DESIGN AT ITS BEST

# HOUSE &GARDEN

NOVEMBER 2003

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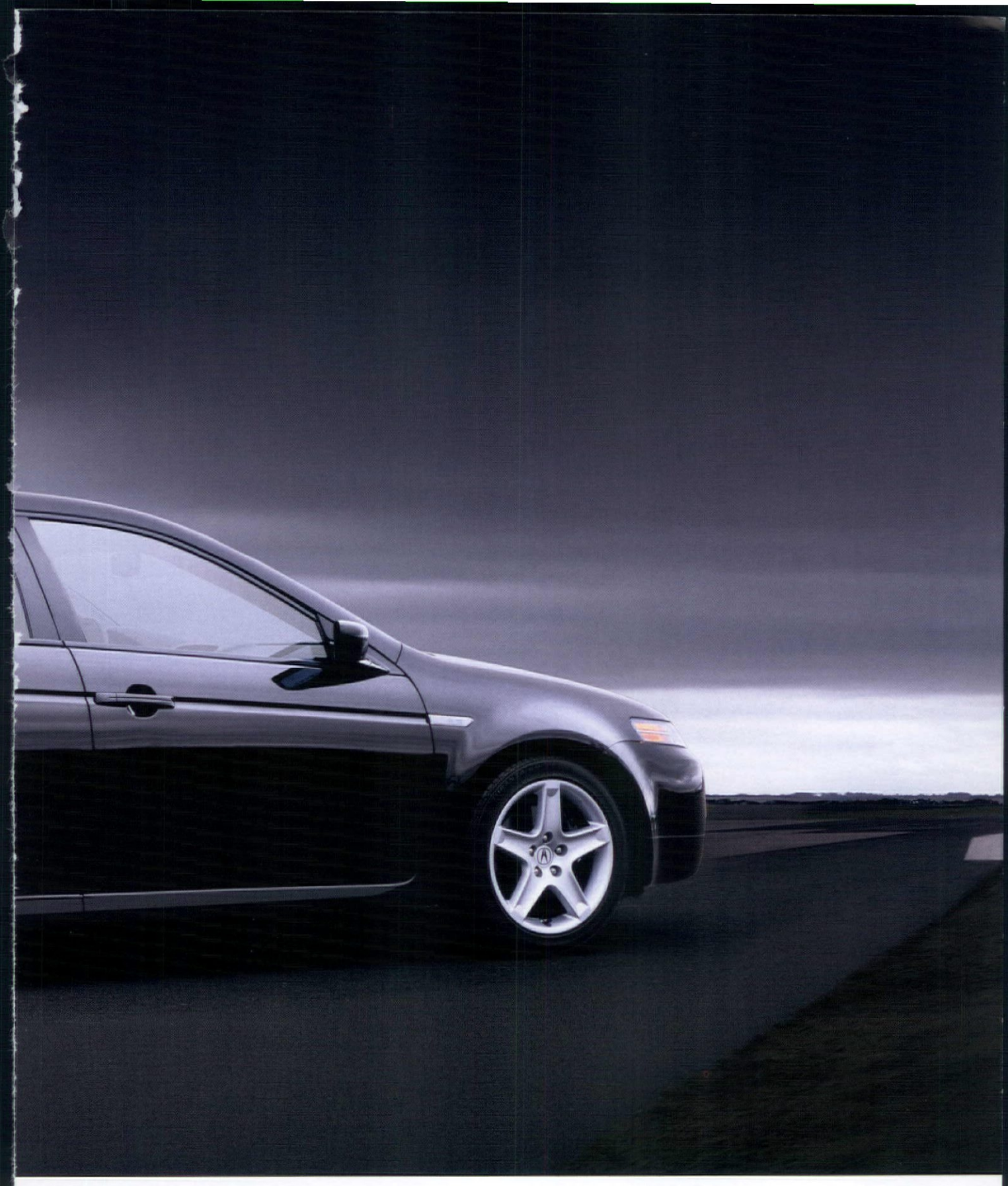
## USH GARDEN ROOMS



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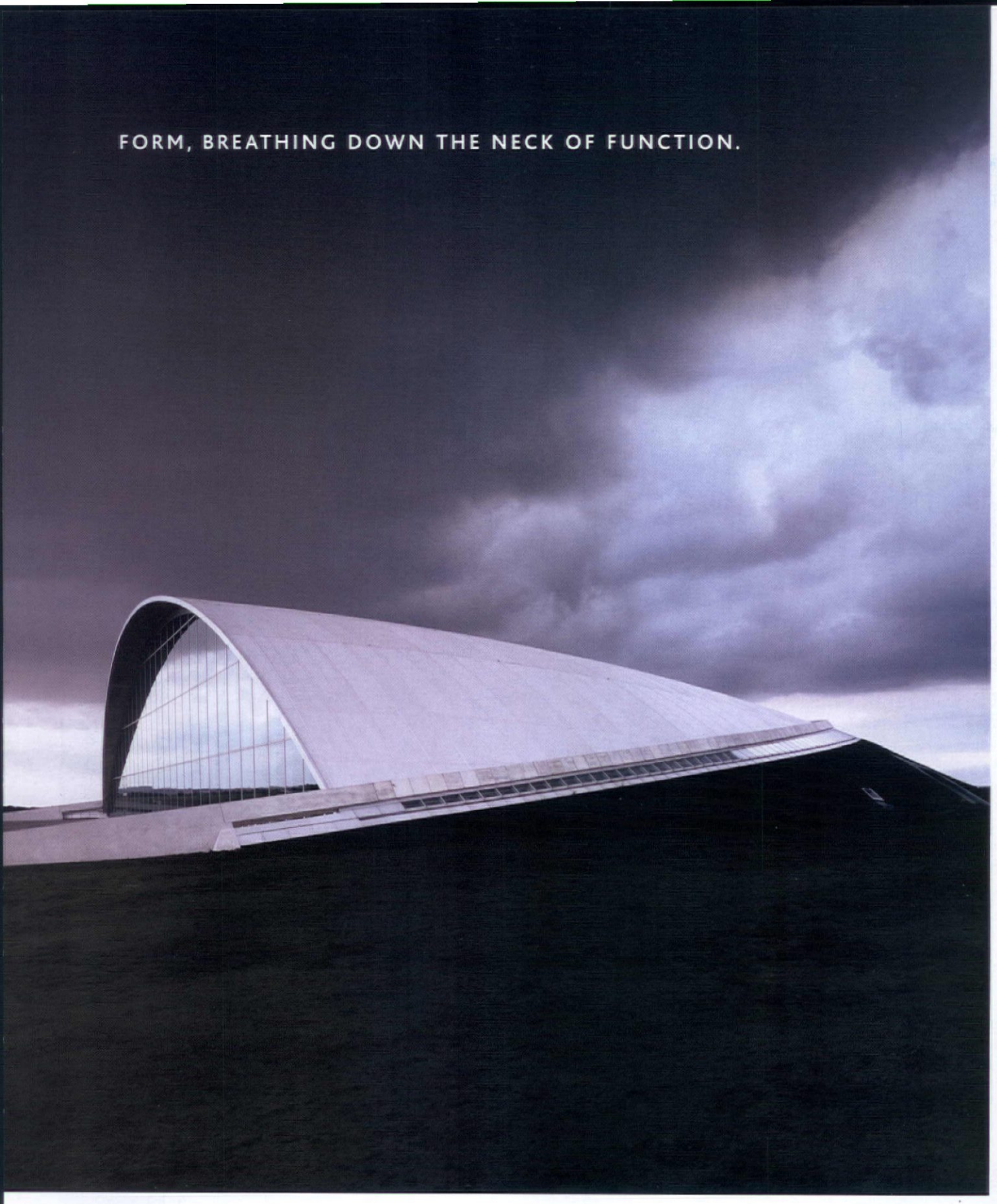


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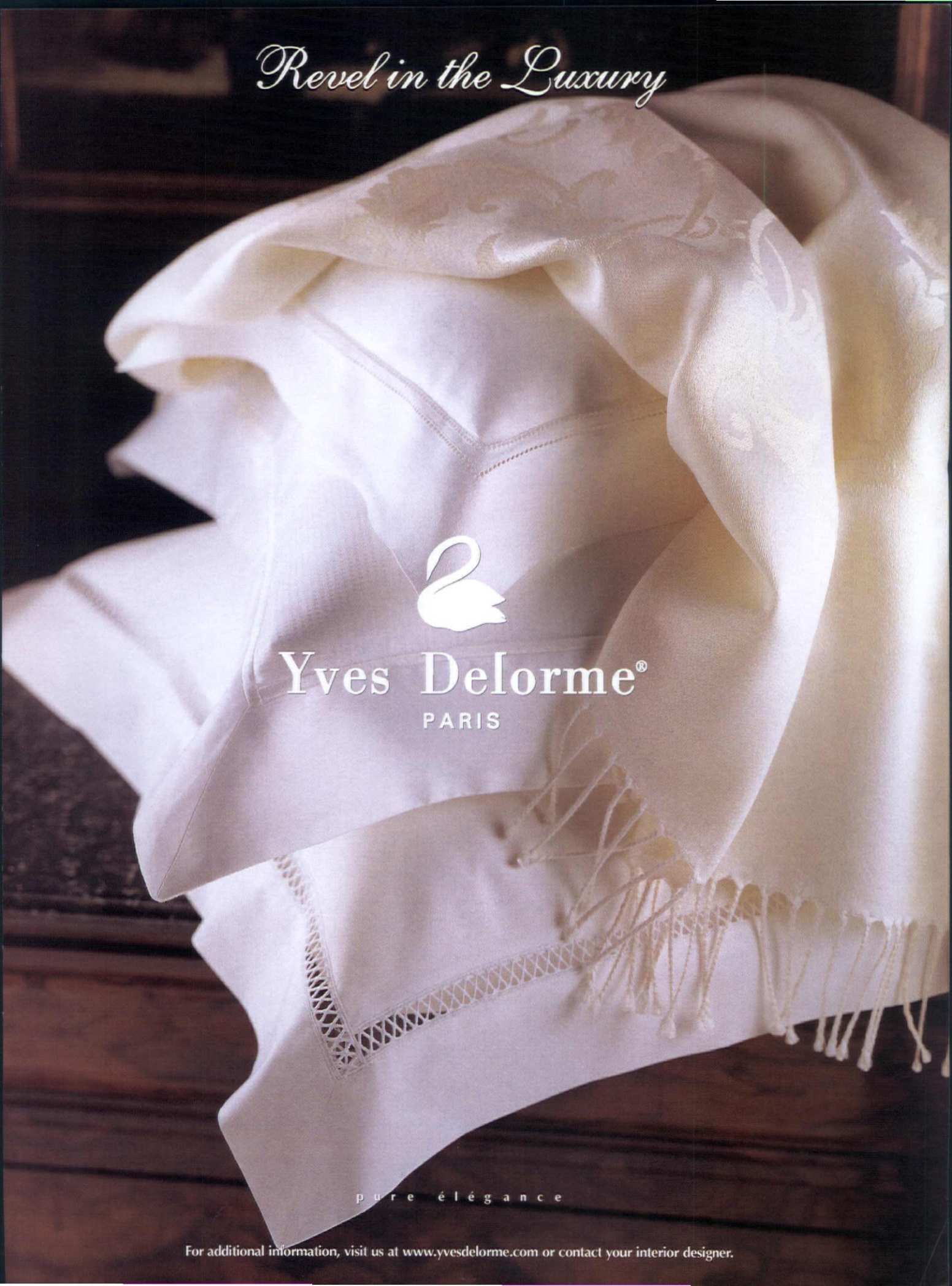
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# happy inside

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# welcome

## as american as the chintz on the chaise

As soon as I saw the new curtains in my bedroom, I thought, why not? I have always wanted to live like a princess in a fairy tale. The curtains did not remotely resemble the idea I had started out with, which had something to do with wanting to wake up with decidedly earthly visions of chintz, so that I would be surrounded by the rosy, rich colors of late summer gardens. If what I got had turned out to be a terrible mistake, I would be warning you about the perils of giving your decorator vague, hopeful descriptions that have more to do with how you want to feel than what you want to see. (Other professionals provide couches for mental refurbishment.) However, my curtains were not a mistake, far from it. They were the kind of lucky surprise that happens in the alchemy of decorating.

The curtains have been on my mind because I've been thinking about American decorating, and how to describe it, which is much trickier than first appears. Once you get past patchwork quilts in log cabins—and let's get past those quickly, please—it is difficult to pinpoint what is purely American. It isn't a question of size, of large or small houses; it isn't a question of color, or stars or stripes; it isn't about shape, and it isn't about types, though that's where you might expect to find the answer. Nearly everything in American decorating comes from somewhere else. The Palladian houses going up all over wealthy suburbs? Derived from the Italian. The Arts and Crafts furniture we love? Derived from the English. The skyscrapers that are a hallmark of our city skylines? The most distinctive of these were the work of refugees escaping a war-torn Europe. That cradle of a chaise longue under the bow window of your bedroom? French. That china pattern you registered? Chinese. That Saarinen table that once graced the IBM headquarters? Finnish. The same is even true for our gardens, whose azaleas, peonies, lilies, and camellias are rooted in the Far East. And on it goes.

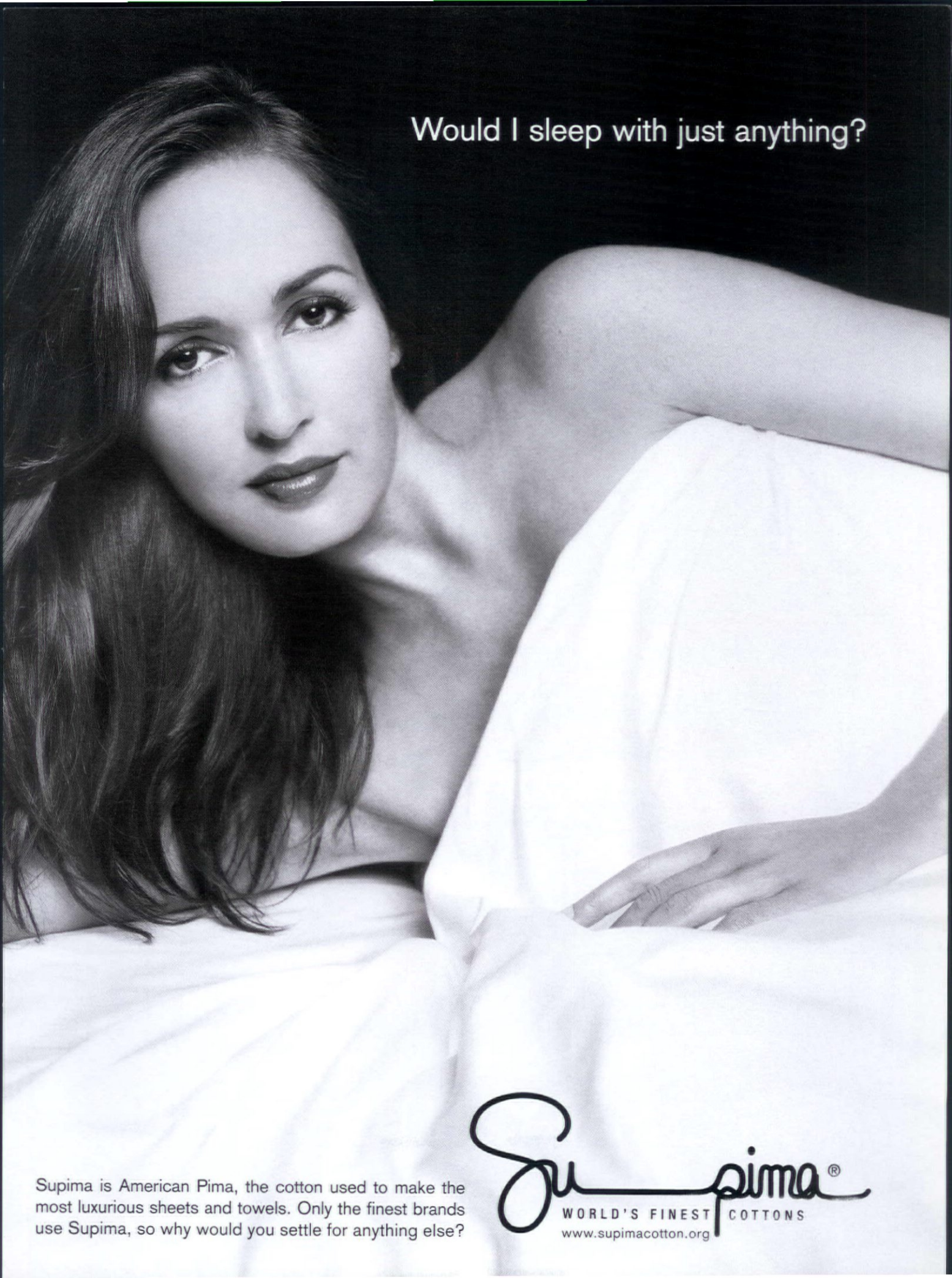
Of course we have our own designers who have responded to our landscape; think of the Prairie style of our greatest American architect, Frank Lloyd Wright. But even that work was influenced by the Arts and Crafts movement. And Charles Eames worked for a while with Saarinen. This brings us to the heart of the matter. We don't so much have an American decorating type as we do an American point of view—which is what this magazine has been championing since its birth more than a hundred years ago. That point of view is large and embracing, and you might even say it is restless; it reaches around the globe for inspiration. This is more true now than ever, when your windows can be decorated with kente fabrics from Africa, or your table set with oxblood-glazed plates from Vietnam, and you have gone no farther than Pottery Barn. What is distinctly American is in the mix, and in the changeability.

Perhaps the most important thing about an American point of view is our national lust for decorating, redecorating, and then doing the whole thing over again. Decorating here—like so much else—does turn out to be about dreams. We aren't, for the most part, filling our homes with stuff from our great-grandmother's rooms. Our rooms don't have an ancestral feel, or the glamorous look of decaying aristocracy. We love what is new. Even when we are collecting antiques, we are collecting in trends—and in herds—because things from the '30s suddenly look new and things from the '70s look fresh.

So what does this have to do with my curtains? I took a detour off the beloved chintz road and became smitten with a green-blue taffeta from Boussac Fadini; Jean Charles Moriniere from Trade France added ingenious pleated ruffles down the middle, and gathered the heavy, voluminous silk into gentle folds. Never mind Scarlett dressing herself from the windows of Tara; this is the curtain that *began* life as a ball gown. I thought the whole thing would look French—that is certainly its antecedent—but it doesn't; it doesn't look like anything I've ever seen. Which makes it quite American. And now that I've seen such curtains, to get even more American about it, everything else must go. I have become fabric obsessed, as I see that it is the most dramatic way to transform your room, to say nothing of your life. The best thing about American style? It is always time to start over.

BRIGITTE LACOMBE

Dominique Browning, EDITOR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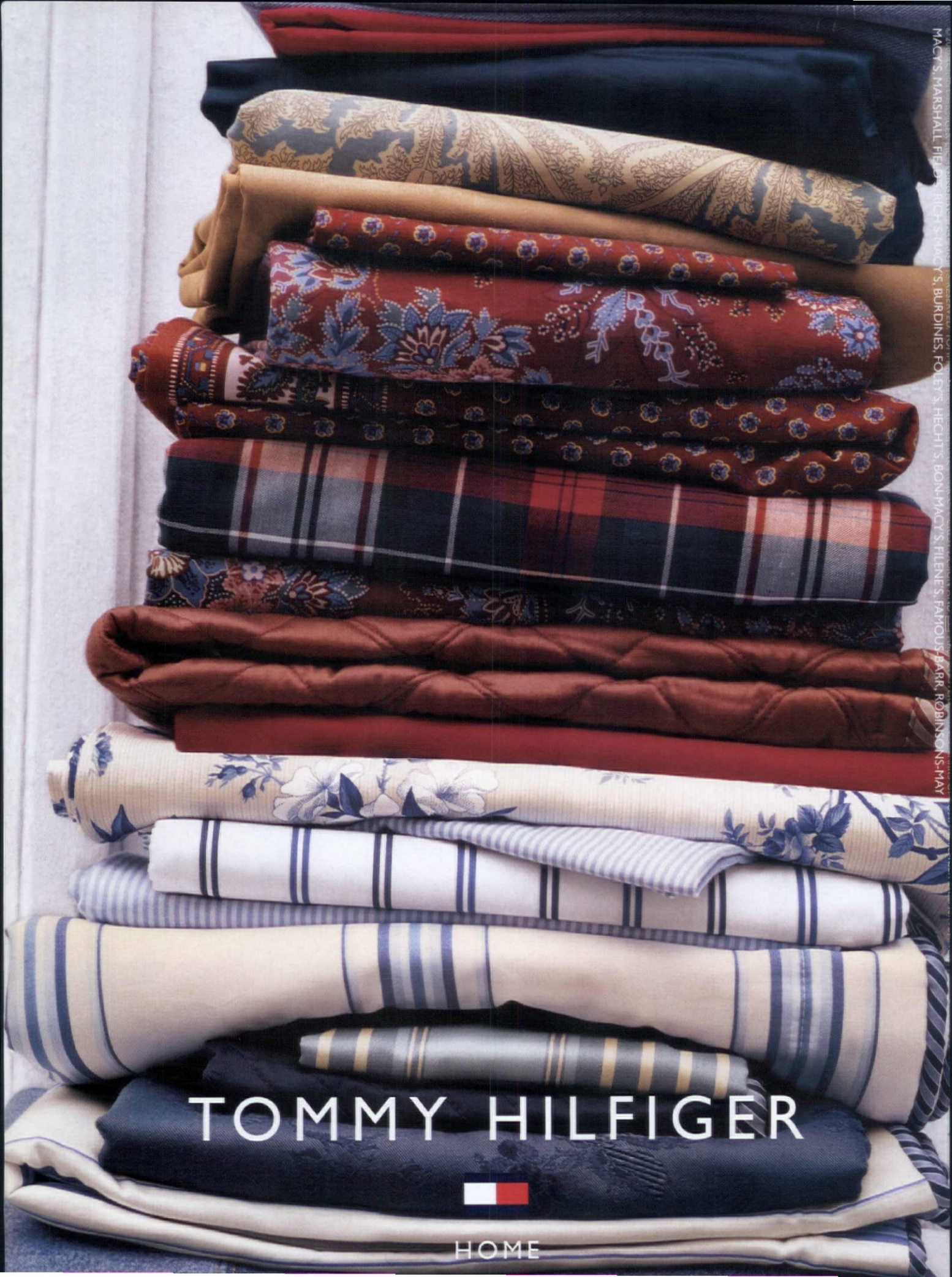
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TOMMY HILFIGER
HOME

# HOUSE &GARDEN

*Queen Anne armchair, ca. 1740, and silver-footed bowl, ca. 1790, both from Bernard & S. Dean Levy, Inc., NYC. Eero Saarinen pedestal table, Knoll. Sirius lead-crystal ball, Baccarat. Sources, see back of book.*

# november

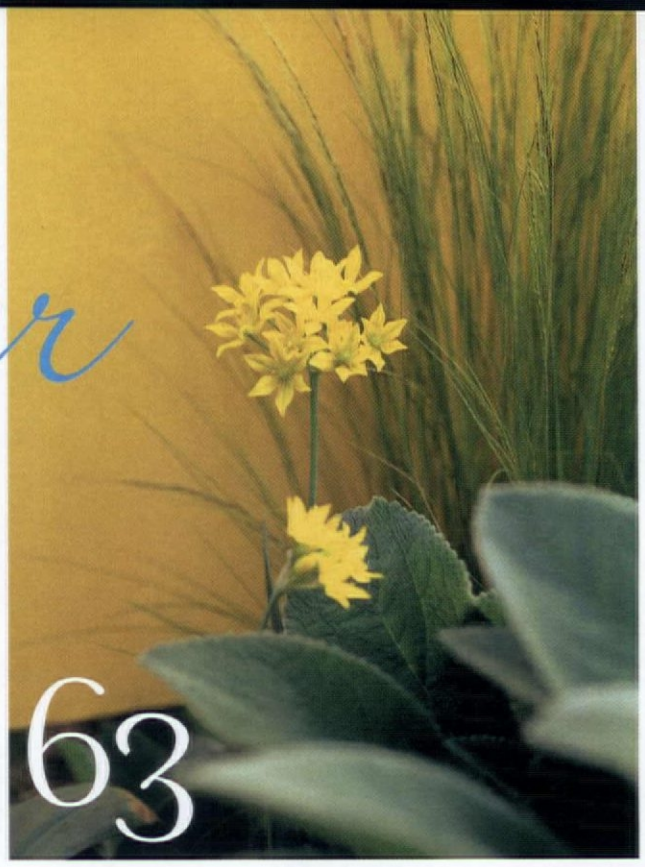
## One of the best things about American design is its mutability.

It takes the best from everywhere, and mixes it up. Like a kaleidoscope, it is constantly, beautifully shifting. And so, in the spirit of serial redecorating, we've made some changes to the front of the magazine. We've opened up **DOMESTIC BLISS** as a place where the design world can speak straight to our readers, giving everyone access to the privileged information that is often directed "to the trade only." **IN THE GARDEN** continues to flourish as a combination of beautiful and useful stories on plants, planting, and design. And a new section, **AMERICAN SCENE**, celebrates the presence of great design in our culture—from art and architecture to books and photography—and offers reflections on the things close to our hearts.

PHOTOGRAPHED BY MICHAEL McKOVECK ■ STYLED BY MICHAEL REYNOLDS

HOUSE &GARDEN
NOVEMBER 2003 VOLUME 172 NO. 11

# november



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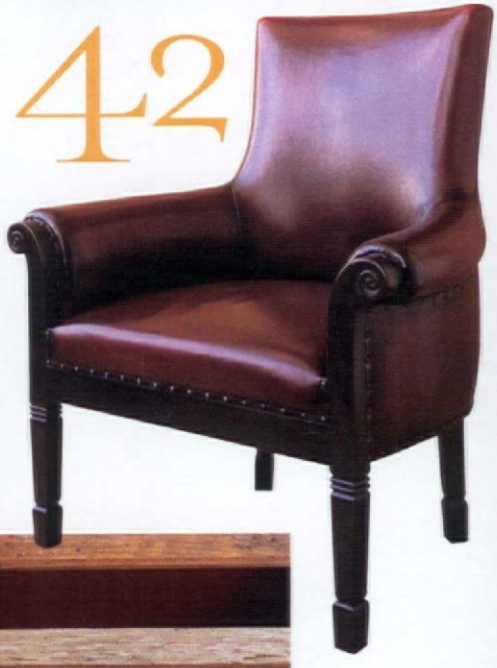

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RICHARD FELBER; FRANCESCO MOSTO; BEATRIZ DA COSTA (3); INSIDE; AND DUNE COOK (CLOCKWISE FROM TOP)

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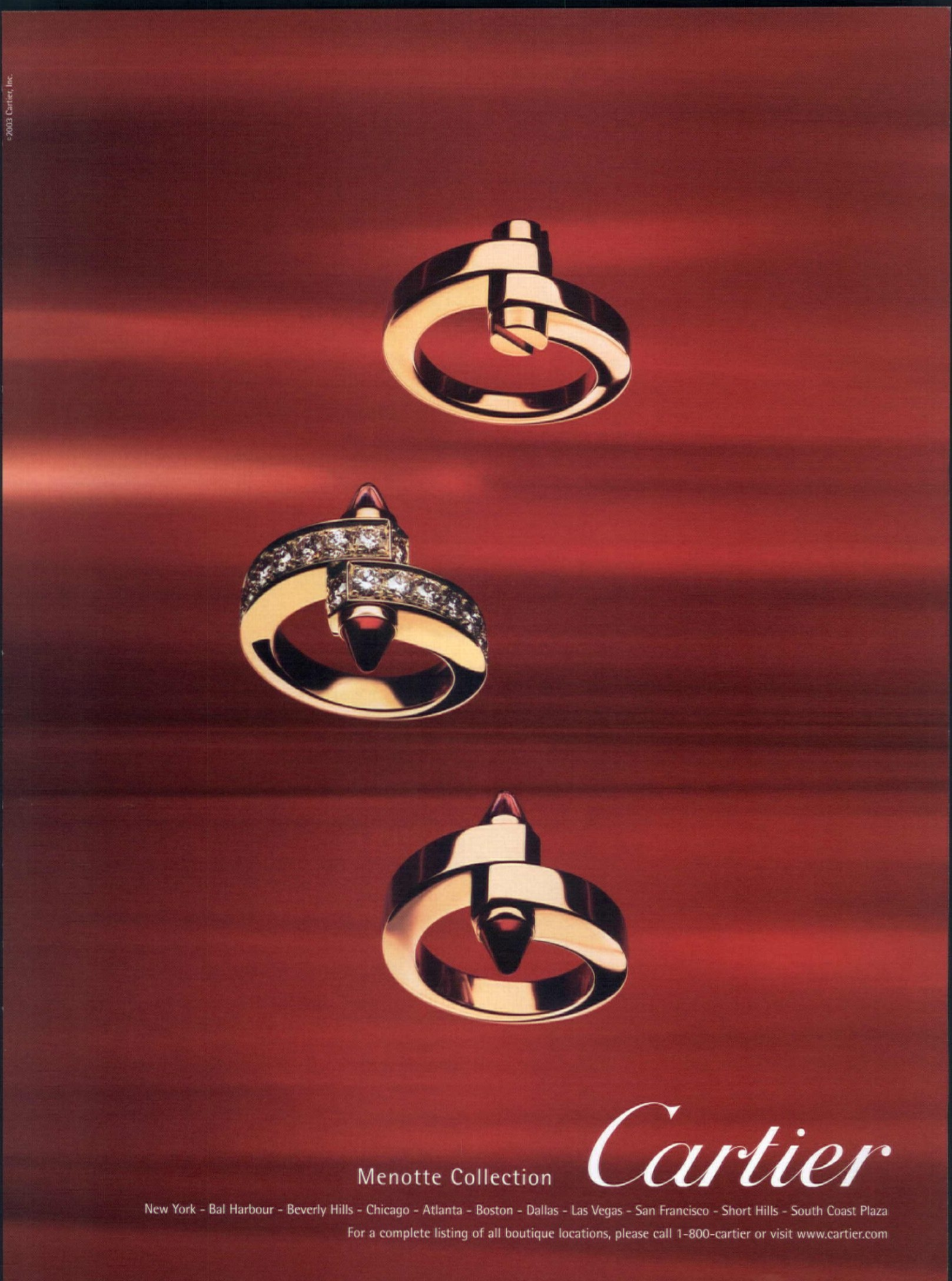

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# november


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BY MAYER RUS

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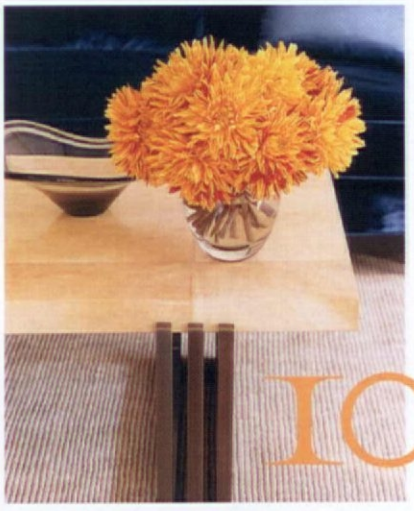
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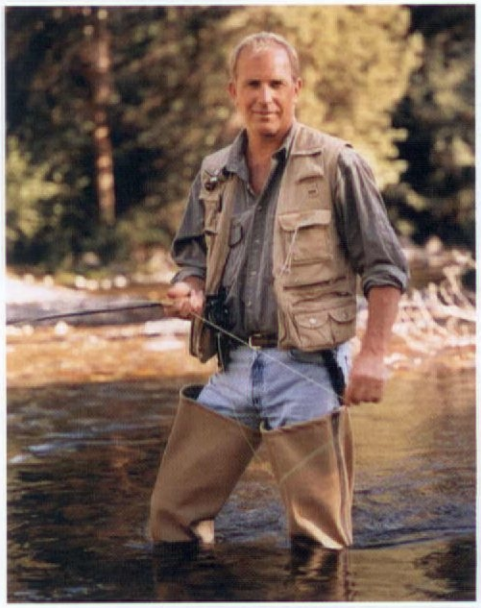
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**ON THE COVER**

Ralph Lauren rules: Creamware Dunham coffee pot, $125; bone china Herringbone teacup (with saucer), $80; Tigris woodgrain wall covering in Pine, $57 per roll; Heritage velvet in Academy Red, $61 per yard, all from Ralph Lauren Home. 888-475-7674. Styled by Michael Reynolds. PHOTOGRAPHED BY FREDERIK LIEBERATH.

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# letters

## WRITING CLASS

Raves on September's In the Garden piece "Forcing Bulbs"! I am remotivated to give this a go. The story is so beautifully illustrated and clearly written, without being overtly dumbed down, like so much of today's magazine writing. While much of the luxury in your pages is wildly over my budget, I can count on intelligent writing and presentation. To me, that's a real pleasure. In a climate of ever cheapening press, advertising, and style, this is a breath of the good life—a reminder of the integrity still with us.

TERRI SEE
*Jim Thorpe, PA*

I am beginning to understand the insight your writers have as they enlighten readers, including me. The magazine continues in the tradition of excellent writing, while suggesting many good ideas on interior decorating. I read with great delight the September letter from Dominique Browning. She hits the nail in discussing the urge in everyone to be a collector. The well-written commentary of Deborah Needleman shouts her familiarity with what we need to know to become good gardeners and ways we may appreciate the natural wonders of flowers, shrubs, trees, and ponds. I found "Forcing Bulbs"—the housebound gardener's salvation in January—very helpful.

DON MODEEN, JR.
*Richfield, MN*

## SOMETHING'S FISHY

In September's The Find, Judyth van Amringe suggests placing *Betta splendens* in a glass container if the fish are on the small side. She did not mention that only one male can go into a container: male *Bettas* cannot be paired.

CHERYL FARABEE
*Richland, WA*

## CANINE COMPLAINT

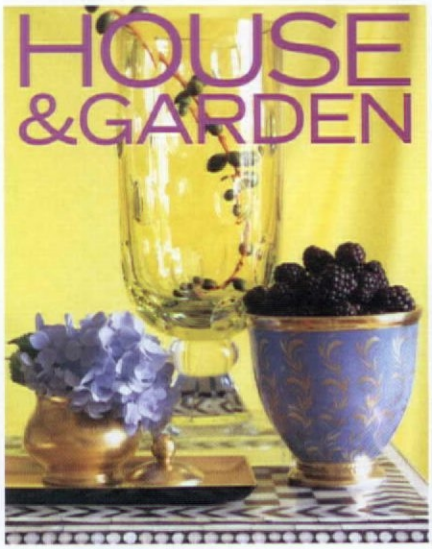
My people received their October issue of *House & Garden* today. They showed me the cover, which had a picture of a cute Westie. He looks a lot like Sammy, my Westie friend from Delray Beach. I sat on the couch and watched as they turned the pages. I was shocked when we reached page 37 and saw the picture of the same Westie looking rather chagrined as he lay on the damaged silk sofa. Westies do not tear up sofas. We are wonderful, considerate pets who do nothing to cause anyone any harm. I am the sixth Westie my people have owned, and they can vouch for that statement.

I hope I will not require psychiatric treatment as a result of the trauma experienced from seeing your grotesquely manufactured picture. Life is tough enough on us little fellows.

It would help if a retraction was printed. Then I can hold my head up high again.

MURPHY THE WESTIE
*Westport, CT*

*Editors' reply: We are in the doghouse, and we want to get out. Please believe us: we meant no harm. The story was a complete work of fiction, and any resemblance to living Westies is just a strange quirk. By the way, the cat made us do it.*




## DESIGNER DILEMMAS

As a design professional, I have often been embarrassed at my design paralysis in my own home, thinking that the minute I committed, the perfect piece would surface. I vowed that this year would be different. I returned from vacation ready to go with my living room plan for four great chairs and comfortable banquettes in the corners looking out on my beautiful gardens. As I read Dominique Browning's letter, "Life Is Short; the Sofa Is Long" [October], I knew it was only a matter of time before I would be lounging on those banquettes. Thanks for your words of support! Now on to the dining room.

MARY OTT HOLTZMAN
*Pelham Manor, NY*

## DEAR TESTY TASTEMAKER

I hope that you will grant me special coral display dispensation [September]. I brought a piece of white coral home from Hawaii 26 years ago, and I've become rather used to having it around. May I keep it? Several years ago I noticed that mere dusting wasn't keeping it clean. How to clean it, I wondered? Then, in a duh/aha moment, I realized I could wash it with water. Jeesh!

KAREN CYSON
*St. Cloud, MN*

## A LIFE CUT SHORT

Friends, relatives, and colleagues have written to ask us to give Michael Campanelli credit for his part in Fox/Nahem Design's grand and gracious makeover of a 1929 Connecticut mansion, the project that was the subject of our September feature story "Focal Point" (page 184). We are privileged to celebrate this gifted designer. Campanelli, a member of the Fox/Nahem team for five years, died in the April airplane crash that also took the life of one of the firm's principals, Tom Fox. Campanelli was 36 years old.

"It's so difficult to express my feelings about Michael," says Joe Nahem. "He was very dedicated, talented, and funny. He made every day a pleasure. When things were at their most hectic, he brought a sense of peace and order to our world." We at *House & Garden* offer our deepest condolences to those who grieve for Michael Campanelli. We are sorry that we, too, did not come to know this man of such promising artistry and his accomplishments.

Please write us at *House & Garden* (4 Times Square, New York, NY 10036-6562). 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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TODAY TOMORROW **TOYOTA**

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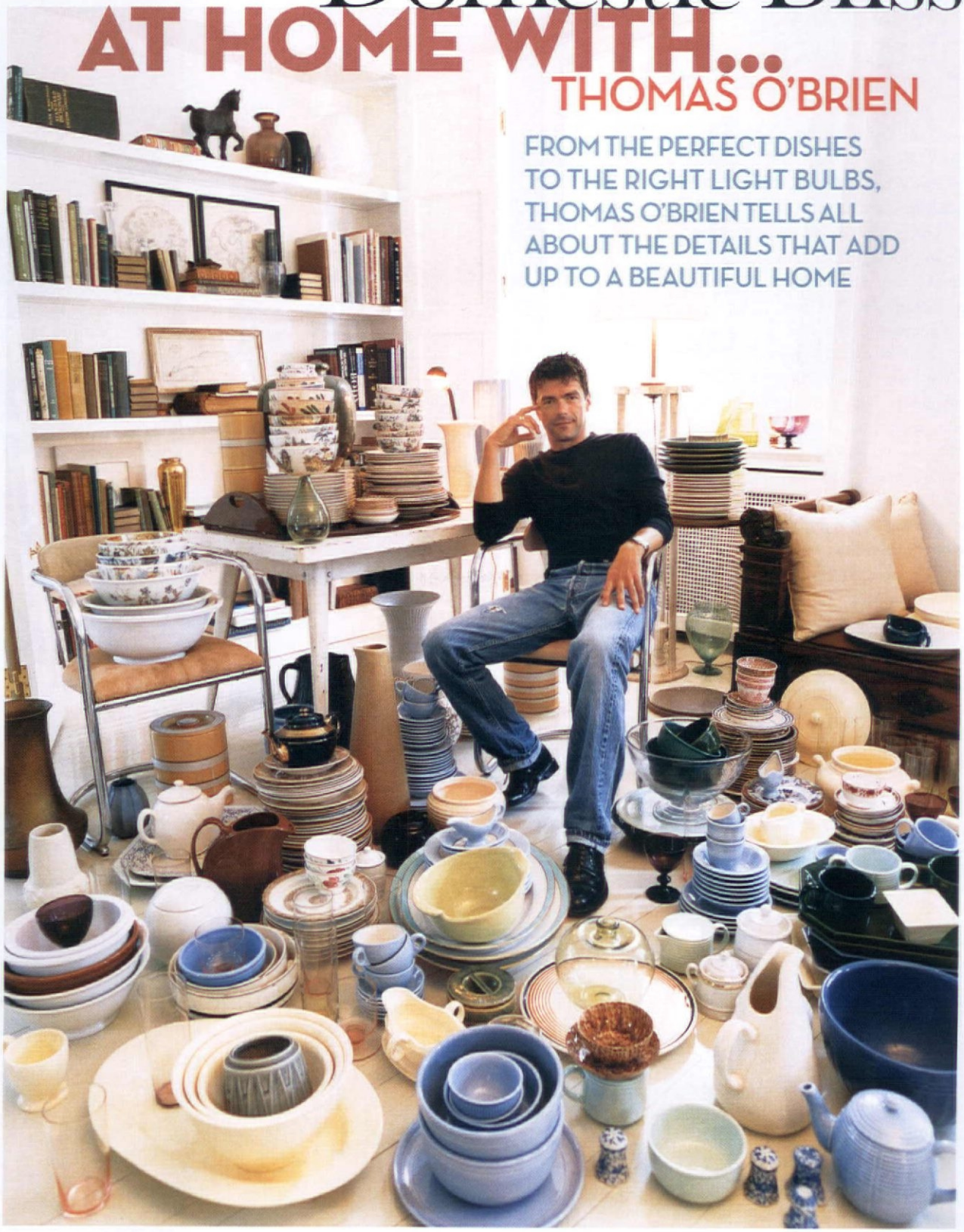
# Domestic Bliss

## AT HOME WITH... THOMAS O'BRIEN

FROM THE PERFECT DISHES TO THE RIGHT LIGHT BULBS, THOMAS O'BRIEN TELLS ALL ABOUT THE DETAILS THAT ADD UP TO A BEAUTIFUL HOME



"I hate design that's like a trip around the world," says designer Thomas O'Brien. "Houses shouldn't have theme rooms that are totally foreign to each other." Since founding the influential Aero Studios in 1992, he has shunned stage-set tricks like faux finishes and cascading fabrics in favor of a tailored, luxurious style he calls "warm modernism." This trademark look has helped win him residential clients like Ralph Lauren (for whom he got his start working on the Ralph

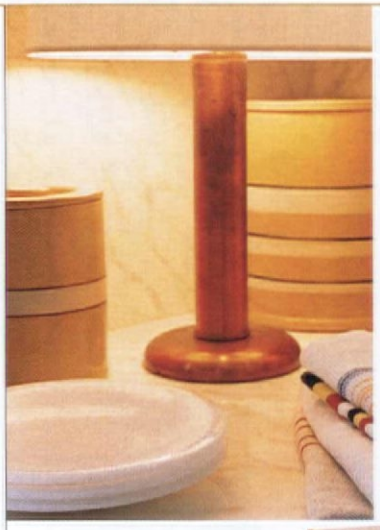
BY SHAX RIEGLER ■ PHOTOGRAPHED BY JAKE CHESSUM ■ STYLED BY MICHAEL REYNOLDS



PRODUCTION COORDINATOR: VIRGINIA FURTER GROOMING: BRIGITTE PHILIPPIDES FOR BRADLEY CURRY LLC. FOR ALL SOURCES, SEE BACK OF BOOK.

# THOMAS O'BRIEN

Lauren Home line in the 1980s) and Giorgio Armani, as well as some of the country's most posh hotels, restaurants, and shops. To help bring his sensibility to as many homes as possible, O'Brien started designing home products. The range now includes furniture for Hickory Chair, bath fittings for Waterworks, bed and bath linens, china, glassware, fabric, and lighting. "The stuff you use every day is most important," he says. "What you sit on, the linens that you use, a light in your kitchen or by a chair—make those beautiful and your home will be, too."



"First thing: lighting. *Play around with lightbulbs. Victorian bulbs—replicas of Edison's carbon filament lamps—cast a great amber light [$15, buylighting.com, 888-990-9933]. Use them in a floor lamp next to a chair where you want a soft light. In lamps that hold two bulbs, put in a 15 watt and a 40 or 60 watt. Instead of using harsh overhead lights, set these kinds of lamps on kitchen counters, beneath cabinets, in corners. At night, I leave on the 15 watt bulb, for a low glow. Don't be afraid to try out unusual bulbs, like the silver-topped ones."*

"For wonderful antiques, *visit Joel Mathieson's shop. He always has incredibly special things: crystal, ceramics, furniture. It's my favorite." 192 Sixth Ave., NYC. 212-343-7477.*

My two scents *"The best home fragrances are made by Fresh. I love earthy scents like Cypress and Sultana." $45 each. 800-373-7420.*

"Rethink pink. *It's great as an accent. Against cream, it looks really modern in an interesting way. I love using it so much that it's a significant shade in my new fabric line." From left: Academy weave in Light Pink, York weave in Garnet, Academy weave in Birch, Davis weave in Light Pink, and Renwick sheer in Light Pink, all Thomas O'Brien for Groundworks for Lee Jofa.*

"Mix rich fabrics *with casual ones. I like to put little pillows made out of a beautiful fabric, like expensive silk velvet, on a canvas slipcovered sofa. It's like wearing a cashmere sweater with jeans. The combination of rich and casual oftentimes makes better of both of them."*

"MAKE WORK SPACES THAT YOU'LL ENJOY SPENDING TIME IN. I LOVE MY LAUNDRY ROOM—THERE'S AN OLD PORCELAIN SINK. AND I GOT THESE WONDERFUL, BIG, FRONT-LOADING WASHING MACHINES FROM SEARS. THEY'RE NOT BLACK, THEY'RE NOT WHITE—THEY'RE THIS GREAT GRAPHITE COLOR. NOW I ACTUALLY LIKE DOING LAUNDRY"

"It's hard to find modern gadgets you don't mind leaving out. I love the Philips stuff at Target. The thermos coffeemaker is great—it's white, with that brushed stainless thermos. The design is very today." Programmable 10-cup coffeemaker with thermal carafe, $60, Target. 800-800-8800.

"Give yourself the luxury of lots of great dish towels. In a weekend I'll go through a dozen. Just toss them in the laundry as you use them. You don't have to iron them—they just get folded. And then you always have clean linens. It's a luxury people don't give themselves." Assorted Belgian and French dish towels, $15 to $23, La Cafetière. 866-486-0667.

"For holiday tables, include vintage. Even if you're a modern and your service is spare and all white, mix in ornate silver ladles and mismatched candlesticks. It creates a festive feeling." George III-era English antique sterling silver soup ladle, ca. 1807, $1,850, James Robinson Inc., NYC.

"Paint the doors of your house shiny black, something I've seen in pictures of Colonial Williamsburg. As I was doing my house, Gosford Park was a big inspiration. I love the belowstairs scenes—all shiny black and cream. To get that look, I found this great Benjamin Moore industrial product. The luster is wonderful on doors, and even the walls, ceiling, or floor. I love that full-on high-gloss look." Industrial Maintenance Coating Rapid Dry Gloss Enamel in Safety Black 82, $24 per gallon, Benjamin Moore. 800-672-4686.

**"BUY BETTER UPHOLSTERY FIRST, BEFORE FINER ANTIQUES. IT'S WHERE YOU SIT, AND IT SHOULD FEEL GOOD"**

"Vintage dishes are great. I collect Transferware. Buy one piece at a time if that's all you can find. I used them on my Thanksgiving table last year—every pattern is different, but they're great all together. They're so wholesome, and they seem to say holiday. I always find excellent pieces on eBay."

# Fabric Obsession

WITH BOLD MOTIFS AND TEXTURES THAT FEEL **HOMESPUN**, THESE FABRICS WILL WARM UP ANY ROOM BY CAROLINA IRVING

**COZY COTTAGE**
I've always been inspired by the layered look of pattern on pattern in the painter Balthus's Swiss chalet—those snug Alpine rooms where curtains, cushions, upholstery, and linens are covered with wildly different embroidered designs that look great together. With these fabrics, I immediately pictured making my own rustic and cheerful interior. The rich colors complement each other, and the fabrics are united in their handmade feeling. If doing a whole room seems too crazy, just make lots of cushions out of different fabrics and line them up on a sofa.

Clockwise from top: Lalita cotton and wool, Old World Weavers. Carousel Stripe in Ivy cotton blend, Lee Jofa. Thalia in Rouge/Vert cotton blend, Clarence House. Claudie Plaid in Geranium cotton blend, Lee Jofa. Canevas de Touraine Louisette in Vert cotton blend, Georges Le Manach for Claremont. Lindsey's Garden in Carnation cotton blend, Brunschwig & Fils. Senteurs in beige cotton blend, Old World Weavers.

**CREWEL A TYPE OF NEEDLEWORK, GENERALLY IN BOLD FLORAL DESIGNS, CREATED WITH LOOSELY TWISTED WORSTED YARN; HISTORICALLY, USED FOR BED HANGINGS AND CURTAINS**



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# Fabric Obsession

**COUNTRY COLONIAL**
The brown and white palette of these heavy woven fabrics reminds me of Rose Tarlow and the way she can pull off a decor that's rustic yet sophisticated. Layer various shades, patterns, and textures to create a handsome, warm whole. Pair the large-scaled pattern on the wall with rough-textured and small-patterned fabrics in a similar color. This is definitely not a delicate look. Use it only on such furniture styles as austerely elegant designs from the 17th century that can stand up to its masculine strength. These colors really complement the patina of old wood.

Background: Francois Villon in Carbon cotton blend, Clarence House. Others, clockwise from top left: Venice in linen, Michael Divine Maison, for A.M. Collections. Henry II bar chair by Dennis and Leen at Holly Hunt. Wool Diamond in Coffee wool, Clarence House. Broderie Montespan in Brown 68 cotton blend, Claremont. Kyoto (craft paper and cotton yarn), from the Goza collection, Clarence House.

**TOILE DE TOURS** IN THE 1920S, GEORGES LE MANACH—A SMALL SILK-WEAVING MILL FOUNDED IN TOURS, FRANCE, IN 1829—INTRODUCED A GROUNDBREAKING COLLECTION OF HEAVY WEAVES INSPIRED BY ETHNIC AND HISTORIC DESIGNS

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# Fabric Obsession

**TRUE BLUE**
Indigo blue is always bright and fresh. Don't be afraid to mix fabrics of different patterns in the same palette—especially blue. I never forget David Hicks's advice that all blues go together. You can use a toile for curtains, a geometric pattern on the sofa, and a floral for pillows, and they will always work together. It never fails. Besides the intense color, indigo-dyed fabrics like these have long been prized for their fade-proof properties, so they're perfect for rooms that get lots of sunlight.

Clockwise from top left: Resist Print blues on linen, Scalamandré. Floral Trellis in Indigo cotton blend, J.P. Baker, at Lee Jofa. Check Rustique in Atlantic Blue cotton, F. Schumacher and Co. Newcastle in reversible blue cotton blend, Clarence House. Srinigar in Indigo linen and cotton, Greeff, at Schumacher.

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The hallmark of a refined table, a time-honored sterling pattern from Wallace Silversmiths is the first item on many couples' registry lists. Bloomingdale's Registry consultants work with to-be-weds to select the pieces they'll need and a style they'll always love. After all, each piece is a future heirloom, appreciated today and passed down for generations to come.

An elegant accompaniment to holiday soirées, sterling is increasingly taking its place at simple dinners and easy Sunday brunches. As people begin to realize that frequent use only enhances the beauty of their silver, they've become more likely to lend its luxurious elegance to everyday affairs.

Certainly, small scratches will occur with regular use. But they'll slowly develop a rich patina that will transform your pattern from sparkling to luminous. Like fine wine, exquisite sterling truly does improve with age.

# *Sterling Celebrations*—

## THANKSGIVING DAY AND EVERYDAY

### LIVING WITH YOUR STERLING: TIPS FROM NICOLE MARQUIS, BRIDAL DIRECTOR, WALLACE SILVERSMITHS

When couples receive sterling silver as a wedding gift, I give them this simple advice: Don't be afraid to use it. Sterling will only achieve its true brilliance when used regularly and cared for following these easy guidelines:

We recommend hand-washing sterling. Dishwashing is safe if you use a mild, chloride-free detergent and take care to wash stainless steel separately. Completely dry pieces with a soft cloth before storing them.

Store regularly used sterling in a clean, dry drawer. To prevent tarnishing, do not wrap silver in plastic or newspaper or secure sets with rubber bands.

Regular use and washing keeps sterling pieces bright and shiny. If necessary, rotate to ensure frequent use of each piece.

Polish frequently used sterling once or twice a year with a non-abrasive foaming paste cleaner. Rub each piece lengthwise—never rub crosswise or in a circular motion.

Like most precious metals, sterling scratches as it is used and washed. Interlacing scratches form the soft, rich patina that gives heirloom silver its beauty.

NICOLE MARQUIS

bloomingdale's

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bloomingdale's

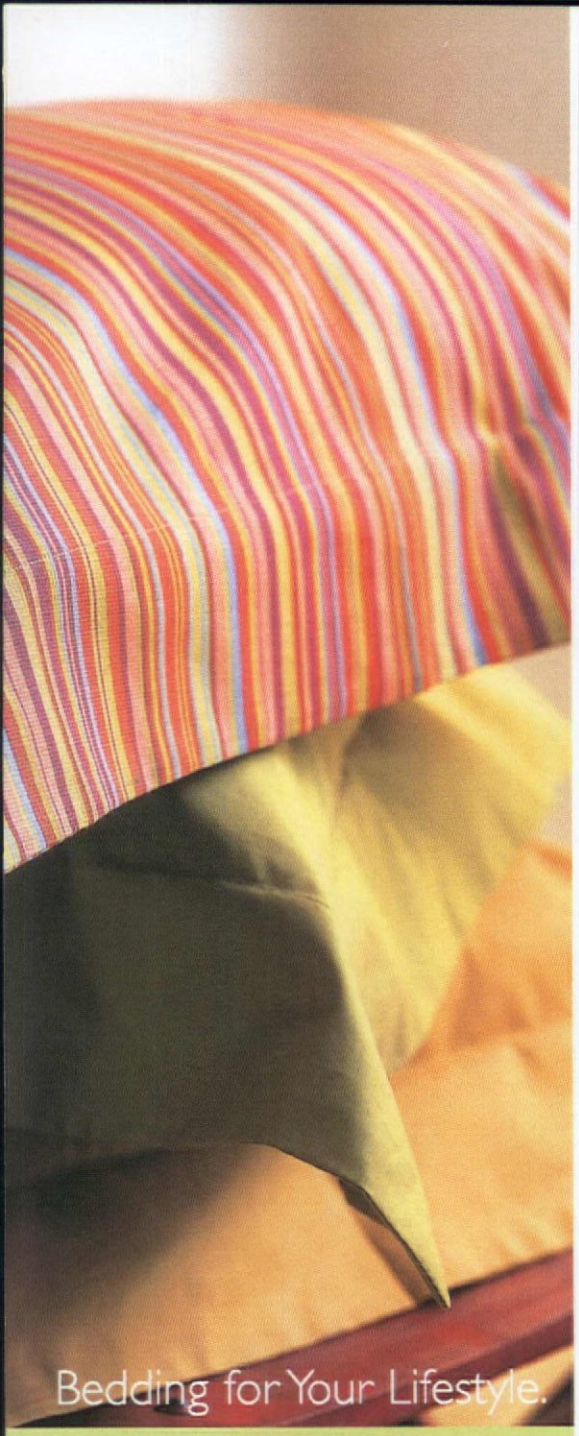
*Left to right: Giorgio, Palatina, Barocco, Venezia, and Impero by Wallace Silversmiths.*

A family legacy likely to be passed down for generations to come, sterling silver flatware is the ultimate wedding gift. Couples can add a fine sterling pattern to their Bloomingdale's Registry list – and guests can purchase it – three easy ways: in our stores, over the phone at 1.800.888.2WED or online at www.Bloomindales.WeddingChannel.com.

Each 46-piece set by Wallace Silversmiths includes eight 5-piece place settings, a 6-piece hostess set and a bonus storage chest. Sets of the Giorgio, Barocco, Impero patterns, which carry a $3,360 manufacturer's suggested retail price, may be purchased at Bloomingdale's for $2,200. The Palatina and Venezia patterns, which carry a $3,680 manufacturer's suggested retail price, are sold at Bloomingdale's for $2,400.

To add the luxury of Italian sterling to your own menu, visit Bloomingdale's Dining Circle, an in-store emporium featuring the finest in silver, china and crystal tableware. Order the pattern you prefer by calling 1.800.555.SHOP and mentioning code #M539.

**Sorry, sterling silver not available in our Bridgewater Commons, North Michigan Avenue, or Beverly Center Stores.*
*Available to the trade.*

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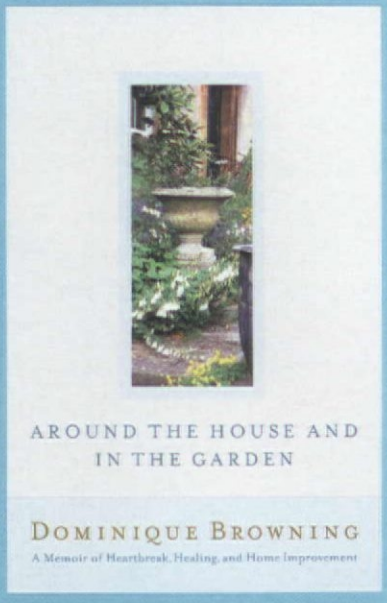


From the editor of
*House & Garden*,
a collection of essays describing the power of home to heal the soul.

"Anyone who has ever owned a house, planted a bulb or lost a lover should read this book."

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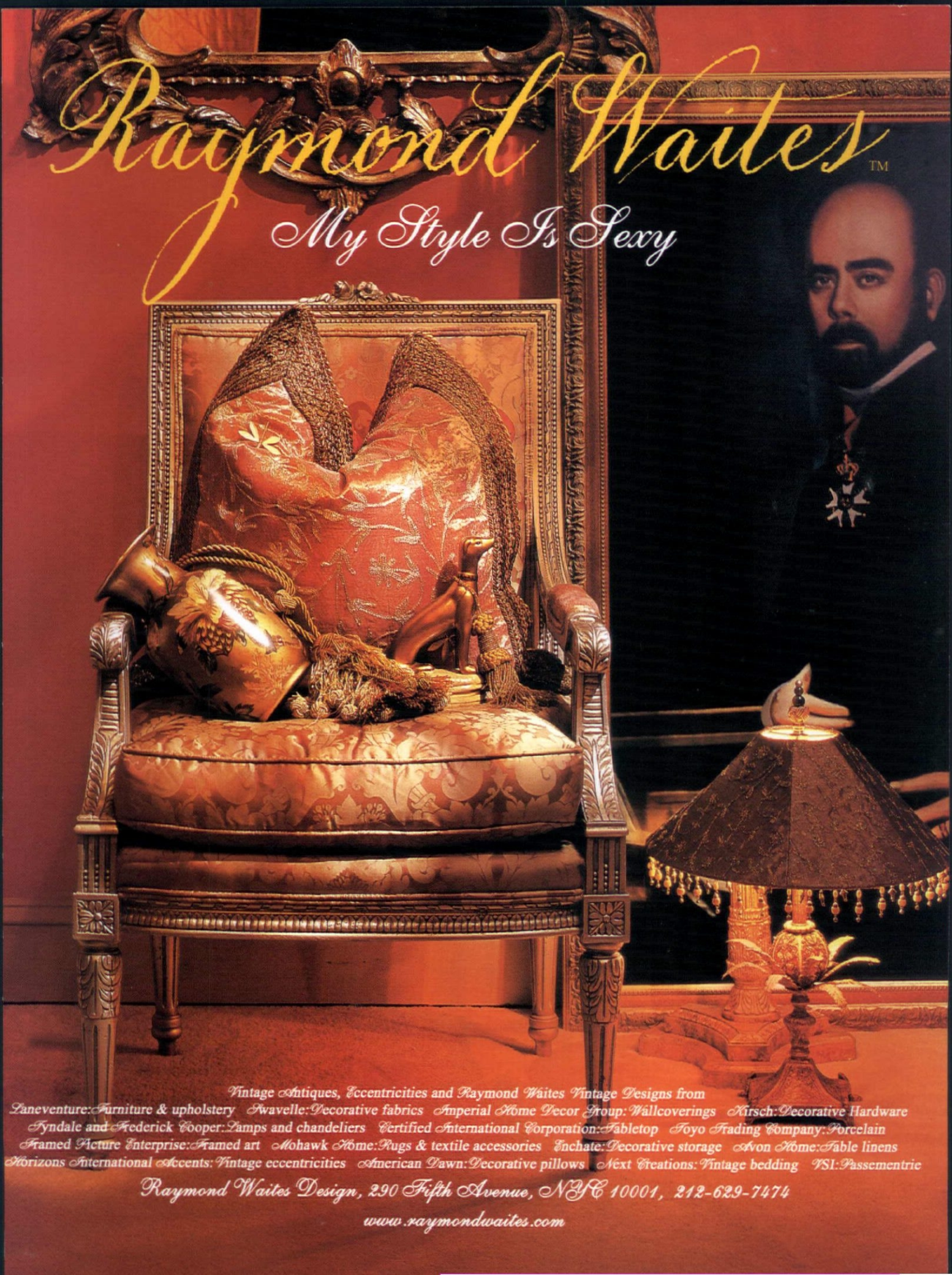


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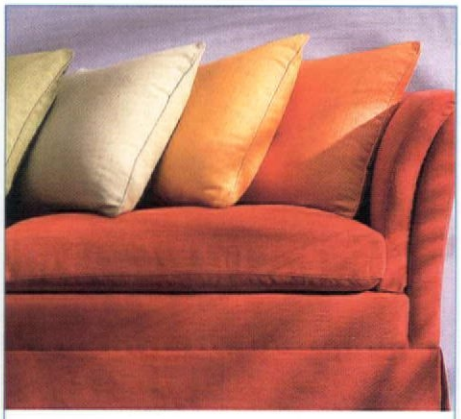

*The Fall 2003 Trade Winds Collection* features many lighthearted and brilliantly hued designs. **Samoa**, **Fiji**, and **Marquesa** Cotton Prints are lively; while **Tahiti** is full of equatorial flowers and fruits. **Gauguin Linen Texture** (pictured above on a B&F Wilcox Sofa) has a 16-color palette, and **Tonga Woven Stripe** is a crisp silk and linen strié.

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Stickley's 21st Century collection blends familiar Mission design elements, such as spindles and unique joinery, with a more streamlined and contemporary influence. The collection encompasses dining room, bedroom, office and occasional furnishings, as well as upholstery. For the location of the Stickley dealer nearest you, call **315.682.5500. www.stickley.com**

Stickley

Stickley's solid cherry French collection reflects the company's increasing diversity of styles and is a well-crafted response to popular interest in all things French. To purchase a full-color catalog, or for the location of the Stickley dealer nearest you, call **315.682.5500. www.stickley.com**

# Elements of a Room

## THE ENTRY HALL WE'VE ROUNDED UP A PROFUSION OF PIECES THAT SAY "WELCOME," SO YOU CAN CHOOSE A FEW THINGS THAT HELP YOUR HOUSE MAKE A GREAT FIRST IMPRESSION

BY MELISSA FELDMAN

1

* Useful objects don't have to be dull: a tree-shaped coatrack, branch-shaped porcelain candlesticks, a gnarled console, a wood-grained umbrella stand, and faux bois wallpaper perform their duties whimsically. (But don't overdo it. A touch of whimsy goes a long way.)
* This mirror's deep ledge is perfect for keys and other objects.

**RUG** Argentine Patch cowhide rug, 8 by 6 ft., $1,075, The Rug Company, NYC. **TRAYS** Set of three lacquered trays, $72 to $146, by Maga Sabao, at Global Table, NYC. **MIRROR** Grey mirror, $1,560, Casamilano, Property, NYC. **CANDLESTICKS** White bisque porcelain Rococo branch candlesticks, $800 (small), $1,200 (large), Ted Muehling for Nymphenburg, NYC. **COATRACK** Birch Tree coatrack, $748, Swedese, Totem Design, NYC. **UMBRELLA STAND** Ceramic stand, $320, Bloomingdale's. **CONSOLE** Chrysanthemum Root console, $5,700, from a 16th-century Ming dynasty design, J. F. Chen Antiques, Holly Hunt Chicago. **BOWL** Bronze monkey bowl, $100, William Wayne & Co., NYC. **LAMP** Vintage driftwood lamp, $1,250 a pair, Aero, NYC. **WALLPAPER** Faux wood wallpaper, Nobilis.

## LAYER SUBTLE NEUTRAL TONES—FROM BEIGE TO DARK BROWN—FOR A MODERN WOODSY PALETTE THAT'S WARM AND INVITING

PRODUCTION COORDINATOR: COURTNEY MILLIGAN



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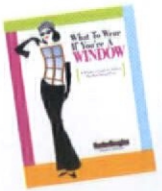


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# Elements of a Room

## THE ENTRY HALL

2

*Don't forget to place seating near the door. If you've got the room, this red and chrome bench is a chic perch for putting on boots or setting down packages; otherwise use a dramatic chair, like this one in cast aluminum.

*A demilune console table that hugs the wall, such as this gold-leafed piece, is perfect for tight spaces.

*Hang a classic sunburst-shaped mirror on the wall instead of art.

**RUG** Dolce in black, $4,999, ABC Carpet and Home, NYC. **ACCENTS** Le Tallec ginger jar, $4,400, trumpet vase, $1,650, and cachepot, $1,300, all porcelain, Tiffany & Co. **BENCH** Florence Knoll for Knoll, $1,300, NYC. **CHAIR** Cast aluminum In/Out chair, $442, Paola Navone for Gervasoni, Repertoire, NYC. **CONSOLE** Gold-leafed, by Mrs. MacDougall at Hinson & Company. **MIRROR** Sunburst painted mirror, $4,903, Parish-Hadley for Baker. **SCONCE** Stellare, in lead, Donghia Furniture/Textiles Ltd., with shagreen shades, Osborne & Little. **WALLPAPER** Asuka, by Osborne & Little.

**USE A BOLD PATTERN, SUCH AS THIS RUG'S BLACK AND GOLD SWIRLS OR THE WALLPAPER'S RED AND GOLD FLORALS, TO MAKE A GLAMOROUS DECORATIVE STATEMENT**

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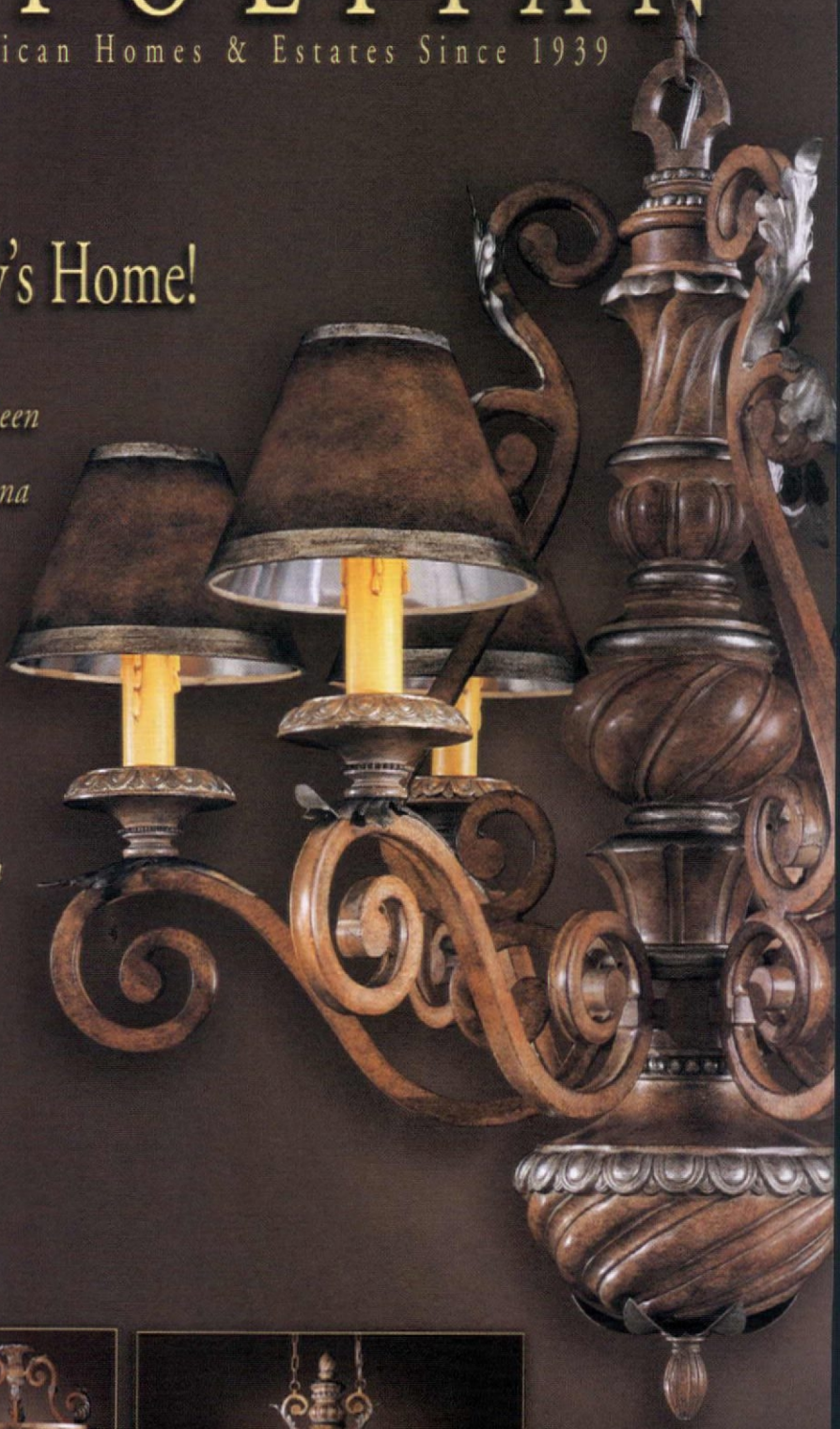

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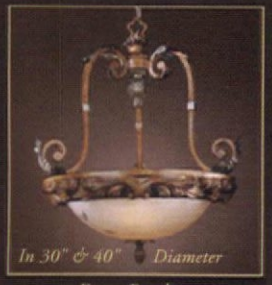

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# Elements of a Room
## THE ENTRY HALL

3

* To bring focus to a large foyer, consider placing a round table in the middle of the room, rather than pushing a console against the wall.
* It's a great spot to keep a vase filled with flowers.
* When entertaining, light candles before guests arrive, to set the mood and make the entrance hall part of the party.

**RUG** Lulu Guinness's Tibetan wool checked rug, 10 by 12 ft., $8,400, The Rug Company. **CANDLESTICKS** Fluted brass columns, $220 and $265, Visual Comfort and Co., Baker TriBeCa, in NYC. **DAYBED** Arles in hand-hammered iron, PierceMartin. **FABRIC** Silhouette in gray by Lee Jofa. **TABLE** Guerin in solid teak with ebonized finish, $8,000, John Davies for British Khaki, NYC. **HURRICANES** From left: $75, Chambers catalog; Uzes, $34, Pierre Deux. **VASE** Voluminous, $59, Pottery Barn. **COATRACK** Iron scroll, $129, Pottery Barn. **SCONCES** Iron, with blown etched glass, $39 each, JCPenney. **PAINT** Kayak Yellow, Ralph Lauren Greenhouse Collection.

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# Setting the Table

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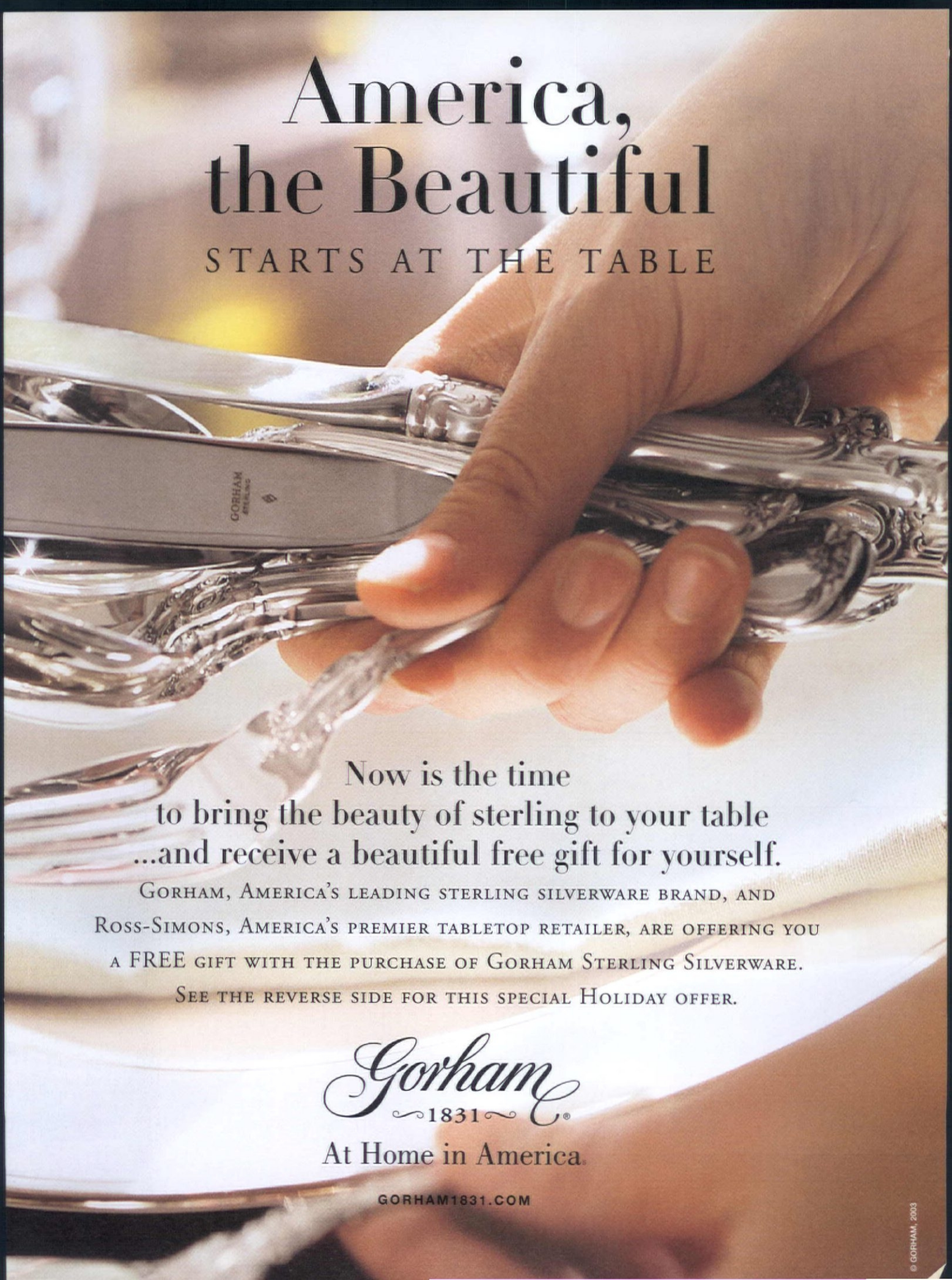
Serve cider—or arrange a fall bouquet—in an ample earthenware pitcher. Use pieces in complementary hues but different shapes and sizes. Think of them as a sculpture for the table.

From left: **FACETED QUART PITCHER**, $25, Todd Piker for Cornwall Bridge Pottery, CT. **YELLOW CERAMIC THREE-HANDLED URN**, $138, Berry Stoneware, Anthropologie, NYC. **EARTHENWARE ALEXANDRE PITCHER** with white glaze, $95, by Astier de Villatte, at Nest, San Francisco. **GREEN CERAMIC PITCHER**, $76 for a set of two, A La Maison, NYC. **HAND-THROWN STONEWARE JUG**, $80, Richard Batterham, at Simon Pearce, NYC. **CREAM CERAMIC CARTA CARAFE**, $58, Arte Italica, at Cookworks, NM. **ANTIQUE EARTHENWARE PITCHER**, $310, Le Fanion, NYC. **ANTIQUE WOOD CUTTING BOARD**, $380, La Brocante, NYC.

PHOTOGRAPHED BY BEATRIZ DA COSTA

STYLIST: EDOUARD PRUHLIERE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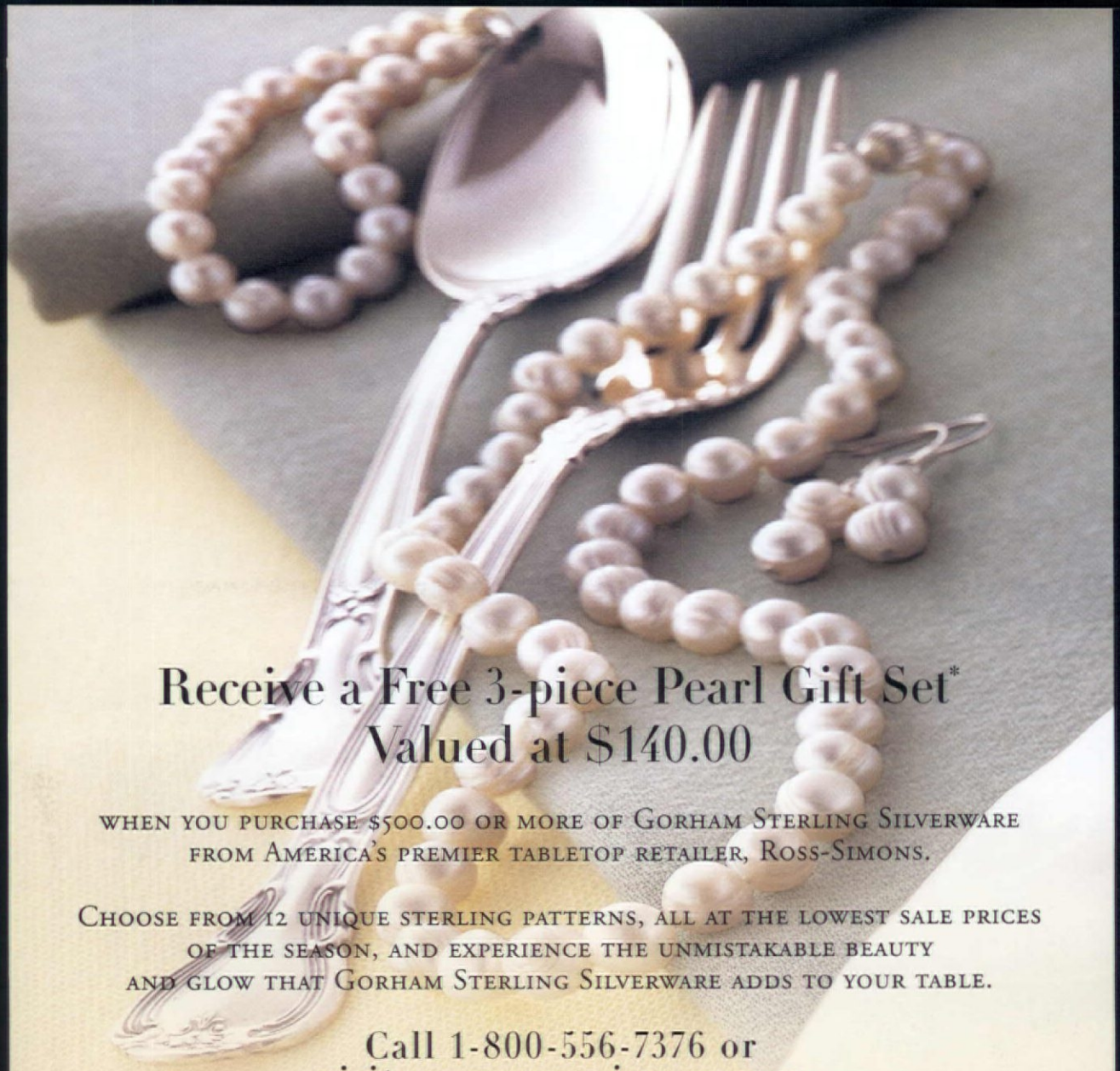

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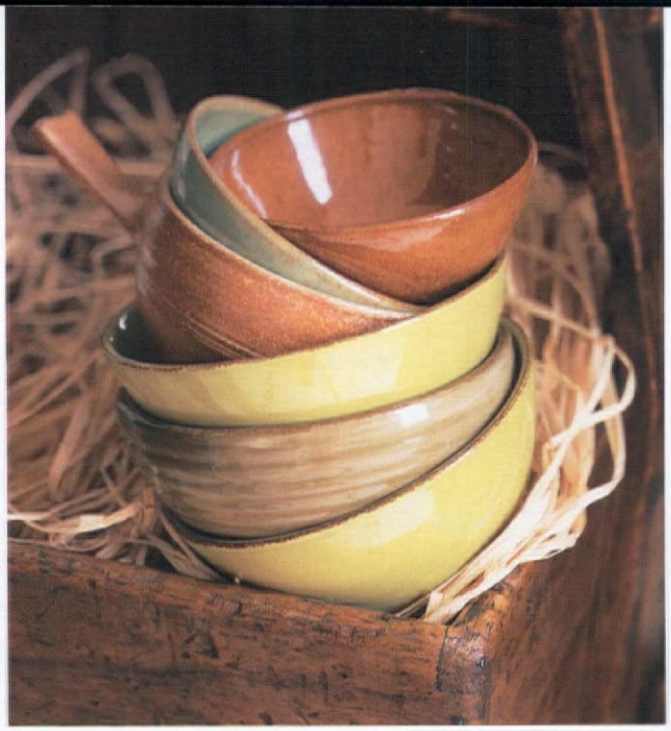
# Setting the Table

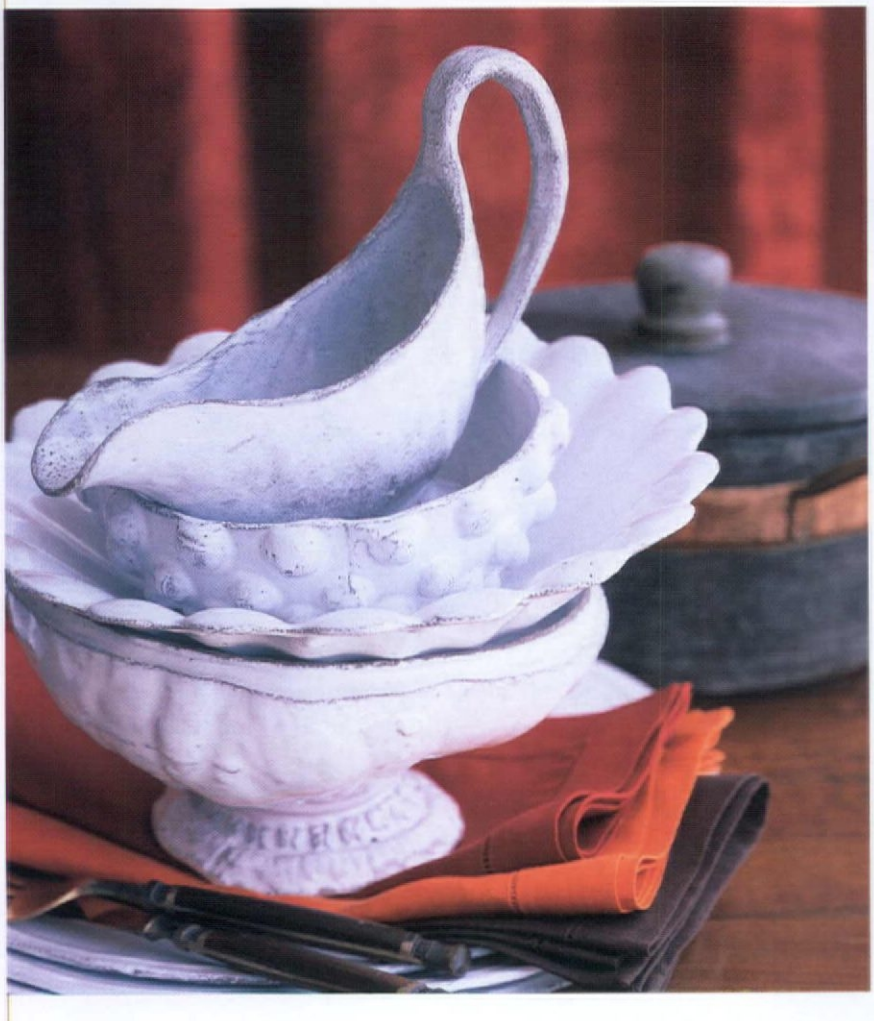


Handmade artisanal bowls are perfect for hearty soups and stews, homemade mashed potatoes, or fresh-picked apples.

From top: **HAND-THROWN BOWLS** in brown and green, $54 for a set of three, by Patti Carbone Wellen at Privet Cove, Southampton, NY. **WOOD-FIRED SOUP BOWL** with handle, $14, Todd Piker for Cornwall Bridge Pottery. **CERAMIC CEREAL BOWL**, $16, A La Maison. **RUSTICO OLIVE BOWL**, $8, by Tabletops Unlimited, Linens 'n Things. **DISTRESSED WOOD BOX**, $120, Simon Pearce.

Set the table with bold linens to heighten the elegant, antique air of white glazed earthenware by Astier de Villatte.

From top: **GRAVY BOAT**, $120, Nest. **SMALL SALAD BOWL**, $50, and **SOUP BOWL**, $65, ABC Carpet and Home, NYC. **SOUP TUREEN**, $185, Nest. **DINNER PLATE**, $50, Amano, D.C. At rear: **SOAPSTONE CASSEROLE**, $95, Broadway Panhandler, NYC. **LINEN NAPKINS**, $20 each, Takashimaya, NYC. **ROSEWOOD FLATWARE**, $45 for a five-piece place setting, Vance Kitira International. **FRUITWOOD TABLE**, Holland and Co., through Baker.



Thick linens, such as a Provençal quilt or even a picnic blanket, make great rough-hewn tablecloths. (Just don't use delicate crystal that might tip over.)

From top: Inga **LINEN PLACE MATS** in Orange, Red, and Bark, $20 each, Anichini. **NEW STRIPE RED TABLECLOTH**, $100, 54 by 54 in., Settings by Mona, Lagoon Linens, NYC. **YELLOW LINEN TABLECLOTH**, $355, Etro, Bergdorf Goodman, NYC. **CHECK PICNIC BLANKET**, $20, Hidden Cabin, H Groome, Southampton, NY. **QUILTED BOUTIS TABLECLOTH** in Dijon, $159, 70 by 90 in., Williams-Sonoma. **ANTIQUE WILLOW PLANT STAND**, $150, La Brocante. Sources, see back of book.

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# Collection of the Month

## WITH HIS LINE OF REPRODUCTION FURNITURE, MICHAEL S. SMITH BRINGS THE PAST HOME

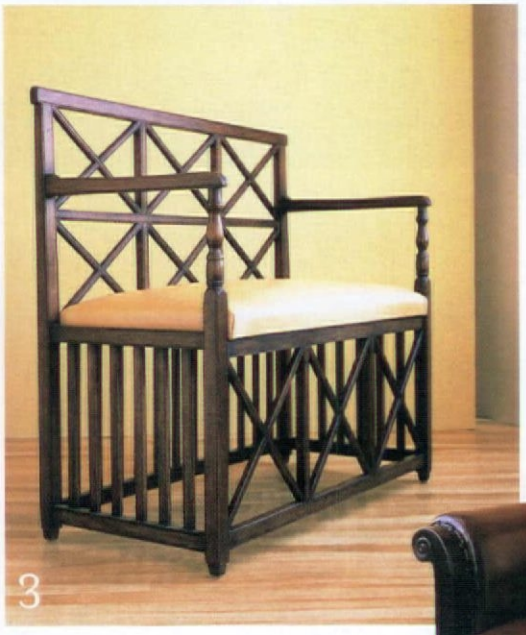
BY THADDEUS KROMELIS

Michael S. Smith, an avid antiquarian, began fabricating reproductions of his most adored purchases six years ago. "I had emotional responses to certain acquisitions, and it pained me to see them leave the shop," he says. Since then, Smith has reproduced some 85 pieces, introducing 22 this year alone. To get just the right look, he tracked down craftspeople with the ability to re-create antique finishes and patinas without the results looking overworked. "We wanted to make furniture that could stand on its own or be paired with antiques without seeming out of place," he says. The catalog covers styles from early-19th-century Italian to midcentury modern, and offers a whole houseful of furnishing options—from beds to lighting.

1

"WE MAKE FURNITURE THAT HAS INTEGRITY; I DO NOT WANT TO SEE ONE OF MY PIECES IN TWENTY YEARS AND NOT LIKE IT"

2



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**1** The Rufino sofa, shown in Michael S. Smith's signature tobacco-colored, hand-waxed, vegetable-dyed leather, sits in front of the four-panel studded leather screen in the same material. **2** The Villa console, a half octagon with turned legs and a worn, painted finish, shows off the furniture maker's ability to re-create antique patina.

**3** Smith also covered the X-back bench with his standard leather. **4** This over-scaled French tôle lantern has a painted-metal finish. **5** The Claridge chair is upholstered in a red vegetable-dyed Austrian leather. Smith's collection is available at John Rosselli, NYC, Thomas Lavin, L.A., and other select dealers.

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TO ENTER OR WIN: To enter and become eligible to win one of three Lenox Holiday prize packages, please place your name, address and telephone number on a 3x5 post card and send it to Lenox at 100 Lenox Drive, Lawrenceville, NJ 08648, Attn: Lenox Holiday 2003 Sweepstakes Promotion. You may also enter to win by contacting our Customer Service Department at 1-800-63-LENOX or by visiting our website at www.Lenox.com.

All entries that are submitted by mail must be post-marked by December 24, 2003 and received by no later than December 31, 2003. All entries that are submitted through our customer service department or through our website must be received by no later than 11:59 PM (EST) on December 24, 2003. No purchase is necessary to enter the Sweepstakes or to win. Please submit only one entry per person. Multiple or mechanically reproduced entries are ineligible and Lenox is not responsible for lost, late, damaged, mutilated, illegible, incomplete, misdirected or otherwise deficient entries. All such entries will be disqualified. All decisions regarding disqualification of entries shall be made by Lenox in its sole discretion.

Three (3) winners of the Lenox Holiday 2003 Sweepstakes will be selected in a random drawing from all eligible entries received. The drawing will be held on or about January 15, 2004 at Lenox's facility located in Langhorne, PA. The odds of winning depend on the number of eligible entries received. Decisions of Lenox are final. Winners will be notified by telephone or mail on or about fifteen (15) days after the drawing.

ELIGIBILITY: Entry is limited to individuals who are residents of the U.S. and at least 18 years of age or older at time of entry. This sweepstakes is not open to employees of Lenox, their families or employees of any company affiliated with Lenox.

**THE PRIZES FOR THE LENOX HOLIDAY 2003 SWEEPSTAKES**

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**Lenox Celebrates You! 2003 Sweepstakes Prize Package**

- Five thousand dollars ($5000.00) in furniture*, carpet*, and/or curtains.* An assortment of Lenox Brands home décor items ($500.00) including, vases, picture frames and candlesticks.
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TOTAL PRIZE PACKAGE VALUED at $10,000.00

*These prizes will be awarded in the form of a gift certificate redeemable in the winner's local area.

GENERAL CONDITIONS. Award of prize is subject to verification of selected entrant as an eligible winner. Upon verification, prizes will be awarded to the individual identified as the entrant in the winning entry form. In the event of a dispute regarding the identity of the individual submitting an entry, Lenox may deem an-line entries to have been made by the authorized account holder of the email address submitted at the time of entry. "Authorized account holder" is defined as the natural person who is assigned to an email address by an internet access provider, online service provider, or other organization (e.g. business, educational institution, etc.) that is responsible for assigning email addresses for the domain association with the submitted email address. Selected entrants may be requested to provide Lenox with proof that the selected entrant is the authorized account holder of the email address associated with the winning entry. Entry constitutes permission to use the winners' names, likenesses and/or biographical data by Lenox or its authorized agents without further compensation or approval, unless prohibited by law. Winner will be required to execute and return an Affidavit of Eligibility/Release of Liability within 14 days of notification. Failure to do so will result in disqualification and selection of alternate winner. Entrants acknowledge that they have read, understood and will abide by all official rules. Lenox reserves the right to substitute a prize of equal value.

This sweepstakes is subject to all federal, state and local regulations and is void where prohibited or restricted by law. Prize winners are responsible for any applicable federal, state or local taxes. Prize winners are solely responsible for their actions and agree to release and hold Lenox, their respective officers, directors, employees, agents, subsidiaries, parent and affiliate companies harmless from any liability arising in connection with their prize.

Lenox, at its sole discretion, reserves the right to cancel or modify this sweepstakes if fraud, technical failures or any other causes beyond its control compromise the integrity of the sweepstakes. Lenox reserves the right to disqualify any person who attempts to tamper with the entry process in any manner.

For the name of the winners, please send a stamped, self-addressed envelope between January 31, 2004 and June 30, 2004 to: Lenox, 100 Lenox Drive, Lawrenceville, NJ 08648, Attn: Lenox Holiday 2003 Sweepstakes.

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HOUSE &GARDEN

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## EVENTS OPEN TO THE TRADE

D&D
Decoration & Design Building

**WEDNESDAY, OCTOBER 8, 2003**

*House & Garden* Editor-in-Chief Dominique Browning will host a design trend discussion for guests of the Niedermaier showroom in the D&D Building at 11:30 a.m.

NIEDERMAIER

**THURSDAY, OCTOBER 9, 2003**

*House & Garden* Design Editor Mayer Rus will host a discussion on the inspiration behind the Alberto Pinto Carpet Collection for guests of the Saxony showroom in the D&D Building at 1:45 p.m.

Saxony CARPET COMPANY INC.

D&D Building Fall Market Events by invitation only

## THE SECOND ANNUAL CONNOISSEUR'S ANTIQUES FAIR

The Show of the Art and Antique Dealers League of America, Inc.

**NOVEMBER 20-23, 2003**

49 members of The Art and Antique Dealers League of America will present at New York City's Gramercy Park Armory, Lexington and 26th St.

Showing fine art and antiques that bring a sense of drama, character, and substance to any well-designed space. Fair exhibitors present furniture and decorative arts from Europe, England, and America: folk art; Asian works; jewelry; Native American and ethnographic art and fine textiles.

**PUBLIC HOURS:** NOV. 20 & 21, 11:00-8:00; NOV. 22, 11:00-7:00; & NOV. 23, 11:00-5:00
**INFORMATION:** 310.455.2886
**PREVIEW RESERVATIONS:** 212.838.2660, X22

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Featuring *House & Garden* Editor Dominique Browning
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HOUSE &GARDEN trade secrets
SEMINAR AND EVENT SERIES

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# News

"EUROPE IS SO TRADITIONAL. I STILL HAVE AN AMERICAN, BREAK-THE-RULES MENTALITY"

## REBECCA MOSES, DESIGNER ABROAD

The old-fashioned stationery shop has turned over a new leaf. With its redesigned flagship on Milan's Via Manzoni, Pineider, the 229-year-old Italian paper firm, has created a temple to a stately yet modern lifestyle. In designing the space and its new collections, American couturier Rebecca Moses (top), named Pineider's creative director last year, says she wasn't constrained by company traditions. "In Italy there used to be only one way of doing things," she says. "Now they're mixing everything up." The store's three floors are arranged in roomlike tableaux that each evoke a personality. Everything from the obvious (desk accessories) to the not so (velvet-topped bar stools) is for sale; the result is a unique blend of American verve and Italian polish. "Style boundaries have been broken," says Moses. "What was once Italian style, or English, or whatever else, is now global." —MELISSA FELDMAN

## AMERICA KNITS

Evie Rosen never imagined that knitting needles could be a tool for change. When customers at her Wausau, WI, yarn store asked what to do with extra yarn, she gave them an assignment: knit or crochet 7-by-9-inch squares. The swatches were then combined to make afghans for a local homeless shelter. The project caught on, and soon the charity Warm Up America! was born. Today, the organization delivers thousands of the colorful blankets around the country. warmupamerica.org. —ERICA ACKERBERG

## PARK VIEWS

For the 150th anniversary of New York's Central Park, Andrew Zega and Bernd H. Dams have painted a series of watercolors depicting historic features of the park, such as this 1864 birdcage. Available at Didier Aaron, NYC. 212-988-5248. Damira frame by Larson Juhl. 800-886-6126.

# relax

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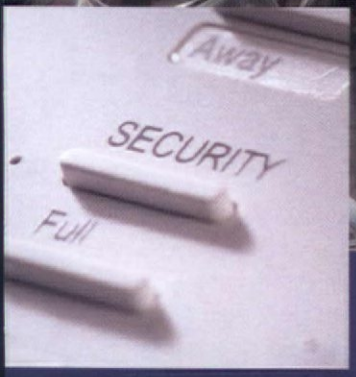


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# Passions

## CUT AND PASTE: THERE'S A NEW WAVE OF INTEREST IN THE ANCIENT, ARTFUL CRAFT OF **DECOUPAGE**

BY GREGORY CERIO

A decoupaged bombé chest, left, by Dee Davis of Adventures in Crafts, NYC. 212-410-9793. ■ Below: an array of wittily decoupaged items—two wastebaskets, a stool, and a tray—by Boston hobbyist Carrie Minot Bell.

So, you yearn for an artistic outlet, but worry that you have the finesse of a bricklayer? Why not take up decoupage? The basics are easy to learn, and the results can be quite sophisticated. "It's playing with scissors and glue, like kids," says Carol Kaas of New York. "And each image you use preserves a piece of the past." Diane Lyon likes the spontaneity it allows. "It's like when I pick flowers and arrange them in a vase," she says. "I lay out my images, start gluing, and see what happens." Carrie Minot Bell of Boston says: "The fun is in making things that are uniquely your own. And I can cut pictures—I like auction catalogs—while I'm on the phone."

Though the evidence is mainly anecdotal, decoupage—the French term for using glued and varnished paper images to decorate furniture and other objects—is making a comeback. The Internet lists scores of classes and how-to guides on the craft, and experts such as Durwin Rice of Kansas City and Dee Davis of New York say there is constant interest in the seminars they offer. "Decoupage was dismissed for years as a fussy, Victorian thing," says Rice, who advocates an easygoing approach to the craft in his book *New Decoupage* (Clarkson Potter, $25). "But it's becoming very popular in cities, where people are looking for quiet, hands-on creative pursuits as an antidote to today's world."

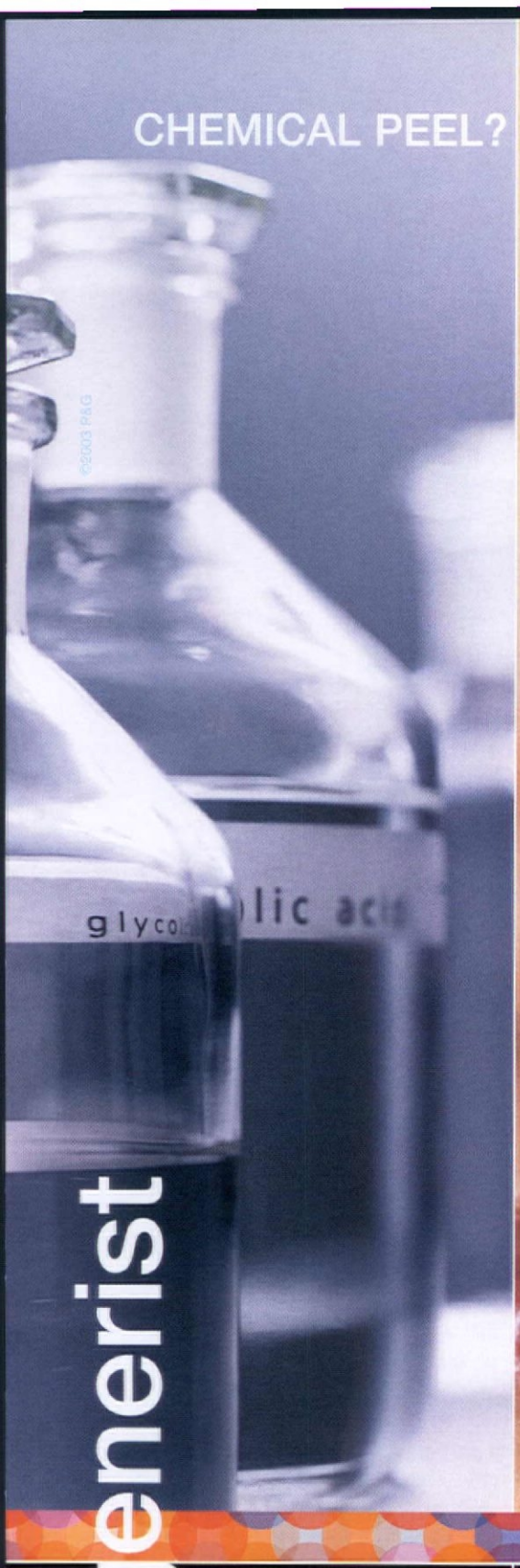
Kaas, who specializes in decoupaged glass plates and trays, was one such person. She gave up her career as a lawyer this past spring to open her own store, Kaas GlassWorks, in Greenwich Village. Apple Parish Bartlett, who was given decoupage pointers by her mother, legendary interior decorator Sister Parish, says customers at her store, Apples, in Islesboro, Maine, always ask how they can learn to make pieces like hers. And New Orleans decorative artist Sallie Arnoult says: "I've started using decoupage to give new life to old furniture. In one sense it's a cheat—the person who painted the original image is the real artist—but it adds such a richness of detail." ▷

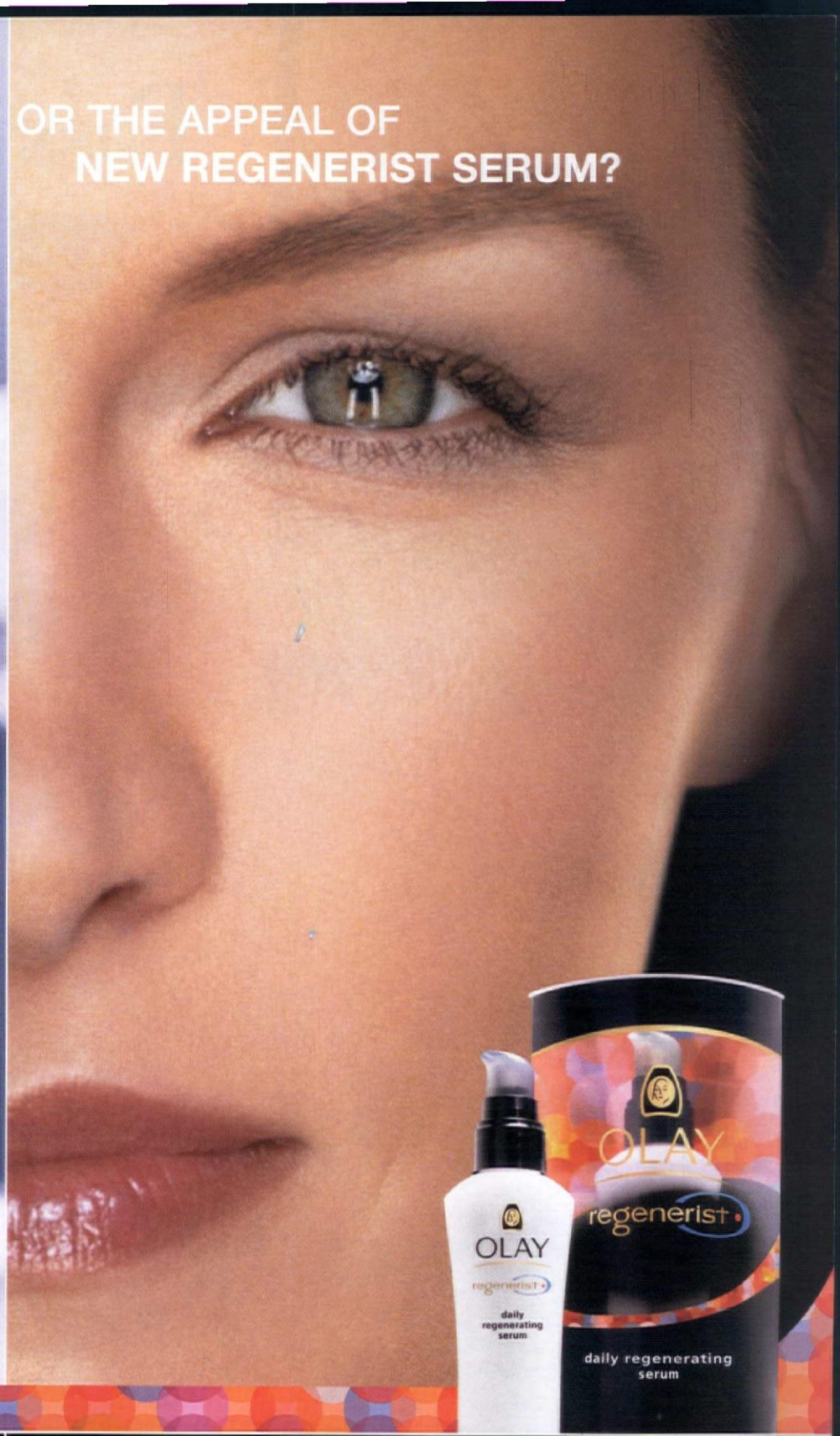


PHOTOGRAPHED BY BEATRIZ DA COSTA

STYLIST: EDOUARD POUILLERE. SOURCES, SEE BACK OF BOOK.

# CHEMICAL PEEL? OR THE APPEAL OF NEW REGENERIST SERUM?



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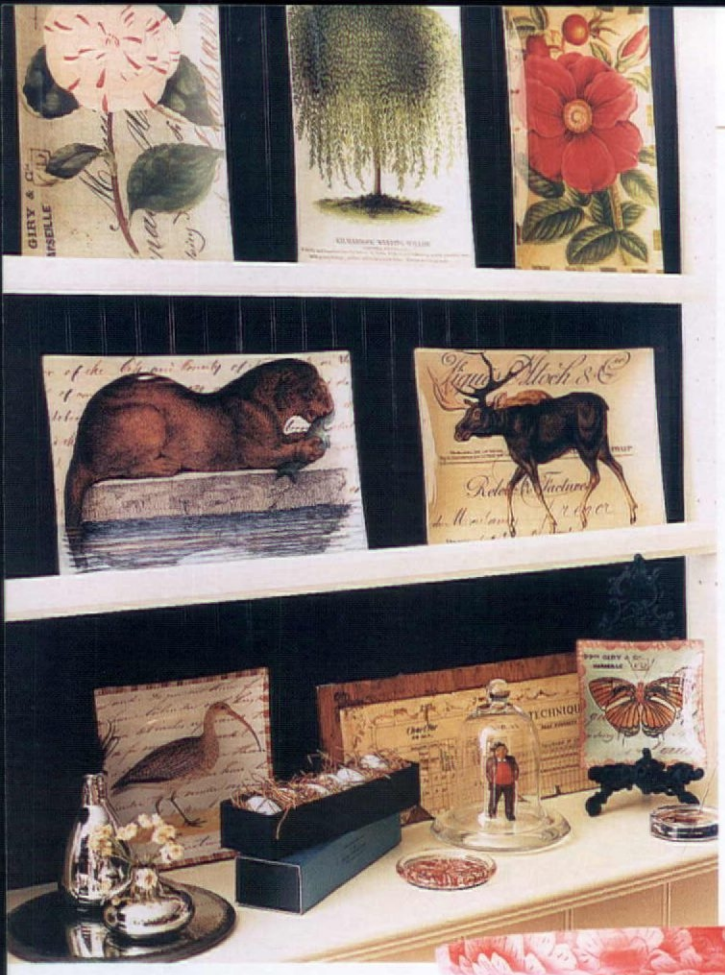
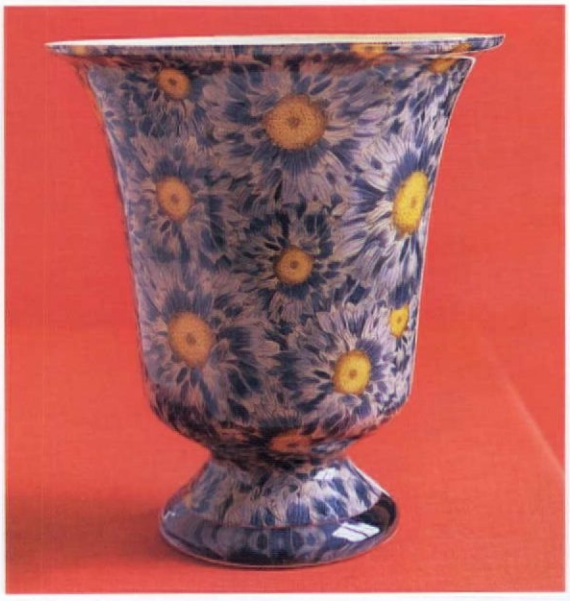
# Passions





But then, decoupage as we know it began as a cheat. Amid a craze in the late 1600s for decoratively painted and lacquered furniture from China, Venetian workshops began creating their own chinoiserie pieces. When artists could not keep up with demand, shops resorted to gluing tinted engravings to furniture, which was then varnished, a process called *lacca contrafatta.* Nobles—Marie Antoinette and Lord Byron, for two—took up decoupage; in the 1800s, books of prints made to be cut up opened the craft to the middle class.

Today, decoupage has been revolutionized by the laser printer-copier. Not only is glossy laser copier paper perfect for cutting and gluing, but the vivid copies let you save prints, letters, cards, and other original sources, and make materials like photos and fabrics easy to work with. Still, the basic process of decoupage is timeless and simple.

You prepare a surface (tray, table, screen, whatever), cut images, compose, glue, and cover them with a finish. There are refinements, exactingly laid out in Dee Davis's *Découpage: A Practical Guide* (Thames & Hudson, $18), but the ultimate objective is fun. "You learn the rules, then play," says Davis. "Decoupage is about expressing your personality." □

## DECOUPAGE TOOLS

**SCISSORS** Curved cuticle scissors are great for delicate work, but any shears will do. Keep them sharp!

**GLUE** Use white polyvinyl acetate—i.e., good ol' Elmer's Glue-All.

**PAPER** Most kinds work, but glossy, mid-weight laser copy paper is best. Soaking paper in water can relax it so it smooths easily around curves.

**FINISHES** Acrylic polyurethane does a fine job. Some sticklers use a topcoat of rich, oil-based polyurethane, but beware the fumes!

**A selection, top left, of pieces of decoupage under glass at Kaas GlassWorks, NYC. 212-366-0322. ■ A Purple Aster tulip vase, $1,320, top right, and a Pink Hyacinth urn, $1,050, near left, both from John Derian Decoupage, NYC. 212-677-3917. ■ Carol Kaas, far left, starts to work on a dish in her New York store.**

Your mother always said it's what's on the inside that counts.
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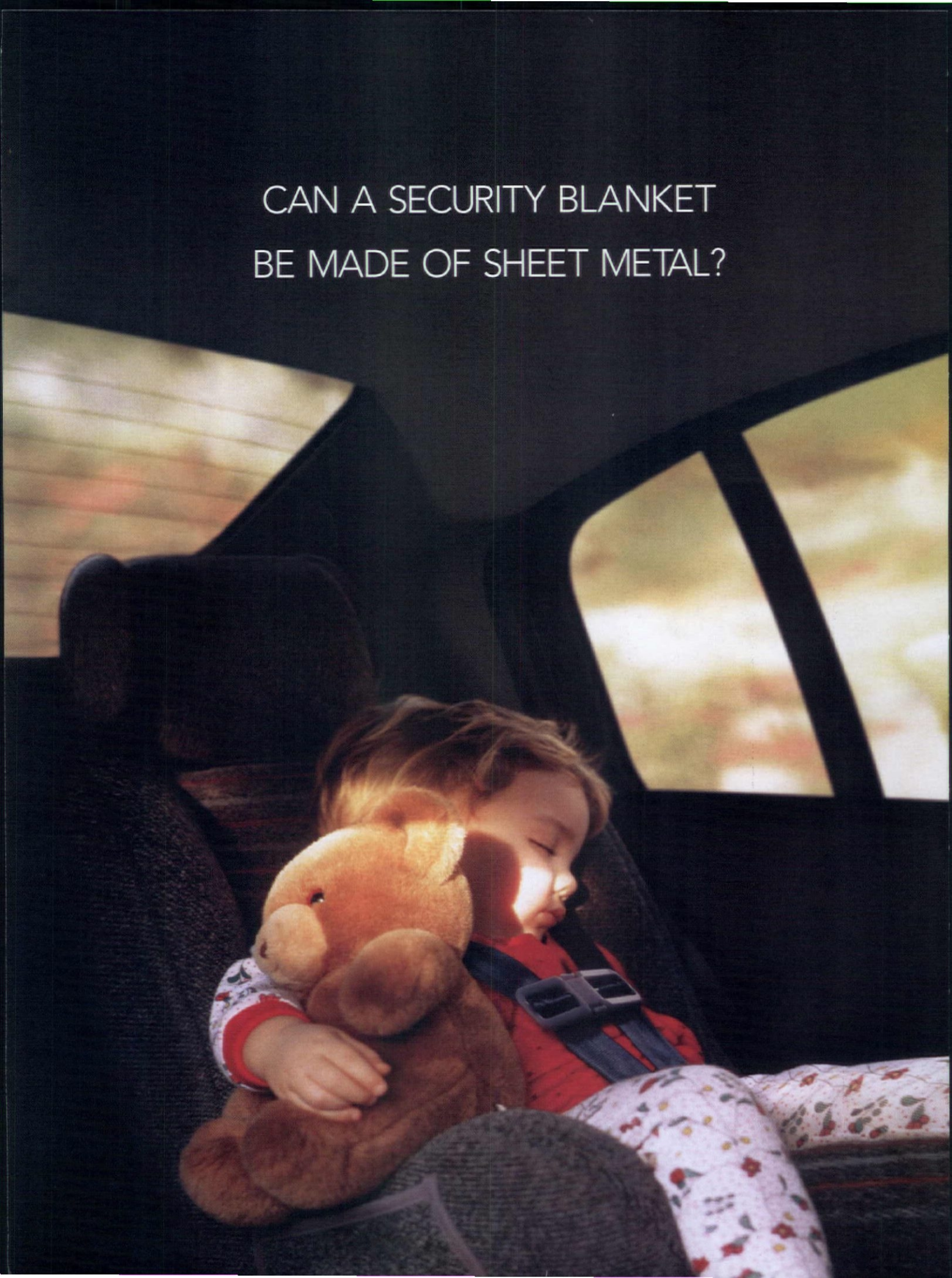
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A lot of companies are using cameras these days. But only GM is using one like this: a high-powered, ferroelectric heat-sensing camera – aka, Night Vision. Offered exclusively in the Cadillac DeVille, this first-of-its-kind feature harvests thermal-imaging technology from the military to help drivers see beyond the range of low beam headlamps. By projecting infrared images onto the windshield, Night Vision can give drivers some extra time to react.

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When a crash occurs, a quick medical response can mean the difference between life and death. The OnStar Air Bag Notification System* can help first-aid get to the scene faster. If a vehicle's front air bag deploys, an emergency signal is sent automatically to the OnStar Center. An Advisor will attempt to communicate with the vehicle's occupants. If there is no response, or if the car's occupants report an emergency, the Advisor will contact the nearest appropriate emergency services provider. OnStar

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Beneath the inviting exterior of the Saturn Ion is a mighty steel spaceframe. This reinforced safety structure helps preserve occupant space in a crash.

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*OnStar services require vehicle electrical system and analog wireless service to be available and operating for features to function properly. Visit www.onstar.com for system information and details. **Testing conducted by the National Highway Traffic Safety Administration (NHTSA) as part of its New Car Assessment Program (NCAP).

# Keeping Up

## DISH WASHING DOS AND DON'TS

BY GLENN RECCHIA

My only regret about dishwashers is that I don't own two, especially after a dinner party. But I do think we take these miracle machines for granted. Despite what many people seem to think, not every dirty dish belongs in your Maytag or Miele. Conversely, you might be surprised at how many objects can withstand a rinse cycle.

### SOAP BOX

Let's start with the suds. While my mother and aunt favor the original powder detergent, I find it cakes if the filler cup is not perfectly dry. I avoid this problem by using liquid or gel detergents. The newest soaps are in tablet form, a good idea for households with children who might overfill the dispenser. In hard water areas, a rinsing aid like Jet-Dry will eliminate the spotting of dishes and glassware. I'm impressed with Cascade's new additive, Plastic Booster, which removes red stains and deodorizes plastic containers and a dishwasher's plastic chamber. I also like the way it cleanses my vinyl spatulas of excess oils.

Proper loading of the dishwasher racks is important to the final outcome. There needs to be enough space between items for water to rinse off food properly. Make sure that the washer's arms are free from bulky items. If the arms can't move in a full circle, dishes won't get a thorough cleansing. Keep plastics on the top shelf away from the direct heat of the drying coil or they can deform.

### HANDS ON

Here is my method for washing dishes by hand: Place two plastic dishpans filled with hot water in the sink—one for hot soapy water and one for a hot rinse. (Delicate objects are less likely to break against a plastic surface.) Add a cup of white vinegar to the rinse to eliminate soap residue. Protect your hands with good rubber gloves. (My favorites are Star Kitchen's True Blues, $10; cooking.com.) If you can, let dishes air-dry in a rack. If not, use linen tea towels on glass and crystal, to avoid lint, and for other dishes John Ritzenthaler's antibacterial Ritz terry dish cloths, $2.79 each (kilianhardware.com). I recommend hand-washing the following items:

**WOOD** Bowls, mixing spoons, and wood-handled tools can crack or warp when heated.

**ANTIQUE TABLEWARE** Most vintage dishes and cookware weren't designed for a dishwasher.

**POTS AND PANS** Aluminum can discolor, cast iron and steel will rust, and many nonstick surfaces will degrade.

**SILVER** Flatware can get pitted and scratched when jumbled in the silverware tray. Soldered handles and spouts can come apart.

**KNIVES** The blades of many kitchen knives will dull in the utensil tray. Wood-handled knives and those with carbon steel blades can also be damaged. Many newer knives are dishwasher-friendly; check with the manufacturer to be sure.

**GLASSWARE** Antique crystal pieces should always be hand-washed and hand-dried. Everyday glass and stemware can go right in the dishwasher; place it securely upright in the racks to avoid bumps.

Fine crystal, like this Baccarat goblet (800-777-0100), should be washed by hand. Play it safe and keep wooden salad bowls and good aluminum pots out of the dishwasher, too.

### HANDS OFF

Now that I've given you all this extra work, let me save you some time. The following articles are surprisingly dishwasher safe:

**SPONGES, SCRUB PADS, AND DISH BRUSHES** Why not also sterilize your toothbrush and plastic combs and brushes this way?

**BABY TOYS, BOTTLES, AND PACIFIERS** Keep them safe in a specialized basket.

**AQUARIUM ROCKS OR MARBLES** Set in a fine mesh colander. This also works to clean the pebbles used to force bulbs.

Luckily, the "voice" Edgar heard was an OnStar® Advisor, calling to say she got a signal his air bag deployed and that she would call for help. A rescue team got to the scene quickly and within minutes, he was freed from his car. Stories like this happen every day. And since OnStar was introduced, we've helped our subscribers with everything from contacting emergency services to sending a signal to unlock their doors if they lock their keys inside. So make sure to order your next vehicle with OnStar. To learn more, visit your dealer or onstar.com. If you're already an OnStar subscriber, it's easy to maintain the safety and security you already count on for only $16.95* a month. Simply press the blue OnStar button and tell the Advisor you'd like to renew.

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# Larder

## CORN IS MUCH MORE VERSATILE THAN PEOPLE REALIZE. HERE ARE SOME GREAT CORN PRODUCTS THAT YOU CAN USE ANY TIME OF YEAR

BY LORA ZARUBIN

No microwave popcorn for me! I only use **Cousin Willie's Original Popcorn**, straight from the Midwest for an unadulterated corn taste. $1 for 2 lbs., Ramsey Popcorn Co. 800-624-2060. This old-fashioned **Theater Popcorn Popper** from Crate & Barrel ensures all your kernels are popped. $30. 800-996-9960.

When summer is coming to an end, I like to extend the season by using the **Tilia FoodSaver Vac 420**. I vacuum-seal freshly shucked corn and put it in the freezer. It is never quite the same as when I get it fresh from the farm stand, but it is much better than anything you will find in stores in November. $79. 888-233-5001.

This fantastic Tamaya blue corn pancake mix from **Native Seeds/SEARCH**—a crop preservation organization—is the perfect choice for pancakes, with a great earthy flavor and no additives or preservatives. I make my pancakes the size of silver dollars and top them with smoked salmon for hors d'oeuvres. $3 for 12 oz. 520-622-5561.

**Johnny Cake Corn Meal** from Kenyon Corn Meal Co. makes the best version of Rhode Island johnnycakes. I also use it for corn bread and for breading seafood, especially deep-fried oysters. $3 for 1 lb. 800-753-6966.

Creamed corn is a great side dish for your holiday meal. **Cope's Dried Sweet Corn** from Pennsylvania Dutch country makes the finest version of this old favorite. Drying the corn produces an intense sweet flavor, and toasting it adds a smoky taste. $3.40 for 7.5 oz., Cane and Reed. 800-227-8498.

Grits have a long history in this country. Luckily, **Anson Mills** is keeping the tradition alive by making organic products such as **Fresh Native Stone Ground Antebellum Coarse Yellow Grits** and **Hand Made Artisan Fine Yellow Polenta.** The **White Grits**, with their delicate flavor and subtle hint of violets, are my favorite. The company mills its grits right before shipping. $4 for 12 oz. 803-467-4122.

I thought I had outgrown candied popcorn until I tasted **Tiny Trapeze Confections' Oven Toasted Caramel Kernels** in Ruby Berry Blue. Now I cannot keep this strawberry-flavored treat in my larder, because it is just too tempting. $5.50 for 6.5 oz. 800-844-8469.

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# Uncorked

## STRIKING GOLD IN WESTERN NEW YORK

### GREAT RIESLINGS ARE NOT THE ONLY WINNERS AMONG THE SUPERB WINES PRODUCED BY DR. KONSTANTIN FRANK VINIFERA WINE CELLARS

BY JAY MCINERNEY

One of the surprises of the Konstantin Frank vineyards is its success with rkatsiteli, a grape originally from Mt. Ararat that produces a wine resembling a dignified gewürztraminer.

Like most voices in the wilderness, Willy Frank's is colorful and more than a little strident. "I can prove every word I say" is one of his favorite sentences. His father proved that fine wines can be made in New York State's Finger Lakes region, but the message hasn't really gone wide yet, in spite of periodic encomiums to Dr. Konstantin Frank Vinifera Wine Cellars in the national wine press. Nevertheless, the parking lot of the ramshackle winery and tasting room complex, overlooking riverine Keuka Lake, is jammed with tourists—bikers with antlers mounted on their helmets and parents in matching polo shirts loading up the minivan with cases of wine.

"This region is much better for classic champagne varieties than Champagne," declares the highly caffeinated Frank within moments of meeting me in the jam-packed tasting room one Saturday afternoon in July. The spry, birdlike 78-year-old looks like a cheery version of Junior Soprano. "What champagnes do you like? Krug? Bollinger? We can beat them. The grapes never ripen in Champagne." As someone whose parents used to serve Great Western "champagne," formerly the best-known product of this region, I am skeptical, but Frank never stops talking long enough for me to demur. He reels off a list of gold medals and awards. And the 1997 Château Frank Blanc de Blancs he thrusts upon me is a subtle and toasty sparkler, if not necessarily cause for utter despair at the house of Krug. His seriousness in pursuit of sparkling-wine quality is attested to by the permanent blood blisters on his hands, caused by riddling—the *champenoise* process of hand-turning racked bottles to work the sediment down into the neck. But it is non-bubbly whites, particularly Rieslings, that put Dr. Konstantin Frank's Vinifera Wine Cellars, to some extent, on the map.

The Frank family originally hailed from Alsace, migrating to the Ukraine some 300 years ago. Willy Frank's father, Konstantin, a professor of viticulture, brought his family to America in 1951, and was drawn to the Finger Lakes region, which was already producing vast quantities of sweet plonk—remember Taylor?—from hybrid French-American grapes.

The area was thought to be too cold for the noble vitis vinifera grape varieties from which the world's great dry wines are made. But Frank realized that the great depth of the glacially carved Finger Lakes moderated temperatures on the hillsides above, and he eventually planted 60 varieties of vinifera above Keuka Lake, making wines that astonished critics and connoisseurs. Nelson Rockefeller regularly sent a plane to pick up cases

RICHARD BALLARD

# Uncorked

## THE OENO FILE

- **2001 Salmon Run Pinot Noir, New York** From Frank's second label, this younger vine bottling is the best pinot bang for the buck I've tasted in years. Pure pinot character, nice cherry fruit, and a velvety texture in the mouth. My new house red. $12
- **2002 Dr. Konstantin Frank Dry Riesling, Finger Lakes** A very dry, tart Riesling with peach and apple fruit and, rare for a new-world Riesling, a vein of minerals down the middle. Nice dry finish. $14
- **2001 Hermann J. Wiemer Johannisberg Riesling Dry** Very crisp, dry, and mouth-puckering—like a juicy green apple; not unlike a Moselle kabinett. Pass the crab cakes. $12
- **2002 Chateau Lafayette Reneau Johannisberg Riesling** A nose of wildflowers, with a core of fruit that turns lemon-lime tart on the finish. $12
- **2001 Lamoreaux Landing Gewürztraminer, Finger Lakes** Classic lychee-nut-and-peach nose—a real Carmen Miranda party hat in the glass. Nice dry finish. A perfect Thanksgiving wine. $14
- **2000 Wagner Riesling Ice Wine, Finger Lakes** Apricot and honey; a sweet, sticky beauty with a nice acidic edge. Great ice wine value. $24

of late harvest Riesling, and Frank's wines triumphed in international competitions. A young Robert Mondavi made the pilgrimage to Hammondsport before starting his own winery in Napa. Yet, when Konstantin Frank died, in 1985, his son Willy inherited a financially precarious estate.

Willy Frank, who often refers to himself in the third person, explains how he turned his father's experimental winery into a commercially viable enterprise: "Willy rips up fifty of the varieties and keeps ten. He starts to replant the vineyards. He busts his chops seven days a week." Switching between first and second person without seeming to pause for breath, he says, "I took a lesson from the theater—I stayed away from New York City till I was ready. You try out in Boston and Philly before you open on Broadway." Frank's wines are now ready for the big time. Le Cirque pours his dry Riesling by the glass, and last year *The New York Times* chose it as one of the best American Rieslings—and this is a wine that retails for 13 bucks.

Frank's other whites are all worth checking out. His barrel-fermented chardonnay, made from 40-year-old vines planted by his father, could pass for a village burgundy from Chassagne. And I'm hoping others will follow his lead and plant rkatsiteli (pronounced ar-kat-si-*tell*-ee), a grape from Mt. Ararat that produces a powerful, spicy white. One wine writer has argued that the area's future resides in gewürztraminer, but Frank points out that aside from being cold sensitive, this highly aromatic late-ripening grape is the hands-down favorite of the wild turkeys who outnumber humans hereabouts. "It's like they have up-to-the-minute cell phones," Frank complains. "They call their friends from miles around to come and eat the gewürz."

What astonished me was the quality of the pinot noirs, from his fruity $12 Salmon Run to the herbal and backward $40 Reserve made from 40-year-old vines. I'm going to go out on a limb and say that this region could have a great future with this most temperamental, sublime—and lately fashionable—red grape.

While a lot of Willy Frank's neighbors are still turning out fermented Kool-Aid, the Franks' example is having an effect. Hermann J. Wiemer, a German immigrant who arrived in the area in 1968, produces beautiful Rieslings on the western side of Seneca Lake. Fox Run Vineyards is turning out some fine whites and reds—including a good pinot. Other up-and-comers: Glenora, Leidenfrost, and Château Lafayette Reneau. Dr. Konstantin Frank Vinifera Wine Cellars should continue to flourish under Fred Frank, Willy's son, who may eventually find that he doesn't have to talk quite as fast as his father to convince a skeptical wine world about the virtues of the Finger Lakes.

## At the Bar

The humble bottle opener is getting a sleek upgrade. Tiffany & Co. is extending its Century flatware collection by introducing a 16-piece barware set this month. The Century collection was designed to celebrate Tiffany's 100th anniversary in 1937. Its geometric Art Deco pattern is as stylish in 2003 as it was back then. While some customers will want to purchase pieces that will match their existing flatware, Linda Buckley of Tiffany believes others "will be drawn to the classic design." Sterling silver and steel ice scoop, $135, ice strainer, $175, and bottle opener, $125. 800-526-0649. □

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# Past Perfect

## STERN ON THE OUTSIDE, A DU PONT FAMILY HOUSE IN THE DELAWARE WOODS REVEALS A SENSE OF HUMOR INSIDE

BY CAROLINA IRVING

## March 1970

Working with bricks from their family gristmill, Elise and Pierre S. du Pont IV built Patterns, a large, linear house, for themselves and their four young children in the Delaware woods. The axis of the formidable house is a spare, stone-floored, 72-foot-long gallery with wings opening off it. In one alcove of this gallery, an English painter, Martin Newell, created a three-sided trompe l'oeil bookcase.

While it is beautifully executed in the grand tradition of trompe l'oeil, the piece is also a clear and charming indication of the couple's sense of humor. A pair of white classical busts of Mr. and Mrs. du Pont—his complete with spectacles—flank a cabinet door through which the family's Siamese cat, Yum Yum, is peeking, with a mouse clamped firmly in her mouth.

The bookcase, with deliberately simple lines, is also a reflection of the owners' interests. A model of a sailboat hull (a symbol for Mr. du Pont, an international sailing competitor) leans against the back of one shelf, blueprints and a model of the house fill another, and a roll of needlework with colorful wool spilling from it lies between two oversized volumes.

There is also a wonderful domestic naïveté at work here. This decorative flourish is not meant to impress visitors; it speaks directly to the people who live in the house, who call it home, and it was made for their pleasure. The fact that it delights outsiders is really a bonus. Yet it is also functional art: the mock bookcase serves as a stylish entry to another room. □

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The fragrant, pristine trumpets of *Lilium candidum*, or Madonna lily, bloom so profusely in mid-July that they seem to cover the graceful 4-to-5-foot spikes.

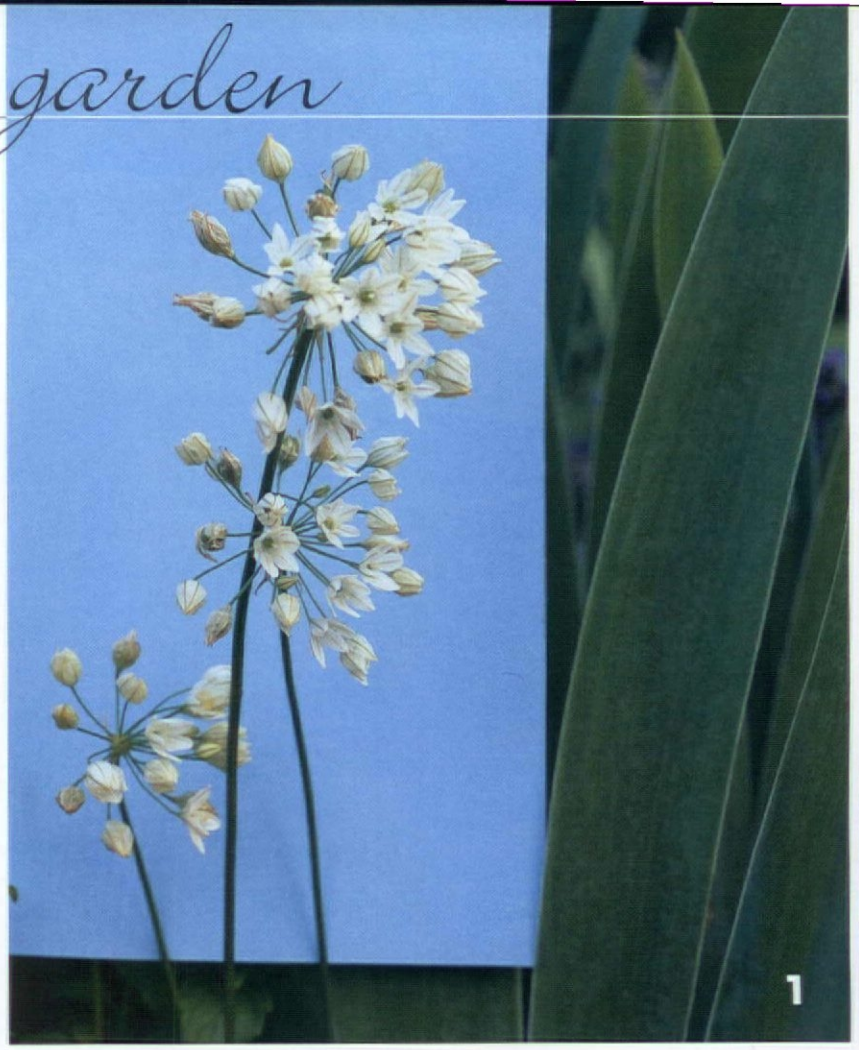
# Hardy Summer Bulbs

Many **summer-flowering** bulbs are tender and need to be dug up and stored over the winter, but these beauties will nap underground even through **cold weather**. So plant them now for years of care-free blooms *by deborah needleman*

PHOTOGRAPHED BY RICHARD FELBER

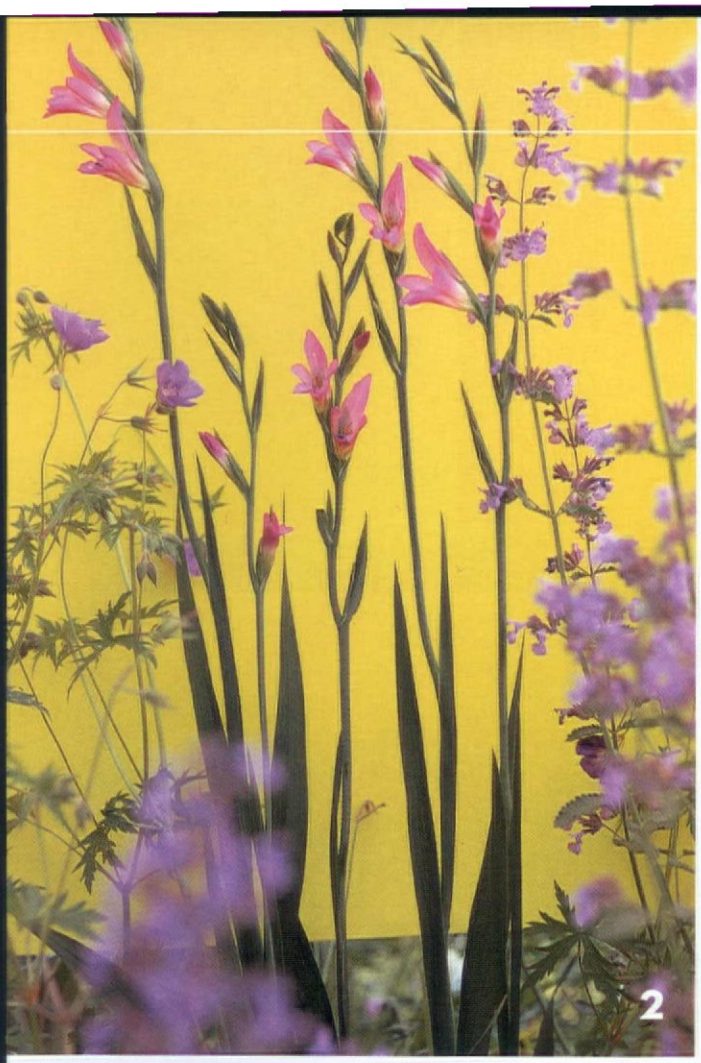
When we think of bulbs, we tend to think of the stalwart glories of spring, like daffodils and tulips. There are, of course, also hosts of dramatic summer bulbs, such as cannas and dahlias, but for those of us with cold winters, these late season delights take more work than their spring counterparts. Most hail from the subtropics, and resent a hard frost, so they must be planted out in spring, dug up after frost, and wintered indoors. That's not too much to ask, given their rewards, but when there's so much to do outside, these bulbs often end up rotting in a basement or freezing in the earth.

For that reason, we've gathered a few of our favorite summer bulbs that are as hardy and foolproof as their familiar, early cousins. Since most late bloomers are tender north of zone 5, we've made sure that our list includes only those tough enough to withstand a punishing winter. Fantastic summer blossoms couldn't be simpler: order bulbs now, plant before frost, and stand back to admire your succession of gorgeous flowers from June into August. ▷



## BEST BLOOMERS

**1 TRITELEIA HYACINTHIA** A floriferous late June bloomer that can take sun or light shade. When planted near billowing perennials, which hide its often shriveled foliage, it appears to float like a small cloud above its 12-inch wiry stem. **2 GLADIOLUS COMMUNIS SSP. BYZANTINUS** Not your grandmother's funereal glad, but a hardy heirloom with 2-foot spikes of delicate, fuchsia-colored flowers in early June. **3 TRITELEIA IXIOIDES 'STARLIGHT'** Completely charming buttermilk yellow stars with green stripes that open in early summer atop 18-inch stems. Sometimes called brodiaea, these are long-lasting cut flowers. **4 ALLIUM CHRISTOPHII** Short and fabulously stout foot-high stems boast metallic, starry balls. Its early June flowers make as graphic a presence as its seed heads do later. **5 LILIUM 'ANACONDA'** Spicily fragrant blossoms in late July open atop 5-to-6-inch stems. Plant these lilies extra deep and they won't need staking. **6 EREMURUS 'SPRING VALLEY HYBRIDS'** Foxtail lilies should be more widely planted for their striking note of verticality (about 6 feet). Plant upon arrival, and mulch with fir boughs in December.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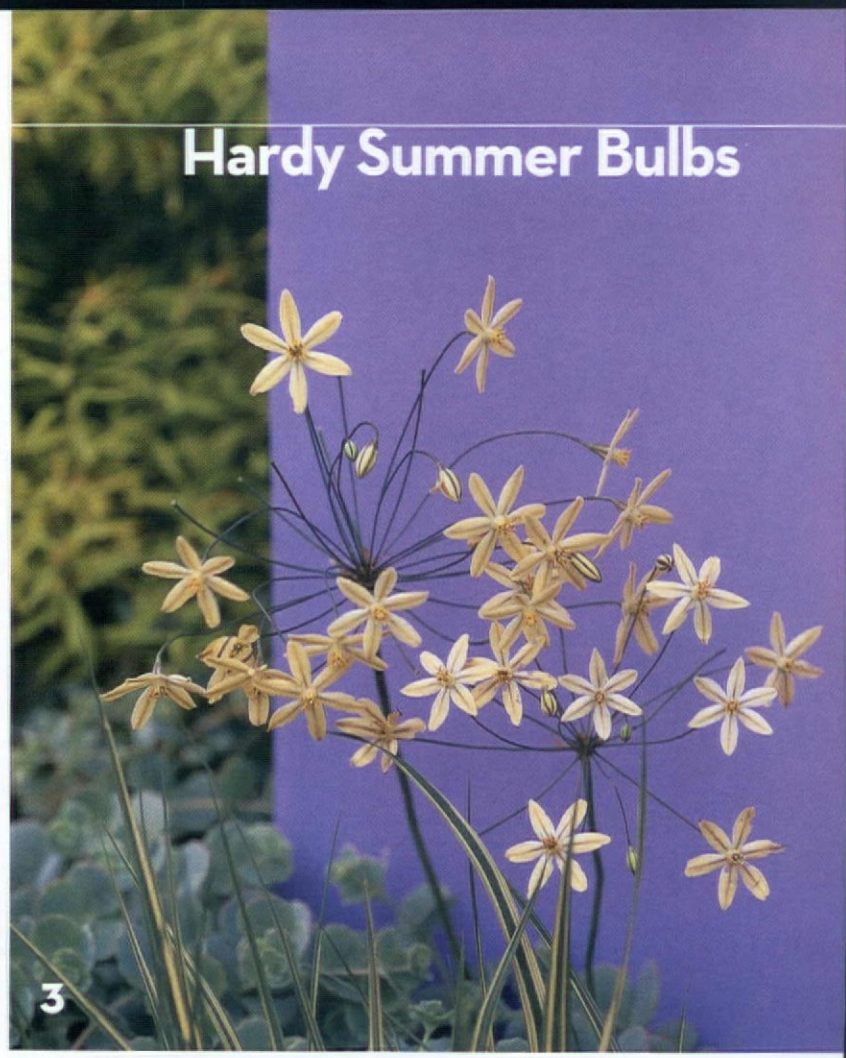

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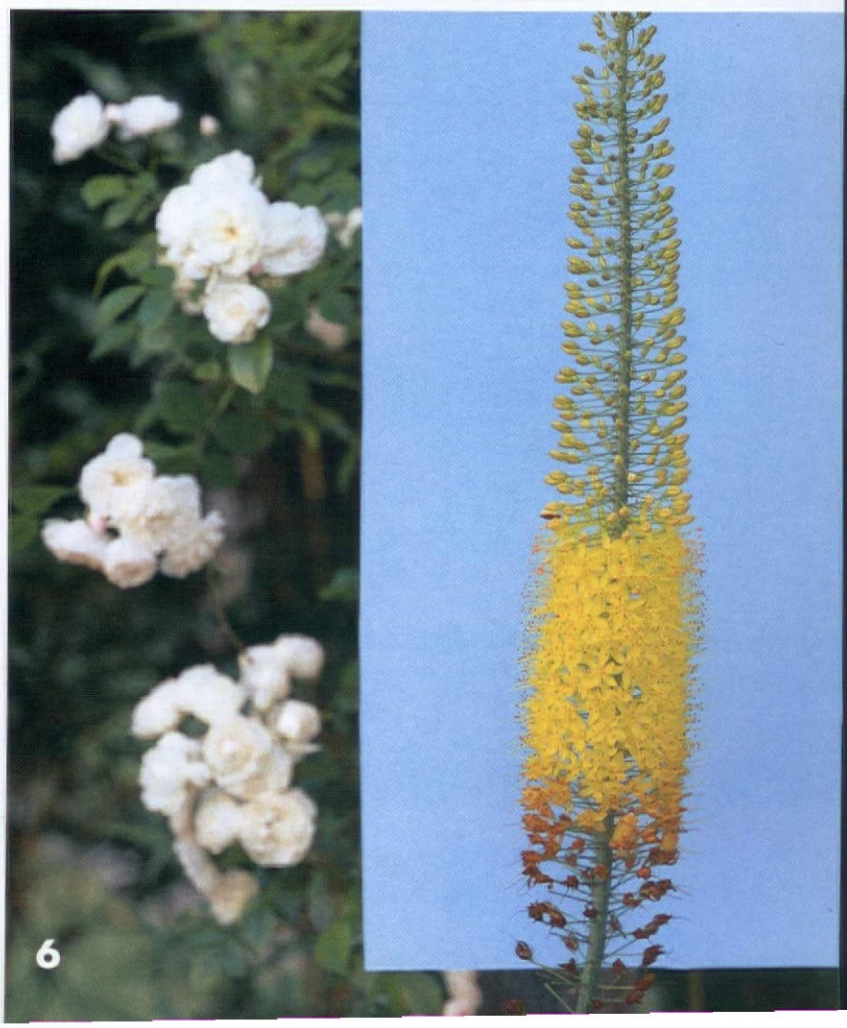
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## CULTIVATING HARDY SUMMER BULBS

- Give bulbs a well-drained soil by tilling in 2 to 6 inches of well-rotted organic matter (compost, leaves, or manure) before planting.
- Most bulbs can be planted at a depth three times their height, and spaced three times their width apart.
- If you can't tell the top from the bottom, plant the bulb on its side.
- Place bulbs near perennials that will hide their withering, post-bloom foliage.
- Top-dress with a slow-release fertilizer at planting time, and again each spring.
- For marginally hardy bulbs, a 4-to-6-inch topdressing of mulch in December will often increase a plant's hardiness by as much as two zones.
- Bring container-grown hardy bulbs into a cool—but not freezing—place for winter. □

## Hardy Summer Bulbs

### sources

**BOOKS**

- **SUMMER-BLOOMING BULBS** edited by Beth Hanson.
- **GROWING BULBS: THE COMPLETE PRACTICAL GUIDE** by Brian Matthew.
- **BULBS** by Roger Phillips and Martyn Rix. (Latter two out of print, but available online.)

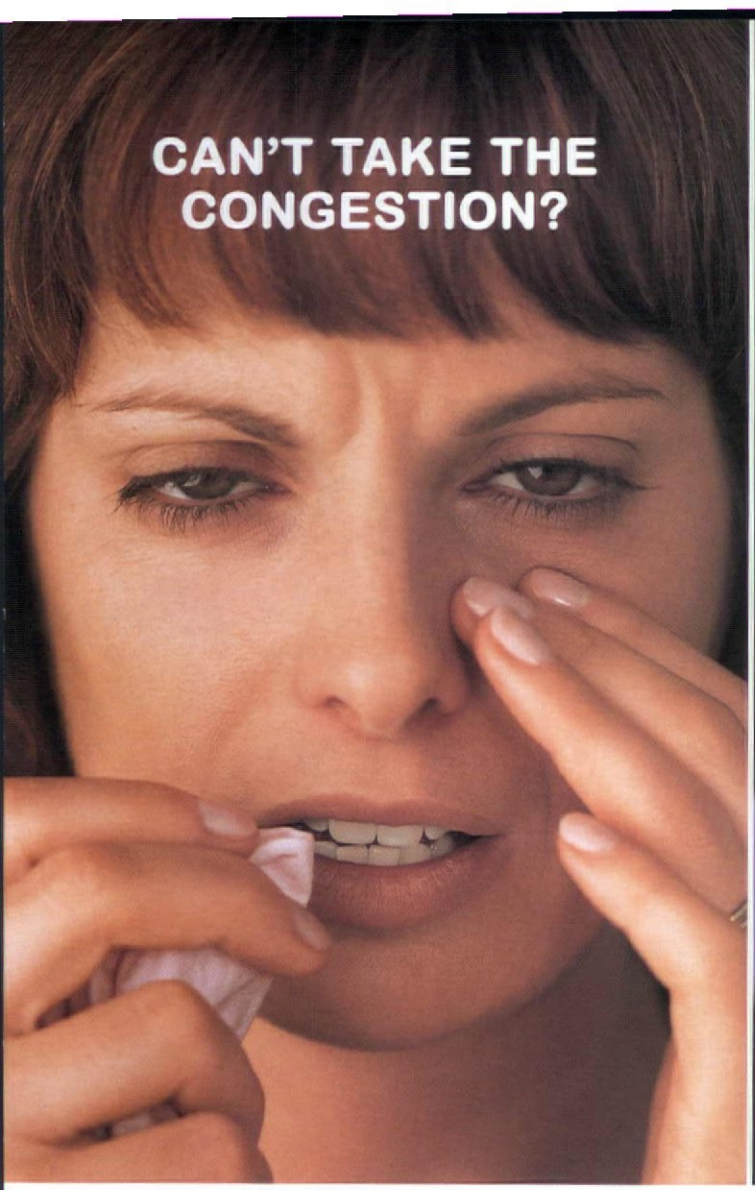
**MAIL-ORDER BULBS**

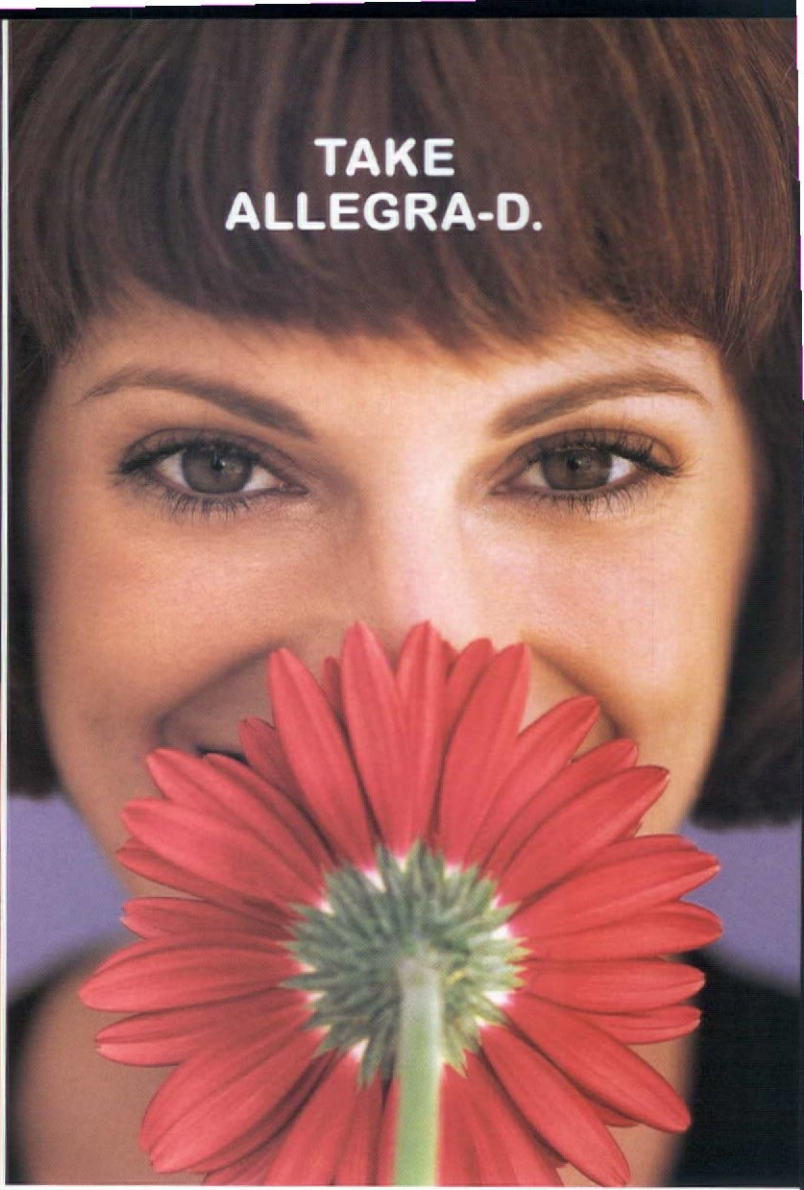
- **BRENT AND BECKY'S BULBS** Great selection and high quality. 804-693-3966. brentandbeckysbulbs.com.
- **OLD HOUSE GARDENS HEIRLOOM BULBS** Rare varieties. 734-995-1486. oldhousegardens.com.
- **VAN ENGELEN** Good deals on large orders. 860-567-8734. vanengelen.com.

**WEB SITES**

- Bulb.com has photos, cultural information, and design ideas.
- The Web sites for mail-order catalogs have additional information.

*Allium moly*, top left, a diminutive (10 inches) early-summer-flowering onion. *Allium flavum*, top right, a freakish August bloomer (12 inches). *Ixiolirion tataricum*, right, a June naturalizer with starry umbels (15 inches).




Side effects with Allegra-D were similar to Allegra alone and may include headache, insomnia, and nausea. Due to the decongestant (pseudoephedrine) component in Allegra-D, this product must not be used if you: are taking an MAO inhibitor (a medication for depression) or have stopped taking an MAO inhibitor within 14 days; retain urine; have narrow-angle glaucoma; have severe high blood pressure or severe heart disease. You should also tell your doctor if you have high blood pressure, diabetes, heart disease, glaucoma, thyroid disease, impaired kidney function, or symptoms of an enlarged prostate such as difficulty urinating. Allegra-D is for people 12 and older.

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Brief Summary of
Prescribing Information as of January 2003

# ALLEGRA-D®
## (fexofenadine HCl 60 mg and pseudoephedrine HCl 120 mg) Extended-Release Tablets

### INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion.
ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

### CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.
Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

### WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

### PRECAUTIONS
#### General
Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

#### Information for Patients
Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants.
The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.
Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

#### Drug Interactions
Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.
Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or $QT_c$ interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table.

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

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

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.
The mechanism of these interactions has been evaluated in *in vitro*, *in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.
ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.
Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

#### Carcinogenesis, Mutagenesis, Impairment of Fertility
There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.
Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a $mg/m^2$ basis).
In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 and 4 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

#### Pregnancy
**Teratogenic Effects:** Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg; 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 4 and 30 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.
The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 150/300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rats produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a $mg/m^2$ basis. In rabbits, an oral combination dose of 100/200 mg/kg produced decreased fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately 10 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately 15 times the maximum recommended daily oral dose in adults on a $mg/m^2$ basis.
There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.
**Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine; this dose produced an AUC of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

#### Nursing Mothers
It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered alone distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

#### Pediatric Use
Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

#### Geriatric Use
Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.
The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

### ADVERSE REACTIONS
#### ALLEGRA-D
In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.
The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table.

**Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%**

| Adverse Experience | 60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215) | Fexofenadine Hydrochloride 60 mg Twice Daily (n=218) | Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218) |
|---|---|---|---|
| Headache | 13.0% | 11.5% | 17.4% |
| Insomnia | 12.6% | 3.2% | 13.3% |
| Nausea | 7.4% | 0.5% | 5.0% |
| Dry Mouth | 2.8% | 0.5% | 5.5% |
| Dyspepsia | 2.8% | 0.5% | 0.9% |
| Throat Irritation | 2.3% | 1.8% | 0.5% |
| Dizziness | 1.9% | 0.0% | 3.2% |
| Agitation | 1.9% | 0.0% | 1.4% |
| Back Pain | 1.9% | 0.5% | 0.5% |
| Palpitation | 1.9% | 0.0% | 0.9% |
| Nervousness | 1.4% | 0.5% | 1.8% |
| Anxiety | 1.4% | 0.0% | 1.4% |
| Upper Respiratory Infection | 1.4% | 0.9% | 0.9% |
| Abdominal Pain | 1.4% | 0.5% | 0.5% |

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.

**Fexofenadine Hydrochloride**
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo.
Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

**Pseudoephedrine Hydrochloride**
Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

### OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdose is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (6 normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level), were administered without the development of clinically significant adverse events.
In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.
In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terfenadine administration.
The effect of hemodialysis on the removal of pseudoephedrine is unknown.
No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 170 and 340 times, respectively, the maximum recommended daily oral dose in adults on a $mg/m^2$ basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a $mg/m^2$ basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a $mg/m^2$ basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a $mg/m^2$ basis).

### DOSAGE AND ADMINISTRATION
The recommended dose of ALLEGRA-D is one tablet twice daily for adults and children 12 years of age and older. It is recommended that the administration of ALLEGRA-D with food should be avoided. A dose of one tablet once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY and PRECAUTIONS.)

Please see product circular for full prescribing information.

**Rx only**

Brief Summary of Prescribing Information as of January 2003

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 USA

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

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# One Gardener's Almanac

## FOLLOW YOUR STAR

Protect your plants by reading the skies. They give a clear indication of when the first frost will arrive

*by tom christopher*

Astrology, I used to explain to tie-dyed girls, is not my bag. I find some irony, then, in the fact that three decades later I spend much of every fall trying to read my future in the heavens. Mind you, I still don't believe in the power of the zodiac. But I have learned that if I can see the stars clearly at twilight, there's a good chance that I could find my garden cut down the following morning by autumn's first frost.

This event, the first time every fall when the air temperature drops to 32 degrees and ice forms on my plants, is one of the definitive dates of my year. I may have trouble keeping track of family birthdays, but I don't need any reminders to watch for the first frost. I know that before it arrives I must (usually in a last-minute scramble) move the banana trees and the sago palm indoors from the terrace, and dig the elephant's ear bulbs from the surrounding border and store them in boxes of peat in the cellar. Then, as the sun sets, I drape old bedsheets and plastic drop cloths over the herbs and vegetables.

Timing is the key to all these precautions. If applied a day too late, obviously, they are useless. By the same token, though, I hate to winterize the garden earlier than I have to. It cuts short a growing season that, in New England, is already too brief. For this reason I find unsatisfactory the common guide to frost prediction, the so-called first-frost date, the average date

Maple leaves look beautiful in a touch of frost, but much of your garden won't. Knowing which areas—under a tree canopy, next to the house—stay warmer than others will help you enjoy your plants longer and fret less about when to bring them in.

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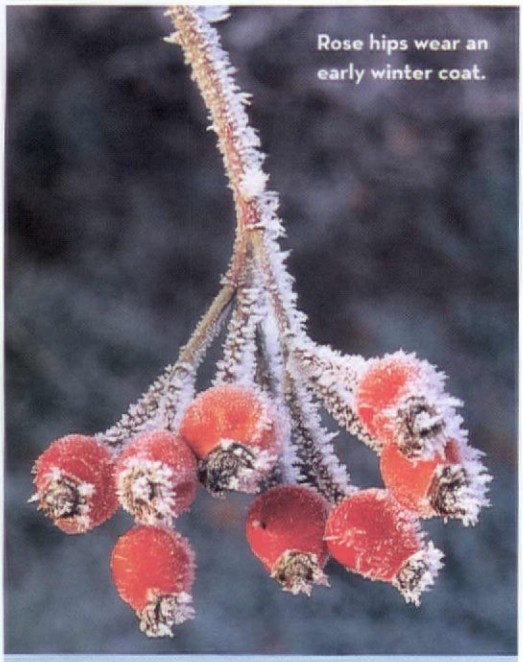
## ONE GARDENER'S ALMANAC

on which, according to the records of the National Climate Data Center, the first frost occurs in any given area of the United States. The date for my region is October 12. An average, however, is just that, as Jim Angel points out. Illinois state climatologist, and a keen gardener, he says he has found that the actual frost often comes a week earlier or a week later than the average date. Which means that if I rely on the calendar for frost prediction, I really should disassemble my tropical terrace as early as October 5. But then if the first frost doesn't come until a week after the average date, I'll have lost two full weeks of enjoyment.

That's why I prefer to do my own frost predicting. As the first-frost date approaches, I listen to the weather forecast on the local radio station. When it calls for an overnight drop to the 30s, I step outside. If the day has been warm and the evening is overcast, I relax—clouds act like a greenhouse to trap heat radiating up from the earth, so frost is much less likely on a cloudy night. Similarly, a strong breeze also makes a frost less likely. Cold air is denser than warm air, and on a still night it settles to form a colder layer at ground level. That, according to Angel, is why the weather station, which reads air temperature at head height (1.5 meters), may record a temperature in the mid or even upper 30s when ice crystals are forming on my plants. A breeze, by mixing the air, prevents this sort of stratification.

Clear nights are the special threat, but even then the first frost is likely to affect various areas of the garden differently. Areas underneath trees or shrubs may well escape, as the foliage canopy acts to retain heat rising from the earth. Areas next to the house (like my terrace) benefit from heat radiating from that structure. It's the areas out in the open that are most at risk, especially if they are blanketed with mulch, because mulch insulates the soil, slowing the movement of heat in or out. This has benefits for roots, but leaves the aboveground parts of the plants even more vulnerable to sudden drops in air temperature.

Topography also plays a role. The heavier cold air runs downhill like water, collecting in low spots, called "frost hollows," that are especially prone to freezing. For the same reason, a garden on the side of a hill is generally less prone to frost than one at the hill's base. Hedges, solid fences, or walls that run across a hill can act like dams, blocking the cold air's downward flow; the pool of chilled air that accumulates on the barrier's uphill side makes frost more common.



Rose hips wear an early winter coat.

## frost savers

- **FLOATING ROW COVERS** Lightweight sheets of polypropylene fabric that when spread over plants will provide reliable protection against overnight frosts as low as 28 degrees. gardensalive.com.
- **WALLO'WATER** A double-walled clear plastic tepee that is set around a plant and filled with water to furnish frost protection down to 10 degrees. wallowater.com.
- **GARDEN SPRINKLER** A constant light sprinkling on plants (run the sprinkler all night) provides some protection against a light frost.

How I respond to signs of an approaching frost depends on both the long-range weather prediction and the date. If the forecast calls for a freeze that will last right through the following day, I content myself with moving tender plants into cover and otherwise bidding the garden good-bye. If it's late in the season, well past the usual first-frost date, then I usually let nature run its course. If the frost comes early in the fall, though, I'll spread my own canopy over the sensitive tender plants, covering them with fabric or plastic sheets, or, better yet, with the floating row cover material commonly sold under the brand name Remay. Timely protection of this sort can translate into three or four weeks more of dinner amid the banana trees and another harvest of tomatoes and basil. Protection from an abnormally early frost will also give plants of questionable hardiness, such as hybrid tea roses, several more weeks to ease into dormancy, and thus greatly reduce the damage they suffer over the succeeding winter.

In addition to all of the practical benefits that frost watching can provide, there is another, intangible, but far greater benefit. Angel remembers how closely his grandparents, maternal and paternal, watched the weather on their farms outside the hamlet of Nebo, Illinois. Meteorology was a much less precise science two generations ago, and farmers and gardeners of that era had no choice but to adjust the regional forecast with clues they themselves could collect. At best, such prognostications must have been crude. Not so, however, the rapport this process fostered. His grandparents' habit of close, detailed observation, Angel says, connected them to their land in an especially close and personal way.

That sounds like a definition of good gardening. Besides, you'll find the messages that come straight from the stars much more plainspoken (and, to my mind, more pertinent) than those published in the daily horoscope. □

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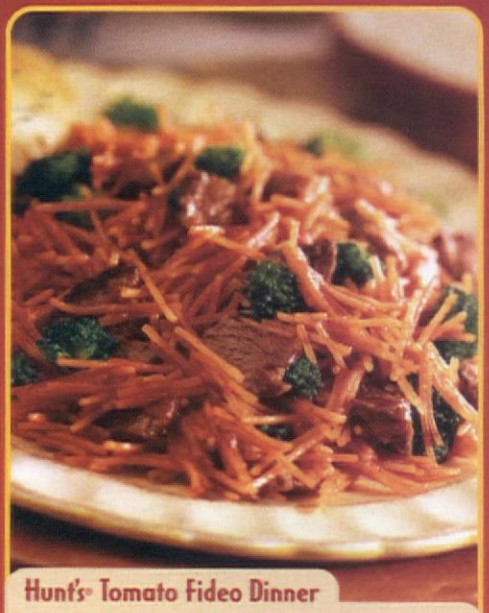

Hunt's® Tomato Fideo Dinner

Prep: 10 min. Cook: 20 min. Serves: 4

1 pound sirloin steak, thinly sliced
1/4 cup Pure Wesson® Vegetable Oil, divided
8 ounces uncooked fideo, angel hair or vermicelli, broken into 1-inch pieces
1 tablespoon minced garlic
3 cans (8 ounces each) Hunt's® Tomato Sauce
3 cups frozen broccoli florets, thawed and drained

**Season** steak generously with salt and pepper. Heat 1 tablespoon oil in a wok or large skillet over medium-high heat; cook steak in it about 3-4 minutes or until browned and no longer pink, stirring frequently. Remove from pan; keep warm.

**Add** remaining oil, broken pasta and garlic to pan. Carefully toss pasta in oil to coat; cook until pasta is golden brown, stirring constantly. Stir in tomato sauce until well blended. Cover; reduce heat to low. Cook about 10 minutes or until pasta is tender.

**Combine** steak and broccoli with pasta; toss all together. Cover; cook on low until heated through. Serve.

For more delicious recipes, visit
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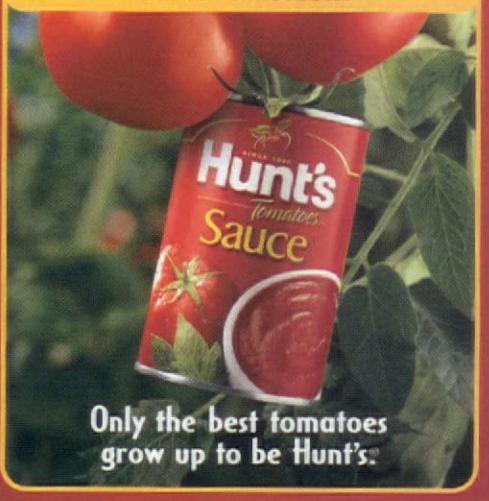


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# The Goods

## Next spring, you won't know where your perennials are. Label them now

by stephen orr

Fall is the time to get your garden in order. It's easy to identify plants during the growing season, but just try finding your prized perennial in February—what was once a lofty cimicifuga will be an indecipherable heap of blackened leaves. Label your plants now, but to avoid giving your garden the self-important look of an ersatz botanic garden, you should deploy labels discreetly. Only occasionally will you want to trumpet the arrival of a rare acquisition. In either case, long-term legibility is paramount. Here are some of our favorite plant tags.

**1** Custom-engraved plastic labels, $4 each, Ambergate Gardens. ambergategardens.com.
**2** DooHickeys, ten for $14, Yucca Do Nursery. yuccado.com.
**3** Copper tags that can be engraved with a ballpoint pen, ten for $18, Smith & Hawken. smithandhawken.com.
**4** Vertical zinc markers, 25 for $14, Gardener's Supply Company. gardeners.com.
**5,6** Powder-coated steel markers, $2.50 each for small, $2.75 each for large, KS Plant Markers. ks-plantmarkers.com.
**7** The Dymo labeling system, $225, presses custom-lettered tags. A. M. Leonard, Inc. amleo.com.
**8,9** Zinc Victorian-inspired labels, ten for $12, Wartnaby Gardens. wartnabyplantlabels.co.uk.

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# Floral Savvy

## Don't be shy about deploying orchids; be fearless

*by stephen orr*

New York floral designer Banchet, below, loves orchids, but regrets how seldom they are used well in arrangements. "People mainly know orchids as potted plants," she says, "but they make really long-lasting cut flowers as well." Banchet's vivid memory of the way that cut orchids are used in religious ceremonies in her native Thailand has inspired her simple yet dramatic arrangements. Banchet Flowers, 809 Washington St., NYC. 212-989-1088.

Orchids can be combined with surprising ease with garden-variety flowers, including tulips. This packed arrangement of a **vanda hybrid** is loosened by the addition of a single **golden philodendron leaf** and a rough coconut-wrapped vase. Banchet says the blossoms will last up to two weeks if you change the water frequently and recut the stems every five days. She doesn't recommend floral food or other additives.

Banchet is intrigued by the tropical combination of orchids and **bamboo**, evoked here by **horsetail grass** in tall black ceramic vases. Sprays of **moth orchids** (*Phalaenopsis*) are bound by square structures and knots of a reedy grass.

These **chartreuse lady's slippers** (*Paphiopedilum*) remind Banchet of tropical water plants. The orchids are perched on the rim of a vase with their short stems concealed by a submerged **coconut frond**.

ROGER DAVIES. PRODUCED BY HANNA STERN

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*in the garden*

# Need Help?

## Finding good alternatives to box hedges and lily of the valley

*by marilyn young*

### "IN THE FALL, WHEN I BRING IN TENDER PLANTS SUCH AS MY POTTED FIG TREE AND DATURA, SHOULD I TRY TO KEEP THEM GOING?"

According to Scott Canning, director of horticulture at Wave Hill in New York, the fig tree (*Ficus carica*) will defoliate and enjoy a dormancy in a dark place at about 60 degrees. Several plants, including datura and plumbago, can be kept going in a greenhouse or cool sunroom. Otherwise, give them a cool, dark spot, and water about every two weeks. In late spring, after a week outside in the shade with more watering, they should be fine. Experiment with humidity, moisture, light, and temperature. You won't always succeed. "Celebrate your successes," Canning says, "and compost your failures."

### "A SWEEP OF LILY OF THE VALLEY WOULD BE WONDERFUL IN MY WOODLAND GARDEN, BUT THE PLANTS ARE SO EXPENSIVE. ANY SUGGESTIONS?"

Because convallaria tend to become invasive and overcrowd confined spaces, you might just find a fellow gardener or neighbor who would be happy to have you thin her patch. November is the perfect time to lift, divide, and plant lily of the valley (*Convallaria majalis*), and if you provide the ideal conditions of fertile, humus-rich, moist soil in part shade for these pips, the underground rhizomes will fill in quickly. By thus encouraging the rate of spread, you can space the plants farther apart than the suggested 4 to 8 inches, setting them out instead on 1-foot centers, and thereby saving some money. To keep the new plants from heaving over the winter, mulch the area. Water and weed well the first fall and over the next few seasons, until the plants become established.

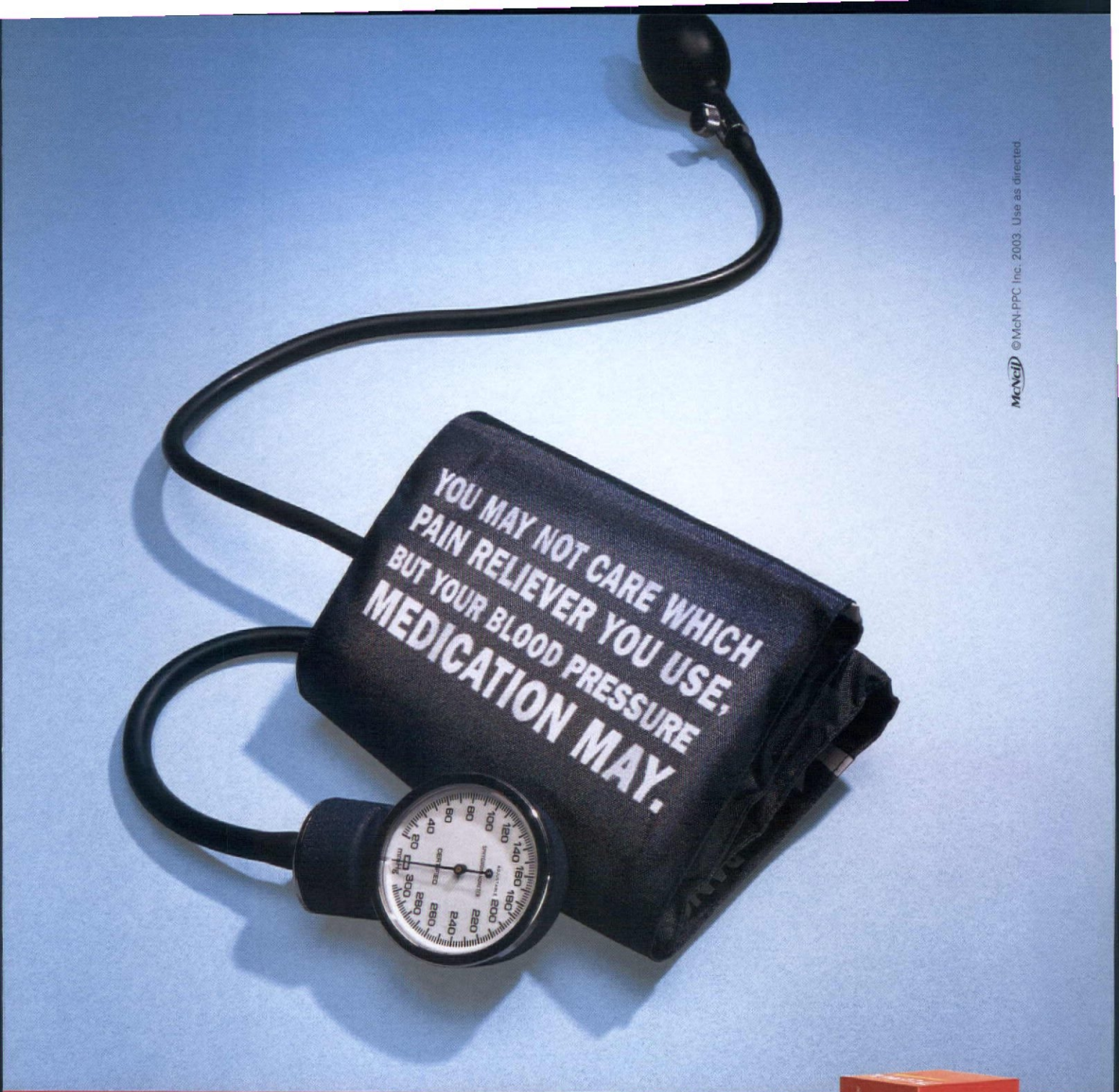
### "LAST YEAR I GREW MINT IN A POT INDOORS, BUT IT TOOK SO LONG TO GROW BACK AFTER SNIPPING. ANY IDEAS?"

The only solution: plant more! Pot up several containers, using a bunch of finger-length cuttings from underground runners in each pot. If you or a neighbor have a wild patch, or if you have a large pot that you can divide, place the runners 2 inches below the surface in pots filled with compost. Bring the mint on slowly in a greenhouse or cool, enclosed porch. Then force the mint one pot at a time by bringing it into a sunny spot in a warm kitchen.

### "I LOVE THE LOOK OF A BOX HEDGE, BUT I HATE THE SMELL. ARE THERE ALTERNATIVES?"

If you don't enjoy what Katharine Hepburn called "the fragrance of eternity" but some perceive as the smell of cat pee, Lynn R. Batdorf, the curator of the national collection of boxwood at the U.S. National Arboretum, recommends *Ilex crenata*. Similar to box in appearance and zone hardiness, it likes acidic soil, whereas buxus prefers alkaline territory. See Michael A. Dirr's *Dirr's Hardy Trees and Shrubs* for different cultivars and varieties of this Japanese holly. Dirr likes *Ilex glabra*, which he calls "a most aesthetic native species."

ANDREW LAWSON/GETTY IMAGES; BURKE/TRIOLO PRODUCTIONS/GETTY IMAGES (CLOCKWISE FROM TOP LEFT)

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# american scene

## THIS MONTH ON THE DESIGN BEAT

**TREND ALERT** American studio furniture—especially by **George Nakashima**—is the latest collectible. Check out shows this month in Boston, San Diego, and Philadelphia. **Mira Nakashima**'s gorgeous book on her late father, *Nature, Form, and Spirit* (Abrams), is just out. Our tip: with Nakashima tables selling in the six figures, seek out vintage furniture by **Wendell Castle** (left).

**SEA WORLD** French designer **Jacques Garcia** has found inspiration in Miami's notorious jellyfish population. The sea creature is the main motif in his design for the soon-to-open Hotel Victor, located in South Beach next to the Versace mansion. **BAR TAB** After spending some $55 million on *Kill Bill*, his two-part female samurai send-up, director **Quentin Tarantino** carted home from Beijing a striking rose petal bar (below) created by Japanese production designer **Yohei Taneda**.

**MUST-READS** *Fallingwater Rising* (Knopf), Franklin Toker's book on **Frank Lloyd Wright**'s (below) most famous house, is a dramatic saga of riches, social climbing, bigotry, sex, suicide—and genius. When the fabulous Lunts weren't brawling, actors **Alfred Lunt** and **Lynn Fontanne** were decorating, and entertaining such stars as **Laurence Olivier** and **Katharine Hepburn**. Read Margot Peters's new biography, *Design for Living* (Knopf), and tour the Lunts' Wisconsin estate, Ten Chimneys.

**TIME OUT** We're off to see the marvelous clockwork stage sets in the Broadway musical *Wicked*, inspired by the witches of Oz. There's theater in the home, too, in train-station-sized timepieces—especially the new furniture hybrid known as the clocktail table.

**HIGH AMBITION** **Frank Gehry** suffered a crushing disappointment in 2000 when he failed to get the *New York Times* skyscraper commission, but he has now entered the high-rise stakes with his stunning design for futuristic tower blocks in Brighton & Hove, England, due for 2009. —INGRID ABRAMOVITCH

FOR MORE INFORMATION, SEE SOURCES.

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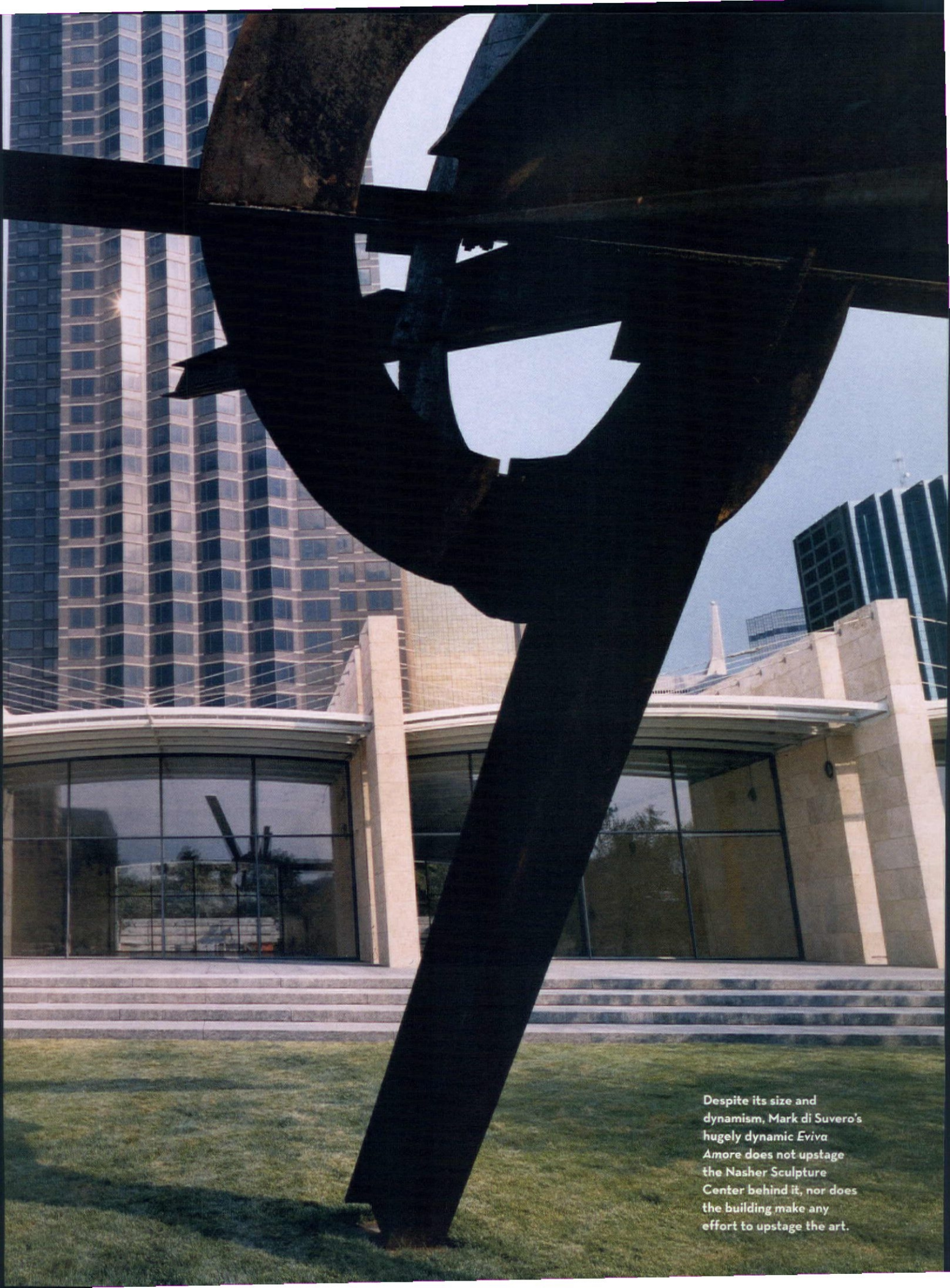
# THE DALLAS DYNAMIC

## RENZO PIANO'S NASHER SCULPTURE CENTER SETS OFF ITS MODERN MASTERWORKS TO PERFECTION by martin filler

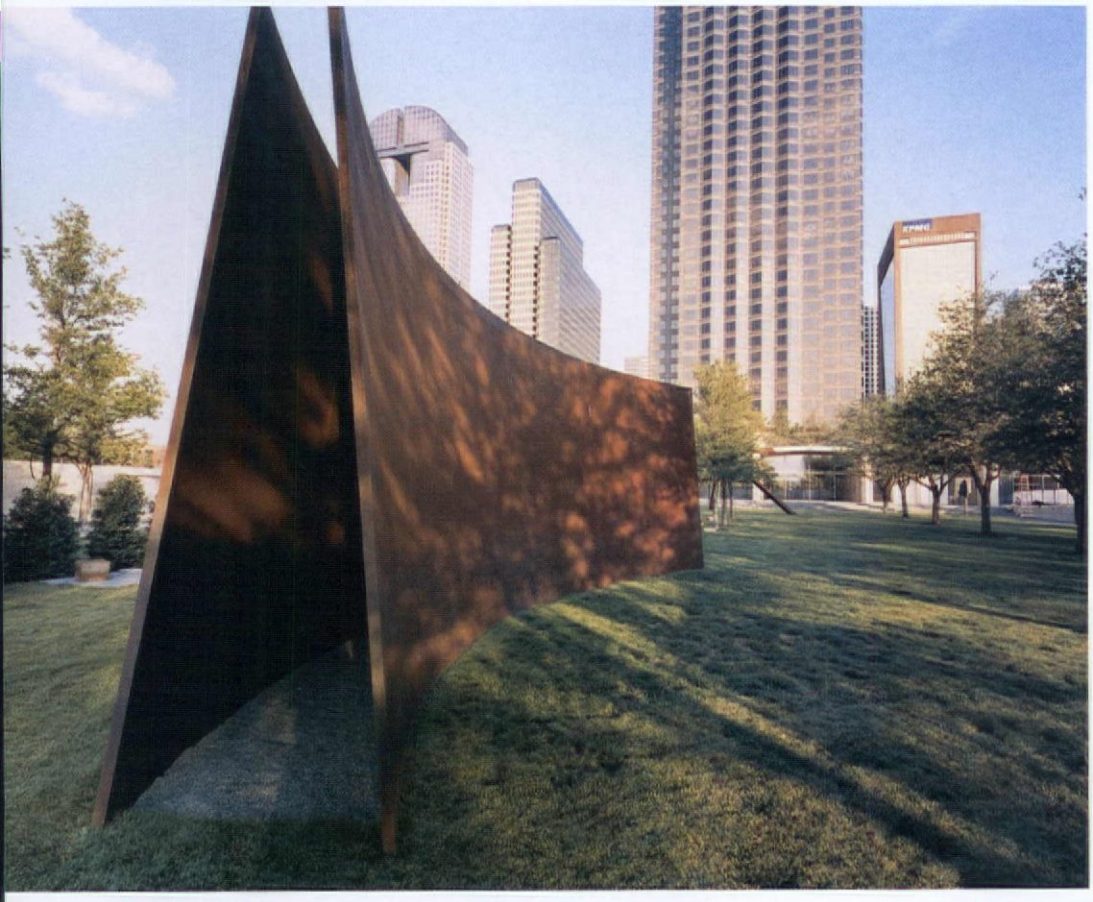
Maybe it's something in the water, or perhaps just good old competition, but whatever the reason, Texas continues on its three-decade roll of racking up the greatest assemblage of museum architecture in America. Louis I. Kahn's Kimbell Art Museum in Fort Worth, completed in 1972, invariably tops critics' lists as the finest of all modern gallery structures. Across the street from the Kimbell, Tadao Ando's Modern Art Museum of Fort Worth opened late last year to well-deserved acclaim. Houston boasts two winners by Renzo Piano: his powerfully restrained Menil Collection of 1982–87 and, across the street from it, the faultlessly proportioned Cy Twombly Gallery of 1993–95. Now they are joined by yet another understated Piano gem, the Nasher Sculpture Center in Dallas, which will be dedicated on October 20.

Piano's impressive track record in the region made it seem like an obvious choice when shopping center developer Raymond D. Nasher—who with his late wife, Patsy, put together the most important survey of modern sculpture in private hands—turned to the Genoa-based architect. Unlike many architecture patrons on the museum scene today, Nasher had sagely decided against publicity-seeking

PHOTOGRAPHED BY
LEN JENSHEL AND DIANE COOK



Despite its size and dynamism, Mark di Suvero's hugely dynamic *Eviva Amore* does not upstage the Nasher Sculpture Center behind it, nor does the building make any effort to upstage the art.



The acre-and-a-half garden, with Richard Serra's *My Curves Are Not Mad*, above, and Joel Shapiro's *Untitled*, below, was created by Peter Walker. Like Piano's building, it is a quiet and elegant mix of classicism and minimalism that defers to the art.

novelty and in favor of low-key perfection, and he found it by inviting Piano back to Texas.

Nasher's magnificently generous donation to his hometown of more than 300 works by artists from Rodin and Gauguin to Kelly and Koons could not, as the collector hoped, be housed in and around his midcentury-modern mansion in north Dallas. He was unable to acquire the additional acres he needed in his quiet residential neighborhood, so Nasher looked elsewhere. After a coy courtship with major museums in other cities (which caused considerable anxiety back in the Big D), Nasher decided in 1997 to bestow his collection on the place where he made his fortune—a fitting act of civic gratitude.

Nasher wanted the sculptures to be shown in a setting as serene and intimate as his house, but he also liked the idea of his collection's bringing a stronger sense of urban cohesion to a diffuse city with multiple nodes of activity (some of which are the very shopping centers that made him rich). The downtown site ultimately chosen for the $70 million center was a parking lot alongside a sunken freeway and adjacent to Edward Larrabee Barnes's undistinguished Dallas Museum of Art (completed in 1984).

Remarkably, amid that unpromising environment, the new building and its verdant little park create a self-enclosed arcadia that evokes the classical ideal of *rus in urbe*, country in city. It is the principle that can make a sprawling metropolis—even a highly civilized one like London—far more humane and livable through landscape in miniature.

Although Piano's range is truly international, encompassing New York and New Caledonia, he has a particular affinity for Texas, where he understands the quality of light better than any other present-day practitioner. What makes both his Menil and Twombly galleries such extraordinary containers for art is their enlivening luminosity, created not by tricks of artificial lighting but through the architect's masterful modulation of the harsh Texas sun (which is the secret behind Kahn's Kimbell as well). Conservation requirements for most art media demand that illumination levels be

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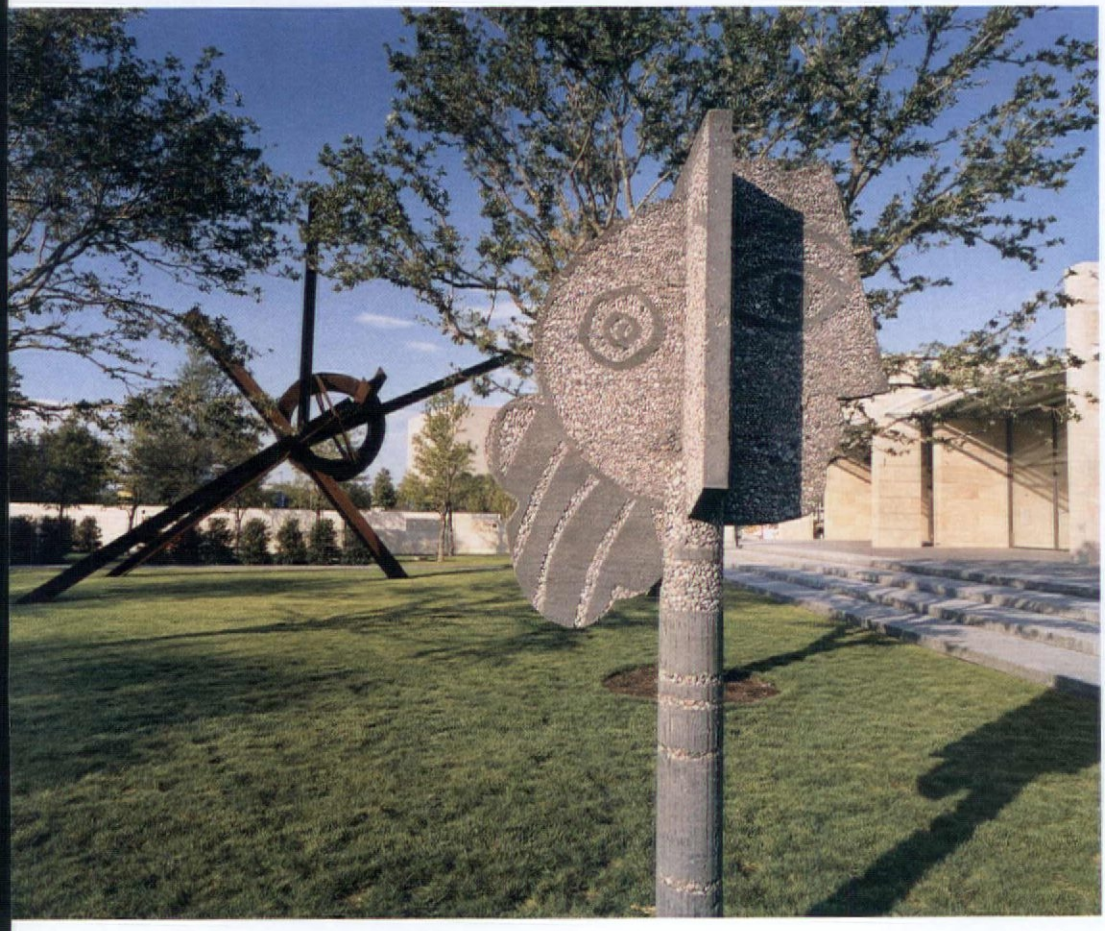
strictly controlled, but sculpture doesn't need as much protection as works on paper and fabrics, or even paintings. Yet light does play a crucial role in defining the space within which sculpture stands and breathes, thereby presenting a special set of challenges for an architect.

Piano was more than equal to the task at hand. Here he devised yet another of his distinctive light baffles, the most celebrated of which have been the leaflike ceiling louvers that he and the late engineer Peter Rice created for the Menil. Those shading elements drastically reduce the level of harmful rays and give the rooms a feeling of radiant fullness even when devoid of art. For the Nasher, Piano has invented an ingenious system of white-painted metal skylight panels composed of rows of hollow spheres and resembling an op art sculptural relief. Round openings on the top and bottom of each globe are angled so that strong southern light is blocked, while cooler northern light, favored in artists' studios, is admitted. The design is low-tech but high-style, brilliantly effective in bathing the works on display with an even wash of light at once energizing and soothing.

The architecture takes its subtle cues from both classicism and minimalism. The travertine-clad structure of five equal rectangular bays with barely curving ceiling vaults is simple in the extreme. Its rhythmic repetition brings to mind the architecture of ancient Greece and Rome, but here stripped down to the merest essentials and without any attempt at historical recall. In the current frenzy of exhibitionistic museum architecture, it takes courage to whisper rather than shout, and the strength of Piano's self-effacing background scheme is that it allows the art to sing.



**Picasso's *Head of a Woman*, below, and the di Suvero in the background are among some 25 works by Miró, Moore, Serra, and others that will occupy the outdoor space on a rotating basis.**

The collection is nothing less than stupendous, with masterpieces at every turn. Among them are the original plaster of Rodin's *Age of Bronze,* a founding monument of modern sculpture; an array of the compelling wax modelings by turn-of-the-century cult figure Medardo Rosso; 11 glorious Matisse pieces; a slew of superb Giacomettis, from both his surrealist and existentialist periods; two rare, exquisite pieces in silver and steel by Abstract Expressionist titan David Smith; and a freestanding stone garden structure for one of James Turrell's hypnotic compositions, framing a portion of the sky overhead.

Big, durable works that don't require the shelter of the pavilionlike building—such as the stunning di Suvero that claims vast areas above and beyond the Nasher with its dynamic diagonal steel beams—are set out in the acre-and-a-half sculpture garden. There a rotating roster of some 25 pieces by Miró, Moore, and Serra, among others, will be on view. Designed by landscape architect Peter Walker, the pleasantly unassertive garden is appropriately planted with native Texas trees and shrubs. It is as deferential to the art within it as is Piano's building, and thus indoors and outdoors flow together with seamless continuity.

The keenly intuitive Nashers had one basic rule of acquisition. As Raymond Nasher puts it, "Patsy and I never bought anything unless we got that butterfly feeling in our stomach." Now a grateful public will be able to experience that same flutter of excitement, thanks to this enriching gift that makes Dallas, with a single stroke, an international center for modern sculpture at its best. □

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# PAPER TIGERS

## HOW TO DEAL AND DABBLE IN THE VINTAGE POSTER MARKET; PLUS, CHRISTIE'S BAGS THE CONTENTS OF A BIG GAME HUNTER'S NEWPORT CHÂTEAU

by gregory cerio

**The burly 1942 war effort poster by Jean Carlu, top, sold for $2,070 at Swann Auction Galleries, NYC. ■ James Montgomery Flagg's 1917 Uncle Sam, above, recently fetched a record $12,650. ■ A rare Roy Lichtenstein poster for Lincoln Center, right, sold for $2,185 this spring.**

The legend on the poster read I WANT YOU, but, clearly, several people very much wanted *it*. At the August 6 sale of vintage World War I and II posters at Swann Auction Galleries, a New York salesroom, a battle quickly opened between bidders when a copy of James Montgomery Flagg's famed 1917 Army recruiting poster came on the block. After the mustard gas cleared, the lot had sold to a private collector for $12,650—a record for the poster and the artist, and a price that some found shocking. "Unbelievable," says one poster expert. "The Uncle Sam is *not* a rare poster. They usually sell for three to four thousand." (Which was Swann's presale estimate.) "Dealers with a copy of that poster must be dying to talk with the underbidder."

The Swann sale illustrates one of the many wrinkles in the vintage poster market, a collecting field that arguably encompasses more niche interests, more variants of treatment and subject, more subsets for connoisseurs, and more price points than any other. There are poster enthusiasts who collect by artist, era, graphic style, subject, or country of origin. The vintage poster market includes blue chips like Toulouse-Lautrec, whose work can command anywhere from $15,000 to $230,000, commonplace "decorative" works that sell for $100, and offerings whose values float on the zephyrs of the zeitgeist. With U.S. troops abroad and nationalism (if not chauvinism) thick in the air, the context was perfect for a patriotic icon like the Flagg poster to sell big. "That's the attraction of vintage posters," says Swann president Nicholas Lowry. "There's literally something for everyone."

For all their popularity, collectible vintage posters are frequently misunderstood. Don't, for example, expect your inspirational HANG IN THERE, BABY kitten poster to accrue much value. As defined by collectors, a poster is a tool of advertising (albeit one with a level of artistry, sophistication, and even dignity unseen today). "Vintage" refers to posters made from the 1880s to the early 1960s, before the primacy of glossy magazine and TV ads. And while many desirable posters are photo-offset prints—that is, reproduced from a photographic image—the earliest, most valuable vintage posters are lithographs, made from pressings of etched blocks of limestone or metal plates.

Experts judge posters by three principal criteria. The first is rarity. Although 5,000 was a typical print run for a poster, very few examples of a given work may survive. "Technically, they never should survive," says Lowry. "Posters were meant to be

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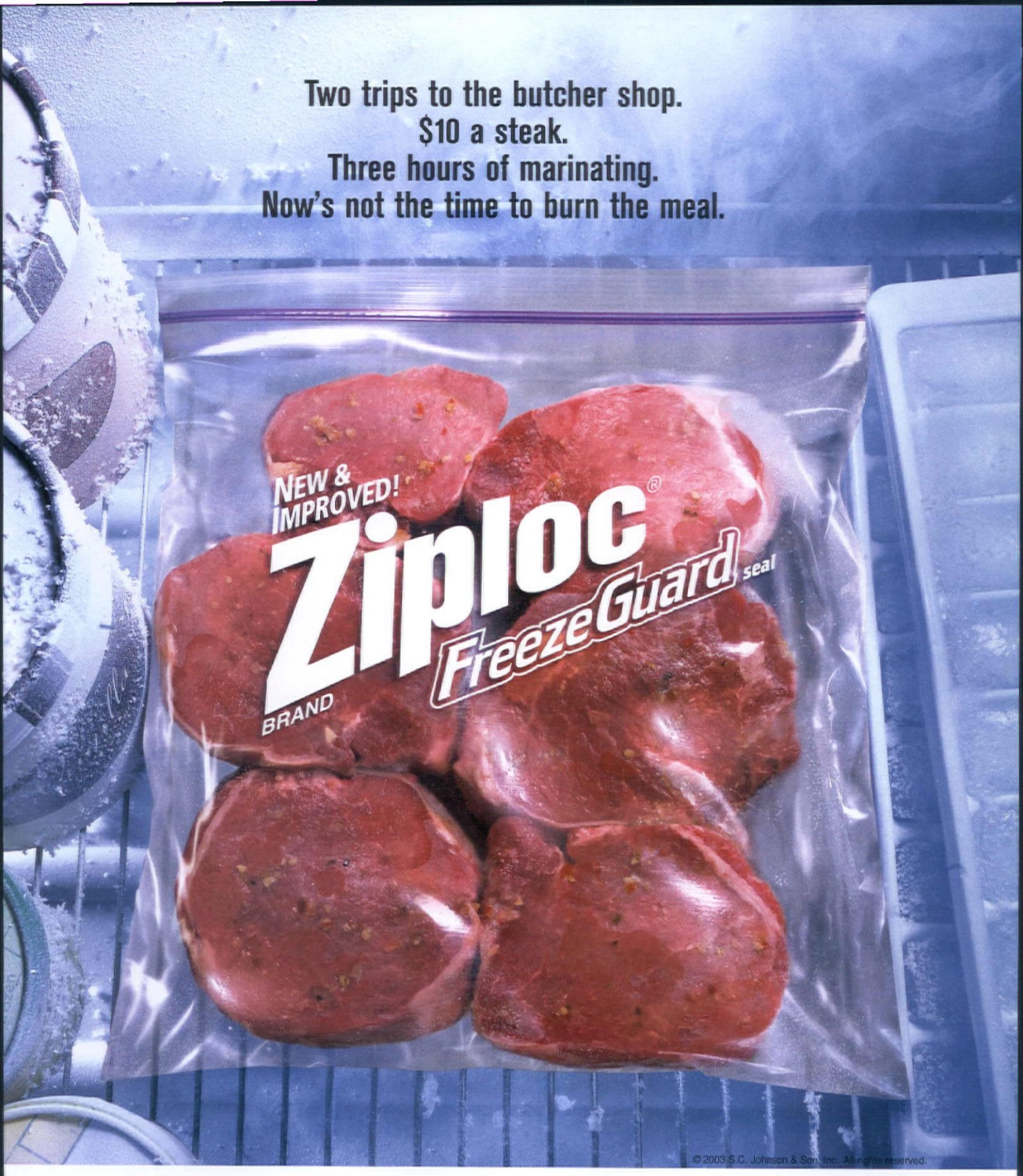


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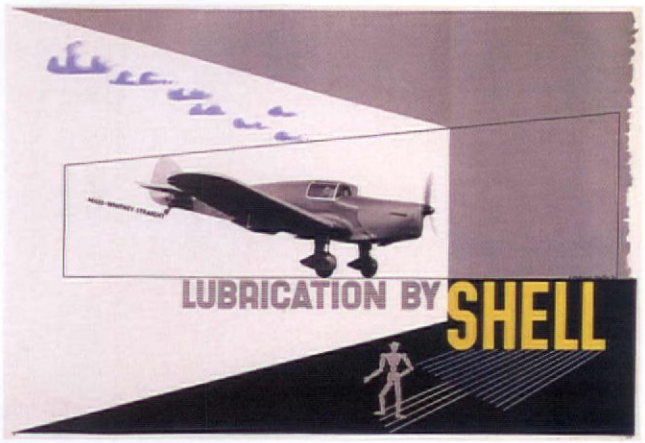

**Who knew engine lubricants were cool? A 1937 Shell poster, left, sold for $5,520 at a May auction. ■ A sleek 1970 poster for the Guggenheim Museum, above, sold for $489 recently.**

plastered on a wall, rained on, and torn down the next week." While experts are hardly ever certain how many copies of a particular poster were printed—those by Toulouse-Lautrec, whose printer kept careful records, are exceptions—experts assume that 60 to 80 percent of posters served their purpose and then were lost. Beyond that, dealers and collectors measure rarity by how often they see a poster on sale. A striking El Lissitsky poster for a 1929 exhibit of Russian avant-garde art fetched a record $52,900 at auction this spring because only a few examples of it are known to exist.

The second criterion is the artist. In the early years of lithography, says New York poster dealer Gary Cherpakov, "many fine artists did not consider commercial graphics beneath them." Even decades later, masters such as Picasso and Matisse happily designed posters for exhibits of their own work.

Some collectors prefer artists whose talents are recognized primarily, if not exclusively, through posters. Some names to know are Jules Chéret, an admired Toulouse-Lautrec contemporary; German artist Ludwig Hohlwein; French Art Deco great Adolphe Mouron Cassandre; and Leonetto Cappiello, whose signature is a witty, cartoonish style. Prices for these artists vary widely. Cassandre pieces have sold for as much as $43,000 and as little as $600. "A good poster is supposed to grab attention," says Jörn Weigelt, head of the San Francisco auction firm PosterConnection. "For the same reasons that it works as advertising, a poster works as art."

Third, experts look at condition. A poster is graded by how many holes, tears, stains, and creases it has, and whether paper has been replaced or painted over. Novices judge condition more severely than dealers. "Never expect a poster to be pristine," says Louis Bixenman, head of the International Vintage Poster Fair. "Very few were handled as art—they were commercial tools."

Asked where beginners on a budget should look, many dealers mention postwar Polish graphics. But experts cite many "hot" genres—golf, magic, skiing, trains, Coca-Cola—demonstrating the breadth of the field. All poster mavens agree: buy what you enjoy. Don't get posters solely as investments; don't buy into fad markets. Case in point: in the '90s, when cigars were the rage for the steakhouse-belly set, prices on stogie posters shot into the thousands. Now such posters go for zilch. The market has, almost literally, gone up in smoke.

## HIGH CALIBER A Christie's sale honors a remarkable artist/sportsman

Russell B. Aitken was called "Hemingwayesque," and his life was indeed an astonishing mix of the rough-and-ready and the refined. Born in 1910, the heir to a Cleveland industrial fortune, Aitken studied art and developed into a respected sculptor and ceramist whose work is in the Museum of Modern Art. At the same time, he was an outdoorsman nonpareil: an expert rider, fencer, and flier, and a famed marksman who hunted big game in Africa for 40 years.

Aitken was also an avid collector, and upon his death last year after a long illness, his widow, Irene Roosevelt Aitken, agreed to let Christie's hold a series of estate auctions that would serve as a memorial to her husband. So far this year, Christie's has held four separate Aitken sales, in specialties such as waterfowl decoys, armor, and tribal art. On November 25, Christie's celebrates Aitken's domestic side when it auctions the contents of Champ Soleil, his Louis XIII-style house in Newport, RI. Highlights include a boule marquetry *bibliothèque* (estimated at $50,000 to $80,000), an 18th-century central European carved stag ($30,000 to $50,000), and a bronze nude by Aitken's first wife, sculptor Annie Laurie Crawford ($15,000 to $25,000). The Christie's sales, Mrs. Aitken says, are a fitting tribute to a questing mind. "Russ was an extraordinary Renaissance man," she says. "We shall not see the likes of him again." □

COURTESY OF SWANN GALLERIES (POSTERS); COURTESY OF CHRISTIE'S (PORTRAIT)

# FAMILY MATTERS

## DUANE MICHALS RETURNS TO THE HOUSE WHERE HE WAS BORN AND EXPLORES THE CONNECTION OF PRESENT TO PAST

by elizabeth pochoda

Michals in the garden of the house in 2002, top, and the family on the same spot years earlier, above. "By a serendipitous intersection of time and place, the threads of my families' lives were woven together into the fabric of this shared moment," Michals writes.

Let's begin with the simple plan in the title, *The House I Once Called Home: A Photographic Memoir with Verse.* A 70-year-old photographer revisits his abandoned childhood home in McKeesport, Pennsylvania, and photographs its empty, ravished rooms. He makes a little book juxtaposing these new pictures of torn curtains and crumbling plaster with some he took years ago when the house was in good repair and his working-class family posed there proudly. Between the images of past and present—the kitchen, bedroom, and porch, then and now—he has inserted other pictures, in which old and new images are superimposed. The artist has also composed some verse to guide us through his family album.

We're inclined to feel comfortable with these poems and pictures because we're used to memoirs about childhood homes; everyone has a story of nostalgia and longing, or, equally sentimental, of hatred, resentment, and disillusion—the lost Eden or the unlamented hell, or a mix of the two. These are stories in which the division between innocence and experience, past and present, is a gratifying source of sadness to writer and reader.

This is familiar territory, but Duane Michals has moved beyond it. Instead of drawing the sentimental line between innocence and experience, he sidesteps it. His photographs and verse create a continuum where the silent conversation between past and present is unsettled and exploratory. Michals has not perfected a version of the past but invested it and the present with mystery. Take, for instance, the longest little story in the book, that of the photographer's father, Jack. The poem tells us that Jack worked three shifts in the steel mill, smoked three packs of Camels a day, was cuckolded, and went from amateur drinker to professional. It ends like this: "Once I saw him cry. I never thought to ask him why. / He was already a ghost when he died. / It pains me to write this. / He was not missed."

The accompanying photograph of the vanished family posed in the vanished dining room does not confirm or deny this judgment, but together with the poem it manages to raise the unspoken question about what gives any life solace and meaning, without pausing to supply an inevitably unsatisfying answer. ▷

*An exhibit of Duane Michals's work, "The House I Once Called Home," opens October 23 at Pace/MacGill Gallery, 32 E. 57th St., NYC.*

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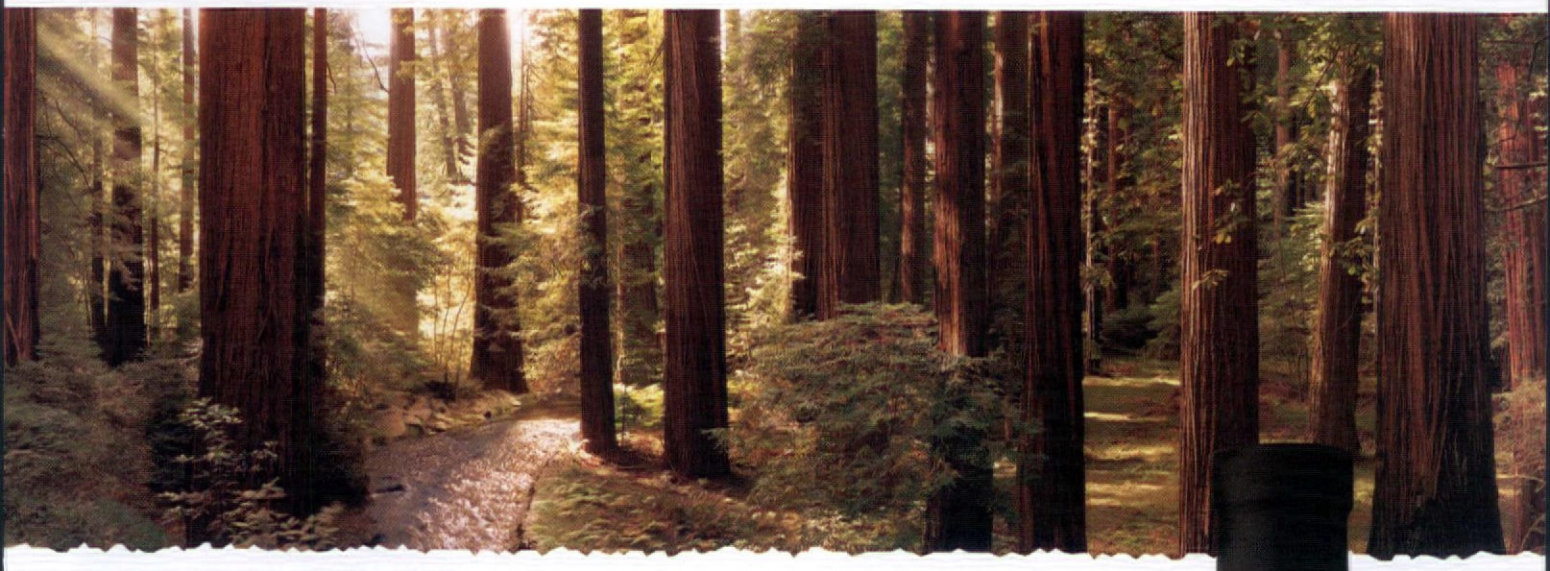

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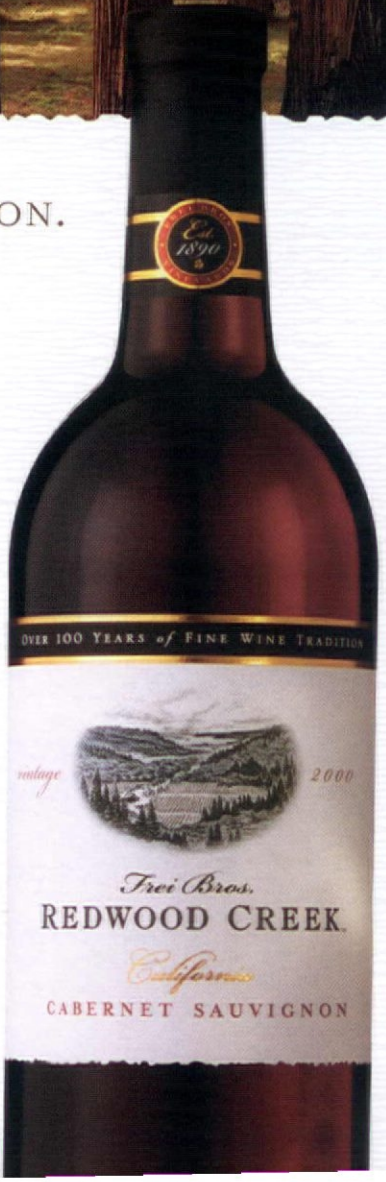


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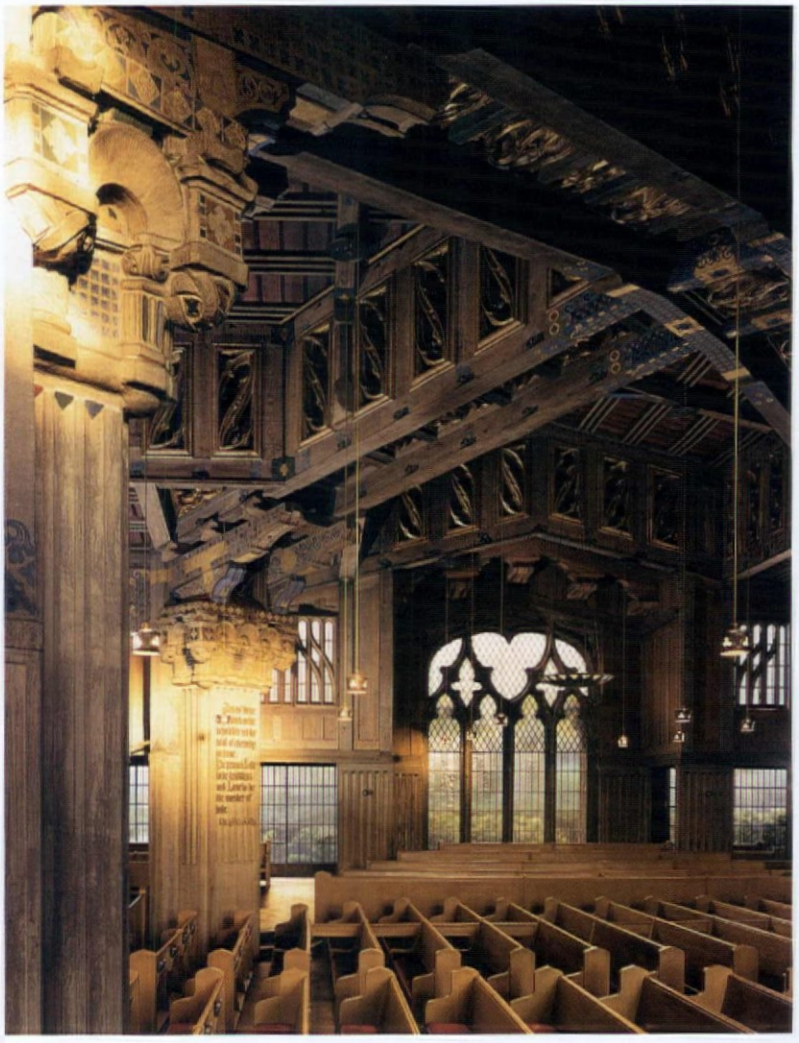
In this very room, on a February afternoon,
when Margaret was twenty and Jack was twenty three,
I became to be.
Here stood the bed, where I first cried, and mother bled.
And above the bed a cross hung on the wall,
the day the midwife came to call.
Over there, a chair, near where the vanity used to be.
Its mirrors now scattered everywhere,
like shards of forgotten memories.
My yesterdays are this debris and—I alas, am seventy.

Ghosts in the bedroom, opposite page, top, where pictures of its past and present are superimposed.

# MEDIEVAL AND MODERN

## ALMOST A CENTURY AFTER IT WAS BUILT, BERNARD MAYBECK'S TIMELESS FIRST CHURCH OF CHRIST, SCIENTIST, IN BERKELEY CONTINUES TO SURPRISE

by beth dunlop



Bernard Maybeck's First Church of Christ, Scientist, in Berkeley, California, is an American original, an elaborate ode to the great medieval cathedrals of Europe, wrought in the most commonplace of modern and ancient materials—concrete, wood, paint, steel, and glass. It was completed in 1911, and the near century that followed has not diminished it. The church is a triumph of imagination, artistry, and architectural expression.

Step inside. First there is amazement, then wordless wonderment. When the San Francisco architect William Marquand led tours through the church, he knew to wait until the impact of it all was taken in; he didn't start talking until first-time visitors had a moment to absorb the experience.

Great wooden trusses, rich with ornamental stencil work and inset with gilded Gothic tracery, cross the space below a stained-red ceiling. The paint on the trusses is just a few colors—gold, blue, green, red—but the effect is nonetheless dazzling. The trusses ought to suggest heaviness, but instead the whole intricate ceiling seems to rise, almost float, above the huge concrete columns that support the trusses. More gilded Gothic tracery screens the organ loft. Muted light—ever changing and colored only by the leaves, the clouds, the sun, and the sky—infuses the auditorium through the hammered glass of the windows. Brass lights hang from the ceiling.

**The dark, relatively plain exterior, left, gives way to a majestic, light-filled auditorium, above, with a high, intricate ceiling.**

Marquand, who did his Yale master's thesis on the church and is now the executive director of the San Francisco–based Maybeck Foundation, sees the auditorium as "a part of the tradition that, through its elaborate structure, space, and artwork, suggests the realms of heaven and earth."

It is quite a progression from the latter to the former. Outside, a simple wooden signboard welcomes all to Sunday services; otherwise, there are only hints—the Gothic imagery of the windows

PHOTOGRAPHED BY RICHARD BARNES

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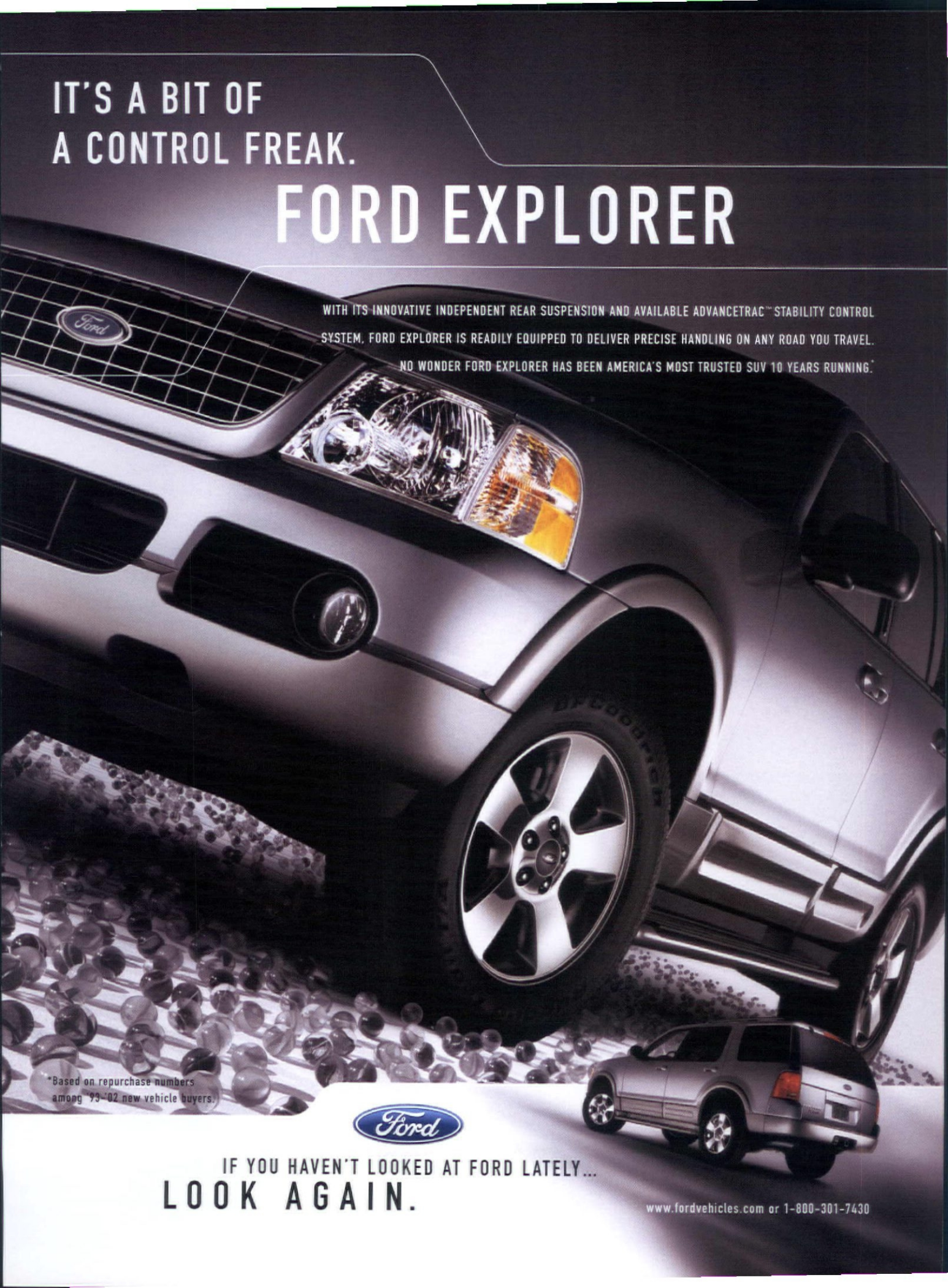

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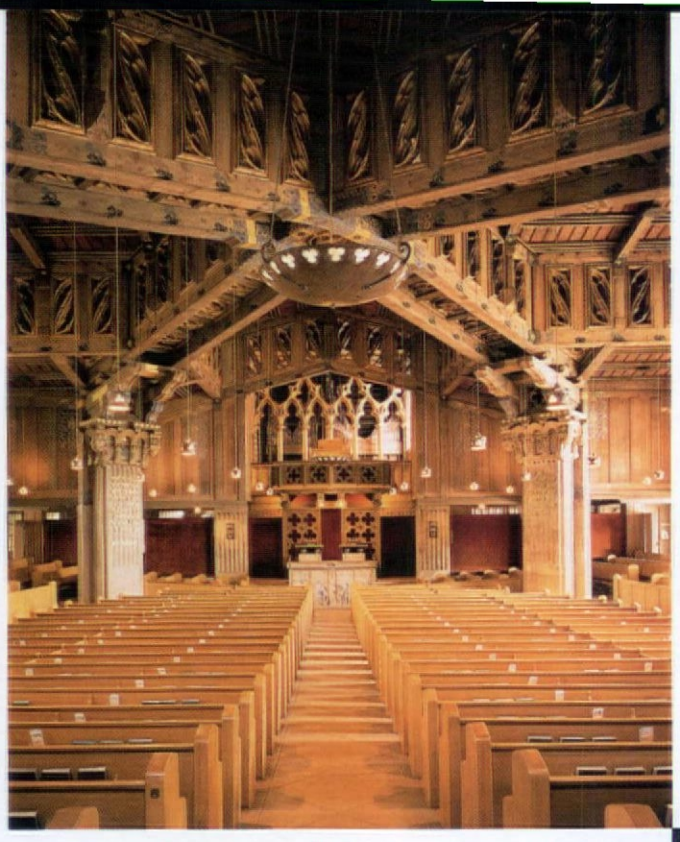


From top: Red, gold, and green splashes on the trusses give the auditorium a burnished glow. ■ It is possible to mistake the church, behind wisteria, for a large bungalow. ■ A fire warms the old Sunday-school room.

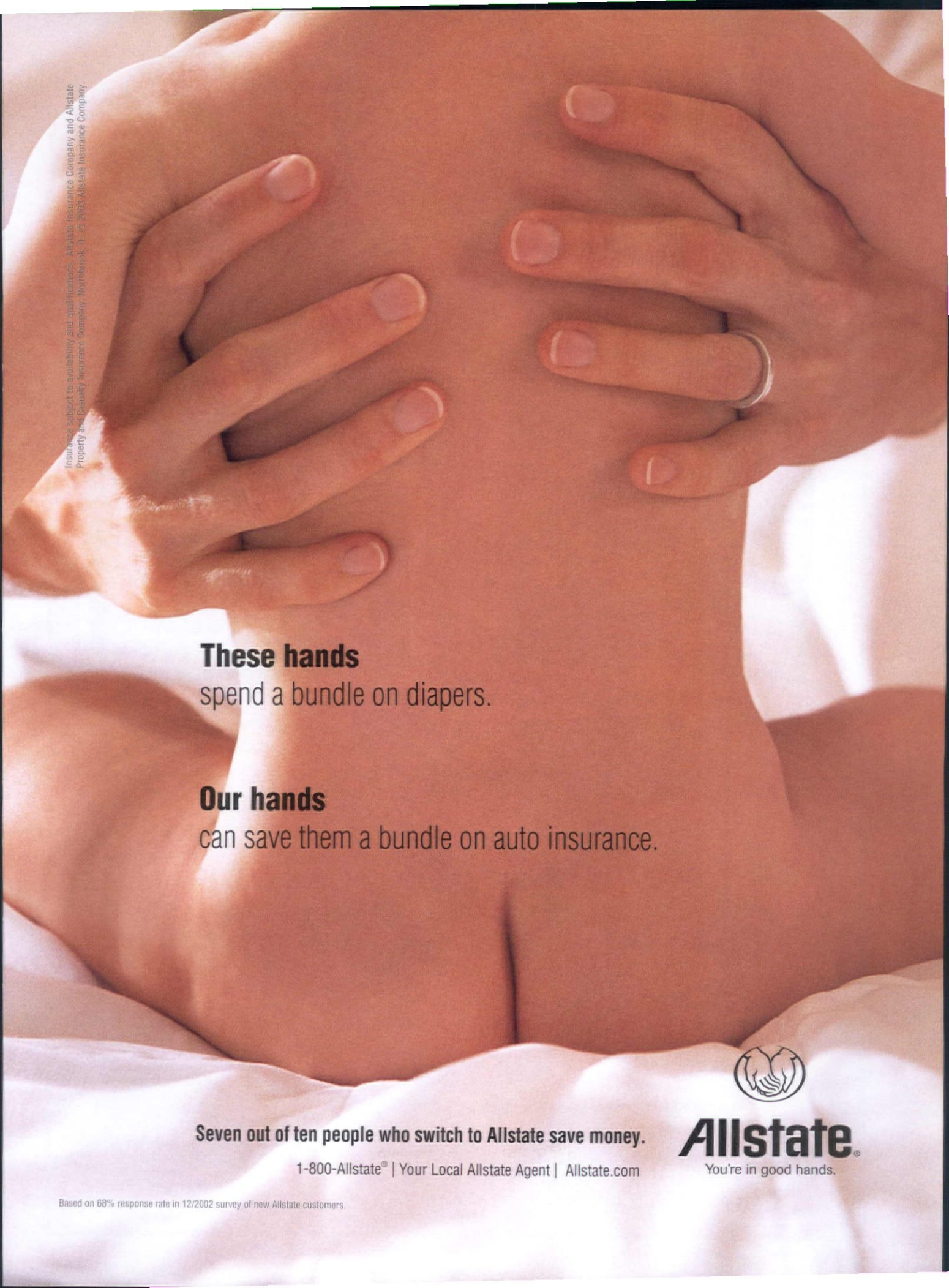
and subtle bas-reliefs in the portico—that this is not a sprawling Berkeley bungalow. The corner is cut away for an elaborate entry sequence—portico to pergola—in which you can head straight into what was originally the Sunday school or turn left and head toward the auditorium.

The facade is wood and concrete, with a tile cladding of cement asbestos, called Transite, which is ordinarily relegated to roofs and insulation. To achieve the right rugged patina in the concrete, Maybeck lined wooden molds with paper. The floors are concrete, the pews the same oak as the doors. Two lay readers—the church has no minister—stand behind a concrete desk elaborately painted in a fashion that intimates Japanese scrollwork. There is no choir, but a soloist and an organ.

Maybeck had a rare combination of what Kenneth Cardwell calls "genius and perseverance." In 1940, Cardwell, then a student and now a professor emeritus of architecture at Berkeley, was out wandering its hilly streets, camera in hand, when he encountered "an elderly man with flowing white beard and intense blue eyes, dressed in baggy denim trousers and loose, peasantlike smock." That chance meeting led to a 17-year friendship, interrupted only by Cardwell's World War II service, until Maybeck's death in 1957. In fact, Maybeck—never a self-promoter—might have remained obscure were it not for Cardwell's 1977 biography of him.

Born in 1862 to German immigrants, Maybeck first followed his father into wood carving, but soon enrolled in the École des Beaux-Arts in Paris to study architecture. After a brief time in New York (with a firm for whom he left his imprint on two quite astounding hotels in St. Augustine, Florida) and in Kansas City, he made his way to San Francisco in 1890.

The Berkeley Christian Science group had split off from a church in neighboring Oakland. By 1909, the plans committee—five women—of the Berkeley church approached the artistic, iconoclastic, ever inventive Maybeck, who by then had a prodigious architectural practice in the Bay Area. He said no. He told the committee that his building, one that would be the same on the inside and the outside and designed "without sham or hypocrisy," would not suit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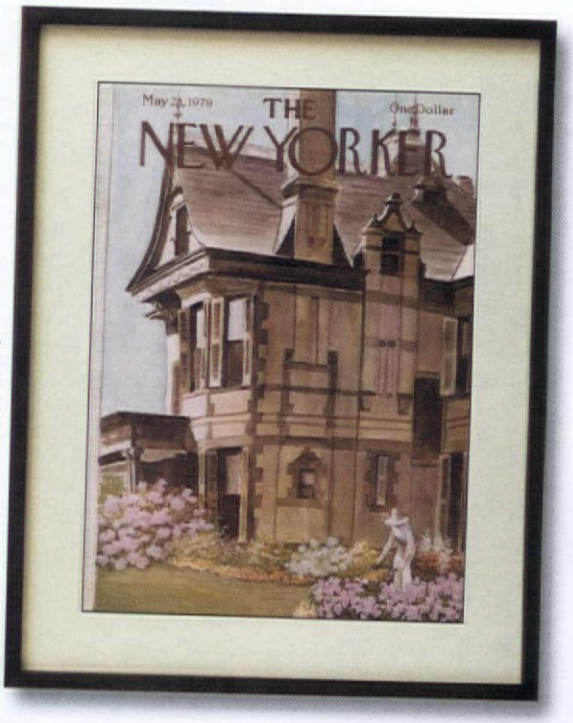


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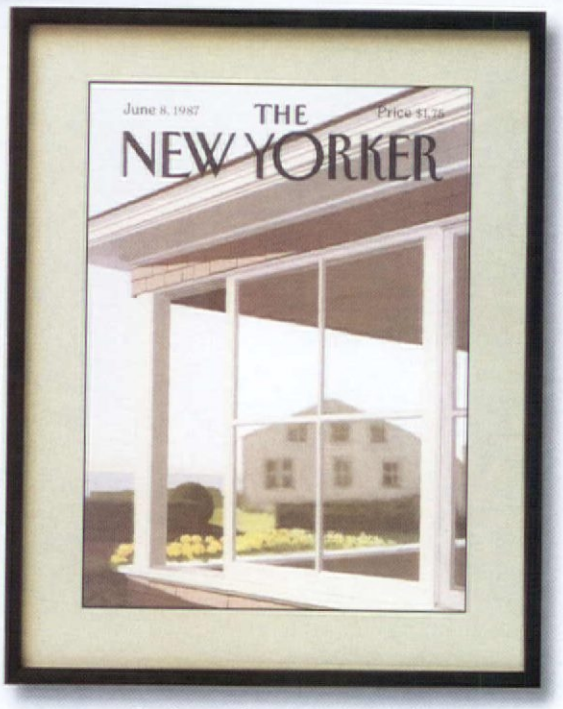


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them. But the ladies of the plans committee selected him anyway.

"The plans committee, after consulting twelve architects, unanimously recommended architect and engineer Mr. Bernard Maybeck," a 1933 history of the church reports. The ladies told Maybeck that their choice was based on both deliberation and prayer, and he was persuaded.

curious, and his modern church incorporates elements of Craftsman, Gothic, Romanesque, Mediterranean, and Byzantine architecture.

"Maybeck was totally ageless," says Anthony Bruce, director of the Berkeley Architectural Heritage Association. "He never thought of himself as being in a particular time or place."

**BERNARD MAYBECK WAS RESTLESSLY CURIOUS, AND HIS MODERN CHURCH INCORPORATES ELEMENTS OF CRAFTSMAN, GOTHIC, ROMANESQUE, MEDITERRANEAN, AND BYZANTINE ARCHITECTURE**

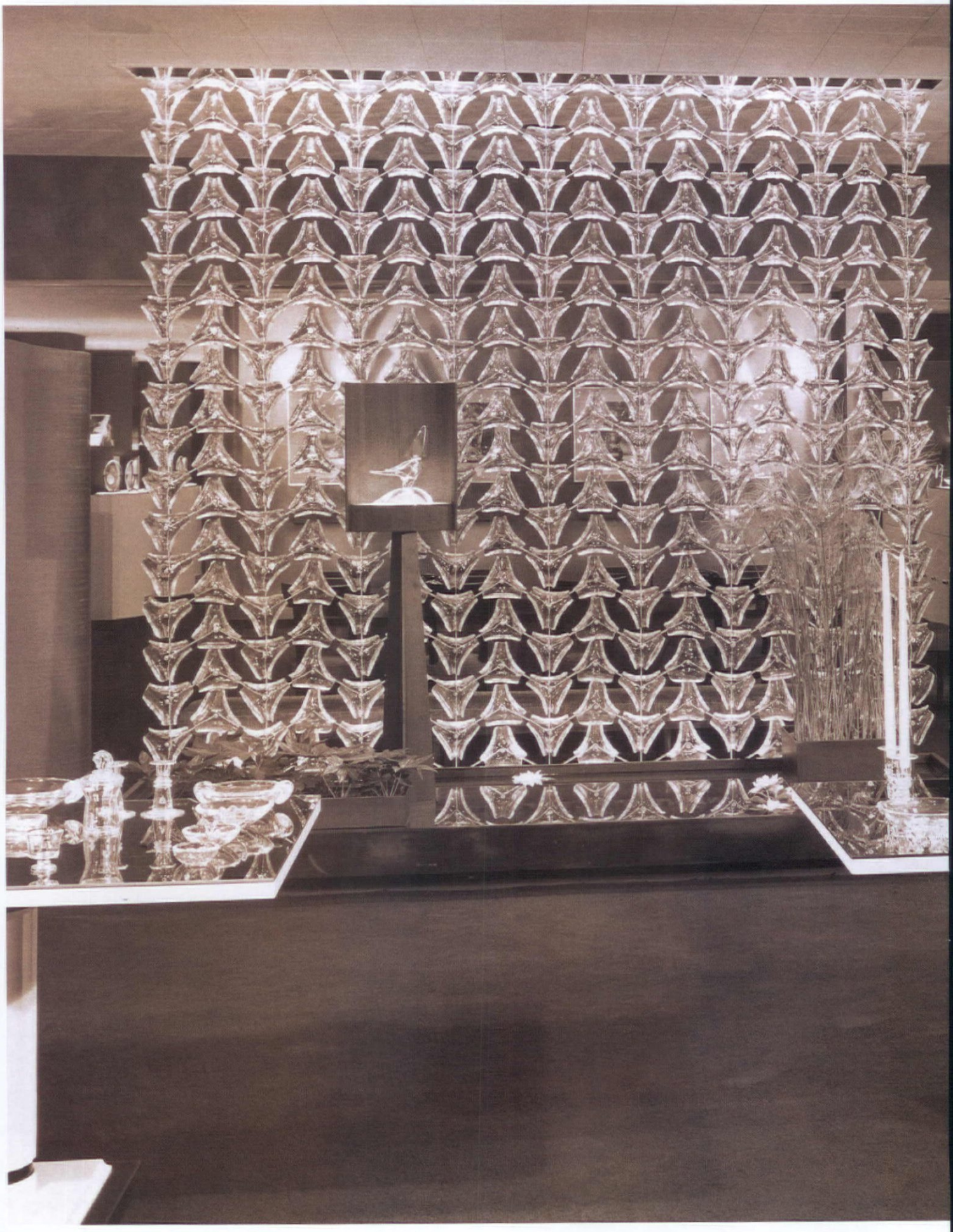
They gave Maybeck a list of the qualities they wanted in a church: unity, harmony, beauty, light, peace, sincerity.

Cardwell says that Maybeck always called First Church "modern," but it is a particular kind of modern. Maybeck is often quoted as having said he wanted to put himself "into the shoes of a twelfth-century man." Yet he was an architect of fertile imagination, restlessly

Over the years, the church's original metal roof was replaced by tile. In 1928, Maybeck and the Berkeley architect Henry Gutterson added a Sunday-school wing, which replaced what is now called more simply the fireplace room. The Maybeck Foundation is currently taking steps to keep the structure stable and ensure its survival. The present keepers of the church—among them the caretaker, Charles Dickinson—fastidiously maintain it and study it in minute detail, ever amazed that there is more to discover. They can point to places where scraps of paper from the board-form molds adhered to the concrete, where the architect inserted his signature mark (the initials of his wife, Annie Maybeck, in the shape of a stylized bell), and the few isolated dabs of orange paint on the side of the reader's table. "Maybeck was always stretching your eye," Dickinson says.

Yet even those who know this church best—its keepers and the scholars who have studied it—still share the experience of first-time visitors. They step through the door, pause, and look up, taking it all in, gazing quietly with undiminished awe. □

*Beth Dunlop lives in Miami Beach. Her most recent books are* A House for My Mother: Architects Build for Their Families *(Princeton Architectural Press) and* Beach Beauties *(Stewart Tabori & Chang).*



COURTESY OF STEUBEN

# CRYSTAL GAZING

## A GLITTERING RETROSPECTIVE CELEBRATES STEUBEN'S MODERN MOMENT

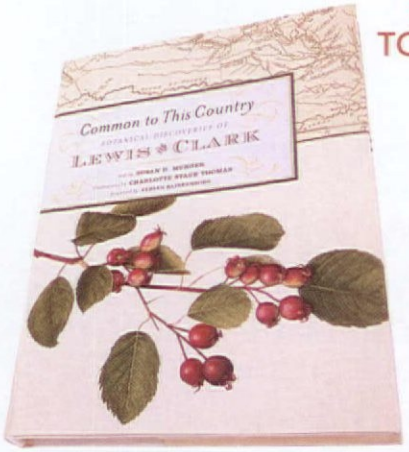
We knew we'd be dazzled by the Matisse and Noguchi experiments in Steuben glass showcased at the Museum of the City of New York. But we were unprepared for the glories of the unsung house designer, George Thompson, an MIT-trained architect. His glimmering 10-foot cascade wall, shown here, was a highlight of the 1959 opening of Steuben's flagship on Fifth Avenue. It contains 289 identical pieces of hand-shaped abstract crystal lilies, and was reflected in a serene pool of water. For those who missed the masterwork, it's a centerpiece of the new exhibit, designed by architect John Keenen and on display from November 7 to April 25. Steuben is also reissuing several Thompson designs this fall, including our personal favorite: the Ropetwist candlestick, created in 1939 in the wake of the public opening of Colonial Williamsburg. □

**A 1959 photo of the cascade wall at the opening of Steuben's Fifth Avenue store. Items on shelves were for exhibit only; those on tables were for sale. The small bowl and candlesticks on the right are still in production. Sources, see back of book.**

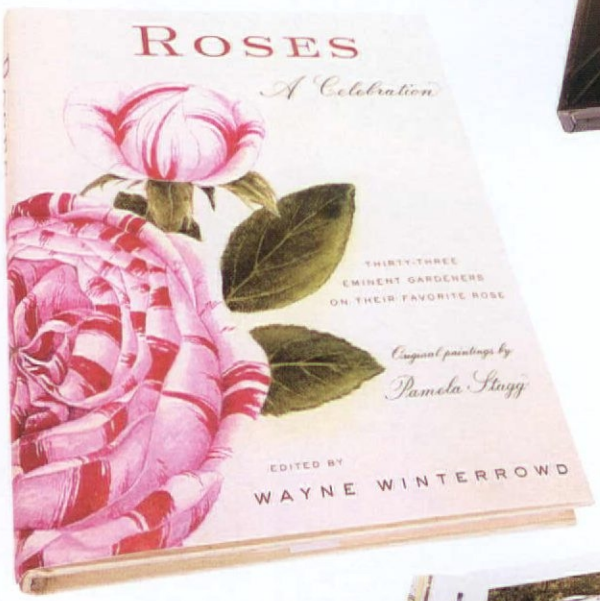
(american scene)

# books

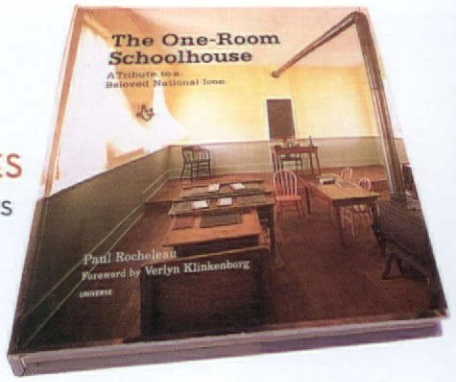
## THIS SEASON'S BOUNTIFUL HARVEST RUNS FROM BOTANICAL DISCOVERIES TO DECORATING ADVICE by katrine ames




**COMMON TO THIS COUNTRY** (Artisan, $23) Susan H. Munger's account of the vast botanical discoveries of Lewis and Clark is revelatory reading for any armchair traveler as well as for the plant enthusiast. The illustrations by Charlotte Staub Thomas are exquisite.




**ROSES** (North Point Press/FSG, $30) More than 30 great gardeners wax lyrical, and prickly, on their favorites. Thomas Fischer practices "serial rose polygamy," which, he notes, may give him "a reputation for being a little slutty." Hurrah!




**THE ONE-ROOM SCHOOLHOUSE** (Universe/Rizzoli, $35) This handsome and highly personal volume, by Paul Rocheleau, is touching without dripping with sentimentality, and remarkably informative.

**DWELLINGS** (Bulfinch, $30) Stephen Sills and James Huniford have practical advice for anyone contemplating a domestic overhaul, beginning with three basics many of us ignore: needs, budget, desires. The last, the decorators note, is the thorniest, and they're here to help.

**READY TO ROLL** (Viking Studio, $33) If you're not a travel trailer fan, Arrol Gellner and Douglas Keister's affectionate and, yes, learned history will convert you. (Who knew Bing Crosby was president of a luxe trailer park?)

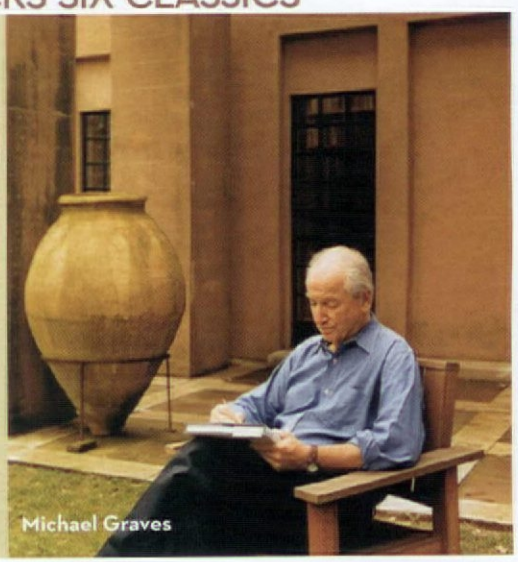
## ARCHITECT-DESIGNER MICHAEL GRAVES PICKS SIX CLASSICS

■ **HOUSEHOLD FURNITURE AND INTERIOR DECORATION**, by Thomas Hope (Dover, 1971), and **JOSEF HOFFMANN**, by Eduard F. Sekler (Residenz Verlag, 1982). In the work of Thomas Hope and Josef Hoffmann, there is both harmony and wonderful tension between the exquisitely proportioned furniture and the context of the rooms—timeless lessons for architects and designers.

■ **ENCYCLOPEDIA, THE COMPLETE ILLUSTRATIONS 1762–1777**, by Denis Diderot (Abrams, 1978). In this rich and charming five-volume set of drawings, Diderot shows his fascination with relationships between the human body and the machine, including the many mechanical inventions of the Enlightenment.

■ **EDIFICES DE ROME MODERNE**, by Paul Marie Letarouilly (Princeton Architectural Press reprint, 1997), and **RECUEIL ET PARALLÈLE DES EDIFICES DE TOUT GENRE**, by Jean-Nicolas-Louis Durand (Princeton Architectural Press, 1982). While Durand set out to document the monuments of antiquity, Letarouilly wanted to describe modern Rome. These two collections of analytical drawings—plans, sections, elevations, details—provide ways of understanding both the formal characteristics and the thematic content of the architecture.

■ **TOWARDS A NEW ARCHITECTURE**, by Le Corbusier (first published in 1923; several editions available). This classic treatise is essential for architects to comprehend the raison d'être for modernism—if only Le Corbusier's own version of it.


Michael Graves

FRANCESCO MOSTO (BOOKS); DAN NELKEN (PORTRAIT)

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STEVEN GAMBREL DEFINES A NEW GENERATION OF PARK AVENUE CHIC IN A SOARING DUPLEX APARTMENT

# CLEAN SWEEP

## TRADE SECRETS

**FURNITURE** Paul Laszlo's ca. 1956 cabinet, from Donzella, NYC, is a striking contrast to the 1999 Hiro Yokose landscape above it. **FABRICS** Barcelona chairs by Knoll in Spinneybeck's Marissa suede. **LIGHTING** Sputnik 1950s chrome light fixture, opposite page, from Twentieth, L.A. Venini '60s Murano glass table lights, this page, Chameleon, NYC. **CARPETS** Chocolate and orange wool on the stairs, and David Hicks's Ivory, Camel, and Chocolate octagon pattern in the dining room, both from Beauvais Carpets, NYC.

BY MAYER RUS
PHOTOGRAPHED BY WILLIAM ABRANOWICZ
STYLED BY MICHAEL REYNOLDS

**TRADE SECRETS**
**FURNITURE** In the dining room, Gambrel pairs robust, custom-designed ash tables and chairs with a David Weeks chandelier from Ralph Pucci International. **FABRICS** Chairs in Clarence House's Angora Mohair in Black Coffee. The curtains are Fonthill's Lysandra. **SCULPTURES** Chinese Han dynasty horses.

In the tony enclaves of Manhattan's Upper East Side, some old prejudices die harder than others. Consider the plight of modern design. For more than 100 years, tradition has held dominion over upper-crusty Park Avenue taste. Twentieth-century modernism may have revolutionized the architecture of commerce along Park, but the movement's assault on traditional decorating failed miserably. To this day, old-world precepts define "appropriate" decorative expressions of stability, security, and status. These received ideas, bequeathed from one generation to the next, guard the fortress of Upper East Side propriety against avant-garde incursions.

Steven Gambrel, an interior designer whose signature style defies convenient categories, understands the politics of taste and the power of entrenched stereotypes. He describes himself as "supremely lucky" to have found sympathetic Park Avenue clients with the rare confidence and imagination to question accepted wisdom. The spectacular 12,000-square-foot duplex he designed for this young family is undeniably modern. There are no elaborate moldings or stately columns, no fields of marble, and no suites of gilded antique furniture with aristocratic pedigrees. This is not your grandfather's idea of Park Avenue swank.

Yet for all its colorful bravado and crisp architectural detailing, this apartment hardly conforms to caricatures of radical

SUBTLE ARCHITECTURAL DETAILING DEFERS TO THE STRENGTHS OF THE LEAD PLAYERS IN THE DINING ROOM DRAMA: A CALDERESQUE CHANDELIER, HAN DYNASTY TERRA-COTTA FIGURES, AND A DAVID HICKS–INSPIRED CARPET

**TRADE SECRETS**

**FURNITURE Gambrel designed the living room seating, including club chairs, two sofas, and an ottoman. Marhaba low table by John Boone Inc.**
**FABRICS Club chairs have a custom pin-striped velvet. The ottoman is in Edelman Leather's Cavallini cowhide in Pearl Grey.**
**CARPET Custom wool from Beauvais Carpets.**

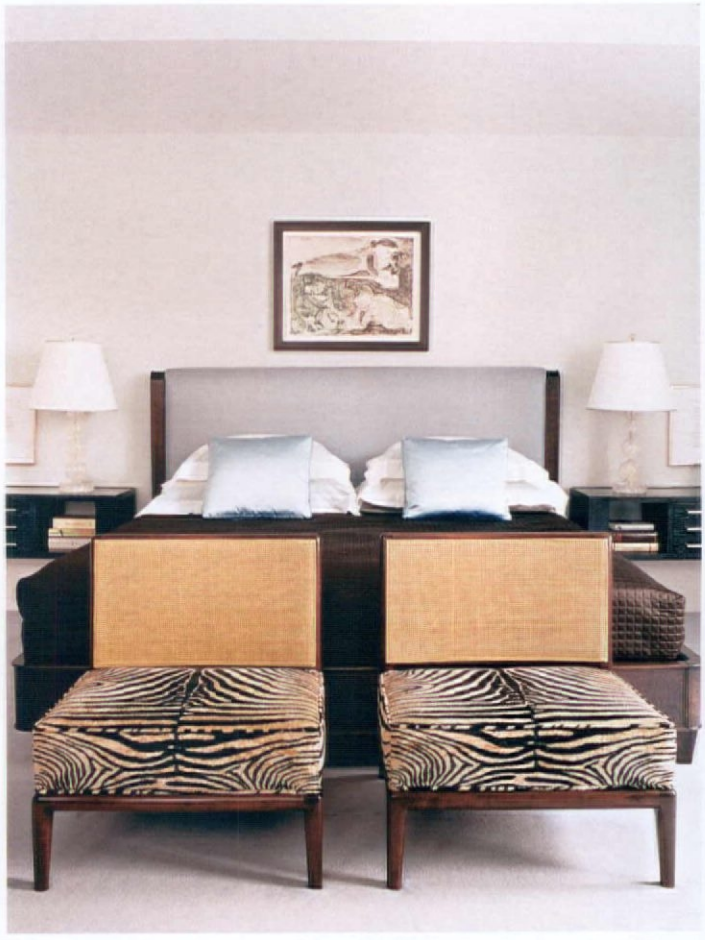
antiestablishment style. Compared with certain exercises in white-box minimalism, the design seems downright traditional. Therein lies its transgressive genius: Gambrel and his clients refused to play by the rules of decorating's two-party system. The apartment is a spirited declaration of independence, an eloquent testament to the possibility of détente between traditional virtues and progressive sensibilities.

In the early stages of design development, however, consensus proved to be a challenge, as Gambrel tried to resolve contradictory messages from his clients. "She definitely wanted a modern apartment without any of the familiar trappings of prewar Park Avenue style," he says. "Her reference points were icons of early modernism, such as Mies's Barcelona chair and the classic Eames lounge. Her husband was more concerned with basic issues of comfort and refinement. He equated modernism with cold, inhospitable interiors."

The project's ultimate aesthetic direction evolved through discussion and deliberation. "We created a highly personal decorative language," Gambrel explains. "He eventually opened up to the idea that modern design can be warm and luxurious, and she discovered the power of using familiar things in unfamiliar ways."

The jaunty character of the apartment is apparent in the sleek vestibule, crowned by a massive disk of perforated brushed aluminum. You pass through a door of highly lacquered macassar—itself a statement of modern luxury, with nickel hardware wrapped in saddle-stitched leather—and emerge into a soaring, double-height volume with a sweeping staircase worthy

THE MATTE FINISH OF BARK PAPER WALL COVERING AMPLIFIES THE COLORFUL POP OF A ROTHKO PAINTING AND THE LUMINOSITY OF HIGHLY LACQUERED DOORS



of a younger, hipper Norma Desmond. The floors have wide planks of humble oak rather than stately stone; marble appears only in the form of dust integrated into the waxed Venetian plaster wall finish. Willem de Kooning and Fernand Léger paintings mingle amicably with a 1950s chandelier—"It's like a planet suspended in a galaxy of space," Gambrel says—and two Barcelona chairs upholstered in cheerful blue suede.

"The clients had lived in this building for a few years when they decided to buy the apartment below theirs," Gambrel says. "Given the size and the need to connect the two floors, we conceived the entry like a classic center hall in a great house. It signals arrival in dramatic fashion and establishes a clear circulation pattern. It's the pivot that organizes all the public and private spaces that pinwheel off it." Architect Stephen Wang, of Procter & Wang, collaborated on the ambitious project.

Gambrel's sophisticated decorative scheme draws strength from juxtaposition: luxury and restraint; expected and unexpected; glossy and matte; masculine and feminine. Modest bark paper covers the living room walls. Subtle surface variation provides a neutral (but not mute) backdrop for the room's focal Rothko painting and the rich, luminous silk and chenille upholstery fabrics that ennoble Gambrel's clean-lined furniture. ▷

**TRADE SECRETS**

**FURNITURE In the master bedroom, opposite page, '60s rosewood chests by George Nelson for Herman Miller, from Neven & Neven Modern, Hudson, NY. FABRICS Custom bed linens from Schweitzer, NYC, in the boy's room, top left, continue a theme based on the flag framed on the wall. A sofa in pink corduroy brightens the girl's room, left. In the master bedroom, above, chairs are in Clarence House's Bouclé Zebre.**

ANIMAL-PRINT VELVET UPHOLSTERY ADDS A NOTE OF PLAYFUL CONTRAST TO THE MASTER BEDROOM'S SOOTHING PALETTE OF PALE, ICY BLUES AND PLATINUM

**TRADE SECRETS**

**FURNITURE For both rooms, Gambrel designed furnishings in sleek lacquered frames, white for hers, black for his, finished in contrasting fabrics.**
**FABRICS Donghia's bleached grass cloth gives levity to her study walls, and contrasts with the deep color of his, which are in Edelman's burnt orange Luxe calf leather, trimmed with picture rails.**
**LIGHTING A parchment wall lamp, opposite page, by John Wigmore, from Ralph Pucci International.**

## STRIKINGLY DIFFERENT HIS-AND-HERS OFFICES, WHICH FACE EACH OTHER ACROSS A HALLWAY, ARE CUSTOM-TAILORED TO THE PERSONALITIES OF THEIR OCCUPANTS

The decorator's strategy of rapprochement between traditional formality and contemporary spirit is expressed with particular confidence in the dining room. A Calderesque lighting fixture by David Weeks presides over Gambrel's neatly tailored table and chairs. Han dynasty terra-cotta figures float on cantilevered plinths. The carpet's graphic pattern was taken from a David Hicks design and blown up for heightened impact.

The carefully orchestrated symphony of harmony and contrast reaches its crescendo in the facing his-and-hers offices on the apartment's upper level. The husband's office evokes a quintessential gentleman's library, albeit one with a fresh, modern spin. The walls are covered in tomato red leather; paneling and bookcases are made of cerused ash with nickel fittings; and boxy club chairs upholstered in burnt orange silk velvet sit on a lush chocolate brown carpet. Directly across a common hallway, the wife's private retreat radiates a spirit of ultra-cool chic: walls are covered in unpretentious white grass cloth; an unapologetically sybaritic carpet of hand-tufted white silk begs for bare feet; and brown velvet upholstery on a white lacquered sofa and aquamarine Lucite side tables accent the ethereal composition.

"These rooms may have wildly different personalities, but they remain intimately connected by the common decorative language that unifies the entire apartment," Gambrel says proudly. "Every aspect of the design was meticulously considered. The level of detail is intoxicating. Le Corbusier described the house as a machine for living. This machine operates with absolute precision and enormous character." ▷

# TRADE SECRETS

## INTERIOR DESIGNER STEVEN GAMBREL DEPLOYS UNEXPECTED MATERIALS TO MAKE A MODERN, SOPHISTICATED STATEMENT

The perfect time to hire Steven Gambrel? When you have crossed into adulthood but have not yet become your parents. Gambrel's interiors, plush with clean-lined furniture, are suited to a generation of homeowners who are comfortable reconciling formal traditions with contemporary flair, attuned to the finer things in life, and poised to redefine personal style.

## 1 WALLPAPER REVISITED

Living room walls covered in S. R. Gambrel's own Mexican bark paper provide a neutral backdrop for a stunning Rothko painting. The designer considered covering the walls with parchment, but decided that a more modest material would capture the client's fondness for nature and subtly introduce surface variation without pretension. Texture, not pattern, animates this wall covering. Stainless-steel fire screen from Troy, NYC.

**For a similar effect, try: 1 Corrugated Stripe in Sable, 2 Shagreen in Parchment, or 3 Crocodile in Bone, all from the Elements collection, at Clarence House. 4 Camouflage, a handcrafted paper, in Parchment, from Stark Wallcovering. 5 Cannon Bullock's Imperial Scrolls in Simone, from the China Wall collection, available through F. Schumacher & Co.**

## 2 LEATHER WALL TILES

Tomato red leather adds new spice to the gentleman's study. Walls clad in Edelman's Luxe calf leather, in burnt orange, above, muffle sound and warm the atmosphere. The luminous waxed finish complements the tones of a Philip Guston painting. Edelman's tiles, which come in varied shapes and sizes, can also be used as flooring. Wax and buff leather floors at least three times before use. Then buff every few weeks and wax semiannually.

**1 Leather floor and wall tile in Dark Red #FT03, Edelman Leather. 2 Piel leather tile in Really Red, in 3 Red Fleur de Lis, and in 4 Bright Red Polished Couchon, all by York Street Studio for Ann Sacks. Last three tiles are water-resistant, and for vertical applications only; available in a range of colors and sizes.**

## 3 COLOR THEORY

The stylish pairing of chocolate brown and blue is a Steven Gambrel signature. He creates a sense of modern luxury through material and hue, using Nancy Corzine's Emilio silk-polyester in Lapis on a cerused brown ash armchair that he designed. The custom sofa is clad in Nancy Corzine's Boucheron silk velvet in Sapphire. John Boone Inc.'s Vesey side table holds Donghia's Vela lamp.

**1 Lino #00-87, a hand-woven yak wool and cotton blend, from the Chapas Textiles collection, at A.M. Collections. 2 David Easton's Marco chenille, a viscose and cotton blend, in Prussian blue, from Lee Jofa. 3 Honeycomb, a cotton and rayon blend, in blue, from Clarence House. 4 Paddington cotton velvet in Coffee Bean, available in 20 colorways, and 5 Parfait, a Bemberg cotton, in Blues & Golds, both from Scalamandré. 6 Lombard, a cotton and viscose blend, in Blue Lagoon, Old World Weavers.**

## 4 GRAPHIC CARPETS

In the dining room, Gambrel adapted a David Hicks octagon-patterned wool carpet, in Ivory, Camel, and Chocolate, from Beauvais Carpets, NYC. To suit the size of the room and heighten the impact of the design, Gambrel blew up the scale of Hicks's pattern, which complements the angular chairs and table. Subtle coloration balances the pattern's strength. Modulating the tones of a carpet can dramatically change the effect, whether you want it to pull into focus or blend.

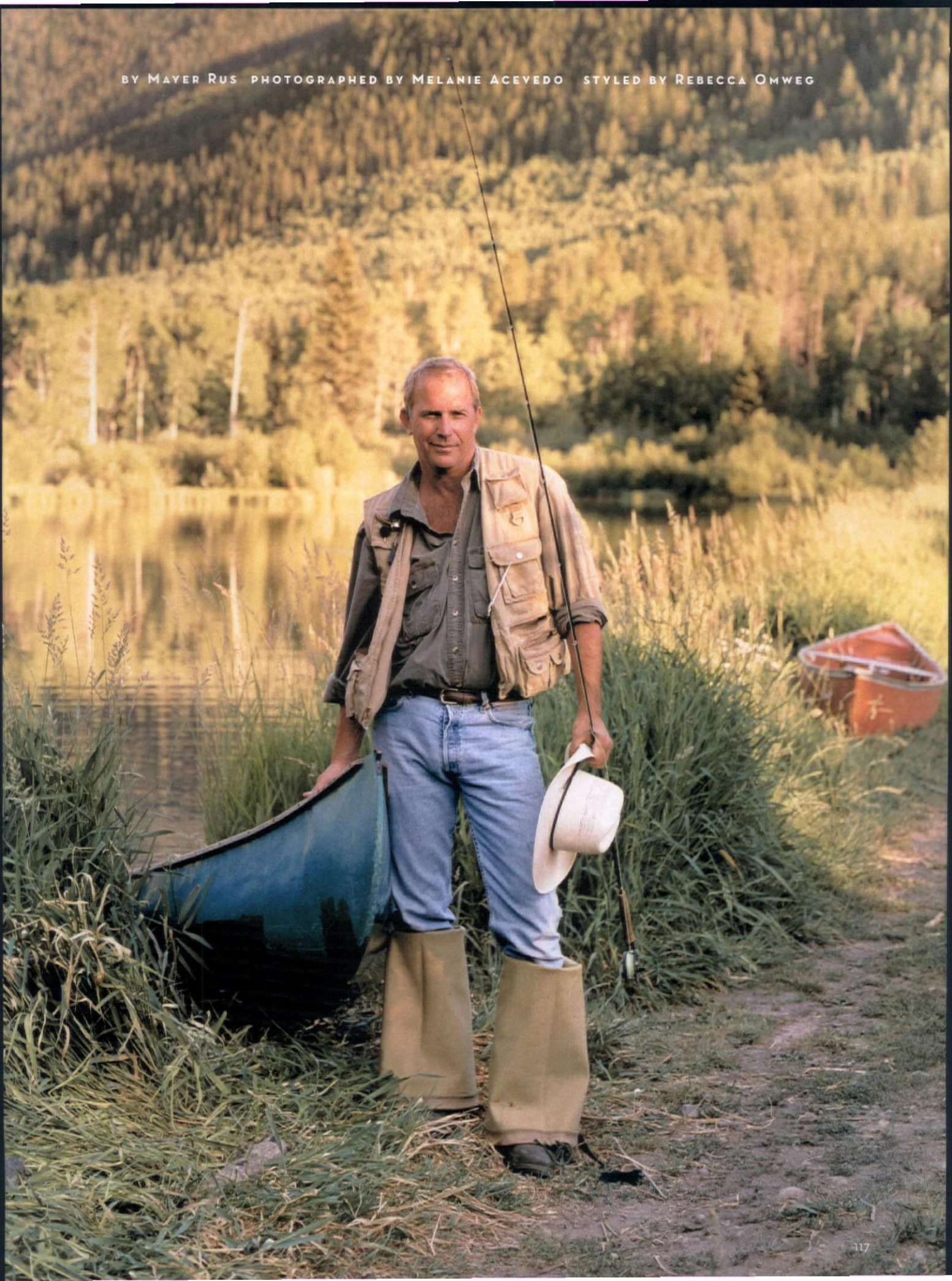
**1 Ric Rac, a hand-tufted wool carpet, by Connie Beale. 2 Coggeshall hand-tufted wool, and 3 Queen Bee hand-tufted wool, both by David Hicks. 4 Oxford hand-tufted wool and silk, designed by David Easton. All carpets shown in custom colorways, from the Leaders of Design collection, available at Beauvais Carpets, NYC. Sources, see back of book.** □

The mudroom entry, this page, features split rail lumber that was originally part of a Vermont barn built ca. 1750. ■ Shangri-la for a lover of the great outdoors, Costner's Aspen ranch, opposite page, features a lake, a trout stream, and dazzling views.

# PEAK PERFORMANCE

## KEVIN COSTNER GATHERS STRENGTH AND INSPIRATION FROM THE NATURAL SPLENDOR OF HIS ASPEN FISHING LODGE

BY MAYER RUS PHOTOGRAPHED BY MELANIE ACEVEDO STYLED BY REBECCA OMWEG



A view of the lodge from the lakeside dock, top left. ■ Costner's white Labradors, above. ■ The actor requested Ultrasuede for the sofas in the living room, left, so they would withstand heavy dog traffic. They surround a Sri Lankan chest used as a coffee table. ■ In the dining room, opposite page, an 18th-century English oil lantern hangs above an early-20th-century American dining table and chairs.

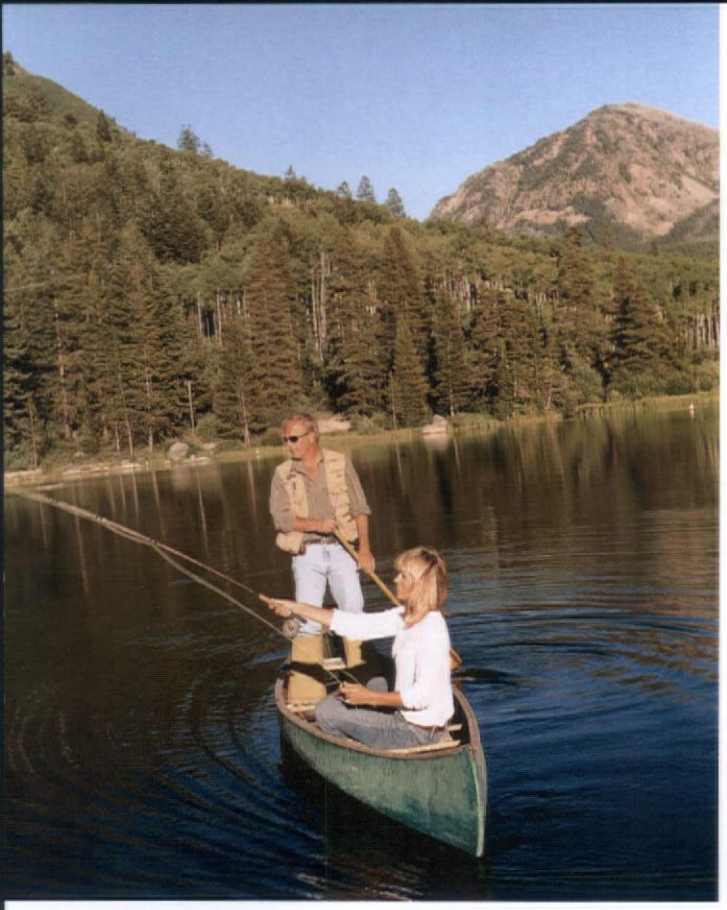
Modesty is not a quality typically associated with places like Hollywood and Aspen, where gargantuan statement homes lend credence to stereotypical images of the lifestyles of the rich and famous. Kevin Costner, however, is not your typical Tinseltown player. The actor/director's Aspen fishing lodge rejects McMansionary sprawl and instead finds charm and character in blissful restraint: the three-bedroom house clocks in at under 4,000 square feet—smaller than some media titans' home spas.

"When we first looked at the land six years ago, Kevin talked about building a humble fishing shack, a place where you'd feel comfortable as soon as you walk in," recalls Jeffrey Beecroft, the Los Angeles–based production designer enlisted to create an appropriate, family-scale expression of Costner's archetypal shack. Architect Stevens B. Wilson collaborated on the interpretive exercise.

Having worked with Costner on two previous homes as well as on several film projects—Beecroft's contribution to *Dances with Wolves* was nominated for an Academy Award—the designer approached the Aspen assignment with an intimate understanding of his

A FREESTANDING, DOUBLE-FACED FIREPLACE DEFINES THE BORDER BETWEEN THE LIVING AND DINING ROOMS WITHOUT DISRUPTING THE CASUAL FLOW OF THE SPACE

**TRADE SECRETS** The kitchen mixes rustic design with every modern convenience. LIGHTING Greek fisherman's lanterns from Studium, NYC. SINK A salvaged nickel-alloy basin, ca. 1920, from Urban Archaeology, NYC. APPLIANCES Range by Viking, outfitted with a custom hood.



**THE RUSTIC HOUSE IS DESIGNED FOR COMFORT, NOT STATEMENT MAKING. THE WIDE, ISLAND-FREE KITCHEN ENCOURAGES COMMUNAL COOKING**

**Costner and his fiancée, Christine Baumgartner, above, make a casting call on the lake in their canoe. ■ The master suite, top right, features a reproduction Early American four-poster bed covered in Early American quilts and Ralph Lauren linens. The lamps are from Crystal Farm, Redstone, CO.**

client's personality and aesthetic preferences. "Kevin is an avid outdoorsman," Beecroft says. "He is passionate about things like horse riding and fly-fishing. This house allows him to share his love of the great outdoors with his entire family."

The outdoors are great indeed at Costner's magnificent ranch outside Aspen. Beecroft and his client sited the lodge to take full advantage of dazzling views that sweep over a bucolic lake to Rocky Mountain peaks beyond. In addition to the lake, a class-A trout stream on a different part of the land allows Costner to indulge his love of fishing. "Kevin had scouted several places in Wyoming and Montana, but when he saw this piece of land, he fell in love with it immediately," Beecroft notes. "His property adjoins a protected national park, so it feels as if he owns the whole spread. This was an incredibly good find."

Beecroft proposed designing the house as a riff on the traditional Adirondack lodge—a model of old-world comfort and environmental sensitivity that held considerable appeal for the actor. Exemplars of the Adirondack style in New York and New England suggested specific architectural details, construction techniques, and materials for the Colorado project. In his quest to imbue the lodge with a spirit of timeworn authenticity, Beecroft integrated original wood beams, floorboards, fireplace mantels, and other architectural remnants of eighteenth- and nineteenth-century houses in Colorado and Vermont into the new construction. Furthermore, he utilized finishing techniques of the set design trade, such as thickening paint to simulate the texture and patina of age.

"As a production designer, I not only have to create realistic sets, I have to create an environment that suggests the whole lifestyle of the characters," says Beecroft. "Obviously, there are very different challenges in designing a real house for a real family. On a movie project, I can take shortcuts that will not register on film. For a house like Kevin's, I had to ensure that every surface, every texture, and every architectural detail stayed true to the form and spirit of the Adirondack lodges that inspired this project." ▷

**CHIAROSCURO IS ESSENTIAL TO THE MOOD OF THE HOUSE: DARK BEAMS AND WHITE CLAPBOARD; NATURAL LIGHT AND UBIQUITOUS WOOD SURFACES**

The house's plan responds to the needs of Costner's close-knit family as well as to the actor's fondness for frequent informal entertaining. In the voluminous kitchen, for example, Beecroft left the center space wide open so that the whole family—Costner, his three children, Anne, Lily, and Joe, and his fiancée, Christine Baumgartner—can comfortably use it together. A commodious porch off the living and dining areas—the perfect vantage point for enjoying lake and mountain views—accommodates social gatherings both small and large.

"It was very important to Kevin that the house should have multiple levels, so that there is always something new to discover as you move through," Beecroft says. "The individual spaces feel intimate and discrete, but the rooms flow easily from one to the next."

The decorating scheme mixes familiar Adirondack accoutrements—old fishing gear, maps, stag horns—with an eclectic assortment of flea market finds that generally share a woodsy, rustic aesthetic. Unexpected elements, such as apothecary cabinets from Sri Lanka, may deviate slightly from the established vocabulary, but they give the house a distinct personality. Many of the pieces were procured by Susan de Havenon, a New York interior designer who has worked on films with Beecroft in the past.

The sum total of the efforts of all who contributed to this project is a house that pays homage to the glories of nature as well as the joys of family life. Beecroft sums up his client's feelings best: "The first time Kevin came to the house when it was finished, he and the kids jumped through the doorway together. It was really sweet. I knew it meant everything to him to have this home." □

The custom-built bunk beds in the children's bedroom, above, designed by Beecroft, are made from aspen logs with birch bark paneling. The pillows are by Ralph Lauren Home. ■ Decorator Susan de Havenon found this vintage warning sign, left, at Avalanche Ranch Antiques, Redstone, CO.

**TRADE SECRETS** The Arts and Crafts style anchors one end of the Costner kids' attic aerie. **FURNITURE** Reproduction Stickley spindle beds sit atop a braided rug, ca. 1900. **FABRICS** Shades in Merriwether Stripe by Ralph Lauren Home. **LINENS** The blankets are from Maine flea markets.

# THE AMERICAN EXPERIENCE

## Inside a modest 18th-century clapboard house in Newport, Rhode Island, a superlative collection of antique furnishings offers a compendium of Early American taste

PRODUCED BY CAROLINA IRVING PHOTOGRAPHED BY ERIC BOMAN WRITTEN BY PAULINE C. METCALF

## TRADE SECRETS

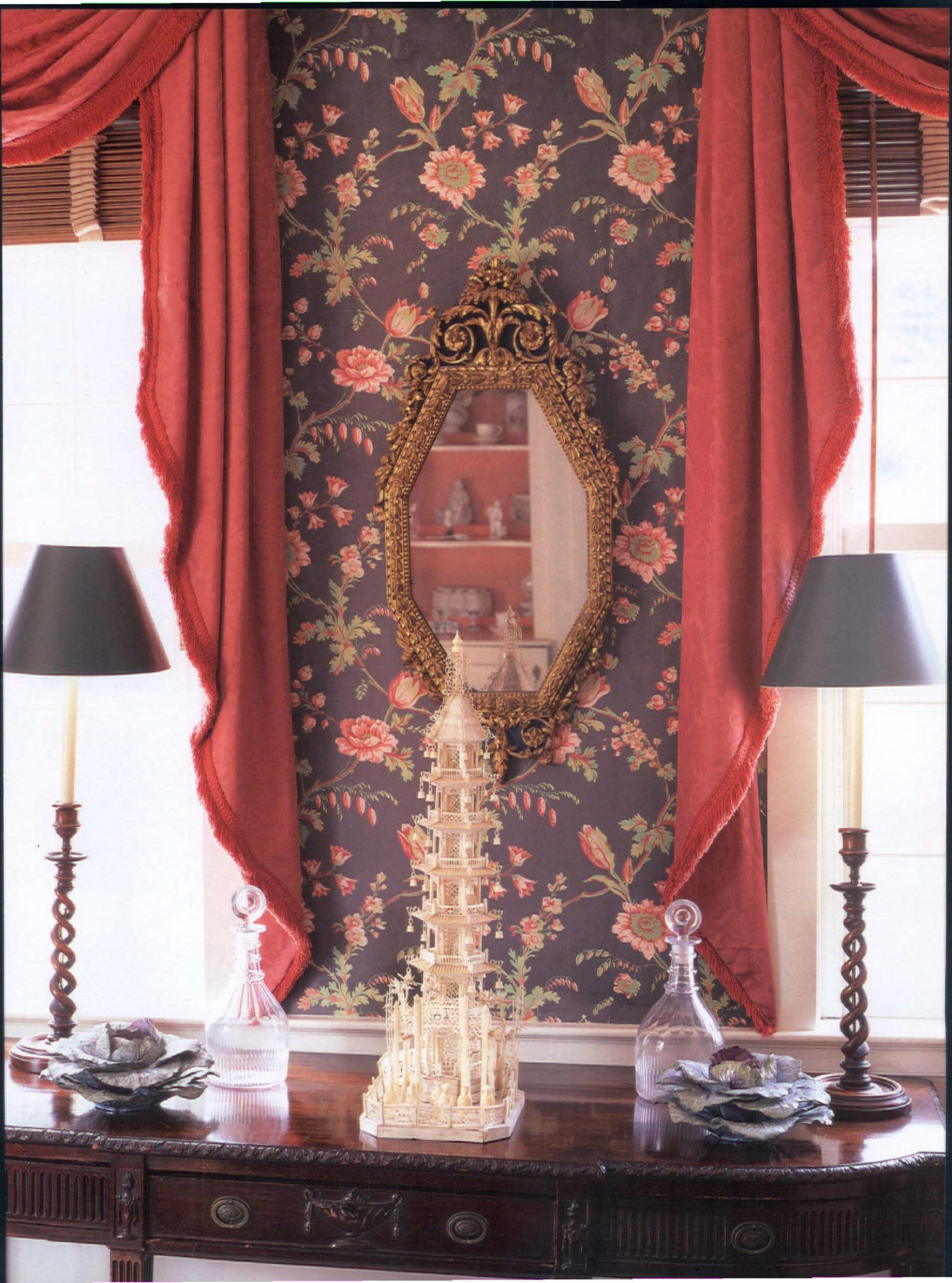
**Its gambrel roofline gives this Newport residence, opposite page, the nickname Pagoda House. FURNITURE The keeping room, this page, includes an 18th-century American armchair and a ca. 1830 American settee. FABRICS The Rococo embroidered cotton curtains and valance date from the 18th century. Owners Armin and Lynne Allen purchased the pillow at the Musée Jacquemart-André, in Paris.**

# Looks can be

deceiving, the saying goes. One person might glance at the yellow clapboard house across the street from historic Trinity Church in Newport, Rhode Island, and see only a charming but unassuming little residence. A more discerning eye, however, will note the elegant brown doorway, with its fluted pilasters, or the sweeping gambrel roofline that has given the place its popular name, Pagoda House, and realize that here is something special. Thanks to the efforts of its two most recent owners—the late J. A. Lloyd Hyde, a well-known antiques dealer who rescued the house from near oblivion in 1962, and its current residents, Armin Allen and Lynne Stair Allen—the 250-year-old Pagoda House is a veritable time capsule of eighteenth- and early-nineteenth-century style, containing an extraordinary collection of textiles, ceramics, furnishings, and objets d'art. Both of them seasoned veterans of the decorative arts world, the Allens, with their knowledge and understanding

**TRADE SECRETS**

**A modern color sense enlivens the traditional decor in the keeping room, above, and dining room, left and opposite page. FURNITURE American 18th-century dining chairs are from Benjamin Wilson Antiques, Hudson, NY. FABRICS Antique damask was used to make the dining room curtains. ACCENTS Vintage Nancy McClelland wallpaper. Twisted wood and brass candlestick lamps by Vaughan flank a ca. 1840 Chinese pagoda model. The mirror is Piedmontese, ca. 1780. The chandelier is early-18th-century Polish.**



The dignified ambience of the parlor, the most formal room, is

of period furnishings and their flair for color and comfort, have brought a sophisticated and cosmopolitan atmosphere to the Colonial interiors, an achievement rarely found today.

Lloyd Hyde was a pioneer among those who undertook the renovation of old houses in Newport in the 1960s. As a dealer, he specialized in China trade porcelain and early lighting fixtures; he also acted as an adviser to collectors such as Henry Francis du Pont and Electra Havemeyer Webb, as well as institutions such as the Metropolitan Museum of Art in New York. He enhanced the oriental references of his house with the addition of a lacquer-red pagoda folly in the garden, and incorporated a chinoiserie theme into the decor—not only a nod to his fondness for this popular eighteenth-century design motif, but a reminder of the many links that Rhode Island's first families had to the China trade during the Federal period.

The Allens have retained most of Hyde's furnishings, while adding their own taste and touches to the overall period look of the decoration. Armin Allen's eye for the unusual bibelot and his substantial collection of Chinese and European ceramics can be traced to his experience as a London antique ceramics dealer in the '80s. He is president of the board of the Preservation Society of Newport County, a former department head in Sotheby's fine arts division, and currently a real estate broker at the firm of Edward Lee Cave Inc. in New York City. Lynne Stair (as she is known professionally) is both an interior decorator and a glass specialist for Christie's. She has also recently opened an antiques shop on Franklin Street in Newport. The changes she has made to wall colors and furniture coverings in Pagoda House are particularly striking. "It was an exciting

punctuated by bright color notes and eye-catching exotic objects

**TRADE SECRETS**

**FURNITURE** The parlor features English cock pen chairs facing a 19th-century American mahogany table. The sofa, in antique silk damask, is flanked by ca. 1820 Chinese nesting tables and a 19th-century tripod table.
**FABRICS** The green pillows are made of 18th-century silk damask, the other of 18th-century needlework.
**ACCENTS** The ca. 1840 Chinese silk fans on the wall are from Polly Latham Antiques, Boston.
**PAINTS** Farrow & Ball Celadon and Gray.

# In paints, fabrics, and porcelain, hues from the same colo

challenge to amalgamate Armin's collection, the pieces of Lloyd Hyde's, and my own taste into a homogeneous setting," she says.

The plan of the house is typical of the eighteenth century. The principal rooms are arranged around the central chimney, with the parlor to the left of the front entrance, the dining room on the right, and the keeping room—what Armin Allen regards as "the original family room and kitchen, where everything was done"—across the rear. The parlor, the most formal room, has been dressed up with the Allens' addition of a pair of English simulated bamboo cock pen chairs and two French Louis XV fauteuils. Lynne Allen selected pale gray and celadon paints from the English firm Farrow & Ball for the wood trim, while Armin added to the room's decorative Chinese references with a pair of blue-and-white delft vases and two Chinese export silk-work fans.

The most arresting feature of the dining *(Cont. on page 167)*

**TRADE SECRETS**

**FURNITURE** The master bedroom features an American pencil-post bed paired with Chinese rosewood tables and American ladder-back chairs. The leather chest is a 19th-century Chinese piece. **FABRICS** The Osborne & Little fabric used for the bed and window curtains has been discontinued. **ACCENTS** In the master bath, above, a 19th-century mirror and hearse lamps hang over a gilt console sink. **PAINTS** In the bedroom, Benjamin Moore's Aubergine and Cream. Sources, see back of book.

families—violet/blue and gold/yellow—unify the bedroom decor

# trade secrets

## HISTORICAL FABRIC AND FURNITURE REPRODUCTIONS CAPTURE AN AMERICAN SPIRIT

Colonial and Early American interiors were rich with homegrown design and exotic goods. Luckily, this period has a hold on our national decorating imagination, so reproductions and adaptations aren't hard to find. "We delve into the archives," says Murray B. Douglas of Brunschwig & Fils, which produces documentary fabrics based on textiles from many museums. "But you have to consider the design mentality of the current moment." —SABINE ROTHMAN

## 1 WALL TALK

The Allens' vintage wallpaper came from Nancy McClelland, who opened her own decorating firm in 1922. In *Furnishing the Colonial and Federal House* (1936), she wrote: "Nothing more useful than wallpaper can be found to complete the decoration of an 18th-century American room, and nothing exists that is more devastating if it is poorly chosen and poorly used." She approved of flowing patterns placed above the chair rail.

**1 Hortensias #147B, 2 Rose de France #210B, and 3 Ananas #197D, historic wall coverings hand-blocked with hand-mixed paint, are all from Mauny. Adelphi Paper Hangings and Waterhouse Wallhangings also reproduce 18th- and 19th-century wallpaper.**

## 2 DAMASK

"In the second half of the 18th century, damask was very fashionable and very expensive, especially silk," says Linda Baumgarten, curator of Textiles and Costumes at the Colonial Williamsburg Foundation. "Those who could afford it used damask in public rooms."

**1 Diantha cotton-rayon in Meadow, from the Romantic Treasures collection, Pindler & Pindler, Inc. 2 Schumacher's Madewood cotton damask in Bloom. 3 Georgian cotton-rayon in Maize on Gold and 4 in Taupe on Brick, Scalamandré.**

## 3 WINGED VICTORY

Wing chairs' tall backs and deep sides offered protection from cold drafts. Stickley makes a fine copy of one at Colonial Williamsburg; Kindel has Winterthur's prizes.

**An update from designer Victoria Hagan: the Wainscott wing chair, available at Holly Hunt.**

## 4 EAST MEETS WEST

Floral motifs such as those on the Allens' crewelwork curtains were popular during the 18th century, due in large part to the fascination with Indian palampores, which featured intricate tree-of-life images, and Indian chintz, which was hand-painted, starched, and polished cotton. (Because England and France had trade sanctions on Indian chintz for most of the 18th century, the Colonies were the main market.) According to Baumgarten, crewelwork from this period was often produced at home by women, many of whom incorporated exotic flora and fauna into their designs.

**1 Malika crewel in Rust, Old World Weavers. 2 Bokhara Embroidery in Coral, Lee Jofa. 3 Palampore Border print in Ivory and Coral, from Greeff's Williamsburg Prints collection, at Schumacher. 4 Palampore Stripe print in red, at Brunschwig & Fils, is a documentary design adapted from an 18th-century textile in Canada's Royal Ontario Museum.**

## 5 IKAT'S IN

Baumgarten says that an ikat fabric with stripes and chevrons, like the one Allen used for bed hangings, "sounds good for the late eighteenth century." The ikat technique, in which threads are tie-dyed before weaving, began in northeast Asia and spread to India, Malaysia, and Africa. The process creates dynamically blurry outlines that soften geometric patterns.

**1 Georges Le Manach's Concini Fleur Rouge 1, from Claremont Furnishing Fabrics Co. 2 G.P. & J. Baker's Romany, Lee Jofa. 3 Rayure Chinee, French Prints collection, at Zoffany. 4 Point de Mongrie multicolored hand-loomed silk, Georges Le Manach Document Collection, Claremont. Sources, see back of book. □**

# ENDURING ELEGANCE

RALPH LAUREN RULES. THE KING OF HOME COLLECTIONS HAS PUT A LUXURIOUS AMERICAN STAMP ON ENGLISH STYLE, AND HIS NEWEST PIECES WORK ENERGETICALLY WITH CLASSICS FROM HIS PREVIOUS LINES

This page: Dunham **COFFEEPOT**, $125; Aldon **TEACUP** in French blue with gold band, $155 (with saucer); Tigris's Woodgrain **WALL COVERING** in Pine, $57 a roll; Townhouse TH48 paint. Opposite page: Leighton **VASE** in hand-cut crystal and 24k gold, $450; a roll of Gallery Novelty **WALL COVERING**, $40; Aldon **DINNER PLATE** in black with platinum band, $125, and accent **BOWL** in gold, $100; New Kings **KNIFE** in vermeil, $90; Tourville **DRESSER**, $5,829; Adler's Paisley **WALL COVERING** in Bronze, $40 a roll. **FABRICS**, from left: Heritage velvet in Academy Red and Fig, $61 a yard, and Denison Stripe cotton in red, $58 a yard.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY FREDERIK LIEBERATH

## FIND LUXURY IN THE BLUES. THIS RICH COLOR—IN A SLEEK LAMP OR AN ORNATE WALL COVERING—IS A PERFECT FOIL FOR ALMOST ANYTHING IN YOUR HOUSE

From left: Dunham creamware cherry **BOWL**, $100 (with plate); nickel Disc **TABLE LAMP**, $600; Dunham **MILK POT**, $45; silver-plated Regency **WINE COOLER** from the Hotel Silver collection, $275; hand-cut crystal Dillion **DECANTER**, $295; classic **HURRICANE LAMP** in polished silver and cobalt blue glass, $600; hand-cut crystal Bentley **GOBLET**, $95; all sitting atop a Regency-inspired Clivedon **CONSOLE** in macassar with a carved stone top and base, $5,829. Elizabeth's Paisley **WALL COVERING** in blue, $138 a roll, and a Tourville **MIRROR** with white-gold leafing, $3,330, create a striking backdrop.

# GIVE SHAPE TO YOUR ROOMS. SOLID GEOMETRY AND STRAIGHT EDGES ARE NEVER TOO SEVERE WHEN YOU TEMPER THEM WITH SOFT FABRICS AND PATTERNS

This page: Herringbone **DINNER PLATE**, $50, atop a Clivedon **SIDE TABLE**, $2,496. **WALL COVERINGS:** Harrogate's Lattice in orange, $81 a roll, and Tigris's Woodgrain in ebony. Palm Leaf GH88 paint. Opposite page: Clivedon **CHAIR** in leather and crocodile, $9,275; Crystal Tate **VASE**, $240; silver-plated Gallery **TRAY**, $595, holding, from left, Hewitt handblown crystal iced tea **GLASS**, $65, two Leighton **HIGHBALLS** in crystal and 24k gold, $170 each, and a Becket hand-cut crystal **DECANTER**, $265. **FABRICS:** Cathay silk in fuchsia, $97 a yard, and Standish jacquard in green, $239 a yard. **WALL COVERINGS:** Atelier Toile in Black Metallic, $138 a roll, and Beaumont Leaf in Champagne, $70 a roll. Great South Bay GH08 paint. All from Ralph Lauren Home.

**TRADE SECRETS**
**FURNITURE** In the living area of the dairy barn, this page, Welch and Filippone sit atop 19th-century ladders originally from a sculpture studio. The dining room, opposite page, has an American oak library table, ca. early 20th century. **ACCENTS** A Bordeaux 19th-century clay jardiniere and a pair of Napoleon III firepots on tripod stands are on a Renaissance Revival mantel, ca. 1890, salvaged from a Manhattan apartment.

# BARN STORMING

## ARCHITECTS WILLIAM WELCH AND ANDREA FILIPPONE, SPECIALISTS IN RENOVATION AND RESTORATION, TURN A NEW JERSEY DAIRY FARM INTO A MAGNIFICENT HOUSE AND WORKSHOP

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY HUGH STEWART WRITTEN BY ELIZABETH BLISH HUGHES

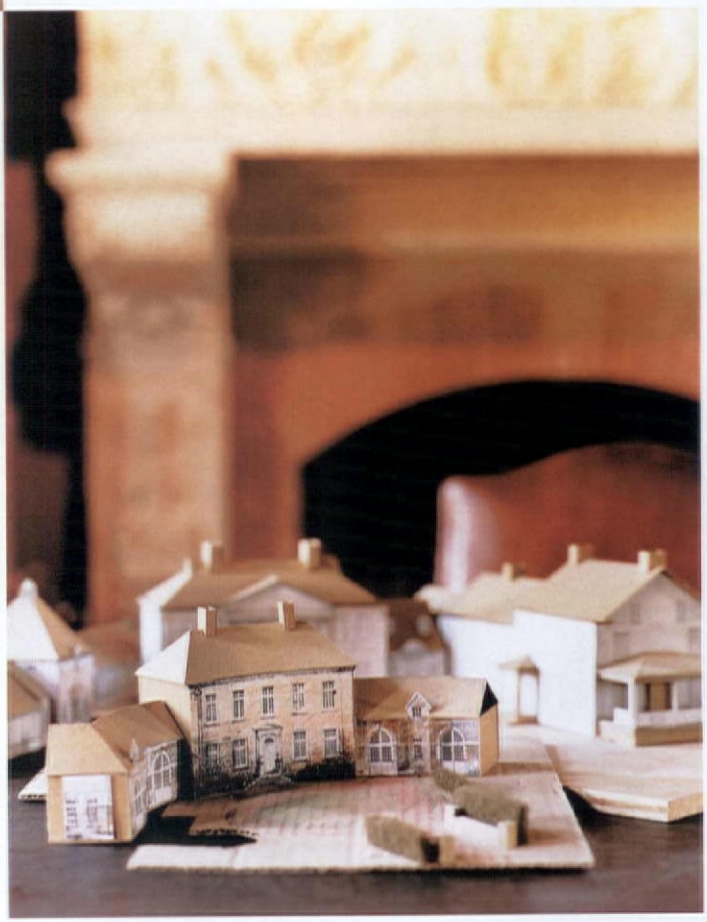
Architects William Welch and Andrea Filippone have been working on one project for more than ten years, and they expect the four barn, one silo renovation to continue for another eight years. For them, partners in life as well as in Tendenze Design, this epic endeavor is similar to that of a tailor who lives over his shop, except that they live in their showroom and their improvised dining room is a space that 60 cows once called home.

The two met as Harvard students, and in 1987 they began collaborating on renovation projects —work that had been supporting Welch, a Cranbrook-trained artist, and providing him with spare building parts. Usually, the couple worked on older structures by anonymous builders who had been guided by pattern books or architectural treatises. As their client roster expanded, so did their collection of building parts. At the end of each project, "there were always pieces left over," Filippone says.

Soon the collection included everything from slabs of bluestone to hand-hewed beams to a seventeenth-century English linenfold-paneled room. But the couple's penchant for making what they didn't have meant that they needed a woodworking shop, a mold-making area, and a "hospital" for antique light fixtures. So in 1992, when they heard of a New Jersey dairy farm with four barns and a silo, they bought it, lock, stock, and fire truck. They have restored the barns, which had been uninhabited by man or cow for 30 years, and unified them with a new central structure, a courtyard, and gardens. There is no formal name or fixed period for this look. "It is hard to put a finger on what makes it spectacular," says Stathis Andris, a client who has become a friend. "The dimensions? The elements? The symmetry? The design?"

Perhaps it doesn't matter. Inside the main structure, you can't tell that the construction is recent. It's the couple's signature style, a mutable combination of refined elements and the graceful imperfections of handcraftsmanship. From the unpaved road, their home looks like an updated nineteenth-century barn and silo. The kitchen garden has dry-stack

**Welch fits a mirror into a 19th-century French frame in the workshop, left. ■ An architectural model, below, is a study for a house in the Irish Georgian style. ■ In the dairy barn, opposite page, lighting awaits use: Parisian gas and electric lanterns lie beside a cast-iron streetlamp, ca. 19th century, from the Classic Lighting Emporium, Philadelphia.**



THE FORMER DAIRY BARN SERVES NOT ONLY AS AN AIRY LIVING SPACE BUT AS A SPECTACULAR STORAGE AREA FOR THE ARCHITECTS' COLLECTION OF ANTIQUE LIGHTING FIXTURES AND BUILDING PARTS. PLANTS SOFTEN AND ANIMATE THE ROOM

## BUILT WITH ARTISTRY, IMAGINATION, AND A RESPECT FOR THE PAST, NEW STRUCTURES MANAGE TO BLEND SEAMLESSLY WITH THE OLD, YET HAVE STRIKING INDIVIDUALITY

stone walls that the couple built without cement, aided by stonemason John Neto. He recalls searching for stones with "a nice face, a weathered look. It took a lot of patience."

"We've tried to create the illusion that our home has been here forever," Filippone says. On the exterior, they used a gray-green stain with a touch of brown—a color inspired by one that English gardeners use to blend fences into fields. The couple diluted the stain, then added white to make it look sun-faded.

Throughout the interior, they employed similarly invisible aging aids. In the cozy, a small sitting nook, the smoke-darkened mantelpiece and exposed beams suggest decades of use, even though they are part of the new structure. In the high-ceilinged kitchen, a glistening black Aga stove looks as if it has been in place for years. The couple used sand from a local river when they mixed the cement for the wall of salvaged bricks. As the cement dried, they scraped it with a stiff brush, which made the material look coarser, handlaid, and older.

Another hint of the past comes from the nineteenth-century verdigris-tinged brass handles on the Sub-Zero refrigerator, which is faced with walnut plywood that echoes the book-matched crotch-cut walnut used in the kitchen cabinetry, installed with the help of David James, a fine cabinetmaker who has worked with Welch and Filippone for ten years. The wood enhances the fire-blackened exterior porch columns and

**1 The unfinished side entry has a door surround from a New York City bank, ca. 1900, and a 19th-century cast-iron lamp from Philadelphia. 2 A 19th-century French leather chair, one of a set of eight, is from Linda & Howard Stein Antiques, Solebury, PA. The white oak flooring is made of beams from a Gettysburg field hospital. 3 The main courtyard entry to the house. The cupola was salvaged from a stable; the carriage wheel guards were forged in New York City, ca. 1910. 4 The west courtyard entry gallery. 5 The silo entry. 6 A hallway to the architects' office, with 18th-century Parisian entry doors.**

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**TRADE SECRETS**

**FURNITURE In the breakfast room, opposite page, the Napoleon III library table is from a Paris flea market. ACCENTS Lidded stone urns in the breakfast room, from Balsamo Antiquities, Pine Plains, NY. French gilt-wood frames, this page, rest against the kitchen island. APPLIANCES Range by Aga. CABINETRY By David James, Millerton, PA. Sources, see back of book.**

pediment that surround the pantry door—a narrow, gray-green metal gate that the couple found in a Paris flea market. Visible through the gate is an antique American walnut linen cabinet, an estate auction find that inspired the kitchen.

Upstairs is a simple bedroom with a fireplace set into it, allowing perfect symmetry for the windows and creating an unexpected sitting space–cum–hideout for reading. A hideaway wall in the bath is the backstop for the shower, which is otherwise without walls. There's a tree house feel to the room, with two windowed walls framing views of rolling hills. "I like to take a shower and see the greenery," Filippone says. "It is very liberating. I'm not a camper, so that's as close as I get."

It is in the fully renovated barn behind the kitchen that the couple's style reaches its fullest expression. The space celebrates the beauty that they find in well-made old things, what Welch calls "the humility of everydayness." The room has elongated yet classical proportions and a staggering suggestion of the breadth of the couple's collection of interior offerings. Anchoring each end is a massive Renaissance Revival mantelpiece rescued from a New York City town house. Mantels and other items from a 42nd Street building bear "Peepland" labels. Unifying what would otherwise seem like an endless clutter of urns, columns, gilded frames, and potted plants is the tone-on-tone use of fabric. The layering of color "brings a quietness to the rooms," Welch says. "The simplicity of that is beautiful."

The couple hope to add three bedrooms and a bath in the silo, and a library over the kitchen. Only by working on their offices, in the barn connected to the new structure, did they realize where to put the library. That process is what the house is all about. "I've been more informed, having lived here over time," Filippone says. "If I had to make all those decisions at once, they wouldn't have been right. As the seasons change, you see things differently." □

*Elizabeth Blish Hughes is a writer based in San Francisco and New York.*

THE BREAKFAST ROOM IS NESTLED IN THE CORNER OF A LARGER SPACE AND SURROUNDED LIDDED URNS AND COLUMNS, GIVING IT A D, PROTECTED, DECIDEDLY INTIMATE FEELING

# ON THE UPBEAT

WITH THE HELP OF GARDEN DESIGNER JUDY KAMEON, TWO MUSIC VIDEO ENTREPRENEURS GIVE THEIR MODERN HOUSE **A WHOLE NEW VIBE**

Jake Scott, Rhea Rupert, and children, Roman, holding Mingus, and Cuba, opposite page, in front of their Hollywood Hills house. ■ A frosted acrylic and rusted steel screen, this page, acts as a backdrop for silvery blue and green plants—agave, aloe, senecio, and euphorbia.

BY DEBORAH NEEDLEMAN PHOTOGRAPHED BY MELANIE ACEVEDO STYLED BY MICHAEL REYNOLDS

When a hot director and a chic, hard-driving producer join forces to remake a house for themselves, the transformation is rapid and dramatic. Just over three years ago, Jake Scott, Emmy Award–winning English director of music videos and commercials, for REM and Nike, among others, and his French wife, Rhea Rupert, whose company, Little Minx, does the same for such performers as Madonna and Elvis Costello, bought an unassuming 1960s house in the Hollywood Hills. According to Rupert, the house was a drab stucco box with "a hideous driveway, ugly linoleum deck, and cheap gutters everywhere." Yet she and Scott took only one look at it before making an offer. "It had an incredible indoor/outdoor vibe," Rupert explains. "It seemed to float among the trees like a tree house, and it had good lines; it was modern, but not pretentious, not a piece of 'architecture.'" The two rapidly beat out the bad and pumped up the good, making a vibrant, colorful setting for their collections.

With Scott, his profession and his passion for decorating both beg the question of nature versus nurture. Son of director Ridley Scott (*Blade Runner*), who is meticulous about creating stylish interiors for his homes here and abroad, Jake is also obsessed. According to his wife, he is "constantly questioning everything in the house." "I hate when you walk into someone's

**Kameon designed a pair of robin's-egg blue pots, top left, to complement orange panels at the entrance. The front door opens onto a view straight through the house to an outdoor dining area on the deck. ■ A screen, this page, wraps the perimeter of the front yard.**

**THE SCREEN,** WHICH OPENS ELECTRONICALLY, TURNS THE FRONT OF THE HOUSE INTO A SECLUDED LIGHT BOX OPEN TO THE SKY

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KAMEON'S **GARDEN ROOMS** HAVE THE KIND OF ATTENTION TO

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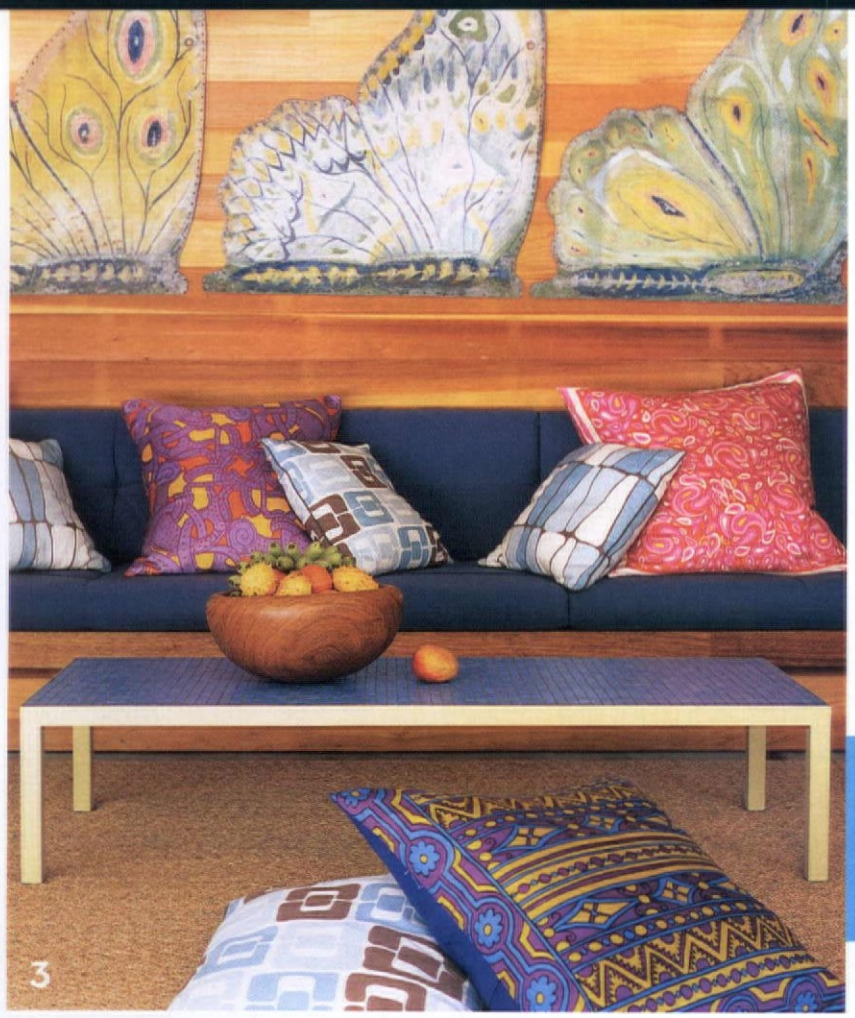

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house," Scott explains, "and it's all coordinated and looks like they bought everything at the same time." While the two comb antiques shops and flea markets together, Rupert is the more practical. "She stops me from spending all of our money," Scott says gratefully.

Although confident in their taste, Scott and Rupert enlisted Judy Kameon, a Los Angeles garden designer, to help pull the place together. Kameon turned the exterior into a series of inviting outdoor living spaces through her artful plantings, bold hardscaping, and simple furnishings. According to Rupert, Kameon streamlined the house and gave it warmth.

Kameon sees her contribution differently: "I essentially just created sets for them to art-direct." She transformed the front of the house into the enchanted, magical garden that Rupert envisioned for her children by ripping out a perimeter hedge of ficus and replacing it with a frosted acrylic and steel screen of her own design. She substituted a subtly pigmented concrete drive for the existing obtrusive one, and cut generous, curving planting areas around its edges, to offset the house's geometry. She filled these beds with cacti and succulents inspired by the couple's love for Joshua Tree. "The beds are filled with desert plants," Kameon explains, "but they are lush and colorful, arranged like a garden rather than the actual spare configurations of plants in a desert."

For his part, Scott painted the dull stucco in bright panels of yellow, orange, and steel blue—colors taken from a palette that Le Corbusier created for a *(Cont. on page 167)*

**1 Kameon and partner Erik Otsea converted Scott's antique French market carts into poolside chaises. 2 Cuba at the outdoor dining area near the pool. 3 The redwood-clad wall and built-in banquette along the back of the house, by the pool. 4 Breakfast on the deck. 5 A desert planting of *Aloe striata*, *Kalanchoe beharensis*, and *Senecio mandraliscae*. 6 The ipê wood deck at the back of the house has a steel railing, with recessed bottom rung, inspired by Swiss architect Peter Zumthor.**

DETAIL AND FINISH FOUND IN GOOD INTERIORS

6

# GROUND RULES

BEYOND PLANTS: DESIGNING ROOMS FOR OUTDOOR LIVING

## CREATING AN ENVIRONMENT

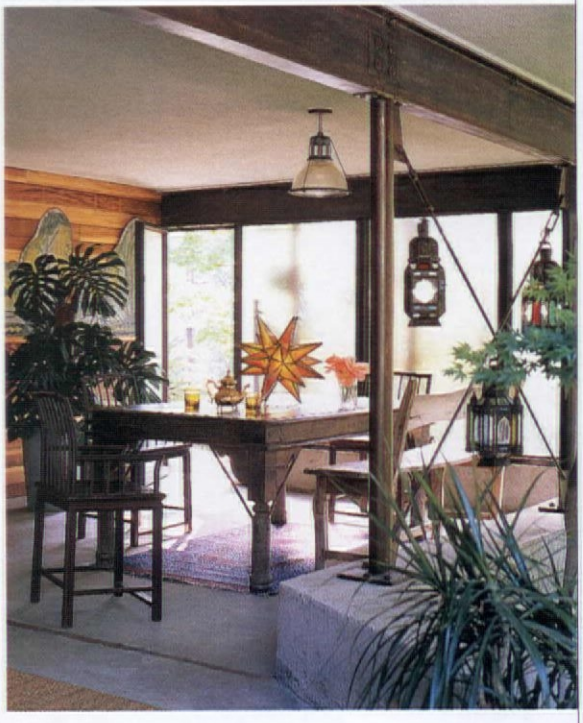
Judy Kameon's gardens transcend beautiful plantings and striking hardscape to become complete outdoor environments. She gives them the sort of finish one usually sees in interiors. The point at which most designers stop—after the paths, patios, walls, and plants—is simply the foundation for Kameon's addition of furnishings and lighting, the crucial elements in transforming a garden into a room.

## SPACE

- Think of each area as a volume with walls, floors, and ceiling.
- Determine how you want to use it, whether for conversation, reading, dining, entertaining, or all of these.
- Furnishings needn't be expensive or custom-made: a pair of butterfly chairs can turn a small spot into a charmed area.
- Don't be afraid to move things around until you find the perfect place for them.

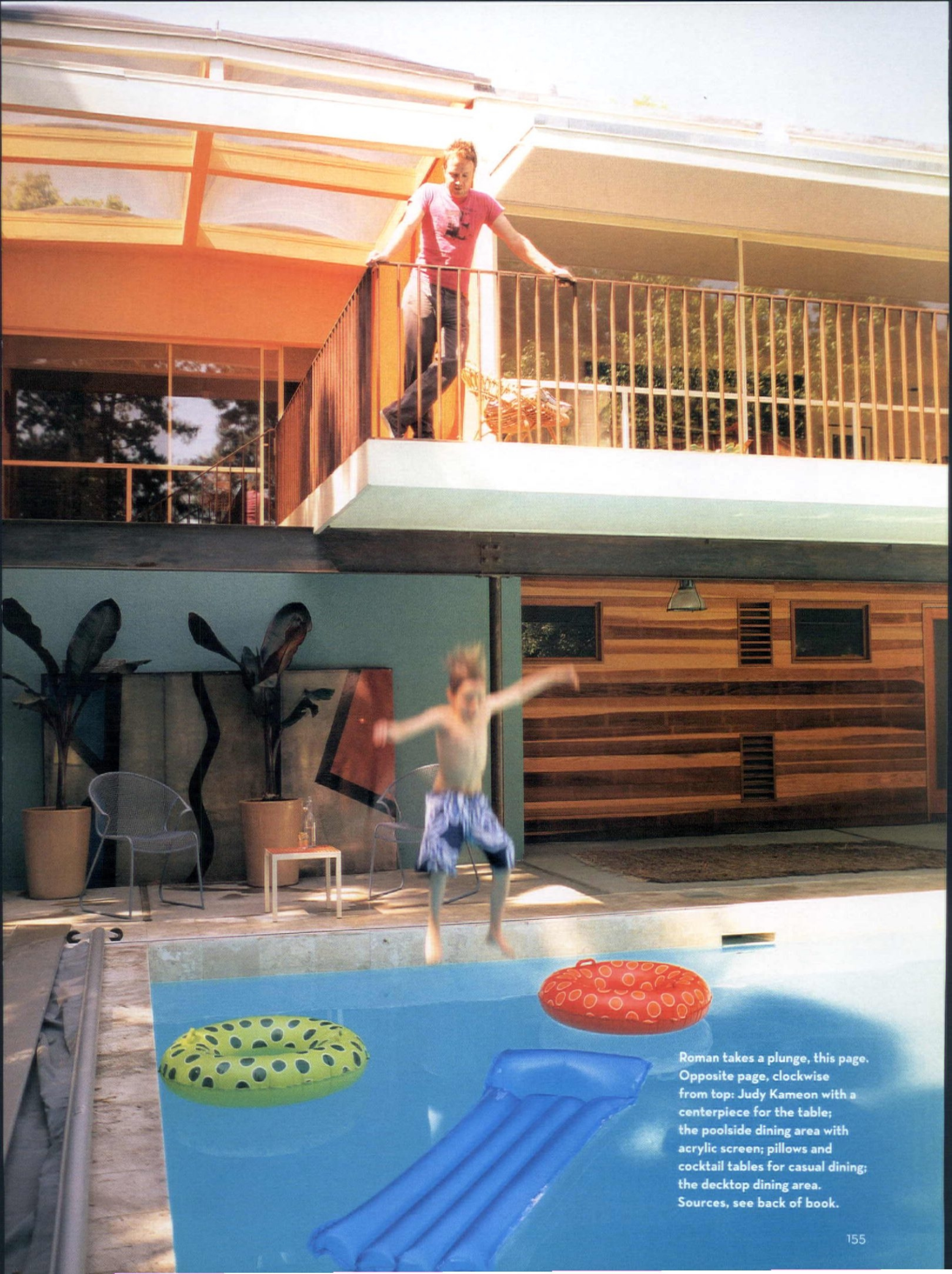
## FURNISHINGS

- A mat under a table defines a space and warms it up. Plastic mats are good for outdoors, and sea grass mats for covered areas. Both hide ugly surfaces and break down large expanses of patio into sections.
- Kameon uses potted plants sparingly to soften harsh corners.
- Mixed-planting pots (the mini-garden-in-a-pot look) make nice outdoor centerpieces, which, like flower arrangements, can be changed often.



## LIGHTING

- The garden should have a soft light that draws you out, not one so bright that it looks like daytime.
- The focus should be the light, not the fixture. Kameon uses tiny copper fixtures in large pots and small black ones that disappear in beds and trees.
- Kameon uses low-voltage lighting (FX Luminaire, available to the trade) set on a timer.
- Kameon uses decorative hanging fixtures above dining tables and dangles others from trees. This light still needs to be diffused, and most fixtures can be rewired to make them low-voltage.



Roman takes a plunge, this page. Opposite page, clockwise from top: Judy Kameon with a centerpiece for the table; the poolside dining area with acrylic screen; pillows and cocktail tables for casual dining; the decktop dining area. Sources, see back of book.

# THE PEACEABLE KINGDOM

A BEAUTIFULLY RESTORED NEWPORT FARM IS THE SITE FOR A BOLD PROGRAM TO PROTECT AND PRESERVE RARE AND ENDANGERED BREEDS OF FARM ANIMALS

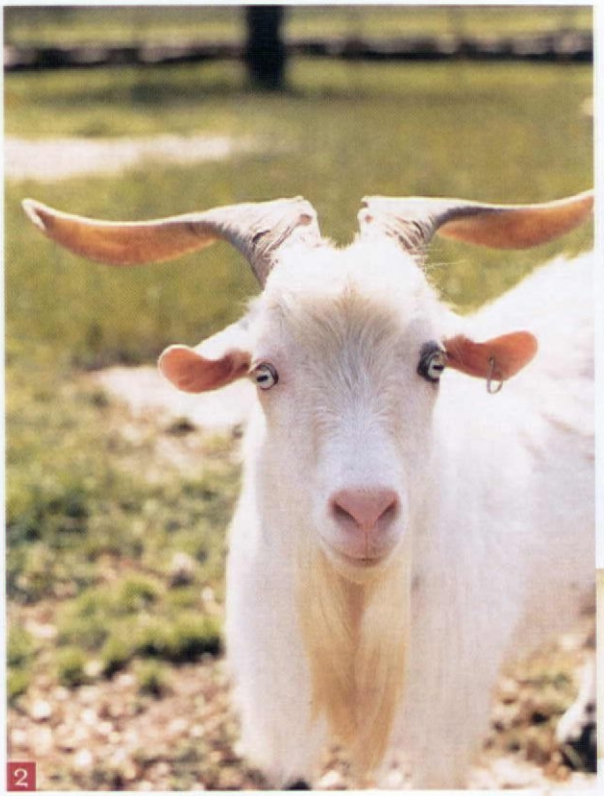
PRODUCED BY JUDYTH VAN AMRINGE PHOTOGRAPHED BY BRIAN DOBEN WRITTEN BY TOM CHRISTOPHER

Rescuing this landmark farm was only half the battle for owner Dorrance Hamilton, opposite page; the foundation she has established here is fighting now to save our endangered farm heritage. ■ Built with stone blasted out of the hill behind, the farm buildings, this page, are of a piece with their rocky setting.

The walls are stuccoed; the roof, of cedar shingles hand-cut, then steamed and molded to give the effect of thatch. It is, far and away, the most elegant poultry house I have ever seen. Obviously, the wild hen turkey agrees: with a fake and a dodge, she slips past Joe Jones, facilities manager at Swiss Village Farm, and in through the door to captivity. Thanksgiving is coming, I reflect, but Jones assures me he will roust the interloper as soon as he finishes my tour. A wild hen cannot be allowed to interbreed with the farm's Narragansett tom turkeys.

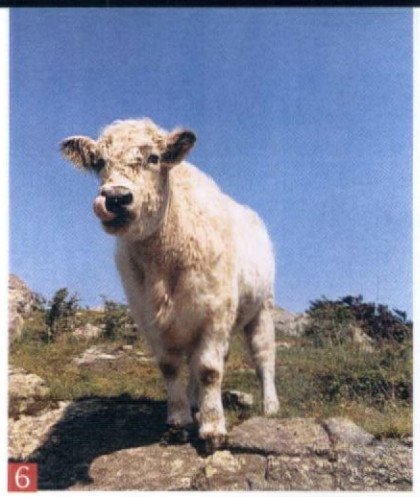
For, like all the livestock here, the Swiss Village Farm turkeys belong to a breed once popular on American farms but now threatened with extinction. A New England favorite until the early twentieth century, the Narragansett was eventually displaced by the mammoth-breasted large white, the turkey favored by factory farms. The entire surviving population of Narragansett turkeys numbers fewer than 500, and the mongrelization of a single flock would be a serious blow to the breed's survival. Fortunately, though, Swiss Village Farm is taking steps to change that situation. Since the spring of 2002, the farm has been experimenting with a revolutionary kind of cryogenic library, one that offers a secure future for America's at-risk breeds.

Well before the new mission was undertaken, however, this was an extraordinary place. In 1916, financier Arthur Curtiss James decided that these 30 acres inside the city limits of Newport, Rhode Island, should feed his family, the 100-member staff of his adjoining estate, and the 40 crewmen on his three-masted sailing yacht. What's



**1 Acres of brush and asphalt were stripped away to restore the farm's once spacious views. 2 The Tennessee fainting goat, a genetic oddity whose future is guaranteed as part of the farm's genetic library. 3 A Narragansett tom struts his stuff behind the hennery. 4 Abner, a 2-month-old Tennessee fainting goat kid. 5 Good-tempered and willing, the beautiful American Cream horse deserves a better fate than extinction. 6 Norman the steer shows off the stocky build and shaggy coat typical of hardy white Galloway cattle. 7 Who could resist this white Silkie hen, which, though not endangered, enjoys the farm's hospitality. 8 A multimillion-dollar restoration has returned Arthur Curtiss James's village to its original appearance.**

5



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7

8

**THE RESTORATION OF THE BUILDINGS** TOOK THREE YEARS TO COMPLETE. THEIR ORIGINAL APPEARANCE HAS BEEN RE-CREATED BOTH INDOORS AND OUT BY CONCEALING ALL THE MODERN UTILITIES THAT THE FARM WILL NEED TO CARRY ON ITS HIGH-TECH RESEARCH

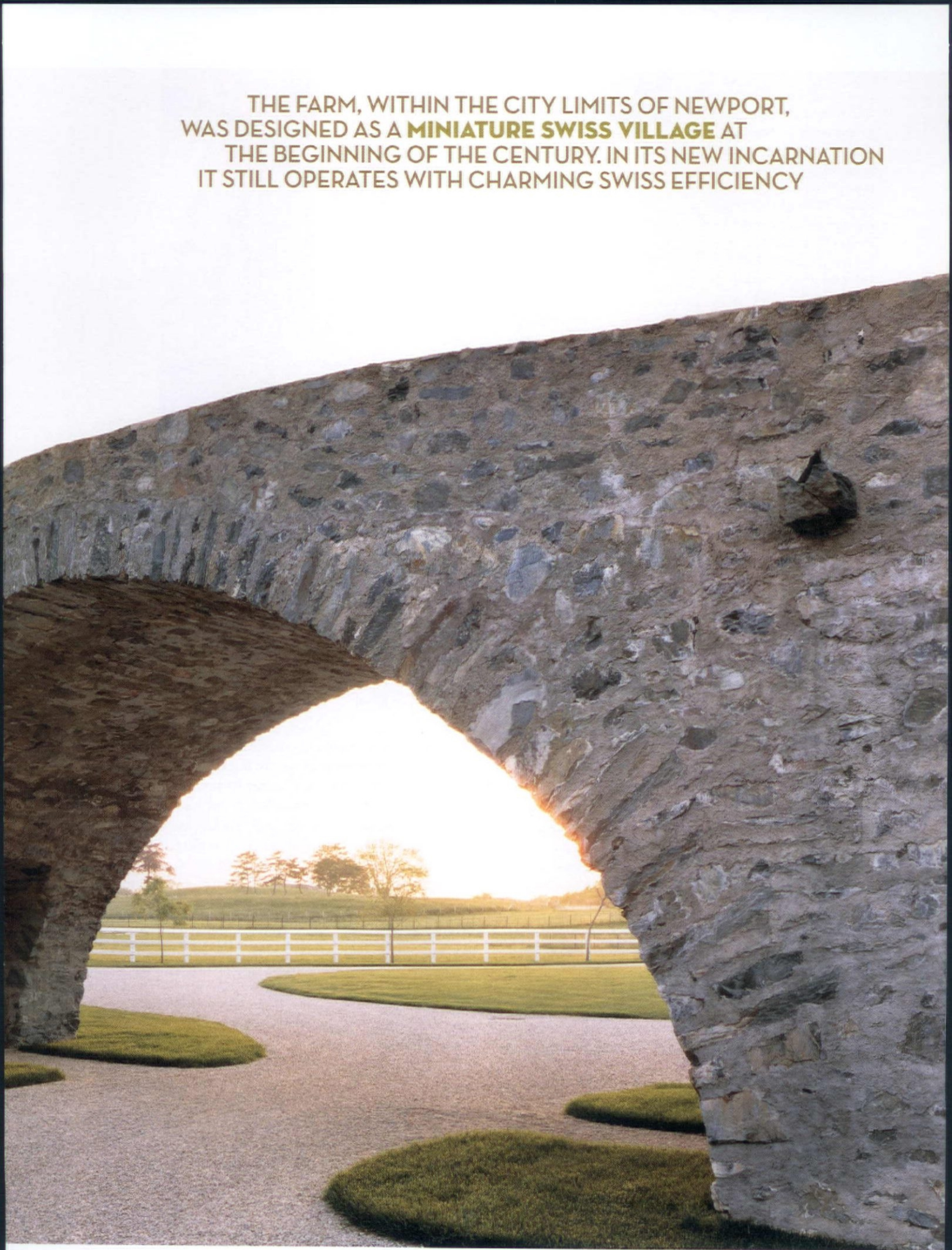
more, they should do so with Swiss efficiency. By blasting out the heart of a hill, he created a rough-hewn court; after framing the entrance with an arched stone bridge, he lined the space with a cluster of cuckoo-clock cottages, a stable, a barn, a dairy, a slaughterhouse, even a private veterinary clinic. Dorrance Hamilton, founder of the Swiss Village Farm Foundation, remembers, from childhood visits, the farmhands dressed in lederhosen and dirndls.

By the time she purchased the farm at a bankruptcy auction in 1997, brush had swallowed the pastures and the buildings verged on ruins. With the three-year, multimillion-dollar restoration that ensued, architects Robert T. Crane and Madison Spencer, with the help of project supervisor Peter Borden, maintained an appearance authentic to the original construction both indoors and out. At the same time, modern utilities such as underground conduits for fiber-optic cables were installed. These were essential because, in conversations with the veterinary faculty of Tufts University, Hamilton had begun to plan a high-tech future for the site.

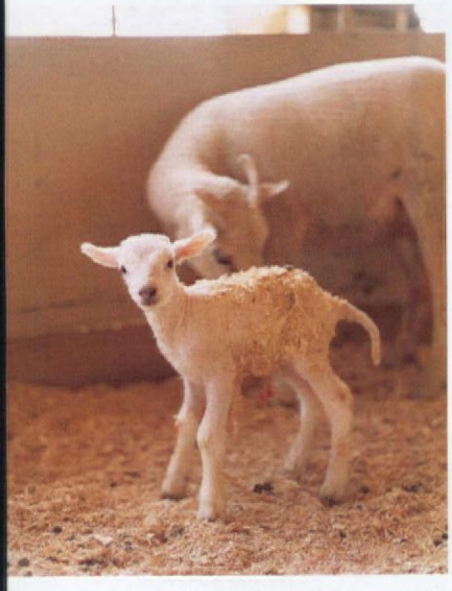
The impetus was Hamilton's discovery of the dire state of biodiversity in American agriculture. Driven by the need for profit, modern farming has focused relentlessly on a handful of highly productive strains of livestock, such as the Narragansett's nemesis, the large white turkey. Similarly, 95 percent of our milk now derives from one breed of cow, the Holstein-Friesian, and 90 percent of our eggs come from the white leghorn chicken. As a result, hundreds of other breeds are disappearing. With them, they are taking agriculture's heritage and much of the genetic potential for its future, for preserved in the older breeds are many valuable traits not found in

**An American Cream mare and her foal, above, at peace in the farm pasture. Only about 300 horses of this breed, the only draft horse native to the United States, survive. ■ The ambience is medieval, but the cryogenic storage facility within the bridge abutment, right, is state-of-the-art.**

THE FARM, WITHIN THE CITY LIMITS OF NEWPORT, WAS DESIGNED AS A **MINIATURE SWISS VILLAGE** AT THE BEGINNING OF THE CENTURY. IN ITS NEW INCARNATION IT STILL OPERATES WITH CHARMING SWISS EFFICIENCY



Only minutes old, this Gulf Coast Native lamb, below, carries in its genes a 400-year heritage worth preserving. ■ A Mille Fleur d'Uccles rooster and a Silver Seabright hen, right, share a roost. ■ To restore the hennery, opposite page, project manager Peter Borden reinvented the process by which the roof was built. Cutting cedar shingles to shape, he steamed them until pliable, then formed them over molds fashioned from plastic pipe. Sources, see back of book.



**ALL SORTS OF REFUGEES FROM AMERICAN AGRIBUSINESS, SUCH AS THE TENNESSEE FAINTING GOAT, THE NARRAGANSETT TURKEY, AND THE DOMINIQUE CHICKEN, HAVE FOUND A HOME AND A FUTURE FOR THEIR BREEDS AT SWISS VILLAGE FARM**

the animals favored by contemporary production agriculture.

The Gulf Coast Native sheep, for example, a breed descended from animals imported into Florida and Louisiana by Spanish colonists, has over the centuries developed a natural resistance to internal parasites. In contrast, the sheep that are the basis of most modern flocks do not thrive unless dosed with antiworm medicines every three months, and the existing drugs are losing their effectiveness. Could the genes of the Gulf Coast Natives, bred or spliced into the chromosomes of more commercial breeds, provide a solution? Certainly not if the last few hundred of these animals have perished.

In early 2002, Swiss Village Farm personnel flew south to acquire Gulf Coast Native breeding stock. Once established in Newport, these animals were used to produce a novel kind of harvest. Semen, eggs, embryos, blood plasma and serum, and cellular material were taken from the animals and frozen in liquid nitrogen in a laboratory that the Tufts veterinarians had installed in the former dairy. Preserved at minus 325 degrees Fahrenheit, these materials will retain their vitality indefinitely.

The livestock industry, notes Dr. George Saperstein, a leader of the Tufts team at Swiss Village Farm, has in fact been collecting and storing semen from mainstream breeds for some time, and a handful of preservationists have applied the techniques to endangered breeds. But this practice preserves only the male half of a breed's genetic material. The more comprehensive sampling at Swiss Village Farm preserves a complete cross section of the breed. As such, it ensures that animals otherwise lost to agriculture can be resurrected at will. A living library, this collection will also offer samples of genetic material that future breeders and researchers can withdraw to meet the challenges that American farming inevitably will face.

New refugees continue to find sanctuary at the farm. The San Clemente goat, a descendant of Spanish animals released onto a California island in the sixteenth century, is adding its samples to the bank, as is the Tennessee fainting goat (a congenital anomaly causes these animals to experience a temporary, harmless paralysis when startled). The Narragansett turkeys and Dominique chickens must wait their turn.

This, Mrs. Hamilton believes, will come. Her foundation is focusing on the banking of cattle, sheep, and goats, but as a model it has already stirred the interest of the U.S. Department of Agriculture and a variety of other institutions. There's hope that, in the future, all of America's endangered breeds will find such a home. It may look like a toy, this mock Alpine village, but it has always been a hardworking place. And what once fed sailors, servants, and family seems likely one day to feed us all. □

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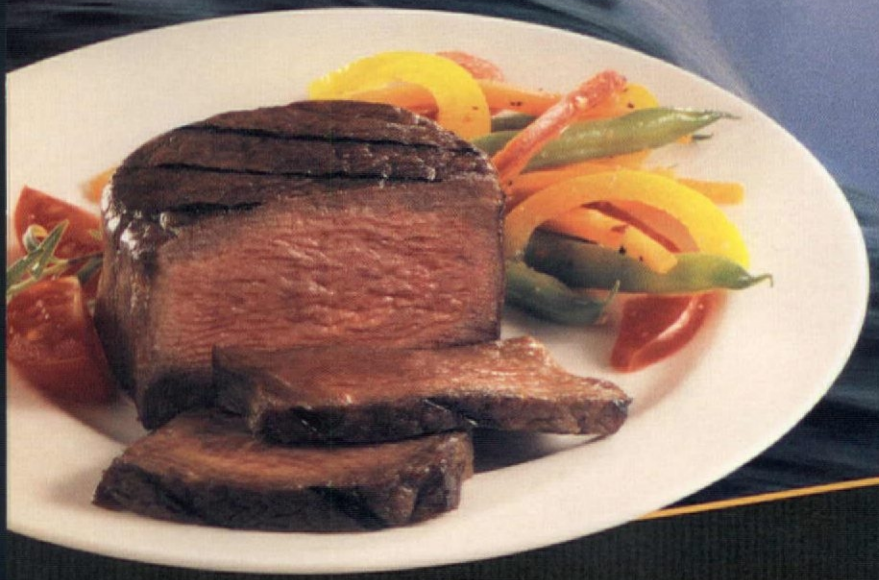

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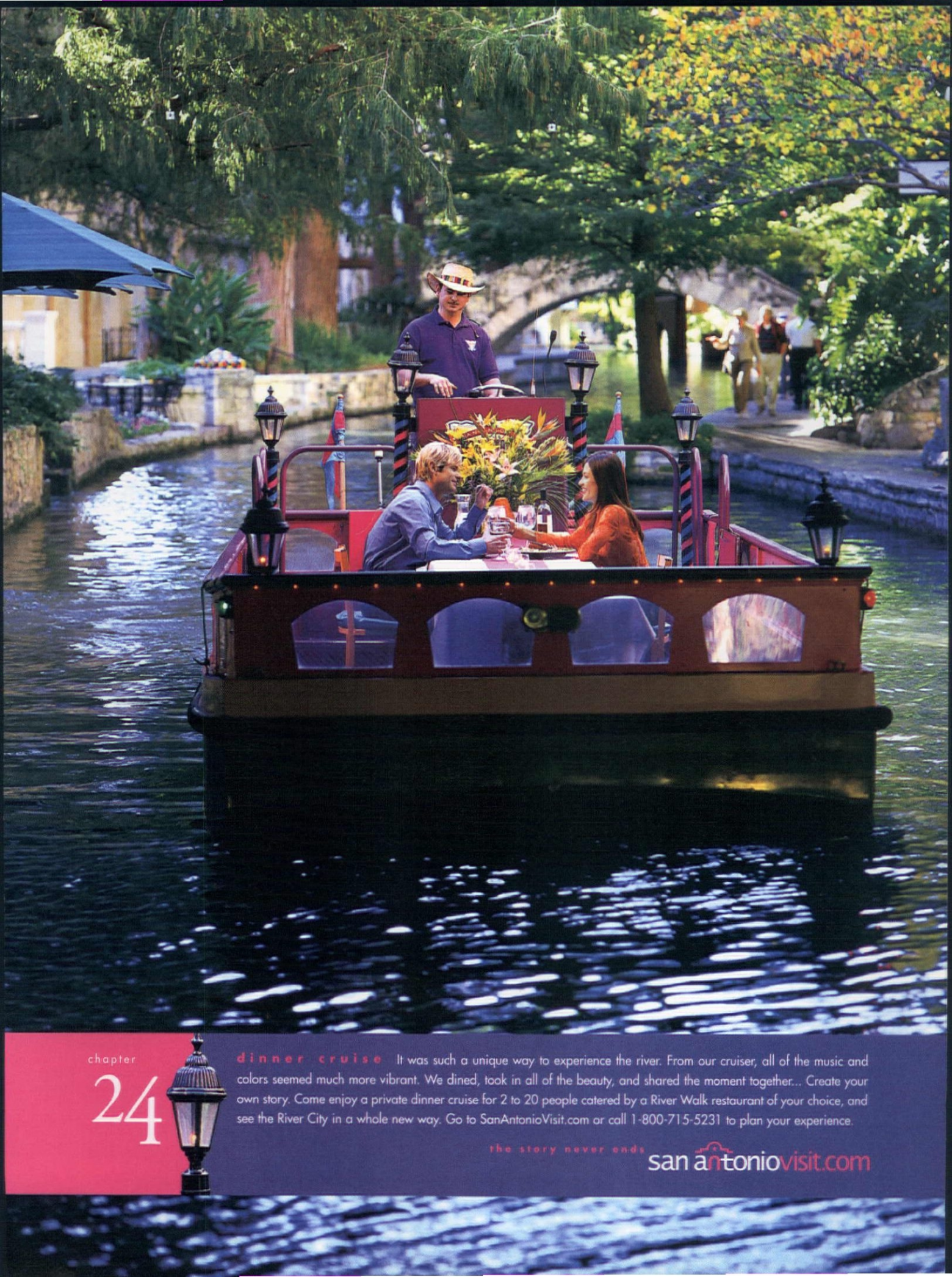

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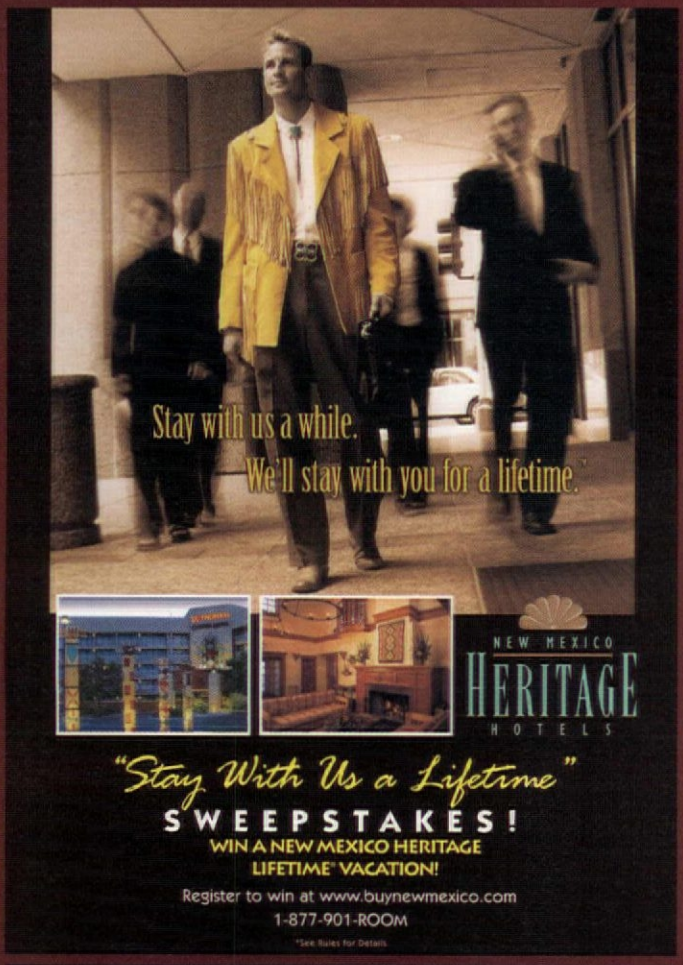


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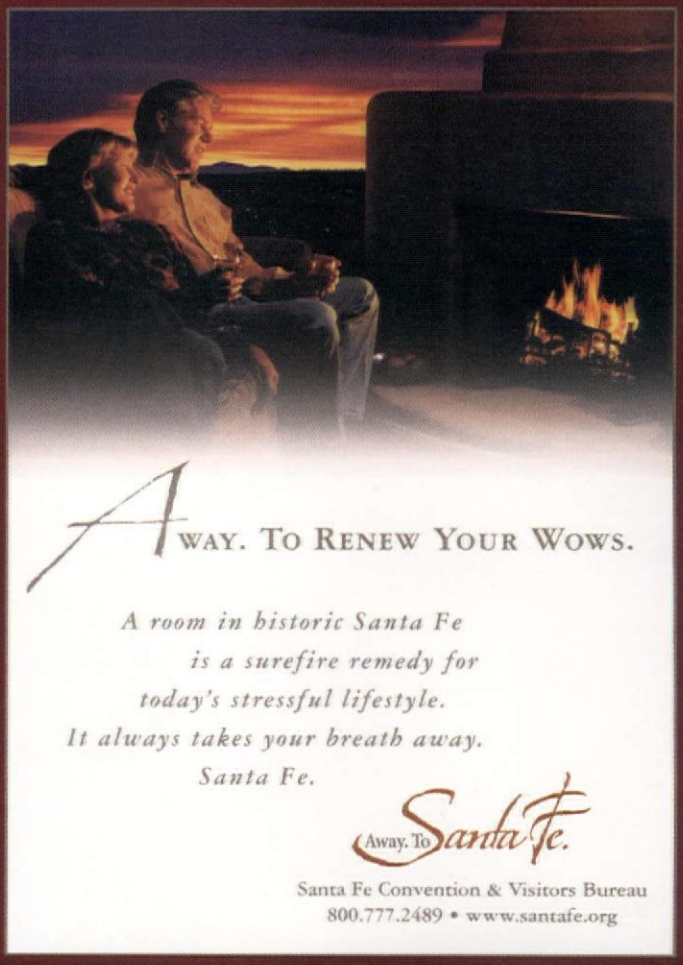

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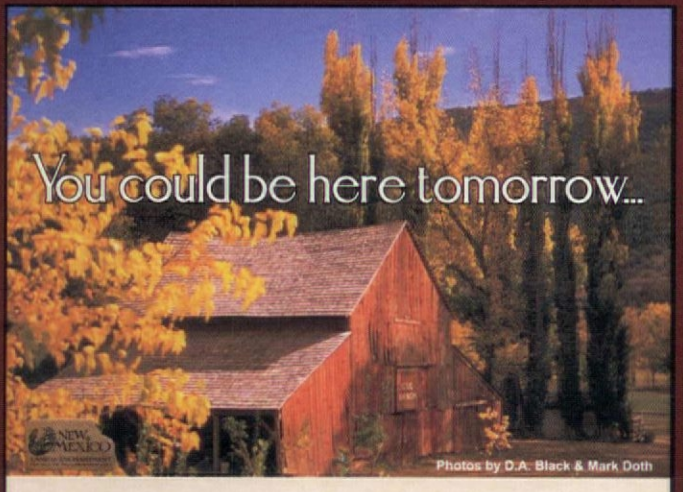


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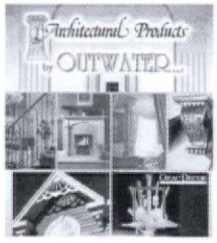


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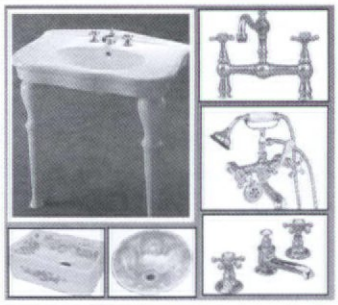

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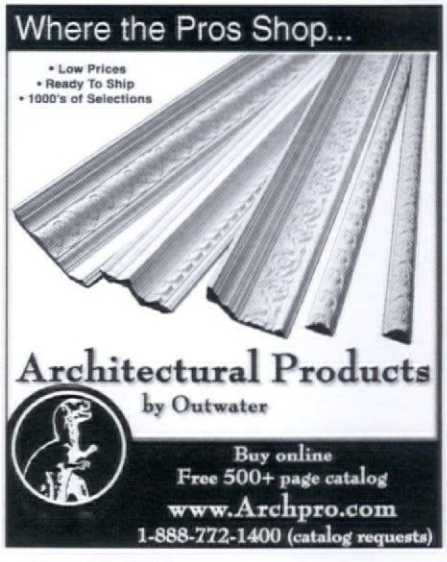


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### THRESHOLD

Bernard & S. Dean Levy, Inc., NYC. 212-628-7088. Knoll. 877-61-KNOLL. Baccarat. 800-777-0100. Vintage Chinese Art Deco **carpet**, $5,299, ABC Carpet & Home, NYC. 800-888-7847. Bull's Eye Red and Simply White **paints**, Benjamin Moore. 800-344-0400. Courtnay Strié **wallpaper** in Midnight Blue, Brunschwig & Fils, Inc. French Drum **door handle** No. 1011 in polished nickel, Nanz, NYC. 212-367-7000.

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### DOMESTIC BLISS

**Pages 21-23**, Aero Studios Ltd., NYC. 212-966-4700. Aero Store and Gallery, NYC. 212-966-1500. Thomas O'Brien's collection of products is represented by the following manufacturers: Furniture by Hickory Chair, Hickory, NC. 828-324-1801 ext. 7295. Bath fittings by Waterworks. 800-998-BATH. Bed and bath collection by Marshall Field's. 800-292-2450. Glassware and dishware by Salton. 800-272-5629. Lighting collection by Visual Comfort, available through Aero, NYC. **Pages 24-28**, all fabrics available through architects and designers. **Page 30**, The Rug Company, NYC. 212-274-0444. Global Table, NYC. 212-431-5839. Property, NYC. 917-237-0123. Ted Muehling, NYC. 212-431-3825. Totem Design, NYC. 212-925-5506. Bloomingdale's. 800-472-0788. William Wayne & Co., NYC. 800-318-3435. Aero, NYC. 212-966-1500. **Page 32**, ABC Carpet & Home, NYC. 800-888-7847. Tiffany & Co. 800-526-0649. Knoll. 877-61-KNOLL. Repertoire, NYC. 212-219-8159. **Page 34**, The Rug Company, NYC. 212-274-0444. Baker TriBeCa, NYC. 212-343-2956. British Khaki, NYC. 212-343-2299. Chambers. 800-334-9790. Pierre Deux. 888-743-7732. Pottery Barn. 800-922-5507. JCPenney. 800-222-6161. Ralph Lauren Paint. 800-379-7656. **Page 36**, Cornwall Bridge Pottery. 800-501-6545. Anthropologie. 800-309-2500. Nest, San Francisco. 415-292-6199. A La Maison, NYC. 212-396-1020. Simon Pierce, NYC. 212-334-2393. Cookworks, Santa Fe, NM. 505-988-7676. Le Fanion, NYC. 212-463-8760. La Brocante, NYC. 212-243-8683. **Page 40**, Privet Cove, Southampton, NY. 631-287-5685. Linens 'n Things. 866-568-7378. ABC Carpet & Home, NYC. 800-888-7847. Amano, D.C. 202-298-7200. Broadway Panhandler, NYC. 866-266-5927. Takashimaya, NYC. 800-753-2038. Vance Kitira International. 800-646-6360. Anichini. 800-553-5309. Lagoon Linens. 866-569-9501. Bergdorf Goodman. 800-558-1855. Troy, NYC. 212-941-4777. Williams-Sonoma. 800-541-2233. **Page 42**, for dealers, Michael S. Smith Inc., Santa Barbara, CA. 310-315-3018. **Page 44**, Pineider stationery, through Bergdorf Goodman. 800-558-1855. Framing by G/K Framing Group, NYC. 212-431-0633. **Pages 46-48**, Durwin Rice. 800-304-8766. Apples, Islesboro, ME. 207-734-6665. Sallie Arnoult at Ethereal Designs, New Orleans. 504-615-8775. Carrie Minot Bell. E-mail: carrieminotbell@yahoo.com. **Page 52**, Jet-Dry. 800-352-5326. Cascade. 800-332-7787. **Page 58**, Dr. Konstantin Frank Wine Cellars, Hammondsport, NY. 800-320-0735. Hermann J. Wiemer Vineyard, Dundee, NY. 800-371-7971. Chateau Lafayette Reneau. 800-4-NYWINE. Lamoreaux Landing Wine Cellars, Lodi, NY. 607-582-6011. Wagner Vineyards, Lodi, NY. 607-582-6450.

### IN THE GARDEN

**Page 72**, Ambergate Gardens. 877-211-9769. Yucca Do Nursery, Inc., Hempstead, TX. 979-826-4580. Smith & Hawken. 800-940-1170. Gardener's Supply Company, 888-833-1412. KS Plant Markers, Little Canada, MN. 651-483-4655. A. M. Leonard, Inc. 800-543-8955. Wartnaby Gardens, Leicestershire, England. 011-44-166-482-2549.

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### AMERICAN SCENE

**Page 79**, "The Maker's Hand: American Studio Furniture, 1940–1990," on view at Museum of Fine Arts, Boston, from November 12 through February 8, 2004. 617-267-9300. "George Nakashima, Woodworker," on view at Mingei International Museum, La Jolla, CA, from November 23 through May 30, 2004. 619-239-0003. "A Celebration of the Nakashima Legacy," on view at Moderne Gallery, Philadelphia, from November 7 through January 17, 2004. 215-923-8536. Wendell Castle Studio, Scottsville, NY. 585-889-2378. Hotel Victor, Miami. 305-428-1234. Ten Chimneys Foundation, Genesee Depot, WI. 262-968-4161. Galliano "clocktail" **table**, Howard Miller. 800-873-0506. **Pages 86-89**, Swann Auction Galleries, NYC. 212-254-4710. PosterConnection, Inc., Clayton, CA. 925-673-3343. The 10th Annual San Francisco Poster Fair is November 7–9. The 28th New York Poster Fair is November 14–16. For location information and details, contact the International Vintage Poster Fair. 800-856-8069. Christie's, NYC. 212-636-2000. **Pages 90-93**, Pace/MacGill Gallery, NYC. 212-759-7999. **Pages 94-99**, for information on touring the First Church of Christ, Scientist, Berkeley, CA, call 510-845-7199. **Pages 100-101**, Ropetwist **candlesticks**, designed by George Thompson in 1939, $1,000 each, and low-footed **bowl**, designed by John Dreves in 1942, $900, both available from Steuben. 800-STEUBEN.

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### PEAK PERFORMANCE

White Bay Company, Altadena, CA. 626-398-3337. E-mail: whitebay@earthlink.net. Susan de Havenon Interiors, NYC. 212-679-2030. Stevens B. Wilson, Architect, Porter Development Company, Santa Monica, CA. 310-315-5411. **Page 119**, English **oil lamp**, Mother of Pearl and Sons, Los Angeles. 818-505-8057. **Flower pots**, from Planted Earth, Aspen, CO. 970-544-5718. **Page 120**, Studium, NYC. 212-486-1811. Urban Archaeology, NYC. 212-431-4646. Viking. 888-VIKINGI. **Page 121**, Crystal Farm, Redstone, CO. 970-963-2350. **Page 122**, Ralph Lauren Home. 888-475-7674. Avalanche Ranch Antiques, Redstone, CO. 877-963-9339. **Page 123**, L. & J. G. Stickley, Inc., Manlius, NY. 315-682-5500.

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### ENDURING ELEGANCE

Ralph Lauren Home. 888-475-7674. rlhome.polo.com. Also available to the trade from Ralph Lauren, NYC.

### BARN STORMING

Tendenze Design, Pottersville, NJ. 908-879-4066. **Pages 142-143**, The Classic Lighting Emporium, Inc., Philadelphia. 800-5-EMPORIUM. **Pages 144-145**, Linda & Howard Stein Antiques, Solebury, PA. 215-297-0606. **Pages 146-147**, Balsamo Antiquities, Pine Plains, NY. 518-398-9066. Aga. 800-633-9200.

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Aalto **vase**, OK, L.A. 323-653-3501. Woven African **prayer mat**, Plastica, L.A. 323-655-1051. Glass-tile-topped stainless-steel **side table**, Plain Air.

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—PRODUCED BY JESSE WILL

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## THE AMERICAN EXPERIENCE

*(Cont. from page 130)* room is the wallpaper from Nancy McClelland. It is decorated with pink roses on a deep mauve ground—a copy of a pattern at General Lafayette's château in France. The green glass hurricane-shade wall sconces in the room (there is also a pair in the parlor) are worth a note. Originally manufactured for the Anglo-Indian market, the sconces have a simplicity of design that has appealed to American taste since the Federal period. Lloyd Hyde was among the first dealers to rediscover these fixtures, which have since become a ubiquitous feature of the contemporary Colonial Revival aesthetic.

The keeping room was transformed by Lloyd Hyde into a cozy, informal sitting room, though it retains an Early American ambience. Among the furnishings that give this room its special character are the antique linen embroidered curtains made from English bed hangings. An unusually narrow 1830 American settee is perfectly scaled to this relatively shallow space. Among the pieces that Armin Allen has added to the room are several interesting wooden bibelots, including a nineteenth-century nutcracker acquired from Mallett of London, and a rare interior watercolor, circa 1820, of Canfield House in Dorset, England.

The guest room, decorated with old red-and-white toile de Jouy curtains and bed hangings, remains much as Lloyd Hyde furnished it, and still contains its rare Newport four-poster bed with stopped fluting and a trunk covered in needlework.

Among them, Lloyd Hyde and Armin and Lynne Allen, with their mutually compatible collections, have made Pagoda House a place that uniquely combines the charms of the eighteenth and early-nineteenth centuries with the comforts and refinements of the present day. The subtle layers of taste in these rooms offer rare insight into the history of American interior decoration. □

*Architectural historian Pauline C. Metcalf has curated and advised on numerous museum exhibits and restoration projects, and lectures extensively on the history of American interior design.*

## ON THE UPBEAT

*(Cont. from page 153)* wallpaper company. Because the acrylic screen that wraps the front garden opens electronically, the driveway can be closed off from the street, making the space into a private, open-air room for the children. "The whole area now functions like the first room of the house," Kameon explains. "Before, you were just walking up a driveway to get to the house; now the house really begins when the gate opens."

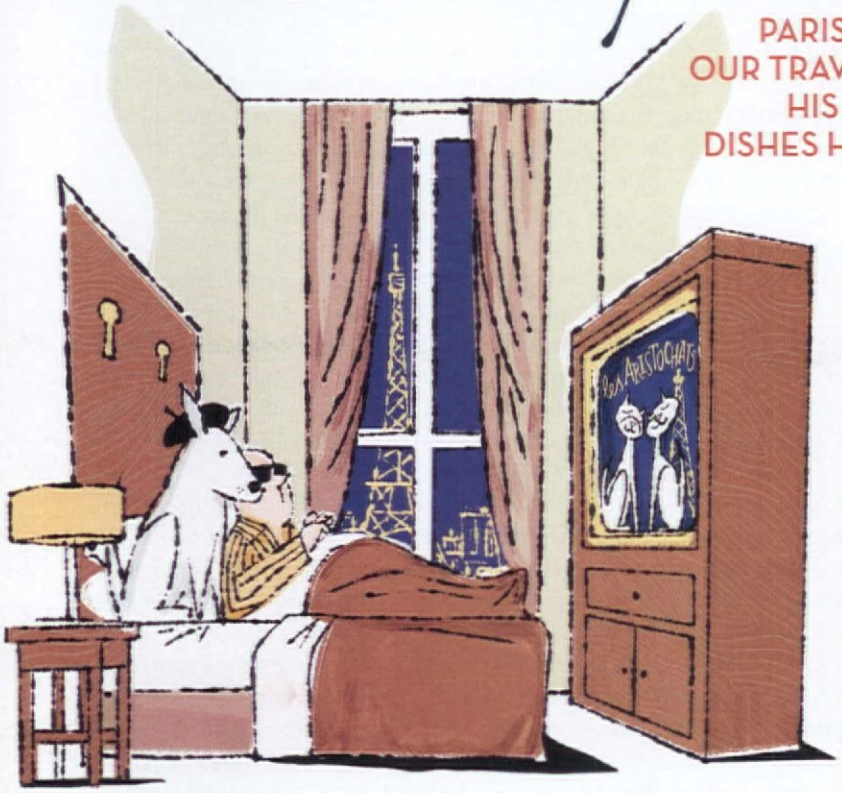
The front door opens onto a view straight through the house, past a deck, and out to a group of tall trees. To connect these elements, Kameon worked with Erik Otsea, a designer and builder and her partner in a company called Plain Air that does custom finishes and furniture. They tore out the deck that ran the length of the back of the house and replaced it with an elegant one of *ipê* wood. The dining area that they created on the deck now lines up with the front door, creating a harmonious enfilade of colors and materials along the axis: from orange entryway to orange tile table, from wood deck to woods beyond.

For the backyard, which was "an awful, dead space that no one ever hung out in," according to Kameon, she and Otsea clad the house's back wall with redwood and built a long banquette into it. Scott and Rupert have decorated the space with their eclectic discoveries: Moroccan mats and lanterns, a Thai dining table, tin butterflies from a decommissioned 1920s Parisian carousel, and turn-of-the-century French market carts that Otsea turned into chaises. Kameon approves wholeheartedly: "What we did was too minimal; it needed a little messing up, in a good way."

In a short time, Kameon and Otsea created an integrated backdrop of outdoor rooms that Scott and Rupert and their children have brought to life. The children can run around out front in shimmering seclusion, wrapped by a kaleidoscope of shadows filtering through the screen. They play in the pool (while Jake lounges poolside taking meetings by phone), warm themselves on the chaises, and spread out over the banquette. In the early evening, when everyone has moved inside, Rupert comes out to do yoga, brushed by a breeze that carries the scent of Madagascar jasmine. □

# The Testy Tastemaker

**PARIS IS A MOVABLE FEAST, BUT AS OUR TRAVELING TASTEMAKER DISCOVERS, TO HIS CHAGRIN, SOME OF HIS FAVORITE DISHES HAVE GONE STALE** BY MAYER RUS




With all due respect to Cole Porter, I myself am not fond of Paris in the summer, when it sizzles. This August, however, I decided to heed the siren call of the City of Light to participate in an important summit of international tastemakers. Two years had passed since my last sojourn, and I was eager to revisit my favorite Parisian boîtes and boutiques. Although I could imagine that some had become passé, I didn't have the stamina to figure out where the smart set had migrated. Golden oldies were the order of the day.

I was pleased to discover that most of my standbys were as enchanting as ever. Naturally, the bloom had come off a few of the spots that once seemed so desperately chic, but, as the saying goes, sic transit gloria mundi.

■ **DAY 1** Arrive at Charles De Gaulle Airport and proceed to the Hotel Montalembert, the trendsetting Left Bank inn that was wildly popular with fashion-conscious travelers when it opened 13 years ago. Even in our post-wenge world, Christian Liaigre's signature design remains fresh and discreetly elegant. The petite guest rooms are still a bit cramped—especially for the full-figured editor—but they are smartly arranged and cozy. I was originally concerned about the paltry DVD selection—insomniacs such as myself depend heavily on late-night entertainment—but there was salvation: one desperate night I dialed up Disney's *Les Aristochats,* which turned out to be richly rewarding.

One of the Montalembert's greatest virtues is its proximity to Deyrolle, the 173-year-old taxidermist's on the rue du Bac. No trip to Paris would be complete without an antique howler monkey or armadillo to add to my menagerie. I was alarmed to find Deyrolle in the middle of a major renovation, and I can only pray that the shop's dusty, old-world charm survives the remodeling. The thought of a Deyrolle superstore with an Internet café and DJ booth fills me with dread.

Dinner that night at Chez Omar, the mouthwatering mecca of *merguez* on the rue de Bretagne. Mm, mm, good!

■ **DAY 2** Shopping. I begin my rounds at Colette, the celebrated fashion/lifestyle/food emporium that defied conventional retail categories and launched a thousand imitators. Sadly, the magic seems to be gone. Display cases that once ensorcelled me with bold, bizarre trinkets are now stocked with DVDs and novelty dog beds for canine fashion victims. I realize that August is a poor month to gauge the vitality of any commercial enterprise in Paris, but I couldn't shake the feeling that an era was over.

A stroll down the rue Faubourg Saint-Honoré brings me to Comme des Garcons, the avant-garde couturier known for, um, esoteric clothing. I confess that I have a weakness for Comme mode—even if it, like the Montalembert's guest quarters, is often inhospitable to the voluptuous fashion plate. Mock me if you must, but I'm always happy to pay an upcharge of a few hundred dollars for a Comme shirt with an artful cigarette burn or a jacket with three sleeves. Enrobed in brilliant red lacquer, the new Paris shop projects an aura of radical chic similar to that of the company's Manhattan boutique, an otherworldly lunarscape of Richard Serra–flavored space pods. Prada should take a lesson.

■ **DAY 3** An exhausting session at the taste tribunal. After much debate, my resolution condemning the rampant proliferation of '40s French furniture is grudgingly approved.

Returning to the hotel, I stop in the courtyard of the Louvre for a drink. I. M. Pei's glass pyramid has gracefully withstood the slings and arrows of outraged critics and malevolent pigeons—it looks more spectacular than ever.

For a lark, I join friends for dinner at the Hôtel Costes, a bastion of caricatured French hauteur designed by Jacques Garcia. Nothing has changed. When I ask the snaggletoothed hostess for directions to the privy, she rolls her eyes and gestures vaguely. I, in turn, apologize for distracting her from the important work of vamping for the musky lotharios lurking in the shadows. (My French is sketchy, but I am fluent in the international language of condescension.) The escargots are excellent.

■ **DAY 4** A decor crisis in New York brings my trip to an abrupt halt. I bid *à bientôt* to Paris: until next time, *mon amour.* □

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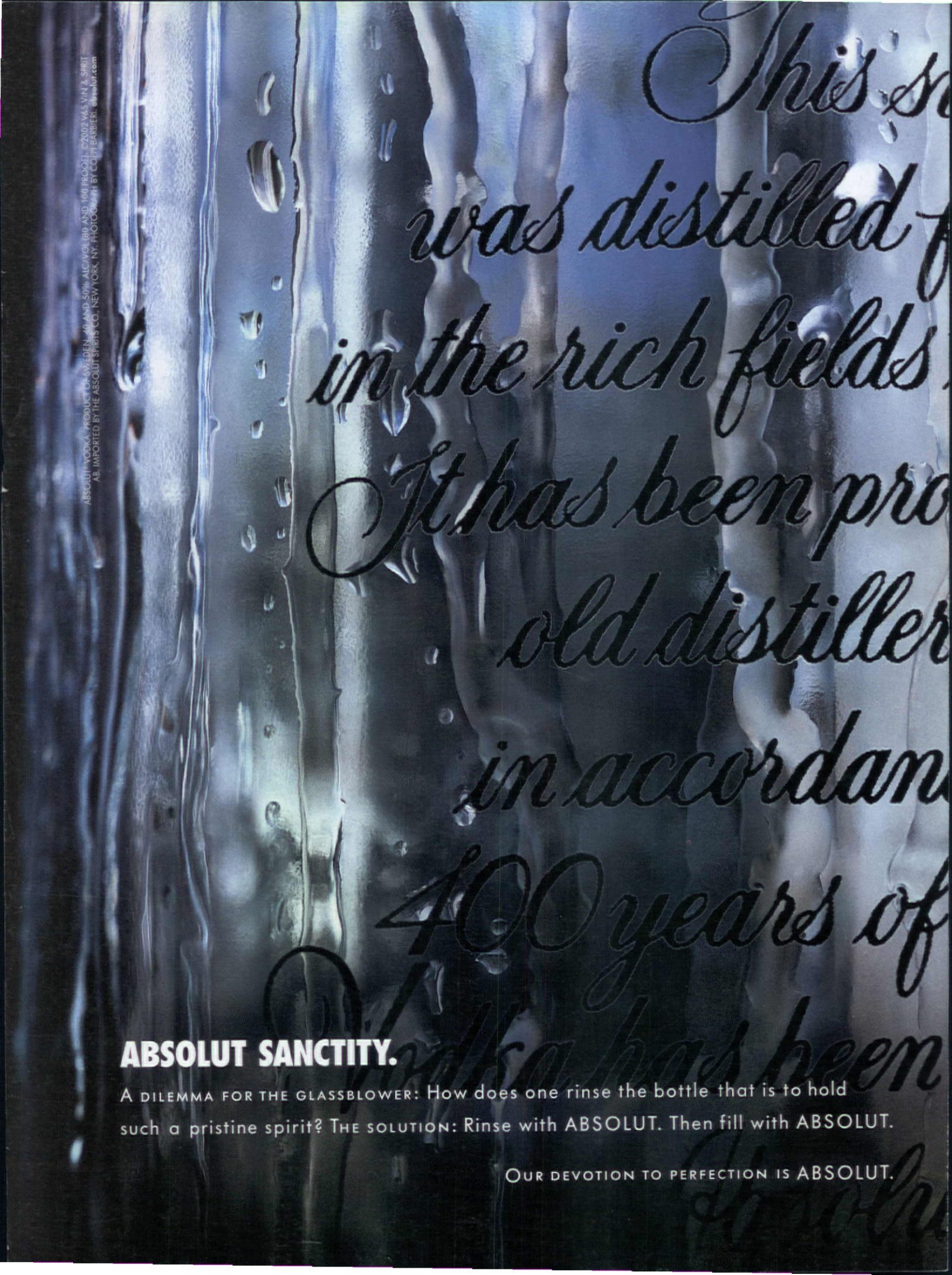


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