

DESIGN FOR THE WELL-LIVED LIFE

JULY 2004

# HOUSE & GARDEN

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SUMMER  
ROOMS

TRADE SECRETS—  
LIGHTING TIPS

CHOOSING  
THE IDEAL VASE,  
THE PERFECT PRUNER,  
THE BEST  
GARDEN BERRIES

15 PAGES OF  
GREAT OUTDOOR  
FURNITURE



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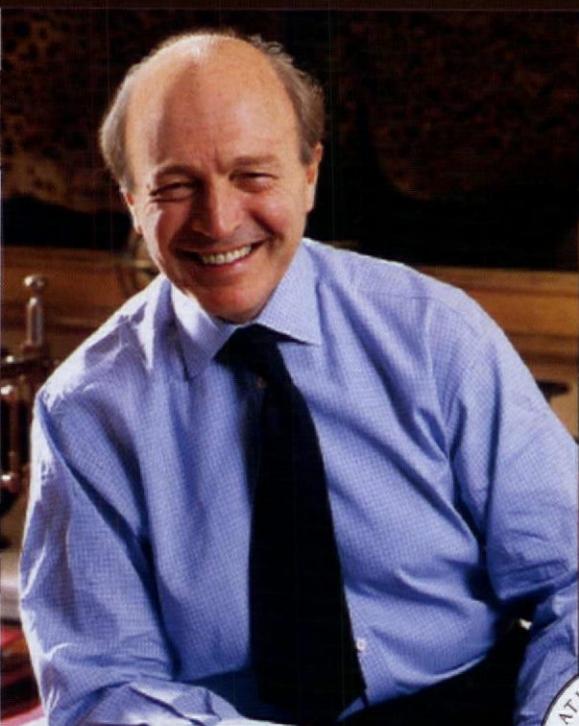
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# welcome

## Lighten Up

**T**here's something about summer that means it is time to lighten up. I suppose that is literally true; the light here in the Northeast, light that we have been craving for months, gets beautifully strong and clear and we feel compelled to be outside, enjoying it, as we know it won't last long. That has an effect on my interior life, and it has an effect on the life of my interiors. By the time spring is in full force (white azaleas bursting forth, dogwood glowing in the twilight) I am getting rid of things in my house. It is as though I want more room in the house to let the light linger and play.

I am a big believer in seasonal decorating, and if I had more help, I would take it all the way. Up would go the wool carpets, down would go the dhurries and rush matting (yes, the old-fashioned kind that you have to spritz with water to keep it from drying out), on with the cotton slipcovers, off with the heavy curtains and up with the linen sheers. As it is, I have to stick to the small stuff, but still, it is satisfying to bundle away winter's heavy woolen throws and duvet covers and velvety cushions. Now that sisal is readily available, it is simple and inexpensive to replace the sodden winter mats with new rugs for the porches. I have a china fetish, and love a summer table of porcelain instead of the heavier crockery of winter. Metro shelving in the basement makes a handy butler's pantry. I can see, however, that I have strayed from my subject, which was getting rid of things. That is why I will never be a minimalist.

But there are so many things that accumulate over the course of a year (years, to be truthful). My house isn't messy, nor am I a pack rat. My rooms are orderly, as I am the sort of person who cannot think straight if things are awry. (In fact, before sitting down to write this, I had to straighten up my desk, line up my pencils, and make sure the floor was vacuumed.) But how many of us have closets that we have stopped opening? One of my sons is finishing his second year of college; I have stopped visiting his room. Then one day I couldn't find my gardening khakis, so I went into his bureau, to borrow the clothing he had outgrown. I took my pick of what was left behind, made a futile offer to my younger son (who wouldn't dream of wearing the same clothes as his brother, much less me), and took the rest to the local clothing drop. That got me started.



Next was the attic; what about those sweaters that I hadn't worn all winter, or for the previous five winters? Out they went, along with lots of other things. I had not realized how much I had squirreled away over the years. And no, I will never wear that size again, no matter how much I wish I could. Harder to get rid of are the things that are in perfectly good condition, still reasonably attractive, but I'm simply tired of them—this goes for sheets and towels as well. I've finally given myself permission to move them on down the Chain of Belonging. Someone else will take more pleasure from them. Closets are one thing. Rooms, and files, and cupboards, and bookcases, and tabletops, quite another.

Bookcases. I will never understand how it is possible to ship off eleven boxes of books to a book dealer and still the shelves in the library are crammed. But at least the piles are off the floor, there are no more books railroaded across the tops of other books, and at least I have distinguished between things that I will never reread, things that I want my friends to read, and things that I am saving for my old age. While I was in the middle of sorting through my library, a girlfriend with a new house and new bookcases showed up and took home another five bags full. Someone, somewhere, always has empty shelves.

Stuff on the tables and mantels is easy to use, or put away, according to season, and it makes a big difference. During the winter when I am housebound, I like to let my gaze rest on a beautiful arrangement of things—an antique candlestick, a crystal decanter, a small painting. It is bleak out of doors; there isn't much to stimulate the eye. The dazzling color and sweet vanilla scent of a potted orchid means a great deal. It is a different matter in summer. Outside my window is a riot of blooms and every shade

and texture of green thing imaginable. Inside I prefer less stimulation; quieter, cleaner surfaces are soothing, serene. The objects that I love, that I cannot bear to give away, I wrap up and store in a plastic bin. It is surprising, though, how many things I don't want to see anymore. They go back to the great Chain of Belonging, too.

Lighten up. It is only a matter of time before winter comes to anchor us again.

Dominique Browning, EDITOR

A photograph of a family in a living room. A man in a striped shirt is lifting a young boy in the air. In the foreground, a young girl in a floral shirt and red pants is running happily. The room has wood-grain laminate flooring, a patterned armchair, and a window with a view of trees.

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# july

Welcome 4 BY DOMINIQUE BROWNING

## DOMESTIC BLISS

**At Home With . . . Lulu de Kwiatkowski 31**

The artist and textile designer offers advice on changing room decor day by day.

BY SHAX RIEGLER

**Fabric Obsession 34** Outdoor fabrics and furniture that weather the elements. BY MELISSA FELDMAN

**Things We Love 42**

DKNY Home's new collection for beds.

**Larder 44** Grilled cheese is all grown up.

BY LORA ZARUBIN

**Uncorked 46** The carte de vin at La Tour d'Argent offers the rare but ready-to-drink. BY JAY MCINERNEY

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Frances Palmer's vessels show off the bounty of your cutting garden.

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**One Gardener's**

**Almanac 60** Some invasive plants start right in our own gardens. BY TOM CHRISTOPHER

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**House of Worship 79** For more than 120 years, Saint Andrew's Dune church has been a safe harbor. BY BETH DUNLOP

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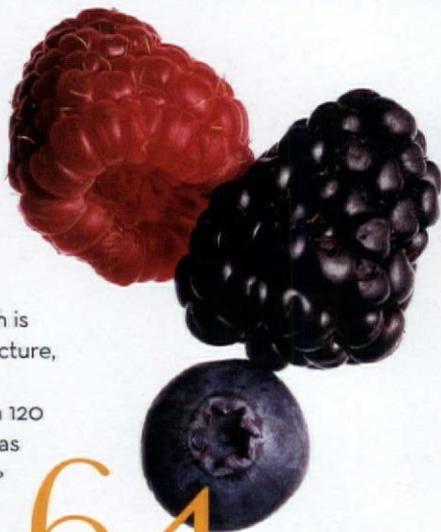
**The Testy Tastemaker 136**

On location in Los Angeles. BY MAYER RUS

55

72

31



64



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*didn't know she  
had a tattoo*

*didn't know she'd hog  
both sides of the bed*

*didn't know she'd  
become CEO*

*didn't know  
she'd have twins*

*somehow, always  
knew she was the one*



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# july

## Pitch Perfect 84

With a bit of old-fashioned glamour and some contemporary swank, an inventor creates his Hollywood Hills dream house.

BY PAUL FORTUNE

## Form Fitting 94

A dynamic New York house by Demetriades + Walker balances complex demands for privacy and openness, while establishing an intimate connection with the landscape.

BY HENRY URBACH

## A Light Touch 102

Traditional decor with a serene, sunny spin, courtesy of designer Kathryn Ireland, graces the weekend home of *Vanity Fair* editor Anne McNally.

BY PAUL O'DONNELL

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A clean, rectilinear design of terraces and masses of tropical plants unifies the overgrown gardens around two artists' California bungalow.

BY STEPHEN ORR

## The Great Outdoors 118

Stylish furniture makes every summer space—the garden, the water's edge, the roof—sizzle.

PRODUCED BY MICHAEL REYNOLDS

## Family Affair 126

A former children's summer camp in Connecticut makes a lively retreat for the extended clan of designer Alexandra Champalimaud.

BY MAYER RUS

### ON THE COVER

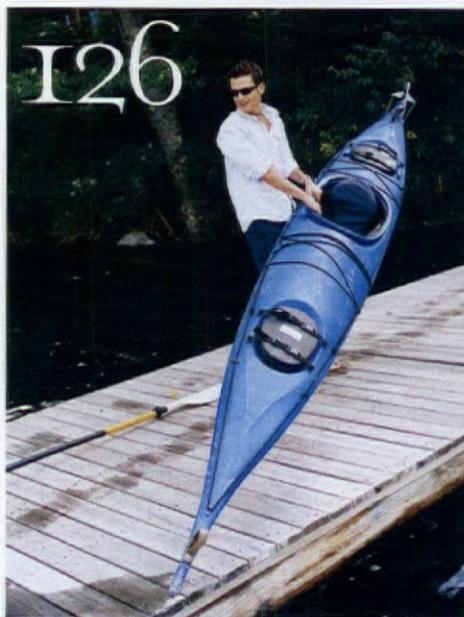
Frances Palmer's Summer vase, \$695, is the right vessel for a bouquet of sunflowers.

PHOTOGRAPHED BY MARION BRENNER.

**CORRECTION** The 4-inch glass tiles at right were incorrectly identified in the May issue. From top: Splash, Garden, and Dash, \$18 each, all from Waterworks' Oz collection. [waterworks.com](http://waterworks.com).



# 94



# 118



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## ANATOMY of A GENIUS

## THE FOOT

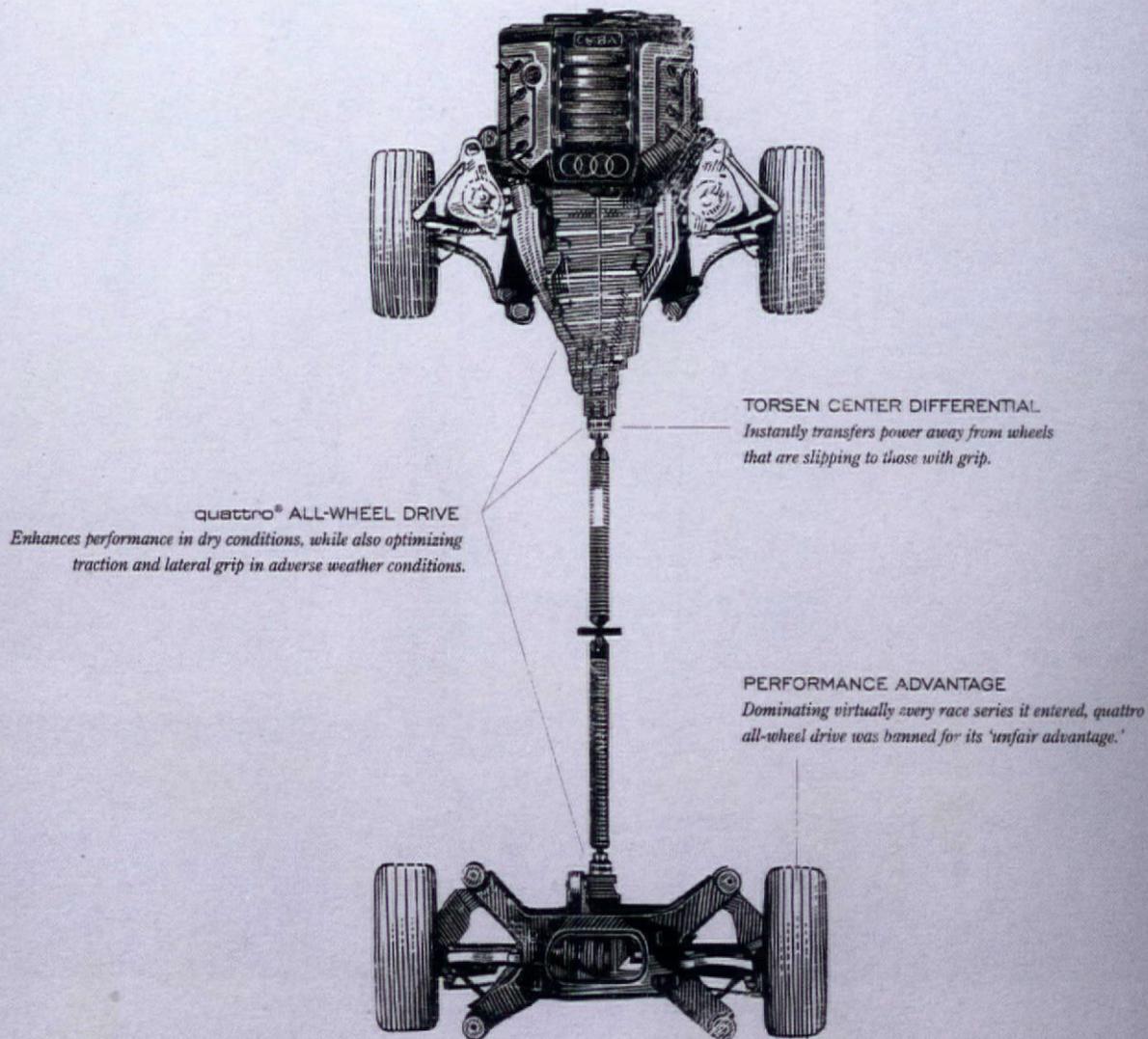


Fig. 321. – Fourth-generation quattro all-wheel drive system.  
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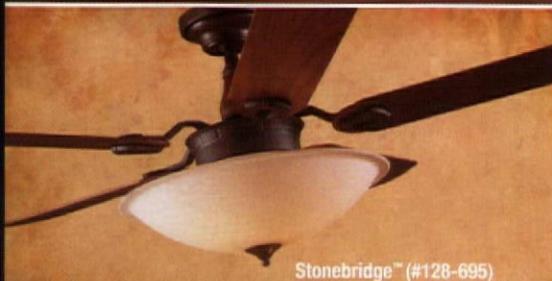


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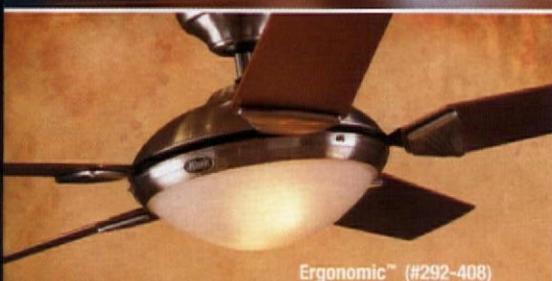
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*Photo by Travis Rouse*

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LEFT TO RIGHT: TERRY CHENILLE - WHITE; COPACABANA - PARROT; TERRY STRIPE - MEADOW; CHARADE - BAMBOO; STENCIL PAISLEY - PALM



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# Domestic Bliss

WINNING RAVES FOR HER CAREFREE AND COLORFUL APPROACH TO DESIGN, ARTIST AND TEXTILE DESIGNER LULU DE KWIATKOWSKI SHOWS US HOW TO BRIGHTEN UP EVERY ROOM FROM DAY TO DAY

In renovating her apartment, Lulu de Kwiatkowski created several alcoves out of small spaces. Here, she curls up in a cozy corner just off the living room. "At my parties, guests love these little spaces," she says.



## AT HOME WITH... LULU DE KWIATKOWSKI

"I seem to change my apartment more often than I change my clothes," Lulu de Kwiatkowski has said. No statement could better sum up the philosophy of serial decorators—those creative souls who continually revise their decor to incorporate new fabrics and paint. "Some days it's all about red; others it's all about brown." In her home, a background of cream white walls, beige carpet, and white sofa enables her to introduce an ever revolving ▷

BY SHAX RIEGLER ■ PHOTOGRAPHED BY JASON TODD

## AT HOME WITH...

### LULU DE KWIATKOWSKI

▷ palette of colors and accessories. De Kwiatkowski takes the same approach to her fabric designs, often setting vivid hues against brown or cream. Her Lulu DK fabrics have found fans in designers Michael S. Smith, Muriel Brandolini, Jeffrey Bilhuber, and many others. In addition to the line of hip-enough-for-grown-ups baby linens that she introduced last year, de Kwiatkowski has just come out with rugs and a selection of outdoor fabrics. And in June she showed off her distinct style in a bedroom that she decorated for the eBay show house in New York City. De Kwiatkowski grew up in a house decorated by Sister Parish and still draws inspiration from memories of the chintz upholstery and sorbet-colored walls. "It's hard for me to bring in permanent colors, because my ideas change all the time," she says. "Keeping the base neutral lets me be as fickle as I want. I can change my favorite color at any time."



"Bamboo is a classic that seems fresh again." Plate, \$15, William-Wayne & Co. 800-318-3435. Soup bowl by Zanolli, \$20, Bergdorf Goodman. 800-558-1855.

▽ "I love fabric on walls.

It has a depth that wallpaper can lack. My design Icon [on ottoman, below] is based on a pattern that I painted on my entrance hall walls [below]. I copied it in fabric, and imagined people using it on their own walls as well as on furniture."

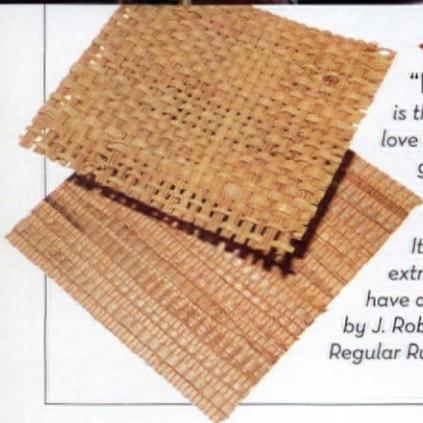


### "CARPETING CAN BE UNDERAPPRECIATED.

CARPETS IMMEDIATELY MAKE A ROOM WARM AND UNITE A SPACE. THEY LET YOU SIT ON THE FLOOR. YOU DON'T WANT TO COMPLETELY COVER BEAUTIFUL HARDWOOD FLOORS, BECAUSE YOU FEEL LIKE YOU'RE STRIPPING THE CHARM OF THE HOUSE, BUT IN BEDROOMS WALL-TO-WALL JUST FEELS SO LUXURIOUS."



"Brown is a perfect base. Hot colors look great against it. And chocolate brown and white is a classic combination. That's why zebra and cowhide rugs always look great." For rugs in zebra or cowhide patterns: The Rug Company, NYC, 212-274-0444; ABC Carpet & Home, NYC, 212-473-3000.



"Natural sea grass is the perfect beige. I love the way light shines golden through it in this lampshade. On walls, it glows. It complements the extreme colors I like to have around." Madagascar, by J. Robert Scott, top; Regular Rushcloth, by Zoffany.



"Punch makes the party. Mix one part vodka and one of Perrier to two parts white cranberry juice; add a little red cranberry juice (to make it pink), a squeeze of lemon, and pomegranate seeds; float mint leaves on top. A big bowl full of punch makes everyone smile." Optic punch bowl, \$60, Crate & Barrel. 800-967-6696.



▲ **“Coral—in color, pattern, or actual pieces—is always chic. I covet these dishes designed by Alberto Pinto. Coral and green is one of my favorite color combinations.”** Christobal rice bowl, \$68, Alberto Pinto for Raynaud. 732-751-0500. Benjamin Moore’s Habanero Pepper #1306. 800-344-0400.

➤ **“We all want to live stylishly, but it should feel carefree and relaxed. One of my favorite shops, Chapman Radcliff Home in L.A., epitomizes that feeling. The owners take old furniture that they find at flea markets and transform it. The shop is glamorous but also bright and playful. It’s an inspiring place.”** 5187 N. La Cienega Blvd., West Hollywood. 310-659-8062.



▲ **“Add color in surprising spots—like the back of bookshelves. The rest of the room might be very subtle, but an unexpected jolt of color gives the whole room depth.”**

**“IF YOU LIKE TO CHANGE YOUR ROOMS AROUND A LOT, AND IF YOU’RE ALWAYS CHANGING YOUR MIND ABOUT COLORS, KEEP A NEUTRAL PALETTE IN THE BACKGROUND SO THAT YOU CAN RESTYLE THINGS AS MUCH AS YOU WANT TO.”**

▲ **“The smallest detail is an opportunity. I attached Limoges pillboxes to my living room French doors as knobs. It’s a way of dressing up a spot that is often overlooked.”**



◀ **“Tossing a cashmere throw is the quickest way to brighten up a room. Put one at the end of your bed and suddenly your room has red in it. Or spread a green one across the top of your couch. It’s like color feng shui. I collect the throws in every single color. Bluefly.com has them in all colors for only \$149.”**



▲ **“Take any chair and paint it a vivid color—like lime green—and suddenly it’s glamorous. It’s a simple thing that makes a big statement. This chair from Jonathan**

**Adler, which comes in several great colors, just screams out ‘old Hollywood glamour’ to me. I love it.”** Chinese Chippendale side chair, \$595. Jonathan Adler. 877-287-1910. More, [houseandgarden.com](http://houseandgarden.com).

# Fabric Obsession

DOMESTIC BLISS

NEW **OUTDOOR FURNITURE AND FABRICS**  
THAT WEATHER THE ELEMENTS AND THE DISCERNING EYES  
OF YOUR POOLSIDE GUESTS BY MELISSA FELDMAN



As colorful as planter's punch, as groovy as a mai tai, the new line of striped outdoor fabrics from Designers Guild may make a bigger splash than the drinks at your next pool party. As you can see, Tricia Guild's bright hues look great on Sutherland's modular love seat and ottoman—excellent choices for a flexible seating arrangement with a modern aesthetic. The crisp stripes work well with taut, linear cushions, and keep a clean line if left untufted. (If you use the stripes horizontally, have your upholsterer take care to match the pattern repeat, so that stripes on separate cushions line up.) Try a solid color from the collection on accent pieces like ottomans. Too many stripes, like too many mai tais, can be too much of a good thing.

**Bokashi fabric collection** from Designers Guild available exclusively through Osborne & Little. Acrylic Bokashi F1144-01 on Sutherland's poolside armless love seat with natural teak frame. Kansai F1145-01 on Sutherland's poolside ottoman. Both pieces are available through Holly Hunt. Background: acrylic Bokashi F1144-03. Heavy bouclé sisal rug, \$1,330, ABC Carpet, NYC. ▷

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I'm 43



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# Fabric Obsession



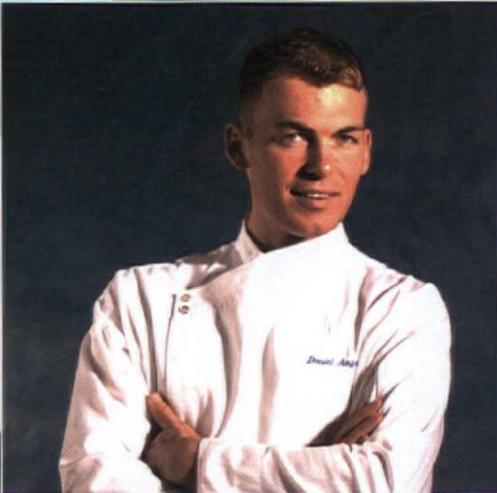
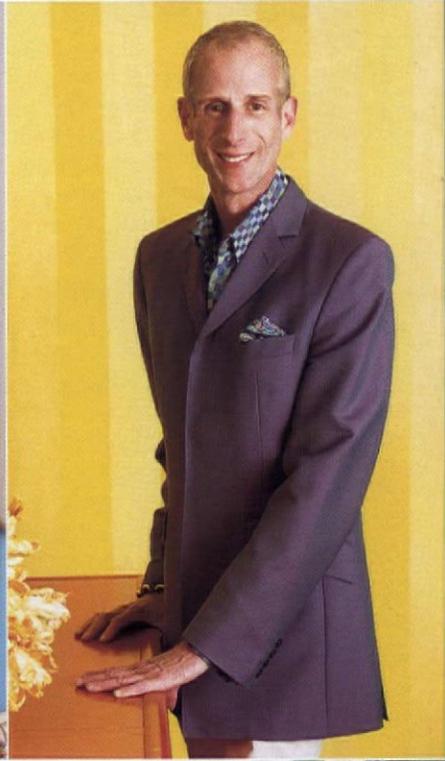
**DIVA'S DELIGHT** Going for a calmer look alfresco? The restrained palette of Laura Ashley's outdoor fabrics through Kravet is both refreshing and sophisticated. Consider a conservative pattern when upholstering large pieces like this chaise, as bolder fabrics may look busy, and save contrasting fabrics for pillows or the canopy. **Spice Island** in linen on chaise longue cushions. Canopy made of **Tortola Stripe** in black; pillows in black **Sandy Lane**, left, and **Harbor Isle**. Century Furniture's Andalusia chaise by Richard Frinier, starting at \$3,865. Background: **Sundance** in Bamboo, from the Laura Ashley Home collection, exclusively through Kravet. Sea grass rug, \$399, ABC Carpet. ▷

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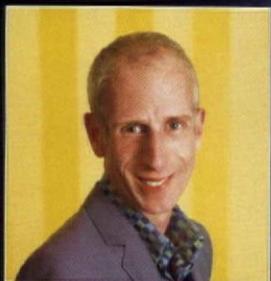


# SUMMER

STYLE & SPIRITS



Ciroc, the first and only vodka made from fine French grapes, presents summer entertaining and decorating tips from one of America's best-loved designers and one of New York City's hottest chefs.



Jamie  
Drake

As one of America's best-known and best-loved designers, Jamie Drake has designed delightful environments from coast to coast, for clients as diverse as Madonna and New York City Mayor Mike Bloomberg. His personal flair has earned accolades from the design world's most prestigious publications, and a spot in the **Interior Design Hall of Fame**. The setting for this casual brunch demonstrates the talent on which Drake has built his reputation, and his bold, invigorating sense of **color**.

Inspired by the deep indigo of the **Ciroc** bottle, Jamie combined a **variety of blue tonalities** in this tablescape to dramatic effect. Jamie uses deep blue lacquer placemats to create a stable platform for the vases and candles in the middle of the modernist, **over-sized ottoman** where brunch is served. Plenty of large, firm cushions around the table ensure the guests' comfort.

Instead of one large centerpiece, Jamie uses **several small vases** made from different materials, including Venetian glass, lacquer, and tinted glass, and each vase holds a single type of flower. He chose **white blossoms**—sweet peas, century lilies, orchids and anemones—to add contrast and crispness to the deep blues that dominate the scene. "Don't be skimpy with the flowers.

**Make it lush,**" Jamie says. Votive candles wrapped in gold chain add a little romance, and iridescent **blue stones** are casually strewn across the tablescape. "They're usually used for arranging flowers, but they add an **interesting texture** to the table."

Cocktails made with a vodka as unique as **Ciroc** deserve unique presentations. In this setting, Jamie serves the Ciroccan Mint Breeze in a **punch bowl** garnished with spirals of lemon rind and both green and red grapes. Yellow and red grape tomatoes add a **warm orange hue** to the pitcher of Fresh Tomato Martinis, which is topped with leaves of fresh green basil.





Daniel Angerer

At his chic New York City restaurants—**fresh.**, **shore.** and **coast.**—chef Daniel Angerer has earned a devoted following among discriminating foodies. Born and trained in Austria, Chef Angerer calls his signature style “**vital cooking**”—a modern approach to preparing light, intensely flavored food with a focus on **exceptional seafood** and fresh herbs.

The menu for this casual brunch was inspired by the unique, fresh flavor of **Cîroc**. “Cîroc has none of the raw burn that some vodkas leave on your palate,” says Chef Angerer. “Instead there’s a faint sweetness to it.” That’s because Cîroc is the only vodka on the market made with **fine French grapes**—most other vodkas are produced from common starches like wheat or potatoes. The grapes used in Cîroc are grown high in the Gaillac region of France, hand-selected and **cold-fermented**, then **five-times distilled** to insure the cleanest, purest flavor. “The character of that fruit really comes through in Cîroc’s rich, silky texture, and the hints of crisp, fresh citrus in the nose,” says Chef Angerer.

Naturally, **fresh grapes** are a good match for Cîroc in a light and refreshing cocktail. The success of the Cîrocian Mint Breeze depends on the grapes used in the recipe; make sure the fruit you use is fresh and flavorful.

#### CIROCCAN MINT BREEZE

- 1½ oz. Cîroc Vodka
- 4 white grapes
- 4 leaves fresh mint, torn into small pieces

Muddle grapes in bar shaker. Add other ingredients and ice. Chill, strain and pour into a chilled Martini glass. Garnish with lemon rind and grapes, if desired.

**CÎROC**  
SNAP FROST  
VODKA



In this simple, elegant presentation, the vodka "cooks" the salmon, similar to the way citrus juices react with seafood in traditional ceviche. The subtle flavors of this dish depend on the purity and flavor of the vodka; five-times distilled Cîroc lets the subtle flavor of fresh salmon shine without overpowering it.

**"TRANSLUCENT" SALMON  
CEVICHE WITH ASPARAGUS**

(serves 4)

- 8 oz. salmon\*, sliced very thinly into 8 slices
- Juice of one lime
- 1/2 oz. Cîroc Vodka
- 1/2 oz. extra-virgin olive oil
- Salt and cayenne pepper to taste
- 8 spears jumbo green asparagus
- 1 scallion, thinly sliced
- 1 jalapeño, seeds discarded, sliced thinly

Slice salmon as thin as possible into 8 slices. Lay salmon slices on a piece of plastic wrap. Sprinkle salt and cayenne evenly on the salmon. Sprinkle lime juice, Cîroc and olive oil on slices. With the help of the plastic wrap, roll each piece of salmon around an asparagus stem. (Note: If using very thin asparagus, you can wrap more than one stem in each slice of salmon.) Place 2 asparagus-salmon rolls on 4 plates. Sprinkle scallions and jalapeño onto the salmon rolls, and serve.

\*Smoked salmon may be used in place of fresh salmon.



One taste of Cîroc in your favorite cocktail will tell you that this is no ordinary vodka. So what makes Cîroc different?

**IT'S MADE FROM GRAPES.**

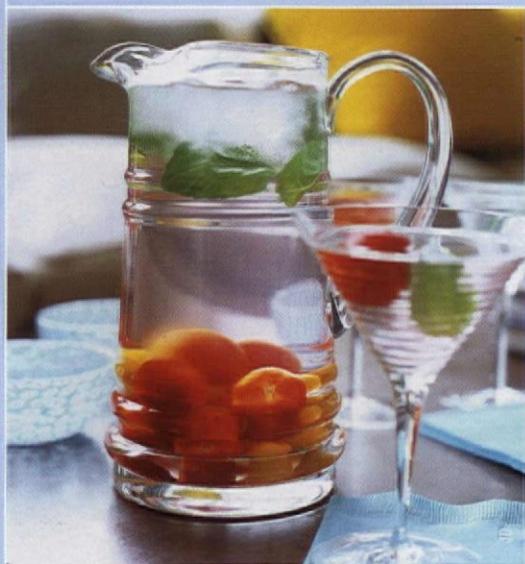
At the heart of Cîroc are grapes grown in Gaillac, a wine-growing region in France known for its high elevation and chilly microclimate. The grapes are hand-selected from bunches left on the vine until late in the season, when the natural flavors and sugars in the grapes are most concentrated. Most other vodkas are made from starches, like wheat or potatoes.

**IT'S COLD-FERMENTED  
AND FIVE-TIMES DISTILLED.**

Once picked, these grapes are cold-macerated and gently pressed; the resulting juice is cold-fermented to preserve the subtle flavorful nuances of the fruit. This long, slow process is used to create some of the world's finest wines—it's never been used before now to make vodka. Cîroc is then distilled five times, with the ultimate distillation occurring in traditional pot-stills.

For more information and Cîroc recipes, visit [www.cirocvodka.com](http://www.cirocvodka.com).

**CÎROC.**  
SNAP FROST  
VODKA



Chef Angerer's Fresh Tomato Martini reduces the flavors of the classic Bloody Mary, a favorite at his restaurants, to a clean, refined cocktail. To make the tomato water for this recipe, Chef Angerer purees fresh, ripe tomatoes and lets them seep through a coffee filter. "What you're left with is a clear, golden liquid with a concentrated fresh-tomato flavor," says Chef Angerer, "and any unused tomato water can be used for cooking." Chef Angerer uses tomato water in many of the light, fresh preparations that define his cooking style—as the

base for a clear "gazpacho," for instance, or as a poaching liquid for delicate fish.

**FRESH TOMATO  
MARTINI**

- 1/2 oz. Cîroc Vodka
- 3 oz. tomato water (let pureed tomatoes seep through a coffee filter)
- 1 oz. pepperoncini juice (may substitute gherkin pickle juice)

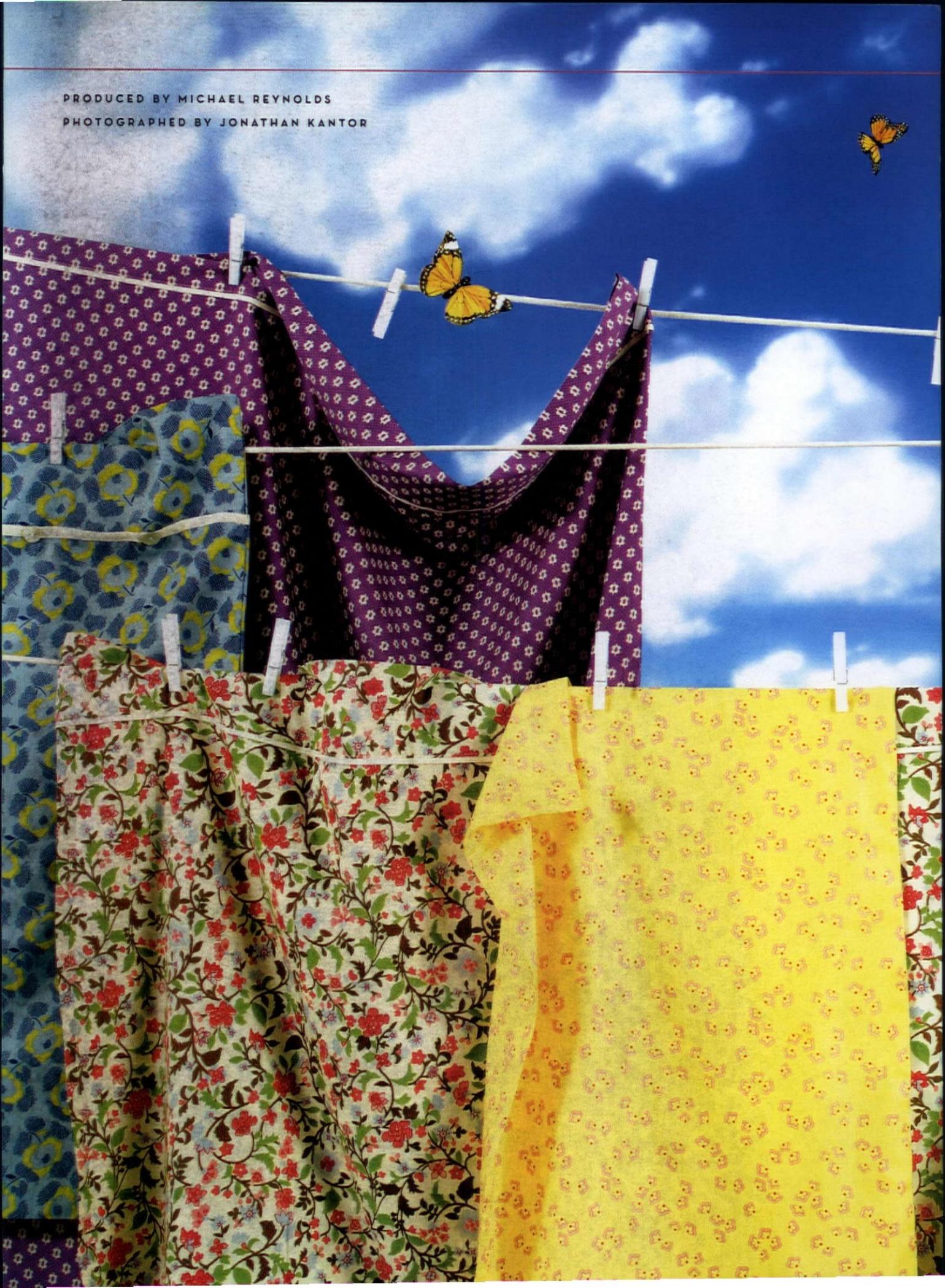
Mix together ingredients and chill. Strain and serve in a chilled Martini glass. Garnish with a grape tomato and a pepperoncini on a skewer.



# Fabric Obsession

**MAUI WOWEE** Pink fabric from Donghia's Aloha collection gives a kicky edge to Brown Jordan's woven-resin Corniche chair. Upholster an ottoman in a different colorway, and be sure to vary the scale of the pattern. Don't be afraid to use a fat stripe horizontally, as on the backdrop above, to make a grand awning for your terrace. Donghia's Aloha collection is woven with Sunbrella yarns. Seat covered in Oahu fabric in pink. Ottoman slipcover, Big Island in pink. Corniche chair, \$1,500, and ottoman, \$750, from Brown Jordan. Background: Maui shown in pink. Coir natural sisal rug, \$599, ABC Carpet. Upholstering by Luther Quintana, NYC. For more, [houseandgarden.com](http://houseandgarden.com). □

PRODUCED BY MICHAEL REYNOLDS  
PHOTOGRAPHED BY JONATHAN KANTOR



# Things We Love

## DKNY HOME'S NEW COLLECTION FOR BEDS

Looking like a field of wildflowers blown by a fresh breeze, Donna Karan's new Play line of bedding brings a riot of summer-fresh colors and extravagant patterns to your bedroom. The collection features 16 prints in five energetic palettes—blue, green, pink, yellow, and purple. These choices mark a decidedly vibrant break from the company's earlier collections, which centered on muted tones in simpler patterns. "Prints are a special category that we wanted to address as a collection," says Karan. "Working with florals and stripes gives you greater flexibility in designing with color, scale, and pattern," she explains. "And besides, they're fun!" Though wildly eclectic, the bedding was designed to be cohesive enough that shoppers can mix and match patterns with no fear of creating a color-clashing decorative mishap. Sheets and duvet covers also feature one-size-fits-all construction; buttons let owners adjust bedding to fit queen- or king-sized beds. Up next: the Play bath line hits stores this month. —THADDEUS KROMELIS

**Top line, from left: Playful Dot, Poppy Field, and Floral Stripe. Middle, from left: Geometric Rose and Meadow Stripe. Bottom, from left: Star Vine, Powder Puff, Meadow Mums, and Daisy Dot. All patterns offered as sheets, \$75 each; pillow cover, \$50; and duvet cover, \$250. Bloomingdale's, 800-232-1854; macys.com.**



# Larder

DOMESTIC BLISS

## GRILLED CHEESE IS ALL GROWN UP

■ Grilled cheese sandwiches can be the ultimate comfort food or an elegant indulgence. Whether you take them upscale or down, they are always the most satisfying sandwiches. BY LORA ZARUBIN

The newest Sandwich Maker from **Krups** is perfect for making the classic grilled cheese sandwich. Even better, it can make two perfectly grilled sandwiches at a time, and will indent them along the diagonal for you, just like Mom used to do. [krups.com](http://krups.com).



The subtle sharpness and earthy flavor of the 2-year-old aged cheddar from **Shelburne Farms** on Pepperidge Farm Toasting White is my choice when I am craving a classic grilled cheese sandwich. Comfort food at its best. [shelburnefarms.org](http://shelburnefarms.org).



My first panini was in Rome at a coffee bar near the Spanish Steps. The grilled sandwich was made with a bread called ciabatta. The texture of the warm ciabatta, the melted cheese, and the salty ham changed forever the way I think about sandwiches. The toma from **Vella Cheese Co.** reminds me of the creamy taleggio in my Roman sandwich. [vellacheese.com](http://vellacheese.com).



The Panini Maker from **Krups** can transform an ordinary sandwich into an extraordinary one. It will grill any type of sandwich, is nonstick for easy cleaning, and has a versatile top that adjusts for various thicknesses.



Who would have thought that great buffalo mozzarella could be made in Vermont? The folks at **Star Hill Dairy** got the flavor right, and the texture, too. Brush some dense white bread with olive oil, fill with this delicious cheese, add some basil, and grill. [woodstockwaterbuffalo.com](http://woodstockwaterbuffalo.com).



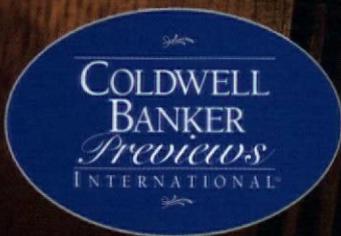
Canned tuna from **Carvalho Fisheries** is so low in mercury that I have started eating canned tuna again. [carvalhofisheries.com](http://carvalhofisheries.com). Grilled with smoked Scamorza from **Mozzarella Company** on pumpernickel, it makes a great sandwich. [mozzco.com](http://mozzco.com).



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# Uncorked

DOMESTIC BLISS

## A BACCHANALIAN DREAMBOOK FANTASY LITERATURE FOR WINE DRINKERS, THE CARTE DE VIN AT PARIS'S LA TOUR D'ARGENT OFFERS THE RARE, THE SUBLIME, THE AFFORDABLE, AND, BEST OF ALL, THE READY TO DRINK

BY JAY MCINERNEY



**La Tour d'Argent's David Ridgway has tasted all the wines on the restaurant's immense *carte de vin* and is ready to give his straightforward advice to curious customers.**

**T**he most exciting wine book I've read this past year is, without question, the *carte de vin* at La Tour d'Argent, the renowned Paris landmark on the quai de la Tournelle in the 5th arrondissement. Founded in 1582, the restaurant is famous for its views of the Seine from the sixth-floor dining room, for its elite clientele, and for its *caneton*, a.k.a. pressed duckling, the millionth of which was served last April to great fanfare. I personally consumed duck No. 999,426, and have the commemorative postcard to prove it. The more exciting number, to my mind, is the

half-million-plus bottles that reside in the restaurant's wine cellar. The five-pound document that catalogs these riches is pure porn for wine geeks.

The keeper of this legacy is David Ridgway, an Englishman with 23 years of service at La Tour d'Argent who puts me in mind of Bob Hoskins playing a French sommelier. It's hard to believe anyone younger than Methuselah could have tasted all the wines on the list, let alone have a detailed recall of each of them, but after quizzing him for a few hours last spring, I'm inclined to believe Ridgway does. His manner, on first encounter, seemed to me to combine a bit of British reserve with Gallic institutional pride bordering on hauteur. (No, he will not be shaking your hand and saying, "Hi there, my name's Dave.") After an hour or so, I began to see the passionate fanaticism of a true bacchanalian initiate.

It was Easter lunch; I had planned to attend Sunday Mass at Notre Dame, but was discouraged by the throngs. Fortunately, my table commanded an excellent view of the cathedral; I was able to hear the bells if not the homily. And the meal, with its accompaniment of wines, was pretty close to a religious experience.

My friend and I were greeted by proprietor Claude Terrail, an octogenarian in a perfectly draped Huntsman suit, shod in purple velvet slippers with the toes sawed off to reveal his socks, an ensemble which seemed emblematic of his public personality, combining courtly formality with self-deprecating humor. Terrail talks about Clark Gable and Ernest Hemingway as if they had just left the room. The guests that Sunday were mostly Parisian families and American tourists; for us, the big stars were down in the cellar.

With a certain kind of customer—rich American collectors who come specifically to plunder the stores of rare burgundies from



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Coche-Dury and Henri Mayer, for instance—one can imagine sommelier Ridgway keeping his own counsel. “Americans can be a little too obsessive,” he says, “but when they relax they can be the most knowledgeable.” And if you’re not knowledgeable, Ridgway shows his softer side. When an American at a nearby table remarks that the wine list is daunting, Ridgway says, “That’s why I’m here,” with the sommelier equivalent of a soothing bedside manner. “Tell me how much you want to spend” is his advice to the novice. And if the sight of Ridgway in his tuxedo intimidates you, keep in mind that this is a guy who told me that what he liked best about school was getting drunk at the end of term.

**W**ith the exception of ports, the cellar at La Tour d’Argent is stocked exclusively with French wines, with a special emphasis on burgundy, that most ethereal and temperamental of all beverages. The list opens with a hundred-odd pages (they’re unnumbered) of Vin le Bourgogne Rouge, including 23 vintages of Romanée Conti, stretching back to 1945. There are ten vintages of Mayer’s Cros Parantoux, including the 1990 for 410 euros. These are some of the reasons that burgundy hounds from around the world jump on planes to Paris for the weekend. Bargain hunters like myself will find a huge selection of modestly priced mature burgundies, like the ’85 La Pousse d’Or Clos de la Bousse d’Or Volnay for 105 euros, or the ’90 Ecard Savigny-Les-Beaune Les Serpentières for 94 euros, both of which Ridgway gently steered me toward.

“I get more excited by burgundy,” Ridgway says, relaxing after lunch with a glass of ’47 Armagnac in his tiny windowless office down in the labyrinthine cellars, beneath the quai

## THE OENO FILE

HERE ARE SOME RARE AND REMARKABLY WELL-PRICED TREASURES FROM ONE OF THE WORLD’S GREATEST WINE LISTS

- **1992 DOMAINE DES COMTES LAFON CLOS DE LA BARRE MEURSAULT** Hazelnuts and honey, anyone? Hard to believe this is only a village-level wine. Bring on the pike quenelles, garçon. \$146
- **1982 COULÉE DE SERRANT SAVENNIÈRES** Wildly uneven in recent vintages, this is a star from the glory days of one of France’s greatest white wines. \$159
- **1985 CHÂTEAU MONTUS CUVÉE PRESTIGE MADIRAN** This southwestern red eats duck for breakfast. \$109
- **1990 DOMAINE HENRI JAYER VOSNE-ROMANÉE** The most ethereal commune, the most legendary winemaker, and the most celebrated vintage of modern burgundy. Try finding one at any price elsewhere. \$263
- **1989 DOMAINE ARMAND ROUSSEAU MAZIS-CHAMBERTIN** A youthful, spicy, complex grand cru that is more than powerful enough to stand up to pressed duck. \$193
- **1990 CHÂTEAU PIGNAN CHÂTEAUNEUF-DU-PAPE** A rumor persists in the wine world that the eccentric Jacques Reynaud bottled his first wine, Rayas, under the second label, Pignan, in the 1990 vintage. Regardless, this is a great, bold, ripe-and-ready Châteauneuf. \$170
- **1982 CHÂTEAU GRAND-PUY-LACOSTE PAUILLAC** A robust, complex ’82 Pauillac at a very fair price. \$260

de la Tournelle. “It’s a more living wine.” It’s also a relative bargain, since he buys direct from the domaines—something that’s not possible in Bordeaux, with its long-standing negotiant system. Every Monday, Ridgway and some of his staff visit a different wine region to taste and hunt for new treasures.

The staggering collection of white burgundies (Lafon, Coche-Dury, d’Auvénay, Raveneau) provides hundreds of complementary matches to the classic pike quenelles. When I selected the pike for my first course, Ridgway hooked me up with an ’83 Drouhin Puligny-Montrachet Cailleret, all honeyed flesh around a core of limestone. The signature pressed duck, an extremely rich, *ancien cuisine* concoction—the sauce thickened with the six-week-old duckling’s blood—is probably most easily matched with one of the thousands of bordeaux or Rhônes on the list, like a ’75 Meyney for 136 euros or an ’81 Beaucastel for 184 euros. For a special occasion, there’s ’47 Pétrus (14,680 euros) or ’61 Mouton (8,342 euros). You’ll definitely want Ridgway’s advice if your eating the duck and drinking burgundy. This is even more true of the duck *à l’orange*, a tricky dish for dry reds, though the version served here is less sweet than many.

La Tour d’Argent’s dedication to the wine drinker’s pleasure is perhaps best reflected by the number of bottles that are unavailable for immediate drinking; recent, immature vintages are listed without price, alongside the phrase *en vieillissement*. They are maturing. Want to drink a ’96 bordeaux? You’ll have to wait. La Tour d’Argent is one of the few restaurants in the world that truly sell no wine before its time. Wish I could think of an American restaurant of which I could say the same. □

## At the Bar

### THE GREAT PISCO SOUR

It wasn’t until I went to Chile that I had my pisco sour epiphany. They make a version there with key lime instead of lemon, and it was the sour sweetness of the limes that made this pisco sour so perfect. The best pisco, a South American brandy made from white muscat grapes, is Pisco ABA, which has a floral essence.

**PISCO SOUR FOR TWO**  
Add 3 oz. Pisco ABA, 1 ½ Tbsp. key lime juice, 2 Tbsp. simple syrup, and 1 egg white to a cocktail shaker filled with ice. Shake and pour into champagne flutes.



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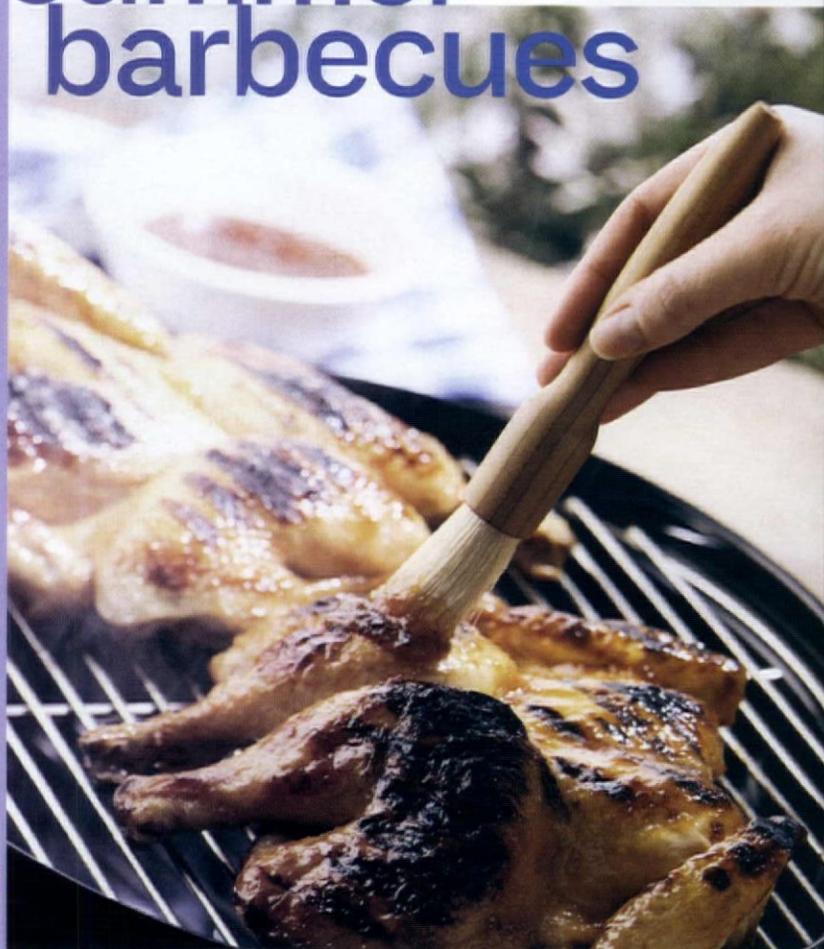
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## The Red, White, & Groovy Barbecue

On flag-waving family occasions like the Fourth of July, pack a party with flair, but without dangerous pyrotechnics. Start with SoloGrips™ cups and plates in themed colors (available in red, blue, and yellow). Enhance the atmosphere with star-shaped cookies and flag-themed novelties like placemats, runners, and napkins, mini candle pots, paper lanterns, and Uncle Sam placemarks. And try wowing kids with red, white, and groovy ideas for outdoor fun. A few child-pleasers available in stars-and-stripes motifs include Uncle Sam maracas, pinwheels, and potato sacks.\*

\*available at [www.plumparty.com](http://www.plumparty.com)

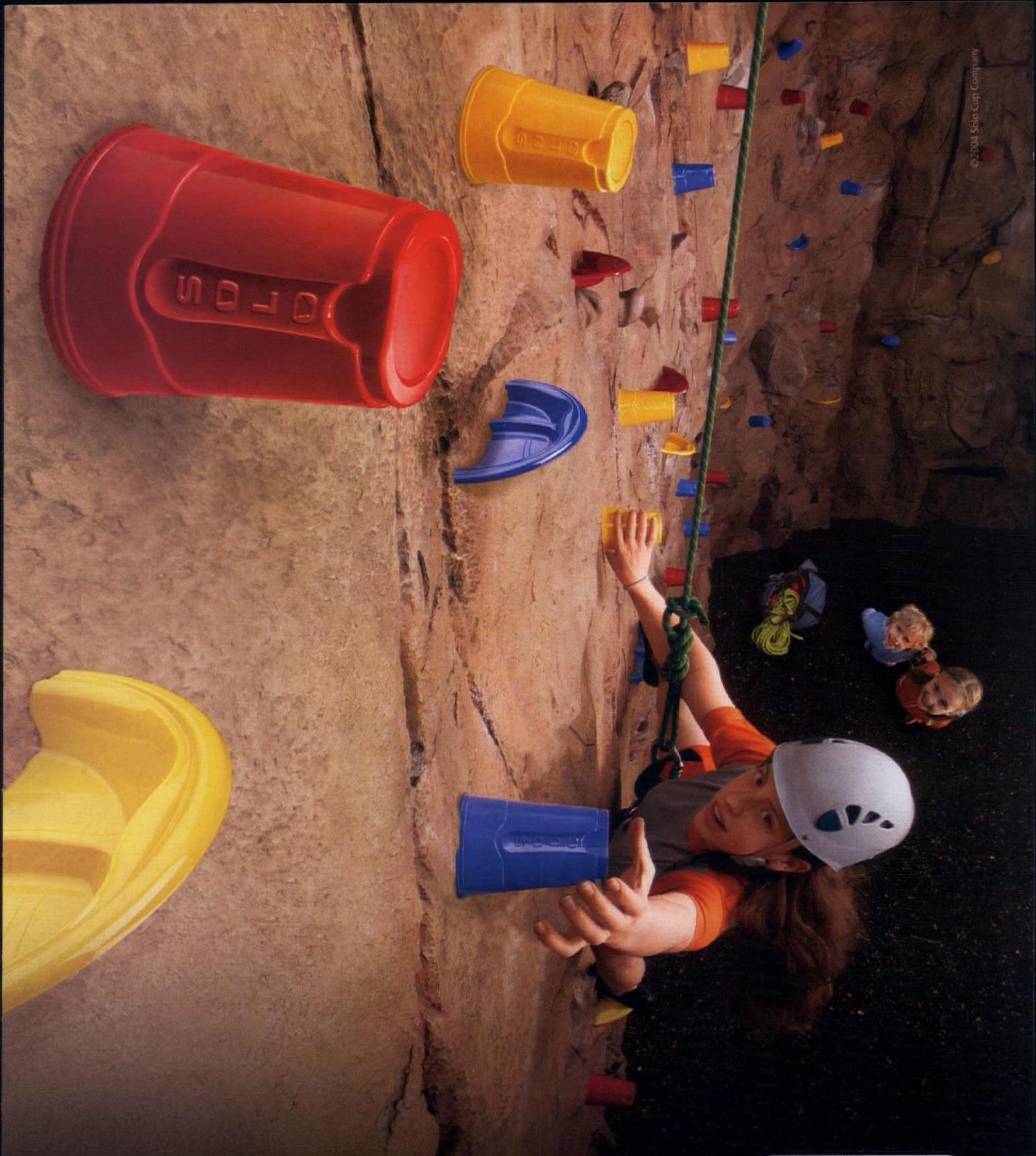


## The Backyard Baccalaureate Bash

Get a masters in Barbecue Sciences and test new graduates' capacity for earning a living with a themed get-together that includes a talent-testing tournament of popular games. Set a futuristic scene with Solo Ultra Colors™ in fun, translucent neons or, if you'd prefer something a bit more elegant, choose a serveware suite from the versatile line of Solo All Occasions™ paper floral designs. Then, let the Commencement Exercises begin. Intellectually challenging games that are great for groups include Balderdash, Scattergories, Catch Phrase, and In 25 Words or Less.



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# the tastes of summer



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Tear off a chunk of your favorite lower-carb bread and dip it in Panera's Dipping Oil for Bread. Light and flavorful, it's made with imported extra virgin olive oil, roasted garlic, herbs and spices. Or savor Panera's Dipping Sauce for Bread – a blend of juicy tomatoes, olive oil and herbs.



## Fill Your Picnic Baskets with Panera Bread

This summer, skip the heat of the kitchen and look to Panera Bread for a bakery full of freshly baked breads to complement the season's freshest fare. Each day, in every Panera bakery-cafe, skilled bakers shape and score dough by hand that's fresh – never frozen. Breads made with all-natural starters, wholesome ingredients and no preservatives or additives are baked right on site in ovens that nurture the crust and crumb of each loaf. Pair your favorite with Panera's hand-tossed salads or wrap it around one of Panera's signature sandwich fillings.

New sandwich breads offer surprising options for the carb-conscious – all with fewer than 6 net carbs per slice. Just ask to substitute Rosemary Walnut, Italian Herb or Golden Original bread on your sandwich. Also available are lower-carb bagels and breadsticks.

## The Salad Days of Summer

When the weather is warm, flavorful Panera salads are the coolest choice. Try pairing any of these with the new lower-carb Italian Herb breadstick.

### Bistro Steak Salad Lower-Carb

Seasoned steak filets over field greens and romaine with gorgonzola cheese, walnuts and balsamic vinaigrette.

### Grilled Chicken Caesar Salad Lower-Carb

Grilled chicken breast tossed with romaine, asiago-parmesan cheese, homemade asiago cheese croutons and Caesar dressing.

These returning favorites are only available during the summer months.

### Strawberry Poppyseed Salad

Strawberries, pineapple, Mandarin oranges and blueberries mixed with romaine, pecans and fat-free, sugar-free poppyseed dressing.

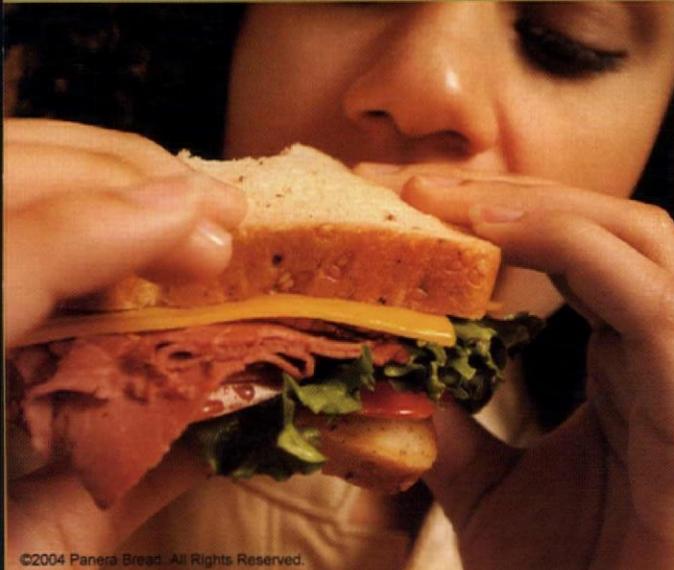
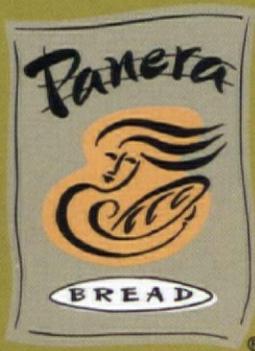
### Tomato & Fresh Mozzarella Salad

Fresh mozzarella, vine-ripened tomatoes, red onion and fresh basil drizzled with balsamic vinaigrette and served with Rosemary & Onion focaccia wedges.

To find out more about Panera Bread, or to locate a bakery cafe, visit [www.panerabread.com](http://www.panerabread.com).

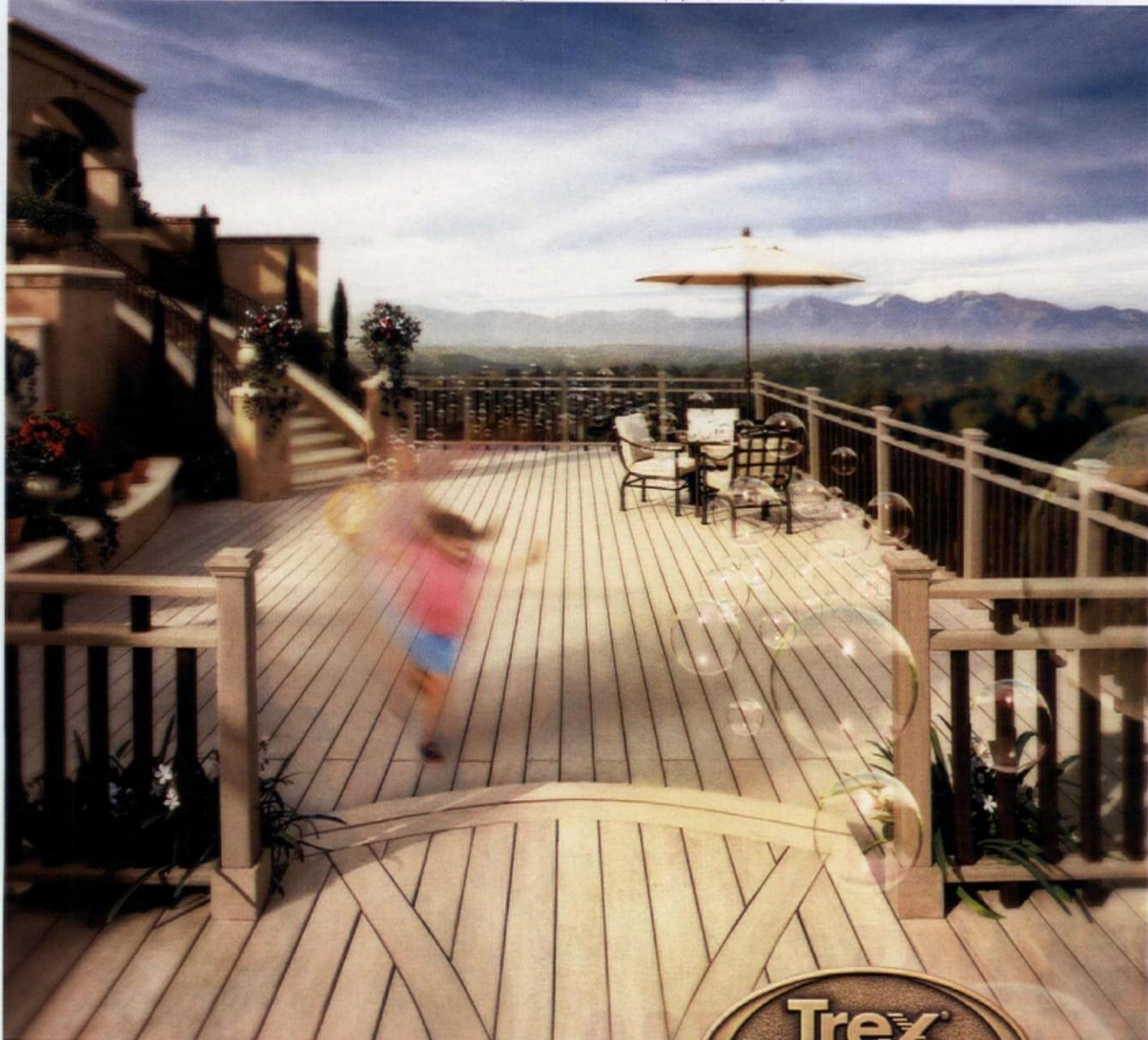


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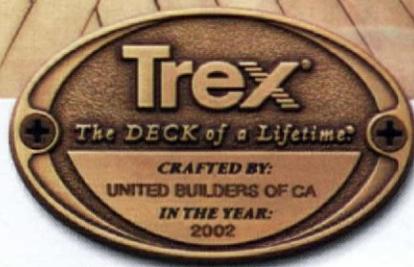


Your taste buds no longer have to pay the price in your quest to eat light. Just come to Panera Bread.<sup>®</sup> All of our salads are prepared by hand with the freshest ingredients and our sandwiches are served on bread that's baked fresh daily. And for the carb-conscious, we even have three breads under 6 net carbs per slice and four salad varieties all under 16 net carbs. So you can eat food that tastes good and feel good about doing it.

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# in the garden

The loglike shape of this forest vase begs for a woodland arrangement of ferns, hosta, *Nicotiana langsdorffii*, and creeping Jennie. Vases, \$125 to \$900. francespalmerpottery.com.



## The Perfect Vase

FRANCES PALMER MAKES VESSELS THAT SHOWCASE THE BOUNTY OF THE CUTTING GARDEN *by Stephen Orr*

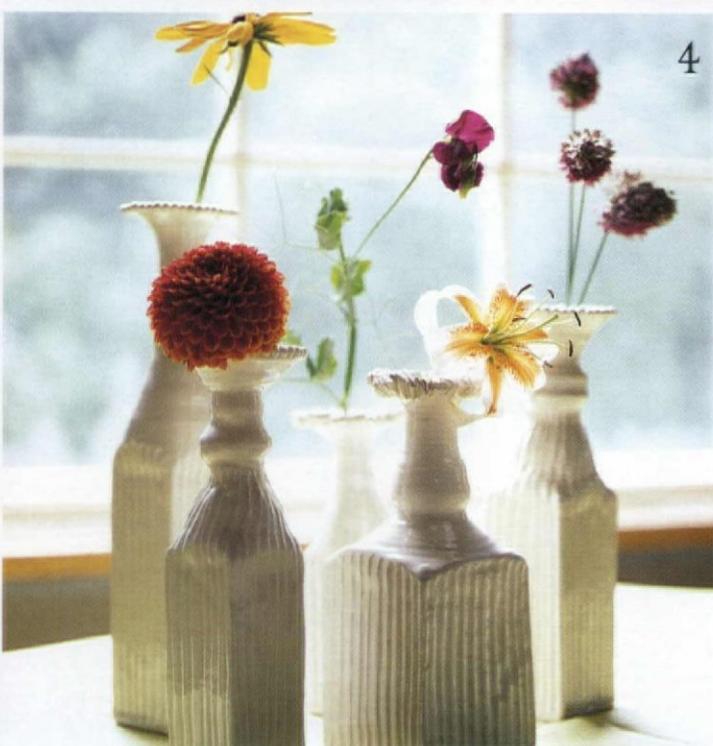
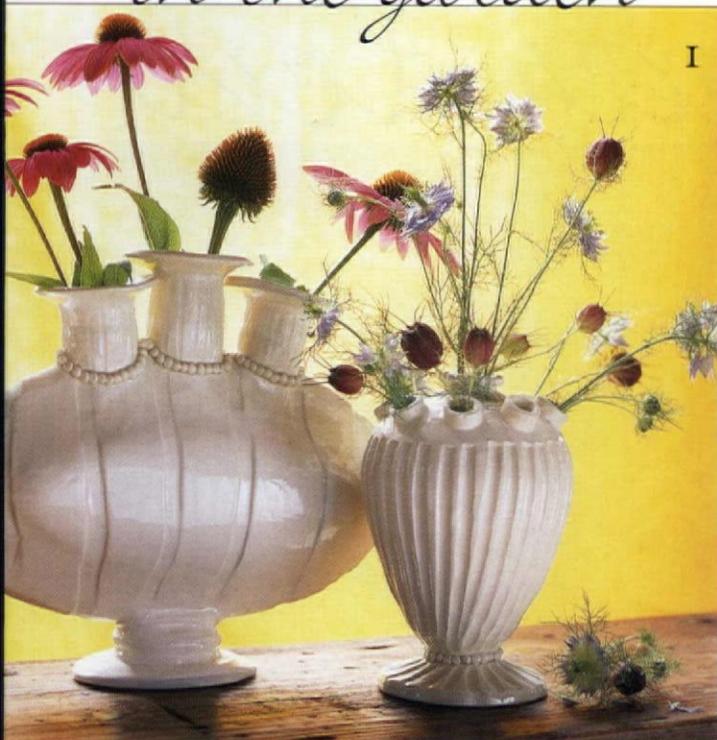
■ Who hasn't gone around the house searching in vain for the perfect vase for a bouquet? Frances Palmer, a Connecticut potter, will never have that problem. Her elegant hand-thrown vases are not only vessels for flowers but also seem to inspire the arrangements themselves.

Palmer knows what it takes to make a good vase for flower arranging: a sense of purpose. Tall, multibranching lilies need a small opening in a narrow vase. Plants that look good massed together—zinnias, dahlias—need a wide, open mouth. Finer

blossoms like pompon dahlias need just a bud vase. Sometimes the vase itself is the star, like the eccentric tulipiere or the finger vase shapes that Palmer calls "kind of silly." More straightforward pieces have a classic vase shape with a rim of irregular porcelain "pearls." (She developed the rim as a bumper for the thin-edged lips of some pieces.)

Palmer has a master's in art history, and she finds inspiration everywhere: the Bloomsbury group's Omega Workshop; Isamu Noguchi's 1950s pottery; the spare, elegant Chinese

# in the garden



pottery from the Song dynasty; Minoan and Cycladic vases, with their distinctive, arms-akimbo double handles; and curious Dutch tulipiers. The hand of the artist is always apparent in her work. "I want it to be functional but obviously hand-thrown and not production oriented," she says. "I may throw the same shape again and again, but each one turns out different." The vases are intentionally imperfect, with an almost naive quality.

It's no accident that her studio is only steps away from her delightfully shaggy cutting garden. Its unkempt wildness serves Palmer, whose vases are meant to hold real garden flowers, not pristine rigid ones from a florist. "I'm thinking about what flower would look good in almost every vase I make," Palmer says. □

An arrangement of bud and bulb vases, opposite page, holds a sampling of pompon, single, and dinner-plate dahlias. 1 The strange forms of the Cerebus and tulipiere vases derive from 17th-century Dutch vases. 2 Frances Palmer is dwarfed by sunflowers and dahlias in her cutting garden. 3 The large mouth of the beaded vase holds a bushel of vibrant dahlias. 4 A garden of different kinds of simple blossoms—rudbeckia, dahlia, sweet pea, lily, and allium—is arranged like a botanical study in a group of square vases.

## CUTTING GARDEN FAVORITES

• Annuals, especially those that self-sow, add a looseness to the cutting garden and to flower arrangements. Frances Palmer recommends nicotiana (both *N. sylvestris* and *N. langsdorffii*), 'Sensation' cosmos, green 'Envy' zinnias, and dark 'Empress of India' nasturtiums.

• She especially favors tall sunflowers like 'Giant Mammoth,' 'Kong,' and 'Prado Red.'

• Spring bulbs like tulips (mostly parrot tulips) and grape hyacinths start the display both indoors and out.

Dahlias are the crowning glory of the cutting garden in early autumn. Palmer likes 'Sam Huston,' 'Ben Huston,' and 'Spartacus.'

Unusual lilies like 'Black Beauty' and 'Citronella' are almost impossible to find as cut flowers unless you grow them yourself.



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# *in the garden* One Gardener's Almanac

## Hardy and...Exceptionally Dangerous

INVASIVE PLANTS ACCOUNT FOR MORE DAMAGE TO THE ENVIRONMENT THAN ANY OTHER NATURAL DISASTER. SO WHAT IS A GARDENER TO DO?

*by tom christopher*



Is the garden establishment crying wolf, I wonder? Though in this case the predators seem to be Japanese barberry, garlic mustard, and purple loosestrife. Gardening pundits are insisting I should purge my garden of these and all other “invasive” plants. These immigrant species, the plant vigilantes tell me, have become unstoppable weeds in the North American landscape, overrunning not only our gardens but also adjacent uncultivated wildlands. My state’s department of environmental protection circulates a hit list of species that should be killed on sight, while the chair of the garden club’s environmental committee wants to conduct search-and-destroy missions through the local woods. After all, invasive species are, according to the federal government,

**Hardy water lilies may seem a beautiful and benign addition to the landscape, but in some areas these aggressive plants can take over a pond and choke out other species.**

the second greatest threat to native biodiversity, surpassed only by outright destruction of habitat.

Is the threat really so serious?

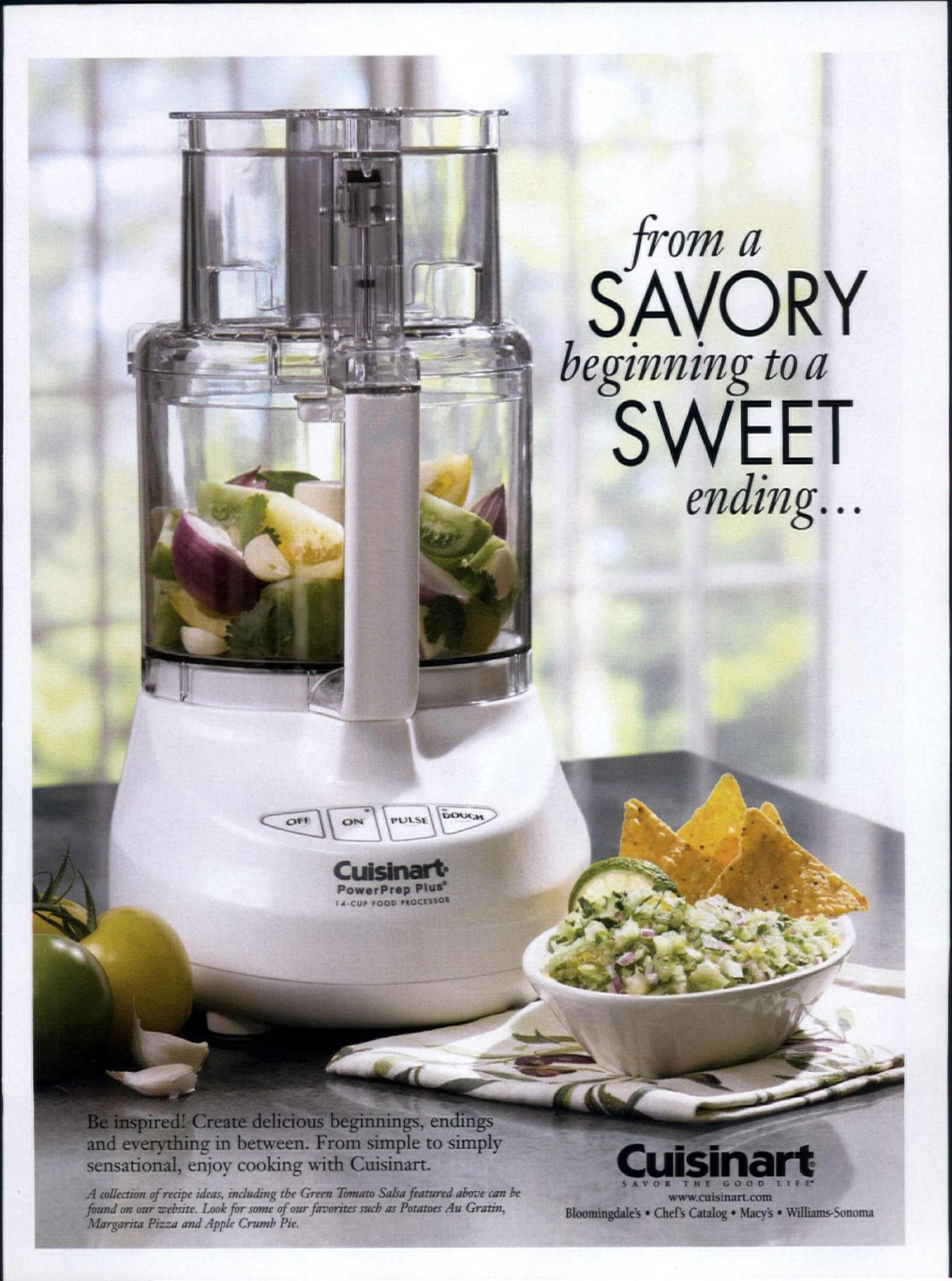
Believe it, Tom Stohlgren assures me. An ecologist working for the U.S. Geological Survey, Stohlgren is the science director of the National Institute of Invasive Species Science. The NIISS, he explains, is a “virtual” institute, a Web-based exchange in which scientists, land managers, and concerned Americans of every kind can meet to share information and coordinate efforts for prevention, detection, and containment.

What he’s sure of already is that the situation is dire. Stohlgren quotes a study by a Cornell University team that found that the economic costs of invasive species—the value of crops lost to imported weeds, insects, and diseases; the losses in timber production and fisheries; the \$500,000,000 we pay to battle invasive plants in our lawns and gardens—total some \$137 billion each year. That amount, he points out, is more than the cost of every other kind of natural disaster (earthquakes, hurricanes, floods, etc.) combined. Competition from the invaders has contributed to the decline of 46 percent of the native species listed as endangered or threatened in the United States.

And gardeners, Stohlgren says, are at the root of the problem. Our guilt lies not only in the enthusiasm with which we import exotic plants, but also in the plants we favor. Scan the catalogs and you realize that the quality we most want in our imports is hardiness.

That’s a code word for plants that can resist adversity and flourish in a wide range of conditions. This sort of adaptability makes plants easy to grow and therefore appealing to the average gardener; not surprisingly, though, hardiness is also one of the key characteristics of an invasive plant.

What’s more, by artificially nurturing our plant importations, we enhance their chance of becoming invaders. A single release of a foreign plant, ecologists calculate, has only about one chance in a thousand of producing a self-sustaining wild population. For even if the newcomer finds the climate and soil of its new home congenial, there are countless other factors that may thwart its spread. For example, the ornamental figs that Floridians imported from Asia for use as shade



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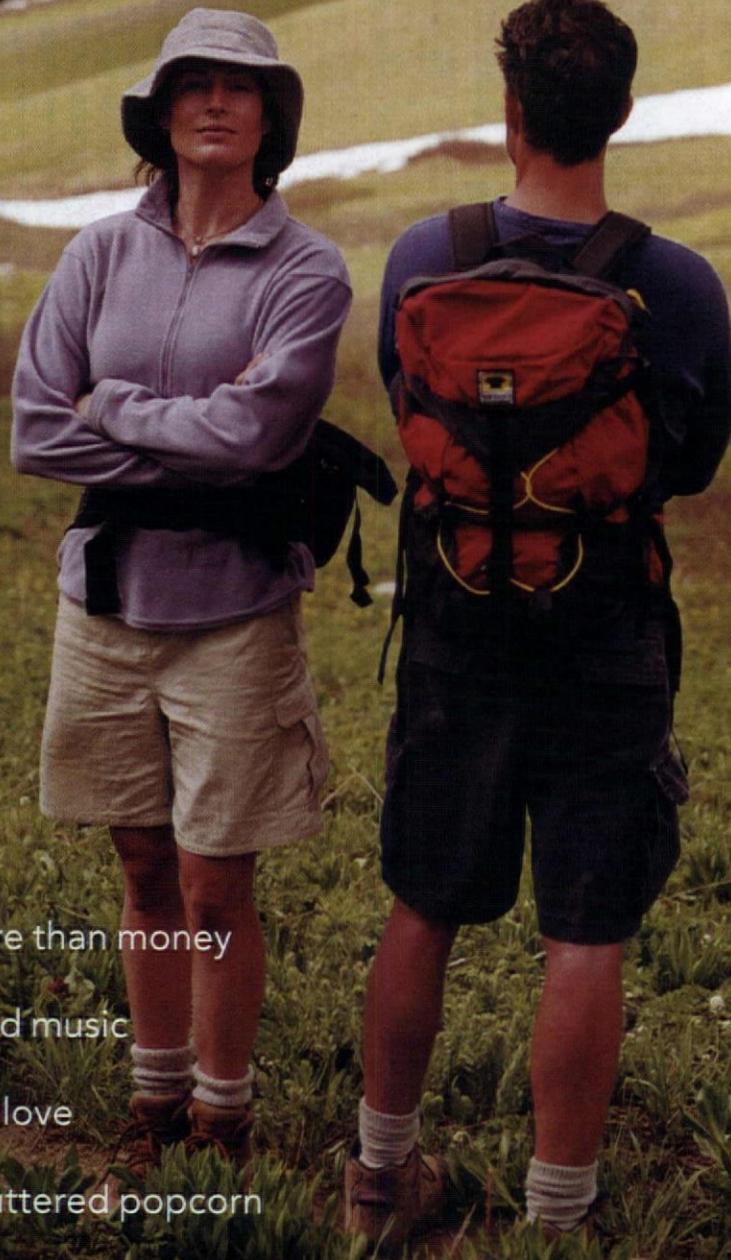
*A collection of recipe ideas, including the Green Tomato Salsa featured above can be found on our website. Look for some of our favorites such as Potatoes Au Gratin, Margarita Pizza and Apple Crumb Pie.*

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## in the garden

trees were long touted as risk-free. Because the wasps that pollinated the fig flowers in their native lands were absent, the trees could not reproduce in Florida, and they persisted only because of regular replacement with nursery-grown specimens grown from cuttings. Recently, though, the wasps somehow hitchhiked in. Now seedling fig trees are popping up all over Dade and Monroe counties, and another invasion has begun.

Just say no—that's the familiar theme of anti-invasive programs being promoted by the state and federal governments and by my friend in the garden club. The big picture that Stohlgren is assembling, however, underscores the inadequacy of this approach. Circulating lists of known offenders is like asking obstetricians to preach the virtues of chastity—by the time a plant has been observed to be invasive, the battle has usually been lost. The cost of eradication increases exponentially, according to Stohlgren, when the area infected expands beyond an acre, and the best that can be hoped for then is not elimination but control. When I attended an invasive plants summit last fall, I found nature sanctuary managers swapping stories about favorite herbicides and discussing replanting "wild" species, to fill the gaps created by weeding before the invasives could return. When exactly, I wanted to ask, does a wilderness become a garden?

Stohlgren insists that such efforts are essential to preserving remnant populations of rare natives. His own goal, though, is more proactive. Together with Mohammed Kalkhan of Colorado State University, he has launched a project he calls "One If by Land, Two If by Sea." By pulling together sightings of nonnative plant and animal species from the records of federal wildlife refuges, the Geological Survey, the U.S. Forest Service, county governments, the Nature *(Cont. on page 135)*

### Garden Rogues

#### NOTABLE INVASIVES INTRODUCED BY GARDENERS

**ENGLISH IVY** Overrunning woodlands; creating "ivy deserts" in mid-Atlantic and southeastern states, Oregon, and Washington.

**ENGLISH HOLLY** Has replaced native herbaceous plants in the forest understory of the Pacific Northwest.

**CHINESE WISTERIA** Invasive throughout the U.S. Southeast.

**NORWAY MAPLE** A tree that has escaped to woodlands from Maine to Minnesota to North Carolina, displacing native trees and shading out wildflowers and shrubs.

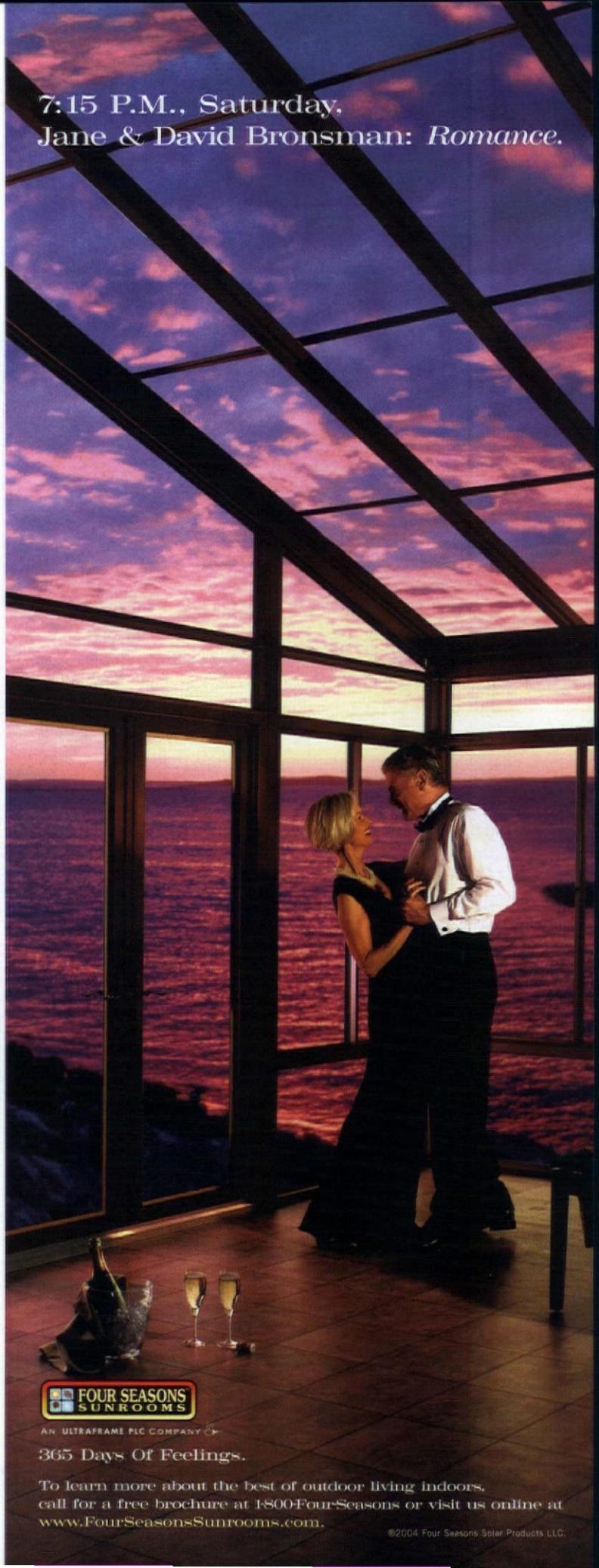
**SCOTCH BROOM** This shrub formerly seen along roadsides is overrunning pastures and highway shoulders from the central California coast to the Pacific Northwest.

**PURPLE LOOSESTRIFE** A European wildflower, this invader of North American wetlands is being "biocontrolled" in some areas by releases of leaf-eating beetles.

**KUDZU** Japanese plant imported to stabilize eroding soils in the southern United States; currently smothers about 7 million acres; has crept as far north as Massachusetts, Illinois, and the Pacific Northwest.

A program to identify biocontrols is under way.

7:15 P.M., Saturday,  
Jane & David Bronsman: *Romance.*



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# in the garden Digging In

BERRIES PLEASE BOTH PALATE AND EYE *by Cheryl Mercer*

I was pretty much a flowers-and-ornamental-shrubs gardener until a couple of years ago, when I was captivated by a transcendent summer moment. Morning rain had cleared the air in time for the lunch I was attending under an arbor. I forget what the main course was, but I remember the salad course very well.

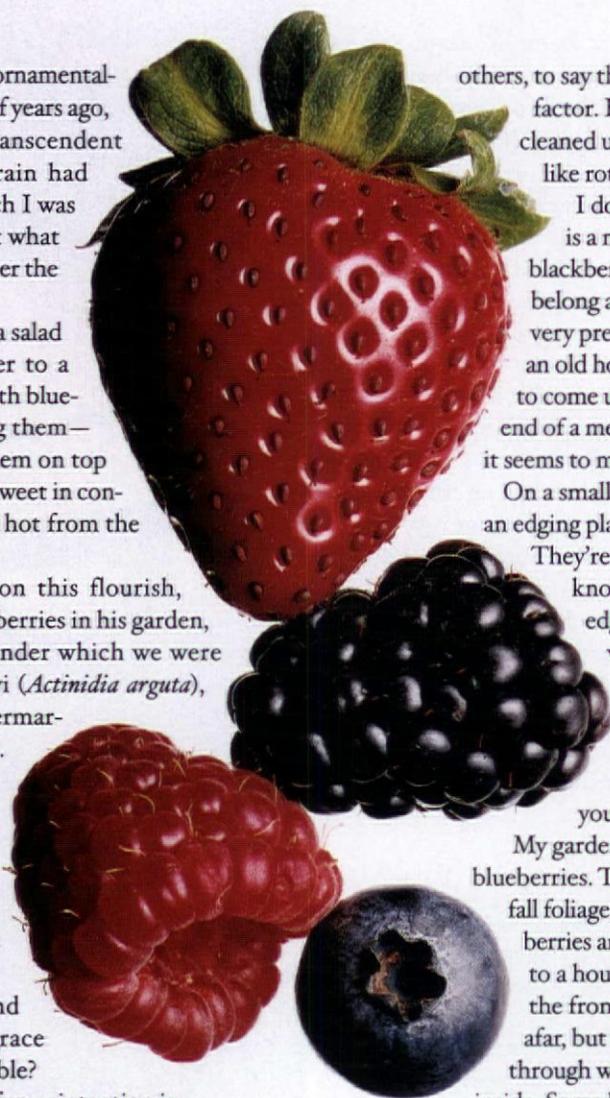
The host brought out an arugula salad and a glass bowl. He walked over to a group of shrubs, filled the bowl with blueberries, and without even washing them—the rain had done that—tossed them on top of the greens. The berries were so sweet in contrast to the bitter greens, and still hot from the sun as we ate them.

When I complimented him on this flourish, and said that I had never noticed berries in his garden, he pointed out that the arbor under which we were sitting was covered in hardy kiwi (*Actinidia arguta*), which has fruit smaller than supermarket kiwis (and it tastes different). The vine is vigorous, with big layered leaves and fluffy, fragrant flowers preceding the fruit. (To get berries, you should plant a male and a female, but a one-sex hardy kiwi can stand on its own as a pretty, useful vine.)

Why not do a little mixing and matching, and have berries as grace notes in the garden and for the table?

■ **USES IN THE GARDEN** Even if your intention is just to grow a few snacks, the choices are many. From tiny edging plants (think of the alpine strawberry *Fragaria vesca*, with fruit that looks like tiny strawberry earrings) to 12-foot-high elderberries (with their fragrant June flowers), which can work as hedges, berries can accommodate just about any height you need in the garden. And berries can also serve just about any purpose. Lingonberries grow to between 12 and 18 inches, somewhere between the height of most ground covers and plants the next size up. Those hardy kiwis can be trained over arbors, fences, and trellises.

■ **PLACEMENT** Unless you are growing berries simply for the sake of consuming them, you must consider the plants' ornamental value. Some are more decorative than



Strawberries (shown with a blackberry, a raspberry, and a blueberry) grow easily in full sun and well-drained soil.

others, to say the least, and there is also the mess factor. Berries rot, fall, and need to be cleaned up. (Birds like berries, but they don't like rotten ones any more than you or I do, so planting by a pool or terrace is a mistake.) Just because you like blackberries, for example, doesn't mean they belong at center stage. The brambles aren't very pretty, and they're scratchy too, like an old horsehair sofa. It would be wonderful to come upon a stand of blackberries at the end of a meadow path, but the brambles, it seems to me, belong in plantings of their own. On a smaller scale, tiny alpine strawberries as an edging plant are an obvious place to start.

They're fragile, though. I have a dog, and I know what havoc he can wreak at the edge of a bed. Those terra-cotta towers with holes in the sides make good sense for any strawberries. Plant in a checkerboard pattern, and choose cultivars that bloom early, mid-season, and late. With luck, you'll have the same yield next year.

My gardening friend was wise to choose blueberries. They're pretty: spring flowers, notable fall foliage, rounded habit. And the fruit! Other berries are less, um, compliant. I once went to a house with two mulberries trained over the front door. They were beautiful from afar, but they had created actual puddles through which one had to step to get inside. Some berries, misplaced, need constant cleaning up. As I'm not a member of a mulberry culture, this did not appeal to me one bit.

■ **CULTIVATION** With the exception of blueberries, which do best in sandyish soil, most berries like fertile, well-drained soil. There are nuances. Given the berry, and the seriousness of your intentions, you can go deeper into potassium, phosphorous, or magnesium amendments, but if you want to be a casual grower, just do your best. Full sun, definitely. I have a couple of blueberry shrubs now; I didn't mulch them, but poured sand around them. So far, so good. Of course, I am competing with the birds, which is fine with me. I'll share my crop—netting is the antidote to sharing. I really just want the flourishes. ▷

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## A PATCH OF HOMEGROWN BERRIES

by stephen orr

**1 CURRANTS**—black, red, and white—were banned in the United States for decades because they were a host for white pine blister rust. The federal ban is off, so there's no excuse not to raise these easy-to-grow, jewellike berries, which are almost impossible to find in the grocery store. White currants are the sweetest.

**2 ERECT BLACKBERRIES** are infamous for their prickly branches. Their canes fruit only once, so they should be removed afterward to encourage new branches.

**3 RASPBERRY** canes make fruit in their second year, after which the branches die and should be removed. Varieties known as "everbearing" fruit their first year, in the fall, and again the following summer. Yellow and purple raspberries are less hardy than red. **4 GOOSEBERRIES** are similar in cultivation to currants and need an early spring pruning to enhance fruit production. An established, well-pruned bush should have 9 to 12 branches. Remove branches in their fourth year. **5 TAYBERRIES**, and their cousins marionberries, boysenberries, loganberries, and ollalieberries, are really trailing types of hybrid blackberries with subtle flavor differences. They should be trellised on wires for a larger harvest, and picked when fully ripe for maximum sweetness (they'll look dull instead of shiny). Newer, thornless varieties—'Black Satin,' 'Hull'—have eliminated the pain of harvesting.

**6 BLUEBERRIES** need a highly acidic soil (you can create it with applications of granular sulfur) for best production. Plants don't fruit until their third year, after which old, dead, or crossed branches should be pruned regularly. As with most berries, protect them with a net covering, since birds seem to know exactly when your fruit is about to reach its peak. □



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# in the garden The Goods

GET THE RIGHT PRUNER FOR ANY JOB *by melissa ozawa*



With so many pruners (or secateurs) available, for light snipping or heavy-duty cutting, it's hard to choose. Here are some of our favorites.

**1 JOYCE CHEN PRUNING SHEARS** Ultra-light, with a spring that minimizes hand strain. Narrow blades shape bonsai and snip herbs. \$22. [kinsmangarden.com](http://kinsmangarden.com).

**2 GOLDFINGER PRUNER** The special rolling action of the blades lets you slice larger branches with little effort. \$30. [kinsmangarden.com](http://kinsmangarden.com).

**3 FELCO #7** Designed for frequent use, it has rubber-coated rotating handles, requires less work, and cuts wire. \$58. [smithandhawken.com](http://smithandhawken.com).

**4 VICTORINOX FLOWER AND GRAPE GATHERER** The blade guide holds a stem in place so the flower doesn't fall. Through Felco. \$20. [kinsmangarden.com](http://kinsmangarden.com).

**5 JAPANESE BYPASS SECATEURS** Blades cut cleanly; handles look and feel stylish. \$90. [garrettswade.com](http://garrettswade.com).

**6 ERGO PXR** Very adaptable, customizable pruners with three sizes of blades and ergonomically designed handles. \$69. [rittenhouse.ca](http://rittenhouse.ca).

**7 FISKARS POWERGEAR BYPASS PRUNER** The rotating design increases cutting force while reducing hand fatigue. The new 7937 model is the only pruner especially suited to small hands. \$22. [lowes.com](http://lowes.com).

**8 CLASSIC TRIMMING SHEARS** Great for the flat surface of topiaries and hedges. \$28. [rittenhouse.ca](http://rittenhouse.ca).

**9 FLORIAN RATCHET-CUT HAND PRUNER** Using the same technology as a car jack, it cuts thicker branches quite easily, yet it's light in your hand. \$38. [floriantools.com](http://floriantools.com). □

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# American scene

## THIS MONTH ON THE DESIGN BEAT

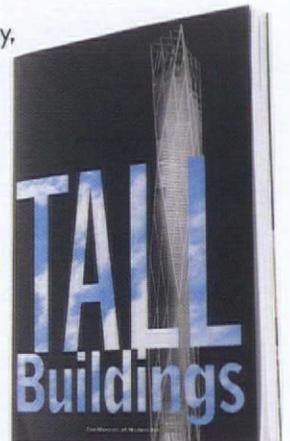
by ingrid abramovitch



**>> LOOKING GOOD** What does the queen of luxury tile do after her much ballyhooed retirement? Start a new business. **Ann Sacks**, who sold her tile firm to Kohler and retired last spring, has launched Amy Sacks, a stylish line of reading eyewear and sunglasses, above. "It's a boomer product," says Sacks of her new company, which she named for her daughter. **>> HIGH AND MIGHTY** July is shaping up as a big month for skyscraper obsessives, who can visit the **Skyscraper Museum's** new headquarters near ground zero in NYC and view architectural models of 25 of the world's loftiest structures



at the "**Tall Buildings**" exhibit, right, at the Museum of Modern Art in Queens, NY. **>> L.A. UPLIFT** The **Argyle Hotel**, left, the Deco dowager of Sunset Strip, is getting an extreme makeover. Jeff Klein, owner of New York's City Club Hotel, has purchased the former Sunset Tower, which was designed in 1929 by Leland A. Bryant and once housed such stars as Marilyn Monroe, Joan Crawford, and **John Wayne**, who reportedly lived there with his pet cow. *H&G* editor at large Paul Fortune has been tapped to restore the building to the height of chic. **>> CHICAGO REPORT** The city of big shoulders just got a little broader. Chicago's \$475 million **Millennium Park** opens this month,



four years behind schedule, with a trifecta of dazzling architecture, art, and design: a band shell and bridge by Frank Gehry, a 110-ton **Anish Kapoor** sculpture in stainless steel, and a Kathryn Gustafson garden. **>> CHARITY CIRCUIT** It's not enough to fly in peonies from Paris:

to dazzle, today's floral centerpieces must also do good. **Flowerpower's** Nancy Lawlor collects



used arrangements from glitzy NYC social functions and donates them to hospitals. And at a Central Park Conservancy luncheon in May, topiaries of horses, right, and peacocks (inspired by **Hermès's** new Early America pattern) were sold to support the park.

**>> FLOOR SCORE** We love InterfaceFlor, the hip modular carpet tiles, left, so we were impressed to see the parent company's chairman, **Ray C. Anderson**, smelling like roses in the provocative new documentary *The Corporation*. An environmental epiphany led him to reorganize his \$900 million company and pioneer technologies that eliminate waste.



## MIT'S NEW EQUATION

A CAMPUS STUDDERED WITH MODERN GEMS NOW SHOOTS FOR THE STARS

by martin filler

**M**useum architecture has taken a hit in the last few years, with project after project abandoned because of the economy. In contrast, high-style campus architecture is flourishing. The reasons for this seem clear. When times are hard, art tends to be looked upon as a luxury, while education remains a necessity, especially in a country that prizes a college degree as the key to economic security more than as a pathway to intellectual enlightenment.

Few American teaching institutions have made a bigger commitment to modern architecture than the Massachusetts Institute of Technology, which lately has been completing impressive new buildings and renovating distinguished older ones at a rapid clip. (Architecture buffs should take one of the many tours offered by the university.) After World War II, the school was eager to bring its Cambridge campus into architectural sync with the adventurous spirit of contemporary science. Two buildings by Eero Saarinen, built between 1953 and 1955, represent the best of that effort and have just been restored to their original condition.

Saarinen's Kresge Hall, a circular auditorium sheltered by an ingenious dome anchored to the ground at its three corners, was a structurally daring concept for its time, a perfect demonstration of experimental engineering in a setting that prizes elegant solutions. But the most moving space at MIT, the chapel,

PHOTOGRAPHED BY  
ROBERT POLIDORI



Frank Gehry's new Stata Center at MIT, housing the school's computer science and linguistics departments, recalls an Expressionist collage of nervously angled forms in contrasting cladding of brick and shiny steel.



just across a grassy quad from Kresge, transcends the bounds of rationalism and makes a powerful case for the spiritual at the very heart of this bastion of scientific reason. The windowless, top-lighted brick cylinder is both intimate and monumental, evoking the massiveness of the Romanesque and the simplicity of the Shakers. Saarinen, a wildly uneven and sometimes bombastic architect, never created anything finer.

Following an admirable run of postwar commissions, MIT retreated into decades of routine construction. Those boring, barnlike buildings provided adequate shelter for the school's wide-ranging educational and research activities, but can hardly have inspired anyone to greater heights of creativity. All that changed in the 1990s when MIT president Charles M. Vest, who retires this fall, embarked on a sweeping \$1 billion program to return the school to its earlier vision of excellence.

There were urgent imperatives for this. With increasing competition to its once undisputed preeminence, MIT had to play catch-up for the best and brightest faculty and students. Furthermore, an internal report scathingly criticized the poor

Oculi illuminate two very different spaces at MIT. Eero Saarinen's chapel, below, is an introspective cylinder of brick, with Harry Bertoina's glittering metal mobile behind the altar. ■ Skylights and light shafts penetrate the dense volumes of Gehry's Stata Center.



quality of student life there, while a *Boston Globe* study noted a high suicide rate, though MIT statisticians challenged that data. With almost military urgency a series of strategies was put in motion to improve conditions, including a new dormitory by Steven Holl that would allow all freshman, for the first time, to live on campus. And a lavish new fitness center, a typically corporate-looking effort by Kevin Roche, encourages exercise as a release from the pressures that students confront.

Most recently completed of the new MIT projects is Frank Gehry's Ray and Maria Stata Center, which opened this spring, his first major building since the completion of the Walt Disney Concert Hall last year. Here we find Gehry in what might be termed his village mode, as opposed to the monumental sculptural approach he pursued to universal acclaim at Bilbao and Disney. Housing MIT's computer science and artificial intelligence laboratory, information and decision systems labs, and the department of linguistics and philosophy (stronghold of the invaluable Noam Chomsky), this complex of almost a half-million square feet accommodates a vast range of functions.

When Gehry is faced with such intricate programmatic requirements, he typically breaks his composition down into a number of smaller varied forms and contrasting cladding materials. The results of such mixed-used commissions often resemble a cluster of discrete structures rather than a single unit. ▽





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Steven Holl's new MIT dormitory, Simmons Hall, above, was instantly dubbed "the Sponge" for its porous exterior. Each small square is an operable window. ■ Alvar Aalto's Baker House dormitory, completed in 1949, has been meticulously restored.

Gehry's two ways of designing recall Isaiah Berlin's famous meditation on the idea that "the fox knows many things, but the hedgehog knows one big thing." Simply put, if Disney Hall is a hedgehog, then the Stata Center is a fox. But the animal analogy ends there, for if Stata exhibits a canny vulpine intelligence, it doesn't possess the sinuous grace of that beast. The exuberant massing of Stata teeters on the brink of the chaotic. Flailing surfaces are variously finished in tan brick, silvery stainless steel in several finishes, yellow-painted steel, and glass. Unstable-looking towers tilt this way and that with the angst-ridden angularity of German Expressionist urban fantasies—*Dr. Caligari* comes to Cambridge—and among them swirl the billowing biomorphic forms of the architect's familiar post-Bilbao style.

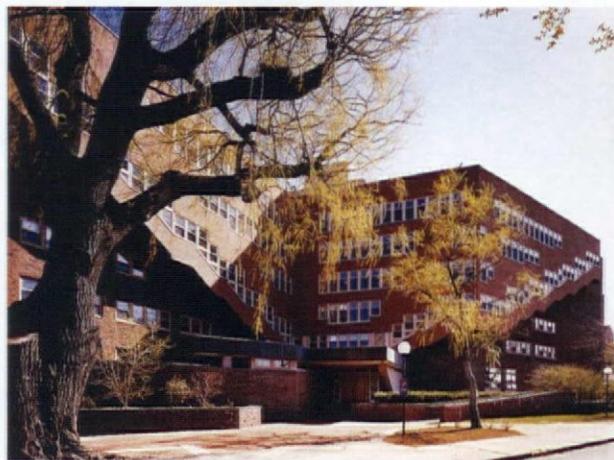
Gehry has a problem with windows. Structures like Bilbao and Disney maintain their formal integrity because their continuous skins need not be perforated with regular openings, as office buildings or apartment houses must. Stata's heavily framed windows further complicate an already busy composition. It would all be too much were the existing buildings around it not so resolutely dull. If this isn't Gehry's

most coherent exterior, the thoroughly engaging interiors, luminous and quirky, flexible and dynamic, more than justify the hectic juxtapositions and collisions that make this the architectural equivalent of an atom smasher.

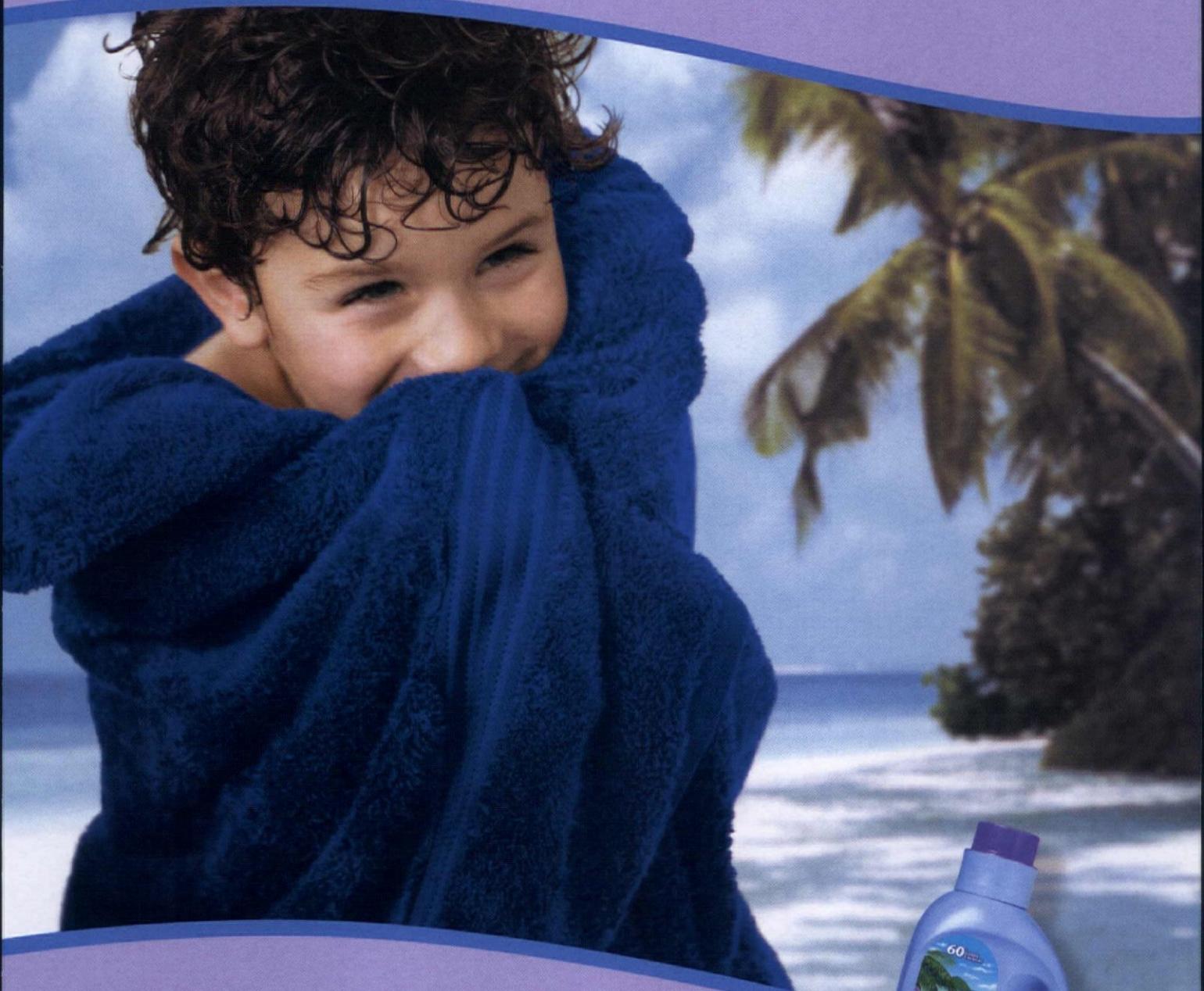
In 1946, MIT commissioned one of the greatest of modernist architects, Alvar Aalto, to design a new undergraduate dormitory, Baker House, which has just been restored. Not only is this the best of Aalto's three works in the United States, but it's also one of the highlights of his later career. Architectural embodiment of the life-affirming biomorphic impulse that burst forth in art and design during the optimistic aftermath of World War II, Baker House undulates along the Charles River like a superscale version of the serpentine brick garden walls that Thomas Jefferson devised for his University of Virginia. The curving facade affords river views from more rooms than a straight wall

would, but the sober brick keeps it from seeming willfully eccentric.

Baker House's exemplary renovation, by Perry Dean Rogers Architects, is so skillful and unobtrusive that it seems more a case of the landmark having been scrupulously maintained over the past 55 years. Dormitories take the most abuse of any building type except prisons and hospitals. Keeping them immaculate is impossible, but Aalto shrewdly chose materials strong enough (especially a wonderful handmade-looking brick) to survive the worst punishment. Despite its durable surfaces, the building never feels tough, and indeed portions of it are *(Cont. on page 135)*



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## SAFE HARBOR

FOR MORE THAN 120 YEARS, SAINT ANDREW'S DUNE CHURCH HAS SURVIVED THE SEA'S FURY AND HAS BEEN AN INTEGRAL PART OF THE SPIRITUAL LIFE OF SOUTHAMPTON, LONG ISLAND by beth dunlop



Tucked behind the dunes and sea grass, this shingle-clad building has long been part of the coastal landscape—truly the proverbial church by the sea.

**U**p on the dunes, past the ponds and privets of Southampton, is a church that has outlasted storm and surge. It is called, appropriately, Saint Andrew's Dune Church, and for a century and a half it has been a place where souls are saved, one way or another.

For 15 summer Sundays, the doors of Saint Andrew's Dune Church are opened to the elements that have shaped it. Bells peal out as parishioners arrive. Some are grandchildren and great- (even great-great-) grandchildren of the founding congregation; others are newcomers to the longtime Southampton churchgoing ritual.

Time has stopped in this church. The hymnals are from 1940, not later. The flag is one that soldiers brought back after World War I. A Tiffany pocket watch sits on the pulpit rail to clock the passing minutes of the sermon.

The original structure was built in 1851 as a volunteer lifesaving station, part of a network constructed along the Atlantic Coast. Less than 30 years later, though, it was abandoned when the United States Life Saving Service got a new building nearby. In 1879, Dr. T. Gaillard Thomas bought the old station for a church, which was then moved to land donated by another summer resident, C. Wyllys Betts. That the purpose went from physical salvation to spiritual is not lost on the Rev. Peter M. Larsen, under whose care this church falls. "This was once a lifesaving station, and it continues to be one today," he says. The church is on the dunes, across from Agawam Lake, which was where the early Southampton residents built their houses. Many Sunday worshippers sailed or rowed to church. "One woman," Larsen says, "came by gondola." ▷



The exterior is clad in red shingles with green-trimmed windows. The roof is fish-scale shingles. There are two towers and a “lantern”—a cupola that sheds light below. Inside, the ceiling is dark wood, deepened over the decades. The pews are original, from 1879. On the walls are tablets that recount Southampton history, starting with its settlement in 1640 under a land grant from William Alexander, earl of Stirling.

At least ten of the stained-glass windows are by Louis Comfort Tiffany, who began working with glass at the time the church was incorporated. These windows are often cited as being among his masterworks. One depicts Sir Galahad and is particularly

Double doors, top, are left open to the sea air during Sunday services.

■ The church towers and lantern, right, peek over the sand.

■ Sunlight from above makes the wooden interior, below, gleam.

opalescent, showing the techniques that Tiffany perfected around the turn of the last century.

The sea has always afforded a powerful religious metaphor. At Saint Andrew's Dune Church, it is the essence of the experience. The sea is always present, and the walls are inscribed with biblical passages that recall it. From Psalm 77: “Thy way was in the sea, and Thy path in the great waters, and Thy footsteps were not known.”

The infamous 1938 hurricane ravaged the church, destroying walls and windows—including two by Tiffany—and filling the sanctuary with sand, giving new meaning to another biblical inscription: “Thou rulest the raging of the seas. Thou stillest the waves thereof when they arise.” After much debate about moving inland, the congregation chose to rebuild, but the sea has continued its inexorable course. In 1995, the church was moved to the parking lot, then returned to a new



foundation, bolted to piles set deep into the ground and secured against wind and waters.

And indeed those elements are very much a part of this church. On a given summer Sunday, light filters in gently through yellow-hued clerestories. The sound of the ocean is a backdrop. There is a slow processional for Communion, the church quiet and the organ soft, as if each worshipper is connecting with the place and more, with something vast. Then comes the closing hymn, and the congregation sings: “Jesus calls us o'er the tumult of our life's wild, restless sea.” Later, Larsen, looking upward to the rafters where longboats and oilskins were once stored, can feel the weight of the church's history. “I like to think there are a lot of spirits up there,” he says. In the background, there is the sound of the surf. □

*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).*



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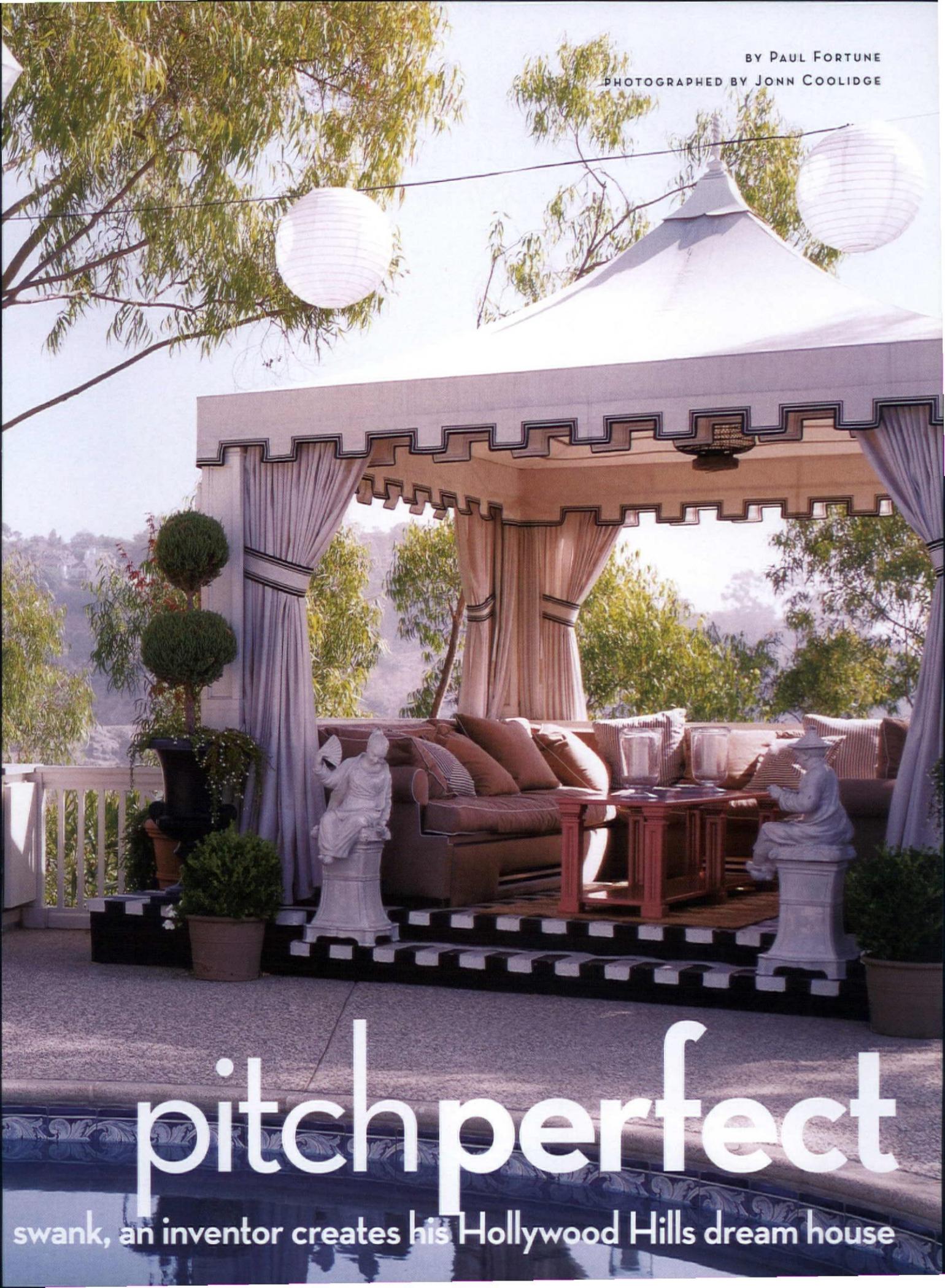
Three **GRAPHIC GARDENS** surrounding a Santa Monica bungalow combine a restrained Japanese aesthetic with a dramatic tropical punch



The patio, with views of the hills, is designed for high drama and low maintenance. Boone invented the weatherproof electric lanterns, which flicker as if candlelit. The poolside canopy, and the sofas inside it, are covered in fade-resistant Sunbrella fabrics. Indoor-style floor lamps designed by the owner are bolted to the ground between chaise longues from Brown-Jordan.

With a bit of old-fashioned glamour and some contemporary

BY PAUL FORTUNE  
PHOTOGRAPHED BY JONN COOLIDGE



# pitch perfect

swank, an inventor creates his Hollywood Hills dream house

The idea was to create a decor that combined old-money style with a chic modern temper. What Michael Cole and Michael Boone came up with might be called West Coast WASP

**T**he moment inventor Michael Boone laid eyes on his house it was hate at first sight. Everything about it was wrong. It was exactly what he didn't want. Designed by Paul Williams in the mid-'50s, it was never a great house, and over the years it had been remodeled into sad architectural oblivion.

Boone, however, had a vision, and the Hollywood Hills location in what real estate agents call "the Birds" (where the streets are named after local birds) had privacy and great views. The problem was the house. If he were to build his dream house, he would have to tear down most of the existing structure and redesign. To this end he enlisted the help of local architectural designer Virgil McDowell.

"I wanted a cozy cottage," says Boone, "but a Hollywood cottage with a touch of Paul Williams-style formality. I wanted the sort of place a bachelor collector would call home. Virgil was able to pull that all together for me."

It took them two years to create this fantasy. The house was enlarged to include a guest wing and a screening room. McDowell would fly to London on weekends to research architectural details for moldings, doors, and paneling. "It made such a huge difference to the house to have really solid, classic door and window fittings," says McDowell. "It gives a new house the subliminal integrity of





**TRADE SECRETS** FURNISHINGS In the living room, re-covered '30s English armchairs flank a sofa designed by Boone. The coffee table and side table, foreground, are reproduction Jensen pieces. FABRICS The sofa is covered in velvet and the armchairs in a yellow chintz, both through Kneeder-Fauchere. ACCENTS Caldwell & Co. gilt lamps, ca. late 19th century, sit atop side tables attributed to Jean-Michel Frank, from J. F. Chen, L.A.



### TRADE SECRETS

**FURNISHINGS** In the dining room, above, Regency chairs surround an English table.

The Jensen console is from Ed Hardy, San Francisco.

A daybed with swan details is in the living room, opposite page.

**FABRICS** On the daybed, a goffered Old World Weavers velvet.

**ACCENTS** In the foyer, right, an 18th-century Swedish clock hangs from an 18th-century Chinese panel from Sotheby's.

**TABLEWARE** William Yeoward crystal, Rosenthal china, and Tiffany silver.

an original." In addition, he used about four linear miles of various moldings to add depth and drama to the ceilings. That's a lot of drama.

Hollywood homes of the 1930s and 1940s often took their design cues from the movies, and many of those clichés found their way into the local architectural vernacular. "Pine paneling was popular," says McDowell, "and can still look cozy and sophisticated, so we used it in the master suite. The kitchen pays homage to the simple 1920s wainscoted variety, but of course we updated the equipment, although not to the level of a full restaurant kitchen, which is the new Hollywood decorating cliché."

McDowell's architectural re-creation presented a virgin opportunity for Boone's decorating fantasies, about which he had some firm ideas. Unfortunately, so did a series of decorators who took the project down several

decorating culs-de-sac before Boone put in a pleading call to Michael Cole, a San Francisco decorator now living in Laguna. "I'd met Michael at a lunch years before, and he'd taken me to his house in Monarch Bay, which was a revelation," Boone recalls. "He had a great eye and an unpretentious style, and the feel was comfortable and lived-in, exactly what I wanted."

Cole came from the old San Francisco school of Tony Hail, Michael Taylor, and Billy Gaylord. The sensibility was played-down old money with a chic modern edge—West Coast WASP, perhaps. "We went shopping," Cole recalls. "We needed to bring an eclectic quality to the house, the feeling of a place lived in and added to over the years." Cole steered Boone toward several scores—a Jensen lacquered console from Ed Hardy, a pair of side tables attributed to Jean-Michel Frank, and some nineteenth-century Chinese wall panels from Sotheby's among them. "There are a number of styles and periods represented in the house," Cole says, "but they are meant to complement, not coordinate. That's the trick.

"Michael had good instincts," he continues, "but he needed to be edited and guided." Boone agrees: "I'd break into a cold sweat if a fabric swatch was waved in front of



By acquiring a great deal of old paneling and moldings and using them throughout the house, architectural designer Virgil McDowell gave the new place an established air



## TRADE SECRETS

**FURNISHINGS** A poster bed with an antique tester dominates the master bedroom. A five-legged 18th-century English armchair is paired with a 19th-century French gaming table, right foreground. **FABRICS** The bed canopy is in Nancy Corzine's Chevalier in Tonal Sepia; pillows in a Silk Trading Co. stripe. Hermès throw, foreground. **ACCENTS** Bedside fu dog lamps are 19th-century Chinese. Sconces above bed are by Vaughan. **CARPET** Sisal in a trellis pattern, from Stark.

me, but my dear decorator was very patient and made the whole process less traumatic.”

The landscaping was the next hurdle, and Boone took this task on himself, finding fixtures and statuary in New Orleans for the entrance allées: wrought-iron arches supporting gas lamps, herb-filled urns, and pea gravel. The hill was planted with eucalyptus and citrus. A dining and lounging area was needed, so Boone designed a tented pavilion with cushioned banquettes. If the evenings turn chilly, warm air can be forced up from the floor—a decadent but welcome touch of luxe.

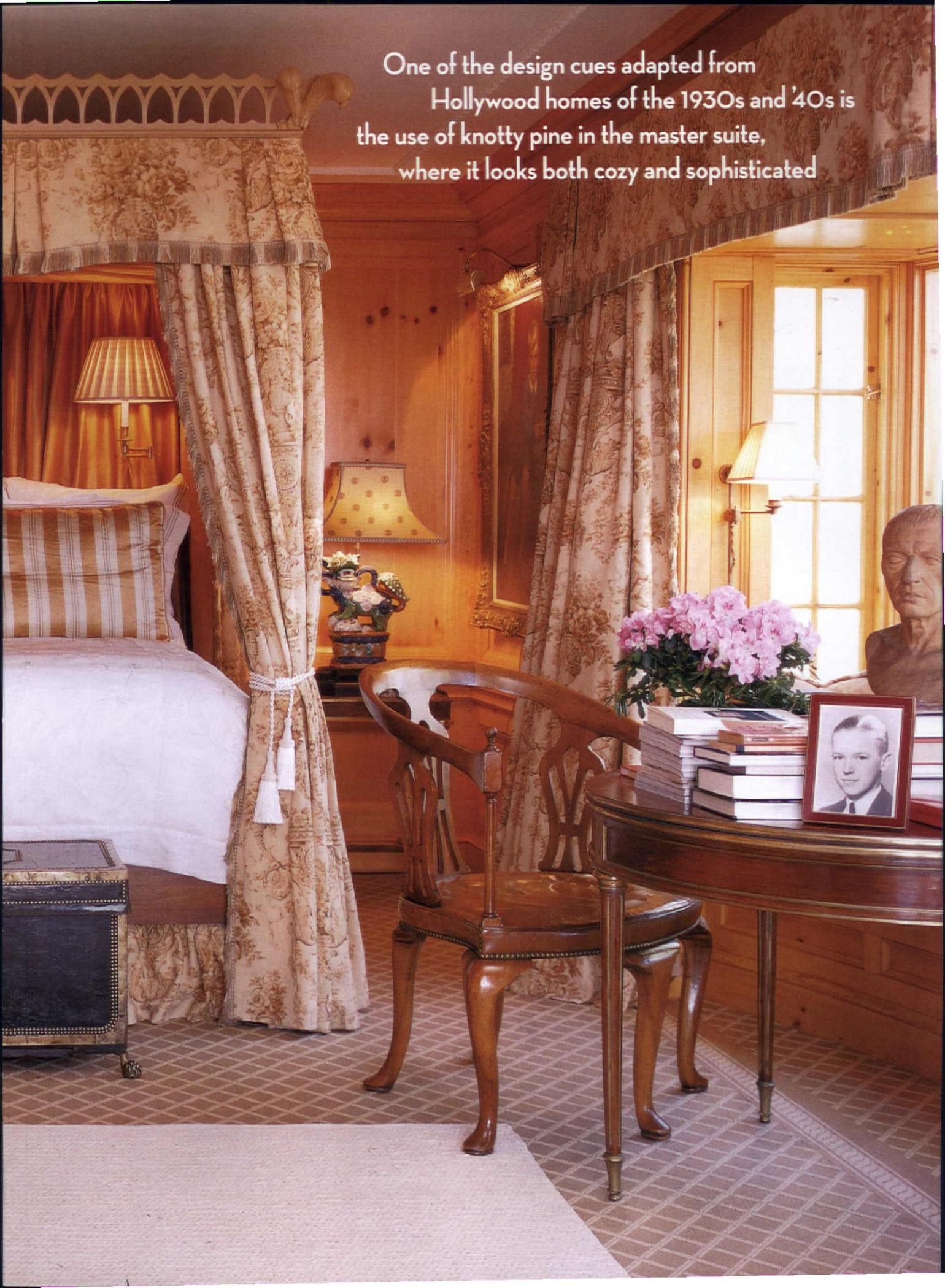
**A**fter dinner, Boone can sometimes be persuaded to tinkle the ivories of his Steinway. “It’s a particularly robust version of the Steinway that is favored by concert halls and recording studios,” he says. “But when I found out it had been used on the *Tonight* show for fifteen years, I had to have it. Now, *that’s* Hollywood provenance.”

Everyone concerned with the making of this house considers it a work in progress. “You never really ever finish,” Cole sighs, “but you do reach a plateau where you can look back, take in the view, and feel that it’s as nice a place to be as any.”

Looking around at these cozy bachelor digs, who could disagree? ▷



One of the design cues adapted from Hollywood homes of the 1930s and '40s is the use of knotty pine in the master suite, where it looks both cozy and sophisticated



# tradeseecrets

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## OUTSIDE IN

Antique carriage lanterns set the stage for a broad range of sconces used within the house. Boone found a variety of sources for the lighting. He advises people to mix and match period lighting styles within a room or house, as long as the styles are complementary; combining them, he says, will give the decor the air of a collection. Start your shopping with L'Etoile Collection—Marvin Alexander's S-166 reproduction, right, or try its antiques. Charles Edwards and Nesle also have hard-to-find carriage lamps.



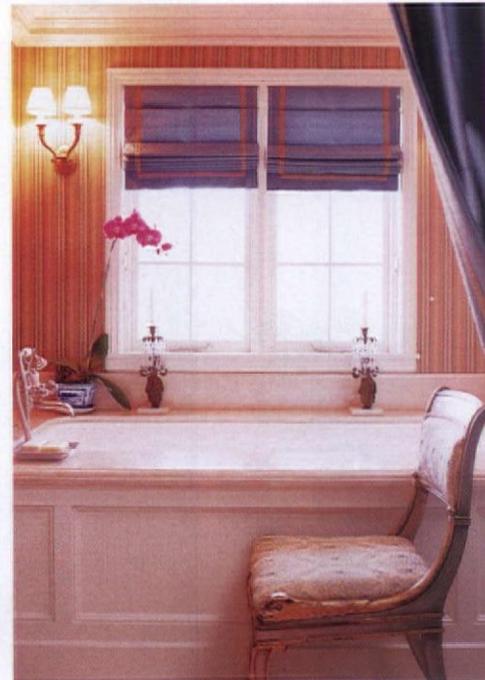
## AMBIENT SWING

Boone set a Vaughan swing-arm lamp over his bed to cast a soft light. Sconces are often the best way to provide local and accent lighting in tight spaces. Using a darker lampshade, like the one on this large brass Ralph Lauren Home swing-arm lamp, will cast a warm ambient light without compromising your ability to read in it. Hinson, Pottery Barn, Crate & Barrel, and Nicholas Antiques also offer swing-arm lamps.

**A JEWEL** Lighting can be art, like this new Baguès light, B10393, below, from Agostino Antiques. French Baguès sconces come in many variations. Boone's 1940s original is from Christie's London. He had the jeweled shades custom-made. You can also try Nesle or Foundry.



## lamps are handsome fixtures that address practical lighting needs



**READ BY NIGHT** Boone's reproduction double swing-arm lamps are from Ann-Morris Antiques. Circa Lighting's Pimlico double swing arm, \$376, shown in antique brass, also comes in polished and antique nickel. Task lamps can be used for reading or to highlight a nightstand. We also love Hinson's library wall lamp.

### MOUNTED LANTERN

Few do reproduction finishes better than England's Charles Edwards. His Pavilion lantern with zinc finish, \$1,581, is shown below. It's available in five other finishes. Hector Finch Lighting (through Claremont), Vaughan, and Heritage Lanterns also have a wide range of these wall-mounted lanterns. The Federal outdoor lights shown above are from Shades of Light.



**FINE LINES** This Louis XVI-style sconce in a bronze d'or finish with bamboo arms is from Christopher Norman. Boone recommends covering the bulbs with shades when possible. He used a Deco-style Vaughan oval brass wall lamp in his master bath. Shop Mathieu's collection at Prella for similar French sconces. William Switzer, Lampworks, and Chameleon also offer a fine selection. Sources, back of book. More, [houseandgarden.com](http://houseandgarden.com). □

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WRITTEN BY HENRY URBACH

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# FITTING



With its huge expanses of glass, and its wood, stone, and zinc cladding, the house aims to be at one with the landscape. The generously proportioned patio is furnished with chaise longues by Richard Schultz and a folding dining table and chairs by Frontgate. The outdoor grill is by Lynx, in a custom surround by Demetriades + Walker and Oehme, van Sweden.

## LIKE ALL WELL-DESIGNED HOMES, THIS ONE GROWS OUTWARD FROM



Sometimes a house that appears relaxed is actually working very hard. This 7,500-square-foot weekend home in the upper reaches of Westchester County, designed for a high-test Manhattan couple with abundant interests and many grandchildren, has to multitask at a great level. Quiet weekends sometimes end with holiday celebrations for more than 40 people, many of whom end up staying the night. Plenty of natural light and open space matter, but so do intimacy and privacy. And an acute degree of domestic organization is required by people whose shelves contain more than a hundred cookbooks. There is a need for relaxation areas, exercise space, places to entertain, service space, and play areas for the little ones, yet above all a sense of ease and comfort must prevail.

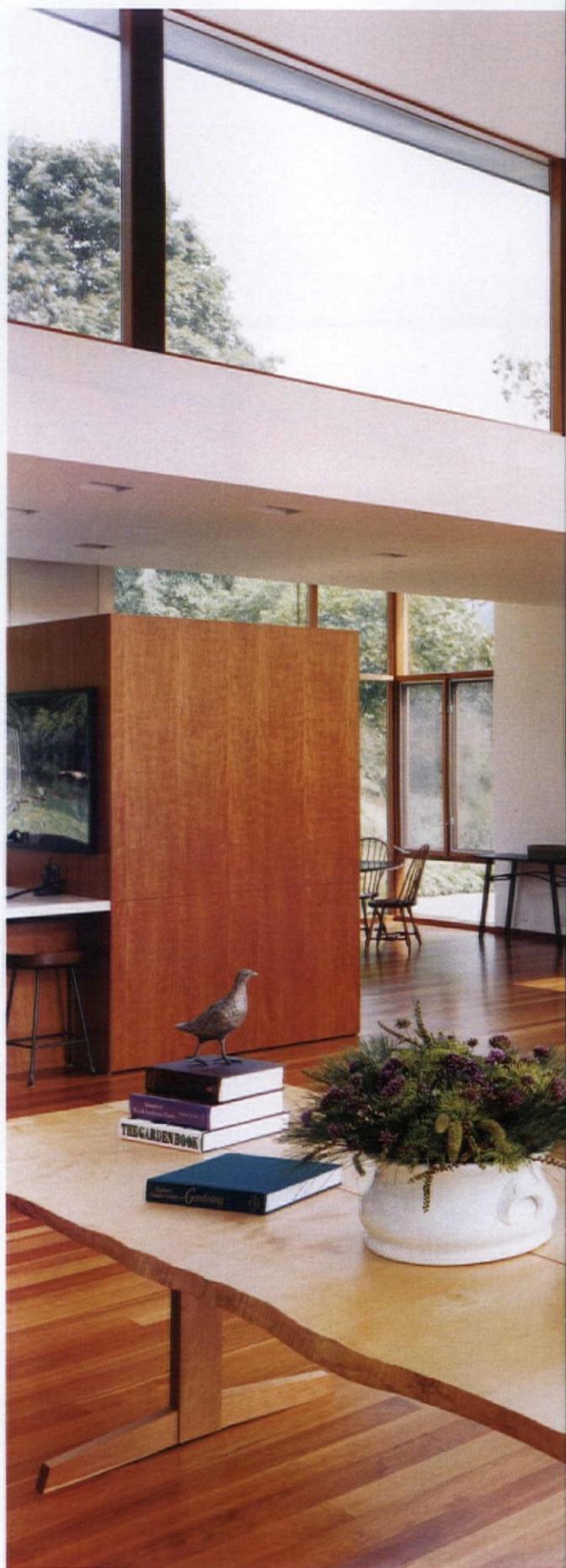
Enter the team of Demetriades + Walker, an architectural design firm based in Litchfield County, Connecticut, that, along with the Washington, D.C., landscape architecture firm Oehme, van Sweden & Associates, developed a design strategy to bring these needs into a state of equipoise.

“Materializing our client’s perfect house drove everything we did,” says principal Elizabeth Demetriades. “We wanted a contemporary farmhouse,” the owner explains. “We wanted to see the countryside around us, and we needed plenty of sunlight and a big open kitchen.”

A vaulted great room, with ceilings that soar to 18 feet, forms the magnetic center of a plan that spins out toward other, more

### TRADE SECRETS

The great room, anchored by a bluestone fireplace, features a collection of pieces from top-shelf designers. FURNISHINGS A suede-covered Jean-Michel Frank sofa, ca. 1939, sits opposite '50s armchairs by Finn Juhl and Hans Wegner. Coffee table by ceramist Roger Capron. Trestle table by George Nakashima. CARPET Pakistani rug, Stark.



ITS HEART: A GREAT ROOM WITH TALL CEILINGS AND WALLS OF GLASS



NOTE HOW THE COLORS OF THE CHIEF BUILDING MATERIALS—BLUESTONE



## MAHOGANY, CEDAR, ZINC—LINK THE DESIGN TO THE LAND AND SKY



private areas. On the ground floor, a library, a kitchen, and a breakfast area give way to a kind of command center that comprises a large, well-wired home office, a laundry and mudroom, and a pantry with semienclosed niches for storing appliances, wine, and nonperishables. At the back, a two-story space contains a master suite as well as a bedroom for the family's grandmother; upstairs is another office, and bed, bath, and play spaces for the younger set. All rooms benefit from open views and generous daylight, especially the great room, with its expansive windows opening onto small garden elements to the east and sweeping westward views across rolling fields to distant hills.

According to Oehme, van Sweden principal Eric Groft, his team “had a dramatic landscape to begin with—a mature forest, beautiful stone walls that had slumped over time—and it was our task to marry the natural beauty to the drama of the house itself.”

Intimate garden areas to the east of the house were defined by extending major architectural lines outward. To maintain abundant sunlight for the residence, trees were kept away from the house and used only for specific effect, such as the cork tree that separates the forecourt from the entry garden. Native perennials and grasses were used to create an active outdoor surface that integrates with the meadow beyond. ▶

### TRADE SECRETS

From the cook's kitchen to the sleek poolside, with its Gloster chaise longues, the house is a sybarite's delight. **FURNISHINGS** Cherrywood kitchen island topped with Bianco Venato marble from Puccio Marble & Onyx. **APPLIANCES** Sub-Zero refrigerator and freezer; Garland range with custom hood. **SINK HARDWARE** KWC Suprimo faucet, with In-Sink-Erator instant hot water. **TELEVISION** A Sharp Aquos model.



The approach to the house—a winding gravel drive, with a separate spur for deliveries to the rear—reveals the house slowly. The drive ends at a forecourt for autos, which is separated from the front door by a lovely natural rock outcropping. There, where the view takes in both the pool house and the main residence, the material palette of the house becomes evident: large expanses of glass, along with four major materials. Bluestone and industrial zinc, cooler elements, harmonize with the surrounding stone and sky; warmer materials—mahogany windows and trim, and clear-finish cedar siding—evoke the surrounding forest and impart a sense of intimacy and home.

**T**he architects allowed the exterior materials to pass directly into the house to further emphasize the connection between inside and out. Bluestone drops along the south wall of the great room to wrap the fireplace, and presses through the front door as flooring for the foyer. Zinc slides indoors to clad the entry hall closet. Likewise, mahogany trim cascades through a skylight to clad an interior wall. Cherry millwork and flooring join the great room with more private spaces to form an interior lining imbued with a gentle light and warmth.

The architects' use of a long-span exterior beam to support the great room ceiling made it possible to open the walls of the room with huge panes of glass. The grand westward views and more intimate court, pool, and garden views provide a poetic dialogue, while hinting at an unlimited, even monumental sense of panorama. Sheltered within its lovely and refined interior, the family has box seats for the wonders of nature. "The other night at dinner," the owner recounts, "one of our grandchildren spotted a hawk; we watched it dive for a field mouse, pick it up, and fly all the way around the house until it disappeared into the darkening sky." □

*Henry Urbach is a New York gallery owner who writes frequently about architecture.*

**TRADE SECRETS** Mahogany-framed window walls, seen here in the dining alcove, above and opposite page, and master bath, left, make nature a part of the decor. **FURNISHINGS** Family heirloom Windsor chairs surround an Eero Saarinen dining table by Knoll. The chandelier is by Jean Royère, ca. 1950. **BATH HARDWARE** Dornbracht's Tara faucet is mounted on a honed Creme Marfil stone counter; American Standard's Ovalyn under-mounted basin. **WALL TILE** Hastings Tile's Vidrotil glass. Sources, see back of book. [houseandgarden.com](http://houseandgarden.com).





THE HOUSE IS SITED AWAY FROM THE WOODS, SO IT RECEIVES ABUNDANT SUNLIGHT; LANDSCAPE ARCHITECTS PLANTED THE GARDEN WITH LOW-LYING GRASSES AND PERENNIALS

# a light touch

## TRADE SECRETS

Brightness and romance, the keynotes of the house, are nowhere better observed than in the master bedroom, with its Anglo-Indian four-poster.

**FURNISHINGS** The chest of drawers is late-19th-century Provençal. A candlestick lamp by Vaughan tops the antique English side table. **FABRICS** Window shades in Ikat and a pillow in Greta, both in green, by Kathryn Ireland. Cheesecloth was used for the canopy; the quilt is an American antique.



Traditional decor with a serene, sunny spin, courtesy of designer Kathryn Ireland, graces the Connecticut weekend home of *Vanity Fair* fashion director Anne McNally



PRODUCED BY MAYER RUS PHOTOGRAPHED BY FERNANDO BENGOCHEA  
STYLED BY REBECCA OMWEG WRITTEN BY PAUL O'DONNELL



Use stripes and delicate florals



**W**ashington, Connecticut, in the state's northwest corner, is less than two hours north of Manhattan, but the town is no trendy satellite of Gotham. With its quiet village green and thousands of surrounding acres of preserved forest, it's not a place where you'd expect to run into a couture show fixture like Anne McNally, a fashion director for *Vanity Fair*—unless perhaps an episode of *The Simple Life* were being shot nearby. “If a woman comes here wearing high heels,” a local realtor told *The New York Times* recently, “I know she won't buy.” In group photos (with pals like *Vogue* editor Anna Wintour) of the front row at the runways of New York and Paris, or at parties that get her mentioned in the social columns, McNally typically makes a strong statement in such heels.

Never totally believe anyone's—or any place's—press. In the early '90s, McNally, tiring of the mounting social whirl in the Hamptons, visited her editor in chief, Graydon Carter, at his house in Washington and loved the town. She rented a place on the green for a year, then found an 1890s Colonial, one of 20 extant buildings in town by architect Ehrick Rossiter, who began the Washington tradition of dedicating woodland reserves. Today McNally can admire Rossiter's legacy from her airy screened porch: 20,000 acres of forest adjoining her four-and-a-half-acre lot. But

in quietly luminous colors to lend a welcoming air to a formal space

**TRADE SECRETS** McNally, opposite page, wanted the living room to reflect the home's open, easy nature. She chose translucent curtains and slipcovers and a simple straw rug. **FABRIC** Bennison's Faded Roses chintz covers the sofa. Pillows in Kathryn Ireland's Diamond Batik in tan. Armchair and ottoman slipcovers in Jane Churchill's Talpa Stripe, through Cowtan & Tout. Curtains in Ireland's Natural Hemp.



Today a kitchen should be designed as much for conversation as for



on weekends nearly year-round she's more often seen in it, wearing a sturdy pair of hiking boots.

"The house was in relatively good shape," McNally recalls. Eager to settle in and enjoy the house with her two children, she postponed any major work. That winter she got an urgent call. The water pipes had frozen and, she says, "the radiators exploded. It was like a bomb site."

Forced to renovate, McNally opened up the kitchen, turning three little rooms into a space where guests entertain the cook while propped in front of a fire that "burns endless amounts of wood, as we down lots of hot chocolate," in the words of a frequent visitor. Throughout the house, McNally replaced heavy marble mantelpieces with lighter wooden ones. Everywhere she chose to emphasize the house's Colonial air. Upstairs, McNally expanded the master bath, building a massive oak surround for the existing tub. In the bedroom and bath, she installed whitewashed planks (which had originally floored a local barn) in imitation of a castle she had once visited in Sweden.

For the most part, however, she left Rossiter's plan alone. "I don't like cluttered things," she says. "I like living in spaces as spaces, not as showrooms." Working almost completely from the deep stock of antiques in the area, McNally kept to dark woods and light painted floors that recall Shaker style. The few abrupt departures, like a mammoth shabby-chic floor cushion she bought for the TV room, were concessions to the reality of raising children or, like the Venetian mirror in the living room, objects of pure desire. "A house changes according to the stages of your life," she says. ▷

**TRADE SECRETS** From kitchen to porch, the house provides comfortable areas for guests to congregate.

**FURNISHINGS** The porch, above, features vintage Lloyd Loom pieces. A ca. 1870 English oak refectory dining table and chairs, opposite page, add heft to the airy kitchen.

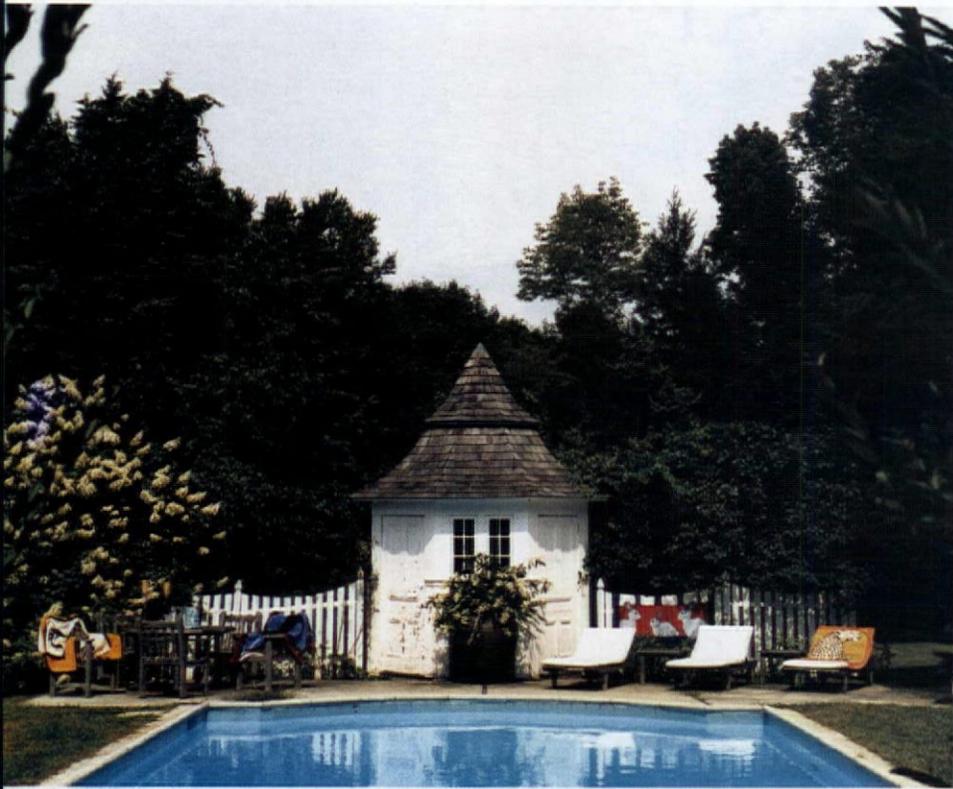
**FABRICS** The porch table is set with a tablecloth of Ireland's Rose chintz in Sage. The sofa in the kitchen is slipcovered in cotton ticking; a throw in Raoul Textiles' Miranda print is draped atop. The armchair is covered in a Cowtan & Tout chintz.

**APPLIANCES** Viking range.



cooking, making it a **gathering place** that all enjoy





The most recent stage came a year ago, when McNally invited interior and fabric designer Kathryn Ireland to Washington to make a few suggestions. The two had met socially years earlier, and McNally was instrumental in Ireland's purchase of a vacation home near Quercy in McNally's native France. Seeing how Ireland decorated the getaway's guesthouse on a shoestring—white duck on all the furniture, a creamy overall palette—McNally hired her to redo her New York apartment.

In Connecticut, "Anne had done an amazing job on her own; I just joined the dots with bits and pieces," says Ireland, whose tastes run to "simple stuff" like Swedish Gustavian antiques. "Anne's house just needed some warming up." Ireland did it largely by punctuating the rooms with color. In the kitchen area she brought in her Red Quilt fabric for curtains, and used another quilt as a sofa accent. In McNally's spare decor, the rich reds and graphic flair of Ireland's fabrics lock in the classic quiet of the rooms. "In a successful room, colors work in a harmonious mixture," says Ireland. "Nothing jumps at you when you walk in."

Ireland has supported the house's "very American feel," but she has also introduced an eclecticism that she identifies as the secret to a welcoming atmosphere. In the master bedroom, Ireland matched the drama of McNally's Anglo-Indian four-poster with a painted late-nineteenth-century Provençal chest of drawers. Ireland's apple green floral ikat on the windows and a vintage quilt quiet the elements and pull them together. The two women consider the house a work in progress, and continue to make tandem trips to Connecticut to shop and plan. During their first visits to the house, "we talked ourselves hoarse," Ireland says. "Anne would make a great business partner, if she wasn't foremost a friend." □

**The marble fireplace surrounds, original to the house, seemed too fussy to McNally, so she had them all replaced with antiqued pine mantels. She also had an oak enclosure built for the Kohler tub in the master bath, opposite page, to heighten the effect of the whitewashed barn-plank floors. ■ A poolside changing pavilion, above, is flanked by teak furniture from Smith & Hawken. Sources, see back of book. [houseandgarden.com](http://houseandgarden.com).**



Broad, bare expanses of painted or whitewashed wooden floors



bring a perfect *air of ease* to a weekend house

A photograph of a California bungalow garden. The scene is dominated by a large, textured wall with vertical stripes in shades of yellow and green. A large palm tree trunk is on the left, and its fronds hang over the top. A dog is sitting on a wooden chair with orange cushions in the foreground. A window with a grid pattern is visible on the right. The overall atmosphere is bright and tropical.

# GRAPHIC DELIGHT

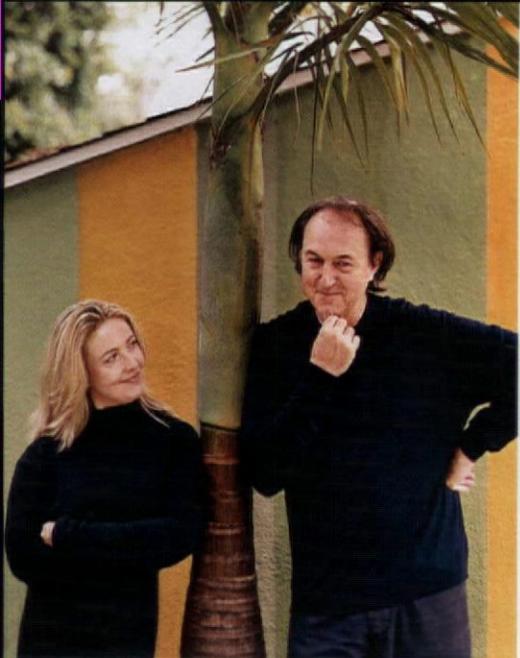
**A CLEAN, RECTILINEAR DESIGN OF TERRACES AND MASSES OF TROPICAL PLANTS UNIFIES THE OVERGROWN GARDENS AROUND TWO ARTISTS' CALIFORNIA BUNGALOW**

Color and pattern are extremely important to the owners of this California garden. Ann Field-Piercy painted the rear of her studio, this page, with vivid stripes that echo the variegation of some of her favorite plants.

■ A corner of tropical plants, opposite page, features river stones and a hand-painted pot.

BY STEPHEN ORR  
PHOTOGRAPHED BY DANA GALLAGHER





Ann Field-Piercy and Clive Piercy, above left, at home. ■ The couple replaced the simple lawn in front of their bungalow, above right, with a dramatic set of terraces planted with sculptural cacti and succulents. ■ Clumps of agave, yucca, phormium, and papyrus, below, stand like characters on a stage in the front garden. ■ Stylistic quotations abound. An unusual table setting on the back dining terrace, opposite page, was inspired by an Irving Penn still life.



No one looks at the world quite the way visual types do. They fret over every color choice, down to its last percentage of magenta. They gather stylistic references like magpies. They regard typography as if it were an organized religion. They call everything into question and analyze it to the nth degree. Set three such people to the task of recasting a small, overgrown property into an integrated series of gardens and you're likely to get a clash of not just colors but tempers.

So why did the collaboration on this small garden in Santa Monica go so smoothly? Perhaps because Clive Piercy, who heads a graphic design studio, and his wife, illustrator Ann Field-Piercy, share a visual sense, a language with which they can communicate. Their appreciation of graphic design is formed from an understated but quirky sense of humor that Americans think of as typically British. In the mid-1980s, after the couple moved to Los Angeles from England and bought a Santa Monica bungalow, they quickly realized that they might be out of their element when it came to restyling the ramshackle garden (and the word "garden" might be an overstatement). "Nobody could

**THE GARDEN OWNERS CREATED  
A WALL OF BOLD TROPICAL PLANTS—  
BOUGAINVILLEA, PHILODENDRON,  
GIANT BIRD-OF-PARADISE—THAT MAKES  
A PRIVATE AREA FOR OUTDOOR DINING**



## THE BACK GARDEN COMBINES ELEMENTS OF A JAPANESE GARDEN—A SCREENED WALL, AN AREA OF RIVER STONES—WITH EXOTIC FLORA

- 1 DRIVEWAY
- 2 FRONT GARDEN
- 3 DINING TERRACE
- 4 BACK LAWN
- 5 JAPANESE GRAVEL GARDEN
- 6 SHALLOW POOL
- 7 GIANT YUCCA TREES
- 8 SPA



When the couple moved in, the rear garden, opposite page, was just a pile of refuse hiding in tall grass. Now it is the most distinctive of the three gardens. Terraces of river stones dotted with spiky phormiums surround a central shallow pool.

see the potential in the place, but we immediately responded to its overgrown, Arthur Rackham Englishness," Piercy says, citing the famous British Art Nouveau illustrator.

The couple knew that to unify the property's three spaces—front, middle, and back yards—they had to edit and pare away the unessential. Working with the architect of their house renovations, Piercy and Field

turned the small, sloping front lawn into a series of angular concrete terraces and planted them with sculptural groupings of spiky or mounding succulents and cacti, set among different types of stones and gravel. The middle garden sits behind the house and is primarily for outdoor entertaining and use by the couple's two dogs. Tall phormiums, dragon trees, and giant bird-of-paradise give the relatively conventional setup of dining terrace and lawn a tropical flair.

Field had a slightly less Rackham-esque perception of the garden than her husband. "Basically, it was just a huge yucca tree and a rose," she says. As the couple turned their attention to the rear yard, just behind the converted garage (Field's illustration studio), their editing and visualization skills were truly tested. Before they could even consider a new design, they had to remove scores of old liquor bottles, a six-foot-tall forest of grass, and a dead peach tree. Confronted with a newly blank slate, the couple knew the feeling and style that they wanted for the space, but were unsure how to obtain it. A friend's referral to Curt Klebaum, a garden designer with a background in architecture and art history, provided the solution. Their common visual background helped make the design process much easier. "They have extremely refined tastes," Klebaum says. "We have the same vocabulary when it comes to discussing visual things."

His first design proposal was organic in form, with flowing beds of azaleas and rhododendrons, but Piercy and Field wanted something strongly graphic that would incorporate the tropical plants they had fallen in love with in California. As with their design style,



**FIELD-PIERCY'S SUNNY STUDIO IS BOTH PRACTICAL AND HANDSOME. IT HAS TWO VIEWS, ONE INTO AN OUTDOOR SEATING AREA AND THE OTHER TO THE JAPANESE GARDEN**



inspiration and references came from near and far. They were heavily influenced by some of their favorite vacation spots: Maui, and Two Bunch Palms near Palm Springs. They also looked at Japanese gardens, especially the modern interpretations of Isamu Noguchi. To avoid

the dense jungle look that afflicts many tropical gardens, the three made a restrained, modernist framework. Using sketches and doodles to communicate ideas, they developed a rectilinear design of gravel-filled terraces that echoes the treatment of the front garden. The centerpiece is a shallow pool that is punctuated

with boulders and river stones. Shocks of phormiums and the irislike *Diets iridioides* crop up from the planes of river stones, and towering over the entire scene is the only vestige of the original garden, a dramatic clump of giant yucca trees.

Piercy and Field haven't regretted the loss of any Englishness, either wild or conventional, in their garden. "We didn't want a traditional English garden," Field says. "People get overly sentimental about gardening, but nature is bold, full of stripes and pattern." That thought is played out in the bold lines and careful plant choices that the threesome envisioned for the once suburban setting. Luckily for visual folks, seeing is usually believing. □

**The garage, above, is now an illustration studio for Ann Field-Piercy.**

**The old driveway becomes a tongue-in-cheek living room with two chairs, an Oriental carpet, and potted plants. ■ For parties, the area around the hot tub, opposite page, is decorated with paper lanterns and a flea market portrait.**



# THE GREAT OUTDOORS

STYLISH FURNITURE MAKES  
EVERY SUMMER SPACE—  
THE GARDEN, THE WATER'S  
EDGE, THE ROOF—SIZZLE



PRODUCED BY MICHAEL REYNOLDS  
PHOTOGRAPHED BY THOMAS LOOF



DuVal **SECTIONAL SOFA ENSEMBLE** and Wyatt rectangular **COFFEE TABLE**, all in Atlantic Green raw aluminum, from McKinnon and Harris, Inc. The sofa is upholstered in Sunbrella **FABRIC** in Natural; the **PILLOWS** are Larsen's Siro in Rock Salt. Lattice **CAKE STAND**, \$69, Williams-Sonoma. Philippe Deshoulieres's Balmoral **TEAPOT**, \$250; **CREAMER**, \$105; **SUGAR BOWL**, \$145; **DESSERT PLATES**, \$45 each; **CUPS**, \$40 each; and **SAUCERS**, \$20 each; all through Lalique. Poodles from Unique Standard Poodles, Boothwyn, PA. Photographed at Ladew Gardens in Monkton, MD.

# CURVING BENCHES



ARE IDEAL FOR CONVERSATION AND LET YOU FACE THE SUN (OR NOT)



Fox Island **CURVED SETTEE** grouping and **PLANTERS**, Weatherend Estate Furniture. **UMBRELLA STAND** in White Powder Coat finish, \$930, from the Paeso Collection, Santa Barbara Designs. The umbrella **FABRIC** is Antigua from Scalamandré. **CUSHIONS** are Antigua and Guadeloupe, both Scalamandré. Brunton Lite-Tech **BINOCULARS**, \$209, L. L. Bean Inc. On table: Adrienne **CHAMPAGNE FLUTES**, \$8 each, Crate and Barrel; Apilco **DINNER PLATES**, \$19 each, Williams-Sonoma; beaded, footed, pewter **OVAL BASIN**, \$740, Match; Arte Italica **WINE BASIN**, \$725, at Bergdorf Goodman.

INDULGE YOUR **ASIAN FANTASY** AT HOME.  
RED FURNISHINGS PROVIDE AN EASTERN BLUSH,  
AND ARE A VIVID FOIL FOR DELICATE TABLEWARE



Oval lacquered **DINING TABLE**, by Francois Champsaur for Homer. Painted Ancaster **SIDE CHAIRS** are upholstered in Ming Dragon, from F. Schumacher & Co. Porcelain Rue de la Paix **GINGER JAR**, \$1,895, Tiffany & Co. Porcelain **BUDDHA**, \$25.50, from Pearl River. Square red-lacquered **TRAYS**, \$195 each, Takashimaya. Gold Titano **WHISKEY TUMBLERS**, \$48 for a set of four, by Leonardo at Uncommon Goods. Aria Ivory **CHOPSTICKS**, \$55 a pair, Pavillon Christoffle. **NAPKINS**, Ming Dragon in Saffron, F. Schumacher & Co. **TUREEN**, \$1,900; **DINNER PLATES**, \$324 each; **BOWLS**, \$360 each; **SOUP PLATES**, \$272 each; and **CUPS AND SAUCERS**, \$386 each; all Meissen.





Miramar **CHAISE LONGUES**, \$1,794 each; **DINING TABLE**, \$2,279; and folding **SIDE CHAIRS**, \$750 each; all in Castillo wood, from Janus et Cie. Savoy **HURRICANE LAMPS**, \$37 each, with white pillar **CANDLES**, \$5.50 each, Crate and Barrel. Plum and Sheer Amethyst **BATH TOWELS**, \$25 each, Calvin Klein. Sources, see back of book.

MAKE AN EVENING BY THE POOL INCANDESCENT



LOW WOODEN CHAISES AND CHAIRS ARE SLEEK AND COOL

*The well-lived life*



# FAMILY AFFAIR

BY MAYER RUS PHOTOGRAPHED BY MATTHEW HRANEK

The west end of Camp Kent's vaulted theater, opposite page. ■ Dorothy, a springer spaniel, jumps from the lakeside dock as Addison Keilty and her younger brother Aidan look on. Warwick armchair by Smith & Hawken.

## A FORMER CHILDREN'S SUMMER CAMP IN CONNECTICUT MAKES A LIVELY RETREAT FOR THE EXTENDED CLAN OF DESIGNER ALEXANDRA CHAMPALIMAUD



**D**esigner Alexandra Champalimaud knows a thing or two about “luxury.” In the world of high-end hotels, where she has flourished for more than two decades, the concept is typically defined in terms of material amenities and sybaritic services. Champalimaud’s fluency in this particular lexicon of cashmere throws, marble baths, and in-room massages has won her firm plum assignments from upscale innkeepers around the world. (Her current roster of clients includes the Berkeley and Savoy hotels in London.) On the home front, however, she speaks a very different language of luxury.

Simplicity is the lingua franca at Camp Kent, an erstwhile children’s retreat in Connecticut that has been reincarnated as a family playhouse by Champalimaud and her husband, Bruce Schnitzer, whom she describes as a “lanky Texan who chops wood and happens to own the place.” Their rehabilitation of the derelict site offers a lesson in the virtues of restraint and respect.

On Champalimaud’s first visit, she instantly fell under the spell of its rustic charm and timeworn texture—an old-timey children’s camp, after all, has obvious appeal. Few homesteaders, however, could have imagined the potential for transforming the abandoned property into a functional, single-family compound. Small, rundown cabins were scattered over the six-acre site. The main building, which houses a multipurpose theater and communal kitchen, suffered from sagging beams and a leaking roof. In addition to the structural damage, issues of scale and layout—the theater has a 50-foot-high ceiling and a fully outfitted stage—further complicated the renovation effort. Preservation of the architecture seemed unlikely if the old camp was to resemble any conventional idea of a modern country house. ▷



In Camp Kent’s new incarnation, the regimen includes games for grown-ups, like bocce, above. ■ Alexandra Champalimaud and her elder son, Lopo, eat an outdoor lunch with the family, left. ■ The living room, opposite page, has a narrow plan that allows for several cozy seating groups. The room is furnished with rustic vintage finds from local tag sales and far-flung flea markets. The silk rug and coffee table are 1940s Chinese. Vintage striped pillows from Les Pucés, Paris, sit atop a sofa slipcovered in cotton duck.

THE HUMBLE FURNISHINGS WERE COLLECTED BY  
CHAMPALIMAUD DURING HER TRAVELS. THE DIVERSE  
PIECES SHARE QUALITIES OF "AGE, PATINA, AND DIGNITY"



Fortunately, Champalimaud casts a skeptical eye on convention. She decided to meet the camp on its own terms—which is to say, to acknowledge that the place is what it is, and that what it is is well worth saving. The designer had no intention, say, of converting the theater into a suburban “great room,” or installing flat-screen televisions in the guest quarters. Her aversion to flashy design gestures is not merely a personal conviction; as a member of the local architectural review board, Champalimaud actively enforces policies calculated to preserve the unpretentious, rural character of the lake community.

“This wasn’t a serious ‘design’ job, like renovating an old hotel,” Champalimaud says. “The camp has an authenticity and soul that design can’t fake, so we tried to make as few changes as possible. We moved five huts together as sleeping quarters next to the main building and wrapped a terrace around the whole thing. We refitted the kitchen, but preserved the original children’s graffiti on the walls. We also left the theater and stage intact. Local productions are welcome.”

The designer’s less-is-more attitude guided every decision, from master planning to the choice of materials. ▷



## THE WELL-LIVED LIFE

Hospitality impresario Alexandra Champalimaud understands the merits of high style, rustic elegance, and truffle butter.

■ **If you could ask any designer to make your shoes, whom would you choose?**

“Jimmy Choo.”

■ **Who is your favorite fashion designer?**

“Yohji Yamamoto.”

■ **What kind of car do you drive?**

“An Audi Allroad and an Alfa Romeo 164L.”

■ **What car do you lust after?**

“A 1965 Aston Martin DB5.”

■ **Whose perfume is on your nightstand?**

“Aqua di Parma.”

■ **You’ve been invited to the Oscars. Where will you get your dress?**

“John Galliano.”

■ **What things must you always have in the refrigerator?**

“Orangina, Dom Perignon, sevruga caviar, face mist, Sunyata Spa, salted butter, organic milk, and truffle butter.”

■ **If you could choose one classic watch, what would it be?**

“Baume & Mercier.”

■ **If you were a fabric, what kind would you be?**

“Intricately woven, delicately highlighted, and soft to touch.”

■ **You’re planning a wedding. What champagne will you serve?**

“Veuve Clicquot.”

■ **Describe the perfect houseguest.**

“Well traveled, current, enthusiastic, and well mannered.”



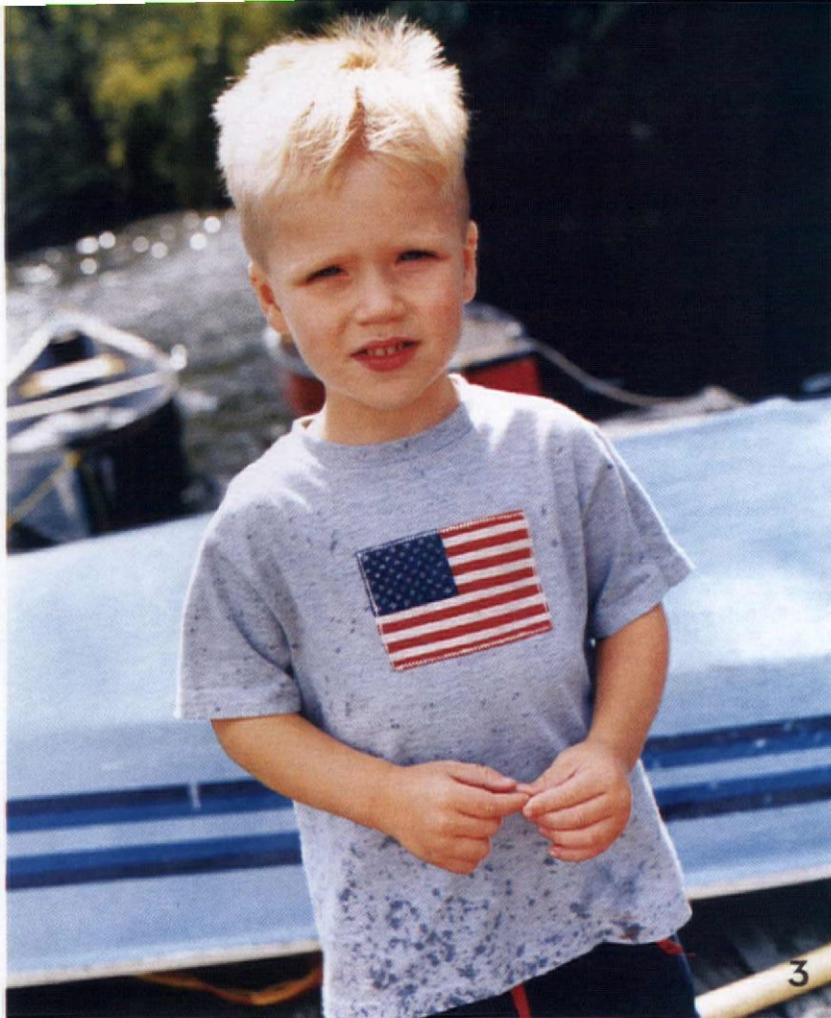


Hearth-side in the theater, opposite page, top, an antique pine table from Sotheby's is paired with a few of the camp's original side chairs and a pair of school library armchairs. ■ When not used for performances, the restored theater, opposite page, bottom, becomes an oversized rec room, where floor hockey and Ping-Pong are played underneath flags significant to Champalimaud's past. ■ What was once a stage-side dressing room has been transformed into the kitchen, this page, where children's graffiti remains as a trace of the room's former use. China and serving dishes from Williams-Sonoma; lanterns from Pier 1.



THE RUSTIC CAMP CELEBRATES THE SIMPLE PLEASURES OF COUNTRY LIVING





Knotty pine makes a predictable appearance in the new interiors, but the humble material receives a sophisticated attitude adjustment when juxtaposed with fabrics and furnishings collected during Champalimaud's extensive travels—Moroccan tables, old saris, remnants of Chinese carpets from the 1940s, and camp furniture used on safari in Africa, to name a few. "The pieces come from all over the world, but they all share qualities of age, patina, and dignity," she says. "Of course, I always have good sheets and pillows and good bathtubs." (As the old saying goes, you can take the girl out of the Savoy, but you can't completely take the Savoy out of the girl.)

The rehabilitated theater perhaps best illustrates Champalimaud's success in creating a highly personal environment attuned to her family's needs and personality without compromising the camp's original structure and spirit. The flags that hang from the restored rafters all have significance: Portugal, the designer's birthplace; England, where she was schooled; Canada, the country where she raised her two sons, Lopo and Anthony, and started her design practice; and Texas. Other decorative elements include large column capitals and lanterns designed for Champalimaud and Schnitzer's wedding reception.

"I'm always happy when the camp gets taken over by lots of our friends," the designer says. "The theater is an amazing place for parties and concerts. Everyone in the family has sung on the stage at some point."

True to its original spirit, Camp Kent remains supremely hospitable to both festivity and repose. Champalimaud's enchantment is evident in her descriptions of candlelit dinners, kayaking expeditions, and blissful mornings spent looking over the mist-covered waters of the lake. "Even if you've sailed on yachts and lived in every luxury high-rise," she says, "there's still nothing so deeply satisfying as a summer day in the country." □

**1** Eliza Schnitzer and her stepmother, Alexandra Champalimaud, prepare lunch in the gazebo. **2** Guest room beds fitted in vintage coverlets from Les Puces. **3** Aidan Keilty. **4** A vintage cast-iron tub in the master bath. Canvas curtain from Bed, Bath & Beyond. **5** Lopo spreads marmalade on a fresh croissant from Strobe Baking Company in Kent, CT. Marley the dog looks on. **6** An original camp table, freshened with new paint, is topped with tag sale finds and a Pottery Barn vase. Sources, see back of book.

## RATHER THAN MODERN CONVENIENCES



# SOURCES

where to buy it

All retail sources follow. If a company is not listed under its corresponding page number, see Sources Through Architects and Designers Only.

## ON THE COVER

francespalmerpottery.com.

## WELCOME Page 4

Metro shelving, metro.com.

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Page 6, oblong pedestal, \$895, from Frances Palmer Pottery. Page 8, interior photo: armchairs by Francis Jourdain, ca. 1925, flank a leather '20s French ottoman. Custom-designed sofa is covered in Glant chenille. Wool rug, V'Soske, NYC. Fireplace hardware, by Peter Maly, Ameico, New Milford, CT. 860-354-8765, ameico.com. Custom zinc fireplace surround, Sanchez/Nitzberg, NYC. 718-387-0640, sancheznitzberg.com. Outdoor photo: furniture, from foreground: Edra's Air One chair in light gray by Ross Lovegrove, \$484, from Qui, NYC. 212-691-2240. BLOVE bench by Ross Lovegrove, \$2,200; Little Albert armchair by Ron Arad for Moroso SPA, in white, \$454; Brasilia chaise and ottoman in silver, by Ross Lovegrove for Zanotta SPA, \$3,120; and Ploof armchair in white, by Philippe Starck for Kartell, \$489; all through Luminaire, 800-654-7250, luminaire.com.

## DOMESTIC BLISS Pages 31-48

Page 31, Lulu DK Fabrics, NYC. 212-223-4234, luludk.com. Page 32, fabric covering ottoman is Bergamo's Montana cotton. Table lamp, from Aero, NYC. 212-966-1500. Page 33, items on bookshelf, from right: red ceramic vase, \$22, from Global Table, NYC. 212-431-5839. Handblown glass oval finial, \$525, from Carl Martinez Hardware, NYC. 212-941-8142. Pinetti photo album, \$130, from IS, NYC. 212-334-4447. Silk-covered notebook, \$12, from saigoniste.com. Page 34, hollyhunt.com. ABC Carpet & Home, NYC. 212-473-3000. Page 36, centuryfurniture.com. Page 41, sunbrella.com. brownjordanfurniture.com. Luther Quintana, NYC. 212-462-2033. Pages 46-48, La Tour d'Argent, Paris. tourdargent.com. 011-33-1-4354-2331. Page 48, Pisco ABA, through Headington Wine & Liquor, NYC. 212-288-6850. Spec's Liquors, Houston. 888-526-8787. Sigel's, Dallas. 214-352-2291. Pineapple flute glass, \$17, Williams-Sonoma. williams-sonoma.com. Mesquite cutting board, \$30, sanpedromesquite.com.

## IN THE GARDEN Pages 55-68

Page 57, *Nicotiana glauca*, through johnnyseeds.com. *N. langsdorffii*, seeds.thompsonmorgan.com. 'Sensation' cosmos, gurneys.com. 'Envy' zinnias, johnnyseeds.com. 'Empress of India' nasturtiums, anniesannuals.com. 'Giant Mammoth' sunflowers, raingardens.com. 'Kong' and 'Prado Red' sunflowers, territorialseed.com. 'Sam Huston,' 'Ben Huston,' and 'Spartacus' dahlias, valler.com. 'Black Beauty' lilies, whiteflowerfarm.com. 'Citronella' lilies, brecks.com. Tulips and grape hyacinth bulbs, whiteflowerfarm.com (or many other nurseries). Page 66, sources for berry plants: starkbros.com; noursefarms.com; eat-it.com.

## AMERICAN SCENE Pages 71-80

Page 71, Amy Sacks, Portland, OR. 503-274-0410. The Skyscraper Museum, NYC. skyscraper.org. The Museum of Modern Art, Queens, NY. 212-708-9400. moma.org. argylehotel.com. flowcrpowernyc.org. centralparknyc.org. interfacel.com.

## PITCH PERFECT Pages 84-93

Michael Cole, Laguna Beach, CA. 949-497-4244. Virgil McDowell Inc., Santa Monica, CA. 310-459-8838. Pages 84-85, sunbrella.com. brownjordanfurniture.com. Lanterns, enchantedcandle.com. Pages 88-89, Ed Hardy, San Francisco. 415-626-6300, edhardysf.com.

sothebys.com. williamyeowardcrystal.com. rosenthal.com. tiffany.com. Regency convex mirror, Sotheby's. Pages 90-91, Hermès. hermes.com. Pages 92-93, charlesedwards.com. Ralph Lauren Home. rhhome.polo.com. potterybarn.com. crateandbarrel.com. Agostino Antiques. 212-533-3355. Foundry. 212-759-9332. Christie's. christies.com. circalighting.com. heritagelanterns.com. shadesoflight.com. Chameleon. 212-343-9197. Lampworks. 212-750-1500. Powder room photo: Barber Wilson's sink hardware. 800-727-6317. RC Byers mirror, through Christopher Norman. Guest bedroom: bed covering, pillow shams, and linens, rhhome.polo.com. Walls upholstered in Edmund Petri's Rayure Murphee, through Old World Weavers. Custom ebonized side table from Reborn Antiques, L.A. 323-735-0541. Porch photo: chair cushions covered in a Waverly chintz. waverly.com. Master bath photo: bathtub, Waterworks' Candide Deep Soaker tub. waterworks.com. Ralph Lauren's LND11054N wallpaper. rhhome.polo.com. Faucet hardware, Barber Wilson's.

## FORM FITTING Pages 94-101

Demetriades + Walker, Lakeville, CT. 860-435-0800. demetriadesandwalker.com. Oehme, van Sweden & Associates, Inc., Washington, D.C. 202-546-7575. Pages 94-95, richardsschultz.com. frontgate.com. lynxprofessionalgrills.com. Pages 96-97, Jean-Michel Frank sofa from



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Pages 31-48

Friedman & Vallois, NYC. 212-517-3820. For similar seating: Donzella, NYC. 212-965-8919. donzella.com. Pages 98-99, gloster.com. puccio.info. subzero.com. Garland Commercial Ranges. garland-group.com. kwcfacets.com. insinkerator.com. Sharp. sharpusa.com. Mahogany tractor seat stools with wrought-iron legs, from Fisher's Antiques, Sag Harbor, NY. 631-725-0006. Pages 100-101, knoll.com. dornbracht.com. hastingstleibath.com.

## A LIGHT TOUCH Pages 102-109

Kathryn M. Ireland, Inc., Santa Monica, CA. 310-315-4351. Pages 104-105, similar star carpet, Patterson, Flynn & Martin. Coffee table is an Indian antique. Pages 106-107, Lloyd Loom of Spalding. lloydloom.com. vikingrange.com. Window shades in Ireland's Quilt in red. Sofa slipcover in Ian Mankin cotton ticking, through the Coconut Co., NYC. 212-539-1940. Pages 108-109, tub, Kohler's Vintage Bath model. kohler.com. smithandhawken.com. Candlestick lamp by Vaughan.

## GRAPHIC DELIGHT Pages 110-117

Curt Klebaum Landscape Design, Santa Monica, CA. 310-413-1770. Pages 110-111, Vintage teak steamer, similar to Smith & Hawken's Steamer chaise. smithandhawken.com. Custom cushions in Sunbrella fabric. sunbrella.com. Pages 112-113, vintage metal garden furniture,

with custom cushions in Sunbrella fabrics.

Pages 116-117, chairs, Off the Wall Antiques, L.A. 323-930-1185. Glass hurricanes by Calvin Klein Home. 800-294-7978.

## THE GREAT OUTDOORS Pages 118-125

Pages 118-119, Williams-Sonoma. 877-812-6235. williams-sonoma.com. Lalique. 888-488-2580. lalique.com. Ladew Gardens, Monkton, MD. 410-557-9466. ladewgardens.com. Pages 120-121, Santa Barbara Designs. 800-919-9464. L. L. Bean, Inc. 800-441-5713. llbean.com. Crate and Barrel. 800-967-6696. crateandbarrel.com. Match. 201-792-9444. Bergdorf Goodman. 800-558-1855. bergdorfgoodman.com. Pages 122-123, Homer, NYC. 212-744-7705. Tiffany & Co. 800-526-0649. tiffany.com. Pearl River Mart, NYC. 212-431-4770. Takashimaya, NYC. 212-350-0179. uncommongoods.com. Pavillon Christofle. 877-PAVILLON. christofle.com. Meissen. 866-977-9236. meissen.us. Pages 124-125, Janus et Cie. 800-24-JANUS. janusetcie.com. Calvin Klein Home. 800-294-7978.

## FAMILY AFFAIR Pages 126-133

Alexandra Champalimaud & Associates, NYC. alexchamp.com. 212-807-8869. Pages 126-127, smithandhawken.com. Pages 130-131, antique pine table, sothebys.com. Starfish, pier1.com. williams-sonoma.com. Pages 132-133, Bed, Bath & Beyond. 800-462-3966. Strobbe Baking Company, Kent, CT. 203-927-4073. potterybarn.com. Top middle photo: side table, Pottery Barn. Cast metal beds were original to the camp. For similar vintage bathtubs, urbanarchaeology.com. Beeswax candle, jsctz.com.

## SOURCES THROUGH ARCHITECTS AND DESIGNERS ONLY

Fabrics: Bennison. 212-223-0373. Bergamo. 212-888-3333. Cowtan & Tout. 212-647-6900. Designers Guild, through Osborne & Little. Donghia. 800-DONGHIA. F. Schumacher & Co. 212-415-3900. Glant. 206-725-4444. Holly Hunt. 212-891-2500. hollyhunt.com. J. Robert Scott. 800-322-4910. Kathryn M. Ireland, Inc., Santa Monica, CA. 310-315-4351. Kneeder-Fauchere, L.A. 310-855-1313. Kravet. 800-648-5728. Larsen. 212-647-6900. Nancy Corzine. 212-223-8340. Old World Weavers. 212-753-2722. Osborne & Little. 212-751-3333. Raoul Textiles. 805-965-1694. Scalamantré. 800-932-4361. The Silk Trading Co. 800-371-0629. sunbrella.com. Zoffany. 800-395-8760. Furnishings: Ann-Morris Antiques. 212-755-3308. Christopher Norman. 212-644-4100. Claremont. 212-486-1252. Donghia. 800-DONGHIA. F. Schumacher & Co. 212-415-3900. Hinson & Co. 212-475-4100. Holly Hunt. 212-891-2500. J. F. Chen, L.A. 323-655-6310. Marvin Alexander. 212-838-2320. Match. 201-792-9444. McKinnon-Harris, Inc. 804-358-2385. Nesle. 212-755-0515. Nicholas Antiques. 212-688-3312. Patterson, Flynn & Martin. 212-688-7700. Prella. 212-683-2081. Ralph Lauren. 212-421-6000. Stark Carpet Corp. 212-752-9000. Sutherland. 800-717-8325. Vaughan. 212-319-7070. V'Soske. 212-688-1150. Weatherend Estate Furniture. 800-456-6483. William Switzer. 212-207-8332.

## PHOTO CREDITS

Page 32, bamboo plates and sea grass fabric, Francesco Mosto. All others, Jason Todd. Page 33, bowl, paint, chair, and throws, Francesco Mosto. Chapman Radcliff store interior, Ben Leuner. Bookshelves, Chanté Tenoso. Doorknob, Jason Todd.

## CORRECTION

June 2004, page 40: Kemble Interiors Inc., Palm Beach, FL. 561-659-5556.

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

— PRODUCED BY JESSE WILL

## ONE GARDENER'S ALMANAC

(Cont. from page 63) Conservancy, and others, the two men are trying to create a comprehensive database. Stohlgren hopes it will allow them to identify trends earlier, so that his institute can move beyond identifying where the invasives are to predicting where they will strike next. This effort dovetails with personal research he is conducting on types of habitats most vulnerable to invasion, and with the work he has been doing with researchers from the NASA Goddard Space Flight Center. They are using satellite remote sensing to map biodiversity and invasive species hot spots throughout the western United States as another tool in forecasting invasive species threats.

Stohlgren is also planning to enlist members of the Web-surfing public as partners. He is installing a program on the NIISS Web site through which, after registering, individuals can report sightings of invasives and check for sightings in their region. As experienced plant watchers, gardeners would be especially useful in this venture.

Stohlgren wants gardeners to become proactive, too. He praises the model that Sarah Reichard of the University of Washington developed for predicting the invasive potential of nonnative trees and shrubs. A simple flowchart, it analyzes such characteristics as a plant's pattern of reproduction, whether it has proven invasive elsewhere, and family relationships to other invasives. Daniel Hinkley of Washington's famous Heronswood Nursery, one the most enthusiastic introducers of new plant species, has already adopted this tool, and used it to prune a number of potential troublemakers from his catalog.

Ultimately, the cost of carelessness, Stohlgren says, is not just economic and biological, but also personal. He reads me the caption of a postcard from Grand Teton National Park: "The valley floor takes on many colors during the spring and summer." Yes, he says, pointing out the purple of the musk thistle, the red of the bromegrass, and the yellow of the sweet clover, all of which are European plants. A classic American landscape unintentionally and permanently altered, and that, I agree, should not be our gardening goal. □

## ARCHITECTURE

(Cont. from page 76) downright lyrical. The two windowed stairways that run at opposing diagonals up the two sides of the building's rear elevation demonstrate how much poetry can be generated by a simple functional necessity.

The Baker House dining hall, with a ceiling of shallow-dome light reflectors and its elevated position, seems to float, hovering above the traffic on Memorial Drive, and offering serene views of the Charles River. This is an interior of genius. Unlike most universities, MIT allows undergrads to live in the same dormitory all four years, and it's no wonder that there is fierce competition, especially among entering architecture majors, to get into Baker House.

It will be interesting to see, once the novelty wears off, if students also fight to get into Simmons Hall, the controversial but intriguing dormitory by Steven Holl, completed two years ago. This ten-story, 350-bed structure was instantly dubbed "the Sponge" for its porous exterior punctuated with a continuous grid of 6,000 two-foot-square windows. The outer wall of each student room is composed of a three-by-three tic-tac-toe board of casement openings, which crank open only as far as a 45-degree angle. The purpose of those tiny apertures may not have been, as urban legend would have it, to prevent residents from leaping to their death. But the claustrophobic effect of those concrete-framed cages is unquestionably depressing.

Simmons Hall calculatingly abounds in communal spaces, including duplex lounges connected by spiral staircases to encourage movement between floors; an all-purpose room for concerts, talks, and movie screenings; a blue-glass-walled meditation room; a spacious ground-floor dining hall; and a kitchen where residents can make their own meals. Crude biomorphic forms (sloppily executed in a tacky low-cost plaster substitute) give the public areas the air of a Starck-knockoff South Beach hipster hotel. But the individual bedrooms are so grim and prisonlike that you wonder whether things were intentionally designed to propel the kids out of their isolated spaces as much as possible. If I lived there, I'd start dating someone in Baker House forthwith. □

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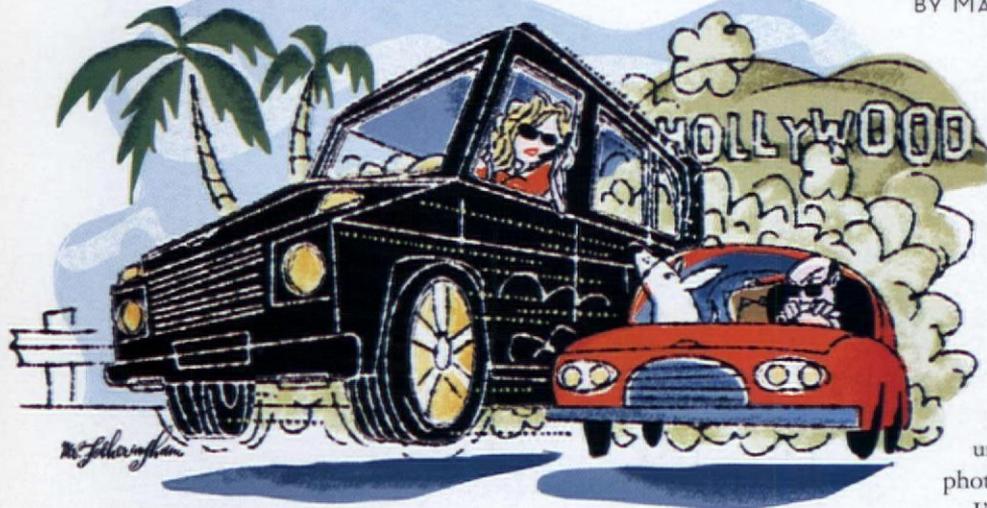
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# The Testy Tastemaker

ON LOCATION IN LOS ANGELES, THE TASTEMAKER RUNS AFOUL OF ROAD HOGS, LESS THAN FABULOUS '50S FURNITURE, AND "IMPORTANT" ARCHITECTURE

BY MAYER RUS



I spend most of the day doing what I do: hunting for great homes to photograph. Los Angeles is a particularly fruitful place for this kind of prospecting. It can also be vexing. The first house on my agenda turns out to be a dreary, undistinguished example of midcentury-modern architecture tricked out with hopelessly predictable '50s furniture. Two stops later, it's more of the same: a shabby, sub-Neutra shack unfortunately decorated with Julius Shulman photos of infinitely superior houses.

I'm glad Los Angeles cherishes its architectural heritage, but the reverence for all things midcentury, no matter how second-rate, strikes me as depressing. Frankly, the look is as stale as last week's challah.

Back on my hit parade (i.e., miss parade) of local houses, I repeatedly hear the word "important" used to describe a work of architecture. Apparently, any house inhabited by a movie star or designed by a brand-name architect (or colleague or student of a brand-name architect) now qualifies as "important." Can we please give it a rest? "Important" houses are like "visionaries"—there really aren't as many as people seem to think.

Late dinner at Grace on Beverly Boulevard. At the top of the menu, a tantalizing dish called Beef Three Ways (short ribs, filet, and braised cheek). Meat multiplexing appears to be the latest thing in L.A. haute cuisine. It beats blackening.

**DAY 3:** I see two more houses, one of them a fine candidate for publication—inspired decorating, good architecture, beautiful gardens. Relieved, I decide to do a little shopping before heading home. My orgy of consumption begins in the antiques shops along La Cienega and Melrose. The good people at Blackman Cruz fix me up with a creepy crocodile skull and a hunk of brain coral actually shaped like a human brain. At Therien, the poshest of posh showrooms, I miraculously find something in my price range: a conical African headdress bedizened with birds covered in white beads. It will make a lovely addition to my decorator aviary of porcelain parrots and stuffed swallows.

Because I enjoy torturing myself periodically, my next stop is Fred Segal, the painfully hip L.A. fashion mecca where gorgeous teenage spokesmodels sell \$800 T-shirts artistically "deconstructed" by a commune of blind surfers (also gorgeous). I try on a few items, but everything seems to be tailored for an anemic French dwarf. Having had my fill of Los Angeles, Louise and I head to the airport, eager for the cozy familiarity of home and the lumpy, punitive mattress we happily share. □

**DAY 1:** Arrive at LAX. I obtain a defiantly uncool rental car, lower the windows, and crank up the Snoop Doggy Dogg, to the delight of my companion and soul mate, Louise. Driving to our hotel, I am practically run off the road by a gargantuan SUV piloted by a shriveled Hollywood harpy chattering on a cell phone. Perhaps I'm overly sensitive, but the hulking, shiny black status tank—the first of many I will encounter—reminds me of a Nazi military transport. Dwarfed behind the wheel of this vulgarian's delight, the distracted driver—let's call her Mad Maxine—seems utterly unaware of just how ludicrous she looks. Why, I ask myself, would any sane person need such a mammoth vehicle? Perhaps Maxine's to-do list for the day includes annexing Poland and picking up her kids from soccer camp—at Berchtesgaden. Whatever the case, I bid her adieu with a Bronx cheer.

My nerves are all but shattered by the time I pull up to L'Ermitage, my preferred West Coast home away from home for more than a decade. The hotel's soothing, Zen-flavored design immediately takes the edge off my consternation. I'm relieved to find that my uncommonly agreeable guest room—a monochromatic oasis free of bad reproduction furniture and slimy, germ-soaked upholstery—has not been spoiled by unnecessary "luxury" upgrades. My residual road rage evaporates in L'Ermitage's familiar embrace.

Dinner with friends that night at Pinot, in the Valley. I order the Duo of Pork (loin and ribs, together at last), which doubles my carnivorous delectation. For dessert, I cheerfully request swine soufflé and pork profiteroles. The waiter is unamused.

**DAY 2:** I awake feeling perky and refreshed—a fabulously rare occurrence for an insomniac like me. The preternaturally voluptuous mattresses at L'Ermitage have magical powers that Morpheus himself would envy.



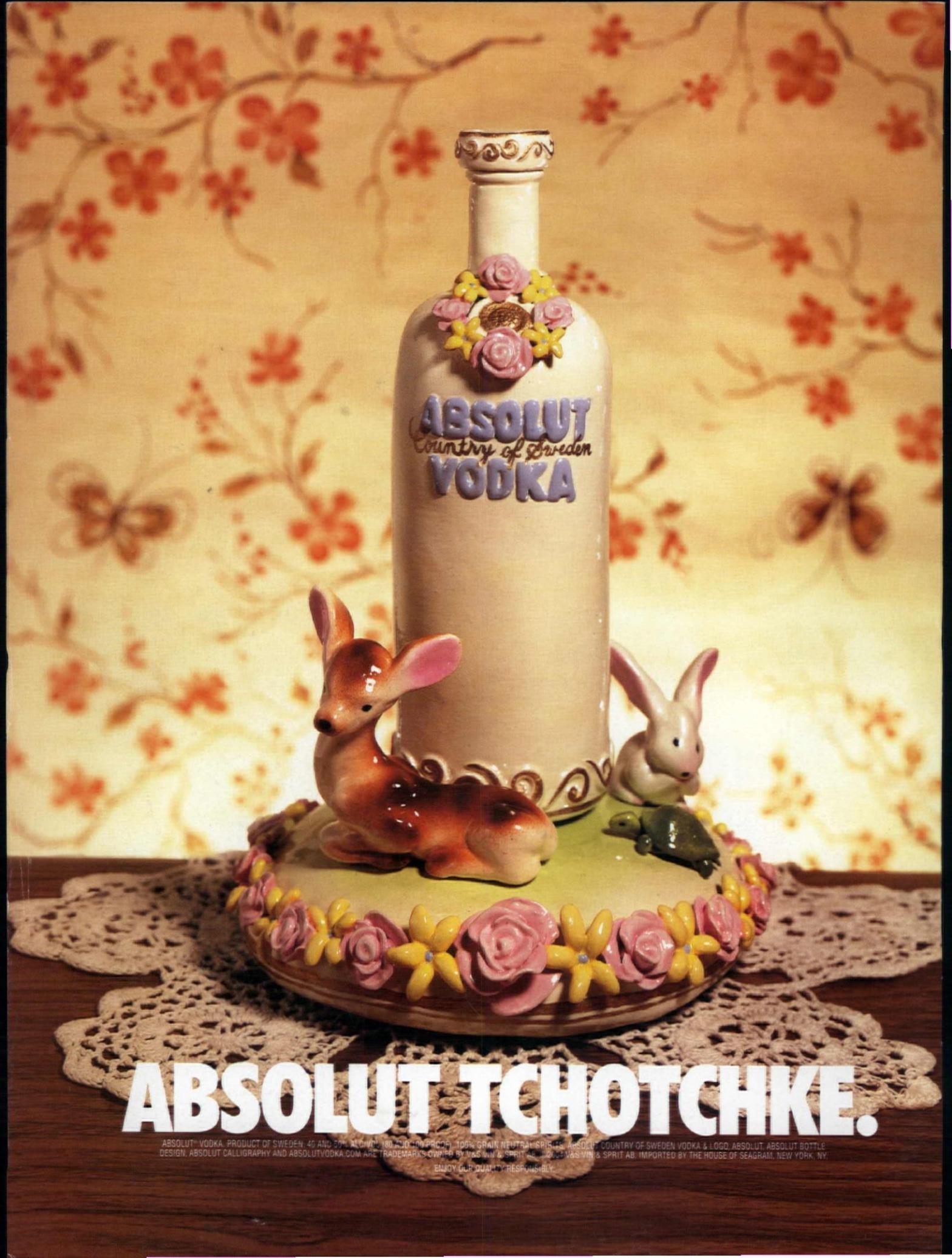
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