JUNE 2001

HOUSE &GARDEN

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SPECIAL ISSUE

ALL ABOUT CHICAGO STYLE

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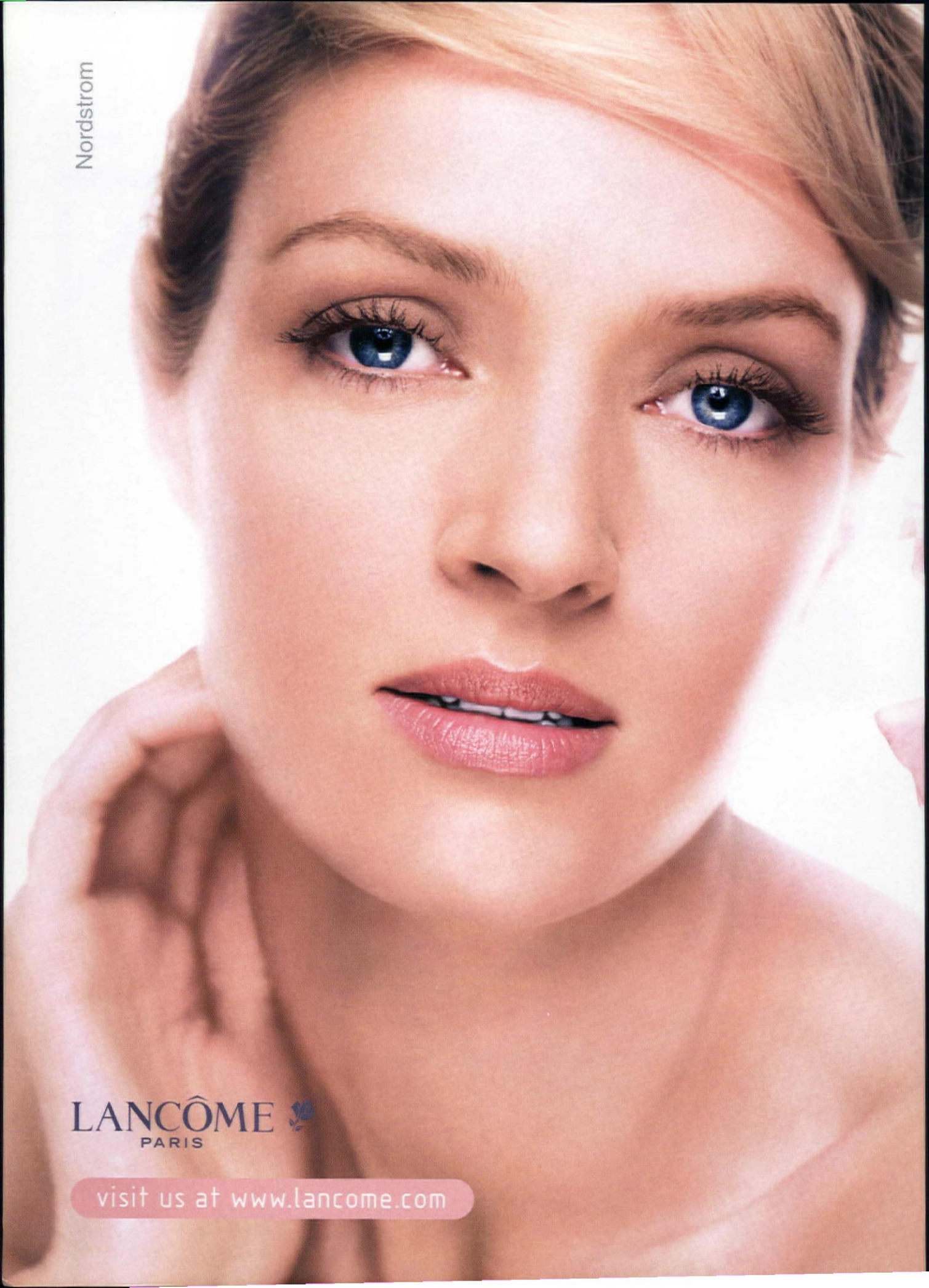

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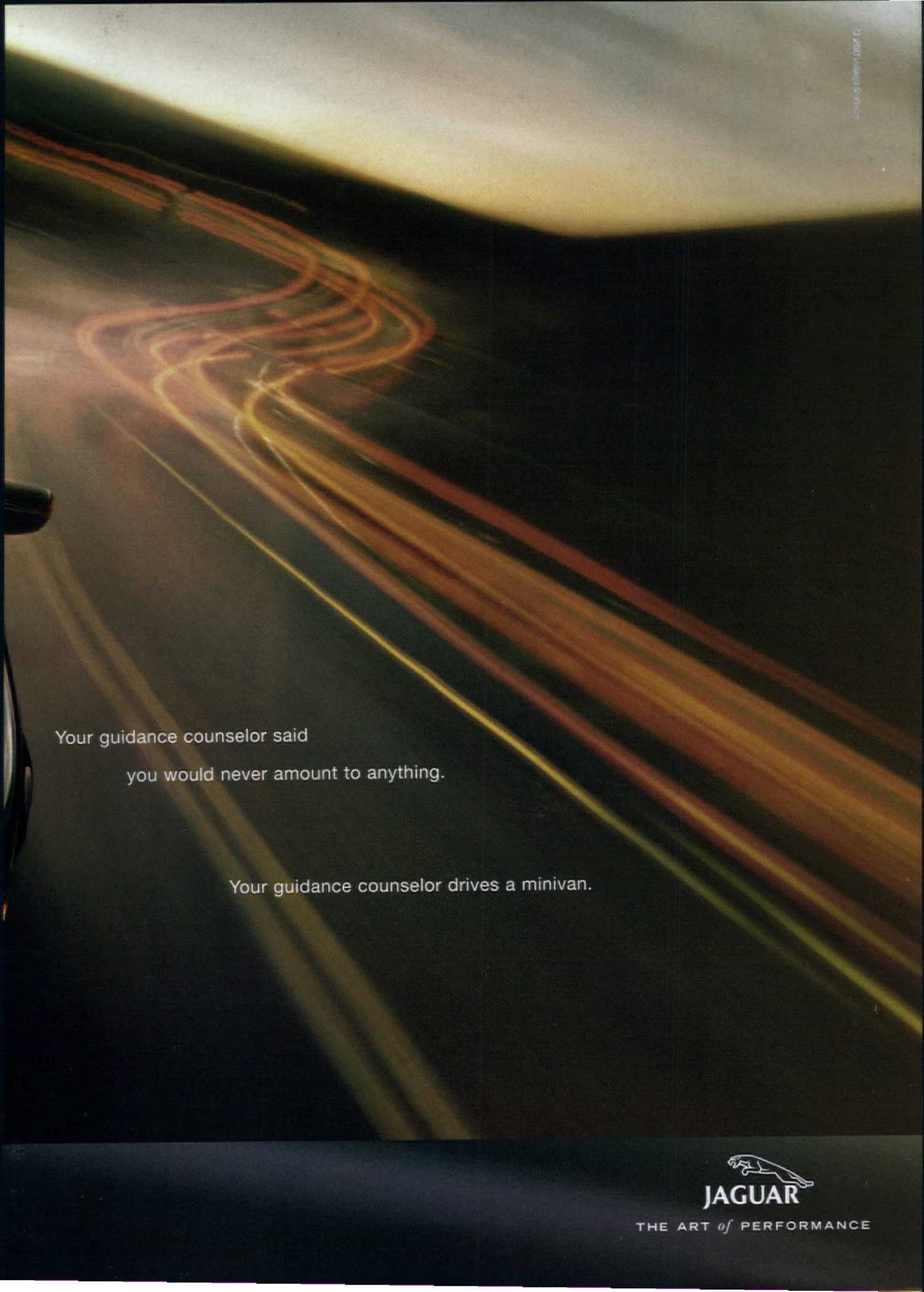
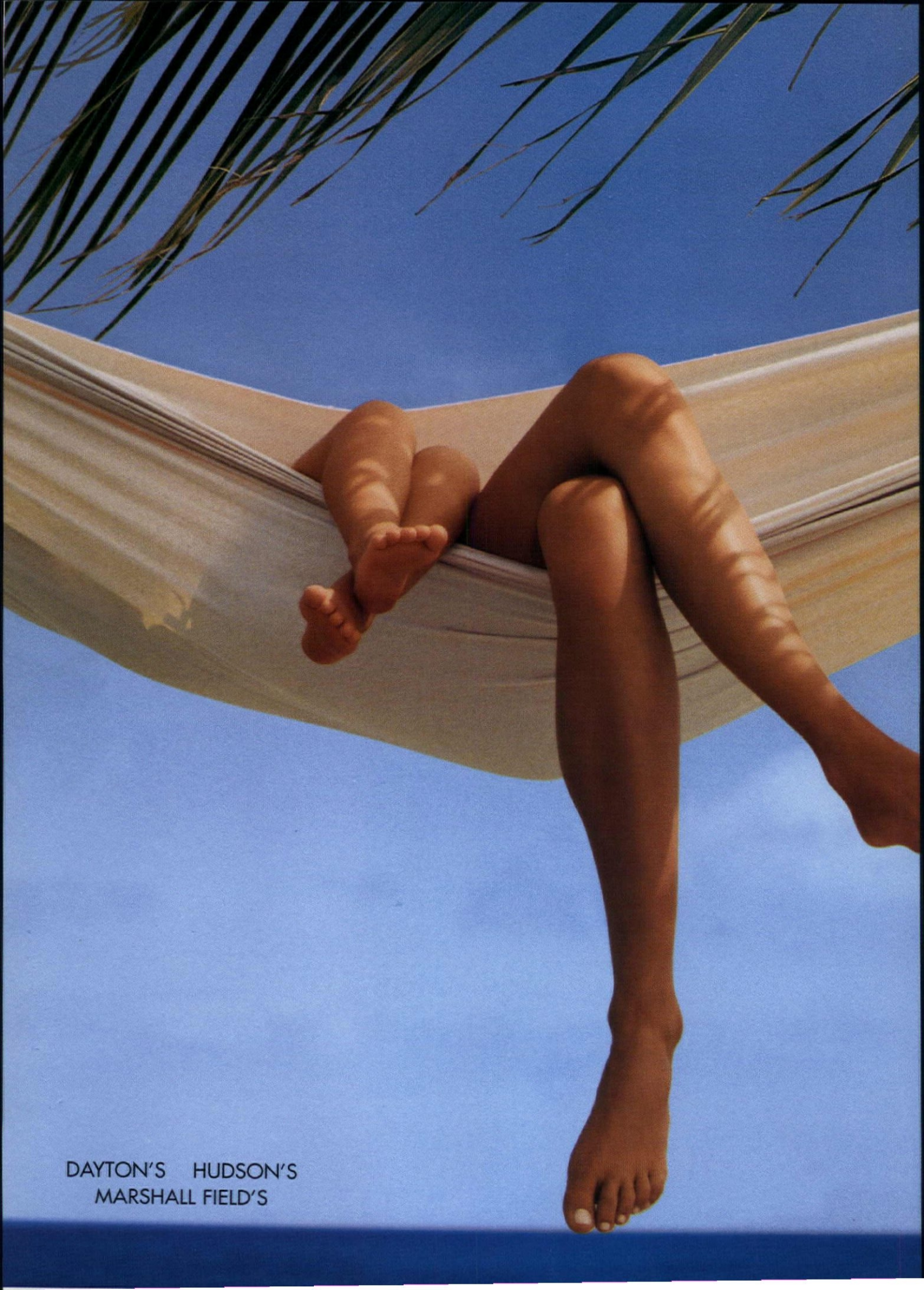

Your guidance counselor said
you would never amount to anything.
Your guidance counselor drives a minivan.
JAGUAR
THE ART of PERFORMANCE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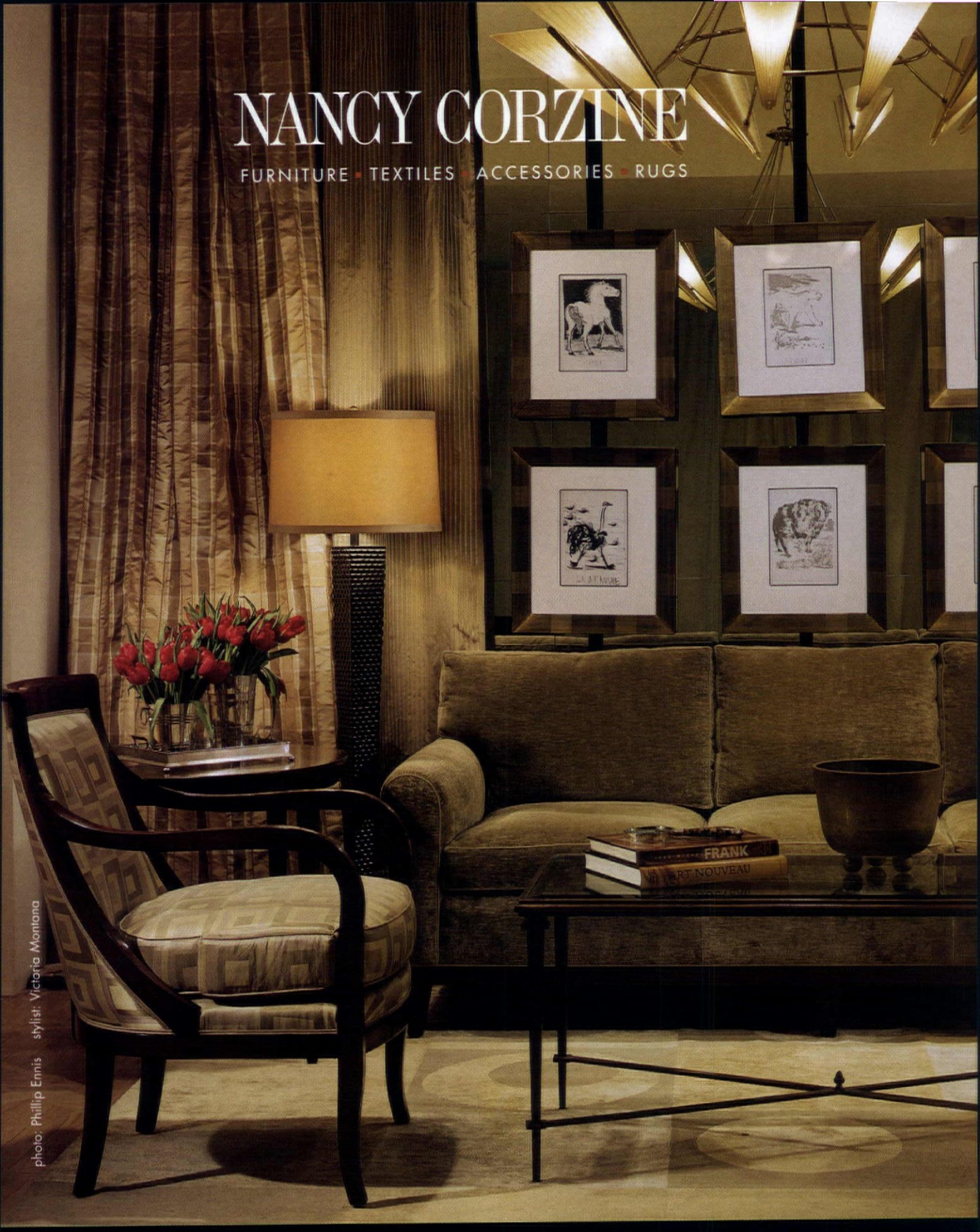

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HOUSE &GARDEN

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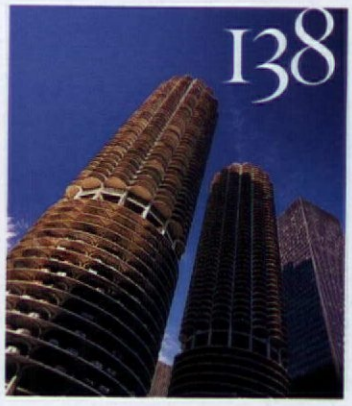

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ON THE COVER: "MARXIST MODERNISM," PHOTOGRAPHED BY SANG AN

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June

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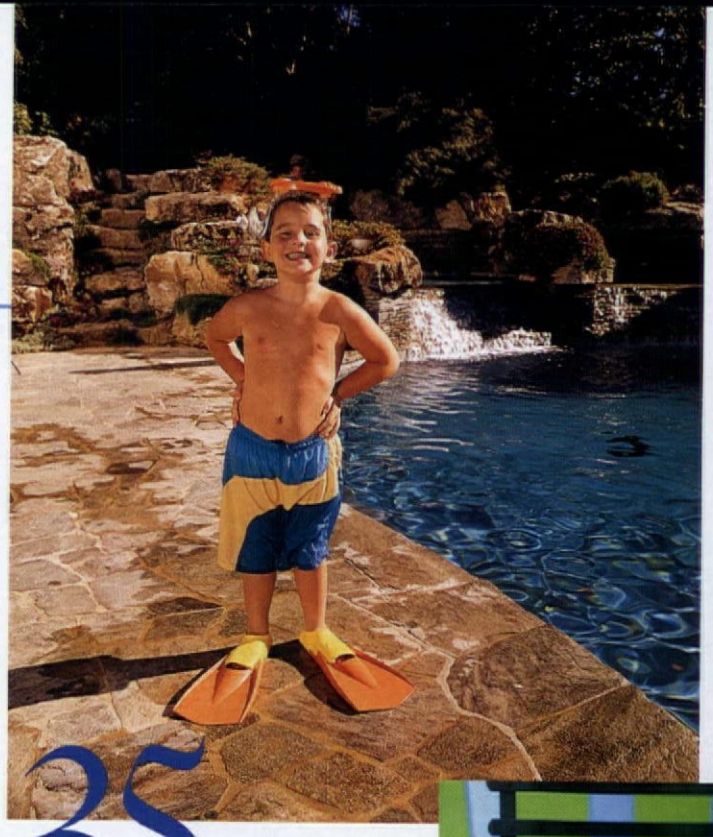

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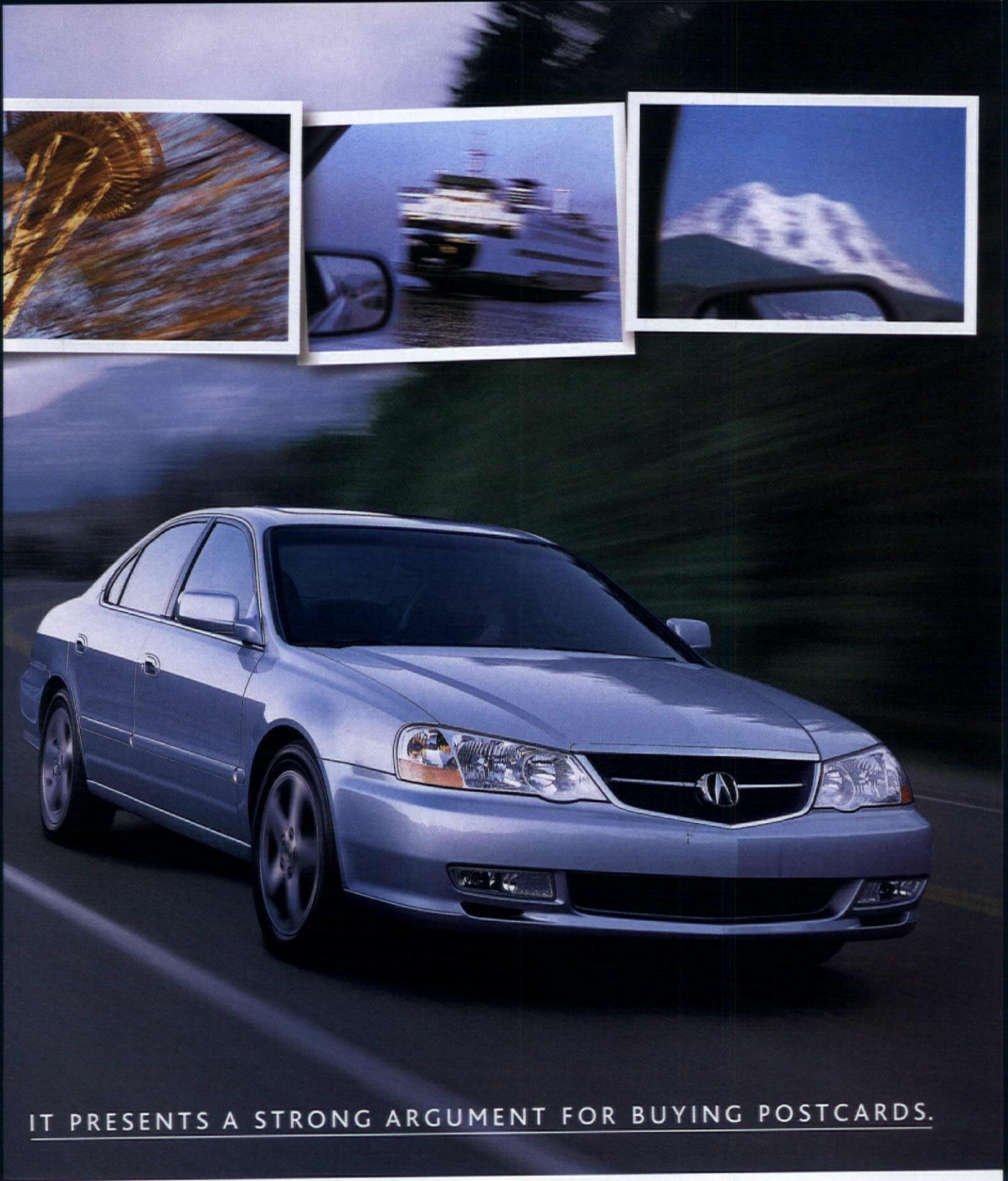

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HARDT

welcome

MAYOR FOR A DAY

THE MAYOR OF CHICAGO was describing his approach to the governance of his city. "I figure I can't do anything about people's lives inside their homes," Richard Daley said. "But the minute they walk out their front doors, well then, I'm in charge! And I want to do everything I can to make people feel good about what they see around them. I want to plant flowers all over the place! I want beauty everywhere!" And, indeed, the mayor's horticultural passions have led to a Chicago that is bursting with bloom. Flowers are spilling from planters on sidewalks all over the city, median strips are ribboned with color, office buildings are edged in petunias and gas stations ringed with canna. Bulldozers are pushing a big new park into being, and gardeners (!) have had a say in what public spaces ought to look like. The mayor has even enlisted the help of his friend, Victor Skrebneski, the John Singer Sargent of portrait photographers; who better than an artist to lay down floral compositions? Dig it! This mayor really got something out of being a child of the '60s.

I know what he means about wanting to take charge of what you see when you walk out your front door. I cannot walk through the streets of my little suburban village (much less New York City, where I commute to work) without casting a critical eye all over the place. I'm yearning to be mayor for a day; I know exactly what I would do. I'm sure lots of us have similar fantasies. But I don't have the patience or the personality for politics. I'd rather hand out decrees.

The easy ones have to do with adding to the cityscape; I'm with Chicago on the idea that you can't see too many flowers trailing along walls and sidewalks. I'd love to see planters all over the place. How about volunteer programs? That's manageable in a small town; one family per pot to fill and maintain—an allowance-worthy chore for the children.

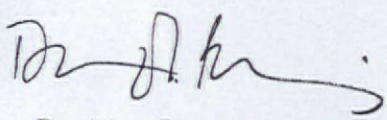
The tougher calls have to do with the private and public land that is part of everyone's daily view. These are the eyesore issues. Contrary to popular belief, most eyesores are not the result of benign neglect. They usually come from overindulgent purchasing and overly fastidious renovation. There are several severely truncated trees I pass every day; I can feel the pain of the limbs that have suffered improper pruning, and I know that the trees are dying. Then there are the people who are taking down gorgeous old trees that, after decades of peaceful coexistence with a house, suddenly, heartbreakingly, find themselves in the way. This should be against the law.

BRIGITTE LACOMBE

To all families who have purchased, for their one tiny infant, enough playground equipment to keep the population of a nursery school occupied: share it. Why can't the entire block get together and use one swing set that straddles four yards? Why does the same play paraphernalia have to be replicated across everyone's backyards? Call the Department of Redundancy. And what ever happened to the gracious gesture of planting screens, out of consideration for the neighbor who might not want to sip her martini while contemplating a landscape of playscapes. Remember evergreens? Hedges? Trellis and fencing?

Beautification. It's a tough job, but someone has to do it.

Don't get me wrong: no one in the Chicago mayor's office is suggesting herbal therapy for all the city's woes. Daley is ambitious and uncompromising about tackling the big, intransigent issues that face every city: decaying infrastructure, inadequate and severely compromised public housing, shortfalls in education reform, among them. But this is a mayor who also believes in the power of cultural ambience—and by this I mean the importance of living in a place that takes the arts, including the domestic arts, seriously. Gardening matters to the quality of life—not just the quality of life in your own backyard, but the quality of communal life. Let's get with the program: More Flower Power.



Dominique Browning, EDITOR

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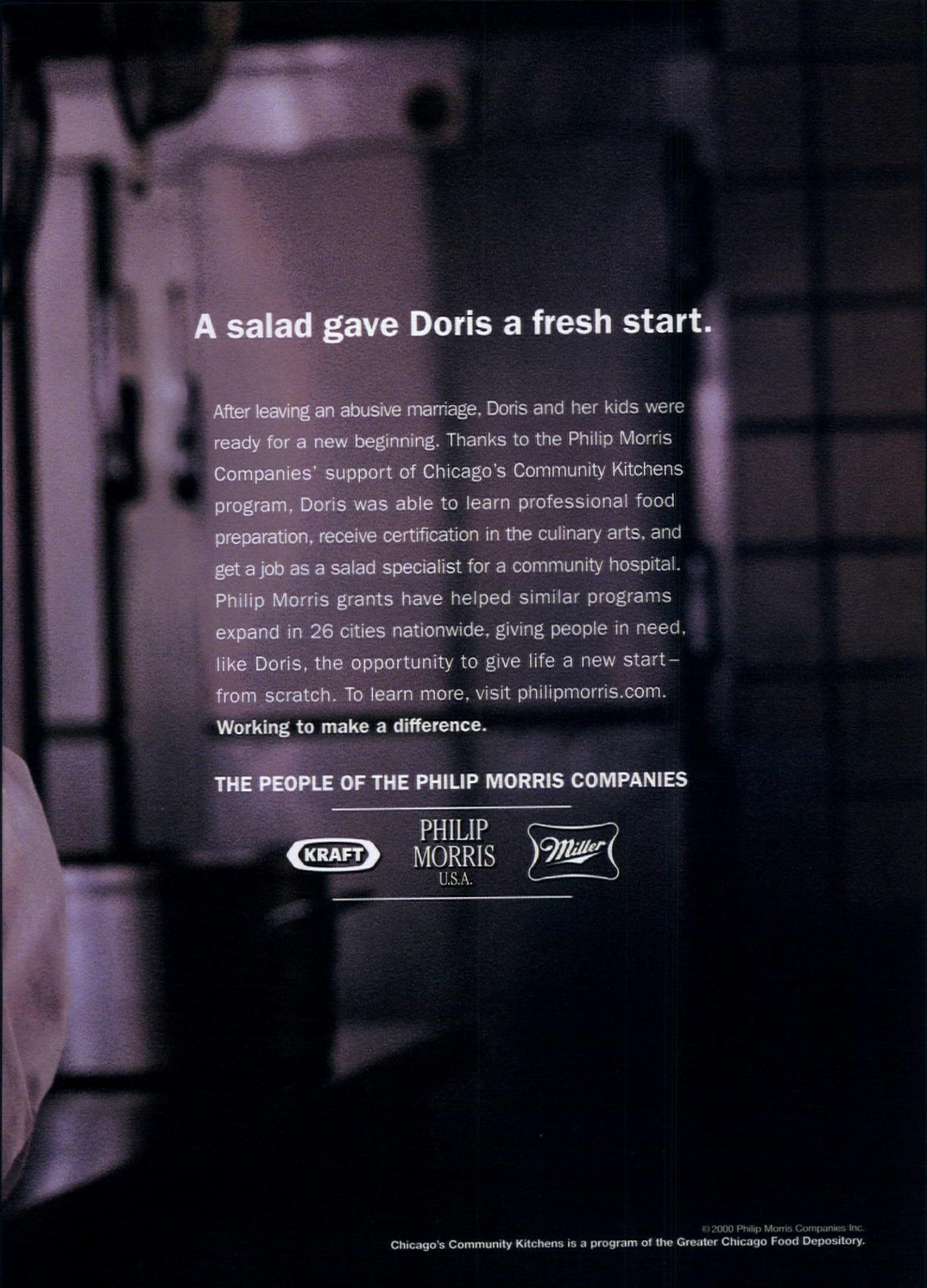
A salad gave Doris a fresh start.
After leaving an abusive marriage, Doris and her kids were ready for a new beginning. Thanks to the Philip Morris Companies' support of Chicago's Community Kitchens program, Doris was able to learn professional food preparation, receive certification in the culinary arts, and get a job as a salad specialist for a community hospital. Philip Morris grants have helped similar programs expand in 26 cities nationwide, giving people in need, like Doris, the opportunity to give life a new start – from scratch. To learn more, visit philipmorris.com.
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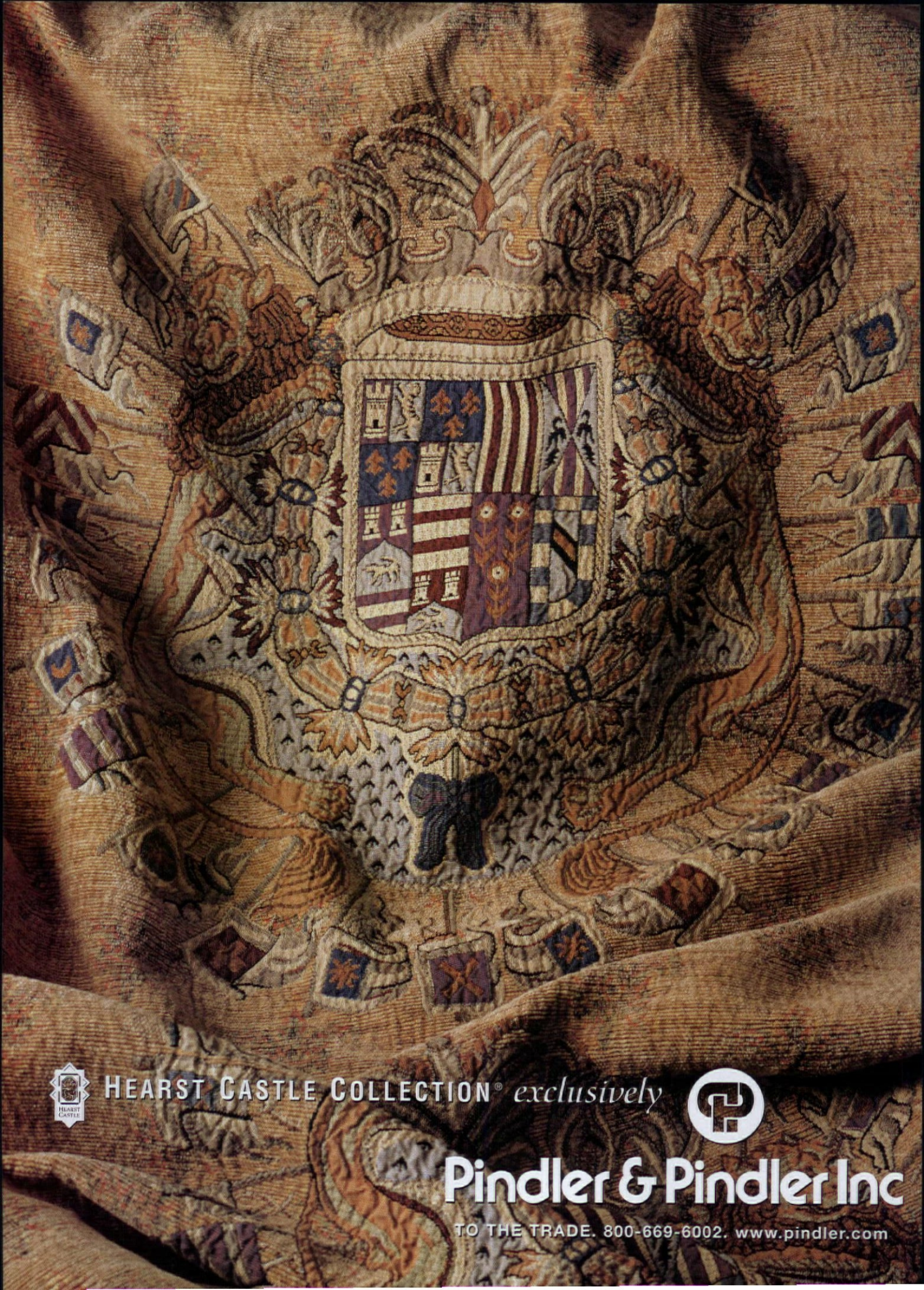
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contributors

PEOPLE ARE STILL BUZZING about the three shopping guides that *House & Garden* has produced in the past year and a half. Focusing on Paris, New York, and London, each one listed at least 120 stores chosen specifically to appeal to our readers. (They have become fanatical: one recently tracked down an editor's home number and phoned her to ask for a copy of the New York map!) Naturally, when we decided to explore another American city, it was the great one, Chicago, that called.

Around the time of the presidential election—at an intimate dinner with Mayor Richard M. Daley, first lady Maggie Daley, and cultural commissioner Lois Weisberg—we kicked our newest city guide into high gear. These local power brokers told us about their pet projects, which range from public plantings to Gallery 37, a showcase for artwork by urban teens. We soon discovered that this city's vitality could not be captured in a directory like our others. We wanted to talk about vibrant young designers, highlight groundbreaking architects, give readers a taste of the gallery scene, *and* include some favorite shops. The result is "Chicago Style: 50 Things to Love."

From left: Brooke Collier, Jennifer Madara, and Sabine Rothman review layouts for our Chicago booklet.

This effort was, as always, collaborative. Photographer **Gaby Zimmermann** and stylist **Rebecca Omweg** spent eight days shooting people and places we had found. Editorial assistant **Brooke Collier** gathered existing photographs of Chicago sites, including (an office favorite) the shot of bleacher creatures at Wrigley Field. Special projects editor **James Shearron** volunteered his picks, which included the miniature rooms at the Art Institute of Chicago. Editor at large **Deborah Needleman** greened the guide with entries such as Millennium Park. And associate art director **Jennifer Madara** designed an energetic, engaging, coherent, and complex layout that perfectly captures this bold city. —S.R.

letters

color me happy

I JUST GOT the April issue [You Need Color!] and literally read it from cover to cover. I am from Georgia, and I'm tired of the clay colors here. This issue was a joy to read after a very cold and bleak winter. Thanks for the lift.

WILLIAM ROBERTS
Atlanta, GA

collector's items

THE ARTICLE "Millefiori: Why Now?" was a welcome addition to your magazine [March]. I am a collector, and I'd love to see more issues sprinkled with tidbits about collecting. Simple Things ["Sole Survivor"] was a lovely piece as well. And to top it off, the pages of roses were incredible. Thanks for a wonderful issue.

THERESA M. WINER
La Grande, OR

I HAVE BEEN growing roses for more than 30 years and am a member and past president of the Greater Atlanta Rose Society. Your magazine is one of the most informative and beautifully presented that I have seen. I recently subscribed and I'm not sorry.

ANNA DAVIS
Atlanta, GA

unseasonably warm

I HAD TO PUT my car in the shop. When I cleaned out the trunk, I found my December 2000 mail and your holiday issue beneath the final Christmas shopping spree packages. It is now March 14, and I'm enjoying the day as if it were Christmas morning. March is merry thanks to "The Power of Red."

AGOSTO ONORATO-CURLEY
College Park, GA

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@ house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

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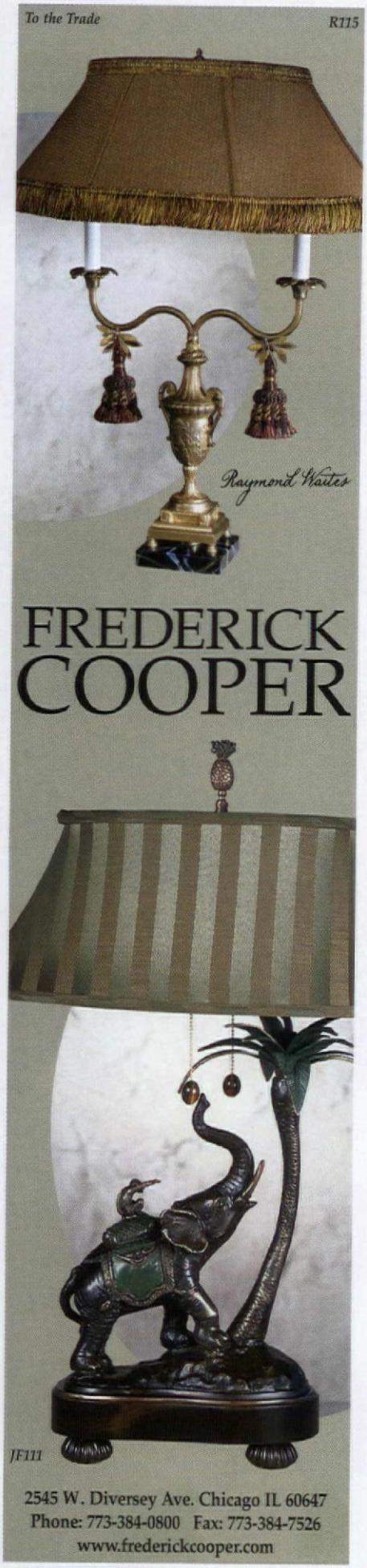

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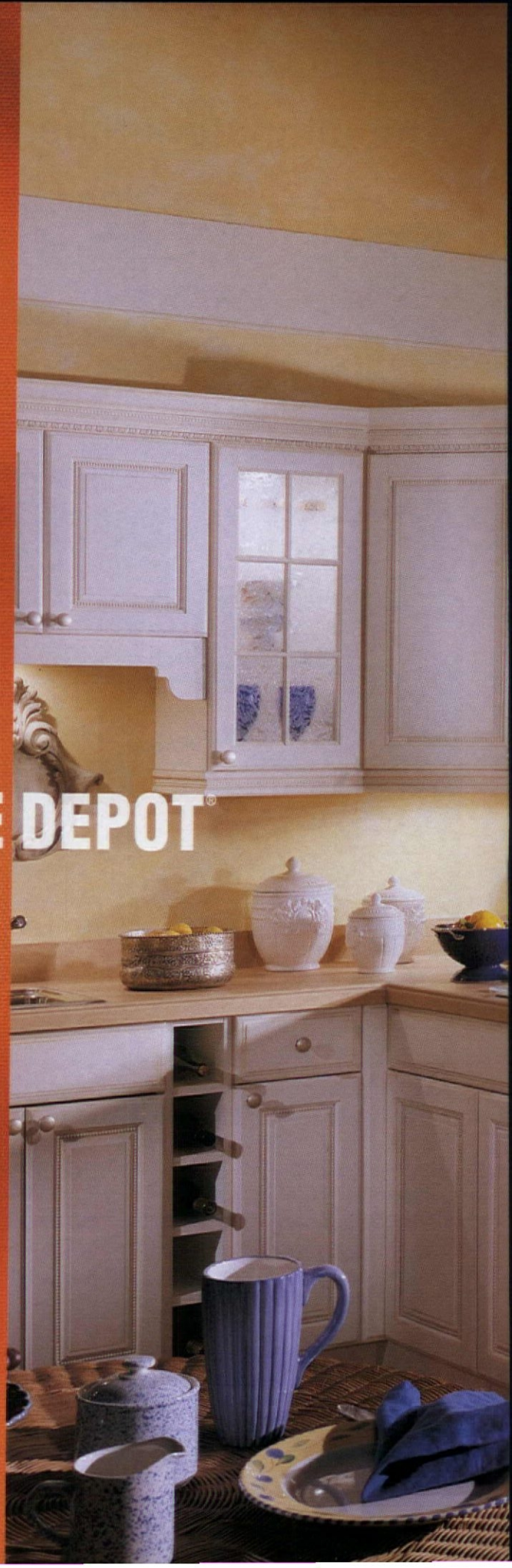

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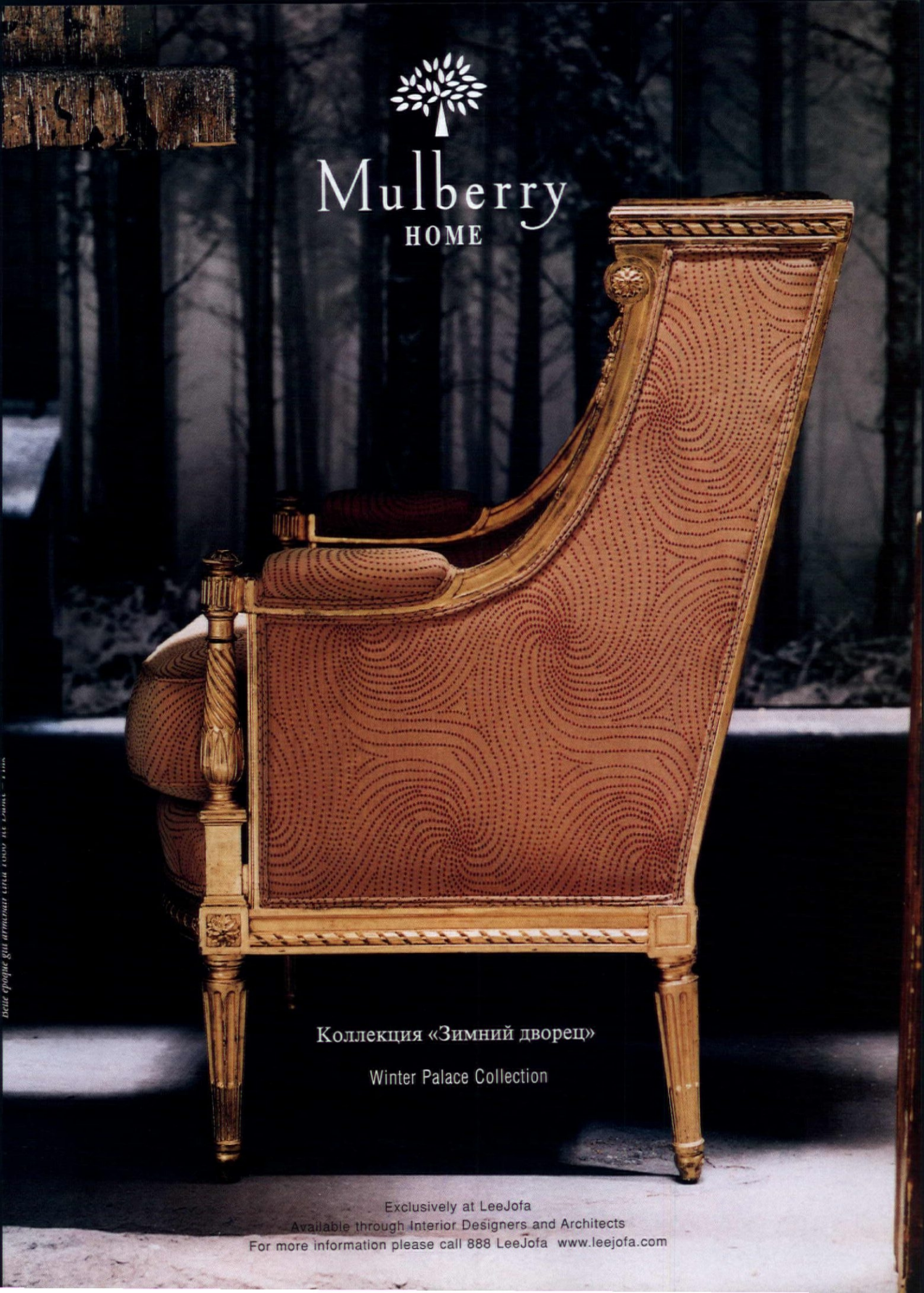
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domestic bliss

We can't stop thinking about...

Brad Dessy comes up for air in his family's California pool, designed by Environmental Aesthetics.

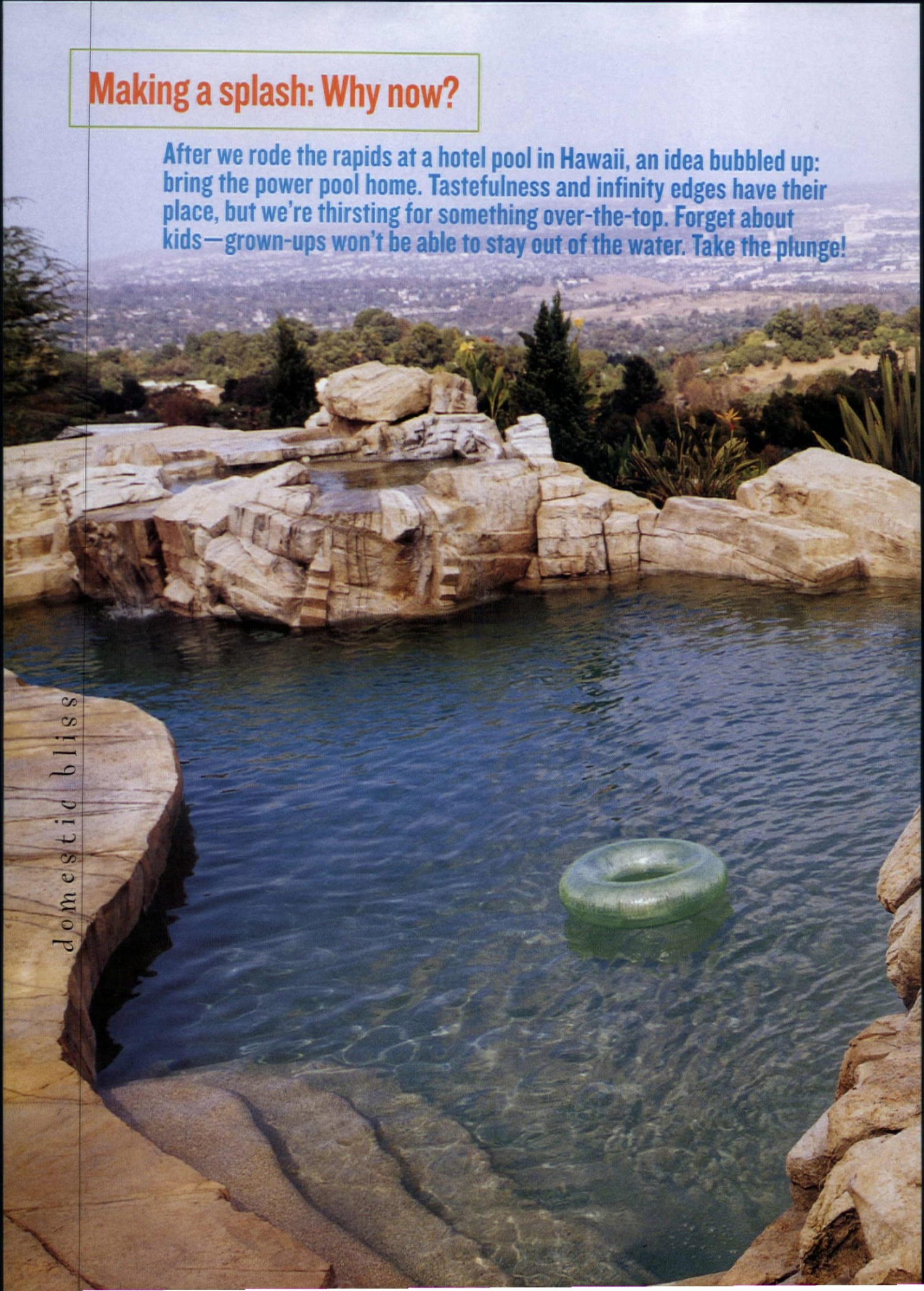
POWER POOLS!

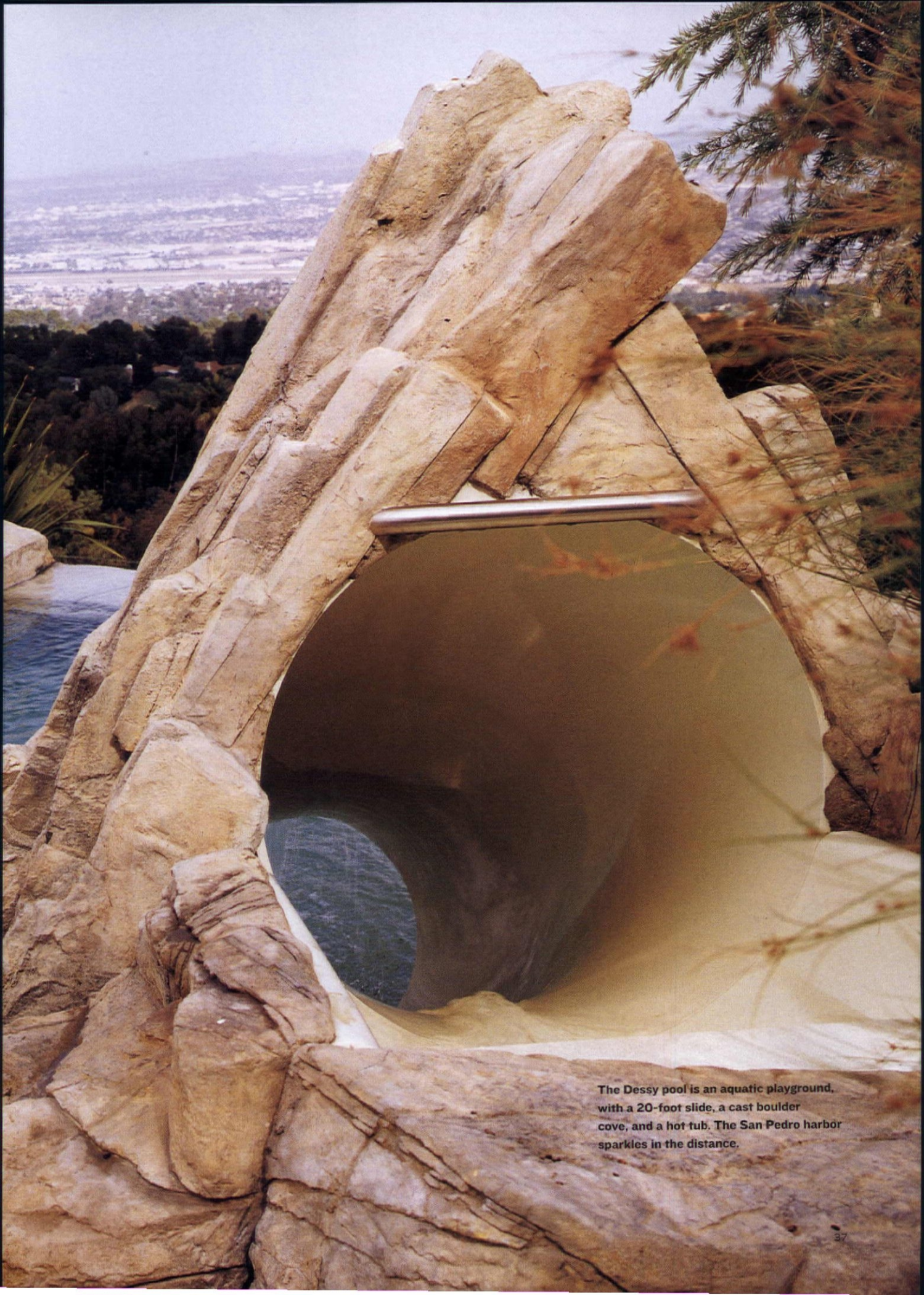
The basic blue rectangle is boring. Black bottoms are tiresome. When it comes to pools, we're ready for fun. With the newest sculpted rocks, slides, waterfalls, and caves, you can build your own backyard Atlantis.

WRITTEN BY LYGEIA GRACE ■ PHOTOGRAPHED BY DAVID JENSEN ■ PRODUCED BY STEPHEN ORR

Making a splash: Why now?

After we rode the rapids at a hotel pool in Hawaii, an idea bubbled up: bring the power pool home. Tastefulness and infinity edges have their place, but we're thirsting for something over-the-top. Forget about kids—grown-ups won't be able to stay out of the water. Take the plunge!

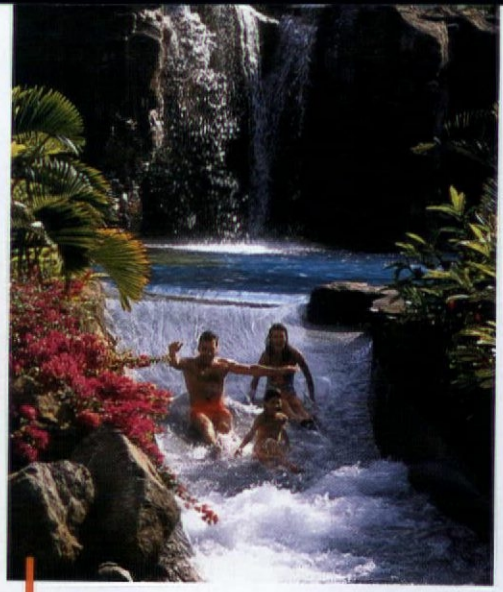




The Dessy pool is an aquatic playground, with a 20-foot slide, a cast boulder cove, and a hot tub. The San Pedro harbor sparkles in the distance.

Making a splash: Tell me more

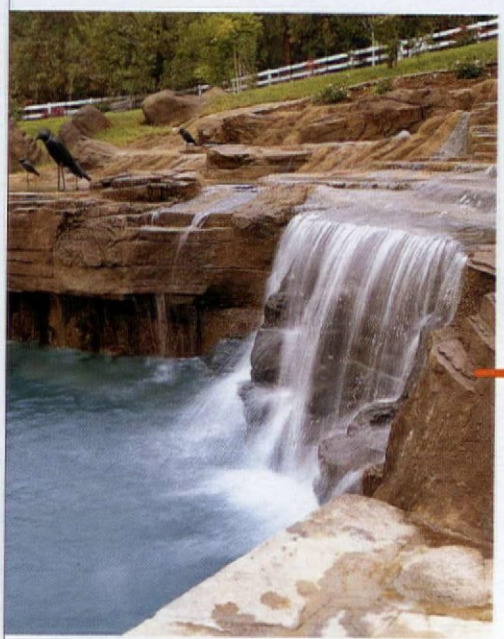
Turn your backyard into a blue lagoon



TIM PIX (PLAYBOY MANSION); COURTESY OF GRAND WAILEA RESORT (WATER SLIDE); DAVID JENSEN (FALLING WATER)

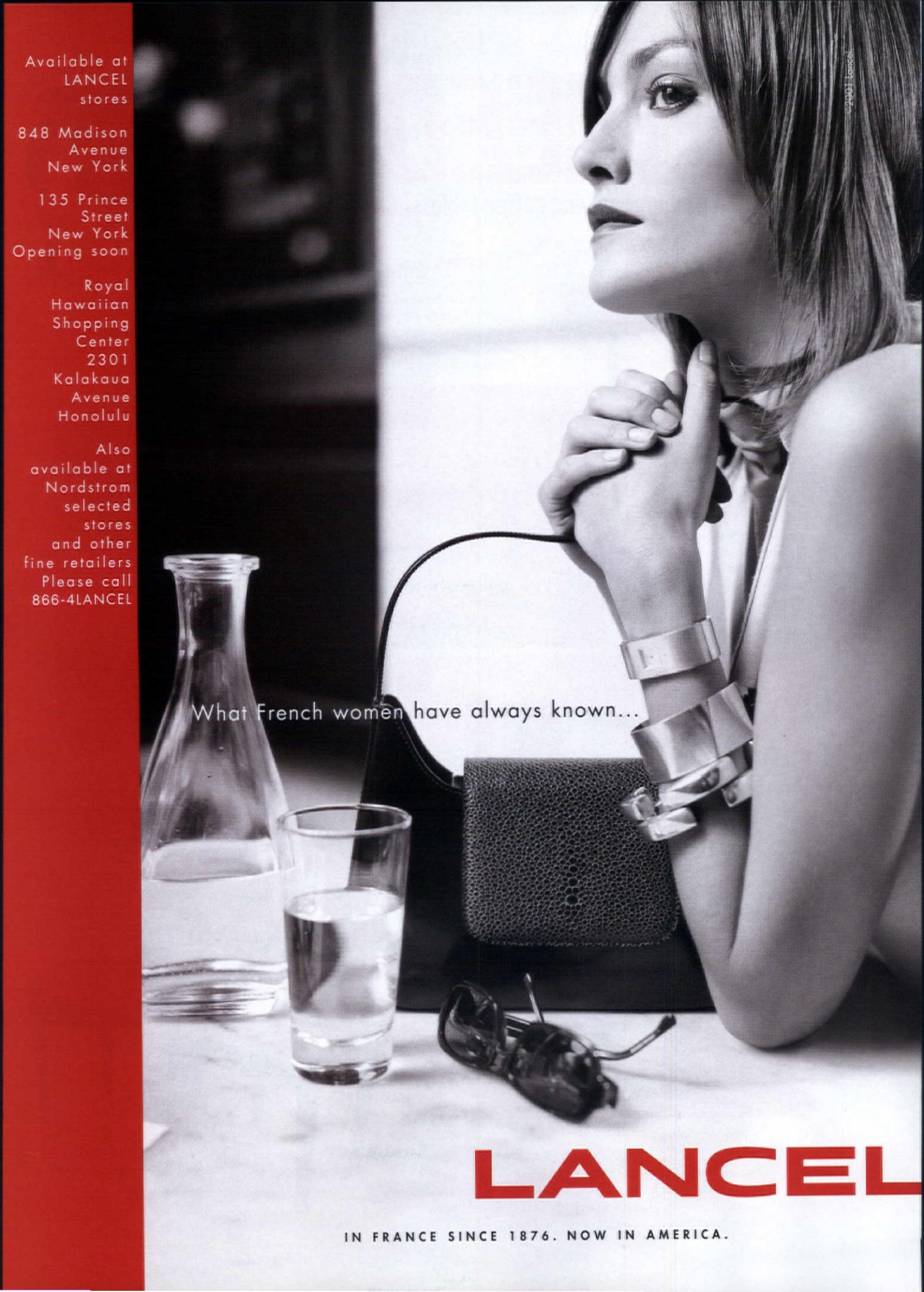
▲WATERWORKS Once a run-of-the-mill feature of family resorts, swimming pools are now being billed as the main attraction at luxury hotels from Arizona to Wisconsin. At the Grand Wailea Resort Hotel & Spa in Maui, above, a water elevator lifts guests five stories up to an artificial river. It flows into waterfalls, white-water rapids, slides—including one with hairpin turns—and nine pools. That's what we call total immersion.

▲WET AND WILD Not all power pools are the provenance of the 10-and-under set. The grotto at the Playboy mansion in L.A. is arguably the world's most famous grown-up water park. Since its completion in 1975, generations of Hollywood stars, from Jack Nicholson to Leonardo DiCaprio, have cavorted in climate-controlled splendor in the three Jacuzzis and the two waterfalls that sheathe the doorway. "Half of my clients are adults with no children, and coves and grottoes are the most popular request," says Ken Macaire, president of Environmental Aesthetics. "People don't want just the beauty and aesthetics of a pool. They want the fun of all of the bells and whistles."



◀AQUA-TECH-TURE "People want the best and most dramatic elements of nature re-created right outside their back door," says Ken Macaire of the concrete-and-fiberglass fantasies he designed for Ozzy Osbourne, Johnny Mathis, and Henry Mancini. For a California CPA, he installed an impressive 60-foot wall of falling water, left.

▲SURFACING Long Island, NY, pool builder John Tortorella specializes in "projects that make people say 'Wow!' " He has plans for a Roman Empire pool (stone columns, working aqueduct) and an Egyptian fantasy (pyramid-shaped cabanas). By comparison, the $500,000 pool he built for a Hamptons couple, above, with granite trim, ponds, spa, and four waterfalls, is positively subtle.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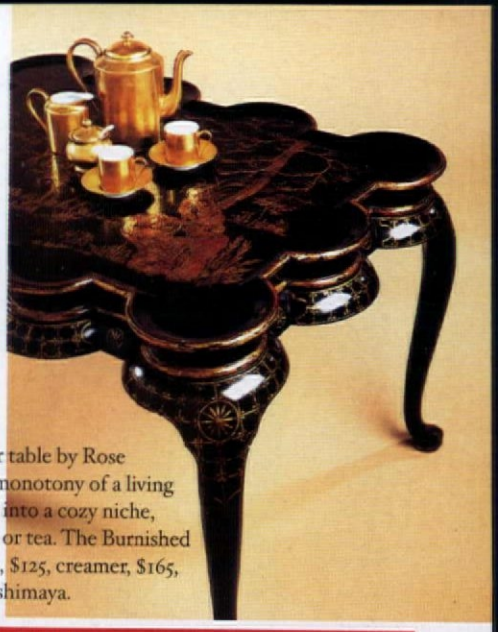
YOU NEED...

A problem-solving coffee table

by Jenny Gavacs

▲ethnic flavors

Spice up a formal room with the touch of Eastern mystique imparted by this teak Bed for Lying Buddha, $4,400, from Sarajo, NYC. At 78.5 by 30 by 17 in., it could fill a formal spot or serve as the centerpiece of an elongated room.

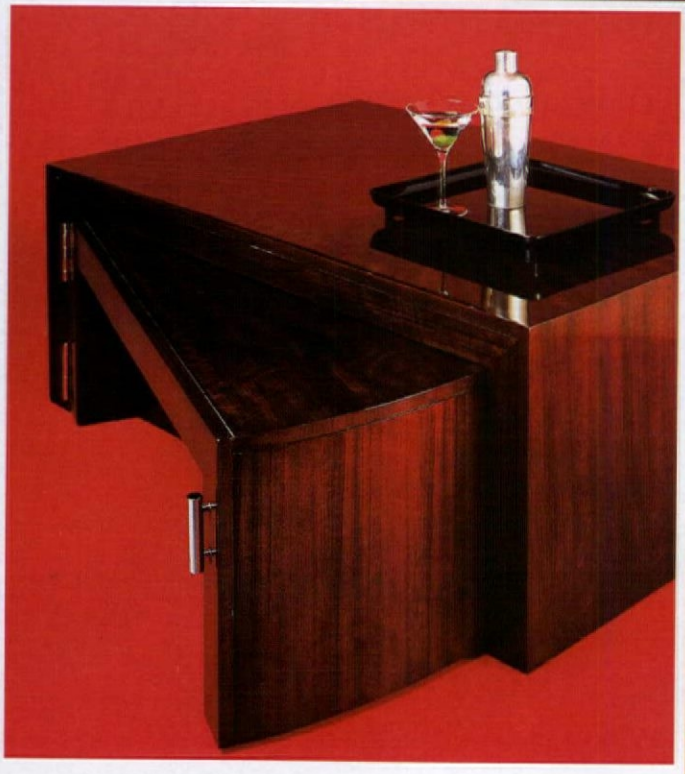


▶tea time

This Tête de Nègre crackled lacquer table by Rose Tarlow can break up the geometric monotony of a living room. At 38 by 28 by 24 in., it will fit into a cozy niche, and is just the right height for coffee or tea. The Burnished Gold coffee pot, $350, demitasse set, $125, creamer, $165, and mustard jar, $185, are from Takashimaya.

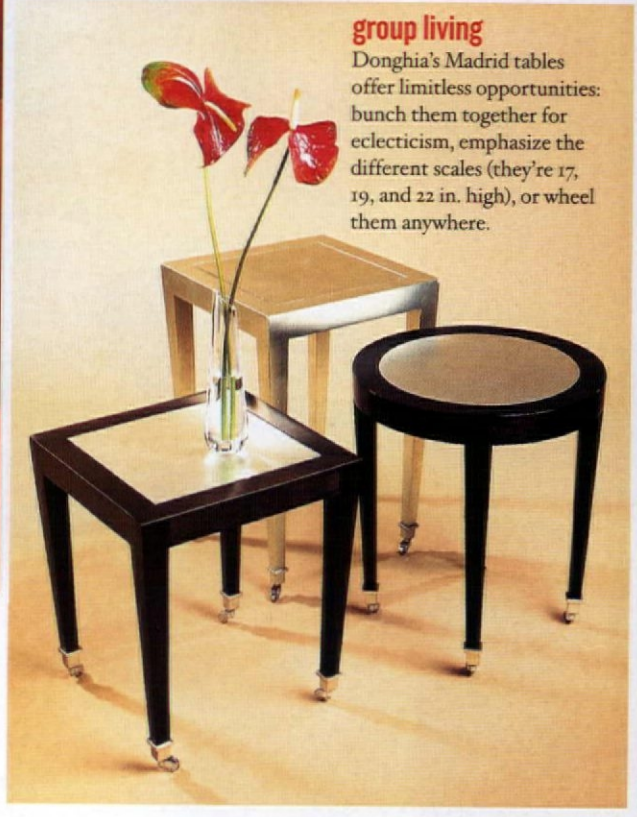
living low

Antonio Citterio's wood and aluminum Solo, $749, from B&B Italia, is 37.37 in. square, but only 6.75 in. high. It's great with low, minimal pieces, or with pillows in a conversation pit. Blocks, $95 for 24, from Furniture Co., NYC.



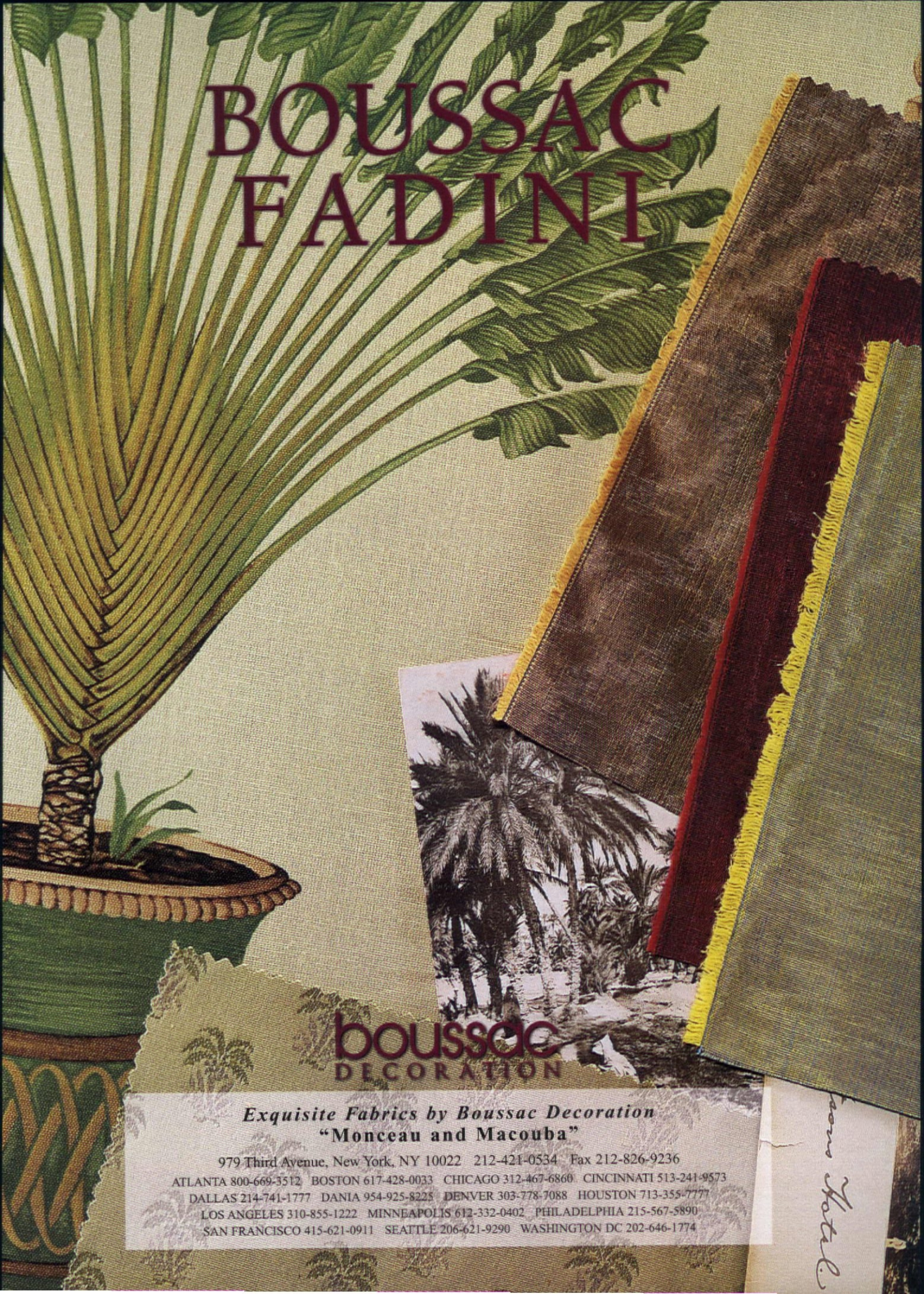
▲room to grow

The Art Deco–style Madison Avenue table, $5,985, from Ralph Lauren Home adds instant elegance to any room. Two leaves fold out of the 42 by 32 by 17.5 in. frame and are great for extra cocktail space. The shaker, $1,200, and tray, $25, are from Takashimaya; the martini glass, $8.95, is from Crate & Barrel.



group living

Donghia's Madrid tables offer limitless opportunities: bunch them together for eclecticism, emphasize the different scales (they're 17, 19, and 22 in. high), or wheel them anywhere.



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domestic bliss

YOUNEED...

▲delicate balance

A table like this gilded bronze Jansen-style one from Mrs. MacDougall has a formal feeling, but lightens a room with dark wood. The glass top, 26.5 by 47 in., won't hide a beautiful rug beneath it. Monofiori Rigadin, $250, and Carioca, $500, Venini glass vases are from Georg Jensen, NYC.

storage facility

The maple Profile table, $639, from Crate & Barrel, at 52 by 20 by 19 in., is the ultimate for cramped spaces. You can have your coffee table books and room for coffee too! The ash veneer and simple lines let the piece blend with almost any decor. The books are from the MoMA Bookstore.

◀for dinner, too

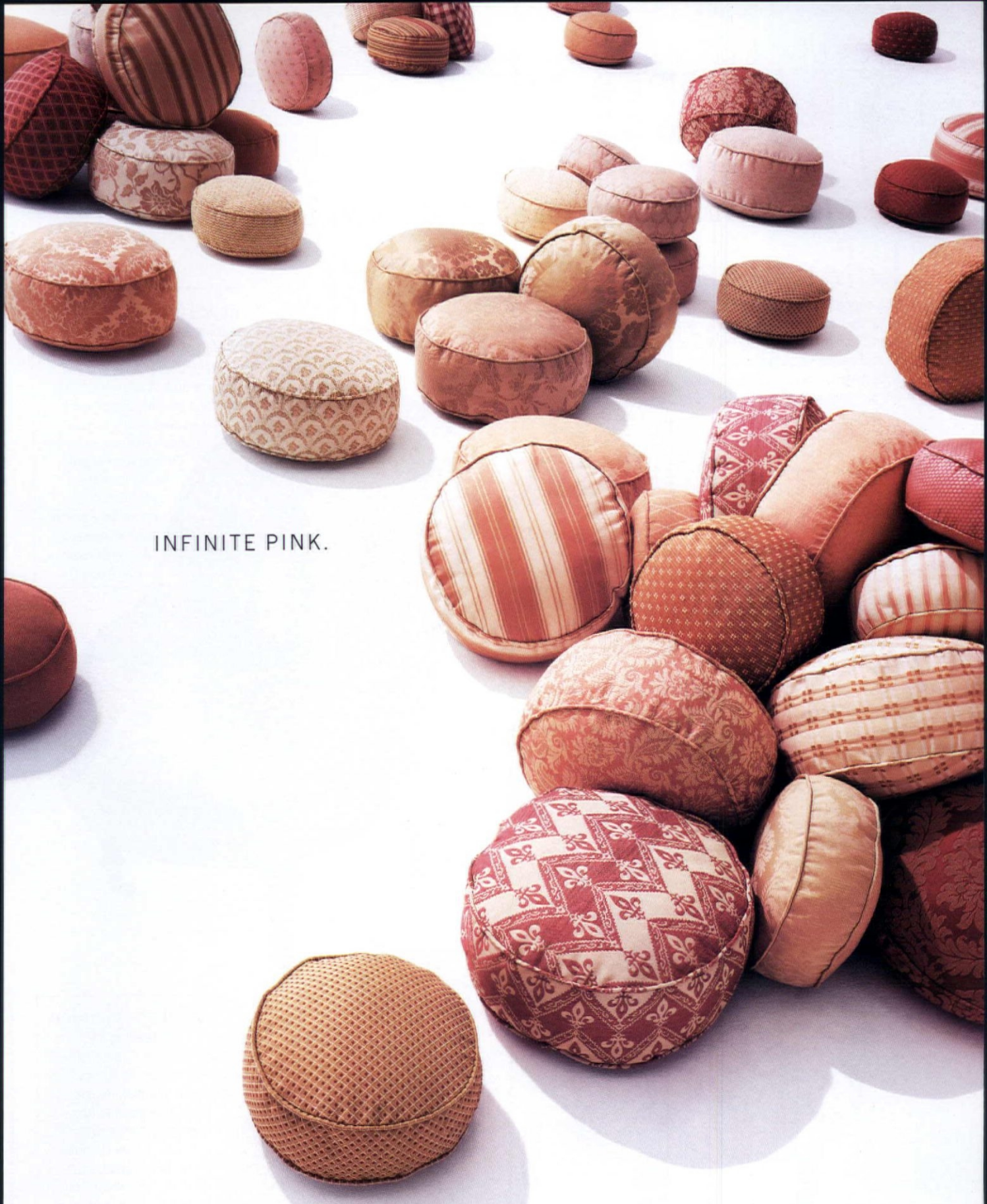
At 54.5 in. in diameter, the glossy mahogany Sloan table, $6,000, part of the Thomas O'Brien Collection by Hickory Chair at Aero Ltd., NYC, may look like a dining table, but it's the perfect height (18 in.) for a coffee table. Still, if you're giving a Japanese-style dinner, eight people on pillows will fit comfortably around it. The Rupert Spira ceramic plates, $105 to $225, are from Furniture Co.

▼simple warmth

If your heart is set on a midcentury-modern look, this 37.5 by 37.5 by 15.75 in. Wenge table, $4,032, from Studium V by Hugues Chevalier, should do the trick. Sculptural lines make it a perfect accompaniment to Scandinavian designs. Brita Flander's Wind Bowl, $135, from Moss, NYC, sits atop it.

▲roll 'em

Gae Aulenti's 1980 Tavolo coffee table, $900, from the Terence Conran Shop, NYC, is a must for intensely modern living rooms. The 39-in.-square glass top emphasizes openness. Though the 10-in. height demands low furniture, it's also a space enhancer. And if you decide to reconfigure the area, wheels will make moving day easy. Francesca Amfitheatrof's lacquer bowl, $110, for Alessi, is from Moss.



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THE FIND

Turn a flea market wreck into a Cinderella story

by Judyth van Amringe

before

This slipper chair is a work of art. I paid $75 (plus tax) for it at an auction in Rhode Island, where I was in a bidding war with a local dealer who also found it beautiful, even though it looked like an old lady in her cups. The depth of the back and the seat are about equal, and it is very low to the floor, which is why it's so comfortable, especially for short people. I liked its dilapidated state, but something had to be done.

1 show some leg

When I took this beauty to be reupholstered, I opted not to do a skirt. Letting the legs show makes the whole thing lighter and more modern, and the little wheels are just adorable. A chair like this is meant for a boudoir, so you don't have to use heavy fabric. I chose Theresa, a Christopher Hyland silk, for its iridescence and its embroidery, which adds dimension. A few rhinestones jazz it up.

2 light cover

For summer, I went with a tailored slipcover in Rose Cumming's glazed cotton Shell Stripe. It looks somewhat restrained, but it's light, airy, and very pretty. The bottom edge is trimmed with Velcro so that if you want a skirt it can be easily arranged, and you can mix or match patterns.

3 silky splendor

I like keeping my options open, so I had another slipcover made, of Nancy Corzine's silk plaid Maze. Here, I've attached the matching skirt, a girly touch. A little shimmer is always good, especially on a dreary day, and it keeps the accent on sophistication.

TED MORRISON; UPHOLSTERED BY INTERIORS BY GEORGE AND MARTHA

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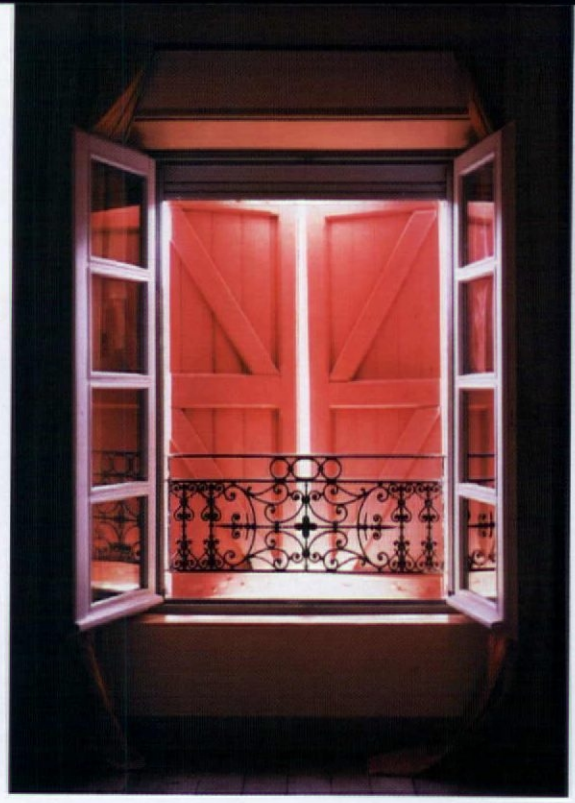
THE FIX

Help for your great outdoors by Jackie Craven



Q When we bought our house, the ornamental wrought-iron fence and railings were gorgeous. Now, just two years later, they are crusted with rust. Is there anything we can do?

A Even if your wrought iron looks like a wrecked ship, it can be rescued. Sand or scrape away the rust and peeling paint. Next, apply the secret ingredient: phosphoric acid, a.k.a. Naval Jelly Rust Dissolver, which will gobble up any remaining rust. Wash the wrought iron thoroughly with detergent or mineral spirits, and paint as soon as the surface is dry. Brush on a good metal primer or, if there are still signs of rust, a rust-fighting product such as Rust-Oleum Rust Reformer (rustoleum.com). Wait at least four hours before adding another coat. Finish with an oil-based enamel, in two or three thin coats.

Q Mosquitoes are sucking the life out of my garden parties. Are noisy bug zappers and smelly citronella candles my only recourse?

A Scientists are scratching their head trying to find ways to foil these little vampires. Research shows that bug zappers are ineffective. Natural remedies are pooh-poohed in scientific circles: you can't stock your garden with enough insect-repelling plants, bug-eating bats, or purple martins to dispel hungry mosquitoes. For a quick fix, light a few candles: the flames may confuse mosquitoes enough to keep them from biting. Also, several pesticides provide short-term relief without overwhelming scents. In the long run, the best solution is to make your yard inhospitable to mosquitoes. Mow and trim your lawn often, and irrigate grounds to prevent standing water. Don't let water set in flower pots, birdbaths, pet dishes, or gutters for more than two days. Keep swimming pools and hot tubs chlorinated. If you have an ornamental pond, stock it with mosquito fish, which eat mosquito larvae.

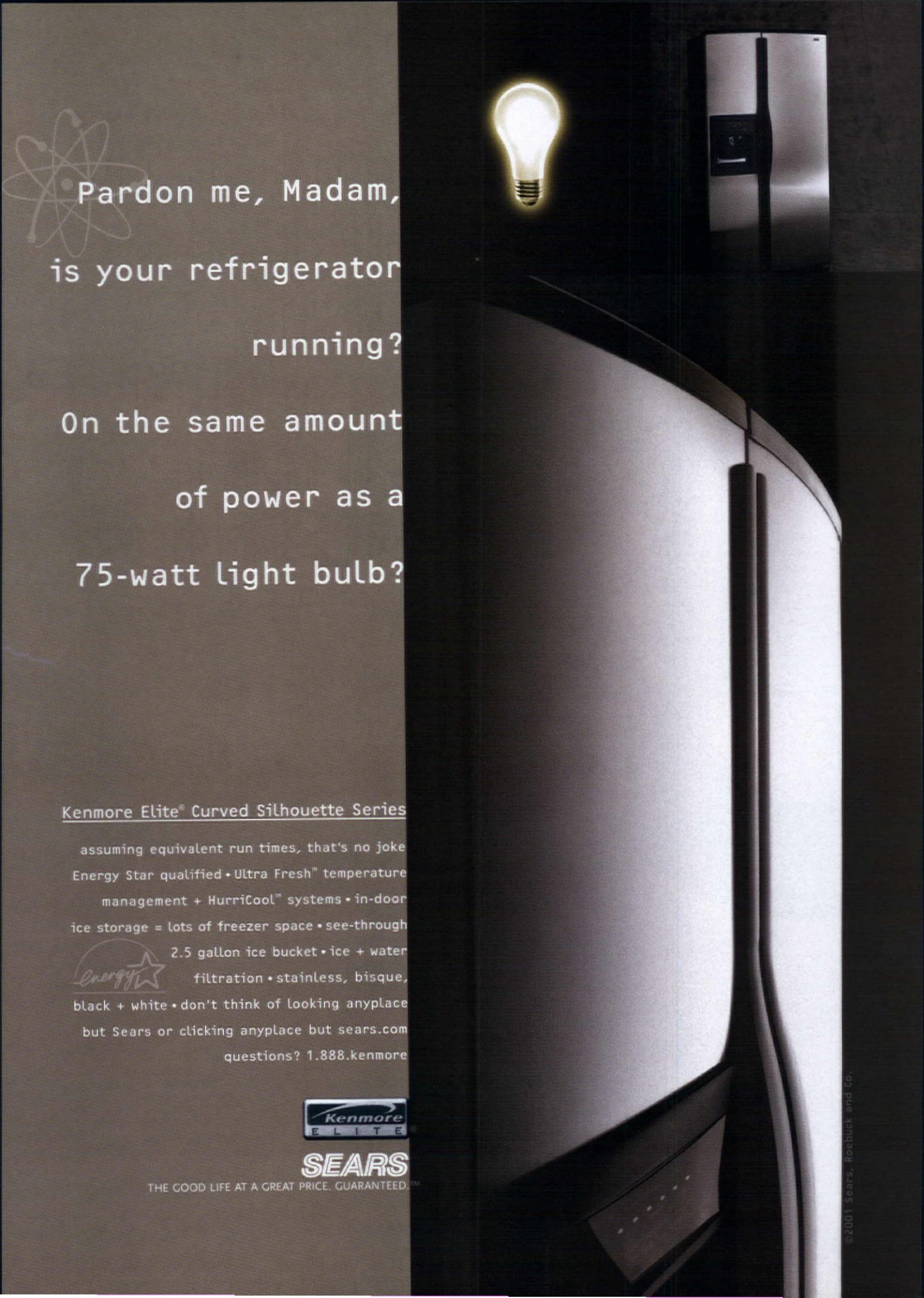
Q The best part of our new vacation home will be the floor-to-ceiling windows. I know we'll need some privacy, but I just hate the thought of adding curtains or blinds. Are there any other options?

A Toss out the curtains with yesterday's newspaper. New technologies have created tinted and reflective specialty glasses that block the sun's rays and provide some protection from curious passersby. Better yet, exciting developments in "switchable glazings" let you adjust your windows from clear to opaque, or to any level in between. Ask your builder to reserve the new SPD "smart window" developed by Research Frontiers, Inc. (refr-spd.com), which should be available by the end of the year.

Q Any ideas for a simple open-air shower for our beach house? We'd like to wash off the sand before coming inside, but don't want to install a lot of complicated plumbing.

A If all you really want to do is rinse off your feet, check into a portable shower. Yes, some do look like army camp rejects, and most supply only cold water. A surprising exception is the Solar Shower, available from pool supply stores such as Specialty Pool Products (poolproducts.com). Solar Shower is attractive, and simple to install: it unfolds like a penknife and hooks up to a garden hose. A storage chamber holds up to five gallons of water, which the sun can heat to as high as 130 degrees Fahrenheit. Taps let you adjust the temperature. At summer's end, you can tuck the shower away until next year.

TARA SGROI; CHRIS SANDERS; MARC STÖWE; COURTESY OF SOLAR SHOWER (COUNTERCLOCKWISE FROM TOP)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TOUCHUP

Bring light and elegance into your rooms with high-gloss paint. Brush up with seven experts

For sheer magic, nothing beats high-gloss paint: it makes ceilings look higher, columns seem rounder, rooms feel warmer. "High-gloss paint picks up reflections," color expert Donald Kaufman says. "It comes alive in the light." It also shows up imperfections on a surface, so careful preparation, though costly, is a must. Shine on!

by Lygeia Grace

You don't have to prep every surface before applying high-gloss paint. "It looks good on things with texture," says Miami architect Alison Spear. "I just sprayed a set of old wicker furniture red." Another of her glossy favorites: a coffee table in **Benjamin Moore's** luscious **No. 2074-30** for an all-white room.

"High-gloss paint is good on doors," says New York interior designer Greg Jordan, who has been known to coat all the doors in a long hallway a single deep shade like **Pratt & Lambert's Obsidian**. "It transforms a passageway," he says. "The play of light is the most dynamic thing."

"In the eighteenth century, people loved shiny surfaces because they reflected light," says Thomas Jayne, a New York decorator known for his fresh interpretations of period interiors. A turquoise blue room, he says, is one of his favorite looks of the moment. Make a splash with a coat of **Ralph Lauren's Lap Pool Blue**.

Like the incomparable Billy Baldwin, Palm Beach decorator Leta Austin Foster favors the classic combination of Hershey-bar brown walls with white woodwork. "Dark colors in high gloss make walls recede," she says. Try the chocolaty **No. 2107-10** from **Benjamin Moore**.

The paint's smooth surface provides a wonderful contrast to matte fabric walls, says New York interior designer Eve Robinson. She favors creams and taupes, like **Donald Kaufman's DKC-12**, on built-in shelving. "It gives the piece a kind of sculptural feel."

"Glossy paint is chic on wooden floors," declares New York jet-set decorator Milly de Cabrol. "If you are gutsy enough, **Ralph Lauren's Target** red floors with off-white walls is smashing!"

CHARLES MASTERS; BRUSHSTROKES BY JOANNA FARRIMOND; PRODUCTION COORDINATOR, VIRGINIA TURNER

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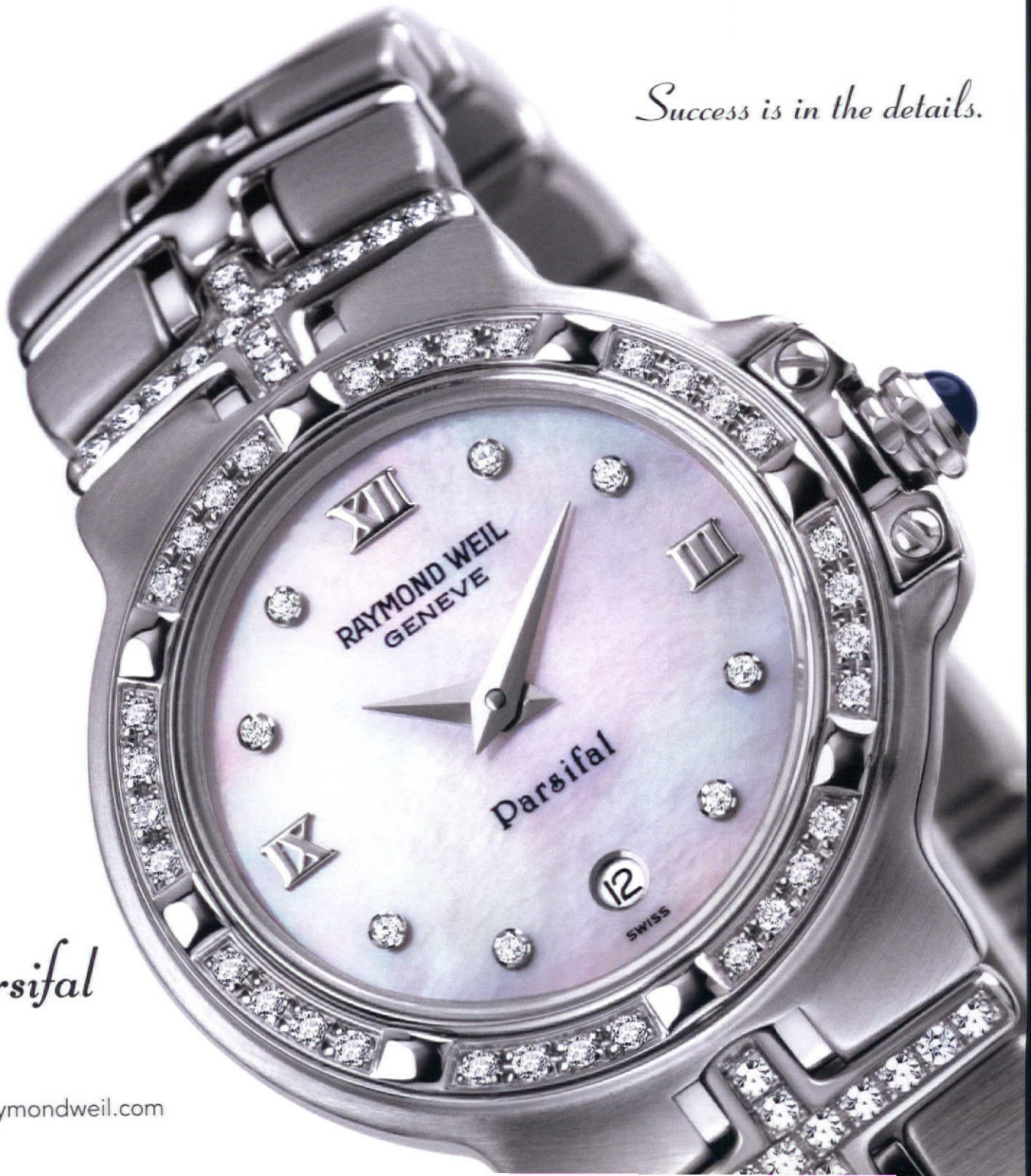

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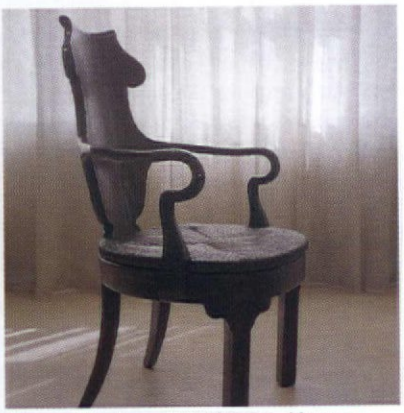

Rose Tarlow-Melrose House

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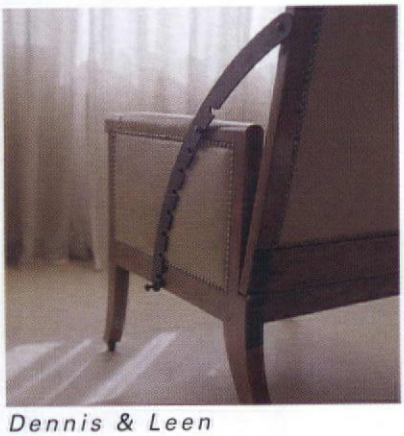

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How to keep bamboo's beauty in check

Bamboo has a bad reputation. Many experienced gardeners would rather admire its mystical allure in *Crouching Tiger, Hidden Dragon* than risk planting it in their own backyard. The reason is that some bamboos—especially the hardy running types—spread aggressively when they are happily situated. Before you write off these rewarding evergreen grasses, try growing the noninvasive clumping types or using containers and root barriers to control their spread. The best growing tip is to educate yourself. A knowledgeable bamboo nursery (the selection below is from Bamboo Sourcery, Sebastopol, CA; bamboosourcery.com) should be your first place to start learning the wayward ways of this diverse family.

by Stephen Orr

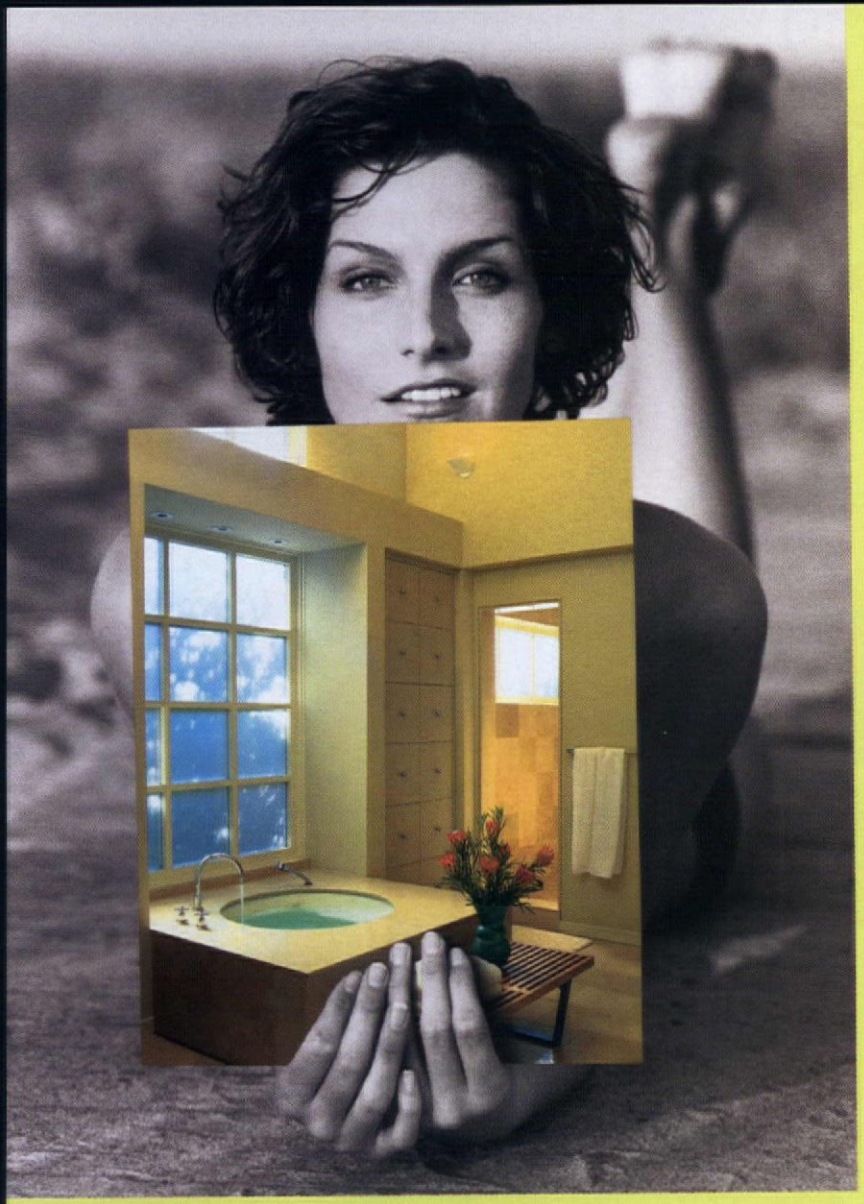
GROWING TIPS

Bamboo can be divided into roughly two groups: the more tropical clumping species, and the temperate running types. Unfortunately, the hardier running types are the ones that spread most aggressively, causing a lot of trouble in the suburban garden. An effective solution is to plant a root barrier. The American Bamboo Society (halcyon.com/abs/) suggests one that is 40 millimeters thick and 30 inches deep, of high-density polyethylene. You'll still have to keep an eye out for errant shoots that jump the barrier and try to root. Many species are also well suited for container gardening, which is even safer. The most important requirements for a happy bamboo grove, wherever the plants are placed, are regular watering, fertilization, and protection from drying winds.

BAMBOO GALLERY

1 *Chusquea* 'Nigricans': a clumper hardy to 0°F.; up to 10 ft. tall. **2** *Semiarundinaria yashadake* 'Kimmei': a runner hardy to -5°F.; good in containers. **3** *Phyllostachys viridis* 'Robert Young': a runner hardy to -5°F.; vigorous in warm climates. **4** *Drepanostachyum falcatum* 'Blue': a clumper hardy to 15°F.; powder blue canes to 20 ft. **5** *Pseudosasa japonica* 'Tsutsumiana': a runner hardy to 0°F.; to 15 ft. **6** *Phyllostachys nigra* 'Bory' (leopard bamboo): a runner hardy to -5°F.; to 50 ft.; tolerant of heat, cold, and drought. **7** *Phyllostachys bambusoides* 'Madake' (giant bamboo): a runner hardy to 0°F.; to 72 ft. **8** *Phyllostachys aurea* 'Koi': a runner hardy to 0°F.; to 30 ft.; aggressive spreader, perfect for containers. **9** *Phyllostachys nigra* (black bamboo): a runner hardy to 0°F.; to 30 ft. **10** *Drepanostachyum hookerianum* 'Red': a clumper hardy to 20°F.; to 30 ft.; striped, multicolored canes. **11** *Phyllostachys bissetii*: a runner hardy to -15°F.; to 23 ft.; vigorous. (Heights vary according to climate.)

MICHAEL GRIMM



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THE BEST

Garden hats for pruning and parties

by Bonnie Bacon

Peonies in your garden, peonies on your hat! $360, by Patricia Underwood, at Bergdorf Goodman. 212-753-7300.

Underwood's rose-colored topper, $675, has cowboy styling on the crown. At Bergdorf Goodman.

The woven raffia Ashly, about $63, by Coastal Garden Hats, looks even better with age. www.gardenhats.com.

The Squishee Pie, $200, is conveniently packable but elegant. By Eric Javits. 800-374-4287.

The hot red brim on this Underwood hat, $150, keeps you cool. Bergdorf Goodman.

Eric Javits's Tanya, $275, is a crushproof blend of signature Squishee and polyester braids.

Eric Javits's polyester braid Lana, $225, is water-repellent and comes in five colors.

Some straw hats are so fabulous that you never want to take them off—and why should you? Garden hats protect you from the sun's harmful rays *and* can complement your outfit. Don't let these wide-brimmed beauties languish at the top of the closet, waiting for a garden party. Instead, why not make outdoor chores occasions in their own right by working in your party hat? Nothing is a better balance between extravagance and common sense.

BOB HIEMSTRA; STYLED BY SAMANTHA BEER

©2000 SCHUMACHER ARDSLEY LOVESEAT WITH ARDITH DAMASK FABRIC AND SILK SATIN CONTRASTING CORD, TUFTED WALL COVERED WITH SILK SATIN AND LILITH BUTTONS
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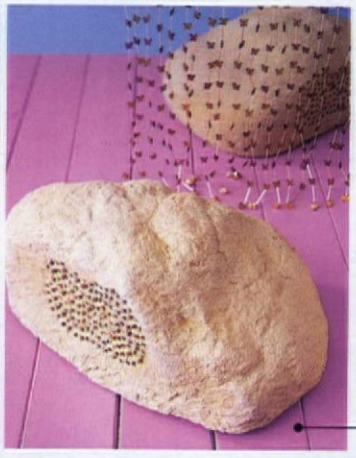
Rule number one for entertaining *en plein air:* have fun

by Florence de Dampierre

When the weather is temperate, so are tempers. That's why I adore summer entertaining—especially *sur l'herbe*. Since guests are ready to kick off their shoes and wiggle their toes in the grass—newly mown to discourage pests—you can go all out for fun. Try plates and glasses in bright colors that complement (or improve on) nature. Invite a flight of butterflies to dine. Set a summer-loving mood.

Dress up a Crate & Barrel **place mat**, $2.95, 800-996-9960, with Maryse Boxer **plates**, $42 and $58, Barneys New York. 888-8BARNEYS.



When these tricky **speakers** are on the ground, there's music in the air. River Rock, $500, front, and Mesa Rock, $400, OWI Inc. 800-638-1OWI.

Keep romance light under a **mosquito net**, $45, at Pier 1 Imports, 800-245-4595, trimmed with faux butterflies and grosgrain ribbon, $4.83 a yard, from Mokuba New York, 212-869-8900.

For practical chic, use a **tin plate**, $7.50, from the Metropolitan Museum of Art store, 800-662-3397, with a **bamboo-handled spoon**, $155 per place setting, Takashimaya, 800-753-2038.

Broaden your horizons: hang a **mirror** adorned with greenery, from Mecox Gardens, Southampton, NY, 631-287-5015; pair Alessi's plastic Alibaba **jug**, $83, at Barneys New York, with an Hermès champagne bucket, $1,100. 800-441-4488.

SANG AN; PILLOWS BY CARL DELLATORE OF D&F WORKROOM; SOURCES, SEE BACK OF BOOK

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Geneva Comfort Core pillow shown

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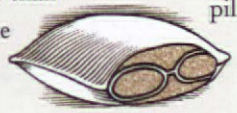

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THEN&NOW

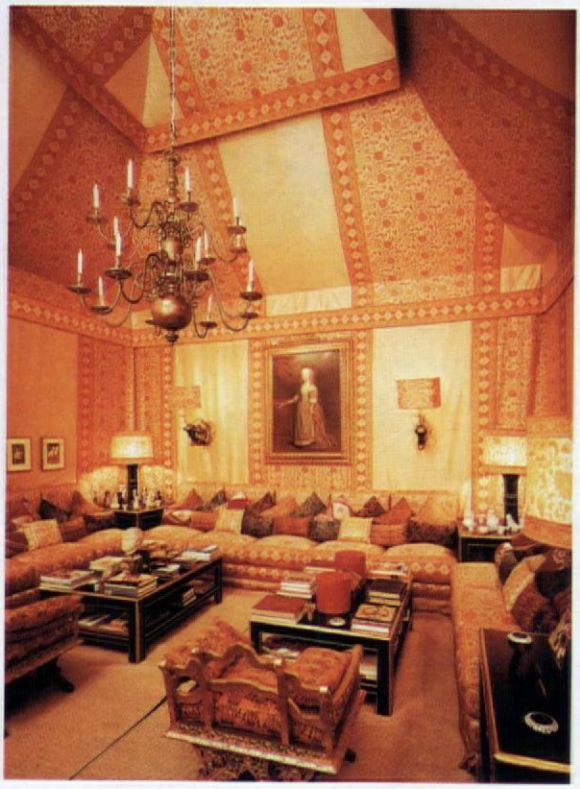
Tented rooms bring high drama to your home

by Carolina Irving

A striped hallway designed by Madeleine Castaing in the '50s is as trim as a campaign tent.

A tented room is romantic by its very nature. What other decorating conceit evokes travel and adventure so elegantly or gives a room a lift so easily? (It has been said that Percier et Fontaine, Napoleon's decorators, used lots of fabric on walls because of the emperor's notorious impatience; he liked to get things done quickly.) My idea of heaven is a tented retreat like the Count de Mornay's chambers as painted by Delacroix. Masculine and trim, the room is filled with pelts, swords, and armor—the trophies of a gentleman who has obviously seen and conquered the world. Or give me a chic little hallway like the one that legendary French decorator Madeleine Castaing did for a Paris apartment. Now, close to 50 years later, her crisp reinterpretation of the campaign style still feels fresh. On the other end of the spectrum are Oriental confections like Renzo Mongiardino's magnificent double-height salon. Inspired by a Turkish tent design, he lined a room with a gorgeous Indian fabric and filled it with plump low sofas fit for a sultan. That's my idea of perfect pitch.

An 1833 room painted by Delacroix, above, borrows from the military campaign look popularized by Percier et Fontaine, top. Raoul Guiraud plays on Empire style's roots with a Greek key border ca. 1960, right.



For your next garden party, consider renting or buying a magnificent tent, above, from rajtentclub.com. Mongiardino's majestic salon, left, ca. 1970.

FOR PHOTOGRAPHY SOURCES, SEE BACK OF BOOK

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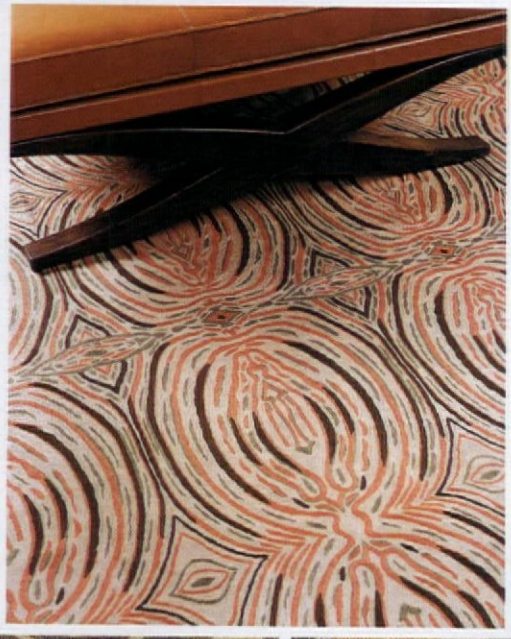
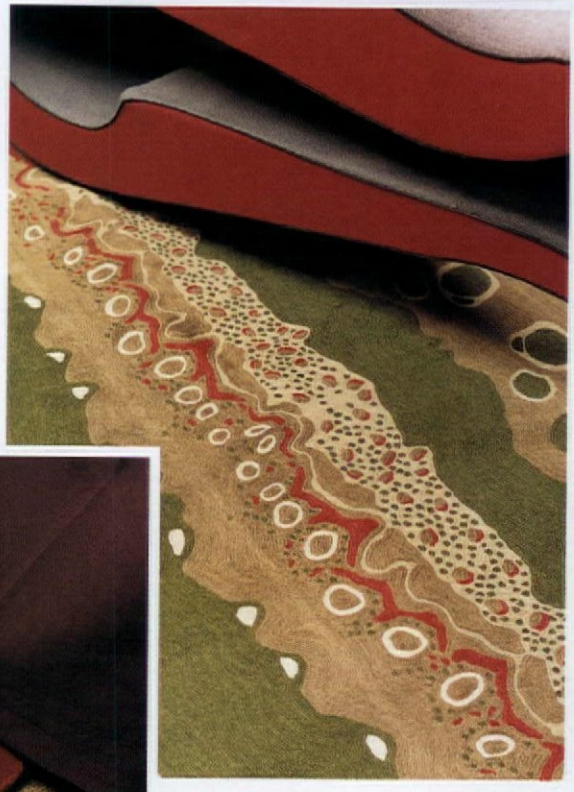
BUZZ

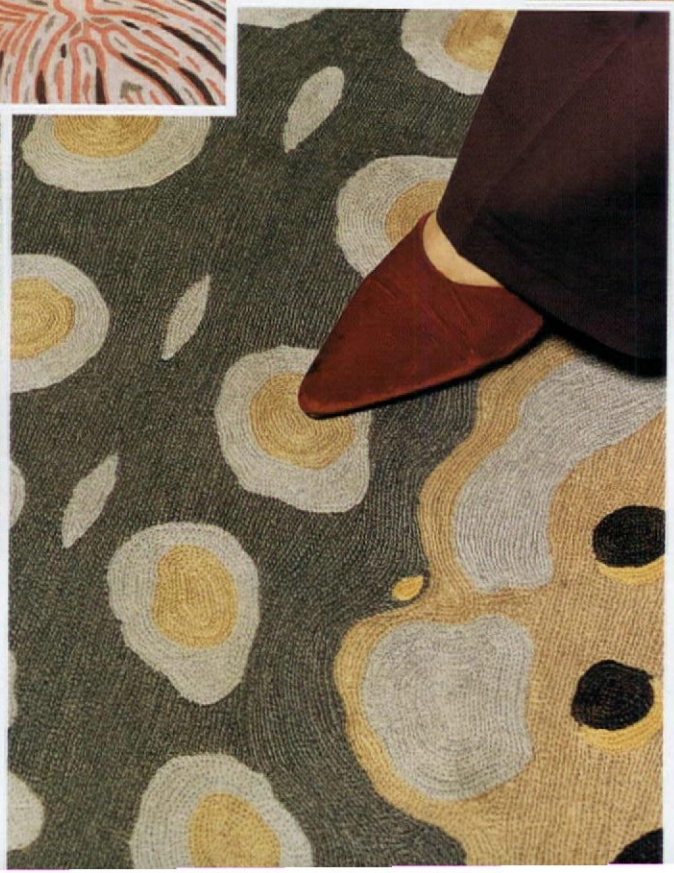
A dazzling new collection of rugs

by Carolina Irving

Some architects use bricks and mortar to build a house; Federica Tondato needs only wool. "A carpet is the most minimal form of architecture," the Italian-born artist and videographer declared as she showed me her gorgeous new collection of rugs. "It's two-dimensional but has the power to project a third dimension—a carpet defines a space. In nomadic cultures, people travel with them. The minute they lay a rug down it becomes a home." I, for one, would be more than content making a nest among Tondato's vibrantly colored creations. Woven by hand in Jammu and Kashmir, the *tappéti* (rugs, in Italian) have already been snapped up by decorators like Peter Marino and Muriel Brandolini. And who could resist? The chain-stitched designs, inspired by (of all things) the pigmentations of fish skins, also have a sublime, optical texture. I'm hooked!







Though Federica Tondato, top, relies on computers to render many of her drawings, top left, she is no technocrat. "A hand-embroidered chain stitch allows the weavers to re-create very complicated designs," she says. "It also produces wonderfully textured patterns, some of which you can plan and some of which are in the hand of the embroiderer." The *tappéti* designs, clockwise from top right: Eye, Foam, Lizard, Medusa, and Pomegranate.

REBECCA GREENFIELD

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BOOKS

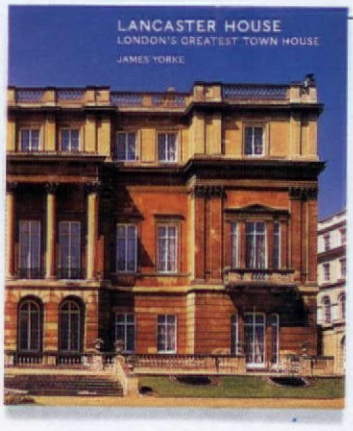
by Ingrid Abramovitch

▲MODERN LIBRARY FOOD SERIES (Modern Library, $13.95 each) Selected by *Gourmet* editor Ruth Reichl, this charming series of classic books on food, from Samuel Chamberlain's *Clémentine in the Kitchen* to Laura Shapiro's *Perfection Salad*, will keep you up late reading—or trying a recipe for crepes.

▲MUTATIONS (D.A.P., $45) Half the world's population lives in cities. This book is the first of several from architect/concept man Rem Koolhaas's Harvard Project on the City, a fascinatingly unconventional look at the nature of global urbanism.

▶TURKISH DELIGHTS (Thames & Hudson, $24.95) This lively book shows how Turkey—the physical bridge between eastern and western continents—has melded its dual heritage into an exquisite design sensibility, while supplying the world with everything from sofas to tulips.

▼ROBIN + LUCIENNE DAY (Princeton Architectural Press, $50) This striking book is a fitting tribute to its subject, the Days, an English couple who, like their U.S. counterparts Charles and Ray Eames, revolutionized furniture and fabric design at midcentury.



◀LANCASTER HOUSE (Merrell, $75) English restraint had little to do with the decoration of Lancaster House, a Louis XIV–style London town house so lavish that Queen Victoria said, "I come from my house to your palace." Author James Yorke makes the tale fun, with stories of "rogue" upholsterers and houseguests including Frédéric Chopin.

TO ORDER any of the eight new books featured here, call 800-266-5766, Dept. 1820.

REQUIRED READING

Kelly Wearstler, L.A.–based interior designer

DESIGNED LANDSCAPE FORUM I edited by Gina Crandell (Spacemaker Press) "This design book is fabulous eye candy for landscape lovers. It showcases gardens and installations from around the world."

THE HOUSE BOOK by Terence Conran (Crown) "What inventive inspiration if you are tired of safe, monochromatic design."

THE ELEMENTS OF STYLE edited by Stephen Calloway and Elizabeth Cromley (Simon & Schuster) "When you need true historic detail and style references, this book is it."

LES ANNÉES 60 by Anne Bony (Éditions du Regard) "For a comprehensive view of what went down in the '60s—art, architecture, interior design, furniture, fashion, music, and graphics."

DECORATION USA by Jose Wilson and Arthur Leaman (Macmillan) "A great source of inspiration when it comes to color, furniture, and placement of art and accessories."

Wearstler at home

STEVE WISBAUER (BOOKS); GIL STEIN (PORTRAIT)

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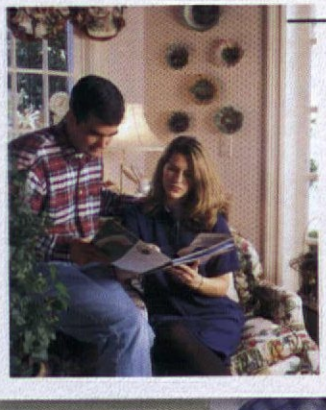

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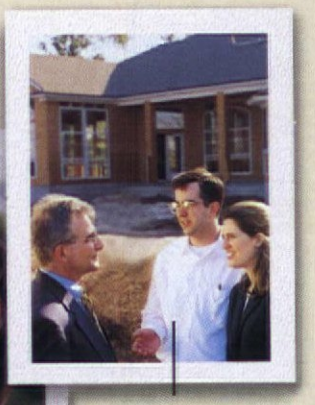

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LARDER

How to tame a wild salmon by Lora Zarubin

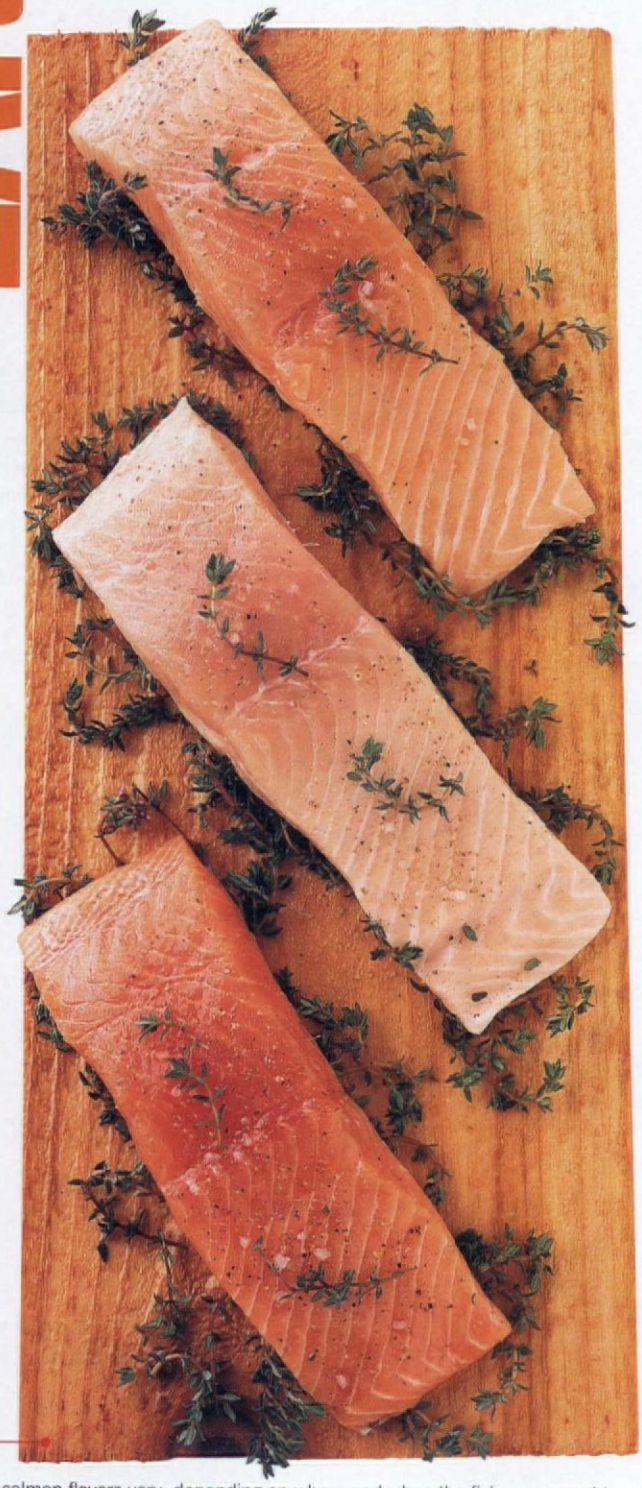
From strawberries to pheasant, food from the wild always tastes better, and salmon is no different. In this country, wild salmon—caught in river or ocean—comes from the West Coast. Now is the time to try some, when my favorites like Sockeye and King salmon are in season. These Pacific breeds have a wider range of flavor than their bland Atlantic cousins, which are almost all farm-raised. What a catch.

Give me a crisp green salad, a hunk of sourdough bread, and a piece of sweet, flaky **Wine Maple Cold Smoked Chinook Salmon** ($32 per lb.) from Josephson's Smokehouse (800-772-3474; josephsons.com) and I'm in heaven.

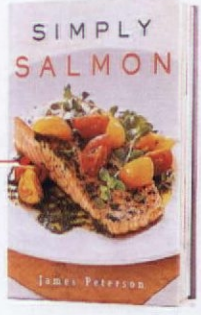
I love cooking salmon at home, but hate the fishy smell. **Chinook Planks** ($39.95; 800-765-4408) are a genius solution. I just season a filet with dill and lemon on a traditional board and put it in the oven. I get a moist, flavorful meal, and my house is perfumed with sweet cedar.

The hearty taste and full body of **cold smoked Chinook salmon** ($19 per lb.) from Newman's Fish Company (in OR, 503-386-5950) is perfectly complemented by a nice slice of dense rye and creamy sweet butter.

Before grilling, I partially cure my salmon with Charlie Trotter's magical **Citrus-Cured Salmon Cure** ($55, plus shipping; in Chicago, 773-868-6510).



Wild Pacific salmon flavors vary, depending on where and when the fish were caught. From Seattle's University Seafood & Poultry Co. (206-632-3900) come, from top, an elegant **steelhead** ($8 per lb.), a subtle **Alaskan white king** ($13 per lb.), and a robust **red king** ($13 per lb.). For effortless grilling, I cook my fish on an **Oregon cedar plank** ($18 for three) from Outdoor Gourmet Company (877-297-8729).



James Peterson's ***Simply Salmon*** **cookbook** (Stewart, Tabori & Chang, $19.95) will see you through the summer, swimmingly.

ANN STRATTON

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SIGNDESIGN

A horoscope to help you decorate with the stars on your side

by Shelley von Strunckel

1

gemini

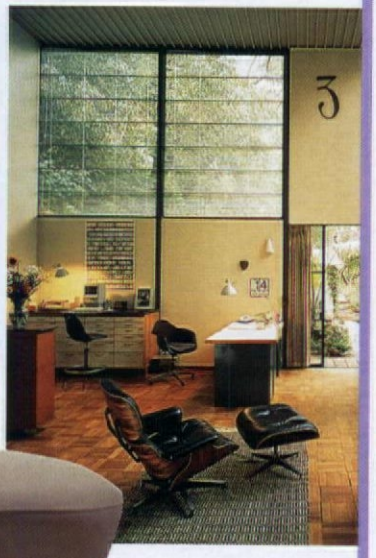
May 20–June 20

You thrive on new ideas, and those triggered by the Gemini New Moon in late May so thrill you that you begin June in a buoyant mood. Sweeping change is on your mind. You might turn the garden into a Zen paradise, for example. True, with your ruler Mercury retrograde from the 4th to the 28th, you have doubts that slow everything down, but this spurs you to investigate more deeply. What plants would be appropriate to an eastern garden yet hardy enough to survive on your turf? Around the 14th, when the Sun meets bountiful Jupiter in Gemini, sheer luck strikes. You're exposed to cutting-edge ideas and the kind of people you've been longing to meet. They might be experts or those with connections. Now, just as life makes sweeping change at home possible, you are inspired. What's old and outmoded must go, to be replaced by the colors, textures, and styles that suit the new you. Some question this. But by the 25th you've ordered furniture; your new future is taking shape.

2

all about gemini

Color your world: blue, violet, slate, and soft brown, or in patterns such as spots, plaids, and checks. Plant life: ferns, lily of the valley, hazel. Form fetish: sleek lines. Eat up: nuts, cucumbers, anything portable. Gemini hates: sentimental clutter. Gemini needs: an ever changing and witty environment. Gemini people: Frank Lloyd Wright, Charles Eames.



3

4

5

6

1 Bang & Olufsen's BeoSound 1 stereo suits technology-loving Geminis. 2 Like those born under the sign of the heavenly twins, this Black Rhythm mobile by Christian Flensted is in constant motion. 3 Gemini Charles Eames designed this room with his wife and partner, Ray. 4 The navy fluorite in this Kazuko pendant is blue-green, a trademark shade for this sign. 5 Convivial Geminis can chat with friends on Vladimir Kagan's Serpentine sofa. 6 A *bento* box for on-the-go Geminis. Sources, see back of book.

cancer June 21–July 21

You so dislike living in an uptight atmosphere that you have become skilled at accommodating others' moods. Early June's tensions are puzzlingly complex. Leave decisions—even important ones like choosing color schemes or furniture—to others. This way, you won't be blamed for their capricious choices. Of far greater significance is the personal evolution triggered by the Cancer solar eclipse on the 21st. Suddenly your tastes change. Where you once longed for tradition, contemporary elegance now excites you.

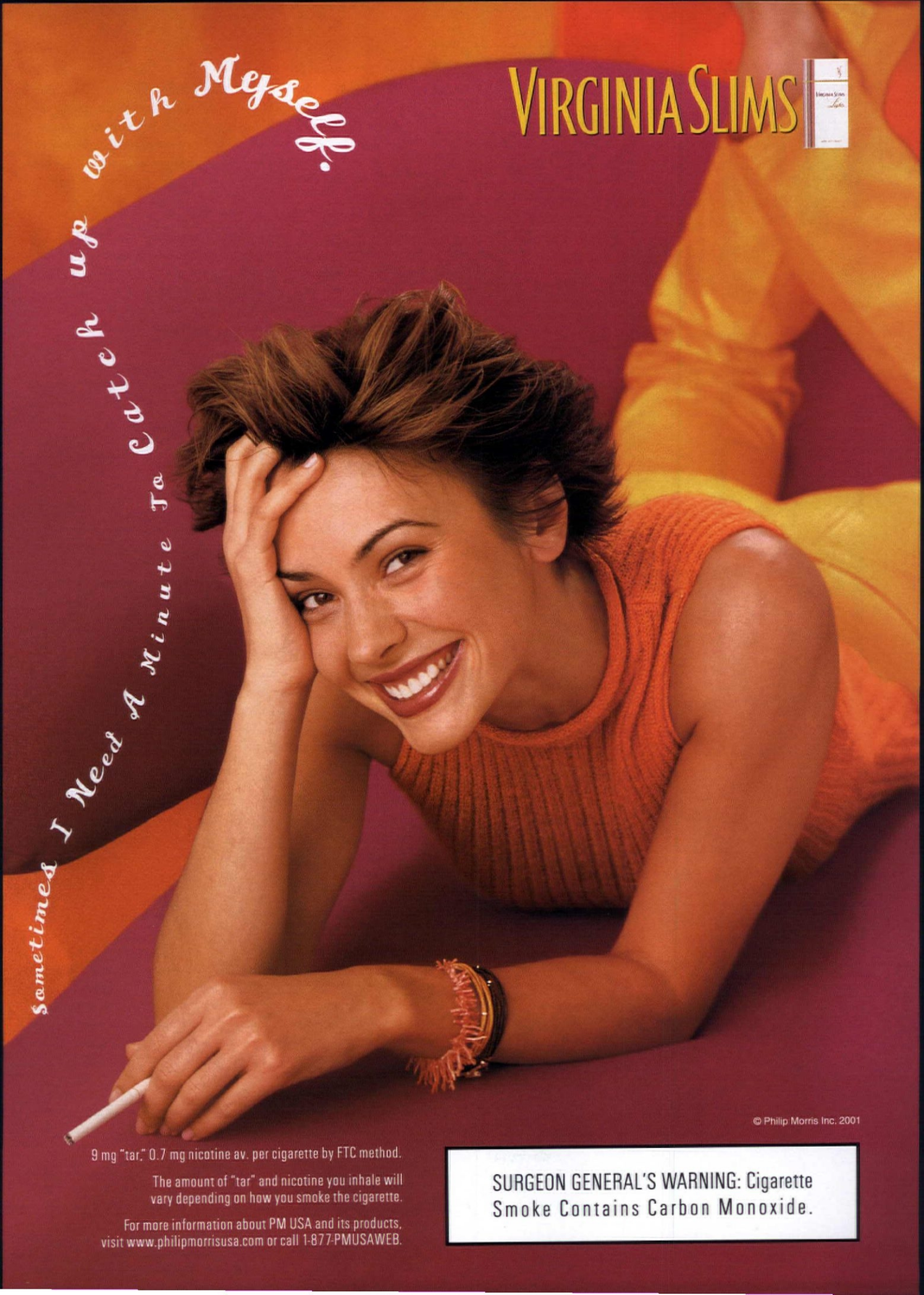
leo July 22–August 22

Loathing compromise, you begin June by battling unfair and time-consuming situations involving sensitive egos and matters of taste. Let go. This frees you to explore amazing developments that begin around the 14th, when your ruler the Sun meets bountiful Jupiter, then aspects innovative Uranus. You suddenly see your home, from bedroom to kitchen, in a new light and begin making changes. Whatever anxieties these dramatic gestures trigger, you feel more alive than you have for ages.

virgo August 23–September 21

You consider decisions carefully. Once you commit, you rarely make changes. But with your ruler Mercury retrograde from the 4th to the 28th, circumstances and your usually clear mind are unsettled. Explore new ideas by venturing beyond your regular haunts, visiting shops and museums, and taking short trips. By midmonth, what you have seen revolutionizes your tastes. Gone are the blue and white you fancied, replaced by serene beiges and, for you, uncharacteristically trendy art. A new chapter of your life has begun. ▶

JAY ZUKERKORN (1,2,4,6); 2001 LUCIA EAMES/EAMES OFFICE (3); COURTESY VLADIMIR KAGAN (5)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Country French and Italian motifs combine in this gracious setting to create an elegant yet comfortable old world look. The entertainment center conceals a large screen TV behind pocket doors and electronic components in the cabinets below. The detail and architectural character of the cabinetry is enhanced by intricate mouldings, framed pilasters and handsome raised panels. The total effect provides the advantages of built-in cabinetry with the features and quality of fine furniture.

The well proportioned cocktail and end tables feature plank tops with rounded corners and reverse bevel edges. The graceful cabriole legs are joined by curved stretchers and the drawers accented with rusted iron hardware add useful storage. A beautifully designed two door commode with vertical lines contrasts the cabriole legs and adds visual interest.

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libra September 22–October 22

However much you hate leaving issues unresolved, you must bide your time. Fearlessly disagree in discussions with others about such matters as colors, rugs, and lighting. By mid-June, with its dramatic planetary activity, circumstances shift. You'll be involved in a major move, or stay put but start again. Decide nothing until after the eclipse on the 21st, when both your priorities and your lifestyle will be altered.

scorpio October 23–November 21

Canny Scorpios usually have something in reserve, so you'll deftly handle various crises in early June. Some of these involve minor personal issues, such as keeping your desk as your private domain. Others—redesigning your bedroom, perhaps—are more involved. Coming up with the money is easier than getting others to agree. Back off until mid-June. After that, you'll get the cooperation you need.

sagittarius November 22–December 20

You're no pushover. Still, you try to find imaginative ways to overcome differences with others. Power struggles around the Sagittarius Full Moon on the 6th are puzzling. Don't act just for the sake of action; bigger changes are in order. Maybe you'll redo the garden, or move. Suddenly you've got your calculator out. You're looking at property prices and figuring how much you'll have left for new furniture.

capricorn December 21–January 19

You don't court change, but you embrace it when necessary. Though developments in early June are disruptive, you are happy to reorganize your life. You soon find yourself considering dramatic ideas such as combining your kitchen and dining room into one welcoming area. Even the most reluctant housemates are persuaded to embrace your plans. By the Capricorn lunar eclipse on July 5, changes have begun.

aquarius January 20–February 17

No one is more tolerant than you of the idiosyncrasies of others, so you're surprised by early June's power struggles. True, you have to live with costly mistakes, like a bathroom renovation gone wrong. Delay decisions until the 19th, when Jupiter's stunning aspect to your ruler Uranus brings thrilling offers. With a new lifestyle taking shape (or someone new in the bedroom), previous quibbles seem unimportant.

pisces February 18–March 19

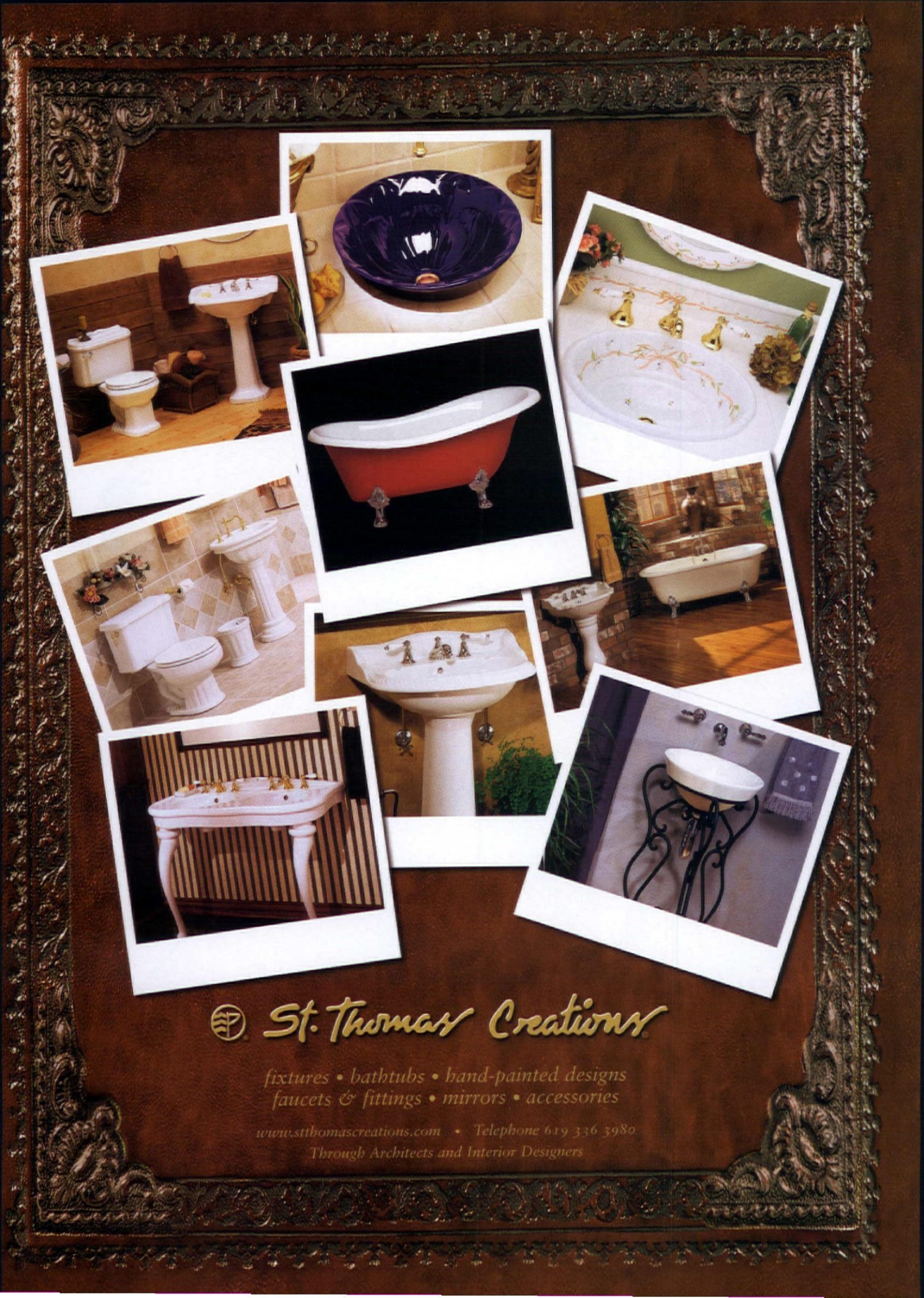
Once others questioned your goals. How foolish their doubts were. By the Full Moon on June 6, you are happily fitting change into your life. It's when you begin setting things up, especially in the bedroom, that obstacles to harmony appear. Confrontations result, forcing you to talk over color choices frankly. By Saturn's aspect to your ruler Neptune on the 25th, your position is better than you imagined possible.

aries March 20–April 19

Ferociously independent, you're displeased when anyone tries to make up your mind for you. But by mid-June, you realize that expert advice would be advisable. Thus begins your search for the best garden designer or decorator. Initial encounters are uninspiring. Your plans change frequently, as do your needs—so much so that by the solar eclipse on the 21st, your style has gone from period to modern.

taurus April 20–May 19

However intense your affection for beautiful things, early June's financial dramas have you cutting back. You're disappointed you can't order those gorgeous curtains, but you gradually explore options you'd never have considered, like bamboo blinds or Indian gauze. Around the solar eclipse on the 21st, you're seeing your life with fresh eyes. From now on, it's not whether changes are wise, but how far you'll go.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hunting & gathering

From left: Babyboop tray, $60, by Ron Arad for Alessi, at Moss, NYC. Zippie tumbler, $48, by Magic Sands, at Henri Bendel Home Collection. Elements carafe, $53, and tumbler, $25, by Karim Rashid for Leonardo, at Totem Design. Palio iced-tea spoon, $50, by Carl Mertens for Couzon. Lulu glass, $44 for a set of four, by Angela Adams. At rear: Equalibria carafe, $100, Calvin Klein Home.

LUNCH BUNCH

Make your midday meal sing with these snappy and sophisticated patterns, colors, and shapes. We've got great ideas for setting a beautiful summer table, from drinks to dessert. Just pick your favorite course and let your imagination run wild.

PRODUCED BY MICHELLE ROTMAN ▪ PHOTOGRAPHED BY SANG AN
STYLED BY PHILIPPA BRATHWAITE ▪ FOOD STYLED BY MEGAN FAWN SCHLOW

SOURCES, SEE BACK OF BOOK

SOUP

Clockwise from left: Palio ladle by Carl Mertens for Couzon, $185. Large rim soup plate, $83, Pacific bowl, $66, small Cavanna tray, $66, and fish platter, $127, from Bernardaud's Linéa collection by Jin Yun. Bread and butter plate, $45, dinner plate, $55, and soup bowl, $80, from Philippe Deshoulières's Toscane collection. Trend Asia Kiko porcelain spoon, $17, and bowl, $22, from Rosenthal.

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SALAD

Clockwise from top left: Joop condiment caddy, $368, DKNY, NYC. Ceramic Ciotola Trapezio platter, about $260, Kose, Milan. Acrylic and silver-plated salad servers, $100, Calvin Klein Home. Stoneware salad platter, $20, Lindt-Stymeist, Montclair, NJ. Belle/Bon spoon, $171 (with egg cup), Konstantin Grcic for Nymphenburg, Moss. Bulgari's Eccentrica sterling-silver fork, $695 for a set of six; small crystal Balance bowl, $89, by Michael Boehm; both available at Rosenthal. Bone china Deuce pepper shaker, $20 for set, Karim Rashid for Umbra.

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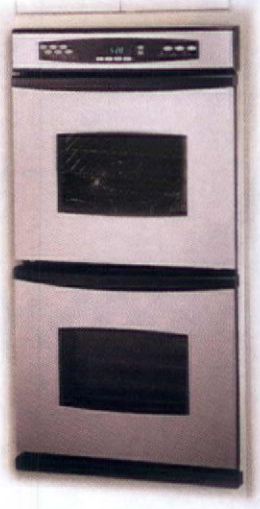

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DESSERT

Clockwise from top right: Dots teapot, about $66, Sophie Villepigue, Paris. Heart of Rose napkin ring, $12, A la Maison, NYC. Ceramic dish, about $55, with red insert, about $55, Kose. Small square tray, $58.50, and Tulip teacup, $104, Marie Daâge, A la Maison. Pink spoon, $10, ABC Carpet & Home, NYC. Cristal Saint-Louis Bubbles footed bowls, $100 and $130. Marie Daâge teapot, $209, A la Maison. Chateau X beaded place mat, $80, Bergdorf Goodman. Ceramic dish, about $55, with green bowls, about $34 each, by Kose. Murano glass spoon, $10, ABC Carpet & Home. Galets teacups and saucers, about $28 per set, Sophie Villepigue. Directoire coffee cup, $86, by Marie Daâge, A la Maison.

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Friday, May 11, 2001
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Hors d'Oeuvres

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House & Garden is pleased to invite all professionally accredited designers to create a pillow for **"Designer Dreams,"** one of the magazine's premier 100th Anniversary events.

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For more information on event details and participation, please contact Kendall Carlson at 212.286.3179.

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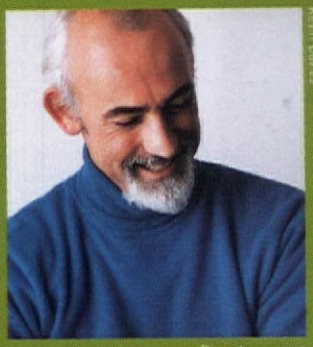

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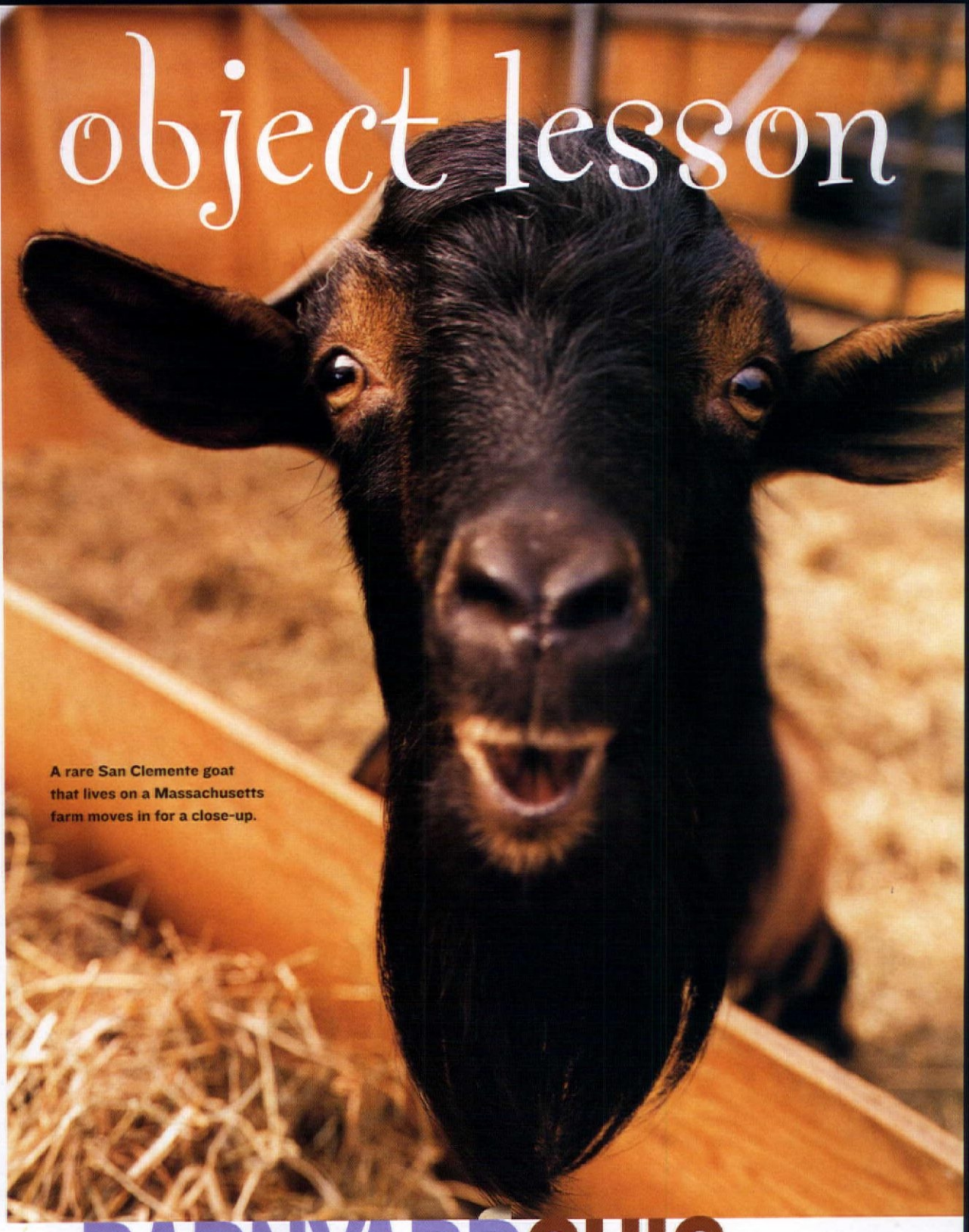
object lesson



A rare San Clemente goat that lives on a Massachusetts farm moves in for a close-up.

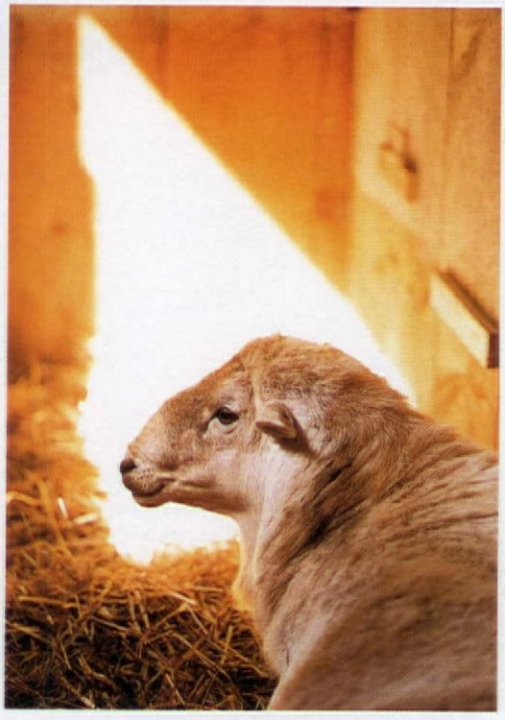
BARNYARD CHIC

On fashionable farms and at stylish country compounds, there is everywhere a moo-moo, a quack-quack, and an oink-oink. Unique farm animals—the rarer the better—are the pets of the moment.

WRITTEN BY INGRID ABRAMOVITCH ■ PHOTOGRAPHED BY ROY ZIPSTEIN
PRODUCED BY STEPHEN ORR

object lesson

Old-time livestock shown at last year's exhibit and sale at Hancock Shaker Village in the Berkshires included a Wiltshire Horn sheep, left, an ancient British breed. ■ A Katahdin sheep, below, a variety first bred in Maine, strikes an *agnes dei* pose.



VICTORIA AND RICHARD Mackenzie-Childs went all out when they built the dream home on their bucolic estate in Aurora, New York. They incorporated fluted columns and gables retrieved from old Gothic buildings into the sage green design, and decorated the walls inside with oil paintings. No one would mind being cooped up here—certainly not the chickens, ducks, geese, guinea hens, doves, and peacocks that populate the place. The Mackenzie-Childses call it Fowl Palace, and it may well be the world's most extravagant henhouse. "Most chickens live in tiny boxes, but ours have quite a life," says Victoria, co-owner with her husband of the whimsically extravagant Madison Avenue housewares boutique that carries their surname. "They eat from little baskets, fly, and sing."

In the world of pampered pets, dogs are . . . well, in the doghouse. For more and more of today's animal owners, the beasts of choice are such unusual species as Sebastopol geese, San Clemente goats, Jacob rams, and a menagerie of other picturesque barnyard animals. These reside in stylish rural compounds like Neil Young's Broken Arrow ranch

Victoria and Richard Mackenzie-Childs, left, with two chickens outside their Fowl Palace: a Partridge Cochin, left, and a Pearl White Leghorn. For fun, Victoria dyed her hair to resemble a rooster's tail.

GIRAUDON/ART RESOURCE, NY

As I See It, #33 in a series
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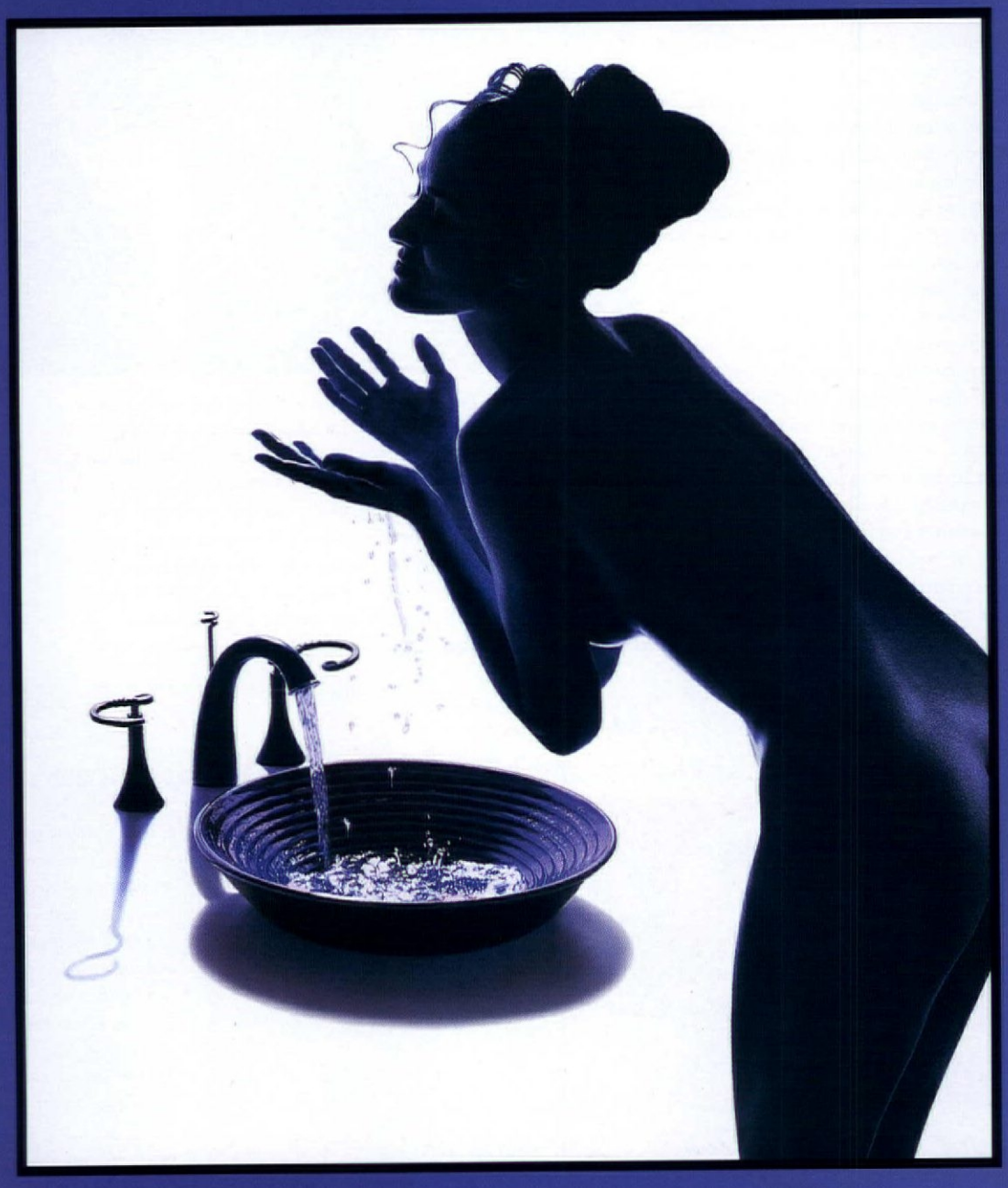

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in California, where shaggy-haired Highland cattle graze, and on Susie Hilfiger's ten-acre Connecticut spread, where guinea hens strut free.

Livestock owner Nicholas Zoullas, who works on Wall Street and spends weekends on his Southfield, Massachusetts, farm, says that animals such as his two miniature horses make great pets: "They come when you call, and compared to a dog, they are hugely less maintenance."

Others acquire farm animals to enhance their estate's beauty, or to serve a practical purpose. "Guinea hens are charming, and they eat ticks, a wonderful asset," says Hilfiger, a children's clothing and furniture creator. She also keeps goats, Shetland ponies, chickens, and sheep on the farm she used to share with her husband, fashion designer Tommy Hilfiger, from whom she is separated. Still others, like artist Gines Serran-Pagan, who raises African pygmy goats and Indian runner ducks in a seventeenth-century barn in the Hamptons, acquire the animals to teach their children about nature.

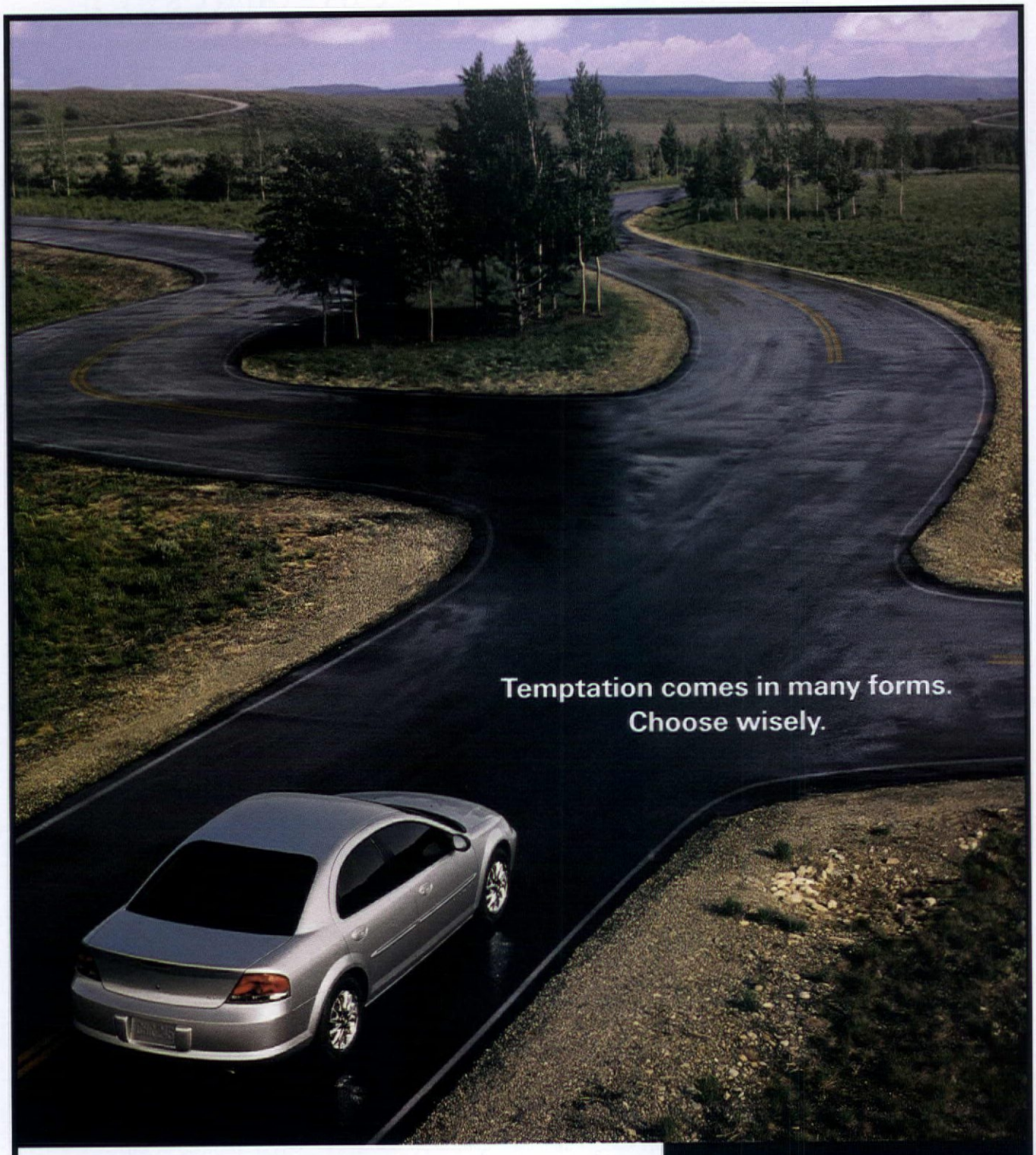
Whatever the motivation for adopting exotic farm creatures, this form of barnyard chic gets the nod from such animal advocates as the American Livestock Breeds Conservancy and the New England Heritage Breeds Conservancy. These organizations are trying to save many old-fashioned poultry and livestock breeds that were once common on American farms, such as Golden Guernsey cows, whose naturally caramel-flavored milk is used to make Berkshire brand ice cream, or the Tennessee fainting goat, a silky-coated horned beast prone to falling down.

Susie Hilfiger and her daughter Elizabeth play with Nappy, one of their miniature Shetland ponies, inside the boxwood hedge maze at Denbigh Farm, their ten-acre estate in Connecticut. "The children love to feed him apples," says Hilfiger of the pony, one of many barnyard animals on the farm.

shutter-clickin' good

Tamara Staples's portraits of prize show chickens are something to crow about

It's hard to be perfect, but even harder when you're a pullet. On the show poultry circuit, up to 12,000 chickens compete according to criteria laid out by the American Poultry Association in its book *American Standard of Perfection.* Chickens are judged on a 100-point scale, covering everything from the number of a cockerel's toes to the size of its earlobes. Brooklyn photographer Tamara Staples has spent the past four years on the chicken exhibition scene, where she shot glamorous portraits of Plymouth Rock cockerels and puffball white Silkies. Her pictures, including those at left, are featured in *The Fairest Fowl* (Chronicle Books, $14.95).



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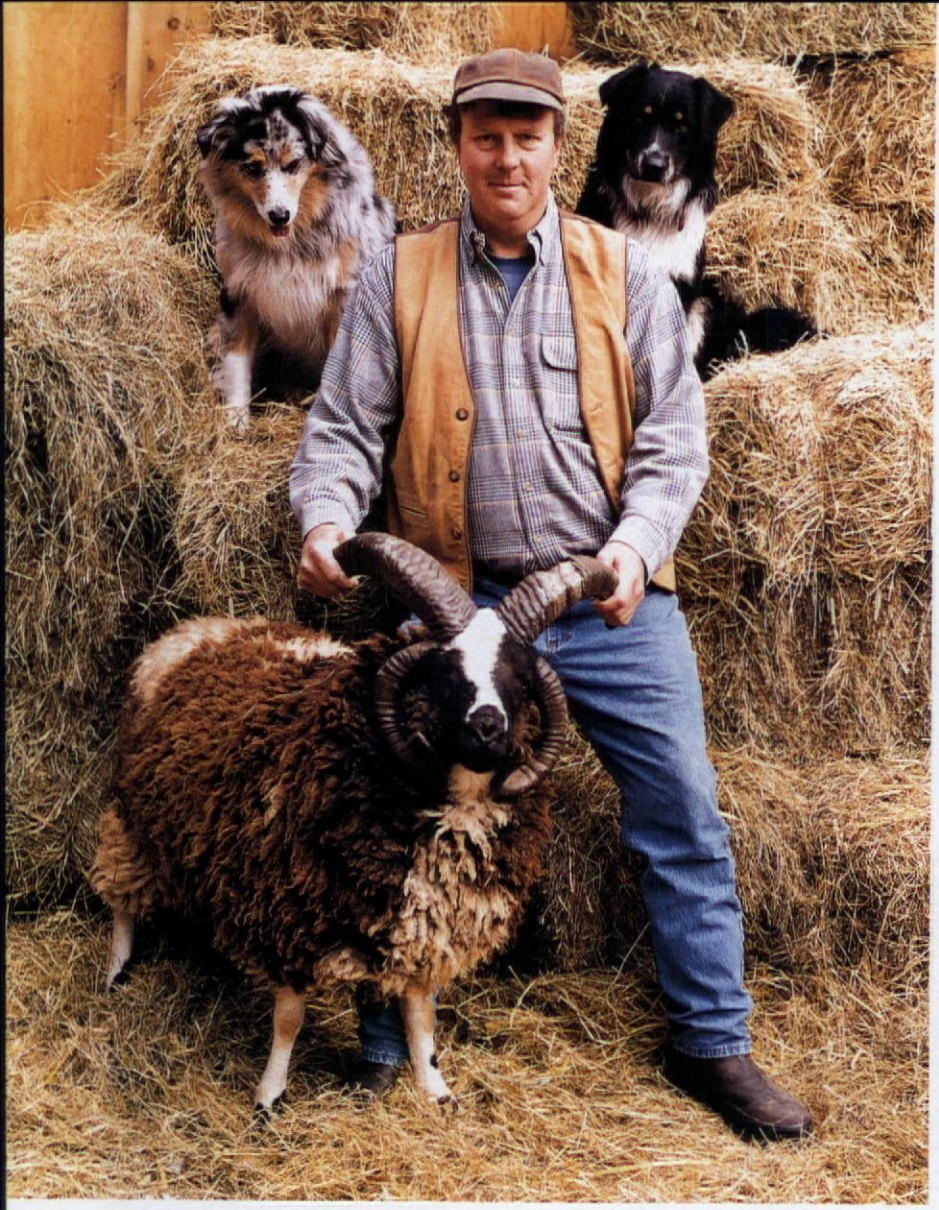
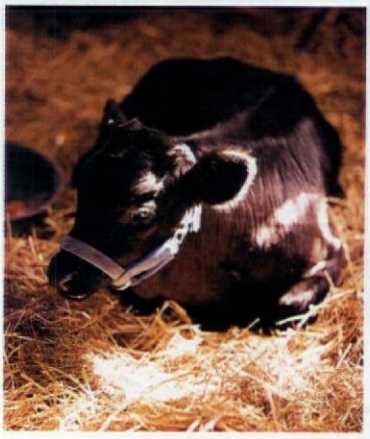
object lesson

Former Broadway stage manager Tom Gardner, left, gets a handle on a Jacob ram, a species in danger of extinction. Gardner is a founder and president of the New England Heritage Breeds Conservancy. ■ Last year, the conservancy's annual exhibit and sale of rare farm animals featured a Highland cow, below. The breed was dying out, but is recovering, thanks to work by groups like Gardner's. ■ The show included Sebastopol geese, center, which look like something out of a Hans Christian Andersen tale. ■ A Kerry bull calf, bottom, was also shown. The venerable Irish breed's numbers have dwindled to just a few hundred worldwide.





"This is a worldwide important issue," says Phil Sponenberg, professor of veterinary medicine of the American Livestock Breeds Conservancy. "With a little effort, people can make a significant contribution to certain breeds."

PRESERVING THESE BREEDS not only salvages a chapter of American farm history, but could also prove essential to keeping our food supply healthy. Today's most widely raised livestock are the result of generations of cross-breeding that had one objective: to create the best producers of milk, for example, or eggs. The result was animals like the Holstein cow, a prolific maker of milk that now accounts for 91 percent of the nation's dairy stock. But high-production animals aren't as hardy as older, currently neglected breeds, says Tom Gardner, president of the New England Heritage Breeds Conservancy. Factory farms keep animals healthy with antibiotics, he says, creating livestock that have weaker immune systems and are vulnerable to disease. When old breeds disappear, so do their sturdier genes. If an epidemic of a disease such as "mad cow" or foot-and-mouth ever struck here, he argues: "In theory, without the older genetics, you couldn't reestablish dairy herds."

Of course, raising farm animals is more than a matter of setting up a feed trough in your backyard. "There are issues the novice needs to be educated about," says Sponenberg. "While a chicken is unlikely to kill you, with an unbroken three-year-old horse or a bull you might end up dead."

All animals need caretaking. Poultry and sheep need to be protected from predators. Cattle require grazing space and handling facilities, and manure must be kept away from well water. Pigs in particular can be challenging—a lesson Serran-Pagan learned when his adorable piglets matured into large sows that burrowed into the neighbors' yard and ate their grass. This act of piggishness resulted in a court

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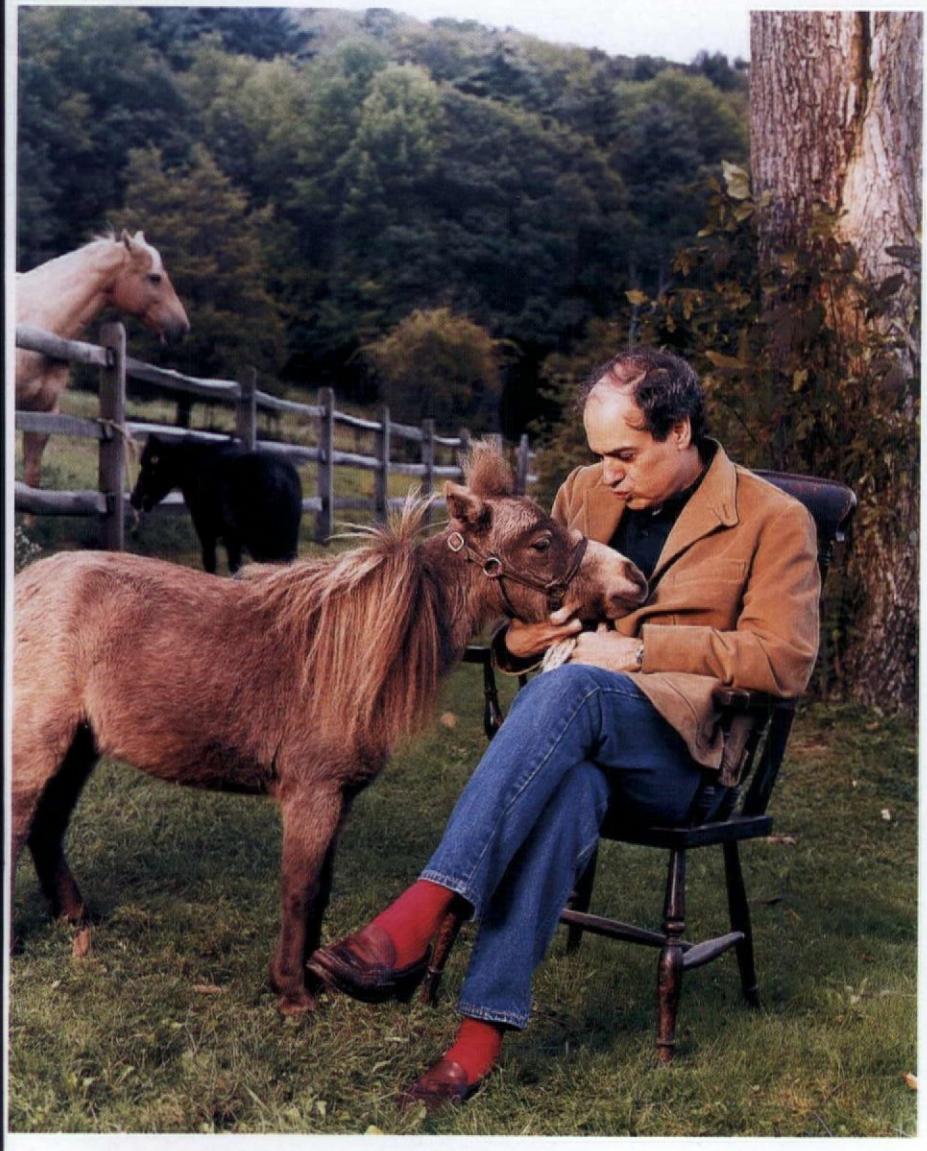
summons from the Village of Southampton charging that Serran-Pagan violated a local code that bans keeping barnyard animals. The court battle continues, even though he sent the pigs packing after one bit the head off a chicken.

Pig attacks aside, poultry are among the easiest barnyard animals to raise, as a 4H graduate like Victoria Mackenzie-Childs knows. She even keeps chickens in an aviary in her Manhattan store. "For New Yorkers, they are exotic birds," she says. And while a bull or a workhorse can sell for several thousand dollars, the rarest chickens cost no more than five dollars, says Craig Russell of the Society for the Preservation of Poultry Antiquities. An unusual Sultan chick from the Murray McMurray Hatchery mail-order catalog runs just $3.75.

Conservationists hope that amateur farmers, even if they start with low-maintenance chickens, will eventually graduate to larger livestock that need help to survive. Among these are the Spanish mustang, Navajo-Churro sheep, and several breeds of pig. "There's nothing prettier on this planet," Sponenberg says, "than a coppery red Hereford piglet."

He might want to have a word with Susie Hilfiger, whose daughter Elizabeth, 7, requested a baby pig for her next birthday. "If she wants a pig, we'll get a pig," Hilfiger says. "It's like *Green Acres* here."



Former filmmaker Marian White, right, raises Navajo-Churro sheep in Royalton, VT. ■ Nicholas Zoullas cuddles his knee-high horse Luciano, below. "They are great pets," he says of the miniature equines. "They come when you call them."

feeling sheepish?

Finding the beast buys in unique rams, ewes, and other livestock

For more information on rare barnyard animals, you can contact the following organizations:

■ The American Livestock Breeds Conservancy, Pittsboro, NC, is a nonprofit organization working to protect more than 100 breeds of cattle, goats, horses, asses, sheep, swine, and poultry from extinction. 919-542-5704. www.albc-usa.org.

■ The New England Heritage Breeds Conservancy organizes one of the top sales in the country of old-fashioned livestock. Its fourth annual exhibition and sale will be held September 22–23 at Hancock Shaker Village in the Berkshires. The conservancy is also building a 70-acre farmstead outside the village, where farm animals in danger of becoming extinct will be bred and exhibited. Hancock Shaker Village, Routes 20 and 41, Pittsfield, MA. New England Heritage Breeds Conservancy, Richmond, MA. 413-698-2044. www.nehbc.org.

■ The Society for the Preservation of Poultry Antiquities, Calamus, IA, helps its members to maintain rare breeds of poultry, including bantams, ducks, geese, and turkeys. Contact Glenn Drowns at 319-246-2299.

■ Murray McMurray Hatchery catalog, Webster City, IA. 800-456-3280. www.mcmurrayhatchery.com.

■ The Feather Site is a comprehensive resource for information on poultry. www.feathersite.com.

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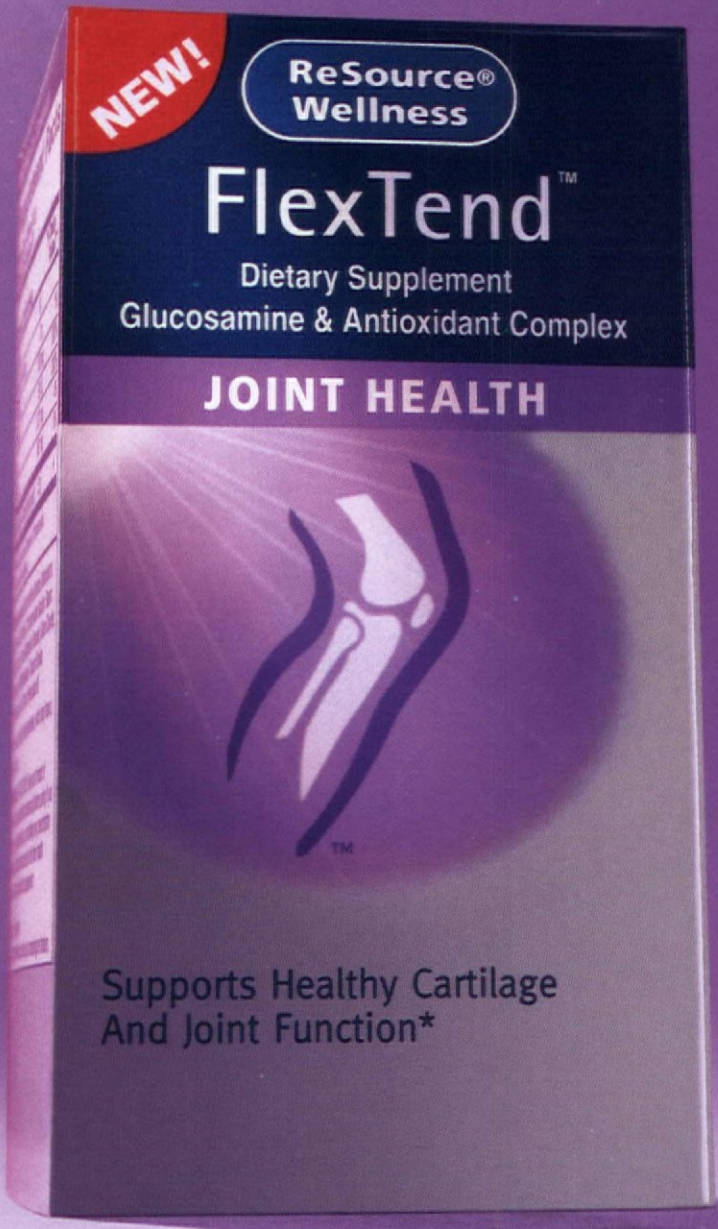

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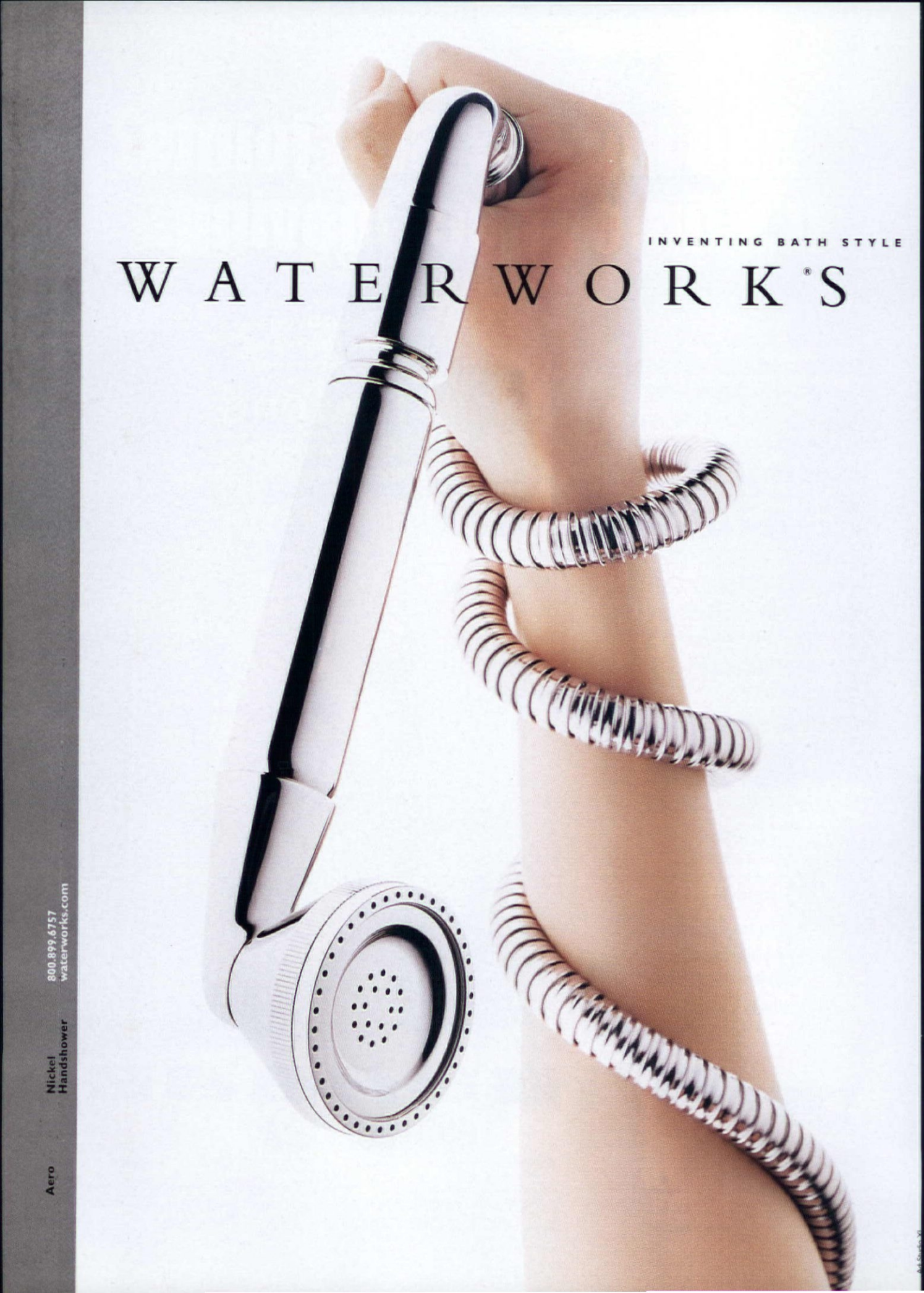
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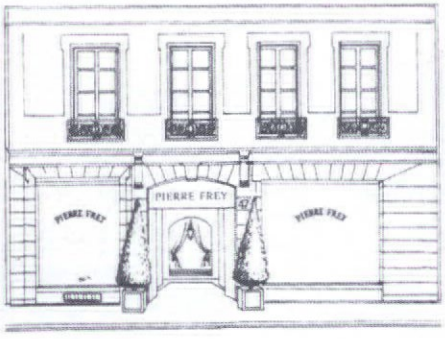

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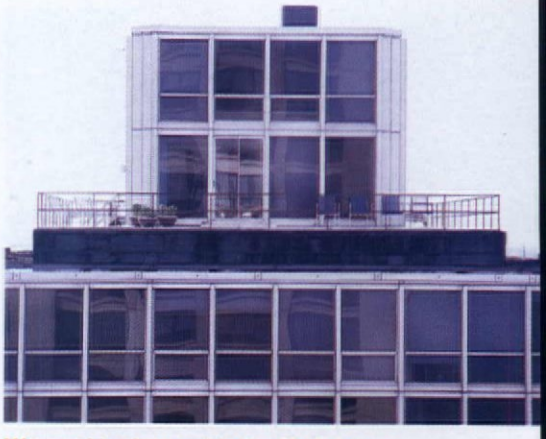
blueprint

GLASS CASE by deborah needleman

IN A CITY that takes pride in saying that even cab drivers can debate the merits of early Mies versus late, it's amazing that a glass penthouse the architect placed on top of one of his twin apartment towers remains virtually unknown. Designed in 1956 for the family of developer Herbert Greenwald, this steel-framed aerie was kept a secret to keep the building's residents from realizing that their landlord lived among them. Set back from the facade, the structure is invisible from the street, and from inside the building there is no hint of its existence. To reach it you take the elevator to the top apartment level and go through an exit door to a set of stairs that ends before an unmarked door, the entrance to the two-story house. Many residents still don't know the place exists.

For 45 years a splendid Mies van der Rohe penthouse has been hidden from view atop one of his apartment towers



Wrapped in glass and bathed in light, the penthouse commands panoramic views of the city, although it remains a well-kept secret.

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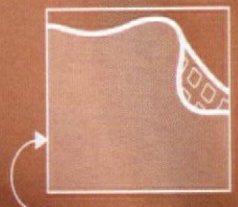
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blueprint

Greenwald's 13-year association with Mies had a profound impact on the skyline of Chicago and the architecture of urban America. Greenwald was a developer who was as interested in great architecture as in the social impact of his work. He developed the signature Mies buildings—taut glass skins wrapped around steel frames—that punctuate Lake Shore Drive. An early project, the apartments at 860 and 880 Lake Shore Drive, begun in 1948, resulted in the first high-rise apartments constructed almost entirely of glass and steel. The fruitful collaboration between architect and developer ended abruptly in 1959, when Greenwald died in a plane crash.

Everything about the penthouse, which is surrounded on three sides by glass curtain walls and terracing,

The designers married period furnishings with those from other times and cultures

The walnut paneling, top, offers a warm complement to the marble and glass. ■ The decorators designed this Miesian bench, above, for Mrs. Greenwald's former telephone room. ■ Barcelona-style chairs, left, are combined with an African sculpture in the main room.

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HOUSE &GARDEN

contributes to a feeling of peaceful suspension. By raising the house onto a platform, Mies made the roof of the skyscraper on which it sits invisible from inside. There is also no visible clue as to how the penthouse is anchored. The marble floors of the interior extend uninterrupted through walls of glass to the terrace outside. The views from inside flow seamlessly from the terrace's edge to the lake and to downtown, which rises at a distance from a sylvan expanse of park. Remarkably, one of the most magnificent, panoramic views of the city is from a lookout that is virtually hidden from sight.

Greenwald's widow lived in the penthouse until the mid-'70s. During the occupancy by the second owners, who sought to accommodate their expanding family, the house drifted from its Miesian roots. When the current owners arrived in 1990, they engaged interior architecture firm Powell/Kleinschmidt, known for its work with minimal modernism, to restore the purity of the architecture.

Powell/Kleinschmidt began by obtaining Mies's original plans at the Chicago Historical Society, and then they and the new owners invited Mrs. Greenwald, who still lives in the city, up to offer her recollections. Mies's elegant staircase, a work of art in itself, was still intact. Its marble treads, which are visible from above and below, and its aluminum risers, which echo the aluminum cladding of the building, are free of any decoration. The glass-mosaic-tiled bathrooms, where the architect maximized the natural light and views by suspending the sinks and medicine cabinets in front of the windows, were also intact.

Then the architects began to give the house a new life, updating and tailoring it for the new owners. They were careful not to disturb Mies's modulated proportions. So, although the lighting was outmoded, they did not puncture the serene ceiling plane with lights. Instead, they installed lights at the ceiling's edge. The firm designed custom closets and cabinets, things that Mies wasn't terribly interested in. They then married the furnishings of the period with those from other times and cultures. In the main space, Mies's Barcelona-style chairs, a replica of a 1959 tuxedo couch, and a contemporary glass table that Powell designed cohabit with African artifacts, modern art, and, in wintertime, a large, nineteenth-century Persian carpet.

Mies suspended the medicine cabinet and sink in front of a window.

"While being true to the building's architecture, we like to go beyond it in a way we feel Mies would respond to today," explains Kleinschmidt.

While Mies might not have approved of these recent concessions to comfort, the sheer elegance of the architecture still comes through with undiminished power. Following Mies's example, the designers arranged the furniture as compositions in the space, instead of allowing it to hug the walls, obscuring the architecture. Inside the transparent skin of this penthouse, every gesture seems elevated and imbued with grace.

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green thoughts

ON NATIVE GROUND by ethne clarke

Jensen's conservatory at Garfield Park is distinguished by the way he arranged plants in naturalistic settings.

I WAS RAISED IN the suburbs south of Chicago, not far from the southern tip of Lake Michigan. I recall visits to the Indiana Dunes State Park in the sweltering prairie summer and junior art class expeditions to the Forest Preserves for a first taste of plein air painting. Of course I did not know it at the time, but I owed my thanks for the existence of these friendly, natural settings to Jens Jensen, a Danish immigrant who became one of the most visionary and influential landscape designers in America, and a founder of the prairie conservation movement.

Jens Jensen reintroduced Chicagoans to local plants and prairie landscaping

Born in Denmark in 1860, Jensen left for Chicago in the mid-1880s, and his first encounter with the majestic beauty of the midwestern prairies was to prove the single most important inspiration for his work as a landscape architect. In 1885, Jensen began work as a garden laborer for Chicago's West Park System. One year later he was made foreman, and designed his first garden with a formal plan using exotic perennials and annuals arranged in conventional carpet-bedding schemes, the style that dominated public and private gardens throughout Europe and America during the late 1800s. But Jensen soon took notice of the increasingly popular Arts and Crafts design

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movement and its support of an indigenous, vernacular style. In 1888 he created the American Garden, a downtown wildflower garden done in a naturalistic style using native plants.

As Jensen's language of design evolved, he developed specific features to engage people in the landscape. Borrowing from native American tribal customs, he invented "players greens" and "council rings." These open-air theaters were meant for the performance of theatrical pieces of song and spoken narrative. Jensen, a member of the Drama League of America, believed such performances helped to focus public attention on the landscape; in 1913, he commissioned Kenneth Sawyer Goodman to write *The Beauty of the Wild,* and subsequently staged annual performances in and around Chicago in parks and woodlands. A visit to a Jensen landscape was not supposed to be a passive experience.

In 1905, Jensen was made the general superintendent and chief landscape architect for the rehabilitation of the West Park System's parks, as well as for the development of several new neighborhood parks. The most significant of these was Franklin Park, an eight-acre space with simple, open clearings for "free play" and swimming pools constructed to resemble natural rock formations.

Jensen, a Danish immigrant, became one of the most influential landscape designers in America

Columbus Park, Jensen's masterpiece on the western outskirts of the city, was a 144-acre site, seven miles from downtown. Here Jensen re-created the native landscape of the area with a broad prairie meadow, lavish plantings of naturalized native perennials skirting winding pathways, and trickling streams splashing over waterfalls constructed from stratified rockwork. Jensen's signature council rings and players greens were also present.

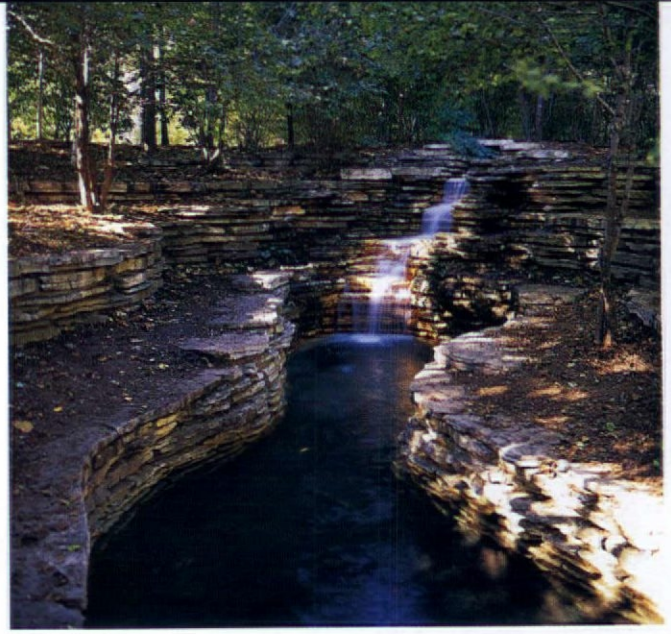
Jensen's innovative approach was not confined to the design of public spaces. Between 1906 and 1907, he landscaped the Conservatory at Garfield Park. One of the largest glass houses in the world, its structure was as revolutionary as its display of collections, and it has recently undergone extensive restoration. The building's shape refers to the haystacks that once dotted the prairie farm fields, and the plants are displayed in naturalistic landscapes that refer to their native habitats.

In 1915, Jensen designed a Shakespeare Garden to commemorate the 300th anniversary of the playwright's death. For the layout of the garden, he referred to the seventeenth-century essay "Of Gardens" by the Elizabethan sage Sir Francis Bacon, and used many of the plants mentioned in Shakespeare's work. Located on the Northwestern University campus, the project was started by the Garden Club

of Evanston, which has maintained the garden since its completion in 1930.

Jensen's memoir *Siftings* is a must-read for anyone interested in native landscaping and eco-gardening. He also created his own school, the Clearing. Instruction was based on hands-on experience supported by the oral transmission of knowledge. The Clearing still serves a population of adult students attracted by its message of spiritual renewal through personal involvement with the natural world.

Jensen died at 91. October 1, 2001, marks the 50th anniversary of his death. Several years ago, Marnie Wirtz, Jensen's great-grandaughter, began work on the Jens Jensen Legacy Project, launched last year by the city's Department of Cultural Affairs. Headed by Jo Ann Nathan, the project has organized a series of lectures and tours, and launched a quarterly newsletter. These efforts and others are bent on the honorable goal of preserving Jensen's ideal of using landscape design to inform the public about the interdependence between man and the natural world.



Columbus Park, Jensen's masterwork, is a landscape of meadows and streams.

JENSENISM

- **JENS JENSEN LEGACY PROJECT**, Chicago Department of Cultural Affairs, 78 East Washington Street, Room 250, Chicago, IL 60602; 312-742-1772; fax, 312-744-9629; jensen@winstarmail.com.
- **THE CLEARING**, 12171 Garrett Bay Road, PO Box 65, Ellison Bay, WI 54210; 920-854-4088, or toll-free, 877-854-3225; fax, 920-854-9751; clearing@theclearing.org; www.theclearing.org.
- **"PRAIRIE IN THE CITY: NATURALISM IN CHICAGO'S PARKS, 1880–1940"** (Chicago Historical Society, 1991), an exhibition catalog, contains an excellent description of Jensen's work for the West Park System written by Julia Bachrach, the Jensen scholar and archivist in the planning department of the Chicago Park District.
- ***SIFTINGS***, by Jens Jensen (Johns Hopkins University Press, 1990).

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LOOP THE LOOP by gregory cerio

Why central Chicago has made a comeback

THE CITY of big shoulders is becoming a city of big mortgage holders again. After decades of decline, people are moving into central Chicago, spurring—and spurred by—a boom in residential development. A glance at some reasons why folks are toddlin' back:

CITY GREEN Many developers cite Mayor Richard M. Daley's downtown landscaping program. "The greenery gives a perception of safety," says developer Gerry Lichterman, "and that perception becomes a reality." Green of another sort dispensed by City Hall—money, in tax incentives and subsidies—has helped prompt the residential conversion of more than a dozen older office buildings in and around the Loop. The area, a virtual ghost town after dark ten years ago, is now home to 120,000 people. Lichterman's Kenard Corporation received government funding to renovate the Fisher Building, an 1896 office tower designed by the great Daniel Burnham, for apartments. "The mayor's strategy is working," Lichterman says. "Chicago's vitality is back."

HAY LOFT OR CITY LOFT? Few are more qualified to analyze Chicago than the Pritzkers, founders of the Hyatt Hotels Corporation, and one of the city's foremost families. Penny Pritzker, who oversees her family's non-hotel-related real estate, discerns two signal trends behind the boom. The first is a matter of dollars, sense, and miles. Those who work in the bustling corporate office parks near O'Hare airport would logically look to live in the suburbs. But in the mid-'90s, the cost of a suburban house had grown so high, Pritzker says, "you'd almost have had to go to some rural area to find anything affordable." The alternative with a reasonable commute was downtown. There, developers marketing the loft lifestyle were converting empty factories and warehouses on the Chicago River into condos, with a typical price of $150 per square foot. Thousands of lofts have been built since, though they've gotten costlier, with average prices per square foot now $250 to $300.

GOLD COAST GOLDEN YEARS Pritzker's family built what quickly became the most prestigious of Chicago's new downtown high-rises, the Park Tower/Park Hyatt. A 67-story combination hotel and condo development on North Michigan Avenue, it opened in 2000. A good number of the buyers illustrate the second socioeconomic trend Pritzker notes: empty nesters. Many of the people moving to Chicago are older suburban couples whose children have gone and who have come to the city to enjoy cultural amenities.

NEW TRADITIONALISTS The modernist look is usually associated with younger urbanites. But in Chicago, where several posh addresses were designed by Mies van der Rohe, modernism is the aesthetic of the establishment. Chicago buyers in their 30s and early 40s like homes with classic detailing. "My clients don't want to live in a plain box," says Emily Sachs of the realty firm Koenig & Strey. "They like the vintage look, a place with personality." Benefitting from this attitude are spec house builders like Metzler/Hull Development Corp. The firm has put up 33 houses—most in Lincoln Park, a leafy middle-class area in north central Chicago—with Beaux Arts or classical facades, and lavish interior trim and moldings. Everything else about the houses, which cost from $2.5 million to $4 million, is up-to-date, from Internet-ready wiring to the combo kitchen/family rooms ubiquitous in new homes. Says builder Jay Metzler: "Buyers get an old house without the old house problems."

All new with an old look, this spec town house with a traditional limestone facade, top, was recently built in central Chicago's Lincoln Park area. ■ The Fisher Building, right, an 1896 office tower, was converted into apartments.

COURTESY OF METZLER/HULL DEVELOPMENT. COURTESY OF KENARD CORPORATION

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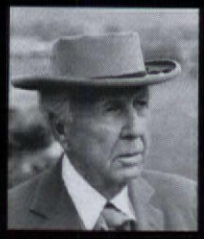

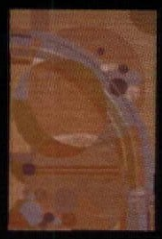
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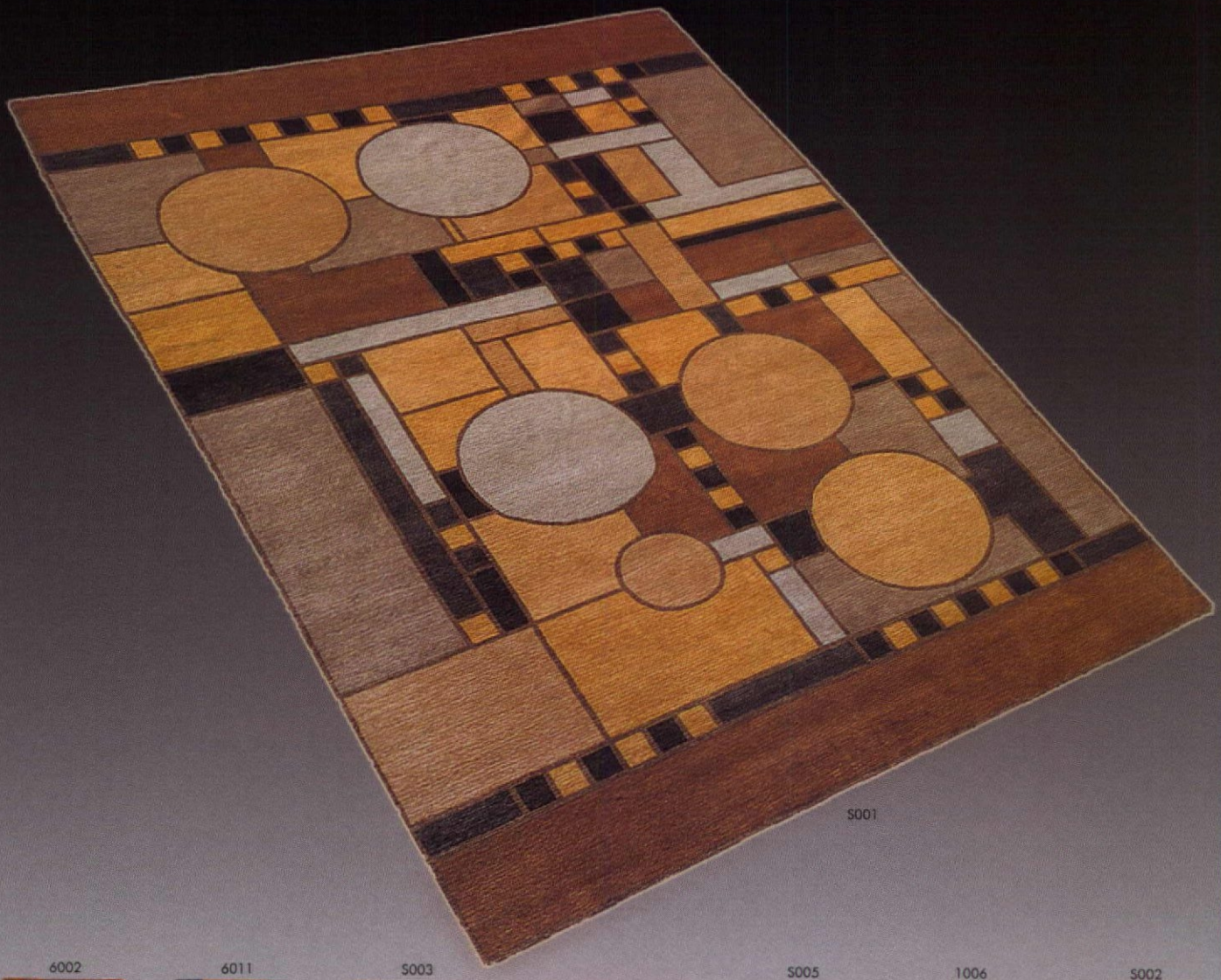
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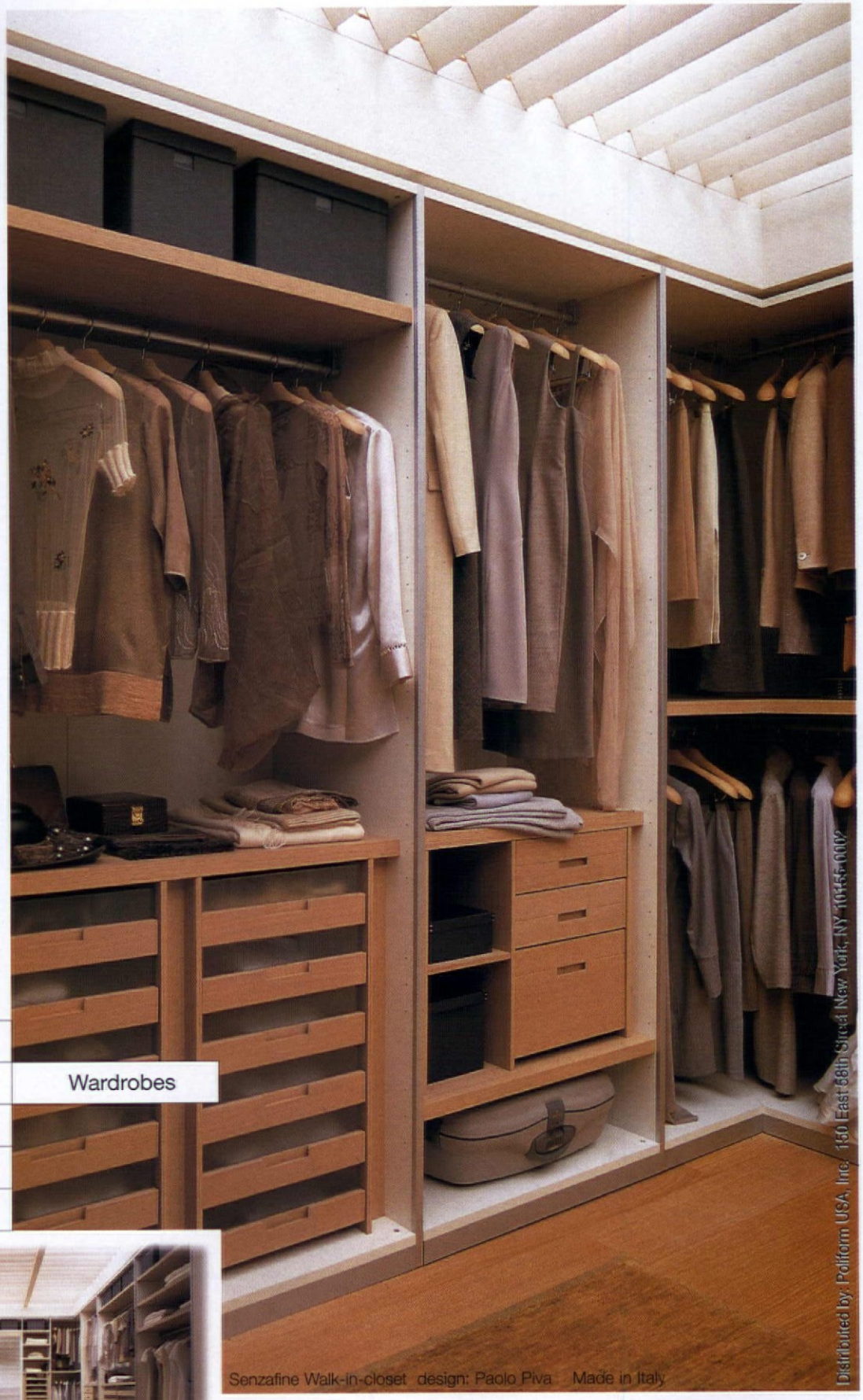

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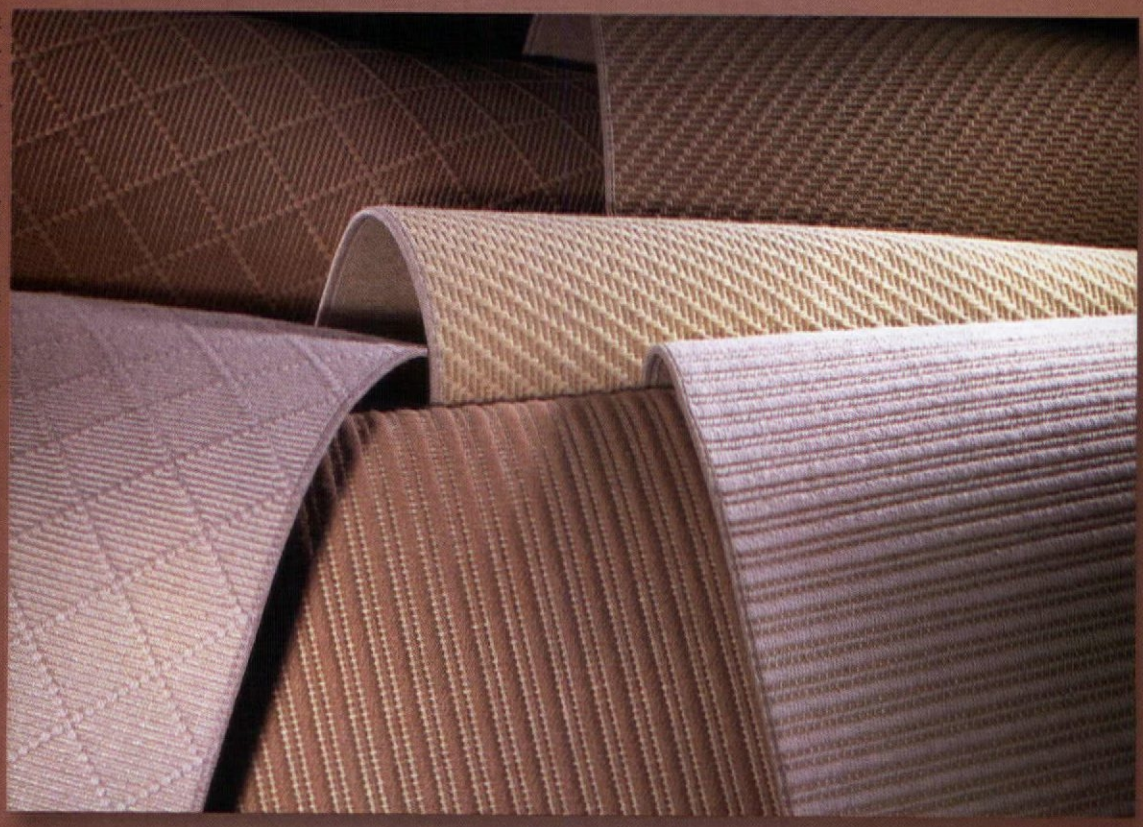

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photography

LOST AMERICA

by caroline cunningham

Plowden grants a corner of the Johnson farmhouse in Iowa its lyrical strength. Another photographer might have sentimentalized it.

COURTESY OF DAVID PLOWDEN

David Plowden's photographs celebrate vanished landscapes and the unexpected beauty of American domestic life

FOR MORE THAN 40 YEARS, Chicago-based David Plowden has been photographing the disappearing American landscape. His photographs are visual elegies to a time of small towns, family farms, and open prairies. Plowden's photographic journey began when he was a boy in Vermont, where he was captivated by the sights and sounds of steam locomotives hurtling through the quiet countryside. The train's piercing whistle became a siren song. Plowden began to photograph trains just as they were beginning to vanish from the American scene. His artistic vision was, therefore, infused with a sense of loss, and a powerful desire to preserve America's industrial and rural past on film. Plowden's photographs range in subject from the abstract patterns created by a row of grain elevators, to sweeping landscapes punctuated by narrow telephone poles, to dusty railway stations. He studied under a number of eminent American photographers, including Walker Evans and Minor White. From Evans, he learned to capture the architecture of light; from White, an exacting printer, he learned the importance of uncompromising darkroom technique. Plowden is a perfectionist. "There's no such thing as a ninety-percent photograph," he explains. "It either works or it doesn't work."

Plowden's image of a chair in the Johnson farmhouse in Iowa has a decidedly ethereal quality. It's a photograph of a ghost. The chair is empty but waiting; it invites the viewer in. The photographer's manipulation of natural light is theatrical enough to make the gauzy curtains seem to move in a soft breeze, although the window behind them is shut. The sunlight filters through the glass and around the objects in the room, giving them shape and emphasis. Various artifacts—the porcelain pig, the silk butterfly on the paisley lampshade, the lace tablecloth—tell a story about the house that cannot be read without a profound sense of yearning for a way of life that has vanished.

A Plowden retrospective opens at the Peter Fetterman Gallery in Santa Monica, California, on June 2. His book *Bridges, the Spans of North America* will be reissued by Norton this fall.

uncorked

LARGER THAN LIFE by jay mcinerney

At Sam's Wine & Spirits, America's biggest and best wine store, the staff is as remarkable as the selection

FRED ROSEN walks with the rolling, slightly gimpy gait of an aging athlete. You might detect a resemblance to Ernest Borgnine. At 65, he exudes a rugged vitality, and it comes as no surprise to hear that he grew up on the basketball courts of one of Chicago's toughest neighborhoods and that his first job was tending bar. He's not the kind of guy you would expect to find at a wine tasting, swirling and sniffing. But Fred Rosen is the proud proprietor of Sam's Wine & Spirits, the biggest and possibly the best wine store in America. "Now that Michael Jordan's retired and the Sears Tower has lost its title," he says, "we're the only institution in Chicago that's still number one."

Fred's father, Sam Rosen, arrived in Chicago during the Depression and, after a stint working the docks, opened a bar in a bleak neighborhood west of Lincoln Park. "Meanest bar in America," Fred says with relish. The Barrelhouse, as it was called, featured the longest bar in Chicago—150 stools, which accommodated, Fred recalls, "the worst examples of every ethnic persuasion in Chicago." He and some of the bartenders wore sidearms—and used them when necessary. "I shot four guys," Fred says today.

Sam Rosen opened a retail outlet, serving residents of the new and soon to be notorious Cabrini-Green housing project. The neighborhood reached a low point with the riots in '69.

"As the neighborhood got better," says Fred, "we got better," although Sam's was undoubtedly ahead of the curve when it decided to hire a specialist and start stocking fine wine to attract a better-heeled clientele. Before long, men in business suits and women in fur coats were negotiating the stairs down to the basement, where the good stuff was kept. The Rosens knew they were on the right track when singer Tom Jones called in an order for $35,000 worth of burgundy, says Fred.

In 1981, when they moved the store six long blocks from the projects, the Rosens decided to make a break with the Thunderbird market. "The day we stopped selling half pints, we lost half our business," says Fred. Revenues fell from $7 million to $3 million that year, but they rebounded rapidly. Sam and Fred Rosen wanted

At Sam's Wine & Spirits, a Chicago institution, the quantity of the goods is surpassed only by the quality. ■ The shelves of the 33,000-square-foot warehouse are packed with treasures, from powerful pinot noirs to obscure burgundies.

MARK LUND

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ATTRACTION
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uncorked

to be the biggest and best wine and spirits store in Chicago. Sam's moved upmarket as Robert Mondavi and his compatriots in northern California were changing perceptions of American wine, and critic Robert M. Parker, Jr., with his 100-point scale, was creating a newly confident American wine buyer.

Fred's sons Darryl and Brian are helping implement his plans for world domination, along with wine director Todd Hess, a Princeton philosophy major who developed a wine jones while working as a waiter at Printer's Row restaurant. On a typical Saturday the parking lot of their lastest location, which they moved to in 1997, is overflowing. It may not look like much on the outside—a big red brick warehouse—but inside is a 33,000-square-foot wine lover's paradise. True to the spirit of its hometown, Sam's manages to preserve a no-bullshit democratic mien while serving a market that many Americans still regard as elitist.

Sam's also has an exhaustive selection of spirits and beers, bottles as well as kegs. "It's a ball breaker," says Fred of the keg business, "but ten years from now those twenty-one-year-olds will be wine buyers, and I want them to come back to Sam's." If they wander into the champagne section, they will find Charles E. Stanfield, who was born in the Cook County hospital and grew up in nearby Humboldt Park. Stanfield has the build of a defensive tackle, which he thinks is one reason he was put in the champagne section when he started work at Sam's—champagne bottles being much heavier than bottles of still wine. He has since become a Champagne fanatic, visiting the region frequently, even going so far as to tattoo the shooting star symbol of Champagne on his arm. "I'd never tattoo a woman's name on my arm," he says, "which tells you how I feel about champagne."

A few aisles over, French wine expert Tracy Lewis, who visits Burgundy at least twice a year, is instructing a photogenic couple in the mysteries of the Côte d'Or. After sending them away happy, she helps me find several obscure bottlings that I have never seen outside France, including a '97 Gevrey-Chambertin from Domaine Henri Perrot-Minot. Burgundy is the toughest test of a wine store; after 40 minutes in Sam's burgundy section, I'm glassy-eyed with wine lust, and several hundred dollars lighter in the pocket.

In the bordeaux section, I discover that even the customers at Sam's are helpful. A traffic manager for a shipping line who introduces himself as Larry points out a stash of 1998 Pavie-Macquin, a rare Saint Émilion that I had never expected to see on a store shelf in this lifetime, much less at a price that became obsolete the day Parker gave it a 93-96 point rating. Trying to remain calm, I grab a case and stagger off to the cash register. Similar surprises await in the Italian, Spanish, and Australian sections of the store, as well as in those devoted to New Zealand, California, and Oregon.

As I wave good-bye to Fred, who is taking an order over the phone, I'm already planning my next trip to Chicago.

THE OENO FILE

Jay McInerney and Todd Hess pick the best values from Sam's shelves

■ '99 CHÂTEAU DE MALIGNY CHABLIS PREMIER CRU MONTÉE DE TONNERRE A classic Chablis. Like Katherine Hepburn in *The Philadelphia Story*, a flinty exterior masks a real sexpot; this has a mine of complex mineral flavors, with a long, smooth finish. Begs for oysters. $20

■ JEAN VESSELLE BRUT RÉSERVE Small maker, big flavor: a huge mouthful of powerful pinot noir fruit that turns very complex and finishes very dry. Drink it with Asian food. Bollinger style at a big discount. $25

■ '99 RIVETTI LA SPINETTA MOSCATO D'ASTI Tastes like fizzy peach juice—a great aperitif or a sweet finish to a big meal. Very refreshing, with low (5.5 percent) alcohol. $11

■ '98 CHÂTEAU D'AIGUILHE CÔTES DE CASTILLION From Stephan von Neipperg, owner of Canon-La-Gaffelière and La Mondotte, a decadent bordeaux with all the virtues of a '98 Saint Émilion. Still a little pucker-inducing—save a case for fall. $14

■ '99 CHÂTEAU VALCOMBE LES GRIOTTES A spicy, full-bodied, rustic blend of syrah and grenache noir, this Rhône red could be mistaken for a good Châteauneuf-du-Pape. Swill it with grilled lamb or sausage. An amazing value. $10

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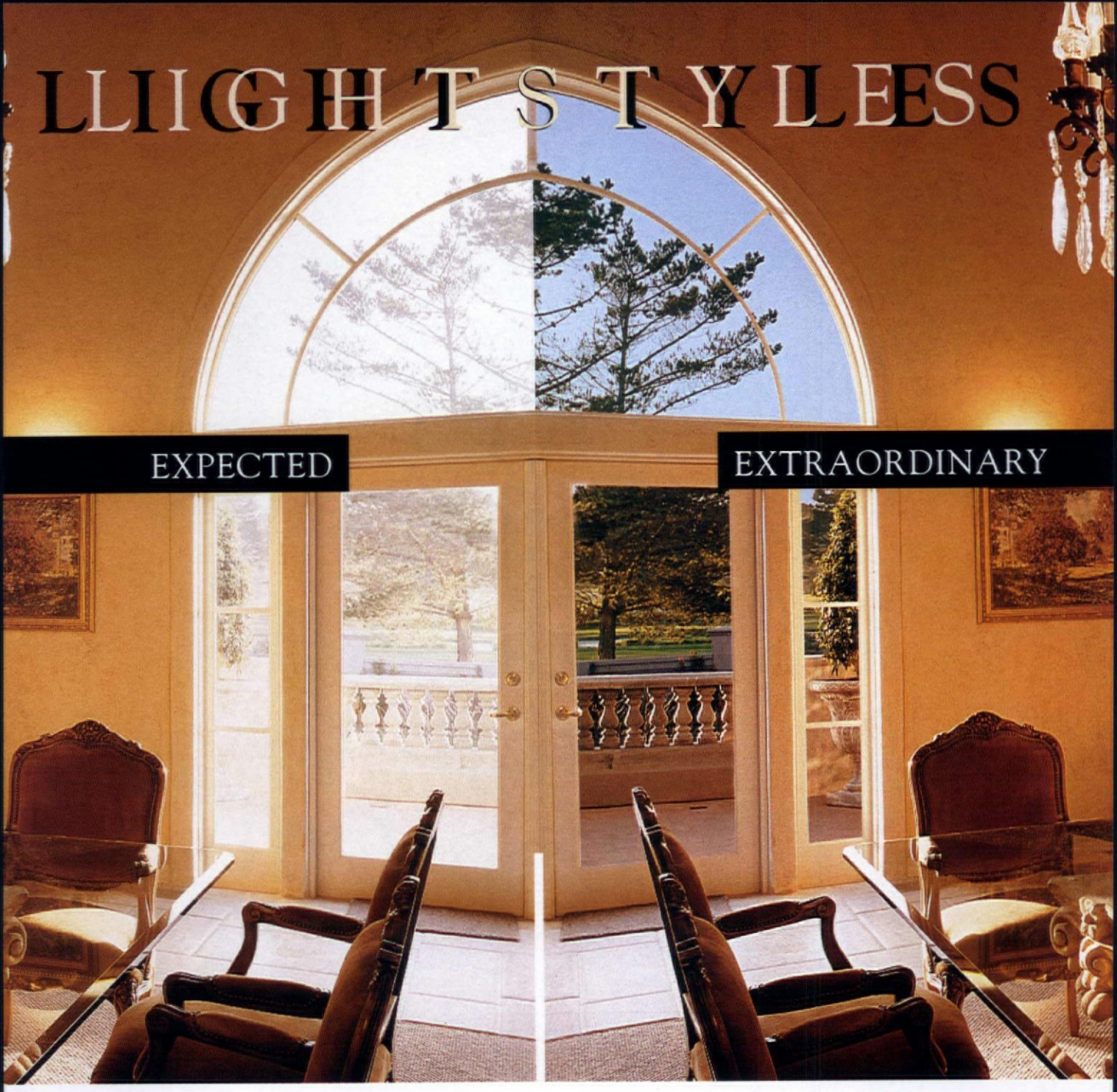

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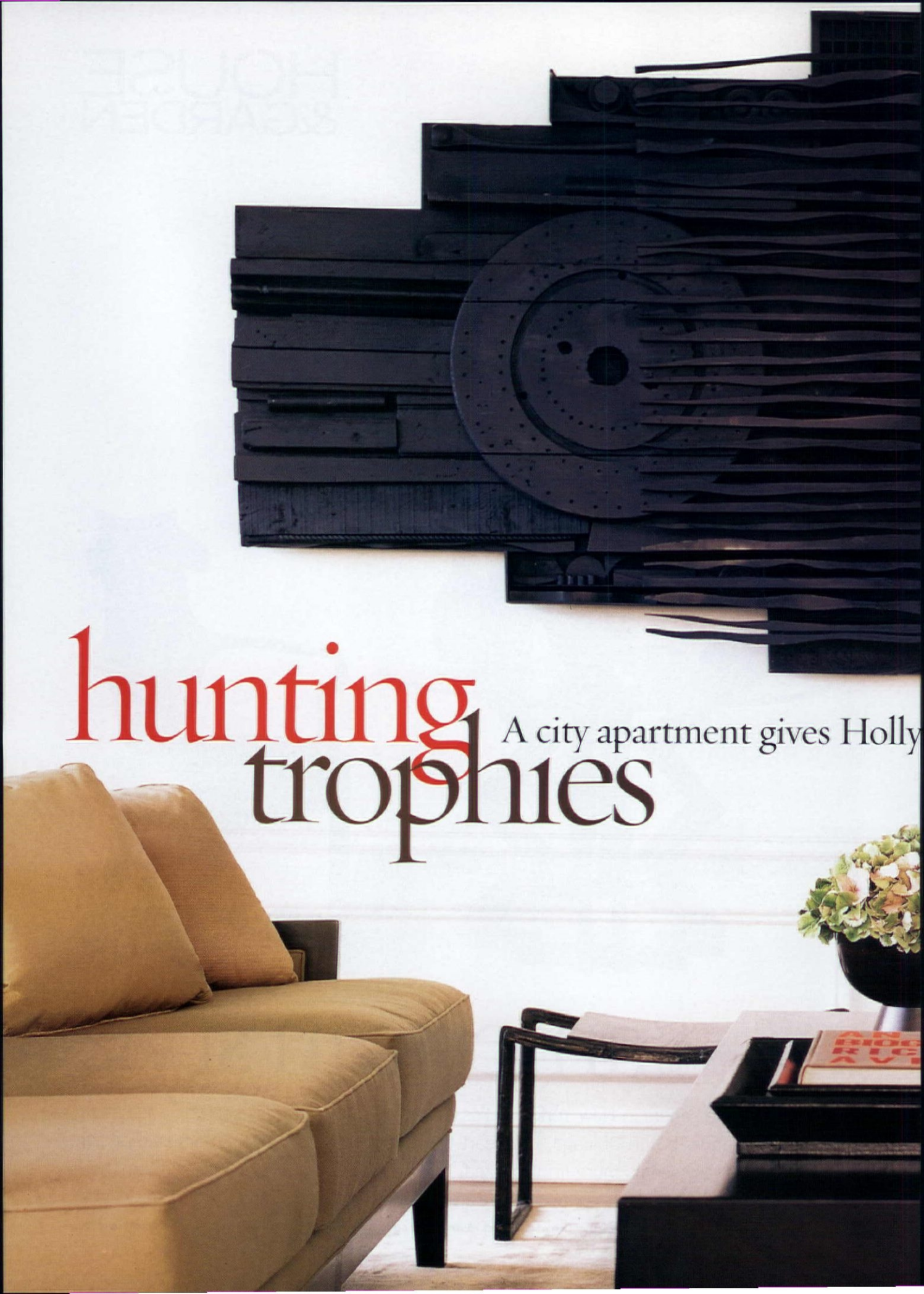
HOUSE &GARDEN

first principle american style

Style setters in New York and Los Angeles are always busy spotting and setting trends, but in Chicago, the heart of the heart of the country, domestic design usually seems more firmly rooted. Classic furniture joined to classy art anchors the Chicago look—a muscular, durable style with the courage of bold convictions.

Holly Hunt makes a vigorous trio of a Robert Motherwell collage, a Rose Tarlow chair, and a Gene Summers table.



hunting trophies

A city apartment gives Holly

BY SUZANNE SLESIN
PHOTOGRAPHED BY
MELANIE ACEVEDO
STYLED BY MICHAEL REYNOLDS

***Rain Garden Zag III*, by Louise Nevelson, dominates the living room, reinforcing the room's graphic quality. The Captown sofas by Christian Liaigre, upholstered in Great Plains fabrics, are available through Holly Hunt. The coffee table, carved from a single piece of mahogany, was made by Hans van der Hill. The Bruno Romeda benches and the linen/viscose carpet are from Holly Hunt.**

Hunt the perfect backdrop for her collections

By the mid-'90s, all of Holly Hunt's children were out of the house and she was free to concentrate on running her successful furniture company. It was at this point that she decided to move out of the early-twentieth-century Winnetka house that she had lived in for 17 years and go downtown. But where to go? "I *loved* my house," says Hunt, "but I was ready for a change."

Not just anything would do for Hunt, one of Chicago's design gurus. Her old place, a large and charming Tudor-style house, had been designed in 1915 by the prestigious firm Perkins, Fellows & Hamilton, and was a hard architectural act to follow. "I missed it as soon as I moved out," she says.

Uncertain about what kind of space she would be happy in, Hunt at first thought about looking for a downtown rental, or checking into the Four Seasons Hotel. But one day a real estate agent showed her a co-op in one of the impressive buildings that anchor the city's desirable East Lake Shore Drive.

On a high floor, in a building designed circa 1910 by renowned architect Benjamin Marshall (who also designed the Drake Hotel), the light-filled space seduced her.

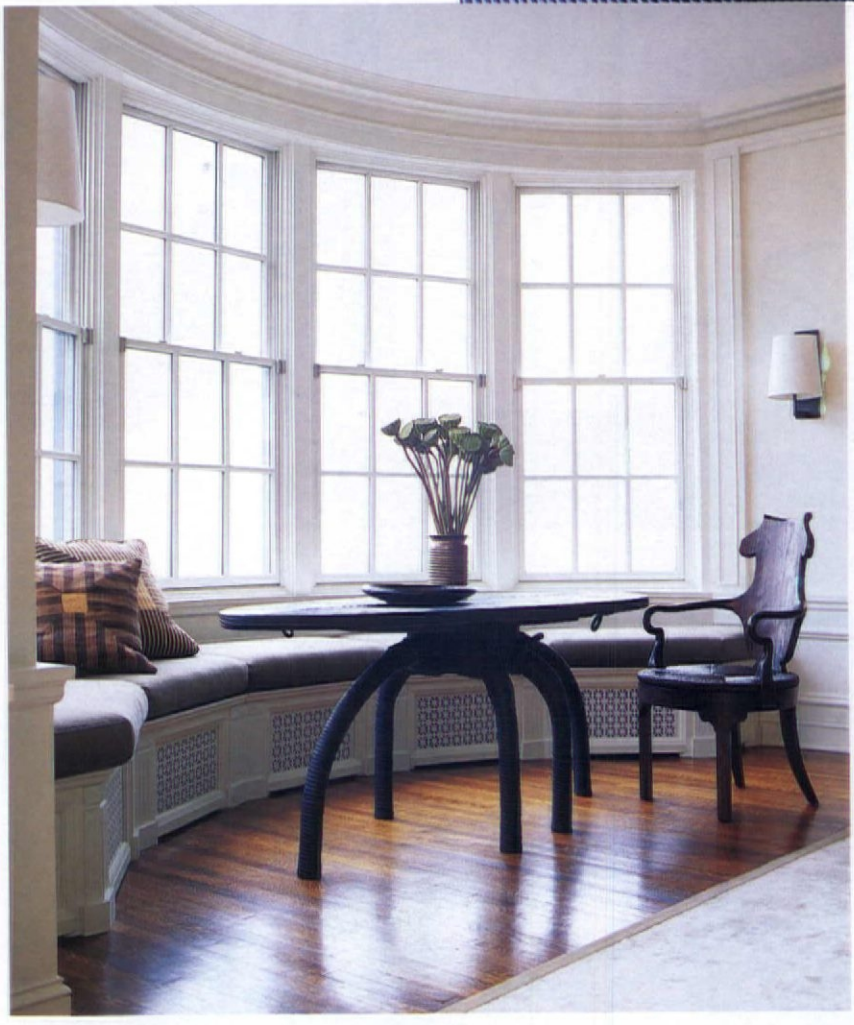
Holly Hunt, above, was drawn to the openness of the apartment. ■ The enfilade of rooms, left, includes the living room, entry hall, dining room, and orangerie. ■ Robert Motherwell's *Elegy to the Spanish Republic: at Five in the Afternoon*, 1971, looms behind Christian Liaigre's Ubud table and Archipel chairs in the dining room, opposite page.

"I *loved* the apartment," says Hunt, "and the quality of the architecture reminded me of my old house."

Hunt's sense of high style and unerring enthusiasm ("Find something you love to do, because you spend so much time doing it" and "One door closes, another opens" are two of her maxims) have been with her since she was a high school student in Texas, writing her term paper on Coco Chanel. After a career in retailing in Texas, and designing jewlery and accessories in New York, she moved to Chicago in 1976; and in subsequent years, she was prescient enough to introduce Liaigre furniture to America. "I knew that the eighties cycle of clutter and overdecoration was over," Hunt explains. "And I liked Christian's modern furniture."

Although the apartment had been renovated by the previous tenant, "it had not been mucked up," Hunt says. "I can stand in the center of the space and see across the lake and also out the back." The original orangerie was there; so was the graceful lakeside bay window in the living room. And most unusual was the majestic series of high-ceilinged rooms that spans the space from front to back.

The only thing missing was furniture. (Hunt had sold her house with most of its contents, keeping the art and a few antiques.) In view of the business she was in, this was definitely not a problem. So, in came the handsome, tailored designs (which define the look of the assured, contemporary



Jasmine and orange trees bloom in the all-white orangerie, opposite page. Rose Tarlow chairs surround a Christian Liaigre ottoman, covered in Great Plains leather. The candlesticks, by Gene Summers, and the Great Plains linen slipcovers are from Holly Hunt. ■ A Christian Astuguevieille Racine table and a Rose Tarlow Henley chair, this page, right, sit by the bay window in the living room. The lacquer bowl is from Takashimaya.

interior) by some of the high-profile people she deals in: Christian Astuguevieille, Rose Tarlow, and Liaigre, her French superstar, whose custom-tweaked pieces she owns a slew of. "We mixed a lot of pieces," she says, pleased with the resulting juxtapositions, which she rarely sees outside her six showrooms. Hunt also included an eighteenth-century lacquer table found in London and a coffee table by Hans van der Hill that he crafted out of a single piece of solid mahogany. "He has a bit of an Asian eye," she says of the Chicago-based artist.

The bold works of art that Hunt has collected since the late '70s—a huge Louise Nevelson and an imposing Robert Motherwell, as well as a Helen Frankenthaler, a Robert Rauschenberg, and a Willem de Kooning—are perfect foils for the strong graphic lines of the furniture. That's no coincidence, of course. "Early on, I was drawn to Abstract Expressionism," Hunt says. "It's comfortable and warm, and not too minimal." As always, Hunt strikes the right note.

Everywhere in the house, the furniture echoes the geometry of the art. A Christian Liaigre Re bed and Muse table, opposite page, occupy the master bedroom. ■ The lounge chairs, this page, top, are by Antonio Citterio for B&B Italia, in Great Plains linen. ■ The guest room, right, has a natural palette. The bed and mirror are by Christian Astuguevieille; the mirror is available through Holly Hunt. Sources, see back of book.

The library, this page, showcases such exquisite furniture as a birch-veneer-and-ebony Biedermeier settee and bench ca. 1820, from Josef Danhauser's Vienna workshop. A complementary Italian Rococo side table also displays fine ebony detail. ■ A wider view, opposite page, reveals Hans Makart's *Leda and the Swan,* 1867, and a rare Biedermeier clock.

VIENNESE

Antiques dealer Rita Bucheit gives a quintessential

WALTZ

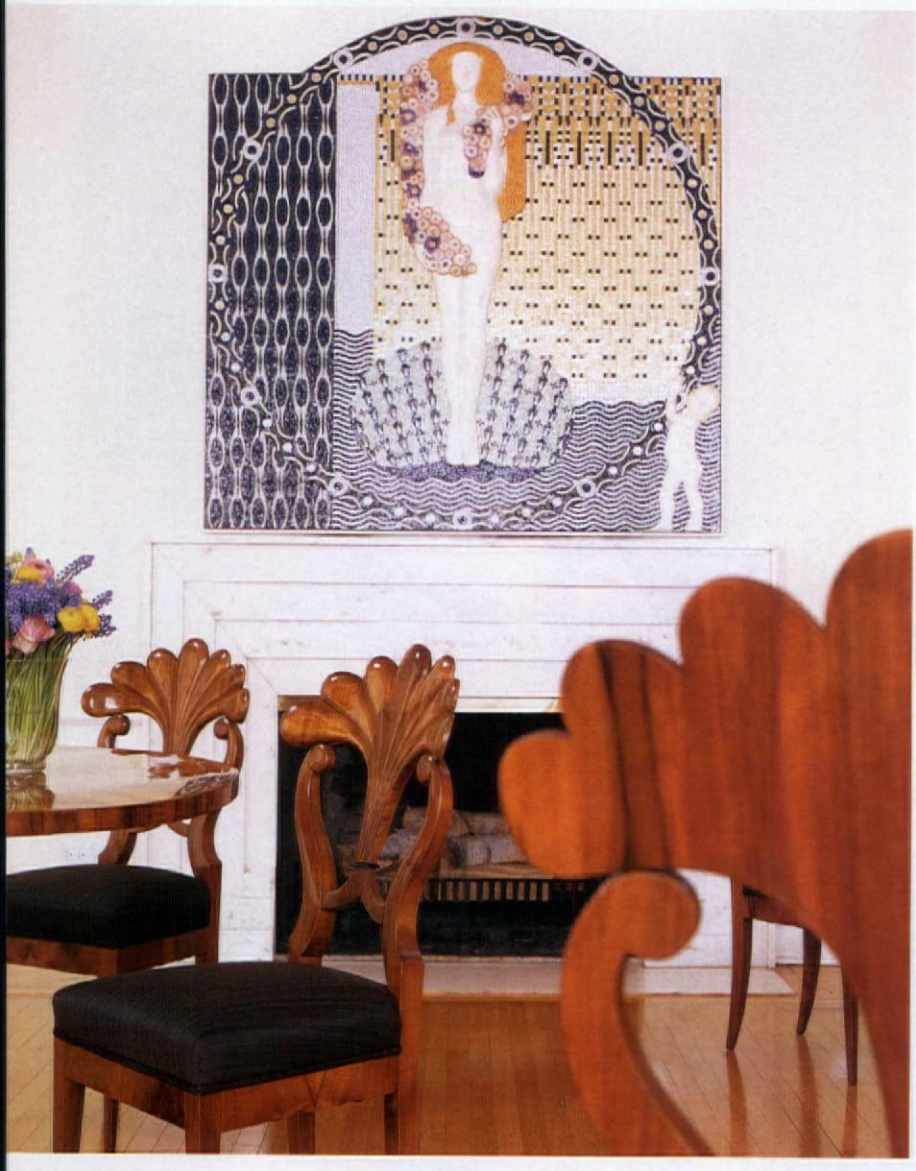
BY SABINE ROTHMAN
PHOTOGRAPHED BY ANTOINE BOOTZ
STYLED BY DAVID YARRITU

American apartment the look and feel of old-world Austria

In the spacious dining room, Bucheit entertains with flair. Biedermeier chairs with palmette-shaped backs surround two round walnut Biedermeier tables ca. 1820. Michael Powolny's *Wiener Werkstätte* ceramics grace the windowsills. Art Deco doors from Paris are mounted on mirrors. Karl Sterrer's 1939 painting *Anticipation* is on the far wall.

Enter the sun-filled parlor and you can almost hear the music.

Everything contributes to the feeling that you have stepped back 100 years into a Viennese coffeehouse. Josef Hoffmann bentwood armchairs—just like those at the Cabaret Fledermaus, where the avant-garde gathered—and nesting tables with hammered brass tops sit in front of a bay window, which is lined with red velvet cushions. Tasseled silken cords control simple wooden blinds that gently filter the light. Steam rises from a porcelain demitasse. To imagine such delicate old-world charms in a practical city like Chicago seems incongruous. But here, where Rita Bucheit magically fuses froth and function, it isn't.



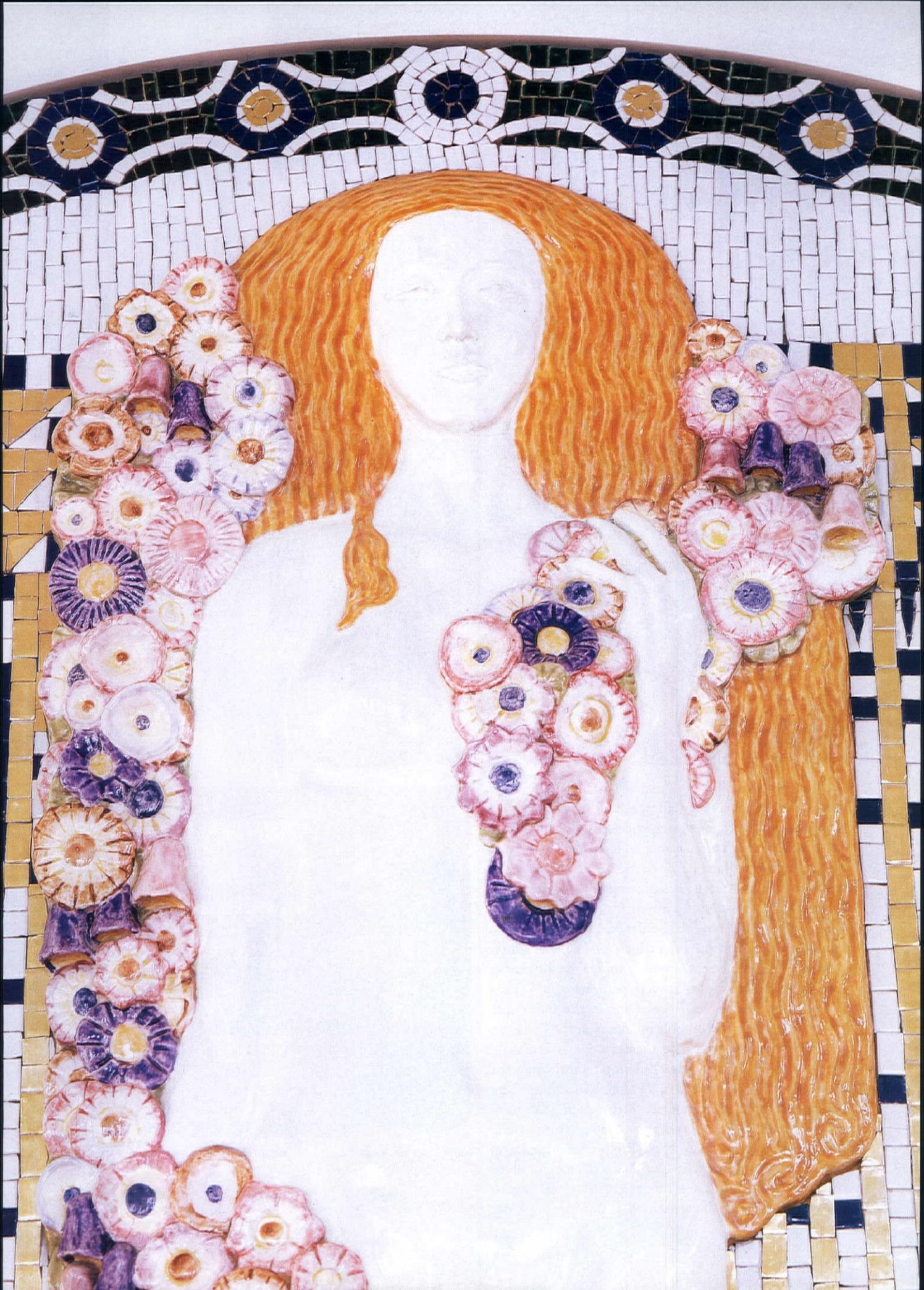
The antiques dealer and her husband, Floyd, an American businessman, moved from her native Austria 15 years ago, after a trip to Chicago. "I saw that there was an international art scene, and I felt I could be comfortable here," she says. They moved into a gutsy but gracious 1913 Marshall & Fox Beaux Arts building that complements their collection of Austrian Biedermeier and Vienna Secession furniture. The apartment's enfilade—the parlor, a spacious dining room, and a cozy study—overlooks Lake Michigan. The rooms, with high ceilings and gracious, ample proportions, are lined with tall windows and suffused by the mutable light reflecting off the water.

Shortly after the couple had settled, a friend came to town to prepare a Biedermeier show for the Art Institute of Chicago. Bucheit was delighted to discover that Americans might be interested in collecting something she had always loved. In 1988, she opened her own shop, which specializes in Empire, Art Deco, Biedermeier, and Vienna Secession furniture. It's not surprising that Chicagoans have warmly received these styles, especially the latter two. Biedermeier, which Bucheit calls "everyman's Empire," is democratic, essentially unpretentious furniture that was made between 1815 and 1848 for the emerging upper-middle class, although, she admits, "the aristocracy found it quite chic." Vienna Secession, running parallel to other turn-of-the-century Arts and Crafts movements, was a harbinger of modernism.

In the dining room, which has Biedermeier chairs and tables, Leopold Forstner's 1910 mosaic of the birth of Venus, above and opposite page, has pride of place above the mantelpiece that Bucheit designed. The mosaic's soft colors and geometry recall the lake outside and the paintings of Gustav Klimt, a Forstner contemporary.

At home, as in her shop, Bucheit skillfully mixes art and furniture of extraordinary quality. To showcase her pieces, she has edited carefully and kept fabrics to a minimum. The floors are bare and the windows unencumbered by draperies. Bucheit's spare approach feels very modern, but it has historical precedents. In Austrian museums, gleaming wood floors in period rooms set off the furniture to perfection.

What's wonderful is how easily the couple live with their treasures. She starts a tour by tossing her red Persian lamb coat, a Helmut Lang prototype ("He wanted me to try this out," she explains. "He's Austrian, too, you know"), onto a side chair. She



waltzes through rooms with real delight, enjoying pieces for form as much as for pedigree. The study features a stunning architectonic birchwood bench and settee made circa 1820 in the workshop of Josef Danhauser, one of Vienna's most famous Biedermeier artisans. In the bedroom, there is a rare Danhauser writing desk, similar to one that was commissioned for the daughter of Emperor Franz I. Above the bed, there's an intimate 1839 painting, Friedrich von Amerling's *The Dream,* which captures a young actress's quiet moment. In the dining room, Karl Sterrer's 1939 Art Deco painting, grimly titled *Anticipation,* depicts four deer lying in the hills—one gazing toward a mystical bolt of energy in the distance.

In the dining room, the masterpiece is a mosaic by Leopold Forstner, who did important work for Hoffmann's *Wiener Werkstätte*—Vienna Workshops. The colors are soft and romantic, with touches of gold. Rather than set a long table in front of the mosaic, Bucheit uses two unmatched Biedermeier pedestal tables, each surrounded by four chairs of an eight-chair set. It's a light, informal arrangement—and it's easy to push aside when it's time to dance.

In the parlor, opposite page, top, are Josef Hoffmann's Fledermaus armchairs ca. 1907 and his nesting tables. ■ The entry walls, opposite page, bottom, are covered in Jane Churchill Harlequin chenille; the French mahogany bench ca. 1810 in Jane Churchill Plain chenille. An Empire clock of Apollo in his chariot sits atop a Beidermeier vitrine. ■ The bedroom's masterpieces, this page, are a Josef Danhauser writing desk and *The Dream*, 1839, by Friedrich von Amerling.

REACH FOR THE SKY

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY CHRIS SANDERS

THE CHICAGO RIVER GAVE BIRTH TO THE CITY'S SKYLINE This photo collage offers a view up the south branch of the T-shaped river. Looming above the office buildings that line the river's banks is the 110-story Sears Tower, the tallest building in America (and, until recently, the world). Opened in 1974, it was designed by the firm of Skidmore, Owings & Merrill.

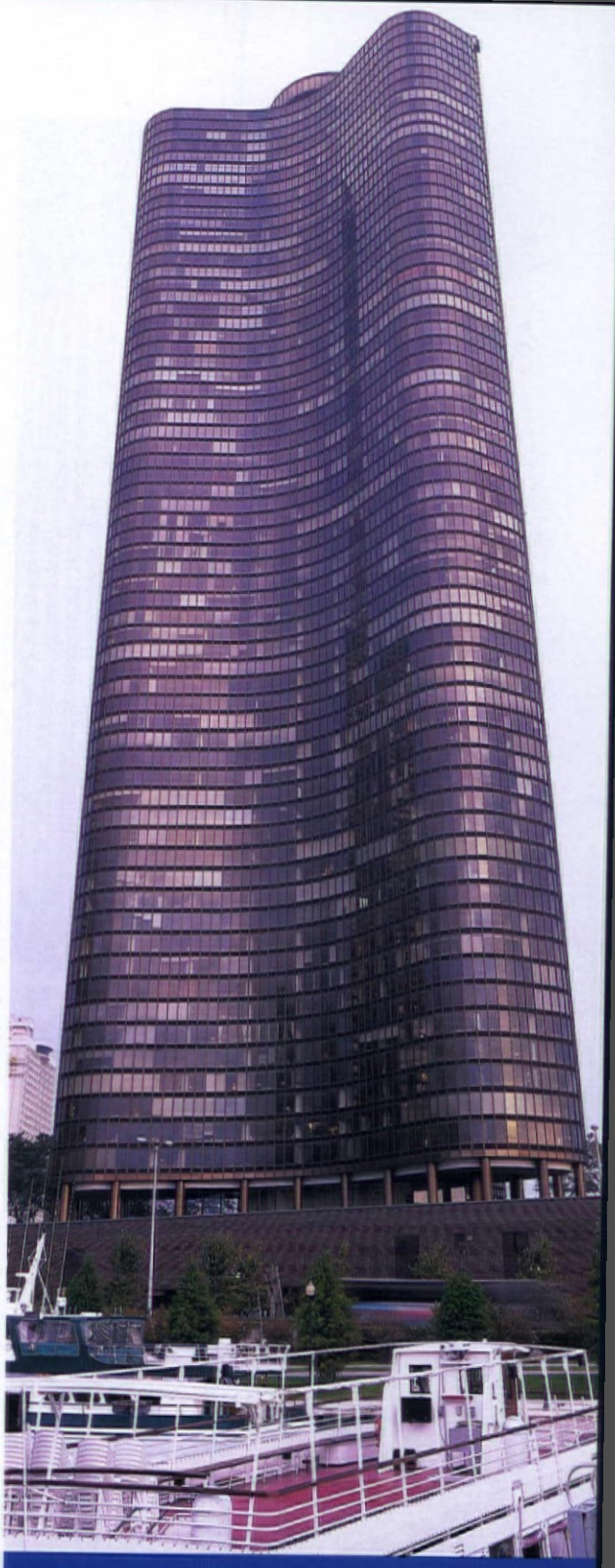
To view Chicago's fabled skyline, there's no better vantage point than the city's river

"WITHOUT THIS RIVER," architectural historian Tim Samuelson says, standing on the deck of a tour boat as it glides between the towers that line the Chicago River, "nothing in the city would exist as we know it."

The river gave Chicago its name—a derivative of *che-cau-gou*, the Illini natives' word for the wild onions that grew on the river's marshy banks. The river brought the city prosperity. Flowing into Lake Michigan at one end, and linked to the Mississippi River system by canals in the early 1800s, the river was the commercial artery that made Chicago the thriving hub of the American frontier. And the river was the object of Chicago's single greatest engineering feat. In 1900, city fathers opened a tremendous canal that, incredibly, reversed the flow of the polluted river, sending it inland, away from the city's drinking water supply in Lake Michigan.

But, above all, the river gave Chicago its skyline. Hemming in the compact downtown business district, the waterway forced builders to think vertically. In the frenzy of development that followed the great fire of 1871, such visionary architects as Daniel Burnham and Louis Sullivan came up with the world's first skyscrapers. Today, there is no better place than the river from which to marvel at the far taller descendants of those first steel-frame towers—from the great Civic Opera, to architect Bertrand Goldberg's groovy Marina City apartments, to the mighty Sears Tower.

Amid manufacturing decline and suburban flight, the Chicago River was ignored for most of the past century. But, lately, Chicagoans are coming back to an appreciation of the stream that gave their city so much. Old riverside industrial buildings are being converted to lofts and offices. The city's recently established setback requirements for new construction have spurred the creation of esplanades, cafés, and parks, as well as the expansion of walking trails along the water's edge. People canoe, ride gondolas, and even fish in the river. "For years the river was the backside of downtown," Samuelson says. "Now it's the spine again."



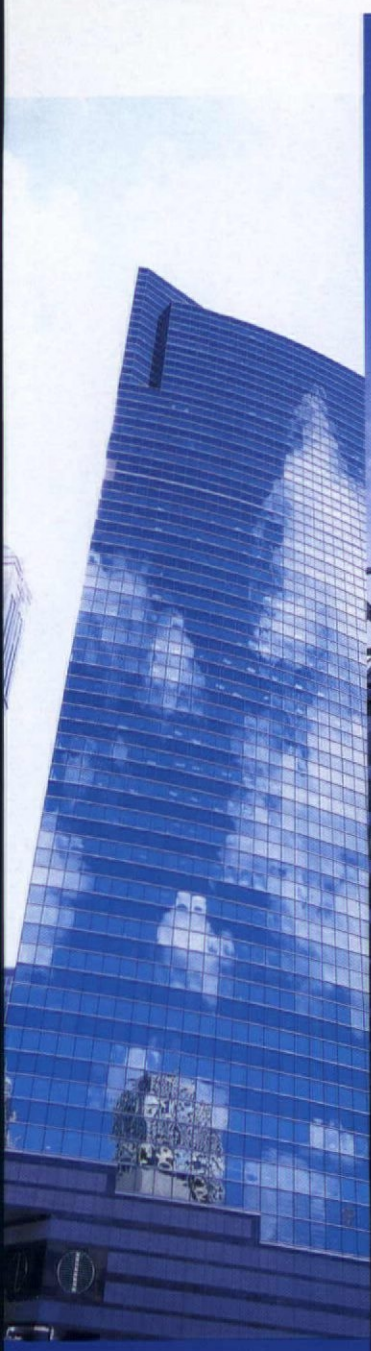
LAKE POINT TOWER 1968, GEORGE SCHIPPOREIT AND JOHN HEINRICH When this apartment building at the river's mouth opened in 1968, its residents were isolated urban pioneers who bought into the idea of a vital waterfront long before it caught on. The curving form designed by Schipporeit and Heinrich, former students of Mies van der Rohe, seeks to maximize unbroken views, and evokes an undulating skyscraper that Mies designed in Germany in 1921 but that was never built.

TRIBUNE TOWER 1925, HOWELLS & HOOD
While this Gothic Revival building is a favorite now, many design aficionados still mourn the runner-up in the *Chicago Tribune*'s 1922 design competition for its new offices—a soaring skyscraper by Eliel Saarinen that is widely regarded as architecture's most influential unbuilt building.

NBC TOWER 1989, SKIDMORE, OWINGS & MERRILL
Architect Adrian Smith's design reflects SOM's transition away from pure, Miesian modernism. While it nods to NBC's sleek headquarters in New York, Rockefeller Center, Smith's building also makes an ironic comment on its Chicago neighbor, the Tribune Tower, with climbing setbacks that are reminiscent of the Eliel Saarinen building that might have stood in its place. "Now the two designs can face off eternally," remarks architectural historian Tim Samuelson.

MARINA CITY 1967, BERTRAND GOLDBERG ASSOCIATES
As a young man, Goldberg studied with Mies at the Bauhaus, but later developed his own humanistic form of modernism as a rejection of what he called the "psychological slum" of the rectilinear box. He saw the Marina City design as "curvilinear flower forms," with each pie-shaped apartment a petal emanating from a central stem. In an odd twist, one of Mies's sharp-edged towers, the 1971 IBM Building, was built next door.

R. R. DONNELLY CENTER 1992, RICARDO BOFILL
A philosophical debate has raged throughout the course of Chicago architecture: Should buildings recall the classical grandeur of ancient civilizations? Or look forward, with shimmering expanses of glass? As modernism ran its course, postmodernists like Bofill addressed both sides of the issue, here with a classical skeleton housing a reflective-glass body.



333 WEST WACKER 1983, KOHN PEDERSEN FOX
A building loved even by those who hate modern architecture. Located on an odd, wedge-shaped site—between a street intersection and a bend in the Chicago River—333 West Wacker presents an elegant facade in both directions. An angled side faces the street; the other curves with the river-bank. Another plus: when reflected in the convex-mirror-like facade, "the sunsets are amazing," says Samuelson.

MORTON INTERNATIONAL BUILDING 1990, PERKINS & WILL
Details like a clock tower give this office block a 1930s moderne air. Perkins & Will architect Ralph Johnson designed the building to cantilever over a busy commuter rail line. In a piece of reverse engineering, rooftop trusses hold up part of the structure from above, allowing passage below.

RIVER COTTAGES 1988, HARRY WEESE AND ASSOCIATES
These days, town house developments are sprouting up all along this part of the river. But back when this complex of four houses went up, the site was isolated amid vacant, rubble-strewn lots and railroad tracks. Designed to slope up the river bank in the manner of trees and other plants, these gems by iconoclastic architect Harry Weese are dear to Chicago architecture mavens. "If I could live anywhere," says Samuelson, "I would live there."

CIVIC OPERA BUILDING 1929, GRAHAM, ANDERSON, PROBST & WHITE
Built at a time when the river was scorned as a cesspool, the Civic Opera seems to turn its brawny back on the waterway. The brainchild of utilities magnate Samuel Insull, the Art Deco building has an armchair shape that earned it the derisive nickname "Insull's Throne." The scale of the structure, however, was all about patronage. Rentals of office space on upper floors helped subsidize the opera company.

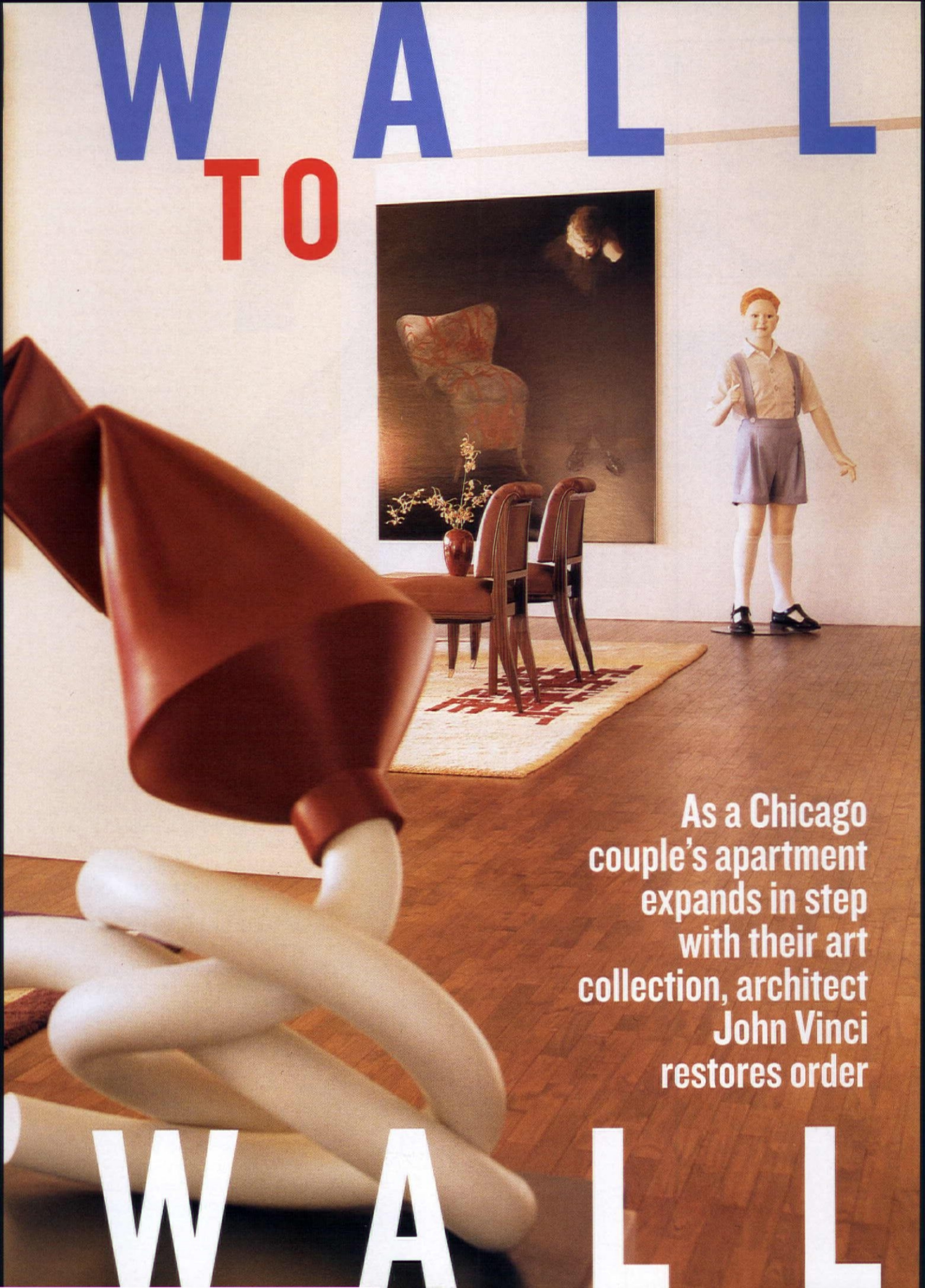
Small rooms and amazing art give the apartment the air of an intimate gallery. In the dining room, this page, Claes Oldenburg's 1985 *Tube Supported by Its Contents* and Picasso's *Femme à la Veste Turque*, 1955, confer with 18th-century Queen Anne dining chairs from Malcolm Franklin, Inc., Chicago, and a ca. 1770 George III table. The living room, far right, features *Boy*, a 1992 work by Charles Ray, and Eric Fischl's *The Bed, the Chair, Head to Foot*, 2000.

BY SUZANNE SLESIN

PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY SIBELLA COURT

WALL TO WALL



As a Chicago couple's apartment expands in step with their art collection, architect John Vinci restores order

In the master bedroom, left, Andy Warhol's bold *Turquoise Marilyn* plays off a sleek, subdued ca. 1925 Jacques-Émile Ruhlmann commode from Makassar/France, Paris. ■ Arriving guests are greeted by Jeff Koons's *Christ and the Lamb*, 1988, below left, and a glimpse of *Still*, a 1994 Damien Hirst vitrine. ■ In the living room, opposite page, Ruhlmann chairs and a Jean Dunand table and vase share space with Koons's 1986 *Rabbit* and a 1961 painting by Jasper Johns, *Target*.

SOME 27 YEARS AGO THE couple became interested in art and joined a local collectors' group. Soon thereafter, they became *very* involved with art. That's Art with a capital A, and Involved with a capital I. They attended lectures and visited collections and artists' studios. They found themselves looking at art wherever they went. "Once you look, you want to own," she says. "And then you keep reading and looking."

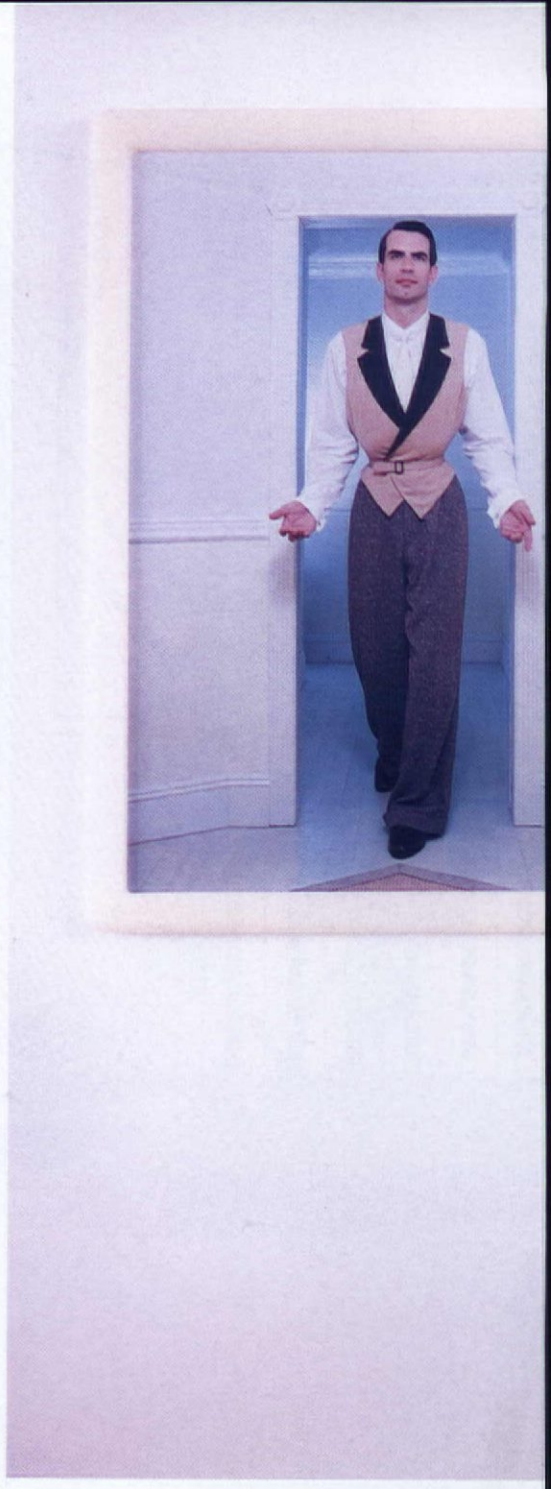
And figuring out where to place and how to display the art and find the oh-so-valuable wall and floor space that an ever flourishing collection of assertive and important works demands. The solution the two adopted early on was what one might call the annexation of neighboring lands. As adjacent studio apartments in their Magnificent Mile high-rise became available, the couple strategically added on to their original apartment, until they had strung together a series of spaces like pearls on a seemingly endless necklace. "If you want to live with art, there are just so many walls," says the husband, a manufacturing executive. "You get another studio, and another; then there's another wall." Or two, or three. "I guess one could see this as twenty-five years of collecting studios."

"They keep buying apartments, and my job is to try to make them more cohesive," says Chicago-based architect John Vinci of his clients' forays into adjacent real estate. "We sketch around and make decisions," says the architect. The result is a mazelike series of rooms that allows the extraordinary art—by Jasper Johns, Andy Warhol, Roy Lichtenstein, Jeff Koons, and Eric Fischl—to be glimpsed from a range of

A flourishing collection of assertive and important art makes one demand: more walls

Lichtenstein's 1974 *Reclining Bather*, left, and *Artist's Studio, Foot Medication*, 1977, opposite page, surround the bed. The Christian Krass tables are made from macassar ebony. A bedspread and shams from Area, NYC, are given a playful accent with dot pillows by Jonathan Adler, NYC.

The owners strung together a series of spaces to get more and more display areas



vistas. And recently Vinci was able to create what he calls a real entrance—and a perfect spot for an extravagantly baroque Koons mirror.

The furniture includes rare 1930s designs by Diego Giacometti and Jacques-Émile Ruhlmann that mix stylishly with unusual vintage rugs. In the living room, a carpet in a 1939 design by Ivan Da Silva-Bruhns creates a graphic-patterned island amid a Fischl painting, a Johns target, and a Koons rabbit. "The aesthetic is very simple," explains the owner. "Giacometti and Ruhlmann always work well with whatever is on the walls."

And on the floors, of course. In the bedroom, an anonymous Art Deco carpet lives in surprising

harmony with a trio of Lichtensteins and one of Warhol's great *Marilyn*s; in the dining room, a 1925 floral French carpet by Gaudissart acts as a go-between for the Queen Anne table and chairs. "He will not let me touch the dining room," she says of her husband. "When we first met, he was 'English country' and I subscribed to Art Deco magazines."

Nevertheless, they saw eye to eye on their collecting, which began with Wassily Kandinsky and the School of Paris, then made pop art of the '60s one of its strengths. Next they added 1970s artists like Francesco Clemente, and in the 1980s came artists such as Julian Schnabel, Fischl, and Koons. A long sought after vitrine by Damien Hirst propelled the collection into the '90s. "It's all about waiting for the opportunity and not being in a hurry," he says.

It's also about being flexible, and accommodating the peregrinations of your collection. "The Picasso is on loan for a show in Madrid, and *Marilyn* just came back from Basel," he says. "We sell, trade, and change. If you buy something, you sell something." One way or another, the art is always in motion. There is a small forklift in one closet; the sculptures are on casters so they can be moved easily. Call it another form of wheeling and dealing.

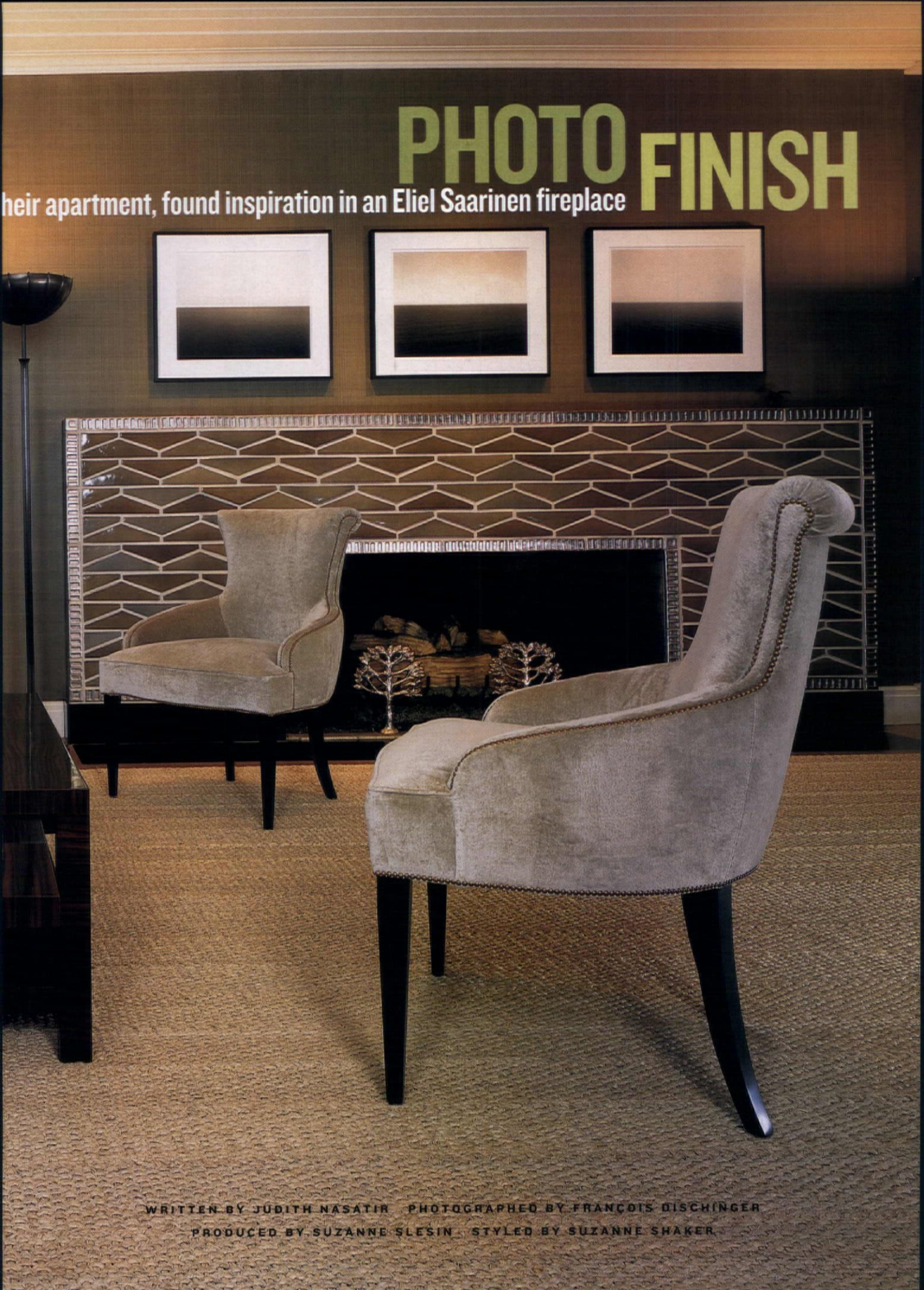
The library, opposite page, top, gains an epic feel from Mark Tansey's *Landscape*, 1994. The chair is by Ruhlmann, the carpet from Stark. ■ *Untitled*, 2000, by Rachel Whiteread, opposite page, bottom, also hangs in the library. The Warren McArthur chair is from Stuart Parr Gallery, NYC. ■ A 1999 Matthew Barney triptych, above, hangs in the guest suite. Sources, see back of book.

Two photography collectors, focused on redoing

In the living room, where three Hiroshi Sugimoto photographs hang over the mantel, a variety of textures emphasizes contrasts between matte and glossy: Henry Calvin's taffeta, through Donghia, at the windows; raffia carpet from Watson Smith; and the sofa's cotton velvet, by Great Plains through Holly Hunt. Leslie Jones customized the sofa, end tables, and coffee table. Cervo linen velvet covers the Cleo lounge chairs from Nancy Corzine.

PHOTO FINISH

heir apartment, found inspiration in an Eliel Saarinen fireplace



WRITTEN BY JUDITH NASATIR PHOTOGRAPHED BY FRANÇOIS DISCHINGER

PRODUCED BY SUZANNE SLESIN STYLED BY SUZANNE SHAKER

Beige vellum on the family room walls, left, is an ideal background for Robert Mapplethorpe photographs. Tucker Robbins's Zig-Zag stool sits by a Christian Liaigre club chair from Holly Hunt. Jones designed the coffee table and Roll Arm chair. ■ The dining room, opposite page, features chairs by Kerry Joyce, from James Jennings Furniture, and a table by Jones. The painting is by David Klamen. A Man Ray photogravure is over the sideboard.

IDEAS CAN COME IN A FLASH, or take time to develop, particularly when the subject is the knotty one of lifestyle. But when a photography-collecting Chicago couple commissioned interior designer Leslie Jones and architect Marvin Herman to renovate their 4,000-square-foot apartment in one of Lake Shore Drive's Beaux Arts beauties, they had already focused on the heart of the matter. It was the 1930 fireplace that architect Eliel Saarinen had fashioned for his family's house on the campus of Cranbrook Academy of Art, the Michigan school where he was resident architect from 1925 to 1950.

"We knew that we were eventually going to redo the apartment," the wife says, "so we started a file of interesting ideas, one of them a picture of the Saarinen house fireplace. I was completely fascinated with it."

The choice could not have been more apt. Cranbrook was built on the philosophy that art should permeate every aspect of life, which is how this couple imagined themselves living. They wanted a new interior that would present in the best possible light their growing photography collection—which they were assembling with consultant Shashi Caudill—and their antiques. "Before we did this," the wife explains, "the apartment was a mishmash. We really wanted it to be different, and to reflect the

The couple wanted the apartmen

way we had grown and changed over the years."

To begin the transformation, Herman, with project architect Michael Vanderpoel, gutted the four-bedroom interior. The reconfigured space—with a master suite, a guest bedroom, a living room with wonderful views, a family room, an eat-in kitchen, and a formal dining room—now moves naturally from public spaces in the front to the private ones at the rear. As for the applied architectural detail, Herman says, "We took our cue from the existing plaster cornices in the living room. The building was built in 1925, and while we had established a more clearly contemporary floor plan, we wanted the new moldings and other details to suit the Beaux Arts exterior." Herman also raised the height of the door frames, "which suits us," the client says. "We're both tall."

THE SAARINEN HOUSE fireplace sparked the creative flame behind Jones's choice of palette and decor, which owe much to the moderne and Art Deco styles. Jones and Herman used tiles similar in dimension to those in the Saarinen fireplace, and ordered them from Pewabic Pottery, the manufacturer Saarinen had used. They differ slightly from the original in shape and color. Saarinen's were mocha with silver. "These are olive-gray and brown, with silver accents," Jones explains. "They established the basis for the quiet palette that we used on the walls as a background for the photographs and paintings."

'to be different, to reflect the way we had grown and changed over the years"

Jones worked closely with Caudill to ensure that the couple's art was the primary focus of the apartment. "We responded so immediately to their ideas about the collection, and the fireplace, that the interiors themselves, in a way, became almost secondary," she says. Jones was able to compose specific areas around specific images from the collection, "because we knew, very early on, precisely where certain pieces would hang."

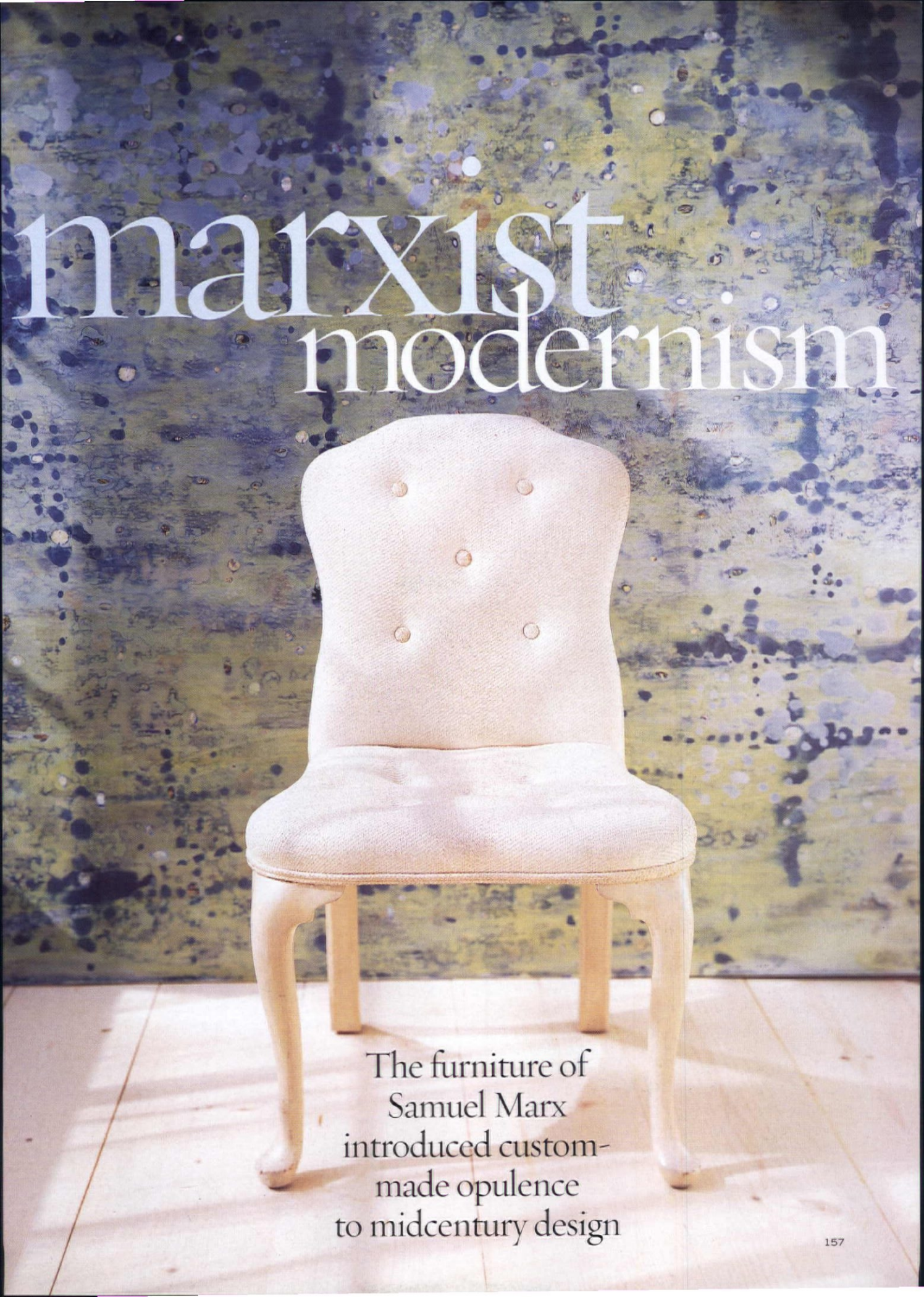
Barring a few simple stripes, *(Cont. on page 175)*

Jones designed the breakfast room, top right, around a Richard Misrach photograph. Maquis chairs from Holly Hunt surround a table made from a sugar grinder. ■ The master bedroom, right, has a carpet from Martin/Patrick/Evan. A Lynn Davis photo is above Barbara Barry club chairs from Baker Knapp & Tubbs. ■ In the living room, opposite page, a Lynn Davis photograph hangs over a ca. 1930 mirrored French console from Miguel Saco Furniture & Restoration, Inc. Sources, see back of book.

WRITTEN BY DAVID COLMAN PHOTOGRAPHED BY SANG AN PRODUCED BY JAMES SHEARRON

Marx's departure from his fellow modernists is evident in these chic side tables, this page, with crackled lacquer and Lucite tops, from Liz O'Brien, NYC. The goat rug, by Henri Becq, is from Interieurs, NYC. ■ The Queen Anne–style side chair by Samuel Marx, opposite page, also from Liz O'Brien, has its original upholstery by Dorothy Liebes. Nancy Lorenz's *Sea and Sky*, 2000, is from the Paul Morris Gallery, NYC.

marxist modernism



The furniture of Samuel Marx introduced custom-made opulence to midcentury design

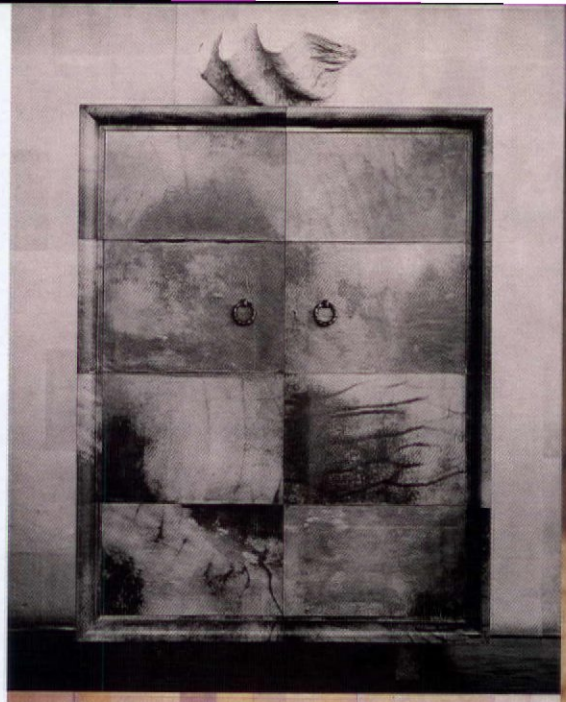
SOME MIDCENTURY-MODERN zealots must find it ironic that we are now paying dearly for furniture originally intended to be affordable to the masses.

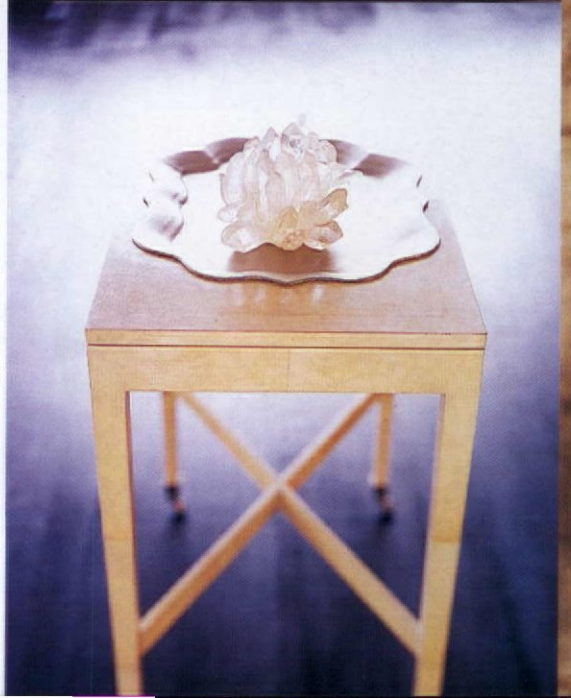
Admittedly, Ludwig Mies van der Rohe, Marcel Breuer, and Charles and Ray Eames spent years agonizing through prototype after prototype, getting their now iconic mid-mod pieces just right. But their newfound heyday is straining not only the laws of supply and demand—since many of these pieces are being made anew—but also the basic law of fashion: iconic is one thing, unique is another.

So, as those highly visible pillars of modernist decor begin to lose their luster, what looks fresher is something subtler, more livable, more, dare I say, unique, in which case the glass slipper goes to Samuel Marx. After all, as Chicago's prime practitioner of modern decor in the '30s, '40s, and '50s, Marx strove to give his elite clients the benefit of designs done for them and them alone.

"I was struck, at first, that for midcentury furniture, his work was so different," says New York furniture dealer Liz O'Brien, who has mounted shows of Marx's work at her gallery and has become the designer's greatest champion. "It's very European in feeling. Most designers at the time were interested in developing things for production, using new materials for large runs of pieces to be shipped all over the country. There were few people working in an old way, and using older materials, to modern effect."

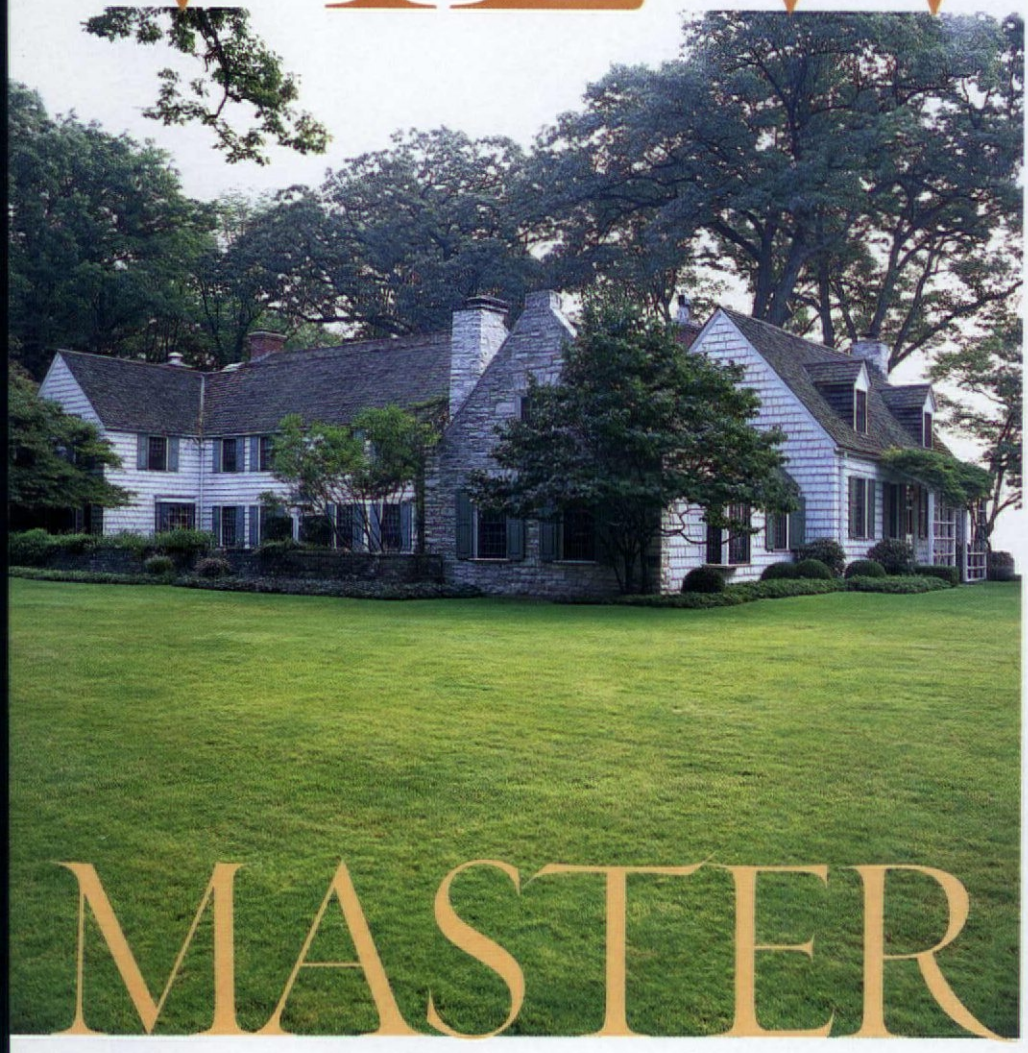
Gradually breaking away from the classical if posh interiors he had been creating, Marx began in the mid-'20s to sketch out his own furniture designs, heavily influenced by the Parisian king of chic moderne, Jean-Michel Frank. Marx had become enamored of Frank's work while studying at the École des Beaux-Arts in Paris between 1907 and 1909, *(Cont. on page 172)*





Marx, above, was well versed in the tastes of the monied class. ■ His parchment-covered cabinet with bronze pulls, top right, is from Donzella Ltd., NYC. ■ His parchment-covered daybed, center, is from Maison Gerard Ltd., NYC. It is covered in cashmere Paradiso, from Rogers & Goffigon Ltd. ■ The Marx side table with removable tray, bottom right, is one of a pair from Malmaison Antiques, NYC. ■ The Marx card table, opposite page, is also from Malmaison Antiques.

THE VIEW MASTER



THE OWNERS OF A LAKEFRONT FARM WITH A VARIETY OF GARDENS, LUSH WOODLANDS, AND A TENNIS PAVILION GIVE IT SOMETHING MORE —CONSTANTLY CHANGING VISTAS

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY RICHARD FELBER

The American Colonial house, opposite page, built by David Adler in 1926, features rough stone and hand-split shingles on a pleasingly asymmetrical structure, typical of the period. Along the south vista, this page, semicircular benches designed by John Makepeace Furniture provide a resting spot without impeding the view toward a prairie.

FIFTEEN YEARS AGO, the owners of Crab Tree Farm, the last working farm on Lake Michigan in Illinois, moved into their house on a bluff overlooking the water. They didn't come because they needed the space, or because the location was convenient (they didn't, and it wasn't). They came because the husband had long admired this house, a superb example of David Adler's architectural skill, and possibly one of the most gracious country houses in America. The husband based his decision, as he often does, on passion and an unerring aesthetic, not on practicality.

The garden this couple has made reflects their distinct, but complementary, passions: she is a true dirt gardener, tending a large kitchen plot, and he is like an eighteenth-century English landscape gardener, roaming the place, and designing vistas. From the richly wooded land, he has carved a subtle, romantic landscape, wedding picturesque elements with formal ones to create an informal, country scene.

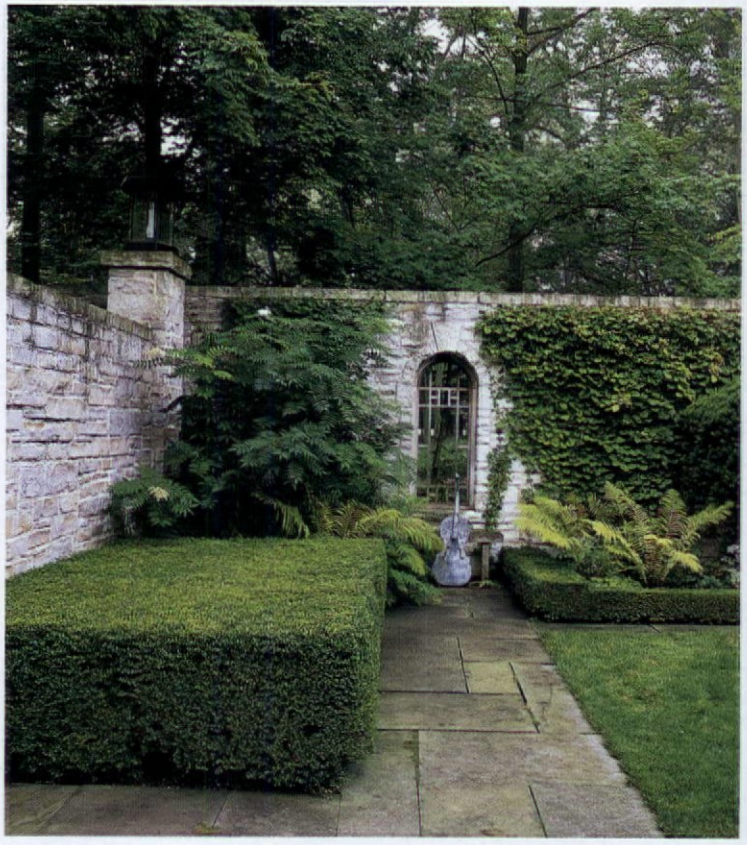
He is a businessman with a discerning eye who has devoted his life to the pursuit of the beautiful. During monthly business trips to England, he

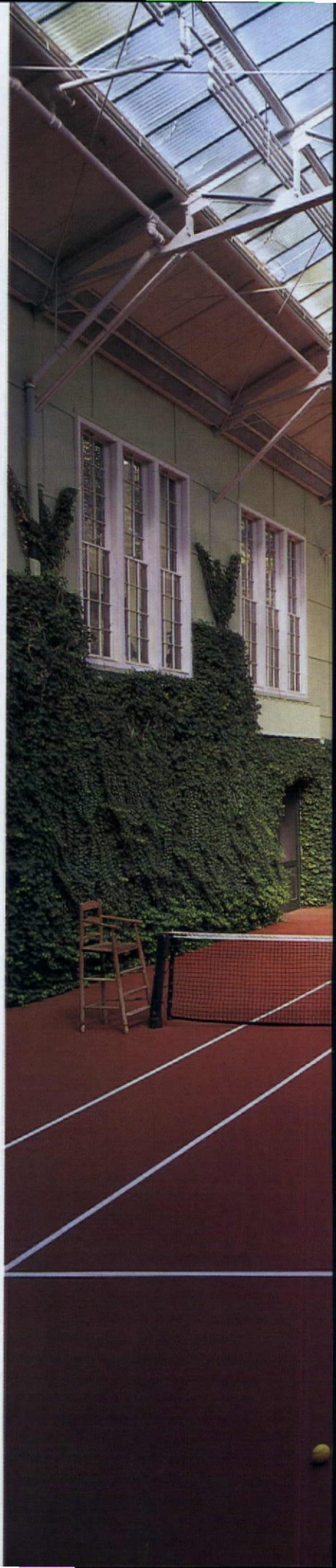
Much furniture and ornament is original to the garden, opposite page, that Ellen Biddle Shipman designed in the '20s. The owner rebuilt the bench to her original specifications. ■ He also remade the interior of a Greek folly, right and top, as an homage to Thomas Jefferson, with reproductions of Monticello furnishings.

An 18th-century English statue of the Renaissance Uffizi Mercury, opposite page, faces an 18th-century English statue of the ancient Medici Venus in the walled garden. ■ This orderly, green composition, left, is a foil for ornaments. ■ A lead cello rests against a Saarinen-inspired window, below.

never fails to visit galleries and museums, houses and gardens, dealers and artists. In his corporate capacity, he purchased an impressive collection of paintings, many of which he later dispersed to museums around the country. Since the '60s, he and his wife have been acquiring one of this country's finest personal collections of late-seventeenth- and eighteenth-century English furnishings and objects, and this house is the ideal setting for them.

It was built in 1926, in the idiom of an Early American Colonial, as a summer house for Mr. and Mrs. William McCormick Blair. It has the modest charm typical of an eighteenth-century house added onto over the generations. David Adler was both a meticulous researcher and an innovator, able to take elements from Pennsylvania and New England Colonials and create a house with authenticity and integrity. This deceptively large house is only one room deep, designed to take advantage of cool summer breezes from the





lake and to allow light into every room from two or three sides.

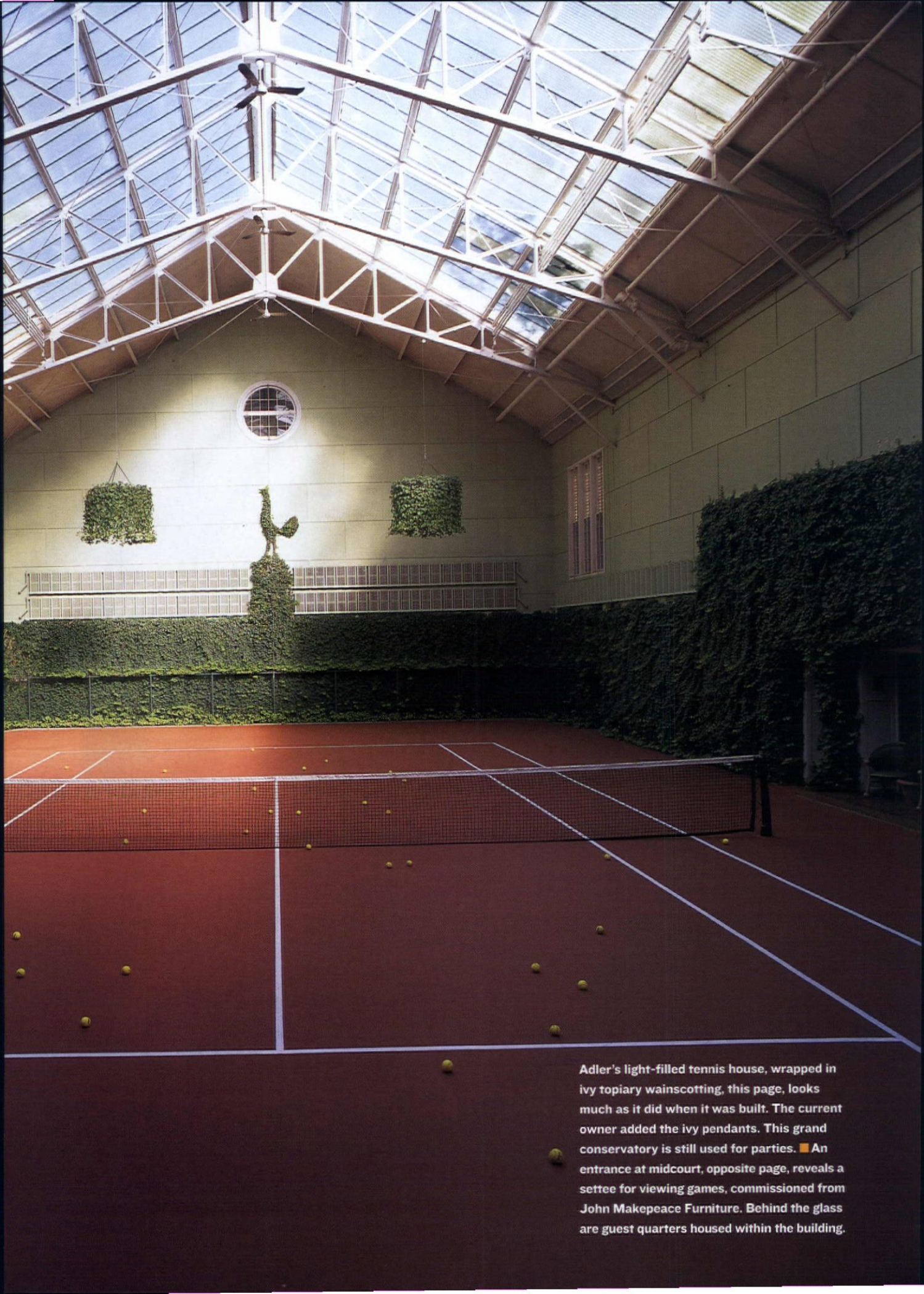
Like Adler, the husband is able to look closely at the great houses and gardens of another country and successfully transplant those influences onto American soil. While much of the sculpture and many of the design elements—follies in the landscape, borrowed views—may derive from eighteenth-century England, the garden they punctuate is definitely American.

Vistas and antique ornaments are set into the indigenous woodland that the owner vigilantly rids of all non-natives. He does this not for reasons of horticultural politics or even fashion, but for appropriateness and effect. Perennial garden plants in the woods are anathema to him. He is keenly aware of how crucial transitions are in a garden. Close to architecture, you may have "a little pachysandra or hosta," he says, but the closer you get to the woods, you must "cut that out."

The owner composed the landscape as a series of walks in the woods, leading to various destinations—vistas, ornaments, follies, and gardens. He has subtly carved allées and axial views into the woods, and limbed up the large, existing trees to create dramatic, cathedrallike tunnels where

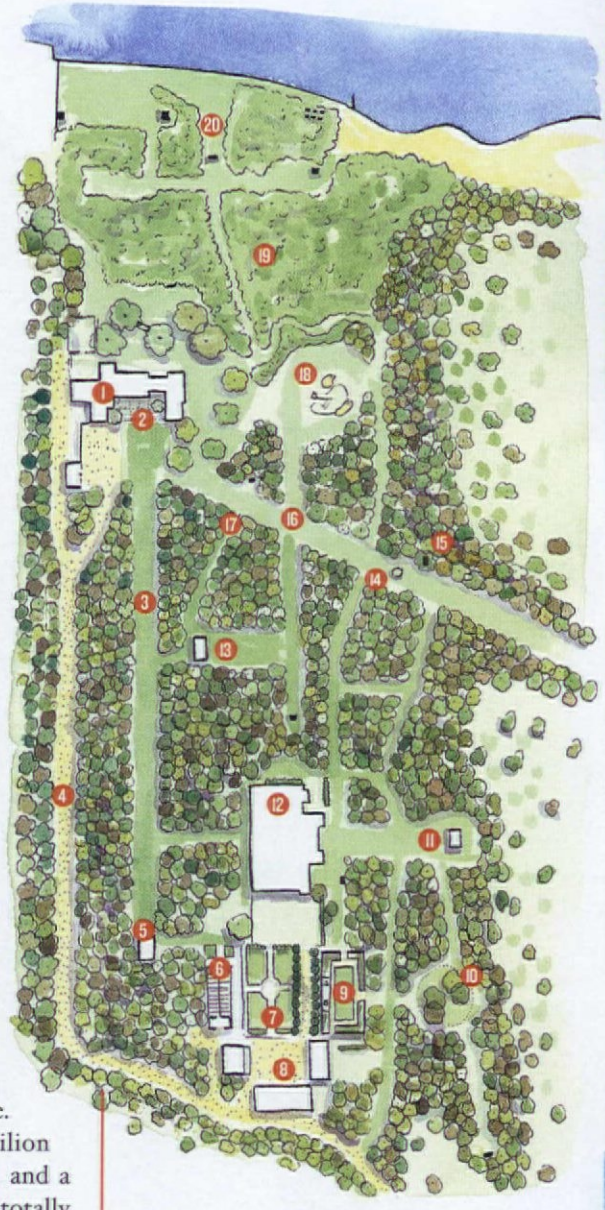
return of a master

As modernism swept the country, architects like David Adler (1882–1949), who worked in eclectic, historical styles, were dismissed as retrograde. Lately, however, many architects and historians have come to admire his originality and restraint. Trained at Princeton and the École des Beaux-Arts in Paris, he was the darling of North Shore society, for whom he built grand country houses in the European manner. Stephen M. Salny's just published *The Country Houses of David Adler* (Norton) will bring the architect new devotees.



Adler's light-filled tennis house, wrapped in ivy topiary wainscotting, this page, looks much as it did when it was built. The current owner added the ivy pendants. This grand conservatory is still used for parties. ■ An entrance at midcourt, opposite page, reveals a settee for viewing games, commissioned from John Makepeace Furniture. Behind the glass are guest quarters housed within the building.

From the woods, he has carved a subtle, romantic landscape



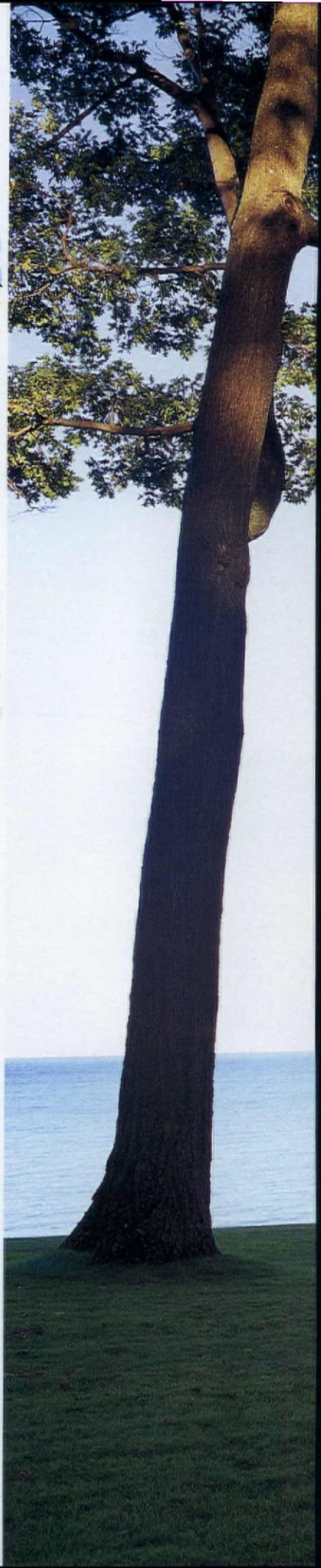
CRAB TREE FARM SITE PLAN

1 Main house
2 Ellen Biddle Shipman rose garden
3 Mall
4 Driveway
5 Jefferson pavilion
6 Greenhouse
7 Cutting garden
8 Cottages
9 Walled garden
10 Spring garden
11 English pavilion
12 Tennis house
13 Stone house
14 Circular bench
15 Tree house
16 South vista
17 Council ring
18 Golf course
19 Ravine walk
20 Beach walk

light streams down between the trees. Even the discovery of very large elements, like the tennis house, the kitchen garden, or the walled garden, feels as if you just stumbled upon it in the forest.

From the house, a wide swath of lawn leads down a path to a Greek folly, probably by Adler, that the husband made over as a playful homage to Jefferson; he remade the interior as an octagonal space and furnished it with reproductions from Monticello. A cut in that path takes you to Adler's remarkable tennis house, which the owners have left intact as a period piece. Tucked behind the Jefferson pavilion are the old vegetable garden and a greenhouse that the wife has totally revamped. She redesigned the hedging and pathways, and added an herb and cutting garden. She maintains this large garden entirely on her own, from seeding to weeding. With an eye to color combinations, she deftly mixes flowers for her arrangements among the vegetables.

Nestled in the woods next to the vegetable garden is a walled garden the husband conceived of with the late Wiley Jones, a landscape architect he credits with teaching him "how to walk around and see." He now works on it, and other new projects, with the help of Charles Stick. Essentially an *(Cont. on page 175)*



The peaceful, expansive view of Lake Michigan from the back of the house is visible from nearly every room. The lawn drops off into a steep ravine, which can be reached by stairs leading down to a boardwalk along the beach. For sources, see back of book.

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Marxist Modernism

(Cont. from page 158) and found a receptive audience for the style in Chicago. Working with the high-quality local furniture maker William Quigley, with whom Marx had collaborated when commissioning eighteenth- and nineteenth-century reproduction pieces, the architect began to envision and enact his own discreet but opulent brand of modern decor. All-American, by way of Paris, he is the Charles Lindbergh of designers.

Through the 1930s, Marx established his reputation by creating wall-to-wall, floor-to-ceiling, luxe modern places for his clientele—Chicago's new-monied, art-collecting crowd.

Using the most luxurious materials and finishes, Marx took the unusual—and unmodern—step of letting centuries of furniture crafting subtly infiltrate his own work. The result was pieces with sleek silhouettes that were finished with crackle lacquer, parchment overlay, or geometric marquetry, which lent them a sense of opulence, domesticity, and, above all, warmth.

Marx, who was married to the department store heiress Florene May, had a keener appreciation than most designers of what his patrons wanted. "He had a different lifestyle than most architects," O'Brien says. "He really lived the life of his clients, and his houses are very user-friendly. Whenever I see a lot of furniture from a Marx house, there's always a minimum of twelve or eighteen dining chairs. There are always card tables, and lots of places for art books, and systems for displaying and living with art."

Marx and his wife were avid art collectors; to their first buy of a Braque in 1939, they added Léger, Matisse, Picasso, Giacometti, and Brancusi's first *Bird in Space*. When May died in 1995, leaving the collection to the Metropolitan Museum of Art and the Museum of Modern Art, *The New York Times* described the works that the couple had amassed as "among the most distinguished collections of modern art in private hands."

That a furniture designer should have become such a highly regarded art collector is not so surprising when you consider how well Marx understood the art of living. His graceful designs never intruded, in the way that much modernist decor did; it was implicit in Marx's work that a decor should be a kind of bedrock on which to build one's lifestyle in comfort.

A nineteenth-century sentiment, perhaps. But then, while everyone is madly competing for all things midcentury, a good way to stay ahead of the pack might be to look further back.

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Pages 154-155, Baker Knapp & Tubbs. 800-59-BAKER. Miguel Saco Furniture & Restoration, Inc., NYC. 212-254-2855. **Banquette** and **chairs' cushions**, cowhide, Ashbury Hides. Flotation **light**, Diva, L.A. 310-278-3191. **Chairs'** and **ottoman's upholstery**, Cinema mohair, Larsen, Cowtan & Tout. **Side table**, Karl Kemp & Associates, NYC. 212-254-1877. **Floor lamp**, John Boone, Inc. **Light pillows** and **benches' upholstery**, Vienna, Bergamo Fabrics. Dark **pillows**, Boucheron, Nancy Corzine. **Drapes**, Pirouette, Rogers & Goffigon Ltd.

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Pages 156-157, Liz O'Brien, NYC. 212-755-3800. Interieurs, NYC. 212-343-0800. Paul Morris Gallery, NYC. 212-727-2752. **Pages 158-159**, Donzella Ltd., NYC. 212-965-8919. Maison Gerard Ltd., NYC. 212-674-7611. Malmaison Antiques, NYC. 212-288-7569. Pewter **wallpaper**, Roger Arlington, Inc. Teardrop **vase**, Steuben. 800-447-9876. **Bowl**, Aero Ltd., NYC. 212-966-1500. **Blanket**, Zoe Green Luxury Throw Blankets, L.A. 310-471-4667. **Tumblers**, Troy, NYC. 888-941-4777. Dyonisos **decanter**, Baccarat. 800-777-0100. **Tray**, Aero Ltd. Contemporary Gothic **cards**, Games & Names, NYC. 212-769-2514. Labyrinth **rug**, Odegard, Inc. 800-670-8836.

THE VIEW MASTER Pages 160-171

Landscape architect, Charles J. Stick, Charlottesville, VA. 804-296-1628. **Pages 160-161**, John Makepeace Furniture, Beaminster, U.K. 1-44-1308-862-204.

Pages 166-167, Mercury and Venus **statues**, Crowther of Syon Lodge, Isleworth, U.K. 011-44-208-560-7978. **Stools**, Mallett, London. 011-44-207-499-7411.

PHOTO CREDITS

Page 56: Clockwise from top: Courtesy of The Condé Nast Publications Inc.; courtesy of Raj Tent Club; photo by Robert Emmett Bright; copyright 1962, Hachette; courtesy of Art Resource; courtesy of The Overlook Press.

CORRECTIONS

April 2001: Page 72, Tiffany rings are tourmaline, $34,800, and peridot, $47,700, Buccellati, NYC. 212-308-2900. Page 76, vignettes courtesy of *Sixties Design* (Taschen). Page 189, *Twin Souls* is a sculpture. May 2001: Page 54, porcelain for Bernardaud. Page 72, egg photo courtesy of A la Vieille Russie. Page 83, "Fresh and Fruity" styled by Guillermo Castillo for Mark Edward Inc.

■ 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 JENNY GAVACS

Photo Finish

(Cont. from page 155) Jones applied only solid colors to walls and furnishings. She allowed texture, on the other hand, to flourish; silk, taffeta, velvet, and leather, as well as wall finishes with varying degrees of reflectivity create contrasts between matte and glossy. "I used vellum on the walls of the family room, glazed the entrance and living room walls, and upholstered the dining room, which helps with the acoustics," she says. Jones interspersed Persian carpets with large straw rugs, which set off the furniture's dark woods, and put a shimmering silk rug in the master bedroom suite. The streamlined shapes of the furniture—a mix of vintage and contemporary pieces and Jones's own designs—stay within the modern-gone-minimal frame.

"Now," the client says, "everything moves perfectly from room to room. It's very calming, and easy to be here." That's the art of the matter.

Judith Nasatir is a writer based in New York.

The View Master

(Cont. from page 170) architectural garden, it is a highly ordered room that blends a Mondrian-like composition with more traditional elements. They planned it as a 1920s modern garden, with a gate adapted from Adlerian principles and windows based on Saarinen's designs at Cranbrook, and debated furnishing it with sculpture of the period. Then the owner decided that Adler would have been inclined to decorate a garden of that time with classical ornaments.

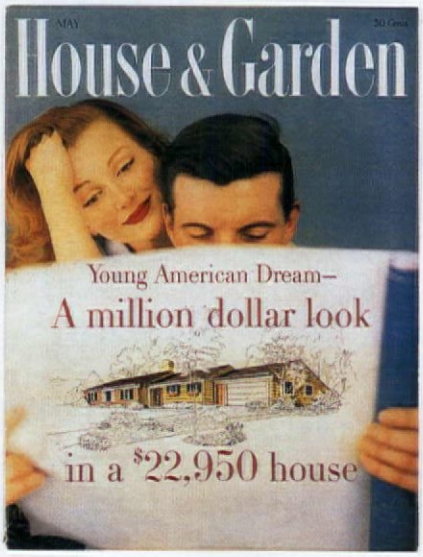
Sometimes a garden area or vista will suggest a particular ornament, and then the husband will set about hunting for it. For instance, between the massive tennis house and the lake, the husband knew he wanted a Hercules, a sculpture strong enough to hold its own there. But, more often, finding a wonderful ornament will suggest a vista to justify acquiring it. That is why sometimes, on an early morning stroll, the wife finds that her husband, a self-described "vista cutter," has been at it again.

by véronique vienne

HOUSE & GARDEN 100 YEARS

THE '50s: IN LIVING COLOR

"THE AGE OF GOOD COLORS is here," proclaimed *House & Garden*. Inspired by high fashion's exuberant spirit, the magazine launched a color collection every September to introduce dozens of vibrant hues with names like geranium pink and absinthe green. By 1959 more than 400 companies were keying their products to match the *H&G* palette, offering thousands of color-coordinated items—from kitchen appliances to paint. With the magazine's pocket-sized color chips to carry along on their shopping expeditions, readers felt confident that they lived as well as they looked.



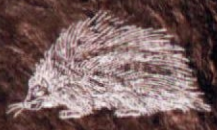
WAY OF THE LOOFAH.

THE NEW HIGHLANDER. AN UNEXPECTED BIT OF COMFORT IN THE RUGGED WORLD OF THE SUV.

UNROUGHING IT

DON'T LET THE RUGGED OUTDOORS RUB YOU THE WRONG WAY.

SAND THE BARK ON THOSE PESKY TREES AROUND YOUR CAMPSITE TO A NONABRASIVE FINISH.



EVEN OTHER PORCUPINES WILL APPRECIATE THE COMFORT OF A GOOD DEQUILLING.

EASE THE SCRATCH OF ANY CLAWED BEAST WITH A WELL-PLACED MITTEN.

DON'T LET THE NIP OF A VENOMOUS REPTILE SPOIL YOUR OUTDOOR FUN. FEND OFF THE FANGS OF ANY SERPENT WITH AN ORDINARY PAIR OF WAX LIPS.

IT'S NATURE'S WAY TO BE ROUGH. IT'S OUR WAY TO BE SMOOTH. HIGHLANDER HAS WHAT TYPICAL SUVs DON'T – A 4-WHEEL INDEPENDENT MACPHERSON STRUT SUSPENSION FOR A NICE, COMFORTABLE RIDE. BASICALLY, THERE ARE NO ROUGH ROADS IN A HIGHLANDER.

THE NEW HIGHLANDER

TOYOTA SUVs
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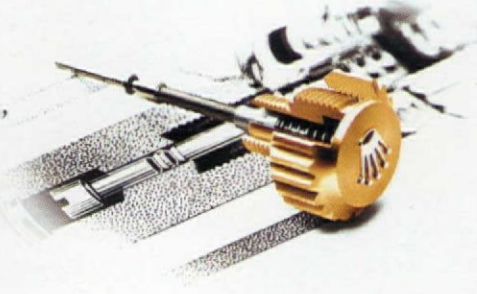

of a submarine, these elegant Rolex timepieces are all but impregnable to the elements. And with their classic design, they are in no danger of ever going out of style.

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