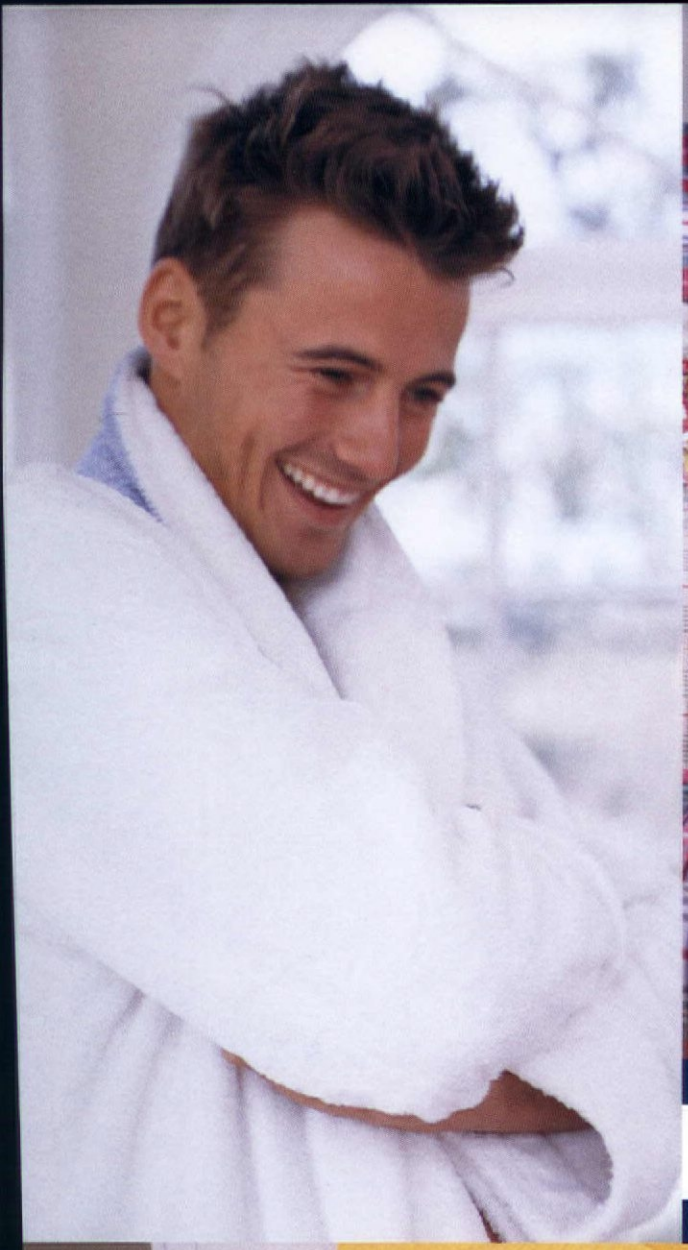
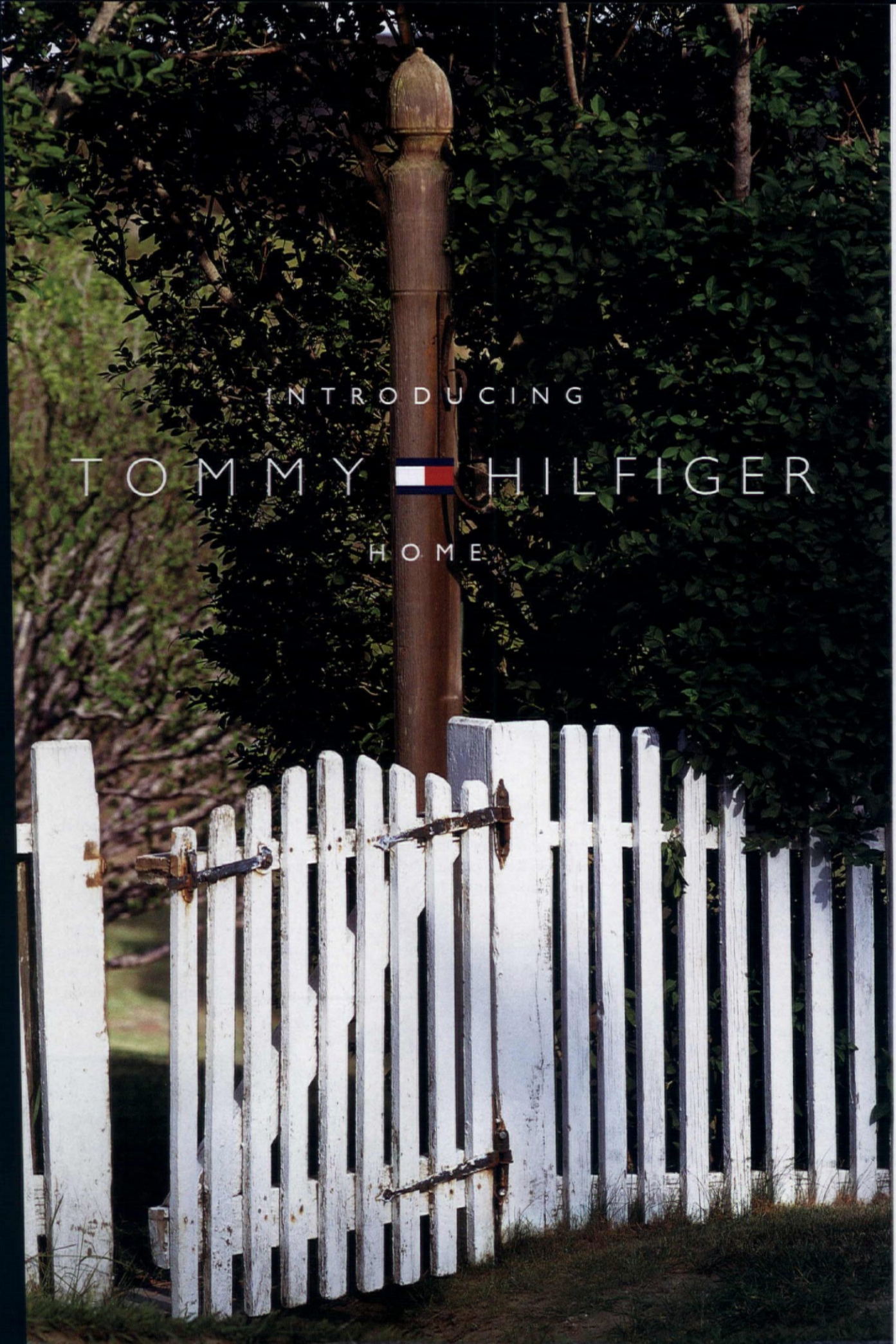
CONDÉ NAST
House & Garden
AUGUST 1998 U.S. $2.95
cool colors
for hot days
designing
with mosaics
Shopping Secrets
in L.A.



tom.my hil.fig.er *n* **1:** lifestyle products **2:** for sleeping, lounging, bathing and the pursuit of happiness <~ people love nesting> *v* **3:** to make your own place *adj* **4:** the look you want to come home to: *often attrib* LIVING WELL *syn* see COMFORT, FREEDOM, INDEPENDENCE, FUN, SPIRITED


INTRODUCING
TOMMY HILFIGER
HOME

CONDÉ NAST
House & Garden

august threshold

features

house

WIDE-OPEN SPACES 68
After designers Vance Burke and Todd Peter moved into a roomy house in California, they took stock and discovered serious gaps in their furnishings.
BY SUZANNE SLESIN
FIRST PRINCIPLE 67

GRAND ILLUSION 78
The clients dreamed of a turn-of-the-century beach house, convincing in every detail. Designers John Mayfield and Gay Ratliff made the fantasy a seamless reality.
BY GREG CERIO

ARTISTRY IN RESIDENCE 90
Peter and Wendy Evans Joseph and their children live with audacious made-to-order furniture.
BY SUZANNE SLESIN

HER SECRET GARDEN 96
Nancy Friday celebrates the twenty-fifth anniversary of her best-seller in a lush Key West hideaway.
BY ALISON COOK

LOW COUNTRY HIGH STYLE 104
David Rawle's town house takes delightful liberties with Charleston tradition.
BY GUY TREBAY

cool colors
DAYS AT THE RACES 112
In capturing the essence of Saratoga in August, Tim Haynes and Kevin Roberts create a house of timeless elegance.
BY BETSY PERRY

garden

CHANEL GOES GREEN 86
Snowdon and Karl Lagerfeld see the light at the Chelsea Flower Show.
BY SNOWDON

CAT CROSSING FARM 120
For forty years, an Iowa garden lay untended. Lured by its old-fashioned look, a young couple took over, with humility and affection.
BY MICHAEL ROSEN
GROUND RULES 124

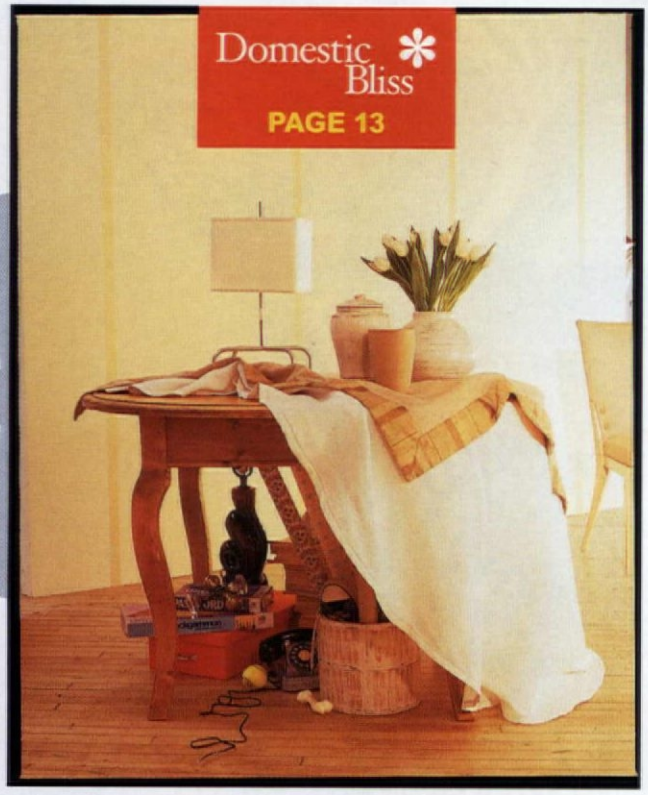
ON THE COVER: "DAYS AT THE RACES," PHOTOGRAPHED BY ERIC BOMAN

THE BOMBAY SAPPHIRE MARTINI FOR TWO. AS ENTWINED BY ELIAV NISSAN.

POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin 47% alc./vol. (94 Proof). 100% neutral spirits. ©1998 Carillon Importers LTD., Fort Lee, NJ. ©1998 Eliav Nissan.

august threshold



HIDE & SEEK From undercover furniture, above, to stashed dishwashers, Philippe Starck's new folding chair, and candle care.
The 20-Minute Gardener > 22: Tour Advisory

BY DAN SHAW

SIMPLY SWEDISH Traveling to 18th-century Sweden for inspiration, above, was enlightening; and we verify the versatility of violet.
Object Lesson > 33: Mosaics

departments

WELCOME 10
BY DOMINIQUE BROWNING

HOME ECONOMICS 40
VITREOUS FRUITS Artist Lena Bergström and her colleagues are keeping Orrefors in the forefront of glass design.
BY LYGEIA GRACE

DIG IT 42
GENTLEMEN OF THE CLUB Why should garden clubs be a female preserve?
BY TOM CHRISTOPHER

ON COMMISSION 59
NOT YOUR EVERYDAY CHINA Izhar Patkin repainted 365 pieces of mismatched flea-market crockery.
BY SUZANNE SLESIN

UNCORKED 60
HALF NOTES Small bottles advance both experimentation and moderation.
BY JAY McINERNEY

PAST PERFECT 64
OCTOBER 1975 A futuristic home goes all out to capture the most primitive heat source—the sun's rays.
BY VÉRONIQUE VIENNE

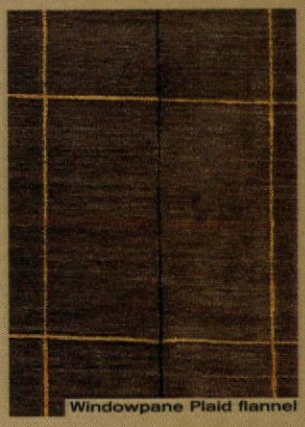
SOURCES 126
Where to buy everything.

& ANOTHER THING 128
Milan '98: Don't take it lying down!
BY JEAN-PHILIPPE DELHOMME

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT http://www.epicurious.com

Checkerboard flax

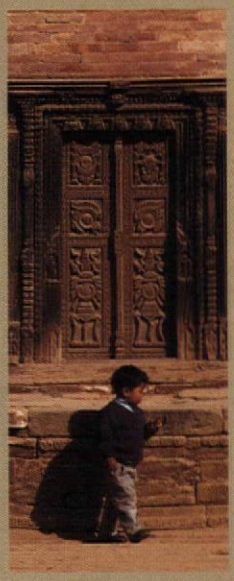
Precisely
Imprecise
Perfectly
Imperfect...



Windowpane Plaid flannel

Leopard

TUFENKIAN TIBETAN CARPETS



Crocodile natural

Lagoon goldenrod

Tufenkian Tibetan Carpets are available at these fine dealers:

Costa Mesa, CA / 714.549.1442
THE SHOWPLACE SOUTH

Monterey, CA / 408.649.3083
POPPLETON'S

Glastonbury, CT / 860.659.8476
AMERICAN HOME GALLERY

Greenwich, CT / 203.622.1200
A.T. Proudian, Inc.

Dania, FL / 954.925.3859
TANYA & CO.

N. Palm Beach, FL / 561.622.6333
CRYSTAL TREE CARPET & FLOORING

Chicago, IL / 312.670.2370
ORIENTAL RUGS INTERNATIONAL

Indianapolis, IN / 317.255.4230
JOSEPH'S ORIENTAL RUG IMPORTS

Boston, MA / 617.426.3302
STEVEN KING, INC.

Boston Area, MA / 978.744.5909
LANDRY & ARCARI
ORIENTAL RUGS & CARPETING

Charlotte, NC / 704.845.1300
WARNER'S RUGS & CARPETS

Durham, NC / 919.419.0963
LARGO HANNA, LTD

Nashua, NH / 603.882.5604
PERSIAN RUG GALLERIES, INC.

Edison, NJ / 732.906.1400
WORLDWIDE WHOLESALE

Summit, NJ / 908.273.7847
K. BEDROSIAN'S

New York, NY / 212.705.2262
BLOOMINGDALE'S

Rochester, NY / 716.325.3110
THOS. R. PADDOCK
ORIENTAL RUG EXCHANGE

Cleveland, OH / 216.241.9663
JOYT ORIENTAL RUGS & INTERIORS

Portland, OR / 503.222.3428
TUFENKIAN

Lancaster, PA / 717.393.2880
ESSIS & SONS

Richmond, VA / 804.359.5001
MERCER RUG & CARPET SALES

Virginia Beach, VA / 757.486.6600
MARK GONSENHAUSER
RUGS & CARPETS

Seattle, WA / 206.762.0323
J.G. WHITNEY & CO.

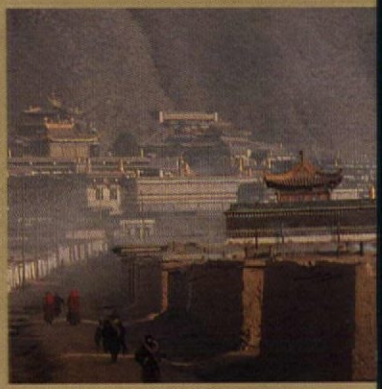
For additional information, in the United States only, call toll free:
800.581.9266 Dept. 108

Hothouse midnight

and therein lies
the charm.

Donegal Branches
heather grey

Argyle gala



TUFENKIAN
TIBETAN CARPETS

©Tufenkian Tibetan Carpets protects all of its original designs with US and International copyrights.

Checkerboard flax room designed by Nancy Corzine, French Designers Showhouse
Hothouse midnight room designed by Odile de Schietere, French Designers Showhouse

Beacon Hill Furniture, Fabrics, Trim and Accessories are available through architects and designers. North American Showrooms: Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Houston, Los Angeles, Montreal, New York, Philadelphia, San Francisco, Seattle, Toronto, Troy, Vancouver, Washington D.C. To know more, please call 1.800.921.5050

©1997

CONDÉ NAST

House & Garden

EDITOR
Dominique Browning

ART DIRECTOR
Diana LaGuardia

DESIGN EDITOR
Suzanne Slesin

EXECUTIVE EDITOR
Elizabeth Pochoda

MANAGING EDITOR
Alice Siempelkamp

PHOTO EDITOR
Dana Nelson

SENIOR FEATURES EDITOR
Katrine Ames

GARDEN EDITOR
Senga Mortimer

DEPUTY ART DIRECTOR
Nancy Brooke Smith

STYLE EDITOR
Newell Turner

FEATURES EDITORS
Ingrid Abramovitch
Dan Shaw

SENIOR EDITOR
Brooke Stoddard

ART/GARDEN PROJECTS
Stephen Orr

FOOD EDITOR
Lora Zarubin

EDITORS AT LARGE
Carolina Irving William Norwich
Judyth van Amringe Wendy Moonan
Deborah Needleman Cynthia Frank David Feld
Paul Fortune WEST COAST Richard Buckley EUROPE

ASSOCIATE ART DIRECTOR
Stephanie Sterling

PHOTO PRODUCER
Kelly Crane Williams

COPY CHIEF
Julie Gray

RESEARCH EDITOR
Leslie Brenner

ASSOCIATE FEATURES EDITOR
Lygeia Grace

ASSOCIATE PHOTO EDITOR
Deborah Weisbach

PRODUCTION MANAGER
Tara S. Eng

EDITORIAL ASSOCIATES
Stephanie A. Bohane ART
Evelyn M. Cordón PHOTO
Hope Meyers FEATURES
Sabine Rothman GARDENS
Joyce Bautista DESIGN
Goli Maleki STYLE

EDITORIAL ASSISTANTS
Liezel Munez SOURCES
Kathryn Townsend FEATURES

EXECUTIVE ASSISTANT TO THE EDITOR
Clare Ascani

CONTRIBUTING EDITORS
Michel Arnaud, Marty Asher, Anne Bass, Alexandra Mayes Birnbaum
Akiko Busch, Marella Caracciolo, Tom Christopher, Rebecca Cohen
Alison Cook, Barbaralee Diamonstein-Spielvogel, Tiffany Dubin
Sarah Giles, Louise Grunwald, Barbara Guggenheim, Joy Henderiks, Carolina Herrera
Ashley Hicks, Leslie Horn, Annie Kelly, Diana Ketcham, Kenneth Jay Lane
Jay McInerney, Cathleen Medwick, Isaac Mizrahi, Margot Nightingale
Molly Peacock, Michael Pollan, Idanna Pucci, Ilene Rothschild
Nanna Lydiker Stern, Jane Stubbs, Véronique Vienne, Terence Ward, Caroline Young

EDITORIAL DIRECTOR
James Truman

Those submitting manuscripts, photographs, artwork or other materials to *Condé Nast House & Garden* for consideration should *not* send originals unless specifically requested to do so by *Condé Nast House & Garden* in writing. Unsolicited manuscripts, photographs, and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Condé Nast House & Garden* is not responsible for unsolicited submissions.

Beacon Hill

1 Rm, Perfect Vu

ity or country bedroom that holds the day at bay. Sumptuously furnished with silken ease, quiet glamour d touches of color. Timeless ontemporary for those who consider rest a refined art.

The

choice

is yours.

Think of the possibilities.
Besides our unmatched custom capabilities, we make wood windows and doors in more than 11,000 standard sizes, shapes and styles at Marvin. So whether you're replacing a single window or remodeling your entire home, you can get exactly what you want.

MARVIN
Windows and Doors

Made for you.

CALL 1-888-537-8193
(Canada 1-800-263-6161) www.marvin.com

3759808A

CONDÉ NAST
House & Garden

PUBLISHER
Elizabeth Henriques Hughes

ASSOCIATE PUBLISHER
William J. Wackermann

ADVERTISING MANAGER
William Li

BEAUTY/ FASHION DIRECTOR
Jolie Schaffzin

ACCOUNT MANAGERS
Jennifer E. Abt, Carole Cusani
Ellen G. Loomis

ADVERTISING SERVICES MANAGER
Sherri Ginsberg

CREATIVE SERVICES DIRECTOR
Susan H. Harrington

MARKETING DIRECTOR
Carol S. Swirsky

PROMOTION DIRECTOR
Gabrielle Garofalo

MERCHANDISING DIRECTOR
Pamela A. Madden

PROMOTION COORDINATOR
Sarah K. Ellis

PROMOTION ASSISTANT
Amy O. Kerrigan

BRANCH OFFICES

MIDWEST MANAGER
David McMurray
875 N. Michigan Ave., Suite 3550
Chicago, IL 60611
Tel: 312-649-3508 Fax: 312-649-0836

DETROIT MANAGER
Heidi Nowak
3250 W. Big Beaver Rd., Suite 233
Troy, MI 48084
Tel: 248-643-0344 Fax: 248-643-7493

WEST COAST MANAGER
Karen Figilis
6300 Wilshire Blvd., 12th Fl.
Los Angeles, CA 90048
Tel: 213-965-3454 Fax: 213-965-2866

SAN FRANCISCO MANAGER
Kristen Texeira
50 Francisco St., Suite 115
San Francisco, CA 94133
Tel: 415-955-8244 Fax: 415-986-7396

SOUTHWEST MANAGER
Jeanne Milligan
Jeanne Milligan & Co., 6930 Prestonshire Ln., Suite 100, Dallas, TX 75225
Tel: 214-368-2001 Fax: 214-368-3434

SOUTHEAST MANAGER
Lynne Lindsay
Lindsay, Mann & Co., 1000 Holcomb Woods Pkwy., Suite 108, Roswell, GA 30076
Tel: 770-645-6855 Fax: 770-645-6828

CANADA MANAGER
Allan J. Bedard
Impact Media Group Inc. 4 Huntsmill Dr.
Caledon East, Ontario, Canada LONIEO
Tel: 905-584-1026 Fax: 905-584-2869

ITALY MANAGER
Mirella Donini
MIA s.r.l. Cencessionaria Editoriale
Via Hoeple 3, Milan, Italy 20121
Tel: 39.2.805.1422 Fax: 39.2.876.344

ADVERTISING ASSISTANTS
Shannon Brennan, Jennifer M. Clark, Maria Garza
Kendall C. Hunter, Amy Plume, Michelle Rivera

ASSISTANT TO THE PUBLISHER
Paula L. Juliano

CHAIRMAN S. I. Newhouse, Jr.
DEPUTY CHAIRMAN-EDITORIAL Alexander Liberman
PRESIDENT AND CEO Steven T. Florio

NEW YORK ADVERTISING OFFICE
TEL. 212-880-4580 FAX: 212-880-4672
Condé Nast House & Garden is published by the Condé Nast Publications Inc.,
Condé Nast Building, 350 Madison Avenue, New York, NY 10017

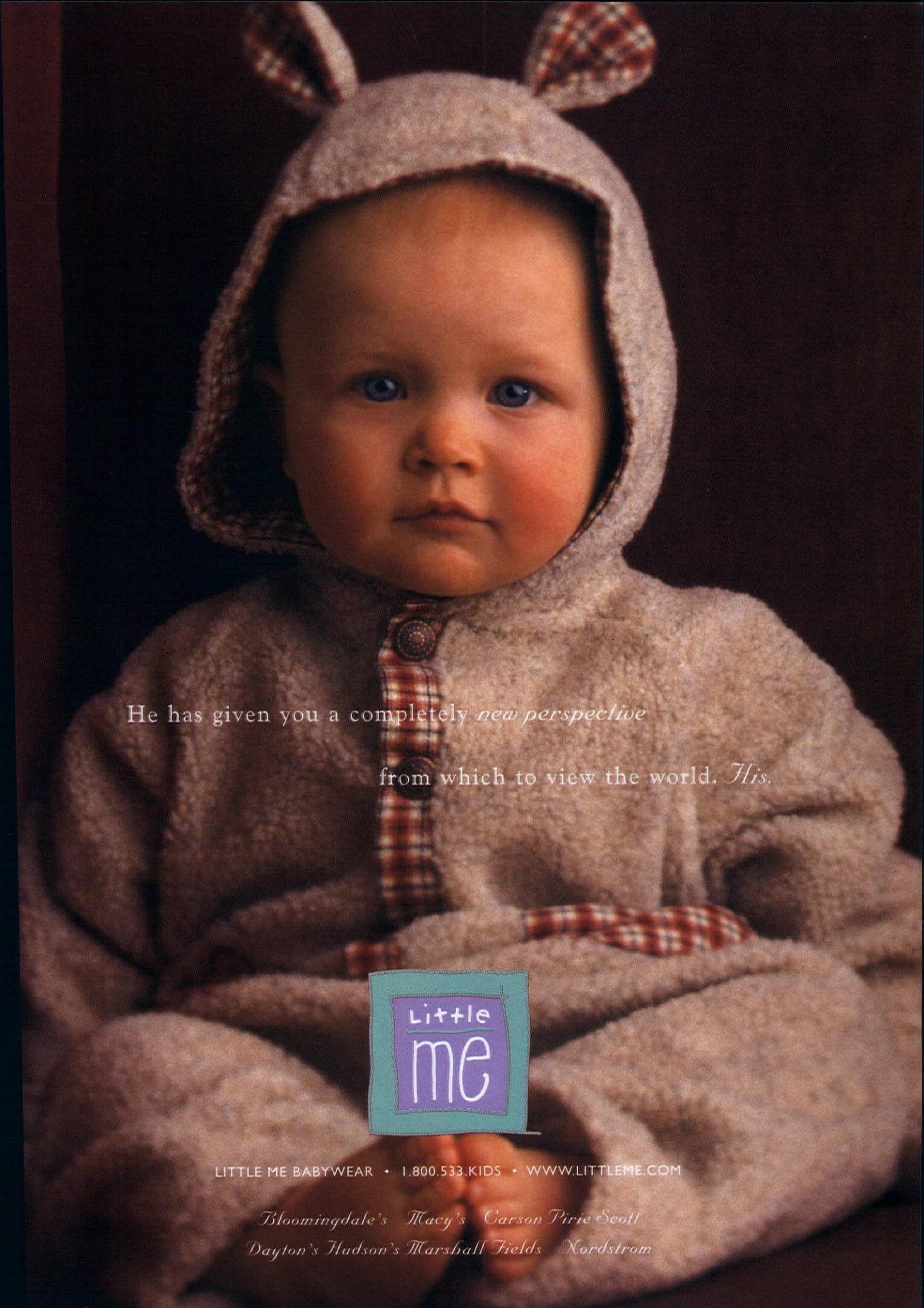
Executive Vice Presidents CHARLES H. TOWNSEND, CATHERINE VISCARDI JOHNSTON
Executive Vice President-Chief Financial Officer ERIC C. ANDERSON
Senior Vice President-Consumer Marketing PETER A. ARMOUR
Senior Vice President-Manufacturing and Distribution KEVIN G. HICKEY
Senior Vice President-Market Research STEPHEN BLACKER
Senior Vice President-Human Resources JILL HENDERSON BRIGHT

Vice President-Systems and Technology OWEN B. WEEKLEY; Vice President-Editorial Business Manager LINDA RICE; Vice President-Advertising Business Manager PRIMALIA CHANG; Vice President-Marketing and Database STEPHEN M. JACOBY; Vice President-Corporate Communications ANDREA KAPLAN; Vice President-Corporate Creative Director GARY VAN DIS; Vice President-Corporate Sales SUSAN BLANK; Vice President-Corporate Sales and Marketing, Detroit PEGGY DAITCH; Vice President-Creative Marketing CARA DEOUL PERL; Treasurer DAVID B. CHEMIDLIN

Director of Advertising Production PHILIP V. LENTINI

President-Asia Pacific DIDIER GUÉRIN

SUBSCRIPTION INQUIRIES: Please write to Condé Nast House & Garden, PO Box 56145, Boulder, CO 80322 or call 800-234-1520. Address all editorial, business, and production correspondence to Condé Nast House & Garden, 342 Madison Avenue, New York, NY 10173.


He has given you a completely *new perspective*
from which to view the world. *His.*
Little
me
LITTLE ME BABYWEAR • 1.800.533.KIDS • WWW.LITTLEME.COM
Bloomingdale's Macy's Carson Pirie Scott
Dayton's Hudson's Marshall Fields Nordstrom

Kid Stuff

"SO YOU DON'T LIKE kids, or what?"

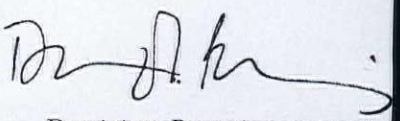
This is one of my neighbors down the street, questioning me in his usual endearingly direct style; he's noticed that I'm planting trees to make a screen between my house and the one next door. Or more specifically, between me and the bright blue plastic sliding board slashing across the horizon. Why is it that the only place my neighbors could find for it turned out to be smack in my line of vision as I sit in the living room? Not a big deal in the larger scheme of things. And anyway, the trees are a good way to break up what had, under previous owners, been a family compound and is now becoming the dominion of two unrelated households. My neighbors are fine people, with an adorable baby, who has cute cousins to boot; they simply wanted to keep the play area within view of their kitchen. My island of trees is an easy response that with time, luck, sun, and rain will grow into an attractive one as well. How vexing, though, that a division of styles has been cast as an issue of political correctness: To be against children's debris (and debris it is) is to be against children.

I visit a designer who is finishing the renovation of a house in Los Angeles that hangs off the side of a canyon. Built in the fifties, it is a glass box closed off to the street, and nearly hidden from neighbors on either side. All the glass opens onto a view that soars across the canyon, which this spring is unusually lush from El Niño's rains. Off to the east is the Getty Center, magnificent, gleaming, but far enough away not to encroach on the expansiveness of the view. What mars this landscape is something far more banal: a garish tangle of plastic playstuff directly across the canyon. The household responsible for this stuff can't see it, since it is placed several terraces below their windows. But every single window across the way has a superb view of a fuchsia blemish on the horizon. My eye kept returning to the scene in horrified fascination. I wondered why the grown-ups responsible had not considered how that sprawl of plastic would look to everyone else. Certainly not adorable.

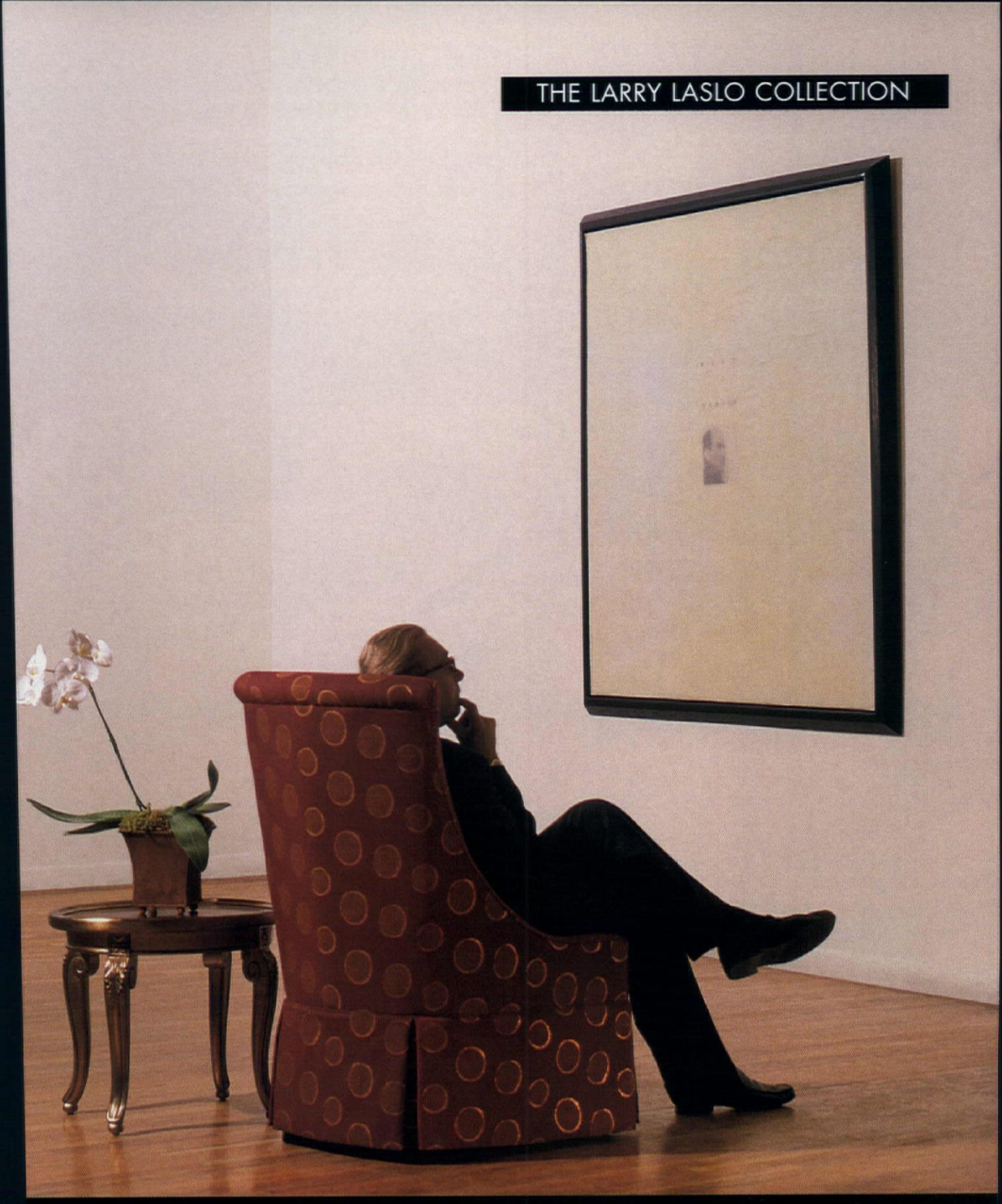
House & Garden recently ran news of legislation being passed in a North Carolina town to prohibit the use of shabby indoor furniture outdoors. In the same issue, we ran a picture of a beautiful porch filled with overstuffed sofas and armchairs—virtually an outdoor living room. That photo had inspired me some weeks earlier to move a wing chair in desperate need of recovering onto my porch. I swaddled the thing in an old silk sari bought years ago at a consignment shop because the print was beautiful. And I felt quite satisfied with the accomplishment. But when I read about the rancor over exactly this sort of thing in some communities, I began to wonder.

It's a tricky thing, the legislation of taste and housekeeping. In Houston, there's no zoning, so in many neighborhoods you get apartment complexes next to single-family homes. In Dallas, you can be fined if you don't mow your lawn often enough. If a rich person, or a person with good taste in chintz, puts a sofa on a porch, it's considered chic. In some neighborhoods, high-priced shabby itself is chic. The plastic blight on the horizon, as a matter of fact, was undoubtedly expensive, and no one is talking about legislating that stuff out of existence (except in those communities from which children themselves are banned).

I don't think laws are the answer here. But how about this for a radical solution: thoughtfulness. From both sides now.



Dominique Browning, EDITOR



Available only Through Interior Designers and Architects

KRAVET

FABRICS • FURNITURE • TRIMMINGS • COLLECTIONS

CHAIR - D205DS
FABRIC - 17808-9
TABLE - 9628/80P

For More Information or For a Designer in Your Area, Call 888 4 KRAVET / www.kravet.com

The real "Spruce" and "Maple" and "Chestnut" should be just as familiar to you as the streets that are named after them.

The thoughtfully refined Trooper will help you find them. Its new TORQUE-ON-DEMAND® traction system senses varying road surfaces and swiftly and intelligently directs power to the appropriate axle: simply put, the Trooper thinks for you.

The new 1998 Trooper.

With extensive improvements in functionality and a more powerful 215 horsepower engine, the new Trooper will take you out to see where your street got its name.

Specialized Worldwide Builders

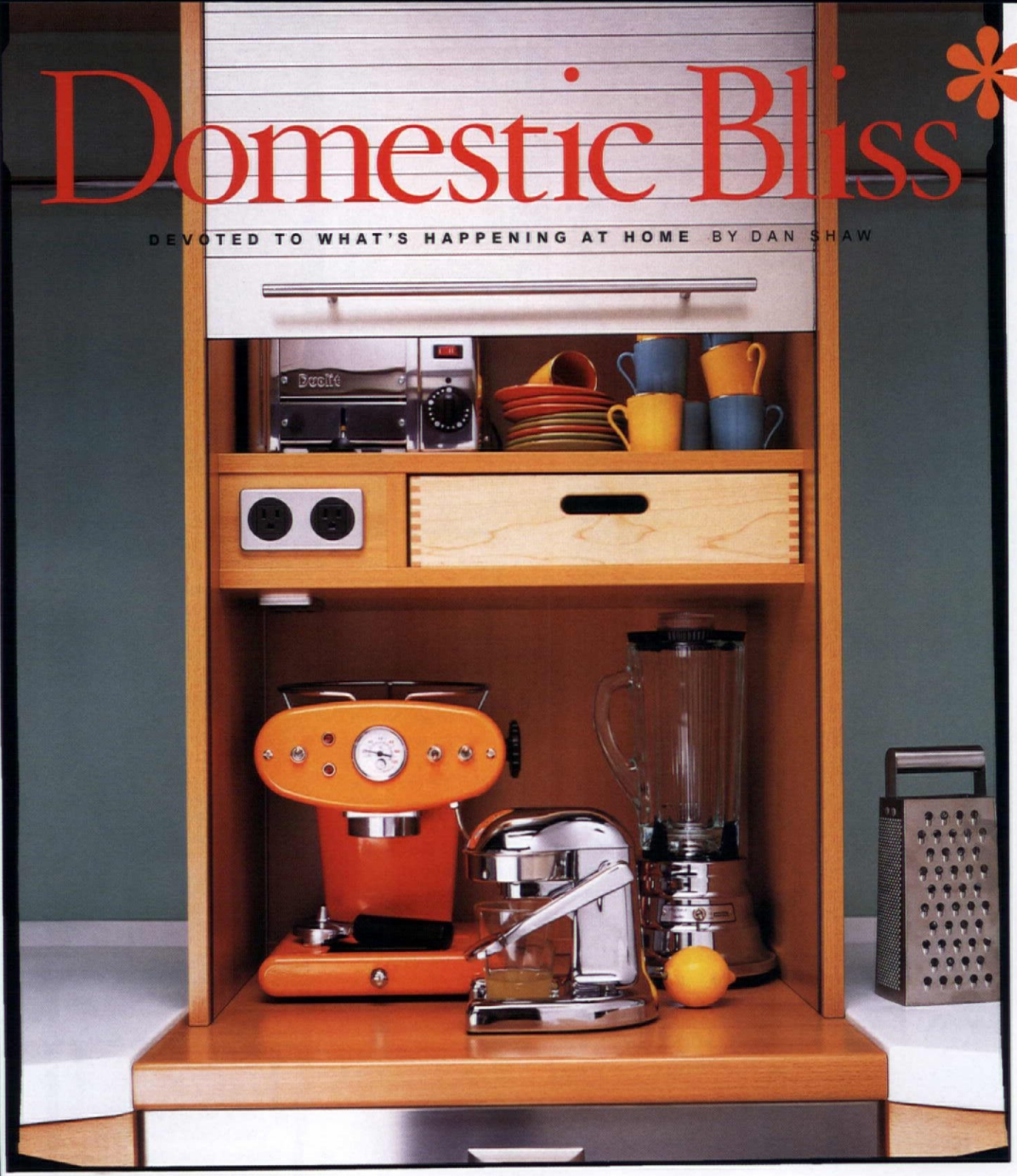
of Adventure Machines.

ISUZU

Go farther.

Domestic Bliss*

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



hide and seek

Where are the toaster, the television, the computer? In more than a few households, they're kept **incognito**, so this month we shed light on some **secret spaces**. We also visit doctors who care about **decor**, solve the mystery of those missing fabric samples, and hit the garden-tour circuit with **The 20-Minute Gardener**.

Domestic Bliss

HIDE&SEEK

YesterTec's cabinets can hide ovens.

show & tell

Just because you own great stuff doesn't mean you want to see it

This being the age of irony, it's fitting that we continue to invent ever more ingenious ways to disguise our status appliances. From TVs and computers to cappuccino makers and stoves, Americans are obsessed with conspicuous concealment. "The better you can hide something, the more impressed people are," says Rebecca Ellsley, an interior designer at Beverly Ellsley Design in Westport, Connecticut, a firm that specializes in cabinetry.

So even as companies such as Viking and Jenn-Air make ranges in dazzling, look-at-me jewel tones, there are firms like Pennsylvania's YesterTec producing armoires and pie safes that camouflage cooktops and ovens. "Our furniture makes it easier to integrate the kitchen with the rest of the house," says YesterTec's president, David W. Beer. "It's become commonplace to hide refrigerators. Stoves could be next."

Why not? We already stash our designer toasters in appliance garages, and build elaborate contraptions for hiding our stereos and TVs. "People like to be neat," says Jennifer Ellenberg, a New York designer, who has covered up everything from paperback books to TVs for clients. But another New York designer, Renny B. Saltzman, has had it with the hypocrisy of hiding. "Televisions are a necessity, a way of life," he says. Over the years, Saltzman has hidden more than a few TVs on hydraulic lifts in cabinets at the foot of beds. But such charades can be troublesome. "The clients call, hysterical, saying the lift is broken and they can't get the TV down!" he says with mock exasperation. "You don't have to hide everything."

BAR NONE

Why do people hide their liquor? "So the help doesn't drink it!" exclaims decorator Mario Buatta, who says hardly anyone he knows keeps booze under lock and key anymore. "And when you don't have help to serve drinks, it's easier to have the bar out so guests can help themselves." Even decorators who routinely hide things like TVs think it's fine to display alcohol. "I think liquor can be part of the decor," says interior designer Penny Drue Baird. "It's most appropriate in rooms like libraries, where people drink."

VANISHING ACT

into the fold

"Women often have a side that's secret," teases the catalogue from Cassina, the Italian furniture company, which introduced Philippe Starck's Miss C.O.C.O. folding chair this spring at the Milan Furniture Fair. With its lacquered aluminum frame and thermoplastic seat (available in an array of easy-on-the-eye colors), Miss C.O.C.O. is undeniably sexy, but it's her dual personality that's truly alluring.

Ever skied the Alps? Hiked the Andes?

American Express® Membership Rewards℠

experience more

give you free travel to almost anywhere. Or

choose free jewelry, clothing, even golf clubs.

American Express®
MEMBERSHIP REWARDS

And since Rewards points never expire,

you can choose to take your time choosing.

Visit www.americanexpress.com. For more information on the *Membership Rewards* Program, call 1-800-AXP-EARN (297-3276).

do more AMERICAN EXPRESS® Cards

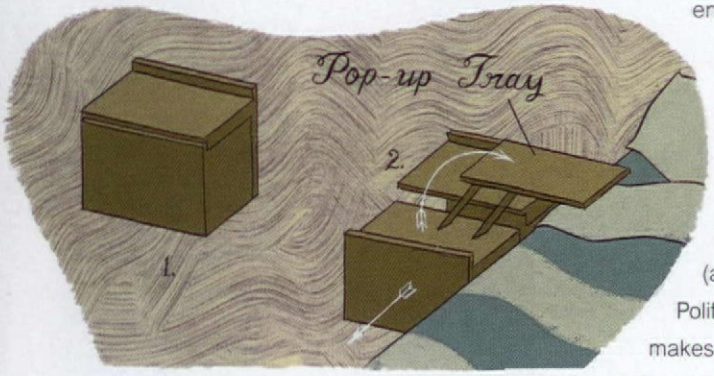
© 1997 American Express Travel Related Services Company, Inc.

functional furniture

BEXLEY HEATH'S MODERNE SOFA

Many furniture companies have taken a clue from Sherlock Holmes (who hid his cigars in a coal scuttle and his tobacco in the toe of a Persian slipper) and are producing furniture that requires a bit of detective work to discover all its virtues. At the High Point International Home Furnishings Market, Henredon introduced a chaise, which is upholstered in tufted leather; it has an inconspicuous drawer designed for storing a few cigars (or, for nonsmokers, a remote control). In its new Moderne Collection, Bexley Heath, the up-and-coming Michigan manufacturer, offered a handsome sofa whose wooden arms encompass pullout drink coasters. Under the Eddie Bauer label, Lane has designed a coffee table with a springboard top that turns it into a steady (and ever-ready) TV tray. Poliform, the Italian firm that makes to-die-for closet systems, has devised a night table, that appears to be built into the headboard of its Titania bed. But the table rolls out and transforms itself into a pop-up bed tray for eating or working in bed, and there's little mystery about the appeal of that.

HENREDON'S LEATHER LOUNGE CHAIR



POLIFORM'S TITANIA NIGHT TABLE

THE BUSINESS OF BLISS

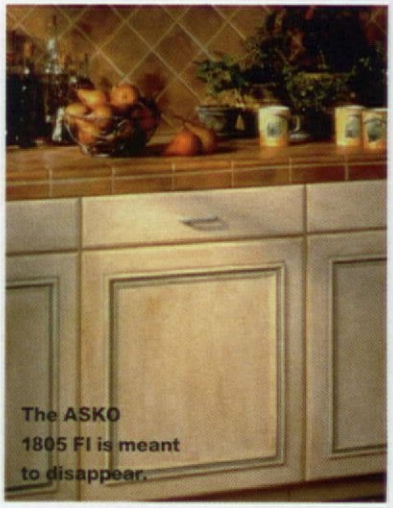
the art of containment

The Container Store's merchandise isn't meant for *hiding* things but for *finding* them. "If your pantry is a disaster, you may go to the grocery store to buy something you already have," says Garrett Boone, who founded the company in Dallas twenty years ago. "Being organized is a way of saving time and gaining some semblance of control over your life." Boone and his cofounder, Kip Tindell, have turned their initial $35,000 investment into a nineteen-store chain, with sales of $150 million last year. By selling everything from spice racks, laundry bags, pencil cups, and gift boxes to Metro Commercial Shelving and luggage carts in one location, the pair created a new retail category—the storage superstore. "Before us, you might have gone to the hardware store, the office supply store, and the closet shop at a department store to buy all these things," says Boone. Tindell's wife, Sharon, the chief buyer, knows that they'll never lack for customers. "Being organized is a state of mind," she says. "It's a constant work in progress."

Translucent Totes from the Container Store.

honey, who hid the dishwasher?

Suddenly, your dishwasher isn't just supposed to be under the counter, it's got to be under cover, too. With Miele's new "fully integrated" dishwasher, you have to open the machine to find the control panels located inside the top of the door. ASKO, a Swedish company, swears its very quiet, "disappearing" dishwasher is "as hard to see as it is to hear." The biggest news down under comes, appropriately enough, from New Zealand: Fisher & Paykel's DishDrawer—two stacking pullout drawers that resemble Sub-Zero's innovative undercounter refrigerator drawers—hits stores this fall. "They're really neat," says Mick De Giulio, a top Chicago kitchen designer. "For years we've been saying that people should have multiple dishwashers and store their dishes in them instead of in cabinets. With these new ones that disappear, this concept is finally practical."



The ASKO 1805 FI is meant to disappear.

BECAUSE I WANT TO.

AMELIA EARHART
AND SUB-ZERO

There's no better reason to go for the ultimate, whether it's adventures or refrigerators. And for ideas on picking the right Sub-Zero for your kitchen, ask for our free and very beautiful full-line catalog: 1-800-444-7820; www.sub-zerofreezer.com

SUB-ZERO®

Domestic Bliss

colour my world

If you summer on the Mediterranean, putting together an elegant alfresco dinner party is a breeze. Re-creating that ambience in America is a stylistic challenge—but help is on the way. Britain's Colour Blue catalogue ($10; call 44-171-820-7700), a favorite sourcebook for in-the-know editors, has begun shipping merchandise to the United States. Filled with terra-cotta pottery, hand-forged dining tables, Greek church tapers, and galvanized-tin trays, Colour Blue offers all you need for an effortlessly chic season by the sea, even if you're on the wrong side of the pond. —LYGEIA GRACE

DESIGN SPEAK

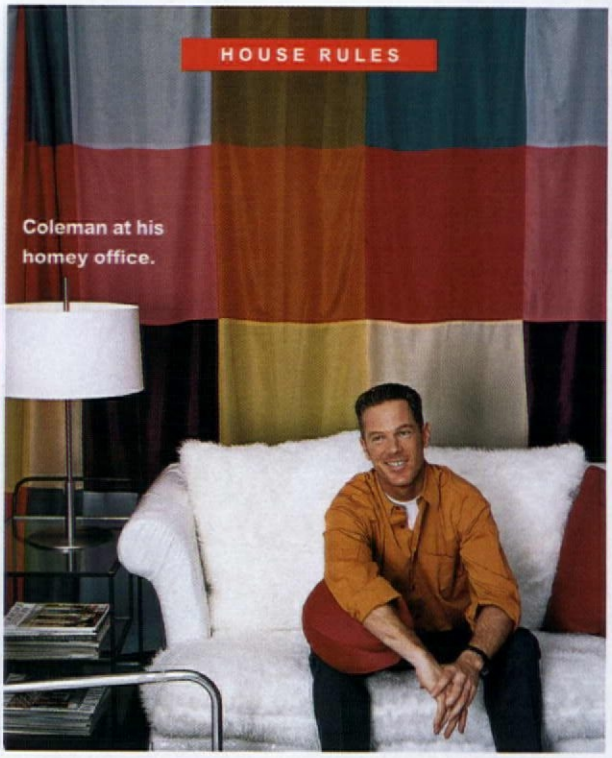
take a memo

"Memos or memo samples are a very important tool in the interior-design trade," says Michael Sorrentino, Cowtan & Tout's president, referring to the industry term for fabric swatches. "Showrooms loan memos to designers. Then designers use them for client presentations."

Mark Bitter, managing director of Scalamandré, defines a memo as a *loaned* fabric sample. "The meaning has been totally lost," he says, "because designers rarely remember to return them." Adds Sorrentino: "Memo samples are like phosphorus: they disappear when they're exposed to the air!"

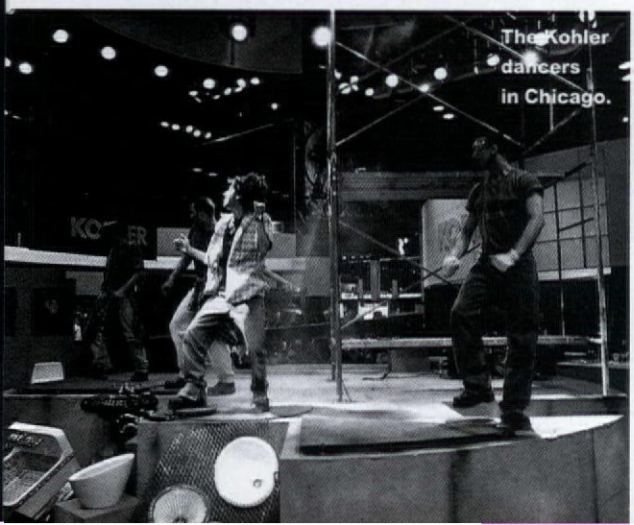
To make memos less appealing to designers who see them as permanent loans, most showrooms scar their larger memos with grommets. Still, more than one interior designer has turned a memo into a pillow, above, with a telltale grommet hole. –LESLIE BRENNER

HOUSE RULES



Coleman at his homey office.

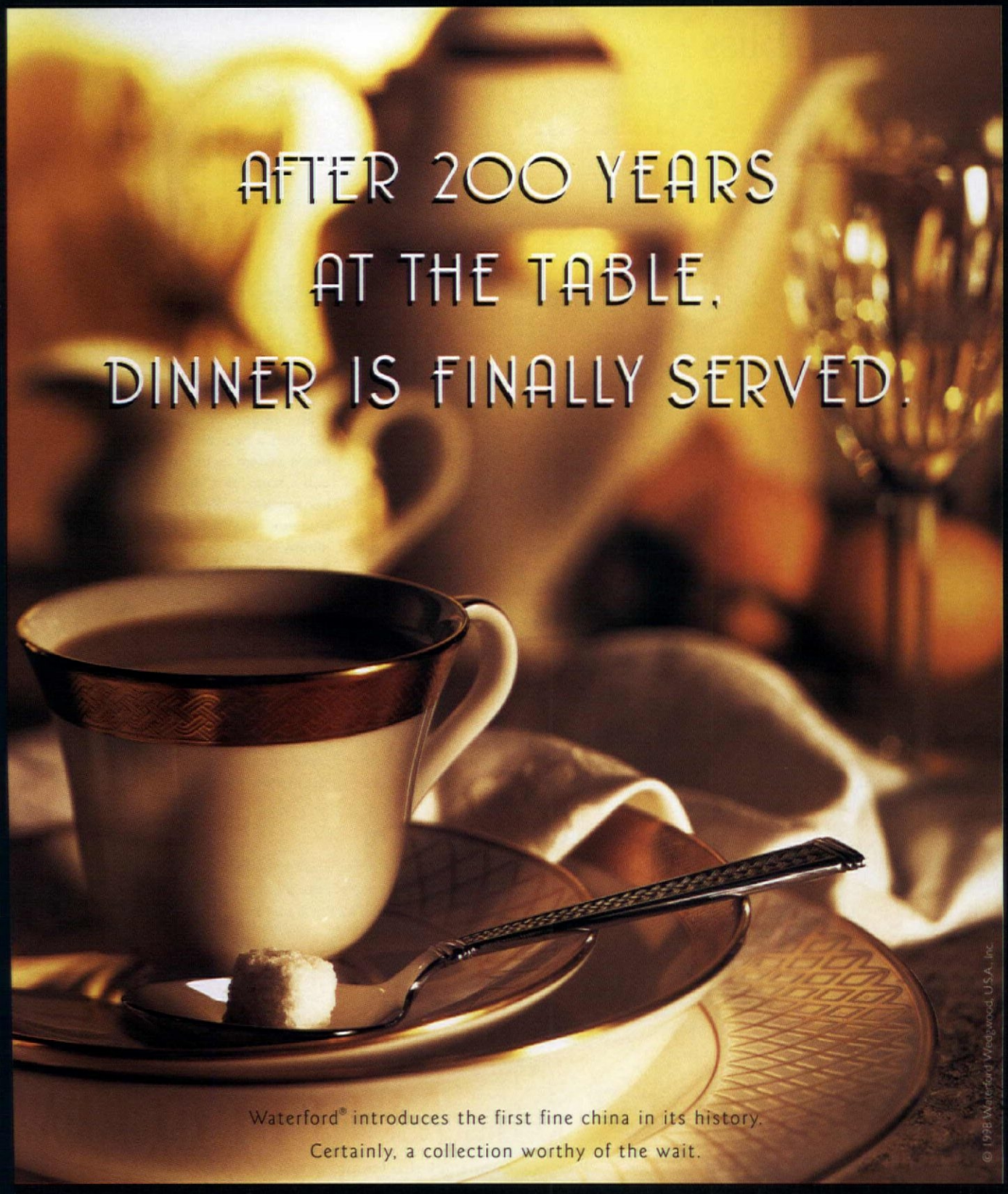
NAME Christopher Coleman
PRIMARY RESIDENCE 350-square-foot studio in Manhattan's Murray Hill
RÉSUMÉ B.F.A. in interior design from the Maryland Institute, College of Art; Kips Bay Show House class of '97
CURRENT PROJECTS An 18th-century converted barn on the north shore of Long Island; a brownstone in Park Slope, Brooklyn
THE FIRST THING I DO WHEN I WAKE UP IS Turn on the *Today* show and RuPaul on the radio
I CAN'T GO TO SLEEP WITHOUT Ativan—and turning off my phone
I SLEEP ON Thomas Woodard antique plaid cotton sheets and a nutria bedspread
THE BEST VIEW IN MY HOUSE IS FROM My bed, looking up Third Avenue
MY REFRIGERATOR IS ALWAYS STOCKED WITH Mineral water and exotic fruit juices
MY FAVORITE PLACE TO READ IS In the bathtub
MY LIVING ROOM IS VACUUMED BY Carmen Perrera
THE MOST-USED FURNITURE IN MY HOUSE IS A 1940s armchair upholstered in a horsehair-and-nylon fabric with a large adjustable hospital lamp overhead
MY OFFICE IS LIKE A SECOND HOME BECAUSE I have space. Sometimes I feel like I live in a shoebox, and it's nice to come to my office and have a place to work, to lounge, and to meet with people
A HOUSE IS NOT A HOME UNLESS It's got personality and character and shows signs of life



The Kohler dancers in Chicago.

BANG THE TUB SLOWLY

The Kohler company is on the cultural cutting edge. While breathless leggy blondes are still the norm for trade show infotainment, the plumbing powerhouse's "industrial tap" extravaganza at the Kitchen/Bath Industry Show in Chicago in April was a thoroughly modern revue. The *Tap Dogs*-like performance was hip and hypnotic: five muscled guys in work shirts kept the beat by banging giant wrenches against the scaffolding and heavy metal grates and dancing around a display of Kohler's newest sinks. "The performance was like our product," says Tom Casper, Kohler's manager of audiovisual photo services. "It was unique and had Kohler style."



WATERFORD®

Worthy of the moment for over two centuries.

rom $99 for 5 piece place setting. Patterns shown: Crosshaven™ and Kells.™ For a brochure, call 1-800-523-0009 / www.waterford-usa.com

Domestic Bliss

just what the doctor ordered

The craze for old medical-supply cabinets notwithstanding, doctors' offices rarely provide decorating inspiration. But the New York waiting rooms of Dr. Bradford Katchen, a dermatologist, and Dr. Martin Beitler, an internist, are both paeans to the art of interior design. "I wanted a Zen environment, since part of what we do is aesthetically oriented," says Dr. Katchen, whose office is in SoHo. "I wanted the room to reflect that sensibility." Designer Lanie Strahler created a tranquil, elegant setting by using soothing natural materials like Rocky Mountain quartzite, silk, and copper. Dr. Beitler's office, with a large window overlooking the Hudson River, soothes in another style. It's an homage to Finnish modernist Alvar Aalto, with an Aalto table and four of his webbed side chairs that allow patients to spread out and work if they want to. Alas, the room is ailing: the Aalto sofa is too small for the space. And the cure is elusive: Dr. Beitler's still searching for the perfect couch. —LEAH SINGER

CLASSICS

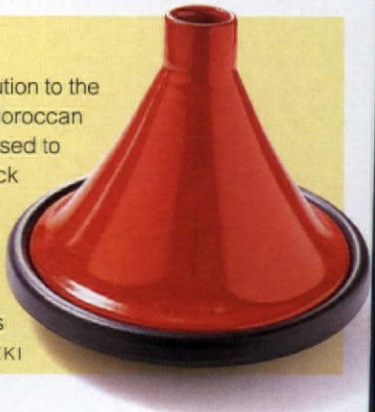
settle in metal

They're sort of an Andy Warhol thing," says designer Claudia McNulty about her metal Adirondack chair ($2,800), a twist on an American standard that's almost as ubiquitous as the Campbell's soup can. She and Lisa O'Leary, her partner at Resurrection Furniture in Hudson, New York (518-828-3444; www.albany.net/~smiles/resurr.htm), are minting the old-fashioned loungers from gleaming aluminum. The chairs' pop art sensibility gained them admittance to the Whitney Museum's gift shop, where they've been for sale since April.

But left outside on a sunny day, don't they get hot? "We thought we'd have to sell them with a can of PAM spray," jokes McNulty, who's happy to report that the chairs not only keep their cool but are "surprisingly comfortable." —JULIE GRAY

HERE'S LOOKING AT YOU, LID

Call it a chic alternative to the crock pot: Le Creuset's contribution to the fusion cooking trend is a stunning version of the traditional Moroccan tagine, the shallow earthenware dish with a conical lid that's used to cook stews (also known as tagines) over charcoal. With a black cast-iron base and a cherry-red enameled earthenware lid, Le Creuset's tagine ($100) can be used on the stovetop or in the oven. The design allows for the long, slow simmering of rich, flavorful ragouts and makes a dramatic serving piece that doubles as a sculptural objet d'art. —GOLI MALEKI



burning issues

Pity people who think that burning a candle is as simple as lighting a match. "There's a technique," says Michael Mercolino of Illuminations, a mail-order candle catalogue (800-226-3537). "If you take care of a candle, it can burn for its full value," he says, explaining why many pillars that promise sixty hours of service deliver only ten. All you need, he claims, are the proper tools—which the company has assembled in its Candle Care Kit, left. For $49.95, you get a box that includes a wick-trimmer, tweezers (for picking out soot and centering the wick), a taper shaver (so candles fit snugly in holders), a polishing cloth, and adhesive paste (so tapers won't topple). Is all this really necessary? "A good candle is like a new car," says Mercolino. "You need to take care of it." —L.G.

If you want to know why our Chinos are so soft, comb your hair.

Know how much *silkier* your hair feels just after you comb it?

Well, in a funny way, the same thing happens to cotton when it's combed.

It feels softer – silkier, if you will – as you'll discover if you put on a pair of Lands' End® Chinos.

You see, our Chinos are made from *100% combed cotton.* Not the ordinary, carded cotton used in most Chinos.

No "bad hair days" for these fibers

Mind you, our cotton is carded, too.

(Carding is the initial cleaning that every boll of cotton needs, when it comes in dirty and dusty from the field.)

But then, our cotton goes through another step. Stainless steel fingers gently comb out the tiny fibers, coaxing them to lie down straight, all in a row, and removing short ends.

This extra step adds to our cost.

But it produces a smoother, finer yarn. And with the shorter, scrawnier fibers removed, the yarn's *stronger*, too.

Our obsession with softness doesn't end here. After the Chinos are tailored, they're given a final, special washing.

They come out feeling nicely "broken in"– like Chinos you've owned *forever.*

This should sit well...

Of course, to be really comfortable, Chinos have to *fit* right.

So recently, we went back and reshaped the "rise"of our pants. Which is the measurement that determines how they fit in the seat.

The fact is, most Chinos are made with a *man's* rise – an abrupt "V" shape. (It's no wonder they feel tight and cramped on you!)

We've lengthened our rise, giving it a feminine "U" shape. It has *your* silhouette – not some guy's.

What's more, we're adding Women's to our Regular, Petite and Tall sizes. And offering a lot more colors than you're likely to find at the Mall, too.

We'll even hem your Chinos – free.

If you haven't shopped Lands' End yet, you owe it to yourself. Why not call and talk with one of our helpful phone people?

You'll find it's not just our Chinos you feel comfortable with.

© 1998 Lands' End, Inc.

LANDS' END® DIRECT MERCHANTS

Guaranteed. Period.®

For our free catalog, call anytime,

1-800-388-4731 147

Name_____

Address_____

_____ Apt._____

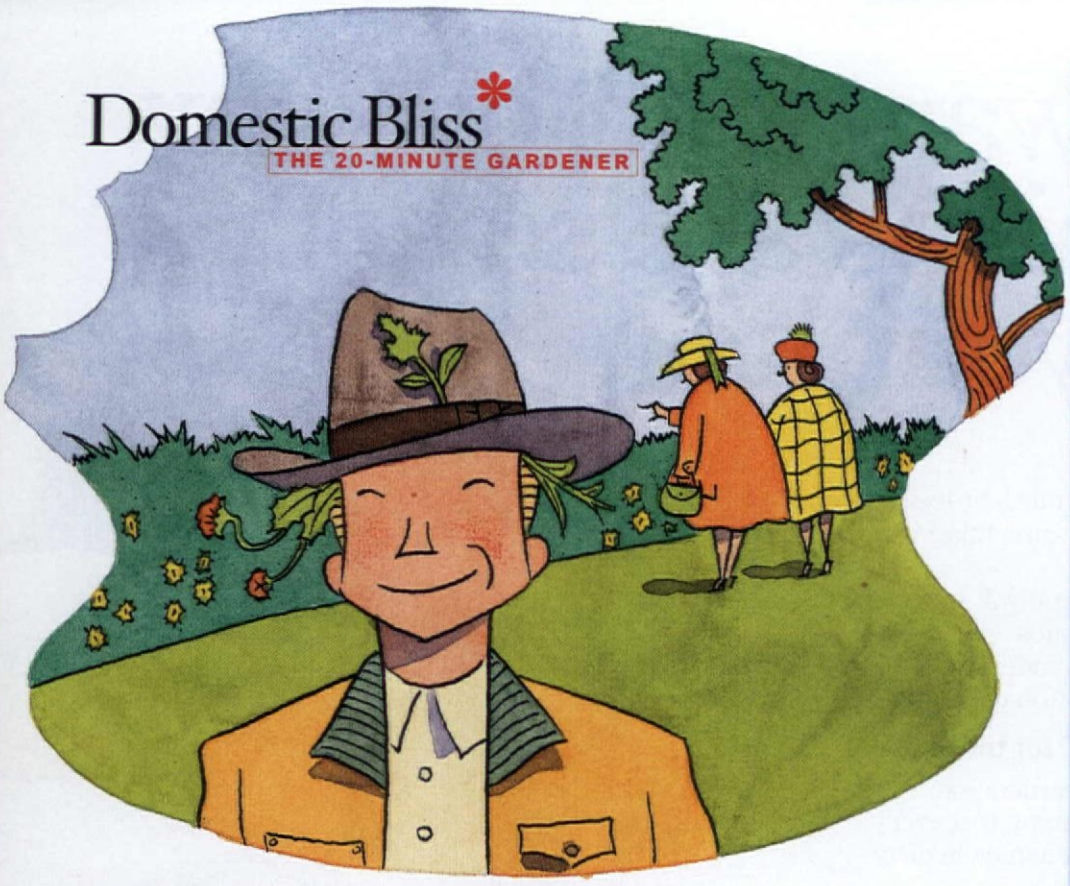
City_____

State_____ Zip_____

Phone ( ) Day/Night (circle one)

Mail to: 1 Lands' End Lane, Dodgeville, WI 53595

www.landsend.com/catalogs/147



travel advisory

There's fear and loathing on the garden tour bus

For astronauts, space travel may prove whether or not they've got the right stuff, but for gardeners, the ultimate test comes in a chartered bus.

From time to time, all of us feel the urge to see what other gardeners are up to. So we call the horticultural society, and we sign up for a garden tour. Such ventures are advertised as holidays. In fact, though, they are crucibles which will test whether you have the will and the nerve to triumph.

Marty would rather not know, and he stays home. But Tom has come to relish the ruthless, mean-spirited competition that hides beneath a garden tour's white-gloved civility. Indeed, he has triumphed in so many of these encounters over the years that he feels qualified to coach first-timers.

Lesson #1: Don't be fooled by fellow pilgrims who profess friendship. The whole point of a garden tour is one-upmanship. For example, those in adjoining seats will ask what you grow only so that they can expound on their rarer and more beautiful flowers. In this situation, your best tactic is to announce that you believe in natural gardening. Everyone, you insist, should grow only "pre-contact" plants—those that were native to the site before Columbus landed in the Bahamas. Describe all of your seatmate's prizes as "invasive exotics."

Lesson #2: Don't be intimidated by other tourists' use of Latin plant names. Remember that many of these names are not real Latin. They are counterfeits, manufactured by tacking an archaic ending onto an exotic place name or the name of a nineteenth-century botanist. With a few minutes of practice, you can learn to generate botanical nomenclature with the best of them: *Rhododendron hobokenensis, Obnoxium knowitallii*. You get the idea.

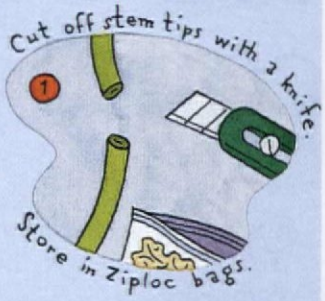
Lesson #3: Don't be surprised when, after several hours of travel, you arrive at a garden only to be told that you should have come the previous week or next month. It's a law of nature that a garden is never at the peak of bloom when visitors arrive. Once, the owner of an herb garden in east Texas actually did tell Tom that he had arrived at the ideal season. Or it would have been ideal, the owner quickly added, if a tornado hadn't obliterated the garden several years previously.

Lesson #4: The late great horticulturist T. H. Everett taught Tom that you must always wear a large felt hat when visiting gardens. A Stetson is stylish, but what's more important, it provides the perfect hiding place for the cuttings you steal (never admit that you got permission—that would spoil your outlaw image). Take your cuttings out during the bus ride home. Fellow travelers will loudly disparage you. That's proof that you have won.

—TOM CHRISTOPHER AND MARTY ASHER

THE GAME PLAN

1) To propagate a wide variety of perennials, shrubs, and vines, take 5-inch cuttings from the tips of new stems in early- to mid-summer.



2) Make cuttings with an inexpensive snap-off razor (found at art supply stores). Store cuttings with moistened paper towel in Ziploc plastic sandwich bags.

3) Upon arriving home, trim cuttings to 3- to 4-inch lengths, slicing off leaves from stems' lower halves.

4) Dust bases of cuttings with rooting hormone powder (available at garden centers) and bury stems up to their lowest leaf in pots of soil-less potting mix. One large pot may accommodate several cuttings. Water the pot, cover it with a large, clear plastic bag and set it in a north-facing window. Keep potting mix moist. A cutting is ready for transplanting when a gentle tug on a leaf fails to dislodge it.

KALLISTA® PRESENTS

A NEW LINE OF ELEGANT

BATH FIXTURES AND

FURNITURE DESIGNED

BY BARBARA BARRY.

ASK YOUR DESIGNER

OR ARCHITECT TO

ARRANGE A VISIT TO

THE KALLISTA SHOW-

ROOM NEAREST YOU.

OR SEND $10 FOR OUR

FULL COLOR CATALOG.

KALLISTA INC.

2446 VERNA COURT

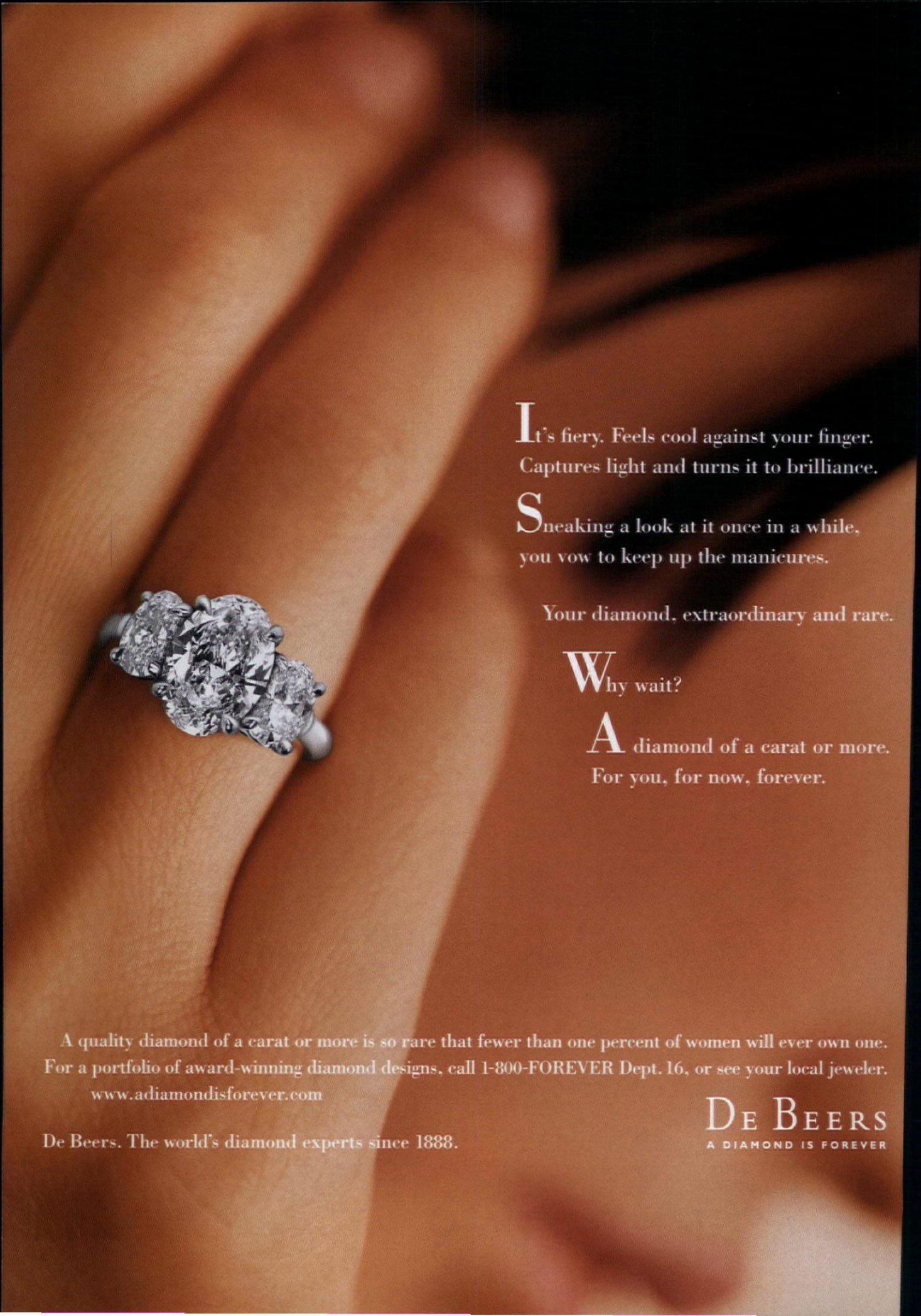
SAN LEANDRO, CA 94577

TEL 1.888.4KALLISTA

FAX 1.888.272.3094

www.kallistainc.com

KALLISTA


It's fiery. Feels cool against your finger.
Captures light and turns it to brilliance.
Sneaking a look at it once in a while,
you vow to keep up the manicures.
Your diamond. extraordinary and rare.
Why wait?
A diamond of a carat or more.
For you, for now, forever.
A quality diamond of a carat or more is so rare that fewer than one percent of women will ever own one.
For a portfolio of award-winning diamond designs, call 1-800-FOREVER Dept. 16, or see your local jeweler.
www.adiamondisforever.com
De Beers. The world's diamond experts since 1888.
DE BEERS
A DIAMOND IS FOREVER

Hunting & Gathering

BENCHMARK
Tuvan sofa, $3,850, Swedish Blonde, through Legacy, with San Lorenzo's Baltic Stripe. Varola Red curtains through Country Swedish. All upholstery, D & F Workroom Inc. Wool felt slippers, $54, Asplund, through Totem Design Group. 888-519-5587.

simply swedish

Lighten up with Swedish style—a **classic decor** credited to Gustav III, the 18th-century Swedish king who paired Louis XVI-style **elegance** with his country's craft tradition. This **timeless look** is being revived in painted furniture and crisp cotton fabrics. And it won't clash with violet, the **color of the moment**.

PHOTOGRAPHED BY ANTHONY COTSIFAS

PRODUCED BY BROOKE STODDARD

THERE IS A NATURAL GRACE about a Swedish home that is reflected in its fine lines, muted tones, and sparsely furnished rooms. Furniture painted in nature's hues is complemented by crisp fabrics of checks and stripes. Now these and other characteristics of classic Swedish style are being reintroduced by several fabric and furniture firms. In the dining room,

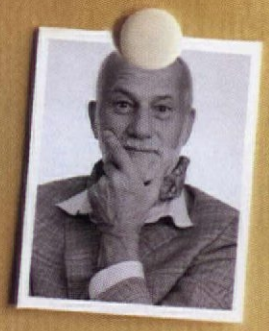
NATURAL LIGHT **White with Wreath sheer curtains, Rococo desk in Swedish pine, and Torup chair, all from Country Swedish. Upholstery on chair is Eugenia in oyster, from Waverly. 800-423-5881. On desk: Regina candlestick, $110 to $350, and Fanfare candlestick, $60 to $80, Galleri Orrefors/Kosta Boda. 800-529-4557; La Rochere glass, $22, Barneys New York. 212-826-8900. Carina Seth Andersson's Helt Enkelt glass, $148, through Svenskt Tenn, Stockholm, Sweden. 28-468-670-1600.**

a painted pine gateleg table is set with uncomplicated porcelain dishes and pewter flatware. A window is dressed in a delicate white swathe to maximize light, a cherished element. Floorboards are scrubbed (or whitewashed), and a chandelier gives off true candlelight, both signature details of the Swedish home. "It's simple, refined, elegant," says Tricia Guild, of

NIGHTCAP Pine valance, Swedish Blonde. Canopy in Schumacher's Ovedskloster Rose, lined in Cowtan & Tout's Ashbury. Rose bed, Swedish Blonde. Capellini pillowcase, $100, Delphino boudoir pillow, $80, Piacere sheet, $240, and duvet cover, $600, Embellishments, Charlotte, NC. 704-334-8124. Krontorp stool, Nordic Style, covered in Cowtan & Tout's Chelton Vine. Diane table, Julia Ltd. On table: Vase, $36, Simon Pearce, and candlestick, $110, Barneys New York; decanter, $125, Galleri Orrefors/Kosta Boda.

Designers Guild, who finds Swedish style the perfect backdrop against which to mix classic and modern styles. An airy palette of blue and gray sets off 18th-century turned-leg chairs, gilded mirrors, and beds with carved headboards. How Swede it is. —HOPE MEYERS

PARED DOWN **Sylvia crystal chandelier, Country Swedish. Wooden gilt mirrors, $450 each, through Nordic Style, London. Diane chairs, Julia Ltd., Montclair, NJ. Seat fabrics, from left: Miromesnil, Anastasia Moiré, and Lorraine by Pierre Frey, NYC. Grinden painted pine gateleg table, Country Swedish. On table from left: crystal Squeeze vase, $55, and Fanfare candlestick, from Galleri Orrefors/Kosta Boda. Porcelain Staccato salad plate, $7.50, made in Japan, at Crate & Barrel. 800-996-9960. Primo wineglasses, $35 each, and Vintage pitcher, $110, through Galleri Orrefors/Kosta Boda. Match pewter flatware, $145 a place setting, made in Italy, from Barneys New York. Taipei linen napkins, $15 each, Area Inc., NYC. 212-924-7084.**



"WHY SHOULD I KEEP AN OLD MASTERPIECE WHEN I CAN HAVE A NEW ONE?"

N E W FLAT TV™

Imagine your television is a painting. Imagine a 42" diagonal screen with a depth of only 4.5". All in a television that's mounted directly on the wall. With its high resolution picture quality and built-in Dolby Prologic™ sound, **Flat TV** is real Home Cinema that brings your wall to life. For more information, call 1-800-229-2811 or visit us at **www.flat-tv.com**

Dolby is a registered trademark of Dolby Corp. ©1998 Philips Electronics North America Corporation

PHILIPS

Let's make things better.

what's news

Color your world violet, the perfect match for the purple haze of a summer afternoon

1. SCULPTURE GARDEN Vietnam memorial artist Maya Lin has created tables and stools in lightweight fiberglass and cement. Part of the Maya Lin Collection: The Earth Is (Not) Flat, the pieces are available at Knoll, Inc. 800-445-5045.

2. TREE OF LIGHT Branch lamp, $5,500, by Fran Taubman, Pritam & Eames. 516-324-7111.

3. SOFT AND SILKY Dupione pillows, $65 each, and Beloved Roses silk-chiffon fabric (used here for a scarf), all deco-line by Barbara B. Wagner. 41-1-388-5455.

4. PURPLE PASSION Vega wineglass, $140, and Mosaique tumbler, $245, Baccarat, Inc. 800-777-0100. Avril goblet, William Yeoward Crystal. 800-818-8484.

5. BLOOMS TO GO Galvanized steel and wicker flower carrier, $40, Bergdorf Goodman. 800-218-4918.

6. PILLOW FIGHT From top: Rouched Cuff pillow, $275; Vertical Center Band pillow, $350; and Knife Edge Quilted pillow, $340; all Donna Karan. 800-365-7989.

7. CONCH OUT Porcelaine de Limoges ashtray, $150, by Marie Daâge. Amano. 202-298-7200.

Oh my!

A CELLINI VIRGINIAN KITCHEN IN SANDSTONE

FOR AN EXCEPTIONAL LOOK IN CABINETRY THAT YOU WON'T FIND ANYWHERE ELSE,
VISIT YOUR NEAREST CANAC SHOWROOM OR CALL 1 800 CANAC 4U

Canac®

A KOHLER COMPANY

TO ORDER A 'KITCHEN PLANNER', PLEASE SEND YOUR NAME AND ADDRESS WITH A $5 CHECK
(PAYABLE TO CANAC KITCHENS) TO: KITCHEN PLANNER, 360 JOHN STREET, THORNHILL, ONTARIO CANADA L3T 3M9

DEVILLE
BREAKAWAY
#6
PEBBLE BEACH
Showing Off Some Muscle at the Beach.
THE PLACE: Negotiating a steep S curve near the fairways of Pebble Beach®.
THE CAR: The quick and nimble DeVille Concours with its responsive, 300-horsepower Northstar V8.
THE MORAL: It's so reassuring to have that much power behind a good drive.
• 300-hp Northstar System
• StabiliTrak
• Road-Sensing Suspension
• Variable Speed-Sensitive Steering
• Driver & Front Passenger Next Generation Air Bags
• Side-Impact Air Bags
• Available OnStar System
• Call 1-800-333-4CAD or go to www.cadillac.com
DEVILLE
For The Time Of Your Life
Cadillac
©1998 GM Corp. All rights reserved. Always use safety belts and proper child restraints, even with Next Generation Air Bags. See the Owner's Manual for more safety information.
CADILLAC® DEVILLE® CONCOURS® NORTHSTAR® ONSTAR® STABILITRAK™
PEBBLE BEACH, its images, golf course and individual golf hole designs are trademarks, service marks and trade dress of Pebble Beach Company, used by permission.
PETRAUSKAS

Object Lesson

GO TO PIECES
Gregory Muller, who apprenticed in marble studios in Italy and Greece, now runs a mosaic and stone workshop in Brooklyn, N.Y. Here, he chooses marble for a mosaic floor he designed.

mosaics

It's hard to herald a trend when it was popular in **300 B.C.** Yet mosaic, the art of **decorating** a surface with designs of densely **arranged** pieces of marble or glass, is as popular with the **moderns** as it was with the ancients. From classicists to minimalists, Kips Bay to Milan, this meticulous craft is turning up on walls, **floors**, and furniture. Now that's what they call a **gorgeous** mosaic.

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPH BY FRANCINE FLEISCHER

PRODUCED BY NEWELL TURNER

Object Lesson

GRAND ENTRANCE Dallas architect Richard Trimble used hand-cut marble, onyx, and semiprecious stones from Ancient Venetian to create this floor and tabletop for a Texas foyer.

FIT FOR A CAESAR

It was a time of prosperity, when the homes of the wealthy were embellished with intricate mosaics, painstakingly assembled by artisans out of thousands of fragments of Mediterranean marble.

Ancient Antioch, circa the third century A.D.? Try Dallas or New York, circa last week.

Perhaps not since the Roman empire have so many homeowners looked at tile patterns and decided that what their foyer needed was a custom-made mosaic with abstract motifs of flowers and scrolls. "Before, it was marble, marble, marble, but now mosaics are back in vogue," says Nasser Nakib, a Manhattan architect whose luxury clientele frequently asks for them. "They give a nice, warm feeling to a room."

And did the Romans have such a selection? Today, tesserae, the tiny pieces that make up a mosaic (the name comes from the Latin word for "cube"), are available in almost infinite variety. From Turkey, there is red marble the color of bordeaux, from Pakistan, translucent green onyx. In Italy, glass mosaic tiles are handblown and filled with 24-karat gold leaf. And whereas ancient mosaics took hundreds of years to get a weathered look, today's

THE DEEP BLUE SEA Architect Frederic Schwartz commissioned a shower mural with a favorite motif: a yellow submarine. Stephen Spretnjak made this aquarium using hand-cut stained-glass tiles.

"I LOVE MOSAICS. IN A LARGER BATHROOM, IT'S ALMOST LIKE HAVING AN *extraordinary rug* ON THE FLOOR"

BUNNY WILLIAMS
INTERIOR DECORATOR, NYC

tiles can be tumbled—a technique that suggests age—or polished, so they have a sheen fit for a Caesar.

Mosaics have always combined artistry with practicality, forming a surface so durable that many early examples are intact after thousands of years. "I have one in my garden that I use as a table," says Helen Costantino Fioratti, who deals in antique Roman and Byzantine mosaics in her New York store, L'Antiquaire & the Connoisseur. "It used to be a floor."

The earliest-known mosaics were made in the third millennium B.C. in Erech, Mesopotamia, where walls of important buildings were reinforced with pieces of fired, colored earthenware arranged in decorative geometric patterns. The Greeks developed the pebble mosaic, made from uncut pebbles, and tessera, in which stones were cut into triangular, square, and other regular shapes and then fit densely into a pattern.

But it was the Romans who invented many of the techniques used to this day. Considered some of the finest works of all antiquity, Roman mosaics have a sense of perspective and light and shadow that is achieved by using a range of stones, with subtle variations in color.

HANDMADE

Despite technological innovations such as computer-generated color selection, mosaic work is still done by hand. The current revival is largely credited to the appearance in this country of artisans trained in this antique craft. "It's part of the whole handmade trend in tile," says Berna Feuerstein of Studium V, a New York design showroom. "And the quality is really as nice as the European work."

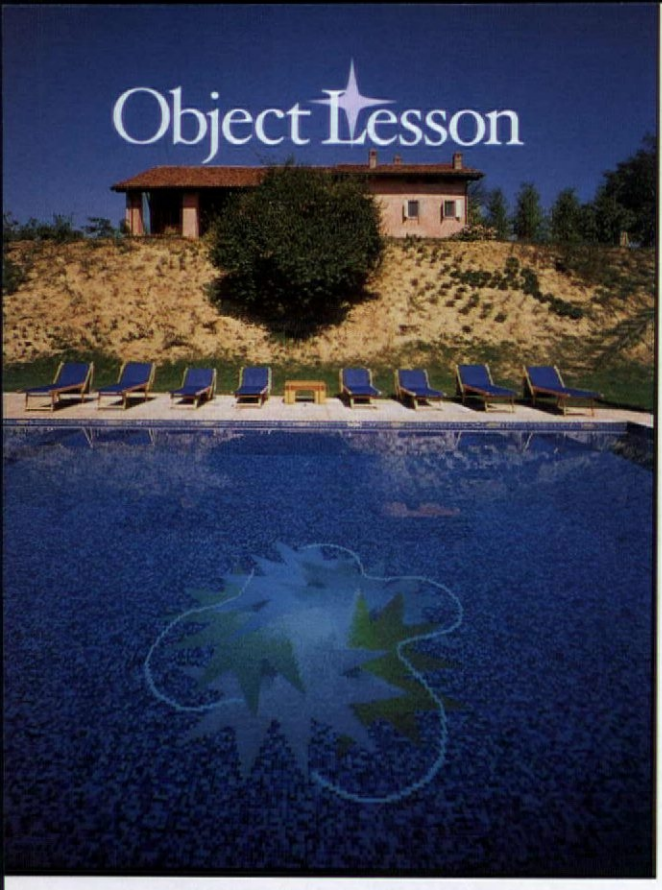
At the Kips Bay Decorator Show House this past spring in Manhattan, no fewer than four rooms featured mosaic work, including a bathroom where Eve Robinson had spelled out "His" and "Hers" on the floor by two sinks, using stone tiles from Waterworks. In her clients' homes, New York decorator Bunny Williams uses mosaics as "an extraordinary rug." Across the Atlantic, swashbuckling French designer Philippe Starck sets his industrial washbasins in rooms swirling with psychedelic patterns in Venetian glass from Bisazza.

Although mosaics were once used mainly to decorate period bathrooms, Williams now finds they work well in modern settings. "They give a sense of antiquity and take the sterile feeling off of an antiseptic bathroom," she says.

Just fifteen years ago, glass mosaic tiles were used primarily for outdoor commercial applications such as covering skyscrapers, says Piero Bisazza, whose

FOOTWORK **Stephen Spretnjak created a mosaic carpet, above, with Venetian glass tile from Nemo Tile, NYC. His client, Phyllis Miriam, wanted bathroom mosaics inspired by the colors of Pierre Bonnard's paintings of his wife in the bath. A painterly touch: the carpet appears to spill over the step leading into the shower. Below: Decorator Bunny Williams collaborated with architects David Netto and Nasser Nakib on this Roman-inspired marble mosaic floor, fabricated through Studium V.**

Object Lesson



STARRING ROLE **Milan architect Alessandro Mendini created the design for a swimming-pool mosaic, above, and the Bisazza company used a computer to map the colors and numbers of glass tiles needed to create it. Architect Sarah Calkins used Brazilian glass tile from Hastings Tile, NYC, for the ocean-inspired kitchen floor, below. Jim Burnard, of Colorco Ltd., Merrimack, N.H., did the mosaic work.**

family founded the Bisazza tile firm in Vicenza, Italy, in 1956. But in the last few years, designers and architects like Ettore Sotsass, Michael Graves, and Alessandro Mendini have begun to use glass mosaic as a decorative element in interiors. Mosaic swimming-pool bottoms now make up 25 percent of Bisazza's business.

FASHIONABLE FLOORS

Not long ago, Stephen Spretnjak, a New York artist and tile worker, was begging clients to let him try a mosaic instead of the standard 4" by 4" ceramic tiles in their kitchens and bathrooms. Now, people in search of mosaics come to him, especially when they find out he did the floor at Balthazar, the stylish SoHo bistro. When they can get a reservation, the Manolo Blahnik-shod crowd steps lively across a Greek-key-patterned expanse of minute marble tesserae so perfectly antiqued it looks as if it had been unearthed during an excavation at Pompeii. "The tile arrived polished, so I washed it with acid," Spretnjak says.

While much new mosaic work draws on classical designs, anything is possible. Film and theater producer Phyllis Miriam hired Spretnjak to tile four bathrooms in her New York penthouse with mosaics inspired by Pierre Bonnard's colorful paintings of his wife in the bath. The job required sixty colors of Venetian glass tile.

Architect Frederic Schwartz ordered a mural for his bathroom featuring a favorite motif, a yellow submarine. Spretnjak designed a mosaic of an aquarium, using cut stained glass to create the submarine, a red squid, and a black bottom-dwelling shark. For water bubbles, he glued in mirrors from dental tools.

Others take a more minimalist approach. "I use mosaic when I want to richly texture a plane," says New York architect David Ling, who likes to cover a large surface with just one kind of tile, his favorite being cobalt blue glass from Brazil, which is available from Hastings Tile. "Really, you don't need anything else."

KITCHENS AND POOLS

Designers are using mosaics for fireplace surrounds, kitchen backsplashes,

CHISELED FEATURES

At the Gregory Muller Associates workshop in Williamsburg, Brooklyn, Gregory Muller, who owns the firm with his brother Harrison, paints watercolor sketches that he and his employees use to create marble mosaics.

After Muller designed this image of an anthropomorphic sun, he handed his watercolor sketch to two of his employees, Mark Polyakov and his son Dimitry, natives of Georgia (the former Soviet republic), to translate it into a mosaic tabletop. The elder Polyakov drew a template of the design on craft paper and outlined the sun and background grid on a granite surface. He then chose his palette from Muller's huge supply of marble, onyx, and limestone quarried all over the world. With Dimitry, he clipped each stone chip by hand into just the right shape and

glued it onto the granite with a thin-set mortar. Finally, the mortar was cleaned off, the mosaic was grouted with the desired color, polished, and then sealed. "Each mosaic is interpretive from the sketch," Muller says, "and every artist does it differently."

C H A N G E N O W

You long for something different. You make your move. And once you change, you never look back. Welcome to the world of Mitchell Gold. Where luxurious leather with soft lines of character soothes with just a touch. Ingenious pull up chairs and ottomans create more seating and invite others to share. And silhouettes of beautiful slipcovered sofas fill your world with a calming sense of practicality. Call 1/800/789/5401 or visit us online at www.mitchellgold.com.

MG

MITCHELL GOLD

Change where you live with the furniture you buy.

leather / upholstered / slipcovered

Object Lesson

A MOSAIC GLOSSARY

FINISHES The appearance of marble mosaic tile depends on its finish. A **polished** finish brings out the color of the stone and makes it shine. **Tumbled** and **honed** finishes both give an aged look; tumbled stone has slightly rougher edges. A **split face** finish leaves the stones' surface irregular, not smoothed.

MARBLE MOSAIC Includes marble and such stones as limestone, granite, and onyx. Pieces are machine-cut in straight lines and then hand-clipped in custom shapes. Of these materials, granite is the most durable and limestone the most fragile, since it is porous and can stain. Protect them all with a sealant like Miracle Sealants' Porous Plus.

PEBBLE MOSAIC Pebbles in varying colors have long been used to create patterned surfaces for courtyards and gardens. They are durable but hard on bare feet.

SMALTI AND GLASS The legendary Ravenna basilica mosaics were made with smalti—colored glass tile that is handmade and highly prized. Smalti is still made by firms like Bisazza, including one style in gold leaf. Less expensive machine-made glass mosaic tile has a more uniform quality than smalti.

TESSERA A small piece of marble, glass, or ceramic tile used in mosaic work. There are three design styles (if your tile supplier isn't familiar with these classic terms, use the following descriptions to explain what you want). In ***opus tesselatum,*** best for backgrounds or geometric patterns, tiles are laid in straight rows on a grid. ***Opus vermiculatum***—the most difficult method—involves hand-clipping tesserae and fitting them along curving lines that follow the shape of images. In ***opus sectile,*** large, shaped pieces of marble and stone are combined with tesserae.

and pool copings. And there was a man from Southhampton, England, who wanted an 800-square-foot mosaic inspired by the floor of the Reform Club in London's Westminster for his conservatory. When he asked if it was possible to fabricate a mosaic on that scale, Studium V's owner David Meitus assured him that it was—for $108,000.

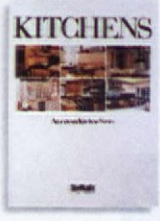
Clearly, price is a consideration in making mosaics. The materials, whether marble or glass, are expensive to begin with, and they are just a fraction of the cost. The main expense is labor: it takes hours to hand clip bits of tile and fit them into a pattern.

"I love mosaics, but I don't overuse them," Bunny Williams says. "They're not inexpensive."

However, mosaics don't have to cost the equivalent of a down payment on a small villa. Meitus often recommends what he calls a "mosaic punch," in which mosaics are mixed with less costly stone tiles or a slab of limestone, slate, or marble. A sixty-inch mosaic

IT'S NOT JUST A KITCHEN,

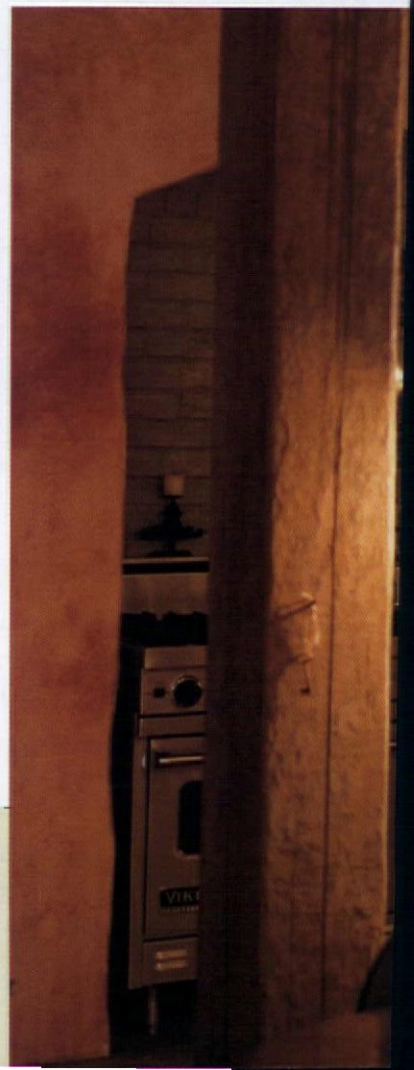
IT'S CENTER STAGE.



Whether you're entertaining or cooking, your kitchen is where you perform. That's why SieMatic kitchens are designed to function flawlessly during preparation and look stunning during presentation. To learn more, or to order the SieMatic Kitchen Book, call ***1-800-765-5266.***

SieMatic

Visit us at www.siematic.com



ORDER YOUR SIEMATIC KITCHEN BOOK NOW AND RECEIVE THE AMERICAN KITCHEN SERIES CATALOGUE FREE!

Send me the SieMatic Kitchen Book, a 150-page guide to the finest in kitchen design. I have enclosed a check or money order for $19.95 and will also receive a free copy of the American Kitchen Series Catalogue.

Send to: SieMatic Corporation, Dept. HG0898, P.O.Box 936, Langhorne, PA 19047
Or call **1-800-765-5266** in the U.S. or Canada to order or to visit the showroom nearest you.

NAME

ADDRESS

CITY STATE ZIP

PHONE

medallion, for instance, could be surrounded with stone and would cost about $2,500, compared to $10,000 to cover an entire floor in mosaic tile. Another possibility for both walls and floors is to use mosaics more sparingly, as a border.

MOSAIC BASICS

Any mosaic is a long-term investment, so keep the following in mind:

If you do combine mosaics with a natural stone, try to get chips of the stone to use as tesserae in the mosaic. This will link these two elements together visually, even if several other colors are used in the design.

Don't use mosaic tile for countertops, because the grout can absorb materials such as mouthwash or toothpaste. Since water won't harm them, mosaics are frequently used in shower stalls. Be sure to lay a mosaic floor on a hard surface such as concrete or cement, not wood, which expands and contracts and may crack tile work. If properly installed, most mosaics and their grout should last centuries.

If you want an antique look, study ancient mosaics in books and museums and observe small details. Were the chips broken or cut? What color was the grout? Ask your tile store to show you samples of tesserae before you start. "It goes a long way toward making it look more real," Nakib says.

Done right, mosaics should last forever. And while they are especially trendy today, this is one vogue that, after four thousand years, has never really gone out of style.

ANCIENT CRAFT, MODERN SOURCES

Many mosaic companies carry more than one type of tile and can custom-make any design.

Ancient Venetian Floor Company Marble, semiprecious stones, and onyx. Dallas, TX. To the trade.

Ann Sacks Tile & Stone Stone, ceramic, and glass. 800-278-8453.

Artistic Tile Stone and glass. NYC. 212-727-9331.

Bisazza Italian glass. Miami, FL. To the trade.

Colorco Ltd. Mosaic fabrication. Merrimack, NH. 603-424-9602.

Country Floors Stone and ceramic. NYC. 212-627-8300.

Dal-Tile Ceramic 800-933-TILE.

Gregory Muller Associates Mosaic fabrication. NYC. 718-599-6220.

Hastings Tile & Bath Glass and marble. NYC. 212-674-9700.

Nemo Tile Marble, stone, ceramic, and glass. NYC. 212-505-0009.

Paris Ceramics Limestone and marble. NYC. 212-644-2782.

Stephen Spretnjak Mosaic artist. NYC. 212-431-3797.

Studium V Marble, stone, and glass. NYC. 212-486-1811.

Town & Country Flooring Recycled glass. NYC. To the trade.

Vitreous Fruits

As Orrefors celebrates its centennial, Lena Bergström and her colleagues are keeping it in the forefront of glass design

BY LYGEIA GRACE

SORCERY exists. At least that's what glass artist Lena Bergström believes. How else to explain the transformation of elements as simple as sand and soda into the sensuous material that is glass? "It's magic," she declares. "People respond to it because it's a magic material." Glass has power over you because "you use it near you: you eat from it, drink from it, and see through it," says Bergström. "It's like fresh air and good health." She should know. For the last four years, the former textile designer has been conjuring objects with an improbably soft appearance out of this most mysterious of substances for Orrefors, the venerable Swedish glass company.

It is only fitting to find a believer in magic at a company that names its processes after Shakespearean sprites and figures from Viking mythology. But Bergström's sense of innovation—as evidenced by her adventurous shapes and her unusual cut-crystal pieces that are now in development—is also well suited to Orrefors's long tradition of experimentation.

The company, which celebrates its jubilee this year, was not always known for its artistry. In the beginning, Orrefors produced only

ORREFORS THEN AND NOW: A VISUAL HISTORY OF INNOVATION AND ARTISTRY

VALKYRIES
Simon Gate
1917

UNTITLED
Simon Gate
1919

FIREWORKS BOWL
Edward Hald
1921

ARIEL VASE
Edvin Öhrström
1941

RAVENNA
Sven Palmqvist
1948

glassware for medical and household uses. It was not until its second decade, with the arrivals of Simon Gate in 1916 and Edward Hald in 1917, that the firm established itself as a major force in artistic glass. Gate's refinement of the overlay—or casing—technique and Hald's unorthodox take on traditional glass etching made Orrefors an internationally recognized firm and its pieces sought after by collectors.

Gate's and Hald's innovations were the first in a long line of Orrefors specialties that have helped make Swedish glass some of the most beautiful in the world. In the thirties, Edvin Öhrström and Vicke Lindstrand developed the Ariel technique, in which a design is sandblasted into layers of colored glass and then covered with a final layer of clear glass. The air pockets caught in the body of the piece give the patterns a sculptural quality. The forties saw the development of additional methods—among them Ravenna, by Sven Palmquist. Named after the mosaics of Ravenna, Italy, the technique calls for filling sandblasted patterns with pigment before a final layer of clear glass is applied. The process produces a graphic effect that resembles floating fields of color. These techniques and the many that followed are still used by Orrefors designers.

VASES AND PHASES From far left: Glass artist Lena Bergström surrounded by her work, and in the hot shop with a master blower making new cut-glass pieces; a vase by Bergström from 1995.

In spite of its formidable history, the company is very much grounded in the present. In addition to Bergström, Orrefors has a stable of seven other designers—Lars Hellsten, Jan Johansson, Helén Krantz, Erika Lagerbielke, Anne Nilsson, Martti Rytkönen, and Per B Sundberg. Each is involved in the creation of original pieces of art glass and designs for mass production—including the Orrefors Gallery 100, a limited-edition collection of twenty-five objects celebrating the company's centennial. Ranging from Nilsson's luminous hand-cut plates to Sundberg's colorful rhythmic vases, many of the pieces are destined to become classics. For the present, however, the eclectic styles of the designers are already bringing the company a new generation of admirers.

APPLE
Ingeborg Lundin
1957

POP GLASS
Gunnar Cyrén
1966

EXPO VASE
Olle Alberius
1972

UNTITLED
Erika Lagerbielke
1991

ABINA VASE
Jan Johansson
1998

Gentlemen of the Club

Why should garden clubs be a female preserve?

BY TOM CHRISTOPHER

I AM THE "BAD MALE MEMBER" of the Middletown, Connecticut, Garden Club. A woman told me this at another garden club's monthly meeting; she had assumed that I was Rob, the good male member. In fact, I don't participate as I should (Rob is currently serving as treasurer, and doing an outstanding job). Still, I'm proud of my membership in this local affiliate of the GCA, the Garden Club of America. By joining the GCA, I enrolled in one of this country's oldest, most progressive, and most misunderstood organizations.

Would the delegates from twelve local garden clubs who founded the GCA back in 1913 have described themselves as environmentalists? Probably not, for then as now, the routine of club activities centered on monthly meetings and lectures, flower shows, and civic beautification. Yet within three years, the GCA founders had formed a Wildflower Preservation Committee, and they first went to Washington to stop the proliferation of billboards in 1919. "One year," Carol Stoddard, the National Conservation Committee representative for Zone 2 (Connecticut and Rhode Island), observed to me, "before we got the right to vote."

Carol didn't intend to make me feel like an outsider. This hardworking conservation rep was just making a point. The GCA is too often dismissed by the current generation of women as a social relic. In fact, it addresses up-to-date issues, such as the quality of your drinking water. Member clubs are protecting watersheds by distributing brochures about chemical-free lawn maintenance to the public, and nationally, GCA is educating members about the data on public water supplies that the federal government is scheduled to put on-line.

Joining the Garden Club of America is not a genteel way to fill time. In the Partners for Plants program, for example, GCA volunteers spend six to eight weeks working with government-approved botanists (who have been funded by the GCA) to study and inventory plant populations on federal lands so that these public assets can be more intelligently managed. Over the last five years, these down-to-earth volunteers have completed forty such projects, ranging from the restoration

of a prairie in Minnesota to a detailed investigation of how grazing deer are opening a New Jersey forest to invasion by alien weeds.

MOST SIGNIFICANT, though, is this fact: Legislators in Washington take calls from GCA members. Or so Joe Lieberman, Connecticut's influential junior senator, assures me. He describes his meetings with GCA members as among his favorite visits from constituents.

"They [GCA members] have been literally grass-roots educators on issues like the Endangered Species Act and the transportation programs that affect clean air and clean water. GCA members . . . are hands-on when it comes to our environment and the legacy of environmental stewardship we want to leave to our kids," Lieberman says.

In fact, the GCA commands respect from decision-makers that is disproportionate to its size. Though wide-ranging—the GCA binds together 193 clubs in 40 states including the District of Columbia—the GCA's membership numbers only some 16,500. The secret of the organization's potency seems to lie in its unique approach to the issues. As Chris Willemsen, the current president, is quick to point out, the GCA does not have a paid lobbyist.

Instead, the GCA educates members both about the issues and about how to make themselves heard. Then it helps provide connections. In large part, this is accomplished during a two-day annual meeting in Washington. For thirty years, members from all over the country have assembled in midwinter for a day of briefing from government leaders up to the cabinet-secretary level, followed by a day of meeting with the members' congressmen and senators. GCA officers and the club's professional governmental consultant coach participants on how to handle these encounters and what to expect.

What GCA members do not do at the annual meetings or elsewhere is promote a party line. Though the GCA has published position papers on a handful of issues, such as waste management, it does not insist that members agree. On the contrary, it enourages diversity of opinion.

Carol Stoddard cites as an example

No reservations necessary.

Not that you'll have any. You see, Workbench dining tables and chairs are so well-made, so great-looking, you'll know instantly you've found the right piece – and the right place. So stop by today. Discover an impressive selection of the latest designs, fabrics and finishes, all guaranteed to suit your personality – and seat your party.

NEW YORK NEW JERSEY CONNECTICUT PENNSYLVANIA MASSACHUSETTS OHIO WISCONSIN MICHIGAN ILLINOIS
800-380-2370

workbench®
discover the value of good design

THE CHOICES WE MAKE DEFINE OUR LIVES

The Vienna Collection
Swarovski crystal adorns an embellished cast frame evoking both the grandeur of Louis XV and the elegance of Maria Theresa. Each piece is individually hand-crafted and reflects the proud tradition of the Framburg artisans.

Ask your architect or designer to specify Framburg.

FRAMBURG
DISTINCTIVE LIGHTING DESIGNS SINCE 1905
800.796.5514 www.framburg.com

of this the trip to southeastern Arizona that a western representative on the national Conservation Committee organized for her fellow members. Stoddard went with the conviction that grazing cattle were destroyers of public lands. However, after several days of intensive meetings with ranchers and conservationists, and tours of the range, she understood that responsible ranching can actually increase biodiversity. She is now a supporter of changes to public policy that would make ecosystem preservation more possible within a private management framework.

Often though, the most effective connecting takes place not at national conferences and on trips but during local club meetings. Members are the volunteering type, and they tend to be active not only in garden-club work but also in other aspects of community life. This means that when something needs to get done, garden-club members know whom to call and how to pull the strings.

For example, in my own city, Middletown, garden-club members were among the first to recognize the historic significance of a local estate threatened by developers' bulldozers. A tip from a member of the Fairfield Garden Club, a historian of Connecticut gardens, alerted Middletown members to the fact that this Long Hill estate had been designed by Olmsted Brothers, whose founder, Frederick Law Olmsted, along with Calvert Vaux, designed New York City's Central Park. A computer search turned up correspondence at the Library of Congress, and a trip to the Olmsted archive in Brookline, Massachusetts, yielded plans.

A variety of local preservationists pushed forward with the estate's rescue, but a central role continued to be played by a network of garden-club members who also served on the city's forestry, historic preservation, and conservation committees. Eventually, $1.1 million was secured from the state of Connecticut to purchase the 103.5-acre property. The city has since allocated $3.8 million to restore the turn-of-the-century mansion for use as a banquet and conference center and as office space. Coming at a time when Middletown is seeking to upgrade its image, this project promises not only beautification but also a new direction in the city's economic development.

The question remains: will women coming of age today find this highly effective but backstage volunteer work attractive? Perhaps these women will take a cue from male counterparts. While still a minority, male garden-club members have become much more visible over the last decade. The Garden Club of St. Louis, for instance, boasts sixteen. These include Peter H. Raven, world-renowned botanist and director of the Missouri Botanical Garden, as well as Brien Meilleur, executive director of the city's Center for Plant Conservation.

> While still a *minority, male garden-club members have become more common over the last decade*

CLUB PRESIDENT Mary Ott spoke with excitement of the program that Raven presented to the club last February and of the ways Meilleur has involved club members in his center's network of 28 gardens and in its unparalleled program for the propagation and reintroduction of some 549 rare native plants. The female members of the club, who come from a tradition of volunteerism, continue to be the mainstay of the committees. The male members, president Ott observes, "don't do the little tasks. They don't participate in every way. Yet they have a unique contribution to make."

Surely, young professional women have a unique contribution of their own. And if there is a place in the GCA for a bad male, there must be a place for some good women, too.

NATURAL VIGILANCE

Among several environmental projects sponsored by the Garden Club of America (GCA), Partners for Plants surveys plant populations on federal lands, with a view to protecting them. The following list details the projects for 1998.

CALIFORNIA: FORT ORD GCA volunteers join other community volunteers to survey populations of rare plants, including the Monterey cranesbill, Monterey spineflower, and sand gilia. The results will be added to a database locating rare plants and animals.

COLORADO: MT. GOLIATH GCA volunteers are assisting the Denver Botanic Gardens in an inventory of rare and endangered alpine plants.

COLORADO: PIKE NATIONAL FOREST Working with volunteers from the Nature Conservancy, the Colorado Natural Heritage Program, and the U.S. Forest Service, GCA volunteers have surveyed for *Botrychium lineare*, moonwort, an endangered plant around the world. Volunteers number and tag plants and identify locales.

FLORIDA: LAKE WALES RIDGE Working under the direction of the Archbold Biological Station, GCA volunteers look for rare plants in the Carter Creek Preserve. The data will guide management decisions for this portion of the ridge, which may be designated a National Wildlife Refuge.

MONTANA: FLATHEAD NATIONAL FOREST Considered one of Montana's unique plants, the water howellia *(Howellia aquatilis)* lives in shallow ponds on only a few sites in the Northwest. Volunteers have built fences to protect this plant from cattle. The project will be completed this fall.

TENNESSEE: GREAT SMOKY MOUNTAINS NATIONAL PARK GCA volunteers have participated in a partnership to restore spreading avens *(Geum radiatum)* at Cliff Top on Mount LeConte.

WISCONSIN: LEOPOLD WETLAND MANAGEMENT DISTRICT In 1997, two teams totaling 15 GCA volunteers found 17 prairie white-fringed orchids on the Uihlein Waterfowl Production Area of the Leopold Wetland Management District. They checked for fertilization by the hawkmoth and monitored reproduction. The projects continue through this year.

When allergies are a nightmare, remember ZYRTEC for fast relief.

ZYRTEC® (cetirizine HCl) starts relieving your allergies fast.[1] So symptoms due to pollen, dust, cats, dogs, and mold are no longer a nightmare. One prescription ZYRTEC tablet works fast and lasts for 24 hours.

For fast allergy relief, ask your doctor about the power of ZYRTEC.

In ZYRTEC studies, side effects were mild or moderate including drowsiness, fatigue and dry mouth in adults and drowsiness, headache, sore throat and stomach pain in children. Drowsiness occurred in between 11% and 14% in adults, depending on dose, compared to 6% taking placebo. In children, drowsiness occurred in between 2% and 4%, depending on dose, compared to 1% taking placebo.

To learn more, ask your doctor or pharmacist.
Call toll free 1-888-BIG-RELIEF for more information.

ONCE-A-DAY ZyrTEC®
cetirizine HCl

Visit our Web site at www.ZYRTEC.com

Reference: 1. Data on file. Pfizer Inc, New York, NY.

Please see important information for ZYRTEC 5-mg and 10-mg tablets and 5 mg/5 mL syrup on the adjacent page.

© 1998, Pfizer Inc

ONCE-A-DAY ZYRTEC® cetirizine HCl

For Seasonal and Year-round Allergies and Chronic Idiopathic Urticaria.
Due caution should be exercised when driving a car or operating potentially dangerous machinery.

BRIEF SUMMARY
ZYRTEC™ (CETIRIZINE HYDROCHLORIDE) TABLETS AND SYRUP FOR ORAL USE
(FOR FULL PRESCRIBING INFORMATION, CONSULT PACKAGE INSERT)

CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS** Activities Requiring Mental Alertness: In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m^2 basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m^2 basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in mice at an oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day (or approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m^2 basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. *The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations.* The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related: 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence), ZYRTEC (N=2034) vs Placebo (N=1612) respectively:** Somnolence (13.7% vs 6.3%); Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%); Pharyngitis (2.0% vs 1.9%); Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. **Table 2. Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration; a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, ototoxicity. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paroniria, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** Increased weight, back pain, malaise, fever, asthenia, generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare, but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orofacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, stillbirth, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m^2 basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in hepatically impaired patients, a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children aged 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. Cetirizine is licensed from UCB Pharma, Inc.

Printed in U.S.A. 70-4573-00-1 Revised September 1996

CL035A98 © 1998, Pfizer Inc

Manufactured/Marketed by Pfizer U.S. Pharmaceuticals

Marketed by ucb Pharma

Open house

"Design Center Saturday"

On Saturday, September 12th, Design Centers International, in partnership with* House & Garden *will launch its first nationwide consumer event, "Design Center Saturday." The event, taking place at DCI's fourteen design centers nationwide, will offer consumers a glimpse into the best "trade secrets" in home furnishings. "Design Center Saturday" will include speakers, editors, design consultations, showroom promotions, product presentations, demonstrations, and more.

"Design Center Saturday" will benefit breast cancer research conducted in the various cities.

For more information about this program or for an invitation, call Pamela Madden at 212.880.8846.

House & Garden: *The Issue Is Luxury*

This September 1998,* House & Garden *invites you to join us at America's leading luxury hotels as we celebrate our second annual LUXURY issue.

Look for it on newsstands this mid-August or pick-up a* House & Garden *"Luxury Portfolio" when you stay at these luxurious hotels between August 15th and September 25th*.

The Drake Hotel, *Chicago, Illinois*
For reservations: 800.553.7253

The Halekulani, *Honolulu, Hawaii*
For reservations: 800.367.2343

Lake Austin Spa & Resort, *Austin, Texas*
For reservations: 800.847.5637

The Mark Hotel, *New York, New York*
For reservations: 800.THE.MARK

The Mansion on Turtle Creek, *Dallas, Texas*
For reservations: 800.527.5432; 214.559.2100

The Regent Beverly Wilshire,
Beverly Hills, California
For reservations: 800.427.4354; 310.275.5200

* while supplies last

WIN
A LITTLE ME GIFT CERTIFICATE

First Impressions

If you give yourself a moment you can probably remember.

Was the room a shade of primrose? Was the blanket as soft as down? Was your favorite outfit a blue dress from an admiring aunt or patchwork coverall? It's those first impressions that shape our lives, that give us our sense of style, that make us, eventually, who we are. Nobody knows this better than Little Me.

Since 1914, Little Me has been outfitting and providing America's newborns with exceptionally high quality and well-designed babywear, including a complete layette collection. Whether it is traditional or whimsical, sophisticated or European-inspired—the Little Me collection is designed to fit every aspect of a newborn's unique lifestyle.

To celebrate those all-too-important "First Impressions", Little Me and *House & Garden* invite you to share a favorite one with us. Send us a photo or color xerox of either your favorite baby photo that defines who you are today—or a baby photo of your son, daughter, niece, nephew, cousin, grandchild, neighbor, etc., that epitomizes their individual style—and you can be entered to win the ultimate in "First Impression" gifts—a $150 gift certificate for Little Me clothing.

Send your photo or color xerox with your name, address, and daytime telephone number to:

House & Garden/Little Me
"First Impressions" Contest
Attention: Pamela Madden
342 Madison Avenue
New York, New York 10017

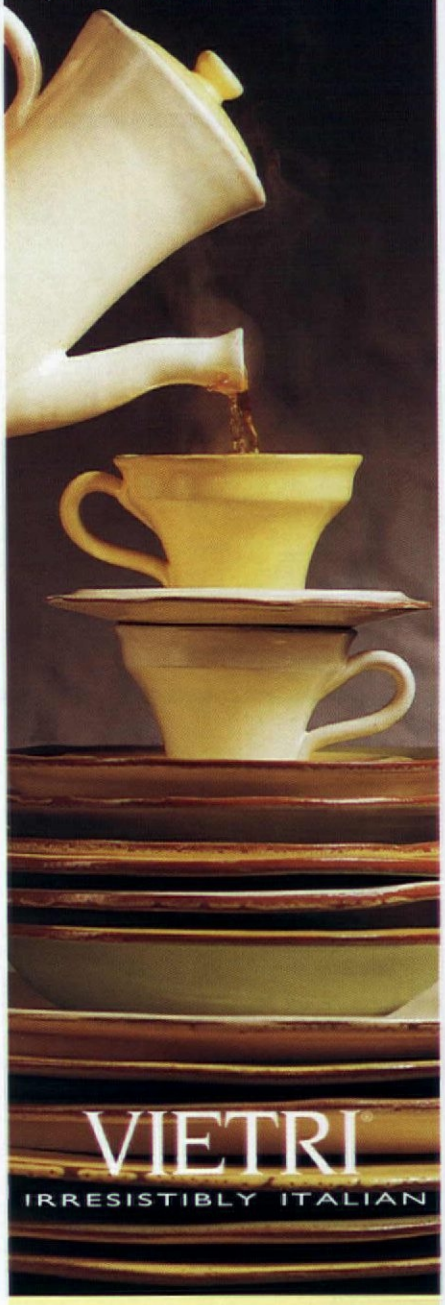
Check out *Condé Nast Currency* online at www.cncurrency.com.

CONDÉ NAST
House & Garden

l entries must be received by October 30, 1998. No purchase necessary to win. Odds of winning depend on umber of entries received. All submitted photos and color Xeroxes will become the property of the magazine and ill not be acknowledged or returned. Winning photo will be judged on creativity and stylistic merits. Value of prize 150.00. Open to residents of the U.S., except Vermont, Florida, and Maryland, 18 years of age or older. Void where rohibited. For a complete set of rules, write to *House & Garden* at the above address.

FRESCA E NUOVA

(FRESH AND NEW)



VIETRI

IRRESISTIBLY ITALIAN

A ROOM WITH A VIEW
SANTA MONICA, CA / 800.410.9175

COOK'S MART
DENVER, CO / 800.397.5937

ABIGAIL'S
WILMINGTON, NC / 800.887.1616

CUCINA FRESCA FROM VIETRI
800.290.5933

strike while it's hot

Longer days mean the chance to gather family and friends. So strike while it's hot and chart your course for warm weather pleasure. There's no need to look further than the next easy-does-it-afternoon.

tradition has a new taste

We are pleased to introduce the latest addition to our family of offerings...New Gentile al Palato Extra Virgin Olive Oil. Italian for "gentle to the palate," Gentile al Palato has a softer, subtler flavor note compared to the hearty, fruity flavor of Bertolli's current number one selling extra virgin.

The Gentile product is being introduced in direct response to the consumer's increasing sophistication about olive oil and growing need for a variety of extra virgin products. Thanks to its arrival, new consumers will now have two distinct choices for their extra virgin needs.

Eating The Mediterranean Way

Olive oil may well be ancient but it's making news today. More and more people are using olive oil, especially extra virgin, and discovering the unique flavor it adds to all their dishes. Bertolli is proud to be a key contributor to that growth. Our fine line of quality olive oils has been produced and bottled in Italy since 1865, where Mediterraneans have long understood that diet, combined with the tradition of long, relaxing meals, dramatically increases the overall quality of their lives.

Summer grilling provides the perfect opportunity to experience the Mediterranean lifestyle. Why not light up the grill and bring the great taste of the Mediterranean right to your own backyard? Look to influences from abroad such as olive oil, and Italian cheeses for sauces and marinades. Almost all Mediterranean cuisine shares an emphasis on fresh produce, grains, fruits and spices, with fish and shellfish - easily prepared on the grill - always abundant. Meals uniformly begin with appetizers such as tomato bruschetta, and continue with a main course of either fish or poultry, basted in an extra virgin olive oil and accompanied by a grain. When followed by a cup of Italian espresso, dessert may be as simple as seasonal fresh fruit.

Bertolli's olive oil is available in three unique and delicious flavors. Each has a special taste, color and aroma of their own. Keep in mind: There aren't strict rules about which oil to use for what. Just let your taste be your guide. Remember, all Bertolli olive oils are nutritionally the same. And they're available everywhere!

Bertolli Extra Light Olive Oil - Great for sauteing.
Bertolli Classico Pure Olive Oil - Great for cooking.
Bertolli Extra Virgin Olive Oil - Great for salads.

Bertolli invites you to call us with any questions at the Bertolli Nutrition Center: Monday through Friday, 9:00 a.m. to 5:00 p.m. EST.

Tradition has a new taste.

Introducing Gentile al Palato Olive Oil, from Bertolli.

Food connoisseurs and olive oil lovers, rejoice.

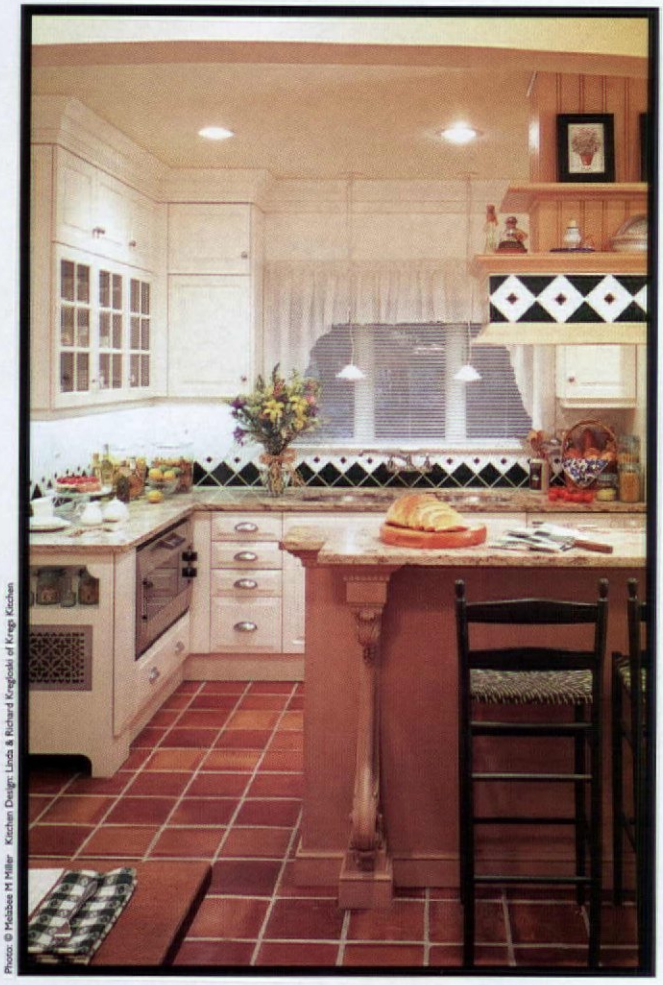
Using a time-honored method perfected through a century of producing the world's finest olive oils, we created Gentile al Palato Extra Virgin to appeal to the discriminating palate. You'll notice how its distinctive and unique taste enhances the flavors of foods without overpowering them. It's like tasting your favorite dishes again for the very first time.

Try it once and you'll understand.

New Gentile al Palato

For those who know the difference.™

For more information and delicious recipes, call 1-800-244-1988. Visit us at http://www.bertolli.com



Photos: © Melabee M Miller Kitchen Design: Linda & Richard Kreglooki of Kregs Kitchen

the lighter side

Lighting may well be one of the most important elements of home design, having the power to transform seemingly ordinary spaces into extraordinary focal points.

With the inevitable change in seasons comes a unique opportunity to explore new design options and begin furnishing your home with light. So while perfecting your furniture and selecting your fabrics, why not include lighting on your to-do list for the fall?

Here are a few ideas to get you started:

Living Rooms

Living rooms are the place to enjoy life, and the use of good lighting can make them not only beautiful, but welcoming as well. Multiple sources of illumination, including table lamps, pendants, and wall sconces, all contribute to creating a warm and inviting atmosphere. Accent lighting in the form of recessed adjustable downlights is particularly effective in providing a visual focus on your favorite artwork, sculpture, or architectural features. Interested in softening a room? Try projecting a light source through floor plants and other indoor foliage to provide ambient shadows on walls and ceilings.

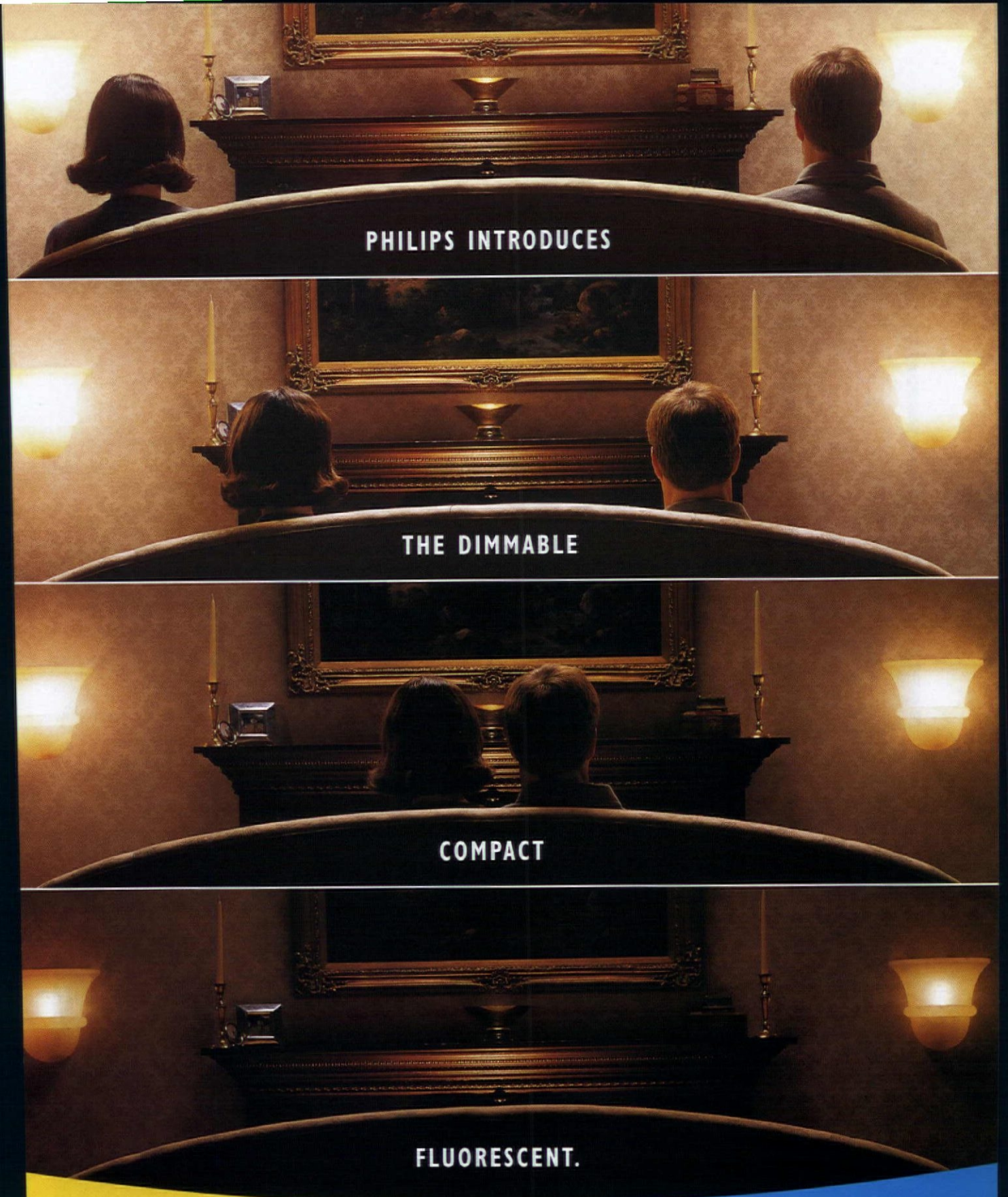
Kitchens

Kitchens are no longer just for cooking. Many of today's redesigned kitchens include everything from family entertainment centers to home-office spaces. And even the most traditional of these kitchens can benefit from the use of well-planned light sources. For dining areas, dimmable pendant lighting and chandeliers are excellent choices, providing the option of softer downlighting or brighter direct light. Culinary work areas such as counters, islands, and sinks do best with separate lighting units. Another good way to enhance the effectiveness of your counter space? Combine overhead lighting with concealed under-cabinet units for a clean, shadowproof work space.

These tips, along with many other helpful home-decorating ideas, are available in "Seeing Your Home in a New Light—How to Use Lighting as a Decorating Tool" published by Philips Lighting Company.

Call Phillips at 800-555-0050 for more information or to receive your free copy of this book. Philips Lighting Company can be accessed at www.lighting.philips.com/nam

Photos: © Melabee M Miller Living Room Design: Marilee Schemph, ASID of Design 1

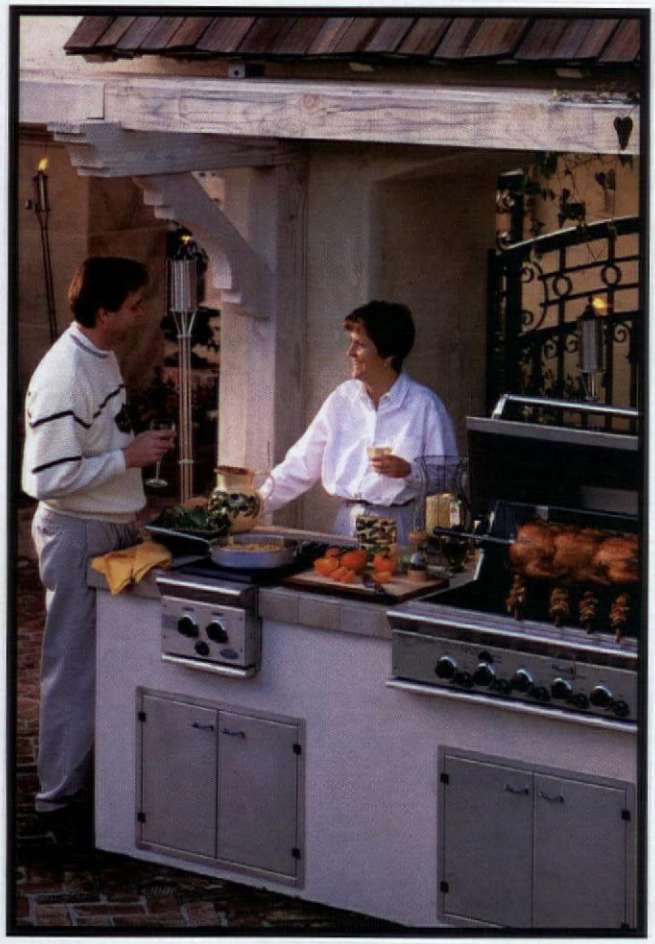


The **Earth Light®** Dimmable light bulb is a compact fluorescent bulb that screws into the same socket and uses the same dimmer to give you the same cozy, soft white light as a regular bulb. Yet it uses up to 75% less energy and lasts up to 13 times longer. The savings will give you a nice warm feeling too. Call 1-800-631-1259 or e-mail us at plc@salessupport.com **www.lighting.philips.com/nam**

© 1998 Philips Electronics North America Corporation

PHILIPS

Let's make things better.



care to step outside?

Thanks to a series of amazing new advances in grilling, getting raked over the coals has taken on a whole new meaning.

Today's barbecue has been transformed into a complete culinary work station, offering state-of-the-art technology and precision control. Gone is the old backyard pit, being replaced today by a line of high-tech grills offering everything you need to develop your own outdoor kitchen. So whether you're interested in creating perfect summer meals or enjoy grilling all year round, why not explore some of the latest innovations, designed to give you the ultimate outdoor grilling experience.

For the Life of the Party

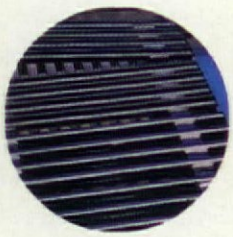
For those who enjoy entertaining and can never seem to have enough guests, there are a host of new professional-strength grills available from Dynamic Cooking Systems™. Veritable suits of armor in terms of their durability and strength, the DCS Professional Grill Series™ offers a unique combination of timeless performance and stainless steel construction including a technologically advanced "U" shaped grill burner for even heat distribution, rounded ceramic radiants to disperse heat evenly, and the porcelanized cast iron grill grates two-sided, two position — all tucked into an outer package of impeccable design.

To Grill Or Not To Grill

Let's face it, even the most die-hard among us might occasionally want something more than traditional grilled fare. That's where Dynamic Cooking Systems™ comes in. Why not sample one of their built-in restaurant grade grill and range-top burners for preparing additional side dishes? Or, convert those burners altogether. Professional woks made of high-caliber steel are designed to fit right into your grill top and are a great way to take advantage of high cooking temperatures. Another option for enhanced grilling? An all-inclusive, infra-red rotisserie and smoker system, which comes complete with a fan-cooled motor for smooth and quiet cooking.

For more information about Dynamic Cooking Systems™ call their Literature Department (714) 372 7017 or visit them at their web site: www.dcs-range.com.

As you turn on the ignition, you feel exhilaration, power, and control. And you're nowhere near the garage.



Two-sided, two-position grill grates allow you to grill a variety of foods.

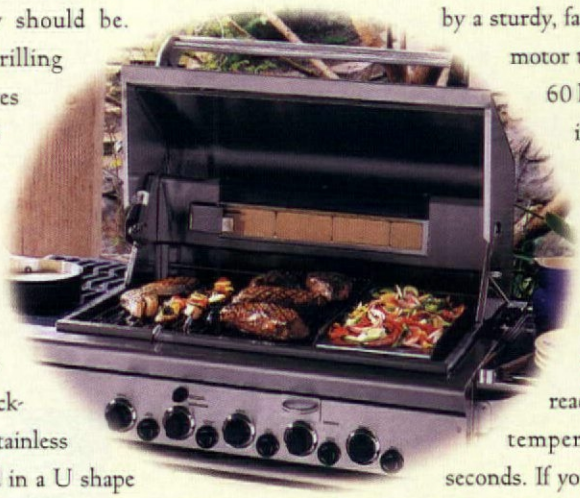
In the spirit of DCS thinking, rounded, ceramic radiant tubes prevent flare ups.

Our 25,000 BTU stainless-steel burners are U shaped for even heat distribution.

It is now quite possible to discuss high performance machines without mentioning things like torque and 5.4 liter engines. That is, providing you park a DCS Ultimate Outdoor Professional Gas Grill® in your backyard. We have meticulously engineered this stylish series to make entertaining outdoors the unmatched experience it truly should be. Our Advanced Grilling System offers features found only on DCS outdoor grills.

Consider DCS's unique, rustproof, 25,000 BTU grill burners. They have been thoughtfully constructed from thick-walled, 304 grade stainless steel and configured in a U shape for even heat distribution. Additionally, our exclusive ceramic radiants evenly disperse the heat consistently throughout the grill.

Our two-sided, cast iron, enameled grill grates minimize food sticking while offering a sleek cooking surface. One side, for delicate fare, is designed with a gentle radius and broader support. The second side, which is ideal for heartier foods, has an integrated slope runner which reduces flare ups and routes cooking oils to the drip pan for easy clean up. We refer to this as our Advanced Grease Management System™. In addition to this, the grates have two positions so the slope can increase when items with higher fat content are grilled.



Just as a luxury sedan is defined by its sense of craftsmanship, we have done so with every aspect of our grills. When preparing your game hen or rack of lamb, you will be superbly assisted by a sturdy, fan-cooled rotisserie motor that can turn up to 60 lbs. effortlessly, and its stainless steel rod and bearings which will keep it turning smoothly and quietly. Also, our rear-mounted infrared burner reaches ideal cooking temperature in just 30 seconds. If you choose, you may infuse your dishes with all manner of smoked flavors, courtesy of the grill's smoker tray. DCS outdoor grills are generously backed by a lifetime warranty covering all stainless steel components including grill burners.

Our designers have encased all of our novel thinking into seamlessly welded, durable, stainless steel construction. When you stop to consider all of this, perhaps the next time dinner guests ask to look over your high performance machine, instead of the car keys, we suggest it may be more appropriate for you to hand them aprons.

DCS Dynamic Cooking Systems

For more information visit our web site at www.dcs-range.com or call us at 1-800-433-8466 for the Dynamic Cooking Systems dealer nearest you.

Dynamic Cooking Systems ©1998

what comes naturally

The world can be a hard-edged place; the surface under you shouldn't be.

The barefoot days of summer are the perfect time to surround yourself with the luxury of natural wool. Modern, open, and airy, today's wool carpets and rugs are light on your feet, combining cutting-edge technology with age-old tradition to create the finest floor coverings for all seasons.

Interested in transforming your home? Why not work from the floor up? **Fernmark** brand carpets, crafted of New Zealand wool, meet the highest of standards, having passed twenty demanding tests for fiber content, durability, colorfastness, appearance retention and other qualities. Amazingly durable, easy to maintain, sound-insulating, fire-retardant and, resistant to dirt, these carpets are environmentally correct as well. And their impact on how a room works is no less important than the texture, pattern, and colors you choose.

Transforming Space

Thanks to modern technology and the **Fernmark** Design Center—a series of innovative new in-store kiosks—transforming space in your home just got a whole lot easier. Through the use of an interactive touch screen, this exciting design tool allows you to electronically place carpeting in a room, offering you the opportunity to see how it will look before actually installing it. Also included are extensive technical and decorating advice and a comprehensive database which will ultimately feature over 3,000 **Fernmark** brand wool carpets.

Before you begin making your carpeting selections, think about the overall structure of your room. Is it large and airy? Somewhat small and compact? Understand your parameters and then decide on a basic theme to help streamline your decision-making process. Concerned about the size of your space? Rougher textures combined with generously proportioned furniture will draw in a room. To make it appear more spacious, try minimizing or even eliminating floor patterns.

Playing with Color

Colors allow us to transform mere space into 'living' places. The use of bright, vibrant hues may turn an otherwise ordinary room into a child's play space, while subtle, more muted colors work better in an office or den. When thinking about which colors to use, it's important to consider the general purpose of your room. How do you want to live in the space? Is it primarily for entertaining or do you plan to use it more frequently as a television or family room? When choosing your color palette, select a prominent lead color and then follow with one or two accent shades. Make sure to figure in how much natural light your room receives as well. Even those rooms with little or no direct sunlight may easily be warmed with the right use of color, but be careful; colors will look vastly different depending upon their level of light exposure. Once you've determined your overall goal for a room, why not use the **Fernmark** Design Center to visualize which carpeting will work for you.

WOOLS OF NEW ZEALAND™

For more information, please call 800. 367.0462, or visit our web site at www.fenmark.com

NAOMI
CAMPBELL
ON A
FERNMARK
WOOL
CARPET.
"
The most
fashionable
colors
aren't all
in my
wardrobe.
"
WOOLS
OF
NEW ZEALAND
NEW COLORS, NEW ZEALAND WOOL.
For more information call us on 1 800 452 8864
http://www.Fernmark.com

SHOP IT & BUY IT

Catalog Collection

This catalog section was created so you can shop anytime, anywhere – even in the comfort of your own home. We hope you enjoy these pages.

1.

American Blind and Wallpaper Factory

Save up to 82% off 1st quality, custom-made national brand blinds and wallpaper! Free UPS shipping and a 100% satisfaction guarantee! Ask about 90 days no payment! **American Blind Sample Kit $2, American Wallpaper Catalog $2.**

2.

Ballard Designs

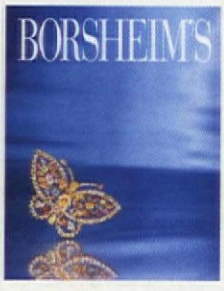
Successful rooms don't just happen. They are created. Our catalog has the exclusive furnishings, decorator accents, rugs, lighting, art work, and inspiration that allow you to design rooms that express your point-of-view. **U.S. requests only. Free.**

3.

Bergdorf Goodman

Welcome to the inviting world of Bergdorf Goodman. Discover the very best in clothing, accessories, jewelry, and footwear from the most exclusive designer collections for men and women. Enjoy the warmth and wit of our Decorative Home shops, with selections of the most exquisite china, silver, and gifts imaginable. **An entire year of Bergdorf Goodman, $12.**

4.



Borsheim's

For a spectacular selection of jewelry and gifts that will surpass your expectations, Borsheim's offers an unparalleled collection of brilliant gemstones, shimmering pearls, exquisite timepieces, and elegant gifts. **Call 800-642-GIFT for your FREE copy of Borsheim's newest annual catalog.**

5.

Castlewood Fine Art Screens

These beautiful Fine Art Folding Screens are hand painted by our American artists on gesso-coated wood in various media. Available with your custom-design or from the catalog. Lightweight panels are 16" wide by 80" by 1 1/8". Various widths avail-

6.

Crate and Barrel

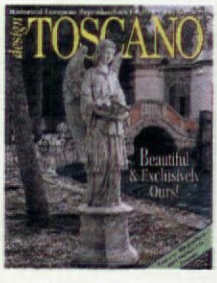
The Crate and Barrel catalogue gives you access to what the world has to offer in home accessories, gifts, and decorations. Handpainted dinnerware. Elegant glassware. Handwoven linens. Warm candlelight. Handcrafted wooden toys and furniture for your little ones. Creative holiday decorations. **We ship only in the U.S. $2.**

7.

Dalton Pavilions, Inc.

We offer the finest preengineered pavilions and garden structures, prefabricated and shipped throughout the United States and internationally. **Call or write us for a complete catalog at: 20 Commerce Drive, Telford, PA 18969, 215-721-1492 phone, 215-721-1501 fax. $3.**

8.



Design Toscano

For the eccentric in each of us – a spectacular collection of sculptures crafted in casts taken directly from museum treasures. French art posters, richly beveled mirrors, imported tapestries, and antique telephones. This is just a hint of the rare and beautiful decorator accents awaiting you. **Free.**

9.

Dining & Company

The catalog of things for good living. An exceptional collection of products for the home and gift giving. Colorful tableware, fun linens, unique home accessories, and special Radko ornaments. **$2.**

SHOP IT & BUY IT

Catalog Collection

10.

Exposures Homes

Fine furnishings and accents that offer the best of several worlds; from classic to contemporary, farmhouse to fin de siècle. Most pieces are crafted to our exclusive specifications and are unmatched for style and value. They are shown in distinctive home settings that give you a true sense of scale and effect. Free.

11.

French Country Living

Our new catalog presents the crème de la crème of the collection of French home furnishings and accessories we have offered since1986: tables and rush seat chairs, French pottery, wrought-iron furniture, hand-painted tile, lamps and chandeliers; table and bed linens; baskets, and more. $3.

12.

Heirloom European Tapestries

Largest U.S. choice by far! Choose from 600 imported wall-hanging classics for that perfect design, color, size, and price! Free rod included. web: www.tapestries-inc.com. Art book catalogues (fully refundable) 75 designs/200 sizes $7, 250 designs/600 sizes $23.

13.

Horchow Collection

The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens, and fashion, all in a wide selection of styles to suit your tastes. One year subscription fee is applicable toward your first purchase. $5.50 U.S., $10 Foreign.

14.

Horchow Home

Your world never looked better. Distinctive quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription fee is applicable toward your first purchase. $5.50 U.S., $10 Foreign.

15.

Horchow Fine Linen

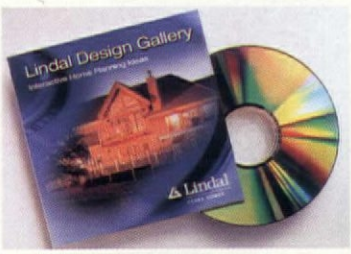
Impeccable quality, style, and value with an emphasis on luxury. Discover a wide selection of fine linens, decorative accessories, towels, toiletries, special furniture accents, and more. One year subscription fee is applicable toward your first purchase. $5.50 U.S., $10 Foreign.

16.

Indian Garden Farms

Discover the world of art with IGF Incorporated. Antiques, furniture, ceramics, paintings, jewelry. Visit our web site: www.IGFART.com. 877-4-IGFART, e-mail: Biz@Igfart.com. Free.

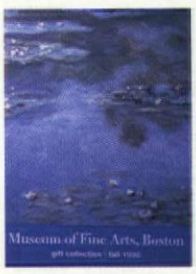
17.



Lindal Cedar Homes

Thinking about a custom home? Start planning with the Lindal Design Gallery CD-ROM. This exclusive home planning tool includes over 1,600 color photographs, 57 house plans, and two virtual reality tours. (PC compatible.) Call 800-426-0536, Dept. BV8 to order your CD-ROM, $9.95 plus $3 shipping and handling.

18.



Museum of Fine Arts, Boston

Discover a wealth of affordable treasures based on the Museum's world-renowned collection. Hundreds of items, including jewelry, scarves, home decor, sculpture, prints, cards, books, and educational toys. $2.

SHOP IT & BUY IT

Catalog Collection

19.

Museum of Modern Art, New York

The best in contemporary design for personal or business gifts. Desktop, tabletop, travel, personal accessories, jewelry, toys, furniture, holiday cards, and calendars. Many products are represented in the Museum's Design Collection. $2.

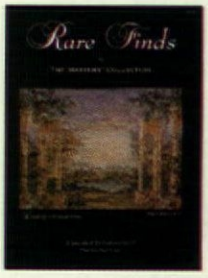
20.

Neiman Marcus

Neiman Marcus

Exclusive. Exceptional. Neiman Marcus by Mail. Fashion, fine linens, gifts, and home accessories. The subscription fee is applicable toward your first credit purchase. $6.50 U.S., $15 Foreign.

21.



Rare Finds

A remarkable collection of "rare finds" including an exclusive group of Italian wall frescoes hand-crafted using centuries-old techniques, heirloom-quality replica bronze sculptures, spectacular designer mirrors, imported tapestries, and more. Most are available only here. Free.

22.

Raymond Enkeboll

Architectural Woodcarvings crafted by Raymond Enkeboll Designs ©1996. Catalog showcases over 500 items, including capitals, corbels, moldings, onlays, stairparts, panels, etc. Spiral bound catalog $20. Special binder version $30. Complimentary brochure available. 310-532-1400.

23.

Scully & Scully

Since 1934, Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their Park Avenue store or shop through their catalog, you will be delighted with the superior quality of their merchandise, as well as their service. $4.

24.

Shaker Workshops

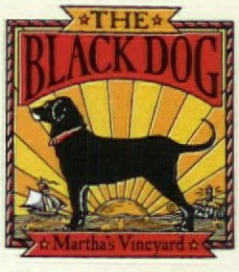
Discover the beautiful proportions and classic simplicity of Shaker furniture: dining chairs, tables, rockers, bar stools, oval boxes, baskets, jewelry, pegboard, Shaker chair tape. Kits or custom-finished. Free.

25.

Steinway & Sons

The piano chosen by 95% of the world's performing artists. An extraordinary musical instrument and enduring investment, handmade without compromise since 1853. Call 800-345-5086 to order a catalog, $5. Visit our web site: www.steinway.com.

26.



The Black Dog

Our Black Dog catalog celebrates Martha's Vineyard and the "pup" in all of us. For humans and canines, we offer fresh-baked goods, toys, and treats. For the whole family, choose Black Dog comfort wear - the best in U.S.-made quality clothing. If you can't come to Martha's Vineyard, let us bring a bit of it to your mailbox. Call 800-626-1991. Free.

27.

The Wallpaper Guide

500 Favorite Wallpaper Borders contain classic and contemporary styles designed to enhance every room! Our catalog shows pictures of popular wallpaper borders with information to assist you in selecting the perfect design, including manufacturer, collection name, coordinating patterns, and fabrics. Please call 800-275-1891 to order our 90-page color catalog, $9.95.

Not Your Everyday China

Izhar Patkin repainted 365 pieces of mismatched flea-market crockery and turned them into tabletop drama

BY SUZANNE SLESIN

THEY ARE THE cups and saucers, teapots, pitchers, plates, and tureens of everyday life. But Izhar Patkin, a forty-three-year-old Israeli-born painter and sculptor, has given them a new meaning. In his New York studio last winter, Patkin spent more than two months reglazing 365 pieces—one for each day of the year—of mismatched china that he had collected at flea markets.

Patkin, who is represented by the Holly Solomon Gallery in New York, did the pieces on special commission from Malo. Every year the Italian cashmere company presents a home-related exhibit (Bohemian glass was its subject last year), displaying the work in the Malo showrooms and shops. Entitled *Mistresses and Wives, Husbands and Other Lives,* the collection of china is featured in a book of the same title, published by Rizzoli. Malo will auction off the china in November to benefit HELP, a children's charity.

Patkin's endeavor was both ambitious and time-consuming. Because of the complex colored glazes, some of the pieces required more than two firings. "It was like creating 365 drawings," explains the artist, who works in a narrative, sometimes loosely figurative style. "There are women, men, guys, dolls, boys, girls, high-heeled shoes, perfume bottles, jewelry," says Patkin of his colorful images. He wants to encourage people to make up their own plays or operas as they set their tables. "Traditionally, china represents the good home and family values," Patkin adds. "The set of china that was passed down from one generation to another represents, to a certain degree, the values of the culture. We have new kinds of families now. The mismatched, chipped pieces are more representative of that. I'm showing that things are not like they used to be." How optimistic is this message? Patkin shrugs. "It is what it is, and that's just fine."

ARTIST OF A YEAR **Izhar Patkin poses with the cups, saucers, plates, pitchers, and bowls that he hopes will inspire the storyteller in everyone who sets a table.**

Half Notes

Great wines in small bottles advance both experimentation and moderation

BY JAY McINERNEY

TRAGICALLY, MY WIFE doesn't drink wine, except when she is confronted with a glass of Château d'Yquem. Even when she doesn't see the label, she has the good taste to love the king of Sauternes. Recently, at a friend's birthday party, she innocently asked the waiter for another glass of the delicious dessert wine. Since the bottle was empty, the waiter obligingly fetched another—it happened to be a 1953 Yquem—and opened it. The host gallantly bit his tongue—to the bleeding point, no doubt—the bottle probably costing far more than his wife's new Marc Jacobs beaded dress. Though Sauternes was often drunk with every course in the nineteenth century, I can't afford to stock my larder with Yquem, and I can't seem to interest Helen in splitting a bottle of mere burgundy or bordeaux over dinner, no matter how often I explain to her that moderate drinkers have longer life expectancies, lower heart-attack rates, and a far lower incidence of rectal tightness. Hence my interest in half bottles.

I don't usually advocate half measures, believing that anything worth doing is worth doing all the way, and then some. However, I'm getting older, and drinking a bottle of wine every night is, as a general practice, more than my doctor advises. Some of my fondest wine memories involve half bottles: a Keatsian 1953 Margaux served by Julian Barnes with a lunch of sautéed wild mushrooms at his home in Highgate; a Soundgardenish 1994 Araujo Eisele Vineyard cabernet sauvignon consumed solo with lamb chops at the Wappo Bar Bistro in Calistoga, just a few miles from where the wine was made. Though I took no notes, I can still summon up the sensation of drinking these two wines, thanks in part to the clarity of mind I associate with half bottles.

Generally speaking, a bottle of wine yields about six glasses, a half bottle about three (unless you're pouring too high, as most waiters seem to do, in which case you miss out on the nose). Three glasses is just about the right dose for a moderate evening's dinner. Hence,

escape allergies the limitations of seasonal

Ask your doctor about a trial of nondrowsy, 24-hour CLARITIN®.

Feel better, not "medicated."

One tablet daily gives you 24-hour, nondrowsy relief from seasonal allergy suffering.

Studies show that the incidence of drowsiness was similar to that with placebo (sugar pill) at the recommended dose. Drowsiness may occur if you take more than the recommended dose.

Experience the #1 prescription antihistamine.

CLARITIN® has been the leading prescription antihistamine worldwide since September 1994.*

CLARITIN® is well tolerated. It has a low occurrence of side effects, which occurred about as often as they did with placebo (sugar pill). Most common were headache, occurring with 12% of people; drowsiness, 8%; fatigue, 4%; and dry mouth, 3%.

Nondrowsy antihistamines, such as CLARITIN®, are available by prescription only. Notify your doctor of other medication(s) you are currently taking. Consult your doctor for important information concerning this product.

For a $5.00 rebate certificate and important free information about seasonal allergy relief,

Call toll free 1-888-833-0003

"Nothing but blue skies from now on"

Once-a-day

Claritin®

10 mg TABLETS (loratadine)

www.claritin.com

Please see next page for additional important information.

*These findings were based on a sales comparison of loratadine (US dollars) with other leading antihistamines. IMS International Prescription Audit. (September 1994 to January 1998).

Schering / KEY Copyright © 1998, Schering Corporation, Kenilworth, NJ 07033. All rights reserved. CR2306/21262404 2/98 Printed in U.S.A.

"BLUE SKIES" By Irving Berlin © 1927 (Renewed) by Irving Berlin. Irving Berlin Music Company.

CLARITIN®
brand of loratadine
TABLETS, SYRUP, and RAPIDLY-DISINTEGRATING TABLETS

BRIEF SUMMARY (For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

CONTRAINDICATIONS: CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

PRECAUTIONS: General: Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations**.)

Drug Interactions: Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT_c intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxyloratadine
Erythromycin (500 mg Q8h)	+ 40%	+46%
Cimetidine (300 mg QID)	+103%	+ 6%
Ketoconazole (200 mg Q12h)	+307%	+73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

Carcinogenesis, Mutagenesis, and Impairment of Fertility: In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a mg/m^2 basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m^2 basis).

Pregnancy Category B: There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a mg/m^2 basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

Nursing Mothers: Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

Pediatric Use: The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

ADVERSE REACTIONS: CLARITIN Tablets: Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks' to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 1926	PLACEBO n = 2545	CLEMASTINE 1 mg BID n = 536	TERFENADINE 60 mg BID n = 684
Headache	12	11	8	8
Somnolence	8	6	22	9
Fatigue	4	3	10	2
Dry Mouth	3	2	4	3

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although the number of nonwhite subjects was relatively small.

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets): Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

CLARITIN Syrup: Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

	LORATADINE 10 mg QD n = 188	PLACEBO n = 262	CHLORPHENIRAMINE 2-4 mg BID/TID n = 170
Nervousness	4	2	2
Wheezing	4	2	5
Fatigue	3	2	5
Hyperkinesia	3	1	1
Abdominal Pain	2	0	0
Conjunctivitis	2	<1	1
Dysphonia	2	<1	0
Malaise	2	0	1
Upper Respiratory Tract Infection	2	<1	0

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

Autonomic Nervous System: Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

Body As A Whole: Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

Cardiovascular System: Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

Central and Peripheral Nervous System: Blepharospasm, dizziness, dysphonia, hypertonia, migraine, paresthesia, tremor, vertigo.

Gastrointestinal System: Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

Musculoskeletal System: Arthralgia, myalgia.

Psychiatric: Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroniria.

Reproductive System: Breast pain, dysmenorrhea, menorrhagia, vaginitis.

Respiratory System: Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

Skin and Appendages: Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

Urinary System: Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

OVERDOSAGE: In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 2400 and 1200 times, respectively, the maximum recommended human daily oral dose on a mg/m^2 basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m^2 basis.

Schering®

Schering Corporation
Kenilworth, NJ 07033 USA

1/97

19628400T-JBS

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) are manufactured fo Schering Corporation by Scherer DDS, England.

U.S. Patent Nos. 4,282,233 and 4,371,516.

Copyright © 1997, Schering Corporation. All rights reserved.

a half bottle is perfect for solo dining, or, as in my case, for dining with a nondrinker. Of course, there are various systems for preserving open bottles of wine: I sometimes open a 750 milliliter bottle and immediately pour half of it into an empty half bottle, corking it promptly. The half bottle reduces air contact, and thus retards spoilage, though only for a day or two. Baccarat, Riedel, and Wine Enthusiast all make special half-bottle decanters for this purpose. And the Vacu Vin pump system supposedly removes the need for containers; available for about twenty bucks at most wine stores, it comes with a couple of rubber stoppers and a hand pump, which sucks the air out of unfinished bottles—again slowing oxidation and decay. Be advised that bouquet freaks, such as Al Hotchkin, Jr., at New York's Burgundy Wine Company, are suspicious of all this suction, preferring the half-bottle method.

Basically, there's no question—half bottles are more desirable than any preservation system. If you can find them. Your average wine store will display eight or ten of them somewhere near the cash register, as if they were novelty items. And many wine makers don't want the hassle of separate bottling lines. But there's hope. "More and more producers are making half bottles," says Jean Luc Le Du, sommelier at New York's celestial Restaurant Daniel. "It's a response to the way people live and eat now. People are traveling a lot, eating alone. Also, half bottles are perfect for multi-course meals. With two people dining, it's much easier to match half bottles to individual courses. You could have, say, a Savennières with a soup, a white burgundy with the fish, and a Pinot Noir with the meat course, and at the end of the meal you've split a bottle and a half of wine, which seems about right." Of course, if it's a special occasion, you might want to order a half bottle of dessert wine as well.

On the other hand, Richard Geoffroy, the effervescent, brush-cut physician turned wine maker at Dom Pérignon, doesn't trust the way champagne ages or holds its bubbles in half bottles. So you won't be seeing any DP in halves. Sad, since half bottles of champers are extremely useful, although I have sometimes opened a half bottle only to find it flat. Bad enough if you've paid fifteen, let alone fifty. There's no question that splits—quarter bottles of champagne—seldom deliver the right fizz. On the other hand, if you insist on a luxury cuvée in a smaller format—as you sometimes should—Krug makes a very handy half bottle of its big, woody multivintage, which sells for about half a C note.

Experts agree that half bottles age more rapidly than full ones, largely because the ratio of air to wine inside the bottle is nearly doubled. This can be a blessing when you are waiting for big vintages in big bottles to come around. That '94 Araujo I mentioned earlier was, surprisingly, approachable without a whip and chair, but it might have been savage from a larger format. At the other end of the scale, far from having accelerated into a grimace, the '53 Margaux I consumed with the author of *Flaubert's Parrot* was holding up nicely when I drank it some forty years after the harvest.

Most dessert wines are available in half bottles, which makes a rare Trockenbeerenauslese or an Yquem from a good vintage seem more affordable. Unless you frequently entertain eight or ten guests, half bottles of these sweet wines are more useful than the 750s. A glass per person is usually sufficient, although when you are serving Château d'Yquem you will find that your guests seldom decline a second glass. If my wife is coming to dinner you may want to have a second bottle standing by. Or not.

THE OENO FILE

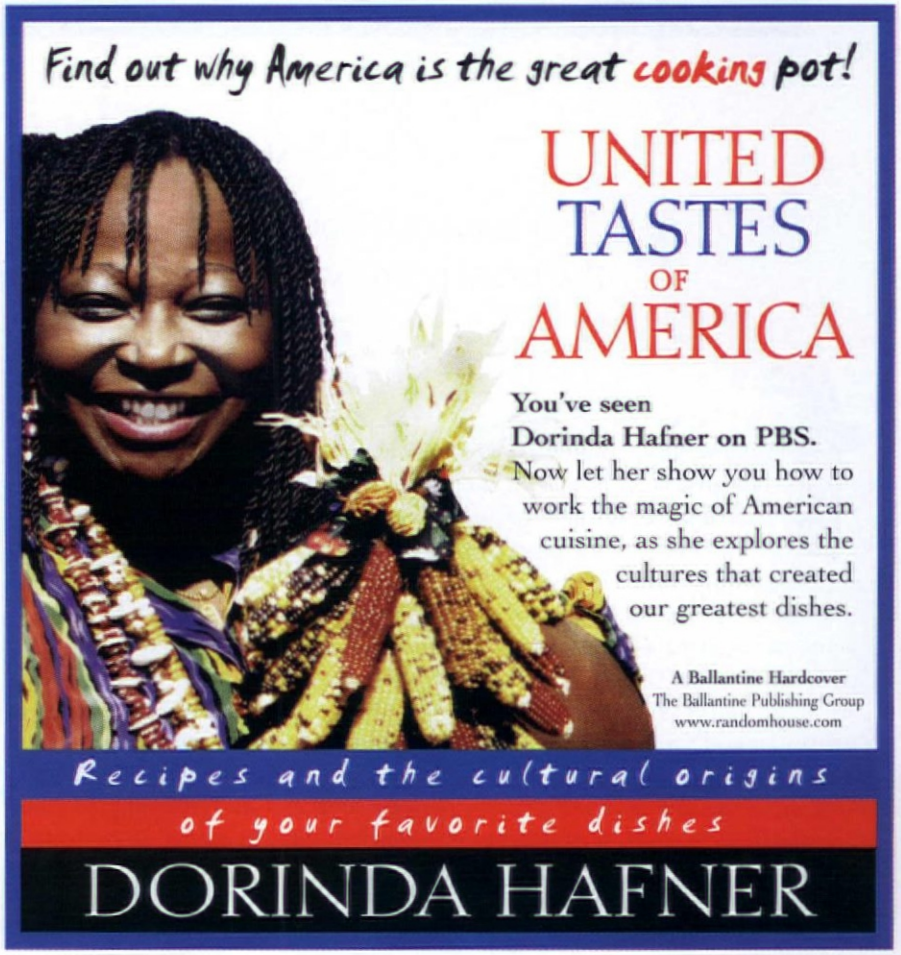
'95 KUENTZ-BAS RIESLING RÉSERVE PERSONNELLE: Starts with a teasing sweetness but finishes with a dry slap of acidity that should quench your thirst and nicely complement that grilled snapper. $10

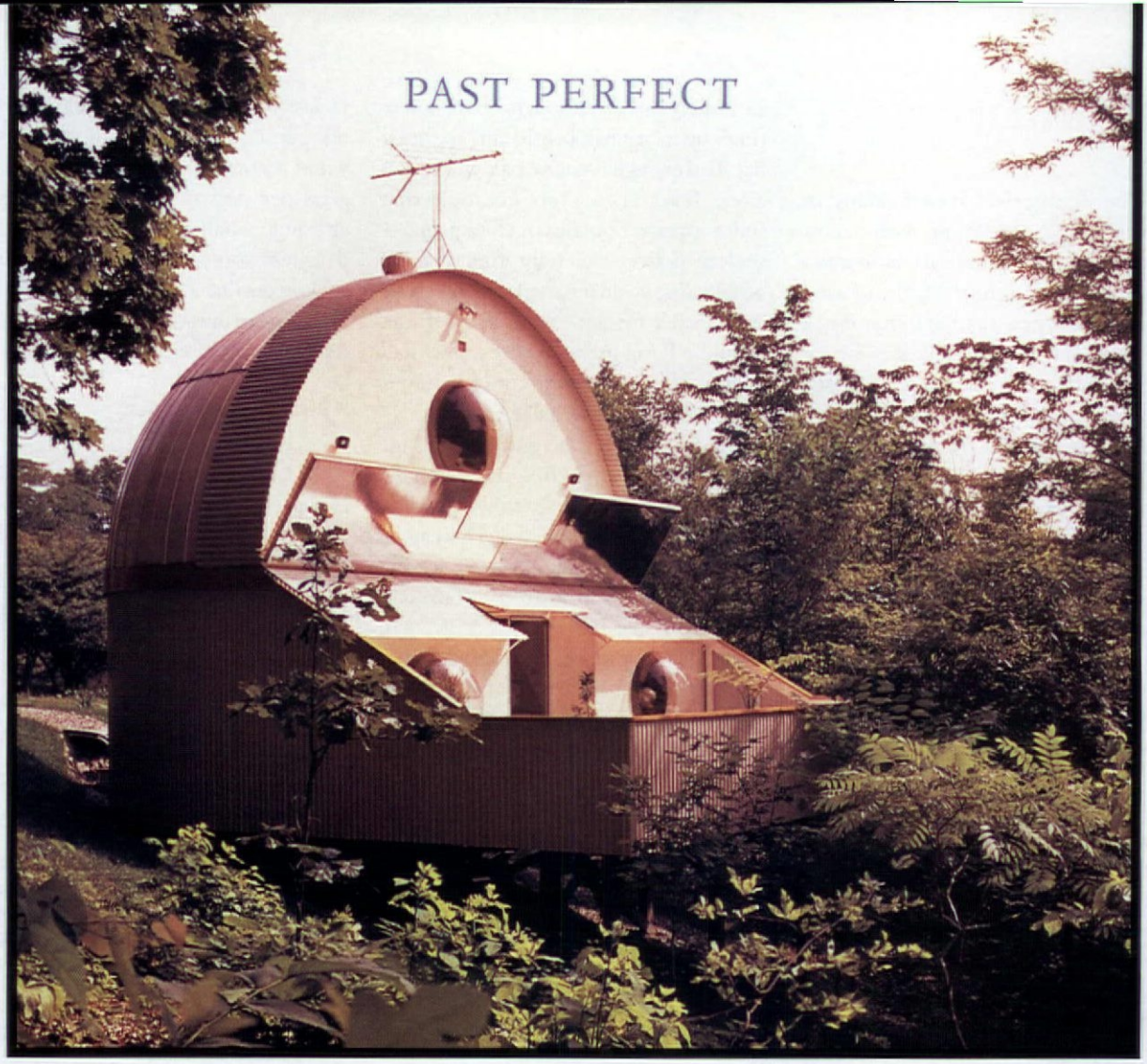
'95 DOMAINE TEMPIER BANDOL ROUGE: From Provence, where summer is the way of life, this smoky, deeply flavored red evokes the taste of grilled meat. Goat especially comes to mind. $12

KRUG GRANDE CUVÉE CHAMPAGNE: Kind of the ultimate picnic-basket treat. Krug's big, woodsy multivintage style will probably taste best in the shade and shouldn't be wasted on someone you don't want to kiss. $50

'96 MARQUIS D'ANGERVILLE VOLNAY PREMIER CRU: Consistently one of the best values in Burgundy, this elegant blend of premier cru grapes is almost always worth seeking out, but especially in this vintage. About $16

RIEDEL'S MEZZO CRYSTAL DECANTER: 10" high, 10 1/8 ounces, $198.





October 1975

A futuristic house goes all out to capture the most primitive heat source—the sun's rays

BY VÉRONIQUE VIENNE

For all its space-capsule allure, this bubble-eyed, corrugated-steel house was not destined to become a twenty-first-century dwelling. Looking like a propeller on a beanie, the TV antenna atop its baseball-cap roof signals its eventual obsolescence. Pictured in *House & Garden* in 1975, the futuristic unit was built in a spirit of environmental optimism at a time when solar power appeared to be the solution to the energy crisis.

Under its silo top, this Illinois vacation house sported reflective Mylar panels that could be angled to catch as much sunlight as possible. The heat was directed through transparent awnings into water tanks beneath the bubble windows. The work of experimental artists Michael and Ellen Jantzen, the low-tech hideaway was a miracle of ingenuity: low-cost, self-sufficient, and alternatively chic.

Unlike costly solar houses, where photovoltaic panels turn light into electricity, the Jantzens' "passive" solar retreat was labor-intensive and required Rube Goldberg–like operations. To control the temperature of their mini biosphere, the Jantzens had to open and close shutters, trapdoors, and vents more than once a day. Cables and boat winches operated roof panels. Hinged window seats had to be lifted to expose heat collectors. "When we sold the house, the new owners didn't understand it," says Michael Jantzen, who teaches environmental design and fine art at the Art Center College of Design in Pasadena. His visionary house may not have survived the changes made by its new owners, but Jantzen is still at it. His latest project is a conceptual beach house designed to function like a Web site.

CRAZY BORDER
IN RED. ALSO AVAILABLE IN TEAL, TAN AND TERRA COTTA.
STANDARD SIZES
4'X6' TO 12'X15'.

© 1998 STEPHANIE ODEGARD

AFTER ALL, ORIGINALITY IS WHAT INTERIOR DESIGN IS ALL ABOUT.

ORIGINAL HANDKNOTTED RUGS. EXCLUSIVE DESIGNS. THE FINEST HIMALAYAN WOOL.
AND THE PUREST COLORS ON EARTH. ANYTHING LESS IS EXACTLY THAT.

ODEGARD

Rare & Original Carpets

THE NEW YORK DESIGN CENTER 200 LEXINGTON AVENUE, SUITE 1206 PHONE 212 545-0069 FAX 212 545-0298
THE WASHINGTON DESIGN CENTER 300 D STREET SW SPACE 322 PHONE 202 484-5888 FAX 202 484-6077

SAN FRANCISCO: ALEXANDERS 415 626-8430 **BEACHWOOD, OH:** CLASSIC ORIENTAL RUGS 216 360-0104 **HOUSTON:** CREATIVE FLOORING RESOURCES 713 522-1181 **ATLANTA:** DESIGNER CARPETS 404 262-2265 **DANIA, FL:** GERSHON 954 925-7299 **NEW ORLEANS:** JACQUELINE VANCE 504 891-3304 **CHICAGO:** JORIAN RUG CO. 312 670-0120 **LOS ANGELES:** J. ILOULIAN RUGS 213 651-1444 **PORTLAND, OR:** JAMES OPIE 503 226-0116 **SEATTLE:** PANDE CAMERON 206 624-6263 **PITTSBURGH:** PERLORA 412 431-2220 **PHILADELPHIA:** PERSIAN'S LTD. 215 564-3159 **INDIANAPOLIS:** ROYAL GALLERY 317 848-7847 **DENVER:** RUG SOURCE IN DENVER 303 871-8034 **BOSTON:** STEVEN KING 617 426-3302 **MINNEAPOLIS:** WESKUSKE, *TO THE TRADE ONLY* 612 339-6030 **SCOTTSDALE, AZ:** ROBB & STUCKY 602 957-0047

INTRODUCING KITCHENAID® BISCUIT

IT'S *not exactly* WHITE.
IT'S *not exactly* ALMOND.
IT'S EXACTLY
what I've been looking for.

Black *White* *Almond* BISCUIT

Our new appliance color is hard to describe — and harder to forget. It's warmer than white, more subtle than almond or beige, and blends easily with any kitchen decor. KitchenAid is the first to offer appliances in this contemporary color, already popularized in Kohler® and DuPont CORIAN® products.

BISCUIT is available in a full line of appliances, all thoughtfully designed to enhance your time in the kitchen. Best of all, our appliances and our new color all share the KitchenAid heritage of enduring quality. They're built to last for generations — which is the most important reason they're exactly right for you.

KitchenAid®
FOR THE WAY IT'S MADE®

www.KitchenAid.com
1.800.422.1230

KitchenAid® is a registered trademark of KitchenAid, U.S.A.
Kohler® is a registered trademark of Kohler Co.
CORIAN® is a registered DuPont trademark. Only DuPont makes CORIAN®.

CONDÉ NAST
House & Garden

L.A. confidential

first principle Maybe it's the bright sun or the oh-so-cool-looking people zipping around in convertibles or the new shops that seem to pop up overnight, but Los Angeles these days brings on a shopping fervor in all of us—even knowledgeable dealers. They take pride in ferreting out the most seductive and imaginative wares that once graced Hollywood homes. An entertaining mix of colorful furnishings typifies a California design spirit, where refinement replaces the familiar zany kitsch of the past.

Windows double as doors to help turn decks and terraces into outdoor living spaces. Furnishings include things Todd Peter and Vance Burke brought from the East Coast, such as a lamp from Wyeth in New York, as well as items they bought on shopping trips in L.A.

BY SUZANNE SLESIN

PHOTOGRAPHED BY VICTORIA PEARSON

STYLED BY PAUL FORTUNE

wide-open spaces

After designers Vance Burke and Todd Peter moved into a **roomy house** in California, they took stock and discovered serious gaps in their **furnishings**

"Believe it or not, things seem
to happen faster in Los Angeles.
In New York, it's common
for a design project to sit on paper
for two years" –VANCE BURKE

IN MANHATTAN, Todd Peter and Vance Burke lived down the street from each other. Just as Burke was in the process of finishing the design of Peter's apartment, Peter was offered a new job in Los Angeles. "Neither of us had ever lived there," Burke says. "This was a chance to exercise our fantasies about the place." For the pair that meant looking for what Burke describes as a "seventies, Dean Martin-style house in the hills.

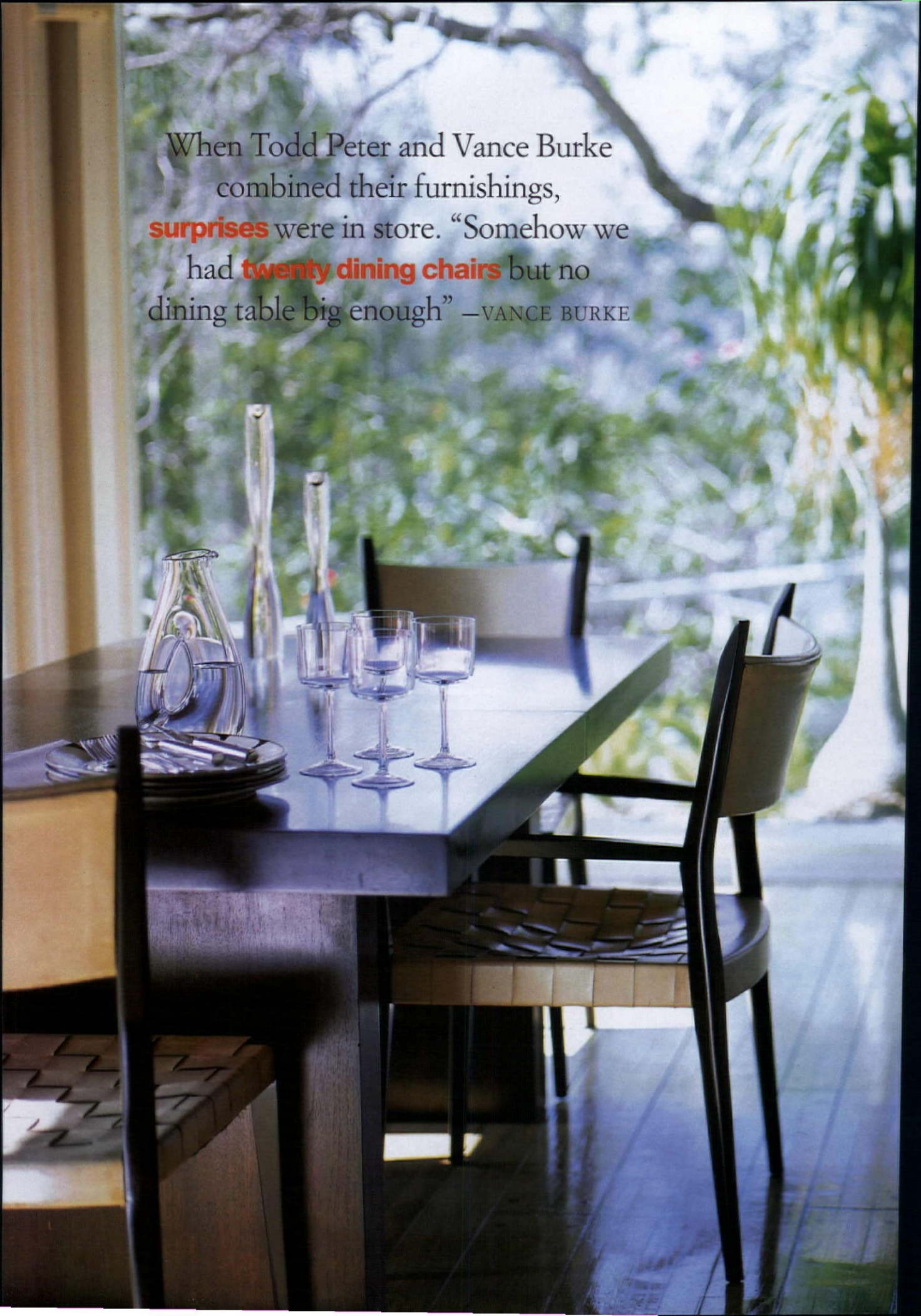
"People who don't live in New York think of the city as Le Corbusier furniture in a high-rise with drop-dead views, while those who don't live in Los Angeles dream about the California sunshine and the Hollywood Hills," says Burke. Which is exactly what the Kansas-born interior designer was looking for. When Burke (who attended the Parsons School of Design in New York and worked at Donghia Associates, Parish-Hadley, and Jed Johnson & Associates before starting his own business) and Peter (now a vice president and head of design for Guess Jeans) pulled up their Manhattan stakes, their fantasy of L.A. became a reality.

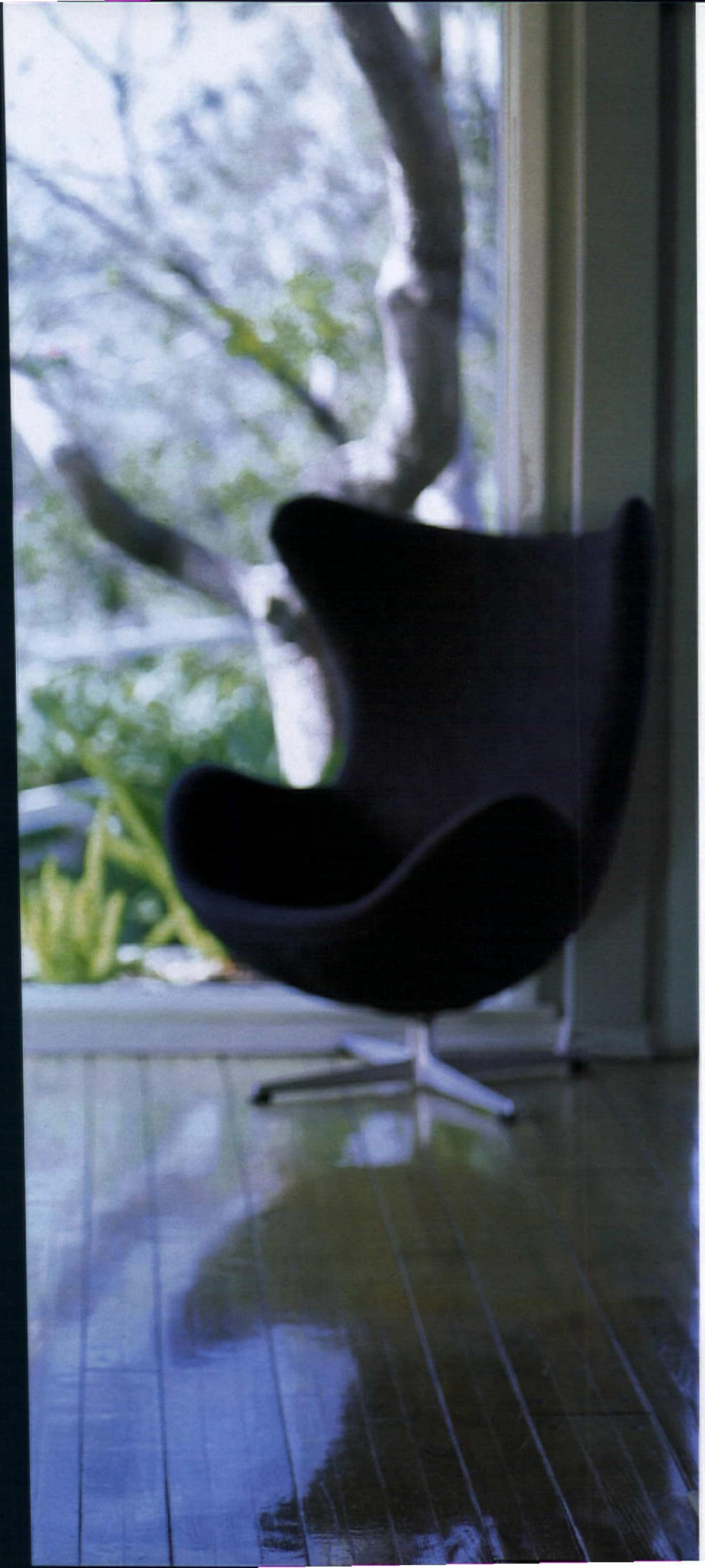
But when Burke took on the challenge of combining their furnishings in a house that had wraparound views of sky and palm trees, surprises were in store. "Somehow we had twenty dining chairs but no dining table big enough," he says. (Of their two small tables, one

Low, curvaceous furniture—a sofa in a Rogers & Goffigon chenille, from Depression Modern in New York, chairs by Jean Royère—enhances the living room's open feeling, opposite page. Paul Frankl tables are from Donzella in New York; the broadloom rug is from Patterson, Flynn, Martin & Manges.

A lamp from Russell Simpson, paintings from Dragonette in L.A., and Vance Burke stools and table made by the Costello Studio in New York, this page, top, create a geometric montage in the living room.

A chaise from Dragonette, right, with a pillow from Laura Fisher Antiques in New York, offers a quiet perching point under a living room window. The lacquered table is from Blackman-Cruz, Los Angeles.


When Todd Peter and Vance Burke combined their furnishings, surprises were in store. "Somehow we had twenty dining chairs but no dining table big enough" —VANCE BURKE



ended up in the breakfast room, the other on the terrace.) And although the house is not large, Burke says it "swallowed everything." Even after placing the big, curved, custom-made sofa from Peter's apartment in the middle of the living room, along with a pair of rounded orange chairs (one an original Jean Royère bought in London, the other made to match in New York), Burke noted that "we needed more, lots more."

What better reason to go shopping? So shopping they went, starting as soon as they had signed the rental agreement for the Beverly Hills house. Cruising around L.A. that very evening, they came upon Downtown, a store on La Cienega Boulevard that was to open the next day. "We saw people inside, so we pounded on the door until they let us in," Burke says. The two men pounced on a rug by Pierre Cardin (now in the study), a pair of tables by Paul Frankl (in the bedroom), and a sculptural dining table made out of slabs of polished walnut.

THAT WAS ONLY the beginning. Burke says he was soon gripped with L.A. shopping fever. Barrel-shaped side tables from Blackman-Cruz, a perfectly upholstered chaise from Dragonette, and an amoeba-shaped coffee table from Modern One hardly took his temperature down a notch. "Oh my God, look at all this great stuff," Burke found himself exclaiming over and over as he made his rounds to shops near and slightly off the beaten track.

Finding pieces that were custom-made for an old-time movie star or producer raise the Must-Have Quotient because of their cachet. Designer names like Paul Evans, Harry Bertoia, and Billy Haines, as well as vintage manufacturers such as Edward Fields and Dunbar, offer name-dropping provenance with prices to match. On Melrose Avenue, Burke was intrigued by a night table by Paul Evans in the designer's

Graceful vintage glasses, candlesticks, and vases add sparkle to the dining area. Paul Frankl dining chairs from the Lin Weinberg Gallery in New York are paired with a 1960s table from Downtown in Los Angeles. The Arne Jacobsen Egg chair was found at Modernica, Los Angeles.

signature textured, brutal look. "I've got a headboard and a table," Burke says, "but I'm trying to collect as much of it as possible. This is all made by hand. It's a folk-art kind of modernism."

IN NEW YORK, Peter had already been an enthusiast of modernist design. "When I was working on his apartment in New York, Todd was well on the way in this direction," Burke says. The move to L.A. stimulated their tastes and whetted their appetites for fifties, sixties, and seventies furnishings. "New York just does not have the abundance of L.A.," Burke says, "so once we moved out here, all we'd do is run around every Saturday to as many stores as we could, piling stuff in our Jeep Wagoneer."

The freewheeling attitude toward shopping seems to have had an effect on Burke's decorating. "I think my work has become more fluid and interesting," he says. "And believe it or not, things seem to happen a lot faster in L.A. In New York it's common for a design project to sit on paper for two years while the clients agonize over the right decision. In L.A., where the movie studios are used to building Rome in a day, the attitude is more about immediacy and spontaneity."

But just like hungry children who cannot finish everything piled on their plates because their eyes are bigger than their stomachs, people who shop in L.A. sometimes seem to acquire more furniture than they have room for. "Our house is all decorated," says Burke wistfully. "But what's wrong with storage anyhow?"

In the cheerful, yellow-walled breakfast room, opposite page, Piero Fornasetti plates complement the geometric rug from Modernica. Gio Ponti chairs sidle up to a Fornasetti table from Barneys New York.

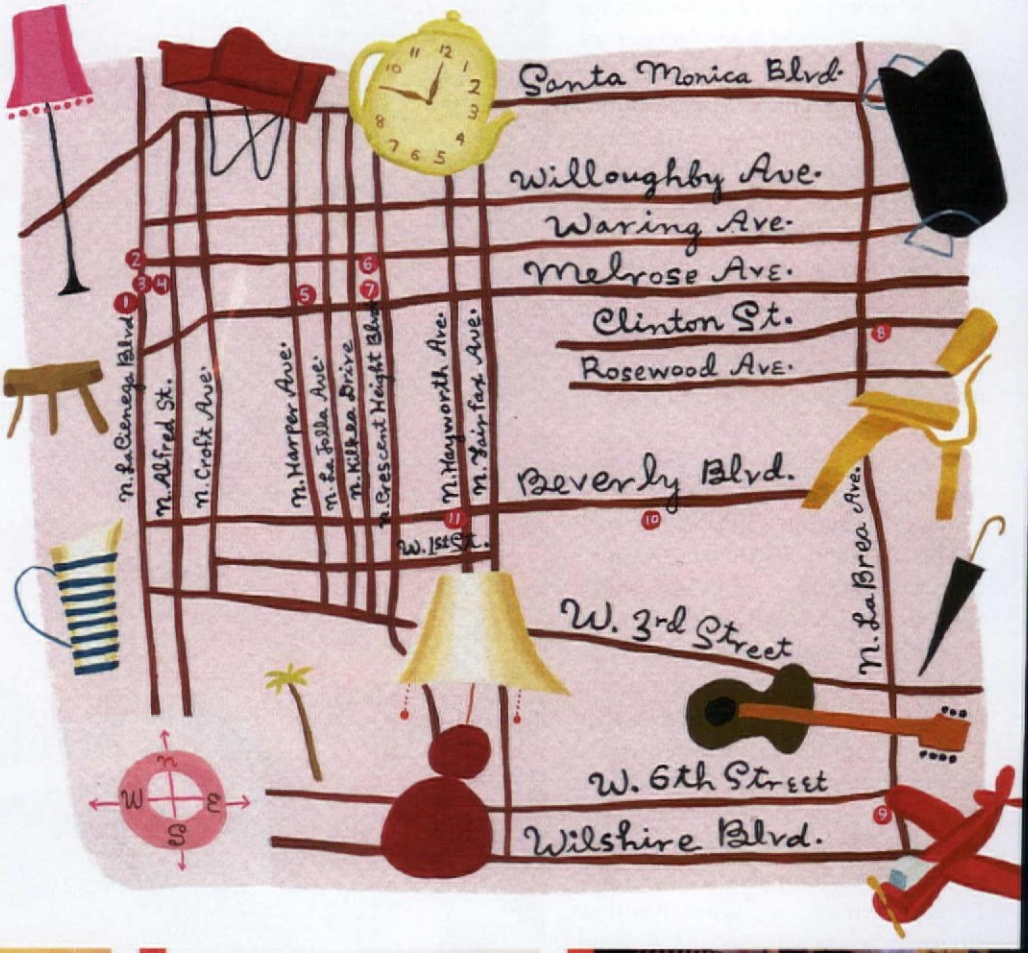
On a deck, this page, top, a wire sculpture by David Csuri overlooks Charles and Ray Eames chairs and a table from Eclectica and Skank World, both in L.A.

A rattan rug from Cost Plus in L.A. turns a deck, right, into an outdoor living room. Bucket chairs are from Russell Simpson; metal chairs and bench from Murray's Iron Work; square tables from the Koan Collection, all in L.A. Sources, see back of book.

fill 'er up

A few years ago, interior designer Vance Burke frequented the eclectic shops of West Hollywood and Melrose Avenue for mid-20th-century finds and then shipped pieces home to the East Coast. Now he's a full-fledged Angeleno and eager to take us on a tour of favorite shops in his new hometown, a bastion of modern chic. Burke attributes the abundance of modern furniture in Los Angeles to the city's coming of age in the fifties, sixties, and seventies. More than just storehouses of atomic-age kitsch, these retailers offer a unique West Coast combination of hard-to-find designer furniture and mass-produced pieces—many at irresistible prices. Cool, dude.

—JOYCE BAUTISTA



1. DOWNTOWN

A Dunbar-style desk made by the store, $3,300, and a vintage lamp, $9,000.

719 N. LA CIENEGA BLVD.

2. BLACKMAN-CRUZ

A pair of Gothic windowpanes, $15,000, and a huge clockface, $7,500.

800 N. LA CIENEGA BLVD.

3. DRAGONETTE DECORATIVE ARTS

Hollywood glam with a pair of 1940s zebra-print chairs, $1,800, the pair, and a flokati, $80

750 N. LA CIENEGA BLVD.

4. PAT McGANN

A shop in a courtyard offers a repro Deco chair, $1,200, and an African head, $1,450.

748 N. LA CIENEGA

5. AESTHETIC FRAME & ART SERVICES

Specializes in frames—any finish or size.

8221 MELROSE AVE.

6. RUSSELL SIMPSON COMPANY

L.A. style from vinyl chairs, $4,500, by actor-cum-designer William Haines, to a Paul McCobb table, $1,850.

8109 MELROSE AVE.

7. MOE'S FLOWERS

Arguably the best fresh-cut flowers in L.A.

8101 MELROSE AVE.

8. RETRO GALLERY

Its glass gallery runs the gamut from a Blenko bowl, $50, to Flavio Poli vases, $8,000.

524 1/2 N. LA BREA AVE.

9. DIAMOND FOAM & FABRIC

An incredible selection, without the hassle of a chi-chi fabric house.

611 S. LA BREA AVE.

10. MODERNICA

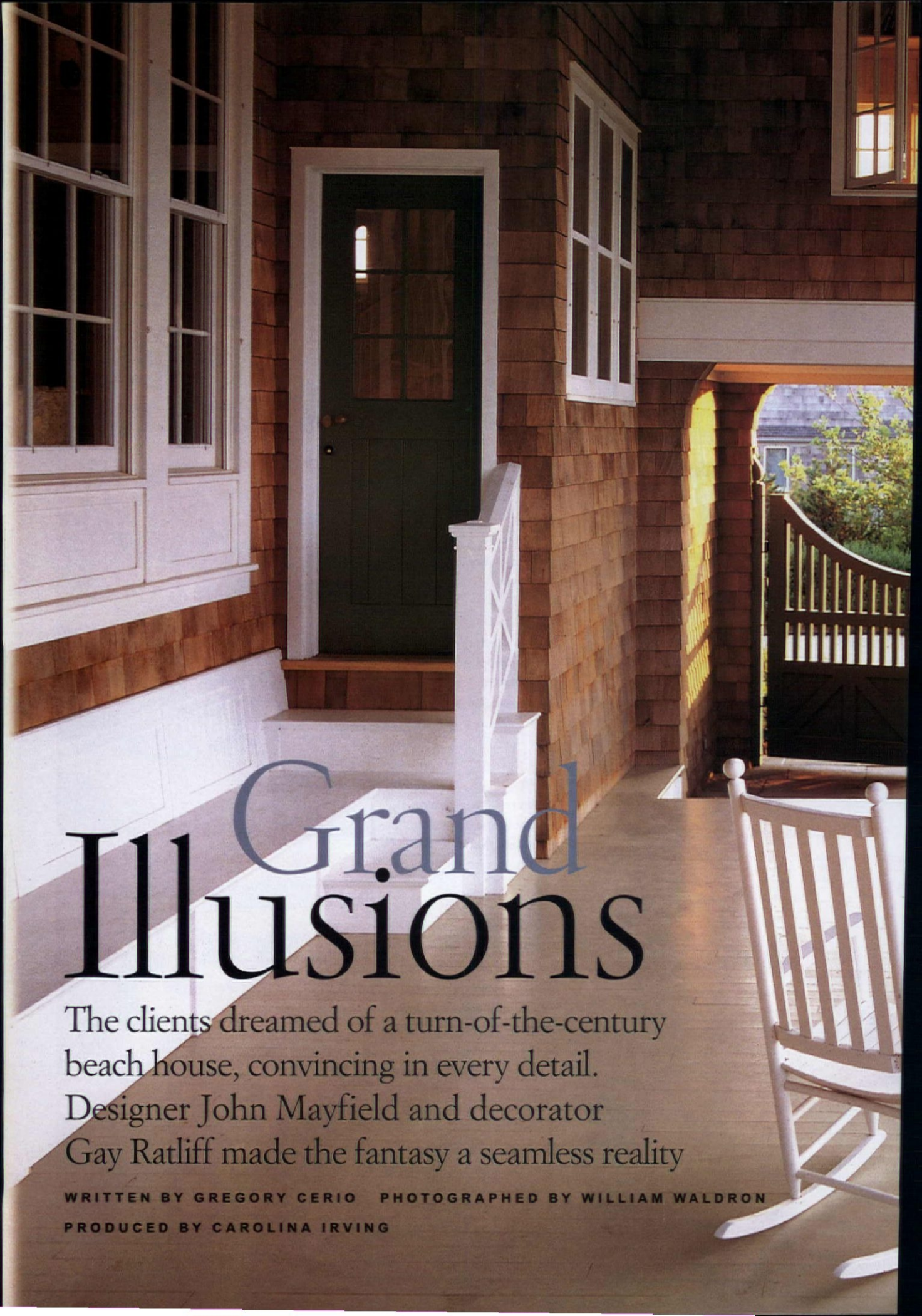
More than 25,000 square feet of vintage, reissued, and rebuilt furniture, from a George Nelson lamp, $375, to a Charles and Ray Eames storage unit, $1,800.

7366 BEVERLY BLVD.

11. MODERN ONE

Design world's heavy hitters—T. H. Robsjohn-Gibbings, William Haines, George Nelson, Philippe Starck. A 1950s Vladimir Kagan chaise is $4,000.

7956 BEVERLY BLVD.



Grand Illusions

The clients dreamed of a turn-of-the-century beach house, convincing in every detail. Designer John Mayfield and decorator Gay Ratliff made the fantasy a seamless reality

WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY WILLIAM WALDRON
PRODUCED BY CAROLINA IRVING

The hidden details of the house account for its appearance of age and solidity. The cedar shingles, for instance, were put on in five layers and measure one inch thick. Although the railings and balusters are painted white, they are solid mahogany underneath. The flooring is clear fir.

YOU COULD CERTAINLY understand the plumber's mistake. Tucked between the Atlantic dunes and the reed-fringed banks of Jule Pond, the house seems every inch a century-old fixture on the Southampton, New York, landscape. The building's exterior details—a low pitched roof, gray shingles, white banistered porches, neoclassical doorways—seem of a piece with the grand beach homes Charles Follen McKim or Stanford White designed on eastern Long Island for tycoons of the Gilded Age. Pulling up the pebble drive to the house's green gates, one can easily imagine that once, decades ago, ladies in significant hats alighted here from horse-drawn landaus and Stutz Bearcats.

And so when the plumber stepped out of his truck that day and tromped across the porch, he may have envisioned the worst: leaky lead pipes that predated World War I or a drain stopped up with a fifty-year-old chicken bone. "He came in muttering, 'I don't know why city folk have to come out here and buy these old piles when they could start from scratch,' " recalls John Mayfield, the house's architectural designer. "In a way, that is the highest compliment about the place that I've received."

If the inspiration for this Hamptons beach house comes from the last turn of the century, it is wholly a creation of this one, having been completed in March 1997. It was Mayfield's task, and that of interior designer Gay Ratliff, to make real a fantasy conceived by the owners, a couple with a large family, who divide their time between Austin, Texas—where Mayfield and Ratliff are based—and the East Coast. "Ideally we'd have bought a hundred-year-old house, but none were available," says the woman of the house. "Southampton homes can

Many of the architectural details strike a 1920s note, and the furnishings could be heirlooms. In the living room, the mantel is from an old Southampton estate, and the 19th-century Swedish landscapes and 19th-century Scottish seascape over it might well have been inherited. The curtain fabric is from Kravet. The sofas are covered in a cotton from Bailey & Griffin Inc. The Edwardian croupier table behind one sofa is used as a drinks cabinet. A neo-Gothic minstrel's gallery, opposite page, overlooks the living room. The antique Swedish Gustavian sofa beneath the gallery is covered in Dillon from Fabricut.

"Ideally we'd have bought a 100-year-old house,

but none were available"

get so 'important,' as if they are a testament to someone. We wanted a comfortable place—something livable and very real."

And thus, ironically, she, Mayfield, and Ratliff set about creating a myth. As blueprints for the house developed, so did an imaginary history of the place: it had evolved along with a family over the course of three generations, growing as the family grew. Like prewashed denims, the house, though new, would come broken in. "We wanted screen doors that slammed," says one of the owners. "It didn't have to be perfect." As Ratliff recalls, "It was like playacting. The best jobs usually are."

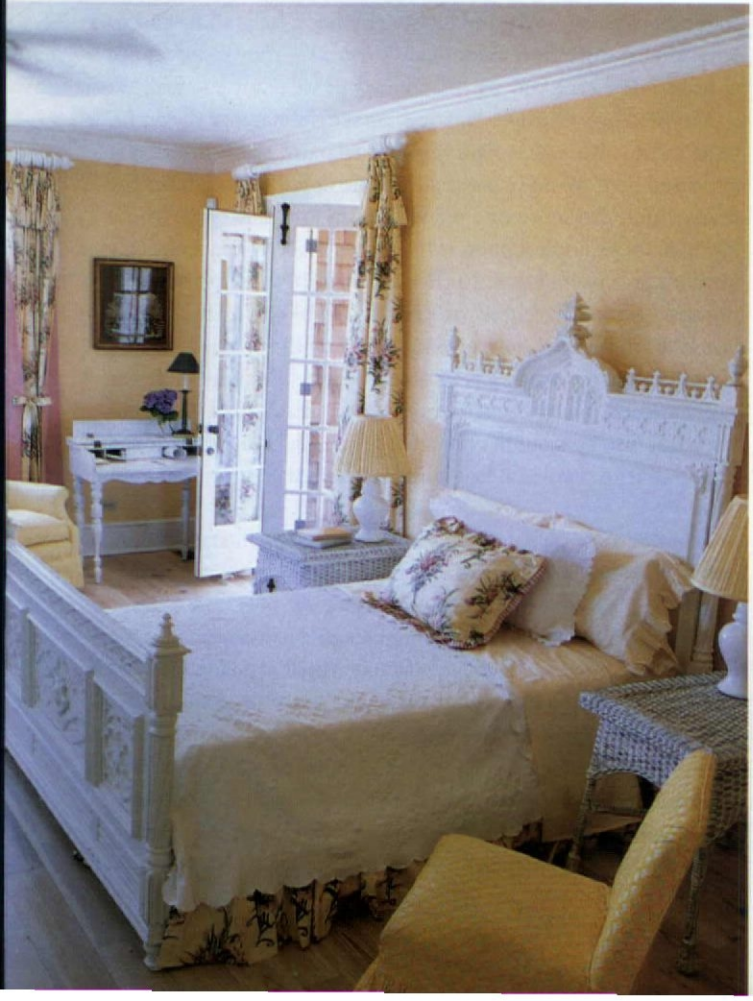
Mayfield, too, was more than pleased with the assignment. "An opinionated client," he says, "really gives you something to chew on." And clearly the designer sank his teeth into the project. He conceived a house with three areas that would each evoke a different ambience—formal public rooms; a congenial kitchen and adjoining den; and cozier bedrooms, the largest of which are, surprisingly enough, located on the house's lower floor. "I'm interested in the transitions in a house, the different experiences you have as you move through it," he explains. "I don't want to give it to you all at once."

Crossing an entrance porch, you get a view across a swimming pool to the wetland ponds. The ocean is held in reserve—first seen from the bright and airy living and dining rooms. From them, a visitor is drawn through the kitchen, through a lofty den constructed from the remnants of an old barn (which, in the owners' fantasy, was added on one year), and toward the bedrooms, discovering odd nooks along the way, like a small staircase that leads to a tiny "minstrel's gallery" above the living room and a back stairway to a series of smaller rooms. "The rooms are laid out in a rambly, eccentric way that suggests age," says Mayfield. "Quirky back halls that lead to what might once have been maid's rooms—they're not quite appropriate to the way we live today, but we enjoy the feel."

Mayfield says he hopes "no one can see the hand of the architect" in the house. It's plain he went to pains to ensure that it appeared he took no pains at all. Subtle details throughout the house build the sense of a place lived in long and well. In the kitchen, for example, counters have been built from a seemingly random group of chests. In the same room, a ceiling made of plywood panels hatched with battens evokes a 1920s prefab house. Rather than hide the joints between the pine panels that form the ceilings and walls in several rooms, Mayfield left the gaps exposed, giving the structure a "handmade" feel. "I fought the painter so he wouldn't fill in those cracks," Mayfield admits.

For all its purposeful homeliness, the house is not without

The fabrics and colors in the neoclassical Swedish-style dining room establish the feeling of a beach house without sacrificing elegance. The flooring is antique quartersawn pine. The curtain fabric is from Hinson & Co. An antique wood-and-porcelain chandelier hangs over the Swedish neoclassical dining table. The crystal sconces are Georgian style. The 18th-century Swedish-style reproduction chairs were made for Caradunne in Paris. The recamier is from the late 19th century. The neoclassical plaster mantel is from an estate in Greenwich, Connecticut. A collection of antique Staffordshire chickens lines the chimney breast and a sideboard. The floral painting is 19th century.



pedigree. Mayfield roamed the area to learn the architectural vernacular of the region, and his design quotes worthies from McKim and White to H. T. Lindeberg and John Custis Lawrence. His chevron-incised Dutch front door copies that of the 1790 Webb House in East Marion, Long Island, and the barrel-vaulted ceiling of the living room was suggested by a room in Leicestershire, England, by the great Edwardian architect Sir Edwin Lutyens. "I call myself an educated provincial," Mayfield says. "The sort of person this country saw in the eighteenth century—someone who visited the big cities, saw the best, then brought ideas home to the hinterland with a personal twist."

It is also an apt description of Ratliff's work on the house. The interior designer spent six weeks in England hunting up antiques, such as the Edwardian croupier's table used as a drinks cabinet. Ratliff modified other items in ways that, she says, suggest the house has been lived in long and well. She discovered a Gothic walnut bed in Texas that was too ornate for a beach house, and decided to paint it white. "The shop owner was going on about the bed's finish," Ratliff recalls. "I didn't have the heart to tell him I was going to paint it." That dealer may be the only person the Southampton home displeases. For her part, one of the owners admits that her fantasy has come so close to reality that she sometimes forgets the line between fact and fiction. "When people ask how old the place is, I'm often on the verge of saying it's been in the family for generations," she says. "Then I catch myself and say, 'Oh, just a year or so.' "

"The rooms are laid out in a rambly, eccentric way that suggests age"—JOHN MAYFIELD

When every room has a view, the interiors vie with the landscape for attention. In a guest bedroom, opposite page, top, Asticou wallpaper by Nina Campbell lines a sleeping alcove. The headboards are Louis XVI-style. The toile quilts are from England. The Chantal curtain fabric is from Jacques Bouvet Et Cie. In another guest bedroom, opposite page, below, the 19th-century-style Gothic bed is American. Sources, see back of book.

Chanel Goes Green

Snowdon and Karl Lagerfeld see the light at the Chelsea Flower Show

WRITTEN AND PHOTOGRAPHED BY SNOWDON PRODUCED BY WILLIAM NORWICH

Chanel's creative force, Karl Lagerfeld, himself a photographer of note, strikes a royal pose for Snowdon in the splendor of box and beech hedges.

This year's Chelsea Flower Show was more glittering than ever, with highlights that included such splendors as Cartier's celebration of Prince Charles's Highgrove garden. But it was in Karl Lagerfeld's Chanel garden, inspired by Coco Chanel's passion for camellias, that royal in-law and world-famous photographer Snowdon was nearly unseated by scores of paparazzi.

For me, the Chelsea Flower Show signals the beginning of summer. I've always gone, because my grandparents, Leonard and Maud Messel, were great gardeners at their home, Nymans, in Sussex, which is now a National Trust property. They even had plants named after them—'Leonard Messel' magnolia, a 'Leonard Messel' camellia, and *Eucryphia nymansensis.* They always exhibited at Chelsea and won many gold medals over the years.

I myself haven't always agreed with the powers that be at the Royal Horticultural Society. I have spent a lot of my time fighting for the rights of disabled people; at one time Chelsea would not allow wheelchairs nor guide dogs into the show. It was the only time I have ever written a letter to *The Times,* and both policies were overruled. I must say, I was extremely pleased.

As *House & Garden* had asked me to photograph Karl Lagerfeld in the Chanel garden, I got a press pass for Sunday, May 17, the day before the show opened. The garden was Lagerfeld's inspiration, a "salon de verdure—a formal French Baroque

PHOTOGRAPH BY ELIZABETH ZESCHIN

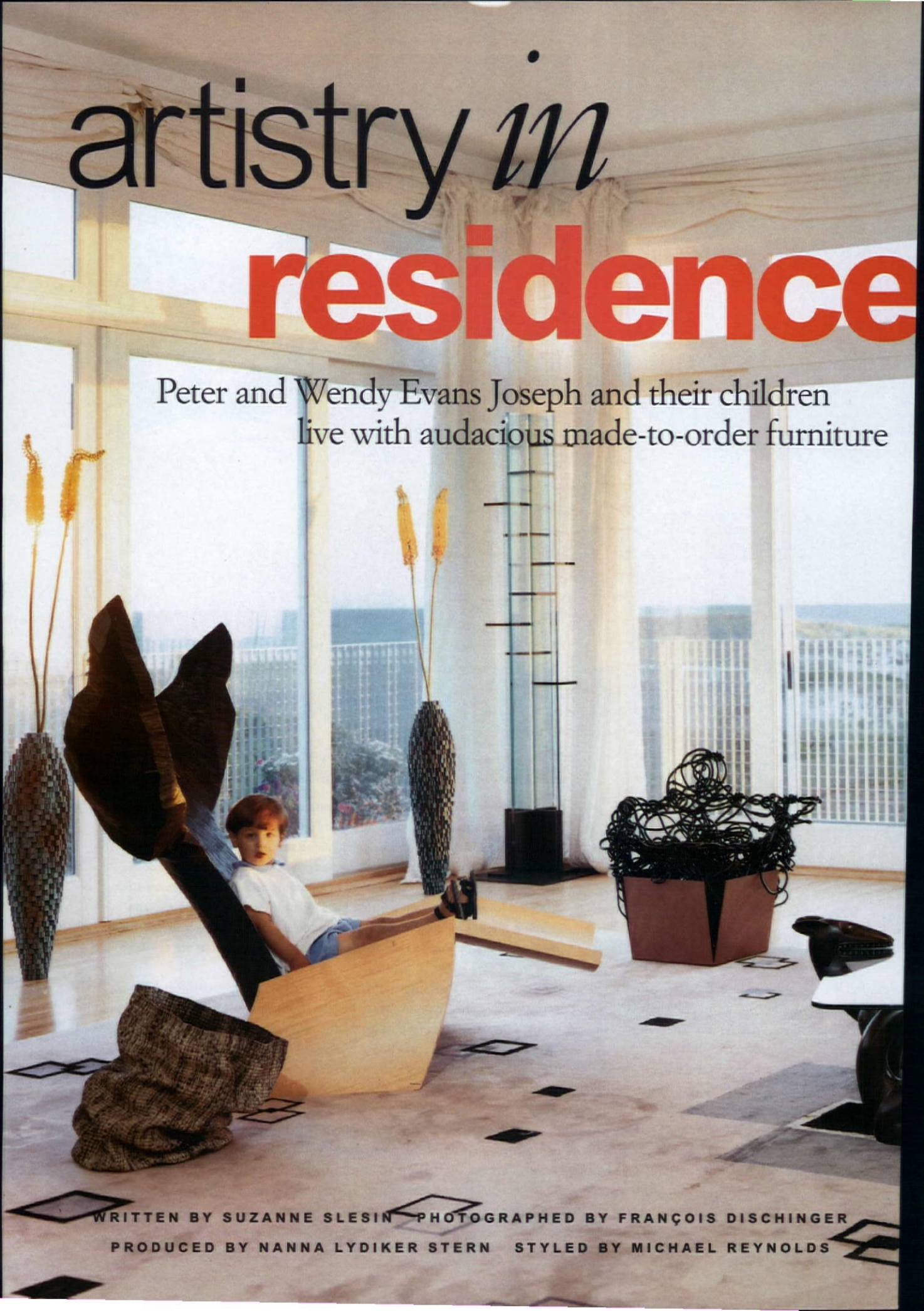
Lagerfeld imagined the garden as an ode to everything Coco Chanel admired about British aristocratic style as well as everything she appreciated in more formal French design. A gilded statue of the Venus de Medici, left, is framed by the beech and box hedges. Tom Stuart-Smith, above, designed the garden, making a point of including all the white flowers Coco Chanel adored. His serene setting betrays nothing of the bustle of the Chelsea Show going on around it. Even the television crew and scores of photographers hoping to snap Snowdon snapping Lagerfeld are offstage.

garden," is the way he described it. Tom Stuart-Smith, a noted garden designer, actually did the plan, and was putting final touches to it, along with Mark Fane, from award-winning plant suppliers Waterer's, when I got there.

The design was a formal one, with the recognizable double *C*s done in box hedges, a gilded statue of the Venus de Medici, and a profusion of camellias. The clever thing about it was the way the hedges obscured the cluttered background—a good thing at Chelsea, which is right in the middle of London. I loved its design, rather similar actually to a formal garden I've got in the country, except that mine took fifteen years to grow, and this one took five days, according to *The Times,* and cost one million pounds. Mine cost four pounds, 50 pence!

Karl Lagerfeld asked me to dine that evening at Nobu, a Japanese restaurant in the Metropolitan Hotel. I thought it would be just the two of us. I later rang my son, David [Linley], and asked what he was doing that night, and he said, "Going to dinner with Karl Lagerfeld," to which I replied, "That's funny, I thought it was just me." When we got to dinner, we numbered about thirty.

Karl said he would meet me the next morning at the show, and I thought, again, it would just be the two of us. No such luck! A hundred photographers and a television crew greeted me. As I was about to climb my ladder, some of the other photographers scrambled to photograph me photographing Karl. I fought my way up the ladder and, wobbling, got the photograph of the Maestro keeping guard at the entrance of the garden.



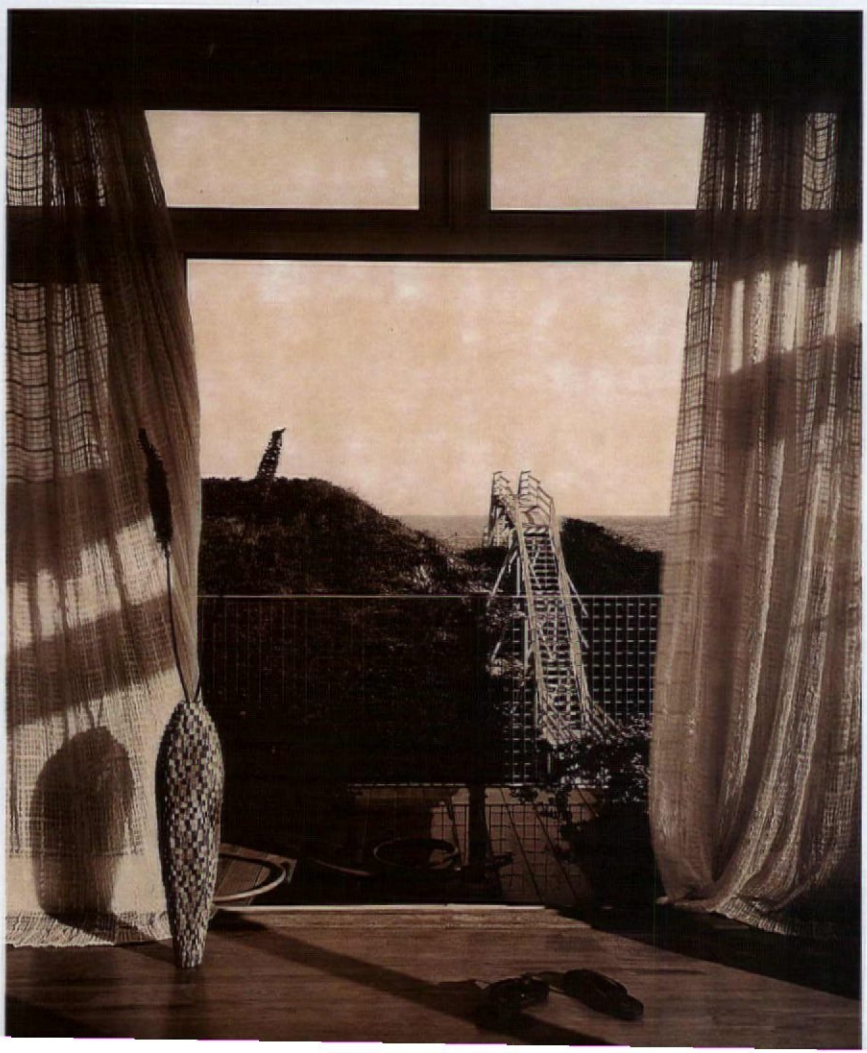
artistry *in* residence

Peter and Wendy Evans Joseph and their children live with audacious made-to-order furniture

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY NANNA LYDIKER STERN STYLED BY MICHAEL REYNOLDS

Art and decor are one in the living room, where the children pose on monumental wood chairs by Wendell Castle. Albert Paley standing lamps flank Castle's mantelpiece; an Adam Fuss water-baby photograph hangs over it. The wire chair is by Forrest Myers; Judy Kensley McKie made the table with a panther-shaped base. The glass sculpture, far left, is by James Carpenter.



WHERE FURNITURE is concerned, Gertrude Stein's "a rose is a rose is a rose" might be translated as "a bed is a bed is a bed." But for Peter T. Joseph and Wendy Evans Joseph, and even their young children, a bed—as well as a table, a lamp, and a chair—is a work of art. "There is a difference between people who collect and people who don't," says Wendy, an architect with her own firm in New York. "If you are a collector, you always have more things than you can decorate with. You already have a bed or a sofa, but then you see another one you love, and you buy it."

This kind of acquisitiveness demands a flexible approach to decorating. "While most people are scared of making changes in their houses—once they decorate, they are done—we are constantly changing things," says Wendy. It helps that they have a large collection from which to draw. Until recently, Peter, who is an investor, also ran a gallery that specialized in bold handcrafted furniture by well-known, mostly American artists, including Wendell Castle, John Dunnigan, and Edward Zucca.

The Josephs also happen to have a suitable place to put the striking, often oversized chairs, sofas, tables, lamps, and, of course, beds: a fairly new, approximately 6,500-square-foot house that Wendy reworked with the New York–based GF55 Architects. Set on a narrow slip of land on the eastern tip of Long Island, it has clear views of both the bay and the ocean. "It's a beach house with an interior that is very much like a loft's," says Wendy. "Peter said I could do anything I wanted in order to accommodate the art

Architect Wendy Evans Joseph, this page top, fine-tuned the spaces of the contemporary house. Visitors come face-to-face with dramatic furniture as soon as they enter the downstairs hallway. Racoon Bench, 1993, is by Alphonse Mattia.

Intriguing shapes aren't limited to the interior. Roller-coaster-like stairs go over the dunes to the beach, left. A sculptural column by Hap Sakwa stands near the window, framed by sheer draperies made of Organdy Big Chequered cotton from Nuno.

A vibrant rug by Gerhard Richter and Gaetano Pesce Arca desks give bolts of color to a corner of the living room. The leather chair is by Mario Bellini for Cassina. The lamp is by Albert Paley, the screen by Wharton Esherick.

The master bedroom is intentionally surprising. Peter Cain's *Omega* hangs over a curvaceous bed with built-in side cabinets by Wendell Castle that the artisan calls "It's not over 'til it's over." Castle made the settee at the foot of the bed in 1966.

If you're a collector, "you already have a bed or a sofa, but then you see another one you love, and you buy it"

— WENDY EVANS JOSEPH

For a little girl, right, bedtime is fun, thanks to Edward Zucca's bed with robot-shaped posts. The robots' heads swivel so they "either face you or turn around to guard you," says her mother. The chest with drawers created by a variety of artists was made for Peter on the fifth anniversary of his gallery.

From the pool, which is nestled between the two wings of the house, below, swimmers have a view of the dunes. Bronze pieces by Wendell Castle and Judy Kensley McKie can be left outdoors year-round. Sources, see back of book.

furniture. By placing pieces in the spaces, instead of against the walls, we allowed the house to stay transparent."

The Josephs installed new bathrooms and a stainless-steel kitchen, and got advice on upholstery and draperies from Paula Rice, a Los Angeles–based interior designer. Most important, the couple commissioned numerous artists to make things especially for the house, including hard-to-miss mantelpieces by Wendell Castle.

Chairs and lamps, most of them monumental (Wendy calls them "expressive"), have almost become members of the family. They meet visitors at the door, stand dramatically at the top of the stairs, and punctuate windowsills and even bathrooms. And though the pieces are hefty, the Josephs like to move them around—no mean feat in some cases—in the light-filled rooms. "We are constantly making up new groupings," says Wendy, who likens the shifting of various pieces to inviting different groups of friends to dinner. "They bring conversation to the table. As a family we always see new things in them."

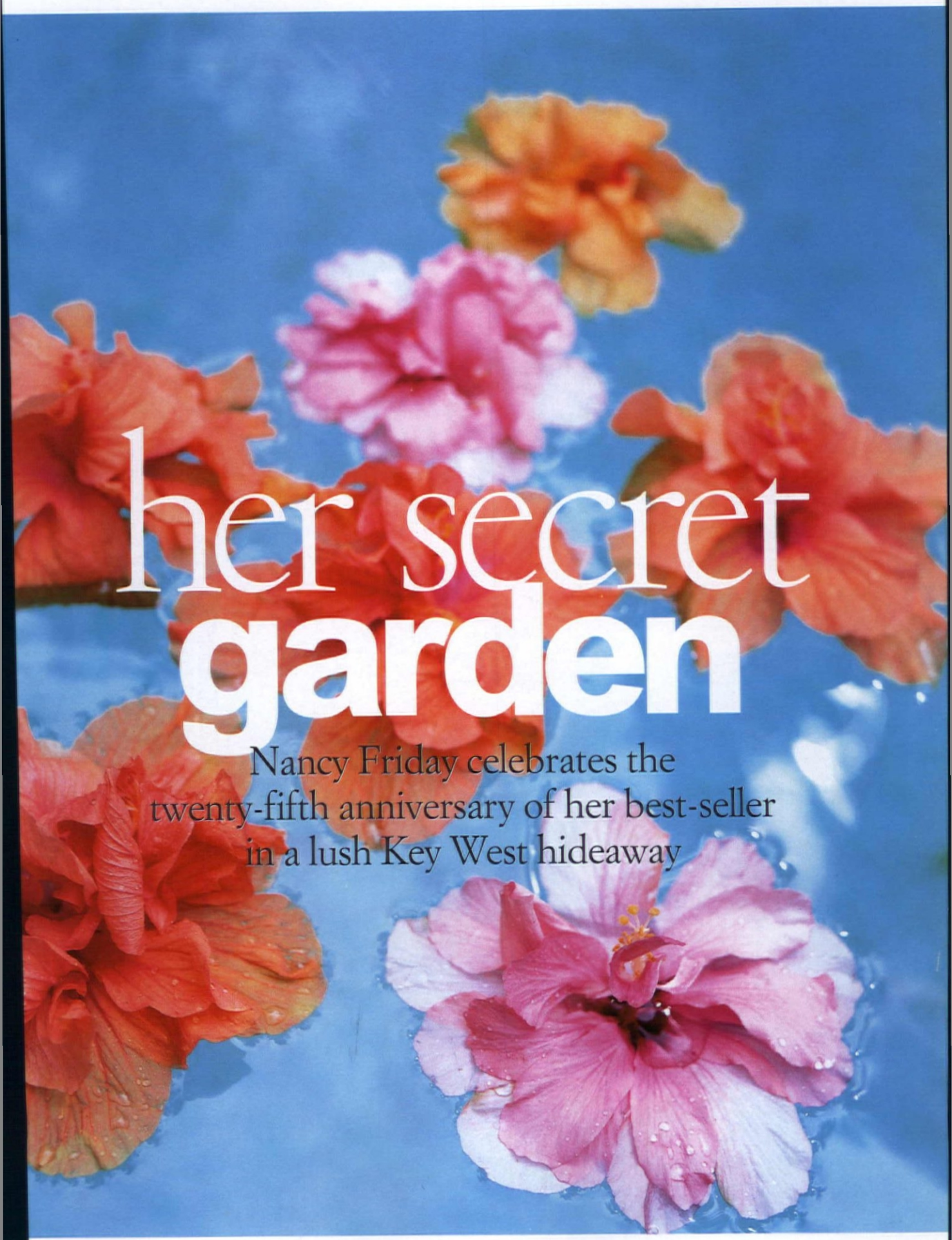
That might explain why their three-year-old son and four-year-old daughter navigate comfortably around the collection. "Unlike many children, who don't realize that furniture is made by people, they know that artists make it, and they really love the stuff," says their mother. Proof of this came to Wendy and Peter when they asked their daughter what she wanted for her fourth birthday. A night table, she answered. So Judy Kensley McKie's metal table in the shape of a bird now sits by her bed. This little apple has clearly fallen very close to the tree.

It's the law of the jungle: through the garden door of this inside-outside tropical retreat, only unshod feet must tread. Out of respect for the whitewashed floors, Nancy Friday has declared the house a no-shoe zone.

WRITTEN BY ALISON COOK

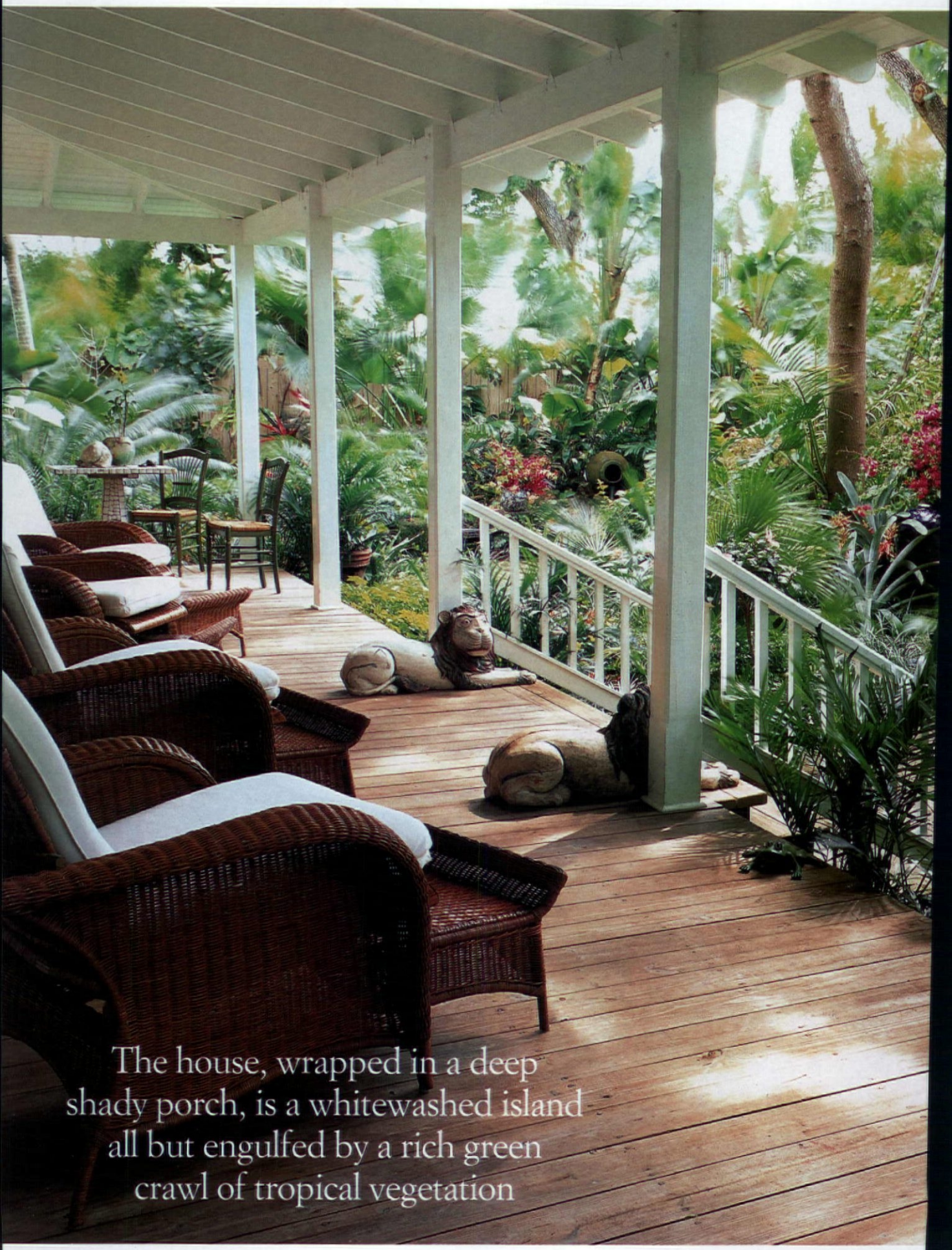
PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY JUDYTH VAN AMRINGE



her secret garden

Nancy Friday celebrates the twenty-fifth anniversary of her best-seller in a lush Key West hideaway



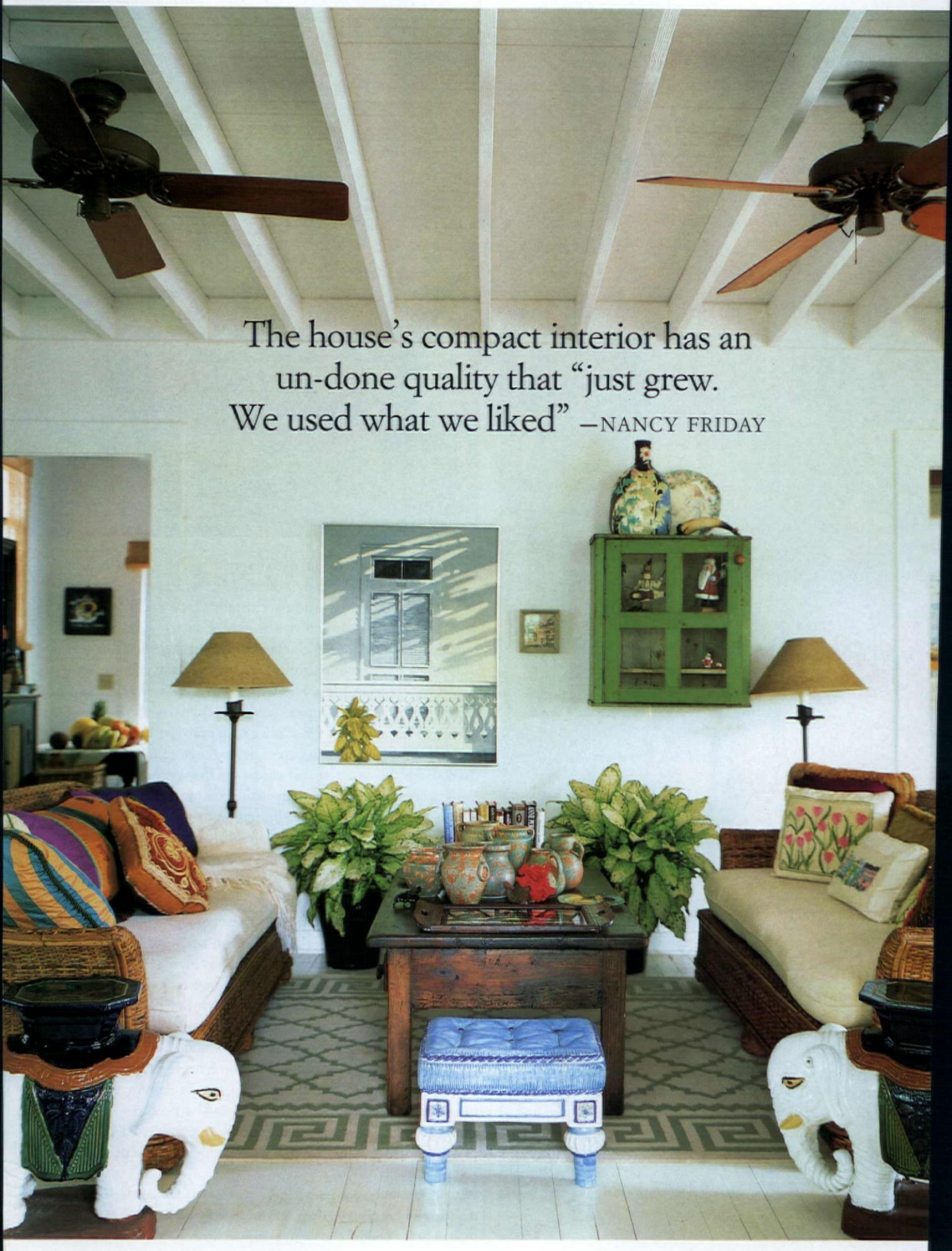
The house, wrapped in a deep shady porch, is a whitewashed island all but engulfed by a rich green crawl of tropical vegetation

STANDING IN THE DIRT CUL-DE-SAC that is Key West's Pinder Lane, you would never know that author Nancy Friday's house existed. Once you brave the barking dogs and challenging shouts—"Do you have business on this lane?"—of the family who lives nearby, you must duck under a bush and a palm to spy a tall gate camouflaged with bougainvillea. Hidden behind it lies a tiny cigar box of a structure wrapped in a deep, shady porch—a whitewashed island all but engulfed by a rich green crawl of tropical vegetation. And it represents an eerie instance of life imitating marketing: this is the secret garden of the writer whose first book, a compilation of women's sexual fantasies, *My Secret Garden*, steamed up America's reading glasses twenty-five years ago.

"Norman, you better watch out," Friday told her husband, Time Inc. editor-in-chief Norman Pearlstine, on first seeing the house. On the porch of what was then "a falling-down dump," Friday couldn't help imagining Bette Davis in the opening scene of *The Letter*, smoking gun in hand, having sent a man's corpse rolling—thump, thump, thump—down the steps. The image suggested the mystery the place still holds for her: "I can imagine people being born and dying in this house," she says.

It was built at the turn of the century, one of the one- or two-room shacks occupied by Cuban cigar rollers in whose memory the locals call the dwellings cigar houses. A quarter century back, the lazy encirclement of porch made its appearance. Before Friday and Pearlstine moved in, they installed a new ceiling and floors, and added a bedroom and bathroom—Friday's sybaritic "pièce de résistance," complete with raised shower platform overlooking the treetops—under the pitched roof.

Woven armchairs, opposite page, from Neiman Marcus laze on the front porch. Nancy Friday and Norman Pearlstine, above, with their shih tzu Bongo, can't agree on who loves Key West more.

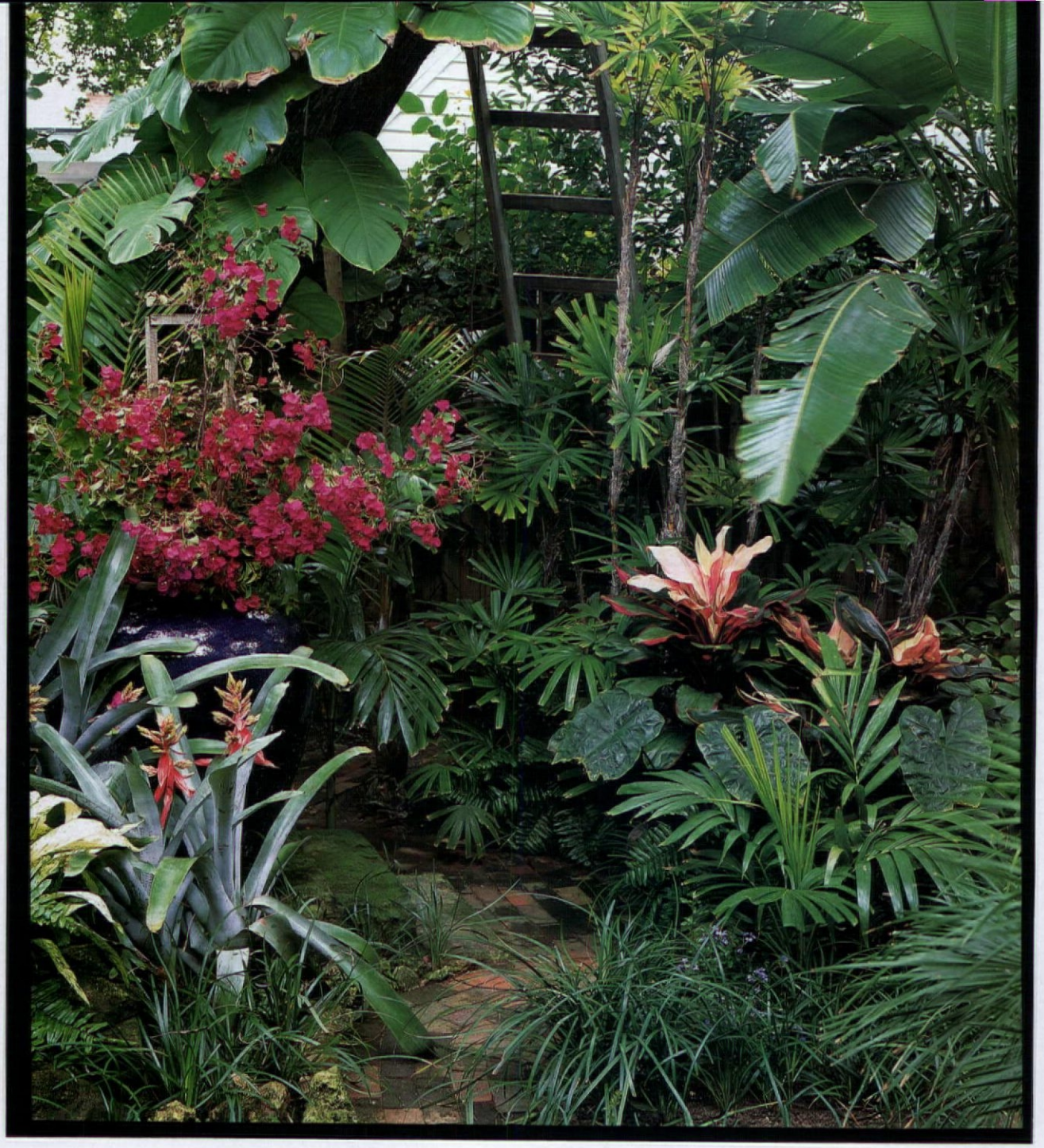


The house's compact interior has an un-done quality that "just grew. We used what we liked" —NANCY FRIDAY

Out front, decayed wooden slats were replaced by a walkway of old brick. The surrounding sea of greenery was conjured from scratch; the sole original occupants were two avocado trees that still yield crates of fruit. "I love living in this jungle, but I am not a gardener," says Friday. About three years ago she recruited local plantsman David Kelley to refine and shape her sexy welter of snaky-trunked palm and banana trees, prehistoric cycads, philodendrons, and ferns. From dumps and roadsides he culled the homemade painter's ladders propped about the garden—ladders to nowhere that remind Friday of romantic Fragonard canvases. From the garden of the late Tennessee Williams, who enticed her to Key West in 1975 ("You'll have much more fun here," promised Williams, with whom Friday shared an agent), came the wrought-iron chair and table that bear witness to her long-standing passion for the place.

Kelley ensures that Friday has good crops of the showy and

The living room is a loose translation of *My Mother/My Self.* Opposite page, and below: A pair of wicker sofas are from Friday's mother's Charleston, SC, home, and her mother stitched the needlepoint pillows. Key West shops provided the coffee table and elephant stands. Ceiling fans, original to the house, cool the un-air-conditioned space. The kitchen in which Friday declines to cook, right, features a table from the Tulip Tree in Washington Depot, CT. Sources, see back of book.



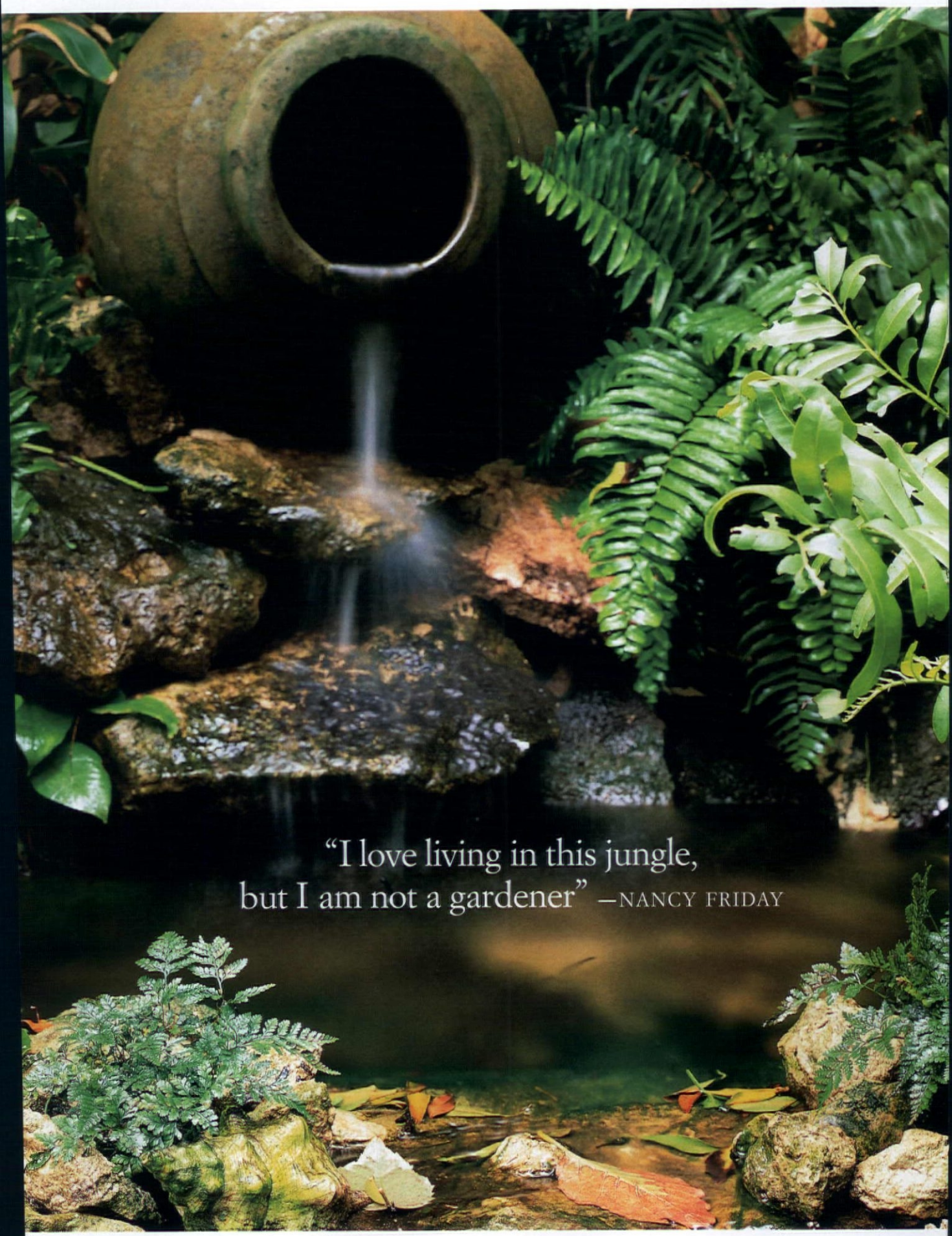
suggestive double white hibiscus that Friday calls "my signature down here." When writer's block strikes, she scouts the garden for likely blooms; when the flowers are at their peak, she refrigerates them. "In the evening I put two or three all over my hair and then I go dancing out the door," she says. "I figure I've extended their life by carrying them around town on my head."

The house's interior has an un-done quality that "just grew. We used what we liked," says Friday. Bamboo blinds and rattan sofas cohabit with distressed Canadian antiques and Japanese chests from Pearlstine's 1970s stint as head of the Asian edition of the *Wall Street Journal*. That the sofa bears needlework from Friday's mother seems only right, since money from *My Mother/My Self* financed Friday's first Key West house (this is her fourth).

David Kelley helped shape the lush, languid gardens. A ladder, above, peeks out from a mass of avocados, hibiscus, philodendrons, and bromelias. A terra-cotta pot, opposite page, functions as a fountain in a pond embraced by ferns and white birds-of-paradise.

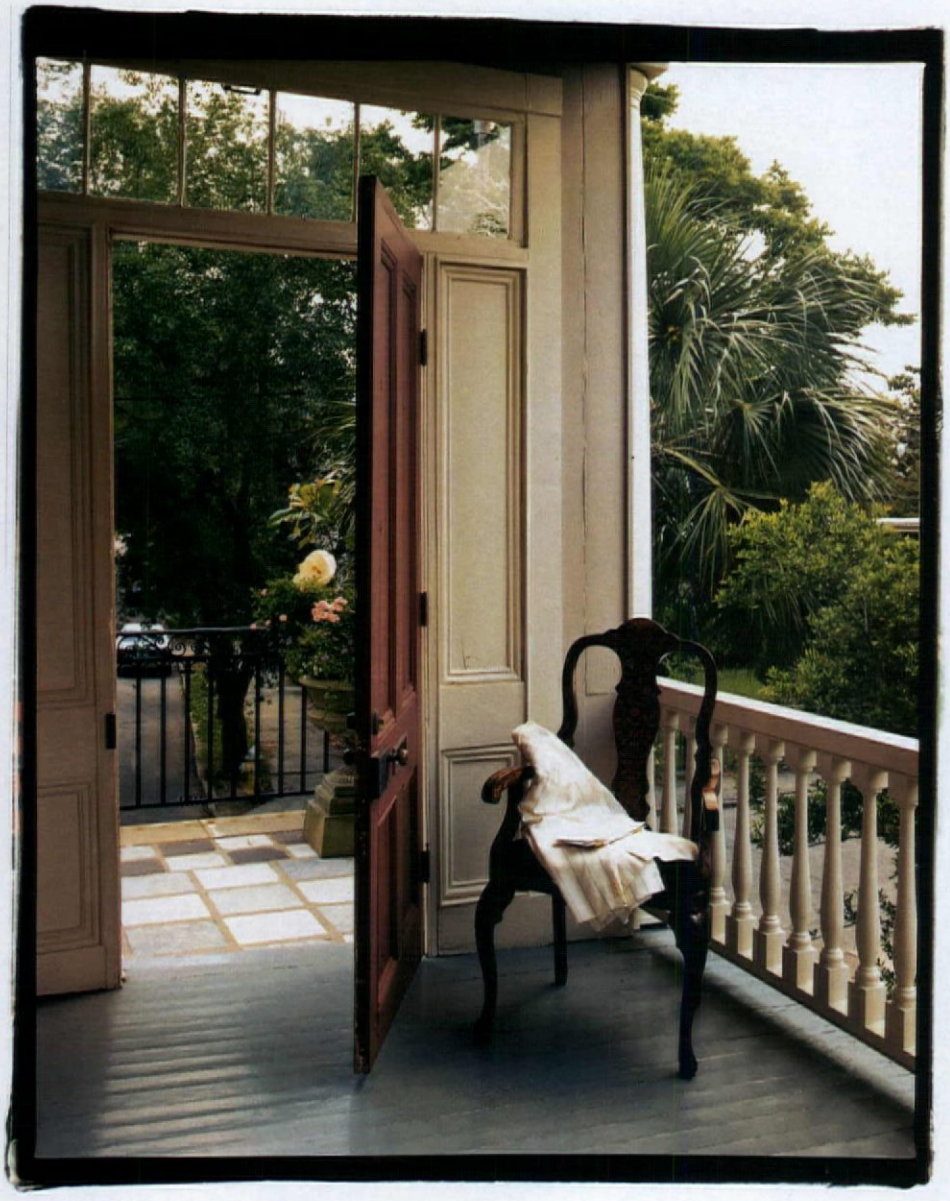
Surprisingly, in this party town, Friday and Pearlstine rarely entertain at home. They make the evening restaurant and cocktail rounds, but mostly they stay hidden away, accompanied only by the smoky balladeers—Johnny Hartman, Dinah Washington—that jazz-buff Pearlstine thinks suit the house best. "I feel more myself here than anywhere," says Pearlstine. "Everywhere else, the business and personal get mooshed up together, so that you are your business card or your luggage tag. But Key West can be an extraordinarily private place."

To a point. In the couple's kitchen hangs a testament to the millennial way in which public and personal inevitably moosh together. It is a sign commissioned by Pearlstine. On one of his bike rides around town, he found a neon artist who spelled out, in glowing letters, the title of Friday's first book.


"I love living in this jungle,
but I am not a gardener" —NANCY FRIDAY

low country high style

David Rawle's town house takes delightful liberties with Charleston tradition



The porch door leading to the piazza of this Charleston house is one of its traditional features. The serene vignette gives no hint of the many surprises that lie within.

IN THE BEGINNING there were Mantle and Rizzuto. Topps baseball cards begat lead soldiers, which begat memorabilia from Eisenhower's first campaign, which in time begat art glass and Andean textiles and Navajo textiles and contemporary art. The baseball treasures David Rawle amassed as a schoolboy disappeared. But his lead hussars are still standing, alongside chipped Britains and brave lead firemen and stiff circus acrobats and Coldstream Guards. Eternally frozen at the ready on a glass-topped table, they're all under the bland, despotic surveillance of Andy Warhol's Chairman Mao. "I'm not a collector, really," says the owner of these collections, with tongue firmly planted in cheek.

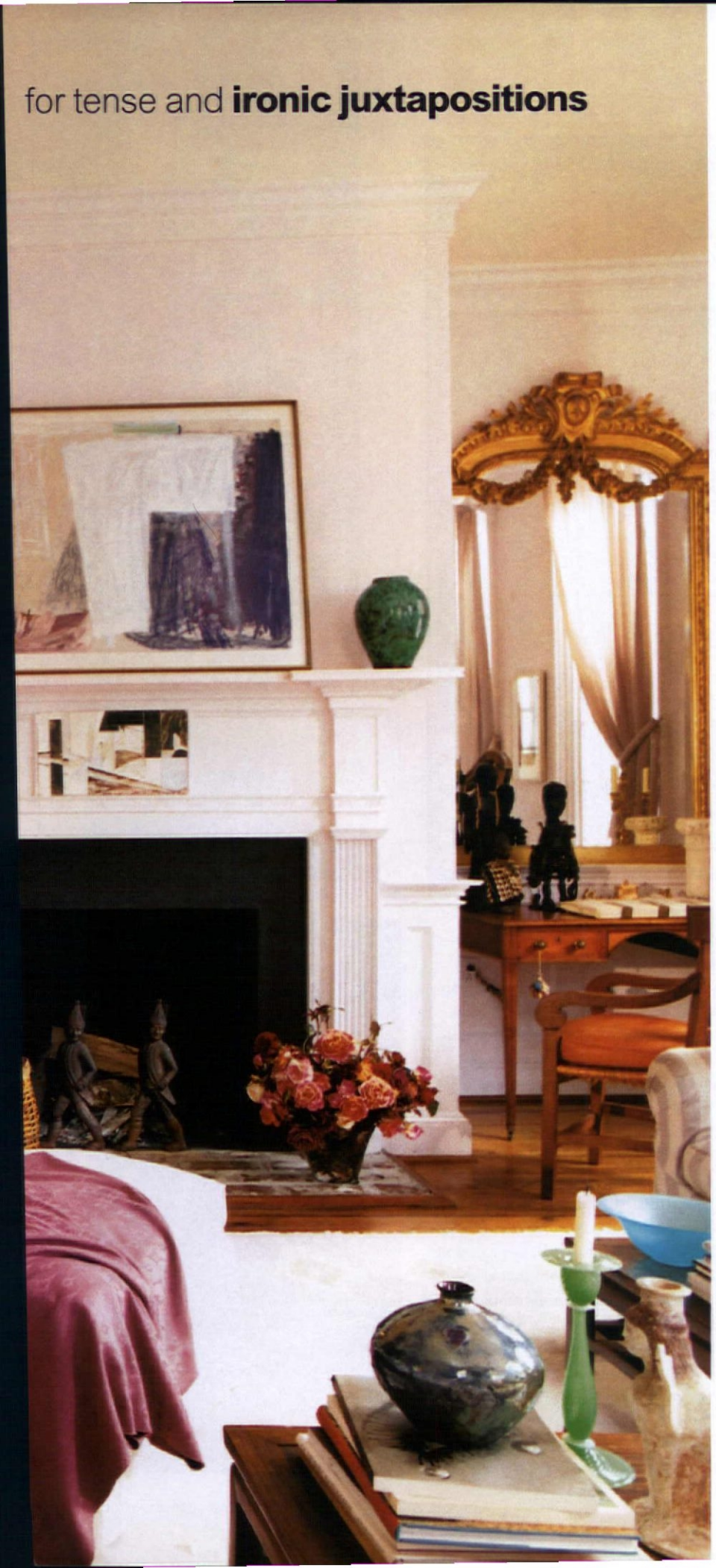
Rawle's Charleston house is located well away from the Slave Market hubbub, in an area renowned since the eighteenth century for its gardens. (By 1775 Henry Laurens had already established a nearby garden of olives, capers, limes, ginger, guinea grass, strawberries, apples, and a white grape called Chasselas.) A four-story building clad in gray clapboard, Rawle's dwelling has shutters painted Pompeiian red and a curved exterior stair connecting the piazza to the sidewalk. Placed "side enwaies" to the curb, as are most Charleston single houses, it also has the usual southwest-facing piazza to trap the prevailing

WRITTEN BY GUY TREBAY PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY JUDYTH VAN AMRINGE

The surprises start in the hall, where Andy Warhol's silk screens of Mao hang above Rawle's collection of toy soldiers. The ceramic columns are by Paul Heroux. Joseph Beuys's *Felt Suit* (1970) hangs in the living room.

Rawle **indulges** his taste for profusion,



for tense and **ironic juxtapositions**

breezes. It's in this house that Rawle indulges his taste for profusion, for tense and ironic juxtapositions, for echoes transmitted between decorative objects and fine art.

A marquetry settee in the second-floor hallway sits primly beneath one of Robert Rauschenberg's *Star Quarters* of the 1970s. Cheek by jowl atop a maple dresser stand a macho archangel and a saccharine Christ child perched beneath a shell arbor in a miniature bell-jar tomb. There is a density of texture and pattern, gem colors refracted through the surface of Venetian glass, light muffled by a lampshade covered with a Lucullan profusion of velveteen grapes.

AS A CHILD, Rawle listened to his grandfather invent stories to go with scenes on the French wallpaper in the dining room of a family house in New York. Rather than replicate this memory with period papers, he renewed the idea by commissioning painter Billy Sullivan to draw murals that take their inspiration from scenes of Charleston life. And they aren't only about Charleston's high life, either. "I did take him backstage at Spoleto," Rawle allows. "But I also took him to an oyster place and to a dive on Mosquito Beach." Ultimately, Rawle decided that rather than mount the resulting drawings on canvas, he'd pin them casually to the walls. "They're scenic, in one way," says Rawle of panels that illustrate a

The elements of the living room are unified by Rawle's sensibility. The antiquities on the end table with the 17th-century Christ child seem compatible with the diptych *After Church's 'Icebergs,'* by Carl Palazzolo (1980), above them, and with *Sled* (1969), by Joseph Beuys, nearby. The lithograph to the right of the diptych is *Decoy,* by Jasper Johns (1971). The small oil on the mantel is by Palazzolo, and the oil-and-charcoal is by Elizabeth Dworkin. A watercolor by Palazzolo hangs below the Dworkin. In the foreground, Rawle has combined an early Steuben candlestick, an Egyptian sphinx from the 3rd century B.C., and a 1940s glass vase by Pietro Melandri.

Local and world history come together in the dining room. Billy Sullivan's pastel of Bull Island, above, is the backdrop for a collection of glass objects—a blue Venetian candlestick from the 1860s, an early Steuben rose threaded candlestick, and an early Steuben bowl among them. The fragment is from an old Venetian chandelier. The watercolor is by Carl Palazzolo. The blue glass vase is by Robin Mix. More pastels, right, by Sullivan, lining the walls, include from left, Nancy Wilson at the Spoleto Festival, oysters for lunch at Shem Creek, Rawle's dogs, Bear and Eugenie, and backstage at Spoleto.

dressing room during a performance of the comic opera *Platée*, a jazz singer belting out a number, a checkered tablecloth covered with oysters, and Rawle's big shaggy dogs, Bear and Eugenie. "Hung this way, tacked to the wall, the drawings are also deliciously abstract."

German artist Joseph Beuys once remarked that "each personality creates a specific intervention." To that observation, Rawle, whose business is advertising and public relations, adds: "It's my business to see things differently." Rawle began collecting Beuys multiples in the 1970s, and his decision to display them not in a predictably barren setting but incorporated into the plush interior of his house could also be considered an aesthetic intervention. Beuys's famous felt suit hangs in a room that also contains a gilded harp and a table filled with statuary fragments. Lying diagonally on the floor is Beuys's sled with a flashlight and lard strapped on top: it's a piece meant to be evocative of hunger and war. Far from sapping the Beuys artworks of their intellectual energy, the room seems to engage in

"I'm not a **collector**, really," says the owner of these collections, with tongue firmly planted in cheek

Every corner of the house reflects the enthusiasms of an inveterate traveler. The marquetry settee on the second-floor landing, opposite page, is covered with fabric from Ecuador, and the walking stick beside it is also from Ecuador. Robert Rauschenberg's *Star Quarters,* a mirrorized silk screen on Plexiglas, hangs over the settee.

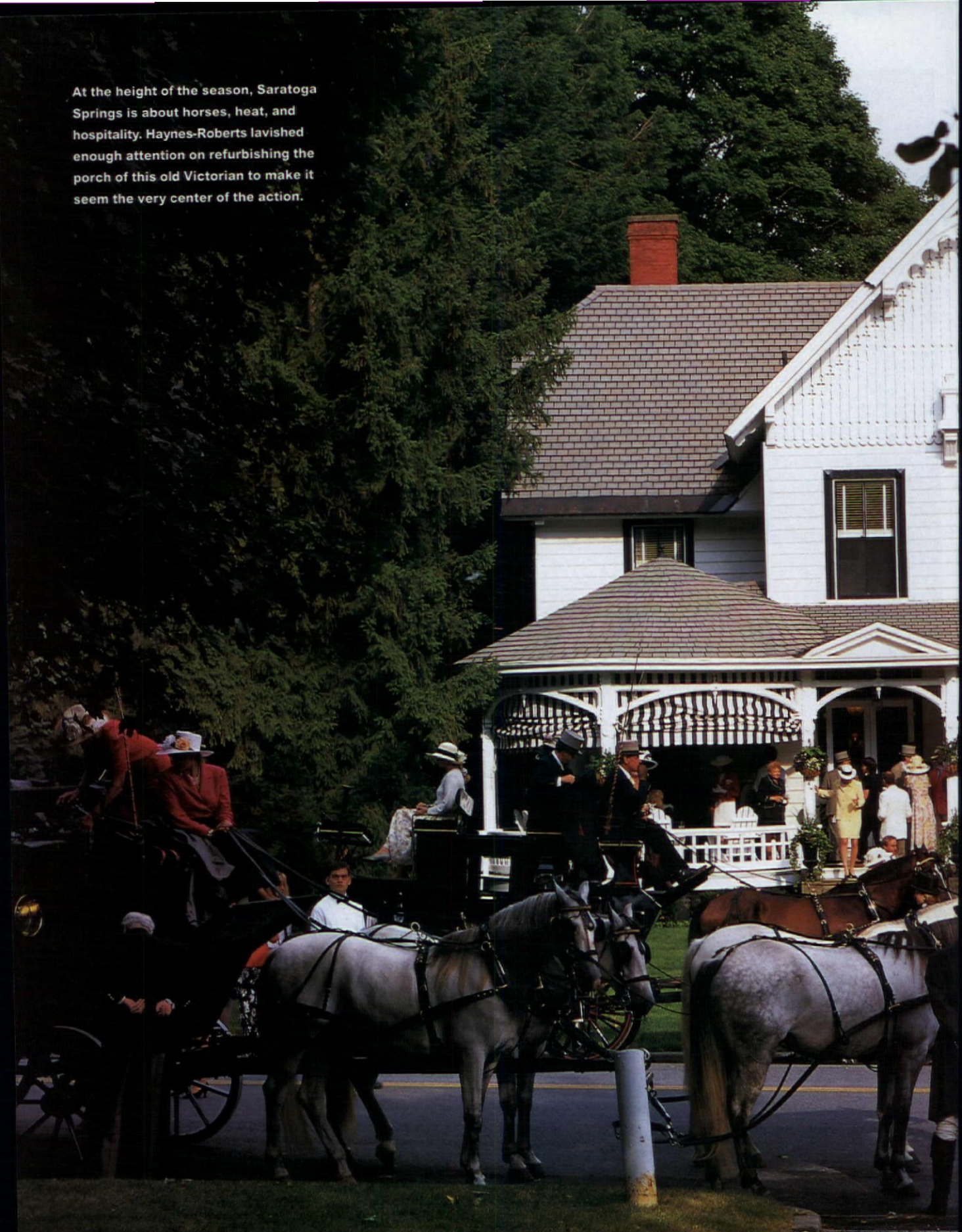
The garden, above, is an oasis in the city. The antique wall tiles are from Sicily.

Rawle found the fountain with the three graces, right, in an antiques shop. It provides the garden with a suitably romantic note.

the aesthetic challenge. And perhaps references to dislocation and survival are well placed in a city that has been riven by earthquake, swept by fire, taken by storm.

Rawle is also surrounded by an assortment of Catholic santos and Murano vases, of Rauschenberg lithographs, and sweet-grass baskets by Mary Jackson. "I see things and I bring them home," Rawle says, although it's probably just as accurate to say that he sees a home and brings things to it.

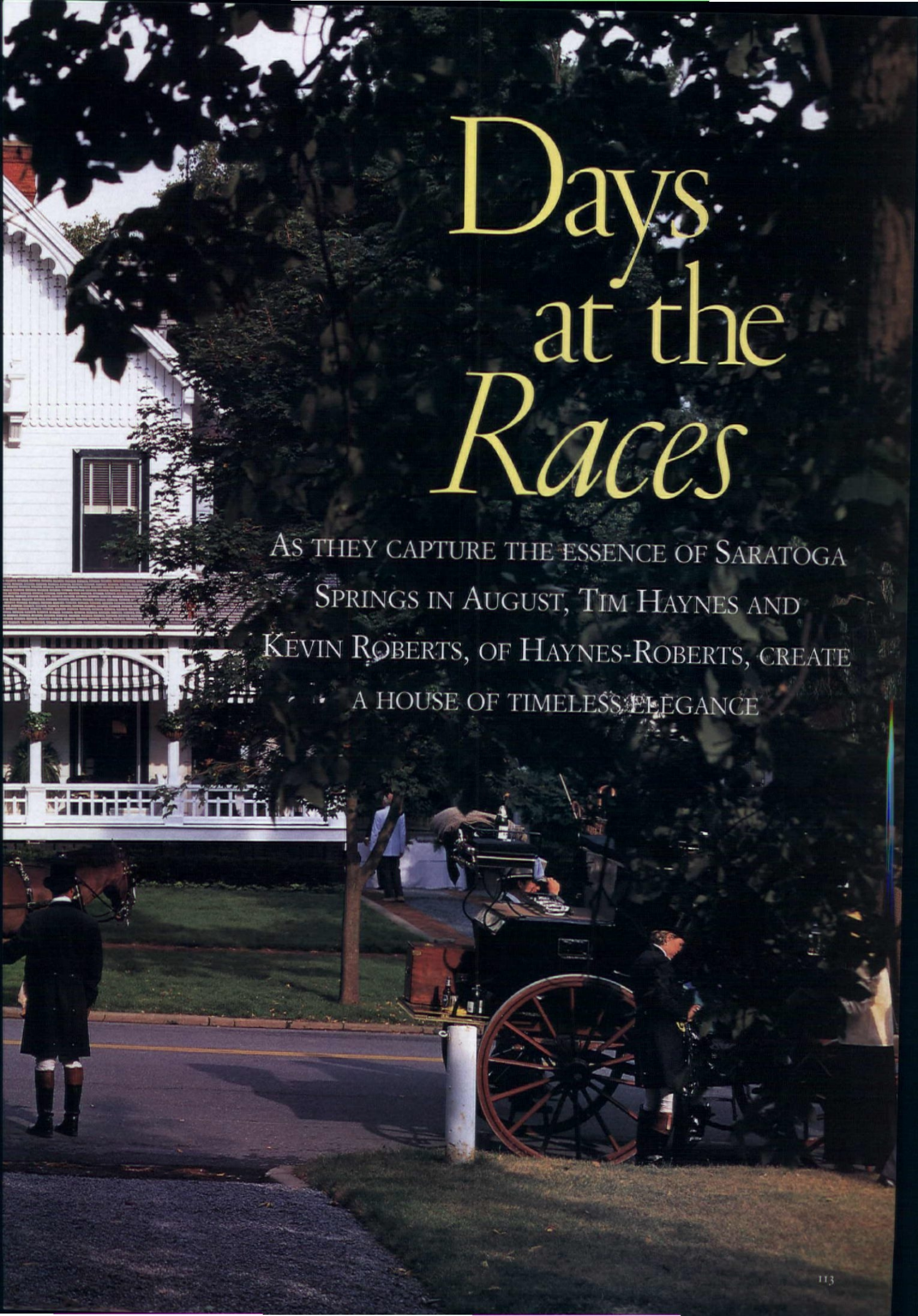
GUY TREBAY *is a columnist for* The Village Voice.



At the height of the season, Saratoga Springs is about horses, heat, and hospitality. Haynes-Roberts lavished enough attention on refurbishing the porch of this old Victorian to make it seem the very center of the action.

WRITTEN BY BETSY PERRY PHOTOGRAPHED BY ERIC BOMAN

PRODUCED BY CYNTHIA FRANK



Days at the *Races*

As they capture the essence of Saratoga Springs in August, Tim Haynes and Kevin Roberts, of Haynes-Roberts, create a house of timeless elegance

Hospitality is all. In the entrance hall, guests are welcomed by family photos on a Victorian black lacquered table. The wallpaper, Gallier Diamond in a customized color, is from Brunschwig & Fils.

ON ANY LANGUID August afternoon, just as you're taking a stroll before changing for cocktails or dinner, chances are you'll hear spirited laughter coming from the white Victorian house that sits on the main street in Saratoga Springs, New York. Getting a closer look can be difficult, since the carriages parked outside are usually busy discharging enthusiastic passengers on the brick-lined path, but persist. Look beyond the heavy black-and-white-striped awnings, and get a glimpse of a porch fragrant with gardenias planted in baskets with purple salvia.

High tea has moved into the cocktail hour, and cucumber sandwiches, tiny strips of smoked salmon on dark bread, and mint juleps in heirloom silver glasses are being passed around, while talk of horses and high stakes brings passionate responses from those assembled in wicker chairs, welcoming the slower pace at day's end. It's high season in Saratoga Springs, and from late July until Labor Day, the hospitable owner of this home, a fortyish bachelor—of impeccable breeding himself—makes this place his headquarters for overseeing the buying and selling of thoroughbreds.

Although he was entirely familiar with Saratoga Springs, having visited it every summer as the child of a family famous in the racing world, the owner bought this house, a bit over two seasons ago, on an impulse. He then asked architect Tim Haynes and interior designer Kevin Roberts, of Haynes-Roberts, Inc., to make it house-party-ready in six months. Dormant the rest of the year, it must spring to life the moment he and his

In the living room, the circular roundabout seat from Rose Cumming is covered in a Wrentham chintz by Bassett McNab Company. The rug was custom-colored by Colefax & Fowler and made by Stark Carpet. The curtain fabrics are Trianon Stripe by Christopher Norman and Toile Blanche by Houlés U.S.A. Two late-19th-century slipper chairs are covered in Clarence House's Damas Grigne Vert, with fringe by Houlés.

The designers decided to create a Regency

The greens that predominate in the house are evident in this corner of the living room. The rug and a pair of neoclassical-style armchairs from Guy Regal Ltd., covered in Damas Grigne Vert from Clarence House, with trim by Houlès, strike a verdant note. The faux-bamboo stool from John Rosselli International is covered in Ascot Plaid by Christopher Norman. The 19th-century iron torchères and horn-and-gilt-wood Regency sconces are English.

entourage arrive, and stay lively until the day the last race is won.

The house was built in 1870 and its interior revamped in the mid-1920s. Despite its evident charm, the place presented Haynes and Roberts with a serious challenge: how to make this rundown house comfortable, somewhat authentic to the period, and glamorous enough for an owner with a château in France and an estate on Philadelphia's Main Line. And how to do it all quickly.

"The key," says Roberts, "once the plumbing and electrical systems were overhauled, was to make the house look inevitable and not to impose modernity on it." Considering

feel using a hodgepodge of curves and styles

its prominence in the racing season, the designers focused on creating "curbside appeal," because, Roberts says, "porches are a big deal in Saratoga Springs, and people promenade up and down the wide boulevard during high season."

After extensive brick work on the exterior and some vital landscaping, overseen by Derrick Boulay, an American landscaper who lives in France, the designers painted checkerboard squares on the porch floor in black and white, the owner's racing colors, and added heavy canvas awnings for protection against sun, heat, and dust.

The master bedroom, above, gets its masculine air from the faux bois bed and nightstands. The walls are covered in Hodsoll stripe from Clarence House. The horn stool is from K. West Antiques, Hudson, NY. The carpet is from Stark.

Although the porch is the central meeting and greeting spot, the interior had to be equally inviting for entertaining. Hall floors were stenciled and painted to look like parquet, and the living room, once divided into two rooms, was opened up and its entrance framed by 1920s Ionic columns. Neither giving into the Victorian style of the house nor turning their backs on it, the designers decided to create a Regency feel using "a hodgepodge of curves and styles so it wouldn't look like a new shoe," according to Roberts, who says they wanted it to appear "playful, comfy, and as if it had been there forever."

Because the house is used during the summer season, the designers felt free to punch up its background with colors they describe as Kentucky bluegrass summer green and winner's-circle purple. These hues appear in wallpaper and on fabric throughout. A green-and-cream chintz roundabout serves as a centerpiece in the lanky living room, while apple-green taffeta draperies punctuate cream-colored woodblock wallpaper. The effect is cozy enough to make guests feel they can lounge about, play cribbage, or simply put their feet up on furniture the designers describe as a few very good pieces mixed in with some whimsical ones.

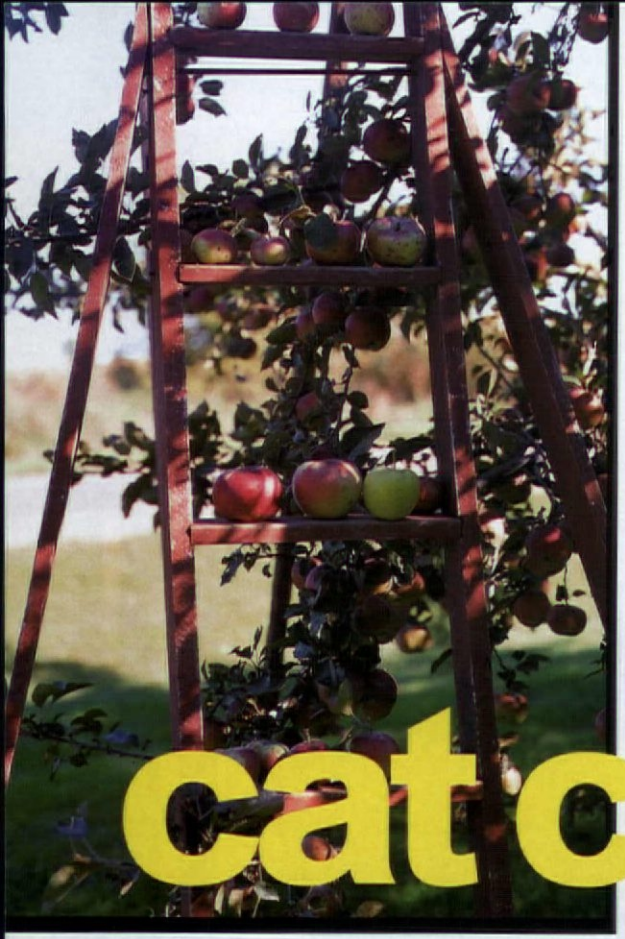
To make the house efficient enough to accommodate a number of guests, the vintage kitchen was rebuilt, although it retains the feel of past days, when a full staff scurried behind the scenes. The wainscoting was repaired and extended throughout the kitchen and pantry, and Carrara marble counters were added.

At night the dining room is set with family silver and Chinese export porcelain, and a collection of amethyst glassware is filled with bouquets of purple hydrangea. Rather than reupholster the 1920s Louis XVI-style dining chairs, the designers used easy-to-care-for linen slipcovers, printed with the owner's bold racing monograms, so that guests would be completely at ease.

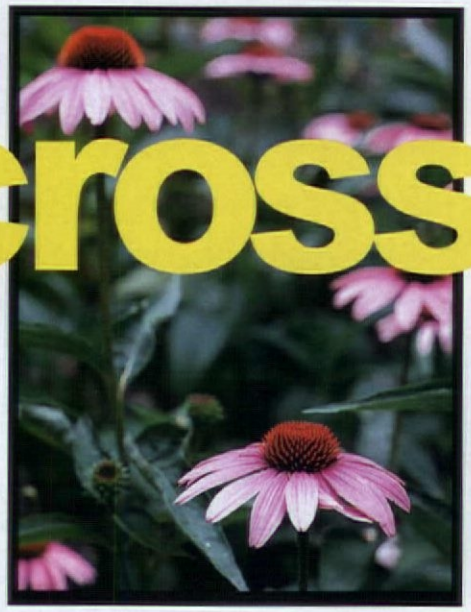
Indeed, nearly every decision seems to have been made with the maximum comfort of owner and guests in mind. As Roberts puts it, "Our primary job was to make sure that everything looked as if it had found its own way into the house and was not so perfect that it would be off-putting. Our other responsibility was to make it exciting to the eye."

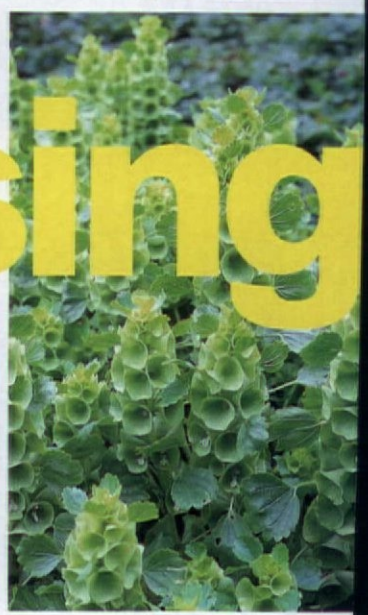
BETSY PERRY *is a writer, editor, and producer living in New York.*

The black-and-white theme of the porch begins with the checkerboard floor painted by Roberto Freitas of A Room With a View, Brookline, MA. The awning fabric is Antibes by Rose Cumming. The glass melon lantern is from Vaughan Designs, Inc. Sources, see back of book.



cat crossing





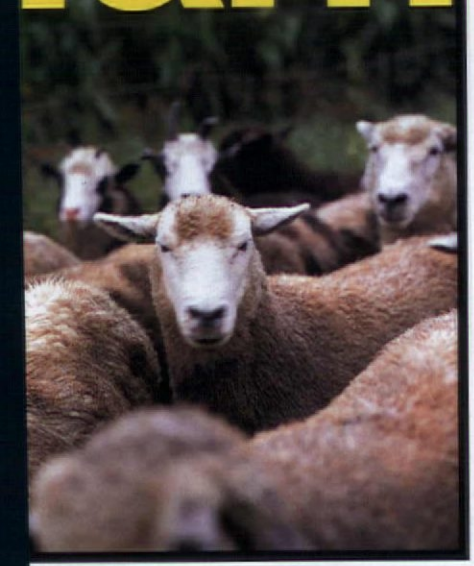
For forty years, an Iowa garden lay untended. Lured by its old-fashioned look, a young couple took over, with humility and affection

WRITTEN BY MICHAEL ROSEN

PHOTOGRAPHED BY EVAN SKLAR

PRODUCED BY SENGA MORTIMER

farm



TOP ROW: Opposite page, from left: Old-fashioned is just right. A traditional red wooden ladder is still used for apple-picking; an antique painted-tin watering can sits in the mudroom; sheep safely graze; and a turn-of-the-century wooden porch swing beckons.

MIDDLE ROW: *Echinacea* and bells of Ireland thrive; sheep gaze; canaries perch in antique cages; koi swim in a lily-rich pond.

BOTTOM ROW: In corn country, gravel walkways intersect a colorful garden. Douglas and Karen Jimerson, dogged by their pooches, go for a stroll; sunflowers point the way to the barn.

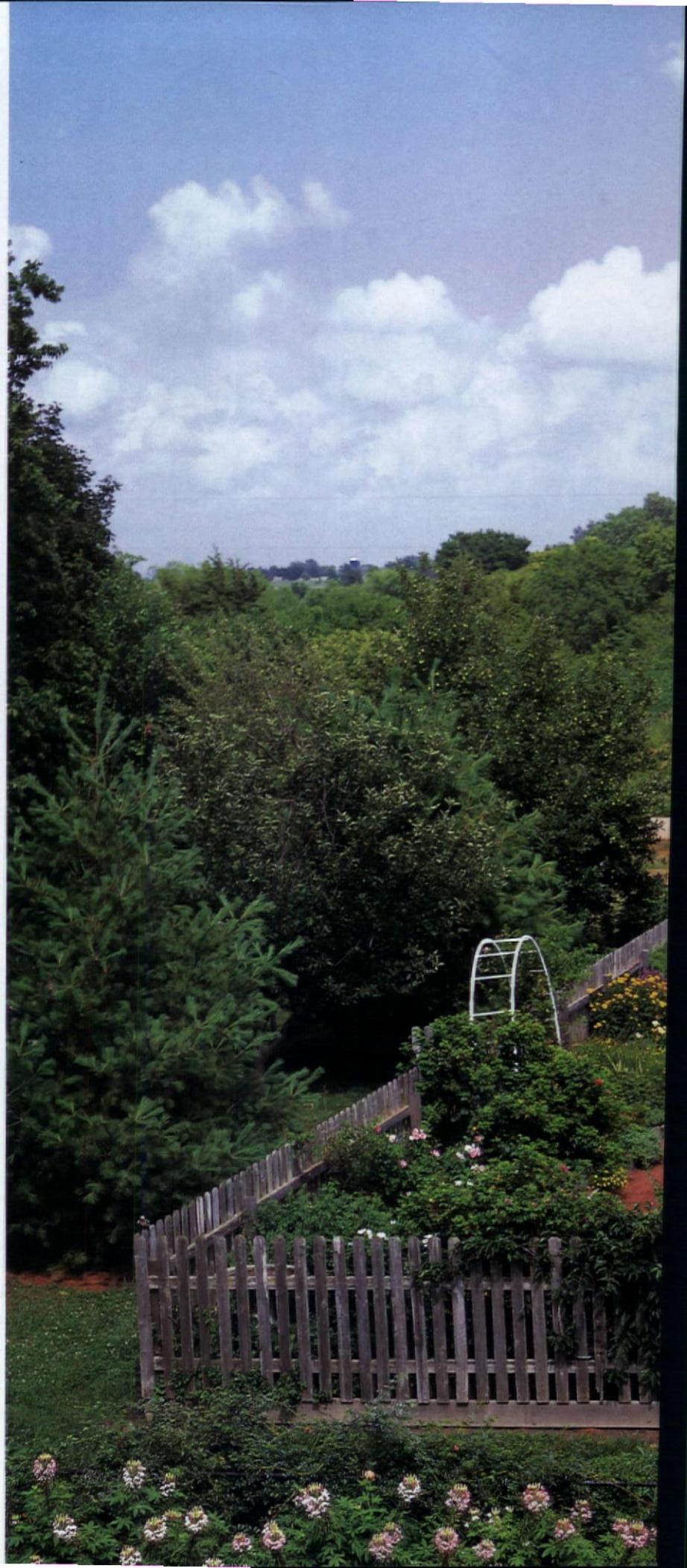
IN WOODWARD, IOWA, it's farming, not gardening, you mean when you talk about what soil and seed can do with a little human meddling. It's yards, not grounds. It's crops of corn and soybeans, not beds of *Cimicifuga* and ornamental kale. Oh, there's the occasional local with thick-as-your-wrist hollyhocks facing his barn and bearded iris besieging the mailbox. But there's nothing close to Douglas Jimerson and Karen Weir-Jimerson's Cat Crossing Farm.

Douglas bid on his 1900s farmstead—which hadn't been remodeled for nearly forty years—the day Pope John Paul II came to Des Moines, in 1979. It's no coincidence that Douglas felt the comfort of recognition in the bones of the languishing garden: he had spent his childhood in New Jersey following his grandparents around such rose and iris beds and arranging and rearranging his toy farm sets—plastic animals, barns, and fences.

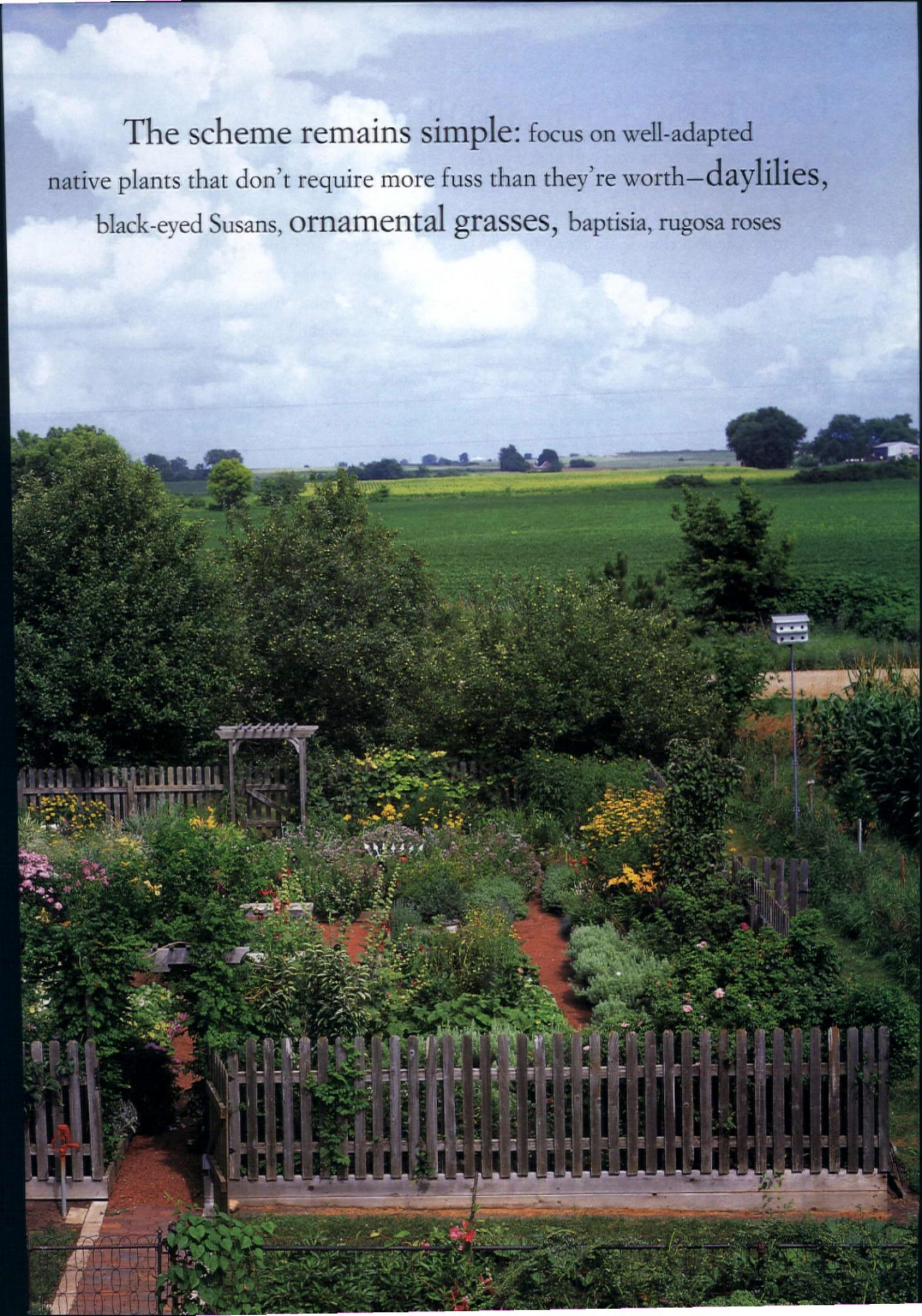
What Douglas loved about Cat Crossing Farm, he says, were "these knee-high picket fences and trellises of old roses everywhere. Even how the sun goes down along the alley between the barn and the other outbuildings reminded me of the home I grew up in."

When Karen Weir married Douglas, her prior garden experience, she admits, concerned "a mint plant someone gave me when I was eight or nine." Both husband and wife, who had worked in the area for trade and book publications, are now part-time gardeners and editors at *Garden Escape* (http://www.garden.com), a handsome Internet magazine and comprehensive resource database.

"This home is my Sears farm set, in full scale," Douglas says. With childlike inventiveness and energy, the couple—who have two boys, eight dogs, innumerable cats, and a flock of sheep—re-create their three-acre farmstead each growing season. Some playing pieces remain the same—favorite plants like *Echinacea,* peonies, and catmint. But when it comes to new items, "we binge," Karen says. "One year it's miniature daylilies, the

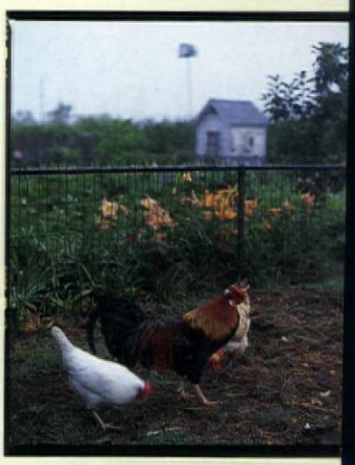


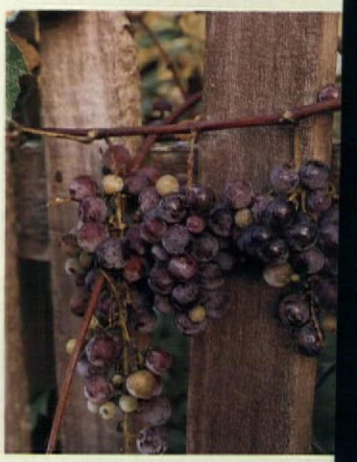
A weathered picket fence is an informal frame for a colorful Colonial Williamsburg–like garden, opposite a wire-enclosed plot of vegetables, strawberries, and flowers. The plants vary from year to year, but always include catmint.


The scheme remains simple: focus on well-adapted
native plants that don't require more fuss than they're worth—daylilies,
black-eyed Susans, ornamental grasses, baptisia, rugosa roses

Don't sweat the small stuff

"Drop anything in this soil and it grows," Douglas Jimerson boasts. Iowa's rich, jet-black topsoil is often two feet deep, and is without the rocks that plague New England. Add high heat and humidity, and Jimerson says that with crops like "basil, corn, melons, and annual flowers—you can hear them grow." Offsetting such congeniality, Iowa presents four constant adversaries: "high winds, a dry July and August, bone-chilling cold, and grasshoppers that eat everything, even the screens on the house."





Search for alternatives

If, like the Jimersons, you hanker for the structure of broad-leaf evergreens or boxwood hedges, buck up, avoid disappointment, and seek other plants better suited for your habitat.

Take a place in history

While Cat Crossing Farm has surprises, the ongoing joys are those of recognition: a seamless participation in the century-old story that the land there tells. "There's little about the place that couldn't have been created fifty years ago," Douglas admits.

Plan a year-round garden

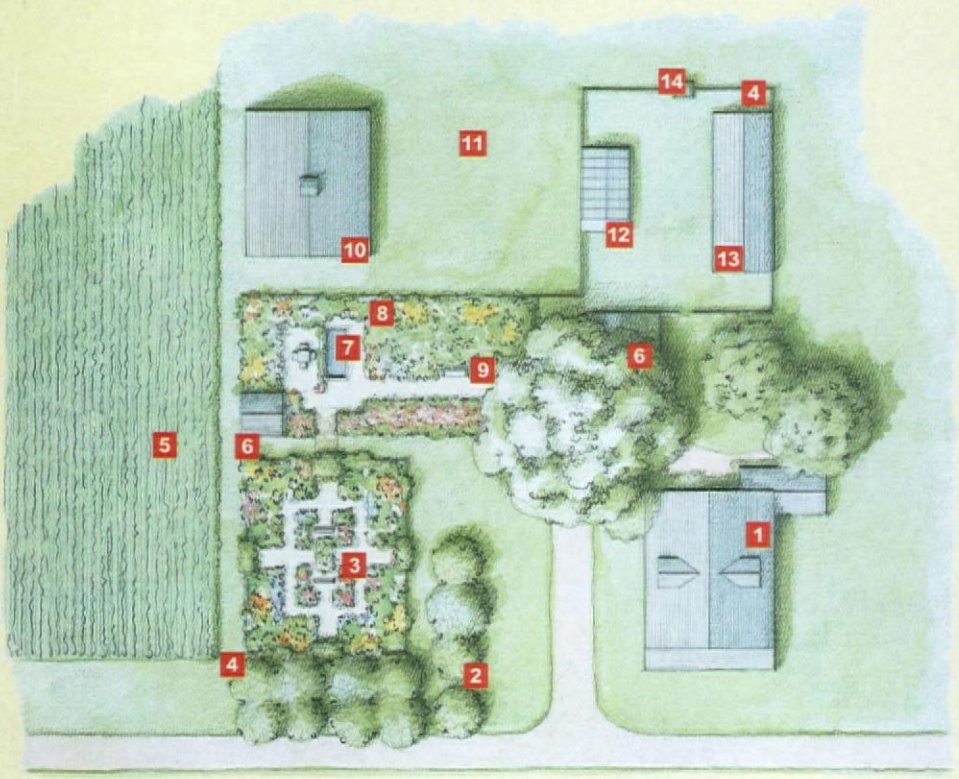
The Jimersons selected serviceberries, highbush cranberry viburnum (*Viburnum trilobum*), and Sergeant crab apple to ensure both winter color and an oasis of food for birds in this prairie that can be habitat-spare in winter months.

Gardens are for play

The Jimersons' acres are continually reinvented. Move perennials not simply to divide them but to invent new patterns or color movements or novel juxtapositions. Replace anything that disappoints or simply seems too trite. Go overboard on a batch of new annuals, and choose the winners for a larger commitment the following year.

A CROW'S-EYE VIEW
approximately 3 acres

1. House
2. Fruit trees
3. Raised-bed garden
4. Picket fence
5. Cornfields
6. Toolshed
7. Patio and water garden
8. Wire fence
9. Flowers and vegetables
10. Barn
11. Sheep yard
12. Greenhouse
13. Potting shed
14. Arbor



Opposite page, from top: Poultry on parade, grapes ripening on a fence, fields of corn, and a moon-&-star melon patch. The line between farm and garden is hard to find at a candlelit family dinner, below.

With childlike inventiveness, the couple—who have two boys, eight dogs, innumerable cats, and a flock of sheep—re-create their three-acre farmstead each growing season

next dahlias. When we can't fit in another plant, it's time to take more land from our sheep." Over various seasons they have transformed a corncrib into a lambing shed/garage/hayloft; renovated the chicken house for auxiliary office space; and built dog runs, a koi pond, and a new greenhouse, where they overwinter plants and start nearly all their annuals.

WHILE ADMITTEDLY horticultural playgrounds, the gardens are also test grounds for new species and products *Garden Escape* may feature. This suits the Jimersons' ingenuous American melting pot: a quilt with swatches of English perennial borders, Provençal raised beds, walkways where bricks and paving stones emerge from gravel (suggesting Italian stuccoed walls), and the ghost of the Colonial Williamsburg garden plan that Douglas originally outlined.

Most impressive here are the humility of the enterprise, the earnestness that belies the two gardeners' hard-won know-how, and their realistic expectations. The scheme remains simple: focus on well-adapted native plants that don't require more fuss than they're worth—daylilies, black-eyed Susans, *Sanvitalia* (creeping zinnia), ornamental grasses, baptisia, rugosa roses. The Jimersons spare themselves the disappointment of plants that require hand-holding, and they search for alternatives: "Lavender won't grow as robust as we'd like. But we've found a substitute in catmint: 'Six Hills Giant' blooms all summer, has nice foliage, and bees love it," says Douglas.

Silver maples preside over a meandering stream of daffodils interspersed with jumbled fountains of caladiums, hostas, mayapples, *Pulmonaria,* and variegated elderberry in the shade garden. Beyond it, in a neighbor's fields, there are grass-shearing sheep whose gene pools the couple is helping preserve. The side yard includes a horse-watering tank, which Douglas has nicknamed "the Iowa swimming pool."

Douglas began a modest apple and pear orchard the year he moved in and has added a tree every year, bequeathing his own heirs another gift. The Williamsburg-like garden with radiating symmetrical beds is contained by a picket fence, while a cutting garden is bounded by a filigreed wire fence from an old cemetery, entwined with sweet-scented moonflowers—perfect for a candlelit supper.

Each revision at Cat Crossing Farm is also an act of preservation. There will always be a new hybrid, the chance of a windfall. "With all the gardens, sheep, cats, and dogs, things come into perspective," Douglas says. "Being outsmarted by a sheep puts your ego in its place. You realize you're not the center of the universe after all, which is—at its heart—what gardening's about."

MICHAEL J. ROSEN *is a poet, editor, and children's book author, who lives on almost ninety forested acres in Ohio.*

WHAT'S NEWS
Page 30

SOURCES
Where to Buy It

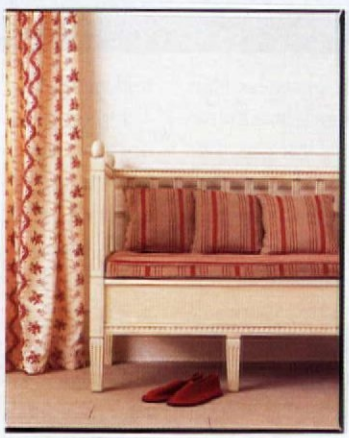
DOMESTIC BLISS
Pages 13-22

COVER

Custom-made rug designed by Haynes-Roberts, Inc., 17 Jay Street, NYC 10013, 212-925-7075, and through Stark Carpet, NYC. 212-752-9000. **Curtain fabric,** Trianon Stripe in Bronzino Green, Christopher Norman, NYC. 212-647-0303. Available through architects and designers. **On chairs,** White Linen, Henry Calvin Fabrics, NYC. 212-371-4333. Available through architects and designers. **French crystal-and-bronze chandelier,** John Norwood Antiques, 156 Chambers Street, NYC 10007. 212-619-7878. **Blue glasses,** The Ralph Lauren Home Collection, 1185 Avenue of the Americas, 9th Fl., NYC 10036. 212-642-8700. **18th-century French dining table,** The Dining Trade, 306 East 61st Street, NYC 10021. 212-755-2304. **Green glasses,** Saint Louis. 800-238-5522. China, Tiffany. 800-526-0649.

THRESHOLD

Page 2, Butterfly chairs, Cottage Shop, Los Angeles, CA. 213-658-6066. **Page 4, Oak table** and **tablecloths,** $75 to $175, ABC Carpet & Home, NYC. 212-473-3000. **Canister with lid and flowerpot,** each $165, Coconut Company, 131 Greene St., NYC 10012. 212-539-1940. **Beige vase,** $60, and **1950s lamp,** approximately $325 to $400, Galileo, 37 Seventh Avenue, NYC 10011. 212-243-1629. **Wooden display barrel,** $30, Kate's Paperie, 561 Broadway, NYC 10012. 212-633-0570. **Orange file box,** $32-$65, Troy, 138 Greene Street, NYC 10013. 212-941-4777. **Restored rotary phone,** $450, Urban Archaeology, 143 Franklin Street, NYC 10013. 212-431-4646. **Antique hand-sheared vase,** Jan Johansson. Galleri Orrefors/Kosta Boda. 800-351-9842.



HUNTING & GATHERING
Pages 25-30

DOMESTIC BLISS **Pages 13-22**

Page 13, Dualit 2-slot Toaster, $269, **Francis Francis! X1 espresso machine,** $500, **Waring blender,** $150 or $130, Williams-Sonoma. 800-541-2233. **Chrome Juicier,** $65, and **tumbler,** $14, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Storage unit with roller-shutter front,** $1,800, to $2,750, depending on finishes and size, Poggenpohl U.S. Inc. 800-987-0553. **Page 14,** Yestertec, P.O. Box 190, Center Valley, PA 18034. 610-838-1194. Cassina, Huntington Station, NY. 516-423-4560. Available through architects and designers. **Danish teak bar cart,** $780, Troy, 138 Greene Street, NYC 10012. 212-941-4777. **Comet martini glasses,** $12 each, **Baccarat Harmony tumblers,** $77 each, **Ellessee glasses,** $64 for set of 4, and **desk flask,** $120, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Vintage amber cordial glasses,** $110 for set of 6, **vintage martini shaker,** $75, **Pewter flask,** $100, and **bar tools,** $75, set of 4, Galileo, 37 Seventh Avenue, NYC 10011. 212-243-1629. **Page 16,** Bexley Heath. 800-954-7776. Henredon. 800-444-3682. Available through architects and designers. Poliform. 888-POLIFORM. Lane, Altavista, GA. 804-369-5641. Eddie Bauer Home. 800-426-8020. The Container Store. 800-786-7315. Miele. 800-289-6435. Asko. 800-367-2444. Fisher & Paykel. 888-936-7872. **Page 18,** Kohler. 800-4-KOHLER. **Page 20, Moroccan tagine,** $100, Le Creuset of America. 800-827-1798.

HUNTING & GATHERING **Pages 25-30**

Simply Swedish, Page 25, Legacy. 800-328-2711. San Lorenzo Fine Art & Antiques, 123 West Broadway, NYC 10013. 212-766-4770. Country Swedish, NYC. 212-838-1976. Totem Design Group. 888-519-5587. D & F Workroom Inc., 150 West 25th Street, NYC 10001. 212-352-0160. **Page 27,** Schumacher. 800-332-3384. Available through architects and designers. Cowtan & Tout, NYC. 212-647-6900. Available through architects and designers. Swedish Blonde. 800-274-9096. Available through architects and designers. Embellishments, 715 Providence Road, Charlotte, NC 28207. 704-334-8124. Nordic Style, London, England. 44-171-351-1755. Julia Ltd., 212 North Mountain Avenue, Montclair, NJ 07042. 973-746-3725. **Page 28,** Pierre Frey, NYC. 212-213-3099. Available through architects and designers. **What's News, Page 30,** On table, Hampshire Highball, $15, Calvin Klein Home. 800-294-7978. Pritam & Eames, 27-29 Race Lane, East Hampton, NY 11937. 516-324-7111. deco-line by Barbara B. Wagner, Zollikerstrasse 153 Postfach, CH-8030 Zurich Switzerland. 41-1-388-5455. Amano, 1677 Wisconsin Avenue NW, Washington, D.C. 20007.

OBJECT LESSON **Pages 33-39**

Page 33, Gregory Muller Associates, Brooklyn, NY. 718-599-6220. **Page 34,** Richard Trimble & Associates, Inc., 6517 Hilcrest Avenue, Suite 318, Dallas, TX 75205. 214-363-2283. Ancient Venetian Floor Company, Dallas, TX. 214-741-4555. Available through architects and designers. Schwartz Architects, 180 Varick Street, NYC 10014. 212-741-3021. Stephen Spretnjak, 13-17 Laight Street, 6th Floor, NYC 10013. 212-431-3797. **Page 35,** Nemo Tile, 48 East 21st Street, NYC 10010. 212-505-0009. Bunny Williams Inc., 4 East 77th Street, NYC 10021. 212 772 8585. Nasser Nakib, Architect, & David Netto, Associate, 306 East 61st Street, 5th Floor, NYC 10021. 212-759-1515. Studium V, 150 East 58th Street, 7th Floor, NYC 10155. 212-486-1811. **Page 36, Architect,** Alessandro Mendini, Milan, Italy. Bisazza, 8530 N.W. 30th Terrace, Miami, FL 33122. 305-597-4099. Sarah Calking Architect, 310 Riverside Drive, P.H., NYC 10025. 212-222-5613. Hastings Tile, 230 Park Avenue South, NYC 10003. 212-674-9700. Colorco Ltd., 33 Elm Street, Merrimack, NH 03054. 603-424-9602. **Page 39,** Artistic Tile, 79 Fifth Avenue, NYC 10003. 212-727-9331. Country Floors, 15 East 16th Street, NYC 10003. 212-627-8300. Paris Ceramics, 150 East 58th Street, 7th Floor, NYC 10155. 212-644-2782. Town & Country Flooring, 14 East 38th Street, 15th Floor, NYC 10016. 212-679-0312.

HOME ECONOMICS **Pages 40-41**

Galleri Orrefors/Kosta Boda. 800-351-9842.

ON COMMISSION **Page 59**

Holly Solomon Gallery, 172 Mercer Street, NYC 10012. 212-941-5777.

UNCORKED **Pages 60-63**

Kermit Lynch Wine Merchant, 1605 San Pablo Avenue, Berkeley, CA 94702. 510-524-1524. Astor Wines, 12 Astor Place, NYC 10003. 212-674-7500. Burgundy Wines, 323 West 11th Street, NYC 10014. 212-691-9092. Riedel. 800-642-1859.

FIRST PRINCIPLE **Page 67**

Rattan table, Bloomingdale's. 800-824-1667. **Chair,** Downtown, 719 North La Cienega Boulevard, Los Angeles, CA 90069. 310-652-7461.

WIDE-OPEN SPACES **Pages 68-75**

Interior design, Vance Burke Design, 1600 Gilcrest Drive, Beverly Hills, CA 90210. 310-275-7539. **Pages 68-69,** Wyeth, 151 Franklin Street, NYC 10013. 212-925-5278. **Pages 70-71,** Rogers & Goffigon, NYC. 212-888-3242. Available through architects and designers. Depression Modern, 150 Sullivan

Street, NYC 10012. 212-982-5699. Donzella, 17 White Street, NYC 10013. 212-965-8919. Patterson, Flynn, Martin & Manges, NYC. 212-688-7700. Available through architects and designers. **Chair,** Hemisphere, 173 Fulham Rd., SW3 London, England. 44-171-581-9800. **Fabric on chair,** Bergamo, NYC. 212-888-3333. Available through architects and designers. **Throw pillows,** Laura Fisher/Antique Quilts & Americana, 1050 Second Avenue, Gallery #84, NYC 10022. 212-838-2596. **Hanging lantern,** Hinson & Company, NYC. 212-688-5538. Available through architects and designers. **Vase,** Retro Gallery, 524 1/2 North La Brea Ave., Los Angeles, CA 90036. 213-936-5261. Russell Simpson, 8109 Melrose Avenue, Los Angeles, CA 90046. 213-651-3992. On console, **green vase,** Retro Gallery. Dragonette Decorative Arts. 888-855-5549. Costello Studio Inc., 315 East 91st Street, 2nd Floor, NYC 10128. 212-410-2083. **Chrome lamp,** Retro Gallery. Blackman-Cruz, 800 N. La Cienega Blvd., Los Angeles, CA 90069. 310-657-9228. **Pages 72-73,** Lin Weinberg Gallery, 84 Wooster St., NYC 10012. 212-219-3022. Downtown, 719 North La Cienega Boulevard, Los Angeles, CA 90069. 310-652-7461. Modernica, 7366 Beverly Blvd., Los Angeles, CA 90036. 213-933-0383. **Candlesticks,** Galileo, 37 Seventh Avenue, NYC 10011. 212-243-1629. **Ball candlesticks,** Retro Gallery. **Pages 74-75,** Barneys, 660 Madison Ave., NYC 10022. 212-826-8900. Modern One, 7956 Beverly Boulevard, Los Angeles, CA 90048. 213-651-5082. Eclectica, 6333 West Third Street, Building 1200, Los Angeles, CA 90036. 213-634-5566. Skank World, 7205 Beverly Boulevard, Los Angeles, CA 90036. 213-939-7858. Cost Plus, 22929 Hawthorne Boulevard, Torrance, CA 90505. 310-378-8331. Murray's Ironworks Inc., 8632 Melrose Avenue, West Hollywood, CA 90069. 310-652-0632. Koan Collection, 6109 Melrose Avenue, Los Angeles, CA 90038. 213-464-3735. **Rattan table,** Bloomingdale's. 800-824-1667.

HOME ECONOMICS
Pages 40-41

SHOPPING: FILL 'ER UP Pages 76-77

Downtown, Los Angeles, CA. 310-652-7461. Blackman-Cruz, Los Angeles, CA. 310-657-9228. Dragonette Decorative Arts. 888-855-5549. Pat McGann, Los Angeles, CA. 310-657-8708. Aesthetic Frame & Art Services, Los Angeles, CA. 213-653-9033. Russell Simpson Company, Los Angeles, CA. 213-651-3992. Moe's Flowers, Los Angeles, CA. 213-653-5444. Retro Gallery, Los Angeles, CA. 213-936-5261. Diamond Foam & Fabric, Los Angeles, CA. 213-931-8148. Modernica, Los Angeles, CA. 213-933-0383. Modern One, Los Angeles, CA. 213-651-5082.

GRAND ILLUSIONS Pages 78-85

Interior Design, Gay Ratliff Interiors, Austin, TX. 512-476-3831. **Architect,** John Mayfield, 603 West 14th Street, Austin, TX 78701. 512-322-9207. **Pages 80-81,** Kravet, Bethpage, NY. 800-4-KRAVET. Available through architects and designers. Bailey & Griffin, Wyndmoor, PA. 215-836-4350. Available through architects and designers. Fabricut. 800-999-8200. Available through architects and designers. **Eaton Check on seat cushions,** Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. **Pages 82-83,** Hinson & Co., NYC. 212-688-5538. Available through architects and designers. **Pages 84-85,** Nina Campbell through Osborne & Little, NYC. 212-751-3333. Available through architects and designers. Jacques Bouvet Et Cie, Los Angeles, CA. 213-933-8247. Available through architects and designers.

ARTISTRY IN RESIDENCE Pages 90-95

AD Gallery, 560 Broadway, NYC. 10012. 212-966-5154. Pritam & Eames, 27-29 Rice Lane, East Hampton, NY 11937. 516-324-7111. Rober Miller Gallery, 41 East 57th Street, NYC 10022. 212-980-5454. **Pages 92-93,** Cassina. 800-770-3568.

HER SECRET GARDEN Pages 96-103

Hair and makeup by Steven Hoeppner for Michele Pommier. **Pages 98-99,** Neiman Marcus. 800-825-8000. **Pages 100-101,** The Tulip Tree Collection. 800-410-9186.

DAY AT THE RACES Pages 112-119

Interior design, Kevin Roberts, and **architect,** Tim Haynes, Haynes-Roberts Inc., 17 Jay Street, NYC 10013. 212-925-7075. **Pages 114-115, Victorian table,** 30 Bond Street, 30 Bond Street, NYC 10012. 212-995-8037. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Rose Cumming, NYC. 212-758-0844. Available through architects and designers. Bassett McNab Company, NYC. 212-754-5880. Available through architects and designers. Colefax & Fowler, NYC. 212-647-6900. Available through architects and designers. Stark Carpet, NYC. 212-752-9000. Available through architects and designers. Christopher Norman, NYC. 212-647-0303. Available through architects and designers. Houlés U.S.A., NYC. 212-935-3900. Available through architects and designers. Clarence House, NYC. 212-752-2890. Available through architects and designers. **Flooring,** Roberto Freitas, A Room With A View, 171 Coolidge Street, Brookline, MA 02146. 617-232-3606. **French Deco mirror,** Robert Altman, 1148 2nd Avenue, NYC 10021. 212-832-3490. **Pages 116-117,** Guy Regal Limited, 223 East 60th Street, NYC 10022. 212-888-2134. John Rosselli International, NYC. 212-772-2137. Available through architects and designers. **English 19th-century iron torchères,** The Dining Trade, 306 East 61st Street, NYC 10021. 212-755-2304. **Pages 118-119, Carpet,** Stark Carpet. **Nightstands,** Rooms & Gardens, 290 Lafayette Street, NYC 10012. 212-431-1297. Vaughan Designs Inc., NYC. 212-319-7070. Available through architects and designers.

PHOTO CREDITS

Page 64, *House & Garden,* October 1975, courtesy of CNP Archives.

CORRECTION

In the July 1998 issue on pages 104-105, in "Glittering Grotto," all tableware is one of a kind. For similar pieces, please see the following: **Goblets in clear and colored glass,** Vietri, 800-277-5933. Available through architects and designers. **French stemmed water glasses,** $50, Solanee. 800-717-6526. **Decanters:** Massena, $715, and Harcourt, $790, Baccarat. 800-777-0100. **Custom-made faience,** Solanee. **Silver dish,** approximately $3,000, Verdura, 745 Fifth Avenue, NYC 10151. 212-758-3388. **Silverware,** Christofle. 800-806-7540. **Pearl-handled spreader and knife,** $12.50 each, William-Wayne & Co. 800-318-3435. **Coral,** about $50, **crystal rock,** up to $600, and **seashells,** up to $400, Evolution, 120 Spring Street, NYC 10012. 212-343-1113.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden.* While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

—PRODUCED BY LIEZEL MUNEZ

CONDÉ NAST HOUSE & GARDEN IS A TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS, INC., PUBLISHED THROUGHOUT ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1998 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED.
Condé Nast HOUSE & GARDEN (ISSN-1087-9528) is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Steven T. Florio, President & Chief Executive Officer; David B. Chemidlin, Treasurer; Jill Henderson, Secretary. Periodical postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second-Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Canadian Publication Mail Sales Product Agreement No. 0978027. Canadian Goods and Services Tax Registration No. R123242885. Subscription: In the U.S. and possessions, $18 for one year, $34 for two years. In Canada, $32 for one year including GST and HST where applicable. Elsewhere, $37 for one year, payable in advance. Single copies: U.S. $2.95; Canada $3.50. For subscriptions, address changes, and adjustments, write to Condé Nast HOUSE & GARDEN, P.O. Box 56145, Boulder, CO 80322-6145. Eight weeks are required for change of address. Please give both new and old address, as printed on last label. SUBSCRIPTION INQUIRIES: Please write to Condé Nast HOUSE & GARDEN, P.O. Box 56145, Boulder, Colorado 80322-6145, or call 1-800-234-1520. First copy of new subscription will be mailed within eight weeks after receipt of order. Volume 167 Number 8
PRINTED IN THE UNITED STATES
POSTMASTER: SEND ADDRESS CHANGES TO CONDÉ NAST HOUSE & GARDEN, P.O. BOX 56145, BOULDER, COLORADO 80328-6145.

& another thing...

milan '98: don't take it lying down! by jean-philippe delhomme

There is something extremely powerful about this chainsawed furniture. Even our language has changed since we brought them in!

We just wanted something less obvious than Eames chairs for our new place!

Do you think there's some old Prada stuffed in there?

You know, it's always been my dream to sit on a rug!

Another exquisite conversation piece for your home.
PARK AVENUE BY BUICK
THE POWER OF UNDERSTATEMENT
Visit the elegant Park Avenue at www.parkavenue.buick.com or call 1-800-4A-BUICK.
©1998 GM Corp. All rights reserved. Park Avenue is a registered trademark of GM Corp. Buckle up, America! Park Avenue Ultra shown.

ABSOLUT VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1998 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. FLORAL DESIGN BY ROBERT ISABELL. PHOTOGRAPH BY STEVE BRONSTEIN.

ENJOY OUR QUALITY RESPONSIBLY.