perfect.

With Chris Trapp's invaluable input, we worked our way from sketches to final blueprints. I wanted something simple, something like a barn, that would let us use cheap, natural materials and not attempt to hide them. A good barn's proportions are what I tried to get in two small buildings joined by a common entry. One side was for me: darkrooms, film and print storage, bookcases. The other was for Maria and her assistant, Suzy: kitchen, portfolio assembly space, and general office storage. In the spirit of barn construction, we used functional materials—corrugated sheet metal, for instance, as a backsplash in the shower—throughout.

The result is a place I can't wait to go to. I make some coffee, check out the lake below. Is the ice melting or forming? Is it deep—glacial—green, with people swimming and boating, or is it blinding white as fishermen dust away snow to bore a hole? Clouds form and disappear. Through the wall of paned windows, I see it all and it's all beautiful.

Kurt's desk is something of an artist's self-portrait. A hand-tinted reproduction of an old cowboy photograph stands guard over a postcard image of singer Mahalia Jackson and a copy of Bruce Weber's book *A House is Not a Home*.


"You're screened in, not glassed in, ready to live a T-shirt-

and-shorts life. Winter does that to you"

In Montana, summer light lasts until after 10:00 P.M., and it's warm enough for Ian to take an evening swim. "I grew up in concrete London," his mother says, "so I wanted this place to be like a kids' summer camp." Sources, see back of book.

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SOURCES

Where to Buy It

TRADE SECRETS
Pages 76-77

HUNTING & GATHERING
Pages 33-42

THRESHOLD Page 10

Bench, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Floral pillows,** Tessuti Bartoli through the Bradbury Collection, West Hollywood, CA. 310-657-3940. Available through architects and designers. **Cream pillows,** Kathryn Ireland, 1118 Montana Avenue, Santa Monica, CA 90403. 310-393-0670.

DOMESTIC BLISS Pages 19-28

Page 19, Fashion stylist, Sonya McCoy. Jean-Pierre Dovat, Dovastyle, 16 East 52nd Street, NYC 10022. 212-230-1119. **Rug,** Larsen Carpet, Union, NJ. 908-686-7203. Available through architects and designers. **Petal chaise longue,** The Wicker Works, San Francisco, CA. 415-626-6730. Available through architects and designers. **Page 20, Glove Collector,** 14057 Rolling Falls Lane, Dallas, TX 75240. 972-699-1808. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Alterations,** Camille Casaretti, 325 Gold Street, 1st Floor, Brooklyn, NY 11201. 718-875-3111. **Page 22,** DKTH Techno Home Fashion. 800-DAKOTAH. Ralph Lauren Home Collection, 1185 Avenue of the Americas, NYC 10036. 212-642-8700. Fitness Products Council, 200 Castlewood Drive, North Palm Beach, FL 33408. 561-840-1161. Brookfield Homes, 12685 Pointe Del Mar, Suite 200, Del Mar, CA 92014. 619-481-8500. **Joe glove armchair,** $4,800, Palazzetti, 152 Wooster St., NYC 10012. 212-260-8815. **Page 24, Plantation chair,** Jamson Whyte, 47 Wooster Street, NYC 10013. 212-965-9405. Baker Furniture, Grand Rapids, MI. 616-361-7321. Grange Furniture. 800-GRANGE-1. Both available to the trade. Tucker Robbins, 366 West 15th Street, NYC 10011. 212-366-4427. **Bean love seat with denim slipcover,** $2,720, Shabby Chic, Santa Monica, CA. 310-258-0660. **Page 26, Stone spheres,** $90 to $220, Lexington Gardens, 1011 Lexington Avenue, NYC 10021. 212-861-4390.

HUNTING & GATHERING
Pages 33-42

HUNTING & GATHERING Pages 33-42

Surf's up! Page 33, Morgan's Park in Glen Cove, New York. Adrien Linford, 927 Madison Avenue, NYC 10021. 212-628-4500. **Pages 34,** En Soie, 988 Madison Avenue, NYC 10021. 212-628-4500. Etro, 720 Madison Avenue, NYC 10021. 212-317-9096. Emilio Pucci, 24 East 64th Street, NYC 10021. 212-752-4777. **Page 36,** Vietri. 800-277-5933. Available through architects and designers. Majilly, Pomfret, CT. 860-974-3714. Available through architects and designers. Fiasco, Covington, LA. 504-898-0861. Available through architects and designers. Mottahedeh & Co. 800-242-3050. Available through architects and designers. **Page 38,** Kathryn Ireland, 1118 Montana Avenue, Santa Monica, CA 90403. 310-393-0670. Bradbury Collection, West Hollywood, CA. 310-657-3940. Available through architects and designers. Leekan Designs, 93 Mercer Street, NYC 10012. 212-226-7226. **Page 40,** Covington Candle, 976 Lexington Avenue, NYC 10021. 212-472-1131. **What's News, Page 42,** Cassina, 155 East 56th Street, NYC 10022. 212-245-2121. Authentics, 6233 Bankers Road, Suite 14, Racine, WI 53403. 414-598-8977. Totem Design Group, 71 Franklin Street, NYC 10013. 212-925-5506. The Wicker Works, San Francisco, CA. 415-626-6730. Available through architects and designers.

HOME BASE Pages 44-45

Interior design, Meg Ramis Prendergast, The Gettys Group Inc., 401 East Illinois, Suite 401, Chicago, IL 60611. 312-836-1111. **Architect,** Christopher Dallmus, Design Associates Inc., 432 Columbia, Suite 1813, Cambridge, MA 02141. 617-661-9082. **Plants, installation, maintenance,** Donaroma's Nursery & Landscape Services Inc., 271 Upper Main Street, Edgartown, MA 02539. 508-627-3036. **Vases,** Bramhall and Dunn, 19 Main Street, Vineyard Haven, MA 02568.

POWER & LIGHT Pages 50-51

Lucifer Lighting Company, 414 Live Oak Street, San Antonio, TX 78202. 210-227-7329. MSH Visual Planners,107 Leversee Road, Brunswick, NY 12182. 518-235-4756. Also at 3403 Piedmont Avenue, Suite 502, Oakland, CA 94611. 510-595-4360.

ART & CRAFT Pages 52-54

Charles Cowles Gallery, 420 West Broadway, NYC 10012. 212-925-3500.

UNCORKED Pages 58-60

Kermit Lynch, 1605 San Pablo, Berkley, CA 94702. 510-524-1524.

EBB & FLOW Pages 66-75

Interior Design, Mark Epstein Designs, 340 East 66th Street, NYC 10021. 212-772-3682. **Architect,** Nelson Denny, Lyme Design, P.O. Box 488, Hadlyme, CT. 860-526-1545. **General Contractor,** Murray Company Inc., 9 Howd Avenue, Stony Creek, CT 06405. 203-488-0627. **Decorative painting,** Jennifer Hakker, c/o Applied Aesthetics, 2 Prospect Avenue, Sea Cliff, NY 11579. 516-759-2188. **Antique wicker furniture,** The American Wing, 2415 Montauk Highway, Bridgehampton, NY 11932. 516-537-3319. **Pages 68-69, Green Highland Plaid on throw pillow,** Henry Calvin Fabrics through Donghia. 800-DONGHIA. Available through architects and designers. **Ticking Stripe fabric on sofas,** Ralph Lauren Home Collection, 1185 Avenue of the Americas, 9th Floor, NYC 10036. 212-642-8700. Also though Hinson & Company, NYC. 212-688-5538. Available through architects and designers. **Apsley on fringed pillows,** Rose Cumming through John Rosselli & Associates, NYC. 212-593-2060. Available through architects and designers. Guy Regal Limited, 223 East 60th Street, NYC 10022. 212-888-2134. **Hand-painted walls,** Jennifer Hakker, Applied Aesthetics. **Louis XVI–style armchairs,** Sentimento, 306 E. 61st Street, 3rd Floor, NYC 10021. 212-750-3111. **Country Cloth Basket on Louis XVI armchairs,** Rogers & Goffigon, NYC. 212-888-3242. Available through architects and designers. **Rosie fabric on armchair and ottoman,** Carleton V, NYC. 212-355-4525. Available through architects and designers. **Contractor for armchair and ottoman,** Phoenix Custom Furniture Ltd., 26 Greene Street, NYC 10013. 212-925-2750. **Sailboat on mantel,** The American Wing. **Pages 70-71,** Hinson & Company. Holly Hunt, NYC. 212-755-6555. Available through architects and designers. **Dresser,** Ann-Morris Antiques, NYC. 212-755-3308. Barton-Sharpe Ltd., 66 Crosby Street, NYC 10012. 212-925-9562. **Halophane lamps,** Brian Windsor Antiques, NYC. 212-274-0411. **Pages 72-73,** Christopher Norman, NYC. 212-647-0303. Available through architects and designers. Down & Quilt, 1225 Madison Avenue, NYC 10128. 212-423-9358. Available through architects and designers. Yew Tree House Antiques, 414 East 71st Street, NYC 10021. 212-249-6612. **Nightstands,** The American Wing. **Decorative wall painting,** Jennifer Hakker, Applied Aesthetics. Bennison Fabrics, NYC. 212-941-1212. Available through architects and designers. **Hooked rug,** Laura Fisher/Antique Quilts &

Americana, 1050 Second Avenue, Gallery #84, NYC 10022. 212-838-2596. Country Floor, 15 E.16th Street, NYC 10003. 212-627-8300. Brass Light Gallery. 800-243-9595. Kohler. 800-4-Kohler.

TRADE SECRETS Pages 76-77

Architrove, 74 Montauk Highway, #3, East Hampton, NY 11937. 516-329-2229. Stark Carpet, NYC. 212-752-9000. Available through architects and designers.

SHIP SHAPE Pages 78-85

Architect, Don Cooper, Cooper Johnson Smith Architects Inc.,102 South 12th Street, Tampa, FL 33602. 813-273-0034. **Interior Design,** Bill Huff, Collins & Huff Inc.,1327 Warren Williams Road, Columbus, GA 31906. 706-653-9484. **General Contractor,** Burrell Elliot, P.O. Box 4638, Seaside, FL 32459. 850-231-1454. **Custom-made furniture,** Stan Ray, Stan Ray Woodworking, 130 A Highway 393, Santa Rosa, Beach FL 32459. 850-267-1886. **Pages 84-85,** Kohler. 800-4-KOHLER.

ISLAND OUTPOST Pages 86-91

Architects, Clark & Menefee Architects, 203 Seventh Street Northeast, Charlottesville, VA 22902. 804-977-6425. **Pages 86-87,** Saladino Furniture Inc., NYC. 212-838-0500. Available through architects and designers. Scalamandré, NYC. 212-980-3888. Available through architects and designers. **Pages 88-89,** Flos, 200 McKay Rd., Huntington Station, NY 11746. 516-549-2745. Available through architects and designers. **Bentley Ticking Stripe on chair and ottoman,** Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Pages 90-91, Fortuny lamp,** Odegard, NYC. 212-545-0069. Available through architects and designers. Ralph Lauren Home Collection, 867 Madison Avenue, NYC 10021. 212-642-8700. Anichini, 466 N. Robertson Boulevard, Los Angeles, CA 90048. 310-657-4292. Waterworks. 800-927-2120. Pratesi, 829 Madison Avenue, NYC 10021. 212-288-2315. Judyth van Amringe. 401-861-8056.

TOMMY COMES HOME Pages 92-95

Tommy Hilfiger Home, 25 West 39th Street, NYC 10018. 212-840-8888.

CATCH THE WAVE Pages 96-103

Architect, Andy Neumann, 888 Linden Avenue, Carpinteria, CA 93013. 805-684-8885. **Interior Design,** Peter F. Carlson and Associates LLC,162 Joshuatown Road, Lyme, CT 06371. 860-434-3744. **Interior Design,** Linda Chase Associates Inc., 482 Town Street, East Haddam, CT 06423. 860-873-9499. **Pages 96-97,** Heltzer Incorporated, Chicago, IL. 212-527-3010. Available through architects and designers. **Furniture contractor,** Classic Design, 3520 Wesley Street, Culver City, CA 90232. 310-841-0121. **Pages 98-99,** Lee Jofa, LA, CA. 310-659-7777. Available through architects and designers. **Sevigne,** Fortuny, NYC. 212-753-7153. Available through architects and designers. **Jagtar Viareggio on darker-green throw pillow,** The Bradbury Collection, LA, CA. 310-657-3940. Available through architects and designers. **Japanese silk brocade Obi throw pillows,** Charles Jacobsen Inc., Los Angeles, CA. 310-652-1188. Available through architects and designers. Takashimaya. 800-753-2038. Gomez Associates, NYC. 212-288-6856. Available through architects and designers. V'Soske, NYC. 212-688-1150. Available through architects and designers. **Pages 100-101,** Marvin Alexander, NYC. 212-838-2320. Available through architects and designers. B&B Italia, NYC. 212-758-4046. Available through architects and designers. Also through Diva, 8801 Beverly Blvd., Los Angeles, CA. 310-278-3191. **Palazzo upholstery on settee,** Donghia. 800-DONGHIA. Available through architects and designers. **Mirror,** Gordon Watson Ltd., London, England. 44-171-589-3108. **Pages 102-103,** Cherry Creek, 3500 Blake Street, Denver, CO 80205. 303-295-1010. **Faucet and spigot,** Kroin Incorporated, 180 Fawcett Street, Cambridge, MA 02318. 617-492-4000. George Kovacs, Glendale, NY. 718-628-5201. Available through architects and designers. Carpet, V'Soske. **Bed linens made of Pompadour fabric,** Manuel Canovas, Los Angeles, CA. 310-657-0587. Available through architects and designers. **Wall sconce** by Peter Carlson, Hinson and Company, NYC. 212-688-5538. Available through architects and designers. **Silk-and-cashmere throw on bed,** James Gould Textiles, Greenwich, CT. 203-629-1440. Available through architects and designers.

MASTERING THE ELEMENTS Pages 106-115

Interior Design, Geneviève Faure. Florist, Susan Miller Smith, 252 West 12th Street, NYC 10014. 212-627-4891. **Antique furniture,** Lars Bolander, 5 Toilsome Lane, East Hampton, NY 11937. 516-329-3400. **Pages 108-109,** Henry Calvin Fabrics. 888-732-1996. Also through Donghia. 800-DONGHIA. Available through architects and designers. Quadrille, NYC. 212-753-2995. Available through architects and designers. **Pages 110-112,** Smith & Watson, 200 Lexington Avenue, NYC 10016. Available through architects and designers. Karen Lucas, 314 East 84th Street, #11, NYC 10028. 212-628-7210. Stark, NYC. 212-752-9000.

CABINS IN THE SKY Pages 116-125

Pages 118-119, Custom-made table. Chris Trapp. P.O. Box 182, Victor, Idaho 83455. **Cushions** by Judy Hebing, Whitefish, MT. 406-862-4586. **Pages 120-121,** Montana Expressions, 17 Main Street, Kalispell, MT 59901. 406-756-8555. Montana Territory, David & Roberta Speers, owners, 239 Central Avenue, Whitefish, MT 59937. 406-862-6900. **Pages 122-123,** Ralph Lauren Home Collection, 867 Madison Avenue, NYC 10021. 212-642-8700. **Pillows and curtains,** Judy Hebing. **Bunk beds,** Frontier Furniture, Summers, MT. 406-857-3525. **Wall sconce,** Montana Territory.

PHOTO CREDITS

Domestic Bliss, Page 22, Pool table, courtesy of Frontgate; **Joe Glove armchair,** courtesy of Palazzetti. **Page 62,** *House & Garden,* June 1966, courtesy of CNP Archives.

CORRECTION

May 1998 cover, Cissie Cooper Design Service, 4614 Mary Ellen Avenue, Sherman Oaks, CA 91423. 818-990-0525. On page 143 of the May issue, the Jean-Michel Frank Classic 1930 two-seat sofa is from Ecart International. Available exclusively at Pucci International, 44 West 18th Street, NYC 10011. 212-633-0452. "Ghost Story," pages 160-165, the architect is Robert Glaus.

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& another thing...

beach, beach, beach by jean-philippe delhomme

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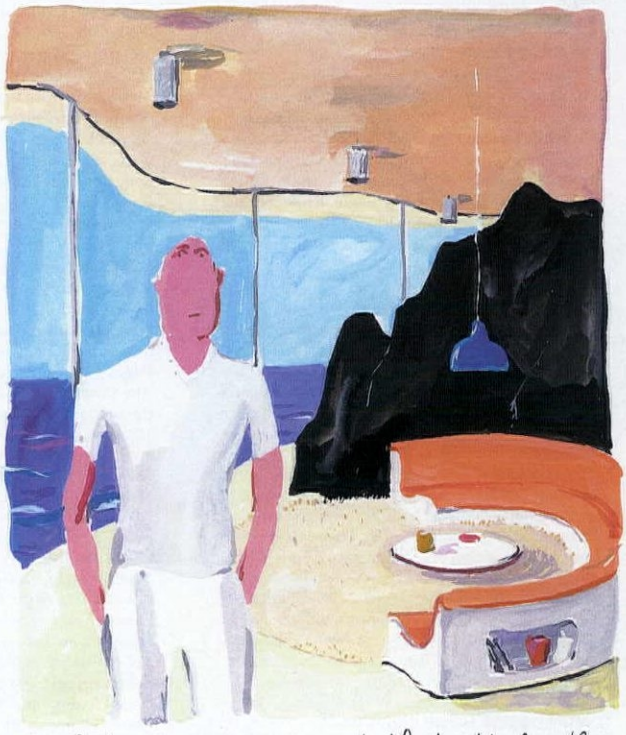

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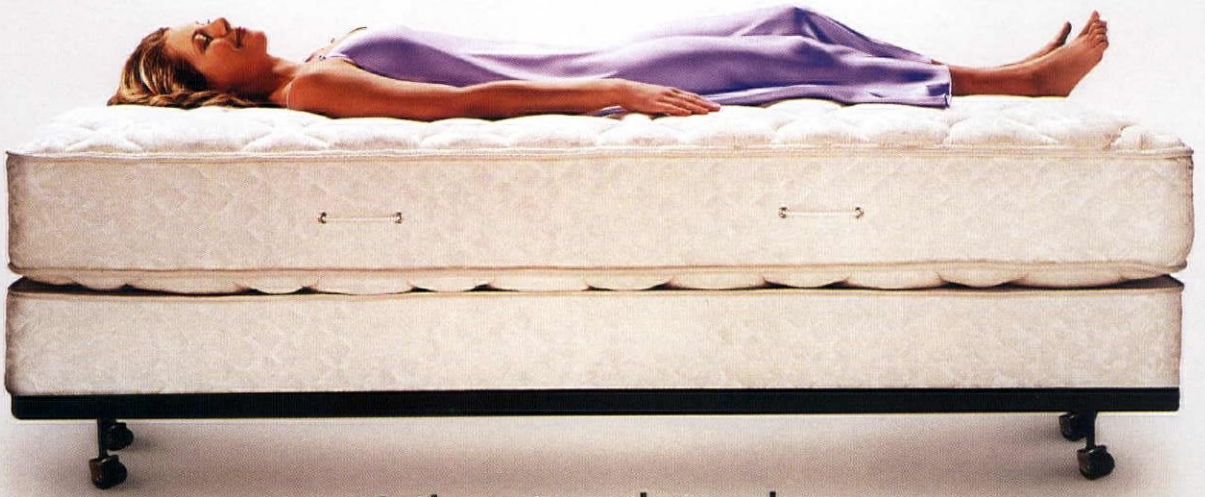

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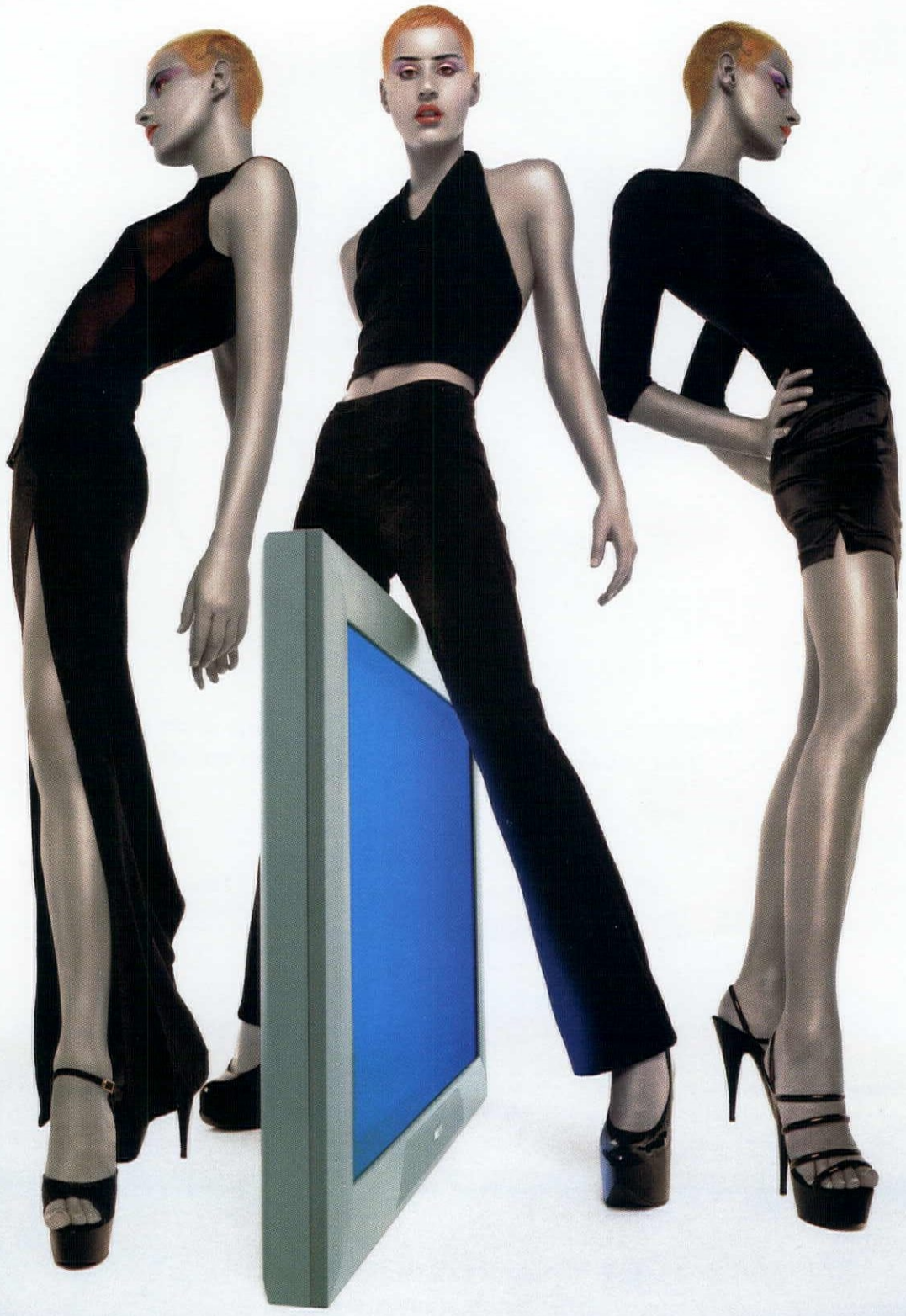

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