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JULY 2005

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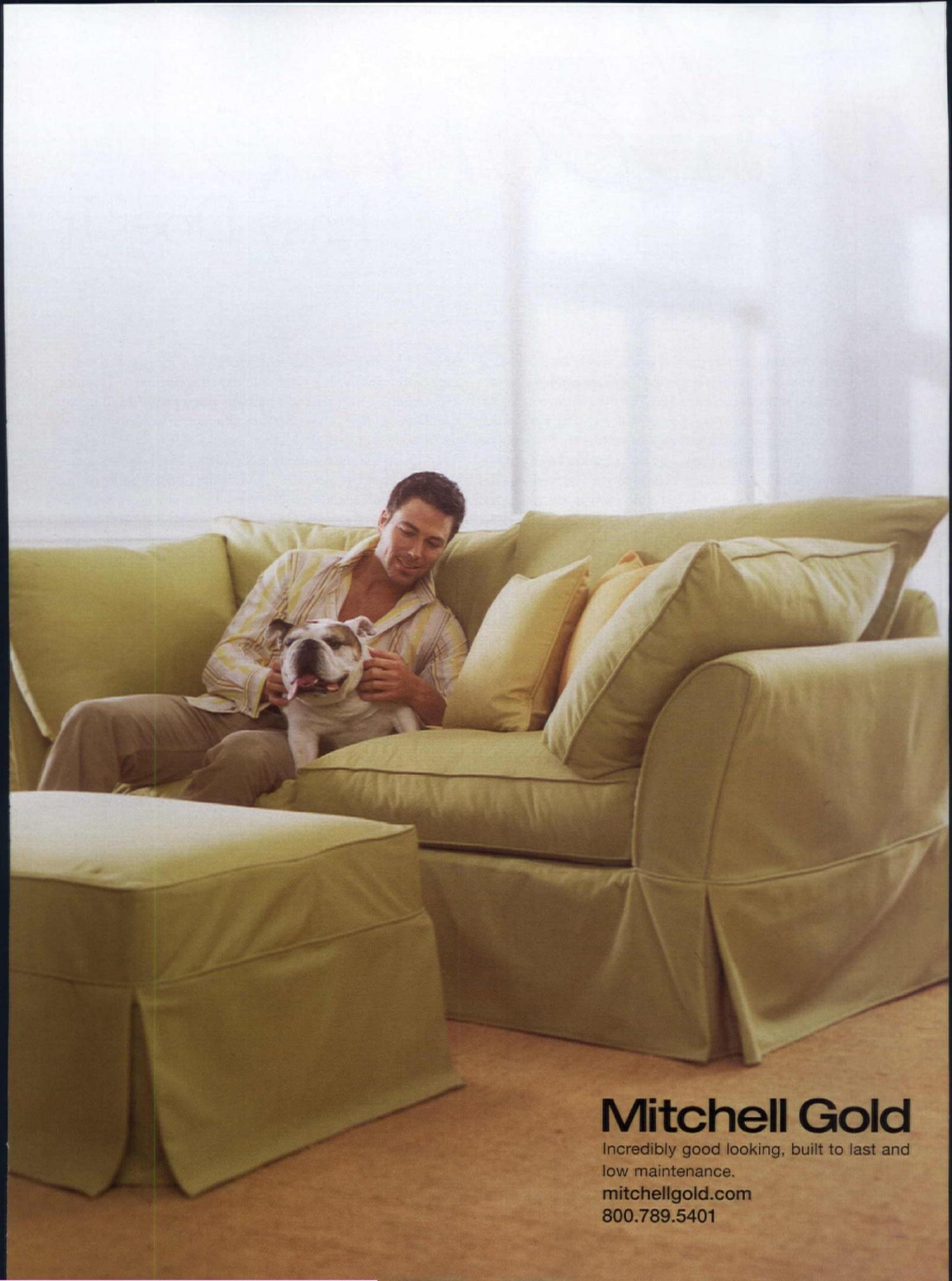
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welcome

Easy Does It

I am sitting in my car, parked at the beach, on a brooding day in early spring. It is so cold that I am wrapped in several sweaters, a scarf, and a hat. There is a storm coming up, and the ocean is rough, choppy, frothing. The waves come churning in so quickly that four or five are breaking on the shore simultaneously. The sky is leaden; last night was a full moon, and the debris left behind by the high tide reaches to the parking strip; since the last time I saw it, the beach has been rearranged; none of the boulders I sat on last summer are in the same place. Most of them have disappeared under new rocks thrown up from the watery depths. We have had a month of violent storms, and it looks like another one is on the way.

My 16-year-old son is on a surfboard in the middle of the jagged waves. He is out so far that he is a tiny dot; I can see him in his black wet suit—covered head to toe—bobbling on the surface, then disappearing under a crashing wave. A few more paddles to get beyond the crests to try and ride one in, but of course it is impossible to catch a decent wave. My heart stops every time he is in a trough. I know he isn't really in danger—the tide is so low he can stand in the water, even way out there, and we are in a long cove. Things just appear awful, but he is undeterred; he has been looking forward to getting into the water all winter. After a while, a few more surfers drive up, so that my son is no longer alone at sea. I can pick him out from the other surfers because he has a habit of crooking a foot in the air when he is paddling on his stomach, so that it looks as if his little craft had a stiff, black flag unfurled at its stern.

I have agreed to drive him to the beach because he does not yet have a license. I am all too aware that this may be the last time he is dependent on me for an adventure, even if it is only because I can drive him. As it is, I have insisted on staying at the beach as a lifeguard; he has insisted that I be discreet. It is a good bet that no other surfer in that roiling mess has his mom along. I suppose I will drive discreetly into the ocean if I need to rescue him. Anyway, it is warm in the car.

I relax as I watch over the black-hooded flock, so vulnerable and brave. In order to keep my anxious fantasies

at bay, I begin to redesign my garden. This moving around of trees and furniture is a sweet, old daydreaming habit. I cannot remember when it started—perhaps when I was installing my family in our first house. Perhaps when my first son was born, and I was beset with dark imaginings of all the ways in which happiness might be forever snatched away. These sorts of melodramatic thoughts arise in full costume in the middle of the night, of course, and that is when all new mothers begin the lifelong habit of broken sleep. Everyone knows it isn't good to dwell on such anxieties—and so I began to move around the rooms of my house, or garden, or friends' houses, chasing away nightmares with new curtains, or carpets, or paint colors.

While my son is thrashing through the waves, I stave off apocalyptic thoughts by imagining a new room in my garden. First, a few more trees, to make a snug enclosure. While I'm at it, I consider the problem of blocking from view an enormous new house that has sprung up almost overnight. I wander through my mental catalog of outdoor furniture; my brain has become so stuffed with merchandise that I can shop inside my head. My garden room needs a chaise, I decide; I am very much in favor of outdoor rooms that are as comfortable and organized as the ones inside. I'm in the process of choosing an especially plush ivory fabric covered with a pattern of bright red coral branches when the absurdity of what I am doing strikes me. My son is in the ocean, terrifying me. I am comforting myself with a garden. I very much wish that I were sitting next to a fragrant clump of peonies just now, with my child sleeping in a basket under a tent of mosquito netting. Do gardens come from such feelings of frailty?

I want the natural world ordered, responsive to my whims. More to the point, I want my children with me in the garden. Too bad. They don't need it anymore—and they don't yet need it again. They will, and when they do, I'll be there waiting.



Dominique Browning

Dominique Browning, EDITOR

kravet soleil



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july

Welcome 4 BY DOMINIQUE BROWNING

DOMESTIC BLISS

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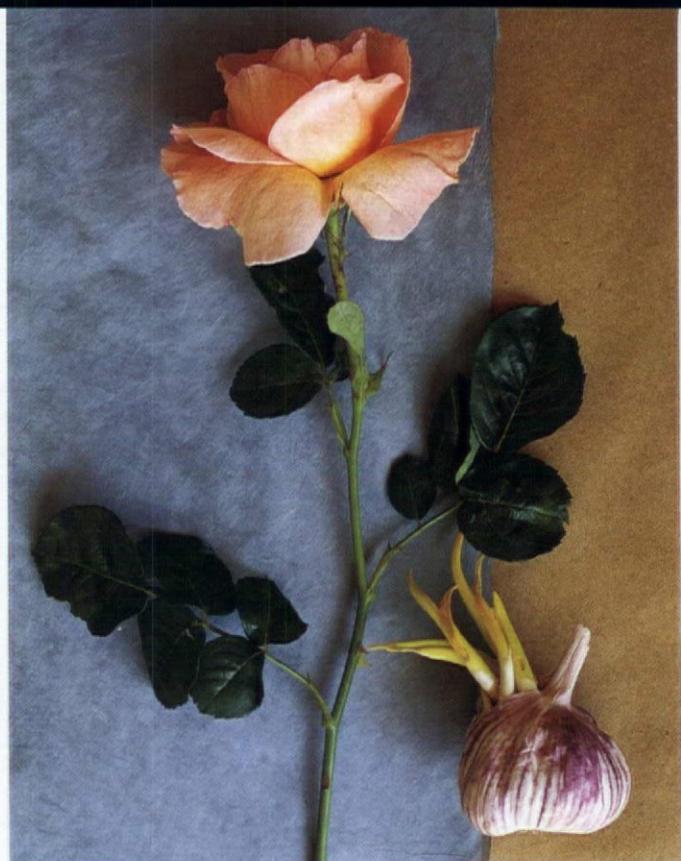
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GET IT FAST! PHOTOGRAPHY

House & Garden would like to say a heartfelt thank-you to Robert Trachtenberg for his photographs that opened the six sections of the special Get It Fast! report in the June 2005 issue.



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july

The Perfect Mooring 70

A Newport, RI, waterfront estate gets a makeover inspired by the local nautical culture and the homeowners' love of the sea.

PRODUCED BY CYNTHIA FRANK

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Architect William McDonough and landscape architect James van Sweden create a striking family retreat on the South Carolina coast that treads lightly on the land.

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Guided by the temperate climate and assisted by designer Jarrett Hedborg, a Los Angeles couple turn a colonnaded Spanish Colonial Revival house into a dappled showplace for their collections.

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For 25 years, Robert Jakob and David White have worked patiently on their East Hampton garden, preferring the effects of time over quick solutions.

BY STEPHEN ORR

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We are. And with these fabrics that conjure up the rich antic aesthetic of Edwardian London's Bloomsbury group.

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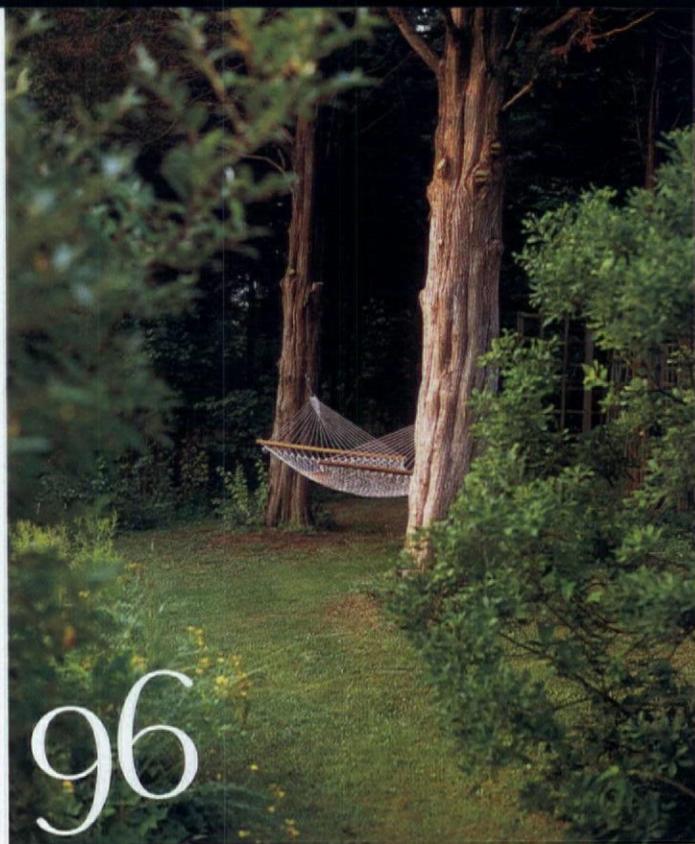
Life in Provence brings out the mellow side of the American who has waged a 30-year war on behalf of all that is local, distinctive, and delicious in French wine.

PRODUCED BY LORA ZARUBIN

ON THE COVER

A quiver of surfboards is lined up along the garage of a Newport, RI, estate ("The Perfect Mooring," page 70), denoting the arrival of summer and the time to take it easy.

PHOTOGRAPHED BY OBERTO GILI.



96



70



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◇ THE FOREVERMARK IS USED UNDER LICENSE.

*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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AT HOME WITH... JAMES DAVID

THE AUSTIN LANDSCAPE ARCHITECT REVEALS HIS BEST PLOYS TO CONVINCE HIS FELLOW TEXANS TO TURN OFF THE A.C. AND BRING THE PARTY OUTDOORS

Like certain dinner guests, summer in Texas comes early and stays late. For nearly three decades, landscape architect James David has made it his mission to induce his clients to appreciate the season as a time to dine, entertain, and just relax outdoors. Anywhere else, that concept might be less than revolutionary, but it's not unusual for Texans to lock themselves in a darkened house come June, with the air-conditioning going full tilt. At his home in the hills of West Austin, David leads by example. "For most of the year we live outdoors as much as in," he says.

David changes hearts and minds in a variety of ways. With his partner, Gary Peese, he founded Gardens, a highly successful home and garden shop, where, in 27 years of shopping for the best and most unusual items, such as hand-thrown terra-cotta ▶

David in a characteristic attitude of repose on his stone-edged terrace in Austin, the center of all his outdoor entertaining. "A dinner party," he says, "ought to be a relaxed meal in one spot."



AT HOME WITH... JAMES DAVID

▷ pots from Tuscany, they have honed their vision of outdoor life as relaxed yet elegant. The vibe is the same when the pair entertain. They focus on a few well-chosen dishes, an excellent wine, and fine company, who are free to enjoy the setting: David's sloping garden—a coup de théâtre of terraces, unusual plants, and water features that recalls the Mediterranean, which has a similar climate and landscape. Overlooking the garden is a weathered 12-foot wooden table, surrounded by red rubber chairs. In many hands, a table that long could be too imposing (and pretentious). But David and Peese readily mix unmatched table linens, disguising its length, and for small parties, they seat guests at one end in a convivial group and use the other end as a buffet. In his garden too, David rejects the overtly formal. "I don't want things to get too fussy," he says. Instead the vocabulary includes vernacular plants and materials appropriate to the region: tin structures, live oaks, and plenty of hill country limestone.

From the garden to the table settings, every choice the couple make signals to their heat-shy neighbors, "Keep it simple." With all those months of warm weather, it's more than a matter of successful entertaining; it's a matter of survival.

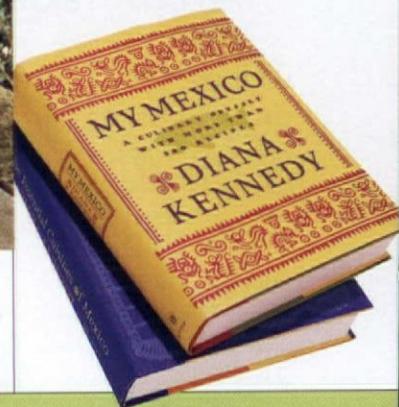


▲ "In summer, we serve chilled rosé and local cheeses, like Pure Luck Farmstead's chèvre and Full Quiver Farm's mozzarella." 2003 Domaine Tempier Bandol Rosé, domainetempier.com. Cheeses from Central Market, centralmarket.com.

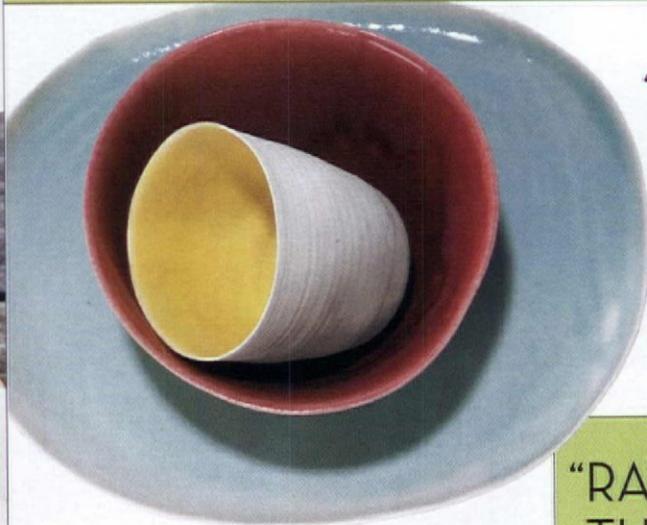


▲ "Our garden has different areas to discover. Occasionally, we place trays of food and drinks to surprise people and encourage them to linger."

▼ "Cookbook author Diana Kennedy is a national treasure. We cook her chicken with poblanos and cream regularly." My Mexico and The Essential Cuisines of Mexico, \$35 each. booksense.com.



"KEEP FLOWERS SHORT AND SMALL OR DON'T USE THEM AT ALL—A TABLE SHOULD BE ABOUT THE GROUP OF PEOPLE, NOT AN OVERDONE ARRANGEMENT."



◀ "Christiane Perrochon is another original. She hand-grinds her pigments so her pottery has beautiful variations." Plate, \$36; bowl, \$65; cup, \$20. gardens-austin.com.

▼ "To relax we head for the vegetable garden. When we travel, we look for unusual organic seeds, like Italian greens and heirloom tomatoes." Bavicchi seeds, \$2.25. italianseedandtool.com.



"RATHER THAN RENT GLASSWARE WHEN WE HIRE A CATERER, I KEEP ON HAND 50 SIMPLE GLASS TUMBLERS, LIKE THE ONES THE SPANISH USE FOR WINE. I ALSO LIKE TO USE SIMPLE WHITE 24-INCH COTTON RESTAURANT NAPKINS."

DOMESTIC BLISS



“I have my eye on a rope stool my friend interior designer Fern Santini has, by Christian Astuguevieille. It would look wonderful casually placed around outside.”
Louxac stool, Holly Hunt.



“No two of Luisa Cevese’s place mats, made from old fabrics and polyurethane, are the same.”
Riedizioni place mats, \$48 each. gardens-austin.com.

“Summer in Texas is so hot, and the sound of trickling water helps cool things down. Instead of a large, fancy fountain, we collect rainwater in a big cistern and run it in rills from the top of the garden to a pool at the bottom.”



“Cafferel’s chocolates in pretty foil are perfect after dinner.”
Ovicini and Boccioli chocolates, \$50 each. gardens-austin.com.

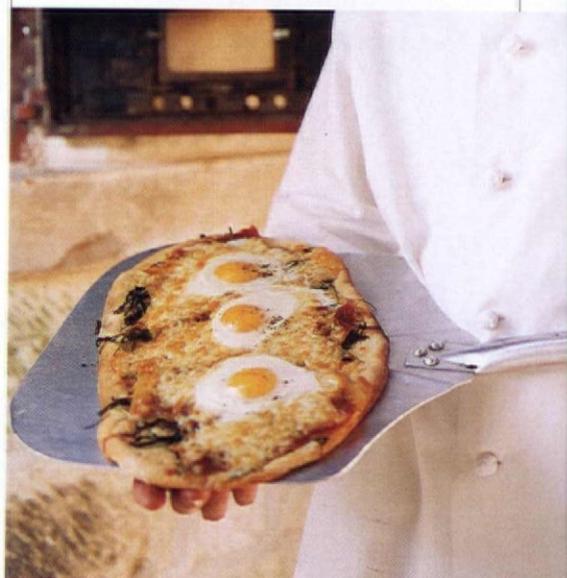


“THOUGH I LOVE MUSIC, I DON’T LIKE TO PLAY IT WHILE WE’RE ENTERTAINING OUTDOORS. I FIND IT DISTRACTING. I’D RATHER HEAR THE SOUNDS OF THE WATER, THE FROGS, AND MOST IMPORTANTLY THE CONVERSATION OF THE PEOPLE WE’VE INVITED.”

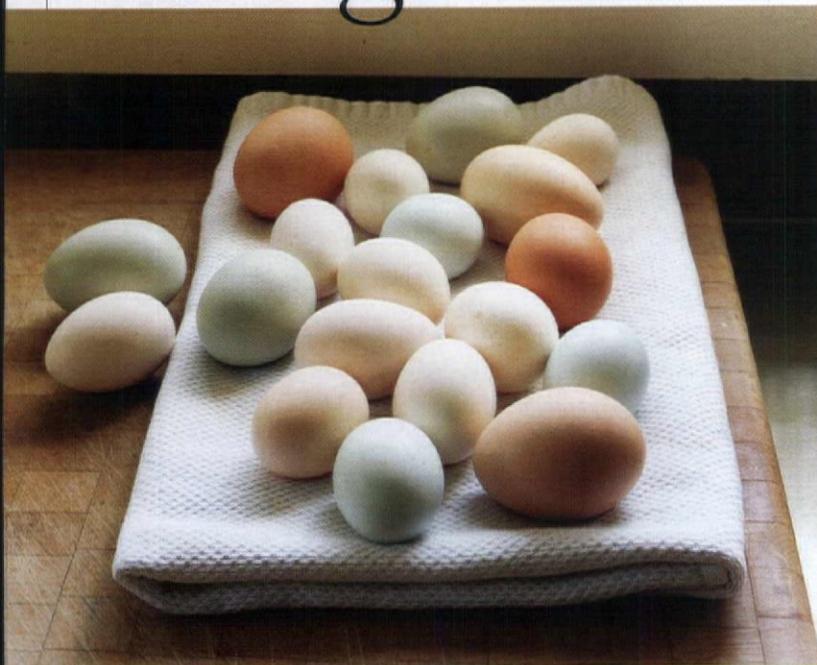


“For lighting, we wanted something that creates a unique mood, and nothing too bright—I don’t want to be able to read a book out in the garden at night. We were inspired to put up these simple strings of clear lightbulbs after we visited Italy—the same sort are used on the piazzas of the little towns.” Similar lighting available at crateandbarrel.com.
Globe Lights, \$20.

“We rarely throw a party without using our pizza oven. For large groups, we hire a pizza chef. The idea for a pizza with prosciutto, eggs from our chickens, and arugula comes from Vespaio, in Austin.” Vespaio, 512-441-6100.
Recipe: see Shopping, last pages. ▽



Design makes me feel...



adventurous

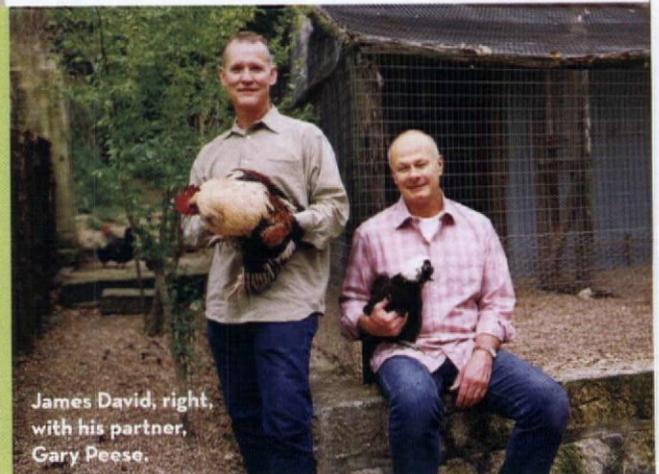
"GARY SOMEHOW MANAGES TO SNEAK EXTRA COURSES INTO EVERY DINNER—HE LOVES TO EXPERIMENT IN THE KITCHEN AND TRY NEW THINGS."

generous

People often don't make the most of their outdoor space. Don't be stingy. Be as expansive as possible.

grounded >

"THE CHICKENS WERE MY IDEA. THE WORLD IS SO COMPLICATED, AND I GUESS THEY REMIND ME OF A SIMPLER LIFE. I IMAGINED WE'D HAVE ONLY ONE KIND, IN ONE COLOR, BUT NOW WE HAVE MORE THAN FORTY IN OUR COOP. THE ARUACANA CHICKENS LAY THE MOST BEAUTIFULLY COLORED PASTEL EGGS—IT ALMOST SEEMS LIKE A SHAME TO COOK WITH THEM."



James David, right, with his partner, Gary Peese.

smart

"I like to use inexpensive materials in interesting ways. People often make the mistake of spending too much on fancy materials when they should be focused on the craftsmanship."

at ease

I just want to feel like a guest in my own home. I don't want to work too hard.

original

"PEOPLE COPY EACH OTHER TOO MUCH. YOU HAVE TO FIND YOUR OWN WAY TO STAY AHEAD OF THE PACK."

inspired

"We love to join our friend Marie-Ange Bon on her Parisian balcony for dinner. It's a tiny spot with the most amazing view. Her simple way of entertaining inspires me when we plan our dinner parties."

intimate

"IN WINTER WHEN IT'S NOT TOO COLD WE'RE STILL ABLE TO EAT OUTDOORS IN FRONT OF OUR FIREPLACE. IT'S SO COZY SITTING THERE WITH JUST A FEW FRIENDS."

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a. liquid



b. mask



c. toner



d. scrub



(e) all of the above

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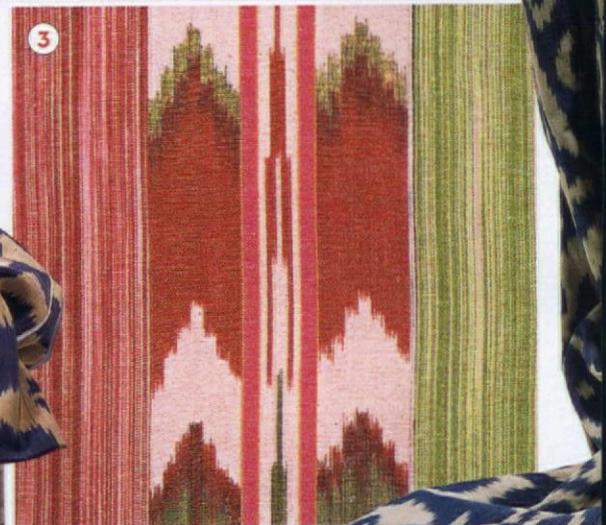
SOFT YET BOLD, AGELESS YET MODERN, COLORFUL IKAT IS RIGHT AT HOME EVERYWHERE—WHICH IS PRECISELY WHERE IT HAS BEEN SPOTTED LATELY

BY CAROLINA IRVING

I've always loved geometric patterns, but something was missing for me in the recent resurgence of geometrics—until the comeback of ikat, the shimmering, zigzagging weave that has been popping up lately in fashion, fabric, rugs, even tiles. Though I worship at the altar of David Hicks, we've been inundated by imitators of his '70s-era lozenges and chevrons; it's time for some softer patterning. Ikat is still geometric, but with more depth and versatility. And though this ancient weave is timeless, today's ikats have been reinvented, with crisp, clean patterns in strong, two-color palettes. As a result, they are easier to use, but still retain their exotic flavor.

Ikat's threads are colored before they are woven, in a process close to tie-dyeing. (The word *ikat* is Malay for "bound.") The blurred effect that results tempers the strong geometry of the chevrons, diamonds, and lozenges. Ikatlike fabrics appear from South America to Central Asia, where the earliest, and most extraordinary, examples were woven. Famous for their textiles since the eighth century, when Bukhara, Samarkand, and Khiva were oases on the Silk Road, the weavers of Uzbekistan may have taken the inspiration for ikat's unstable edge from the complex brickwork on the region's mosques. You can follow ikat's trail to Europe, in flame-stitch petit point tapestry, and to India, in those fabulous cotton dhurries.

Ikats are artisanal in look, but they are not hippie-ish things that smack of the bazaar. They have a striking, monumental dignity that adds a touch of the exotic to interiors without ever looking out of place. They mix well with antiques, and their patterns are wonderful on floors and walls, setting off paintings and furniture to perfection.



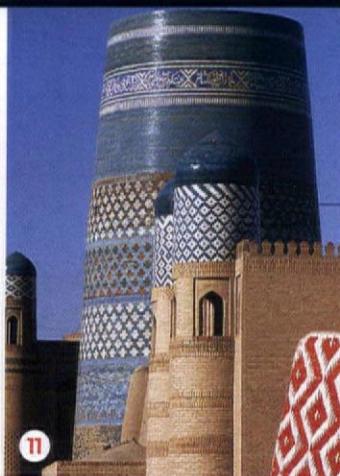
DOMESTIC BLISS



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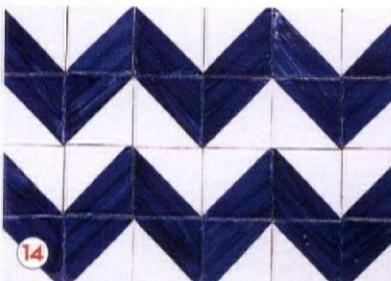
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1&7 Oscar de la Renta incorporated ikat into both a structured coat and a flowing skirt for his collection last spring. The rich jewel tones traditionally used in ikats are saturated but not strident, vibrant but not aggressive. That's why they translate easily from fashion to home and vice versa.

2&3 In her French manor house, famed designer Loulou de la Falaise paired gilt Rococo mirrors with sofas covered in crisp Majorcan ikat. Sonpu cotton/linen, Artesania Textil Bujosa. bujosatextil.com.

4&8 Madeleine Weinrib has gone to the source, having her tea-stained, two-color silk ikats made according to traditional techniques in Uzbekistan. Her irresistible blue-and-white and red-and-white Song patterns prove how modern and versatile ikat can be, while its subtlety shows in Singh, in a soft peacock color. Madeleine Weinrib Atelier at ABC Carpet & Home. In NYC, 212-473-3000.

5 Ikat's vibrancy intensifies when fabric is gathered, as in this whimsical lampshade.

6 A printed cotton version of ikat from Georges Le Menach, through Claremont, gets the colors just right: magenta, Chinese yellow, and purple.

9&10 A Majorcan ikat's dense pattern—shown also with a stripe—makes a wonderful background for

elaborate paintings or furniture. Artesania Textil Bujosa's Calonge design.

11 In Central Asia, the birthplace of ikat, pattern is all around you, and mosques boast intricate brickwork. Read more in Pierre Chuvin's book *Samarkand* (Flammarion, \$60).

12 The mosque's lozenge pattern surfaces on Driade's wicker Flo chair by Spanish designer Patricia Urquiola, combining a tribal texture with a contemporary shape. \$546, from M at Mercer. In NYC, 212-966-2830.

13&14 Frescoed walls and baroque friezes in Sicily's Villa de Simone-Wirz get a fresh injection of pattern from blue-and-white majolica floors. Harlequin Talavera tile, \$1.15 each, tierrayfuego.com.

15 The zigzag of a durable cotton dhurrie reinvigorates an antique chair from ABC Carpet & Home.

16&17 A 19th-century Persian miniature depicts an imported Indian dhurrie rug. ABC Carpet & Home's cotton flat weaves in similar designs, \$349 to \$599, are still made in India today.

—PRODUCED BY SABINE ROTHMAN

Setting the Table

DOMESTIC BLISS

THE BOLD REDS AND EXOTIC PATTERNS OF MOROCCAN STYLE SET A LOUCHE BOHEMIAN MOOD FOR DINING UNDER THE STARS BY MELISSA FELDMAN

Summer is for picnics. Our favorites take place after dark, when we enjoy the enduring allure of Moroccan style. Inspired by the bohemian expat Paul Bowles, caravan chic is influencing fabric, furniture, and flatware as tastemakers rediscover the arts of the medina. For a modern twist, mix china patterns (no two settings need be alike) and add bronze or gold to reflect the glow of votives—the perfect light for small groups murmuring at low tables under the stars.

Front: Hermès Balcon du Guadalquivir's American **DINNER PLATE**, \$100, and **CHARGER**, \$130. 800-238-5522. Sophie Villepigue's gold-plated Leopard **FLATWARE**, \$475 for five-piece set, by special order, at Barneys New York. 888-822-7639. Kinshasa **NAPKINS**, \$32 each, by Dransfield & Ross. In NYC, 212-741-7278. Back: Hermès plates with Villeroy & Boch **ACCENT PLATE**, \$55. 800-845-5376. Indian silk **BOX PILLOWS**, \$80, ABC Carpet and Home. In NYC, 212-473-3000. Moroccan **STAR TABLE**, \$1,300, Mezona **RUG**, \$250 to \$450, and **TEA GLASS**, \$7 each, from Sheherazade. In NYC, 212-539-1771. ▷



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And voilà, Kung Pao chicken
becomes Le Kung Pao chicken

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open the possibilities™

Setting the Table



1



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1 Terra-cotta Paisley LINEN NAPKINS by Kim Seybert, \$35 each, from Trillium. In MA, 508-228-4450. **2** PAGODA LANTERN, \$16, in tin, from Anthropologie. 800-309-2500. anthropologie.com. **3** Baccarat's Byzance WINE GOBLET, \$395. 800-777-0100. baccarat.com. **4** Oscar de la Renta's Alhambra DINNER PLATE, \$67, through Richard Ginori. 800-215-1193. richardginori1735.com. **5** Pampaloni hand-hammered 24k-gold and sterling PITCHER, \$2,895, at Bergdorf Goodman. 800-558-1855. **6** Comète FORK, \$85, KNIFE, \$90, and SPOON, \$85, by Puiforcat, through Hermès. 800-238-5522. □

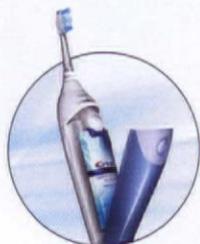
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PHILIPS

Elements of a Room

DOMESTIC BLISS

COOL COLORS AND VERSATILE DESIGNS
BRING HIGH STYLE TO POOL AND PATIO

BY MELISSA FELDMAN AND SABINE ROTHMAN

■ Entertaining poolside can be every bit as sophisticated as any party, especially if you match the natural choice of a blue palette with dark woods and furniture in unexpected forms. Mix marine motifs like coral and starfish with more complex graphic patterns—and, of course, plenty of stripes—for a relaxed, fun look that says Adult Swim.



HOOP DREAM

This patterned-weave armchair in nylon, \$205, is finely built and light, without giving away comfort. From Marston & Langinger. In NYC, 212-965-0434.

SEA SHELL Dedon's Orbit chair with canopy, from Janus et Cie, is like having a personal cabana. Seat in Del Lago print, in Marine, from Brunschwig & Fils's Outdoor Living Collection. Pillows, from left: Les Coraux, Chevron d'Été, Saint Remy, and Nautique Stripe, all in blue, from Schumacher's Plein Air collection. ▽



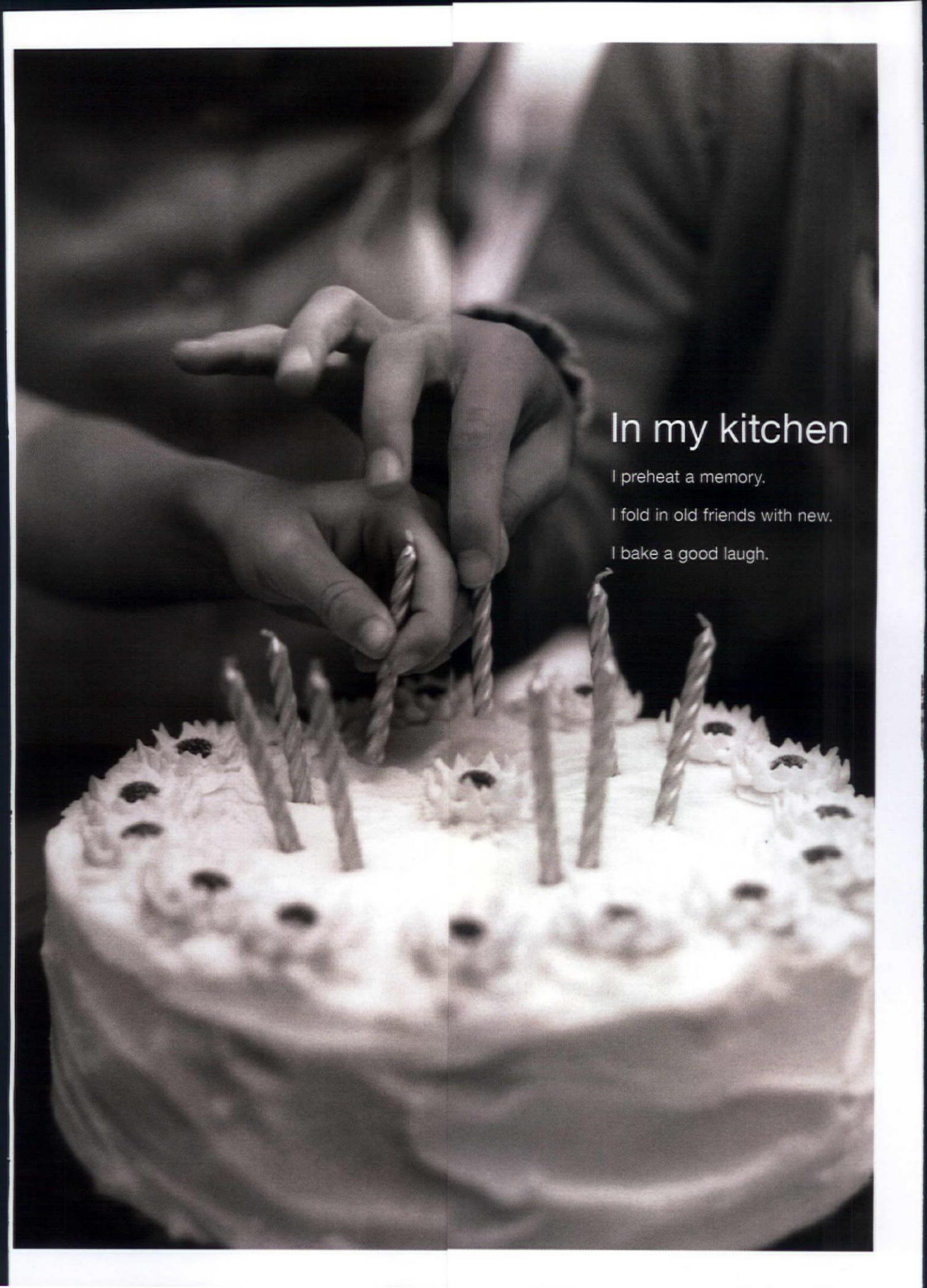
IN THE FOLD Brown Jordan's versatile Harmony chaise with multicolored striped umbrella seats a merry band for poolside parties, then snaps together and rolls away.



ROLLING ROCKS

Under its dark wood bar top, the elegant Adagio serving cart hides a drainable ice chest, with room for bottles below. \$200, from Target. 800-800-8800.



A black and white photograph capturing a close-up moment of hands lighting birthday candles. The hands are positioned in the upper center, with one hand holding a matchstick and the other steadying it. Below, a round cake is covered in white frosting with decorative swirls and several lit candles. The background is dark and out of focus, showing the faint outlines of people's faces, suggesting a social gathering. The overall mood is intimate and celebratory.

In my kitchen

I preheat a memory.

I fold in old friends with new.

I bake a good laugh.

Elements of a Room



NEW UNDER THE SUN

1,2 Hable Textiles' Mum, in Turquoise, and Starfish, in Chocolate, are made of PVC acrylic, which is strong and resilient enough for sling chairs. **3** Groundworks' Solarium Bathing Cap Weave, in Pool, has a subtly graphic, retro feel. Through Lee Jofa. **4** Sophisticated as upholstery, the Commodore stripe, in Ebony, from DeLany & Long also makes for classic awnings or cabanas. **5** Sundial from Osborne & Little's Alfresco collection is playfully graphic for poolside. **6** The reserved masculinity of Aquitane, from Schumacher's Plein Air collection, here in brown, lets you bring formality outdoors. **7** Complement it with a small-scale check like this Pace Cocoa, from Giati Designs.

BAR FRESCO

Serve aperitivos from the At Home in Tuscany drinks cart by Frances Mayes for Laneventure, \$979, in aluminum, with a curved towel bar, removable upper tray, and six-bottle wine storage rack. laneventure.com.



MIDCENTURY ELEGANCE

The Beaufort club chair, from McKinnon and Harris. Cushions in Madison by Lulu DK, in Chocolate Brown, Hinson & Company. □



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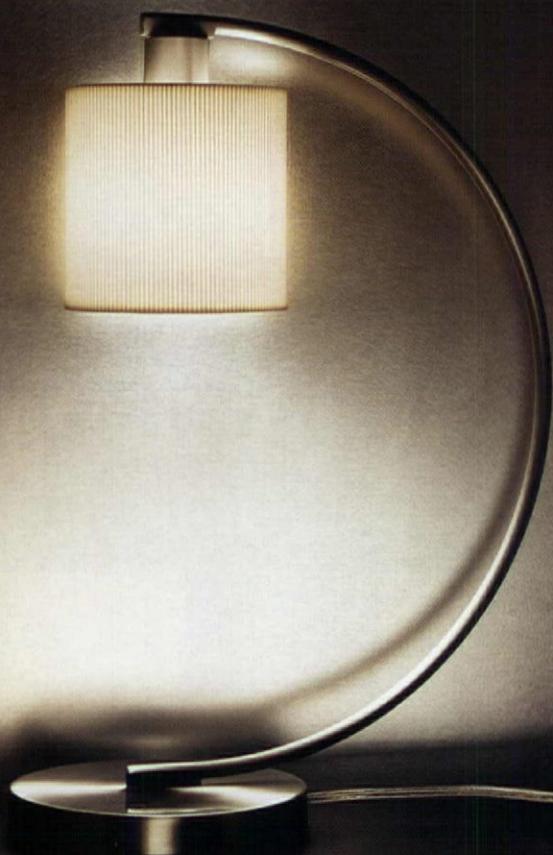
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Form Follows Feeling

A LIGHT TOUCH THE KOVACS LAMP RESPONDS TO A TAP, A CARESS, A WAVE OF THE HAND—JUST THE THING FOR SOMEONE WHO LIKES MODERNISM WITH HEART BY BARBARA LIPPERT



The satisfaction of the Kovacs Park touch table lamp comes in part from the unexpected note of magic added to its clean, functional lines.

When I recently moved (for the second time since my divorce) I sensed that the newlywed-era swing-arm lamps in my bedroom would not survive another reinstallation. As it was, the shade on the right one tended to slump in a discouraging way, and the other, which had long ago given up its swing, was slightly off its hinges. Depressed, rigid, and unhinged: metaphors

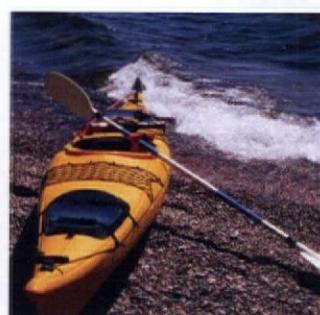
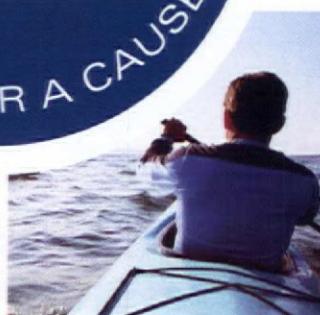
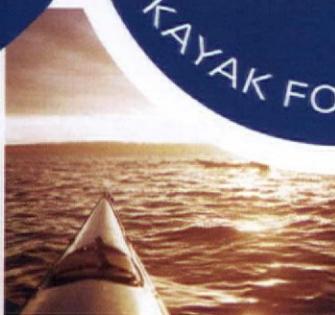
for a broken marriage, yes, but even I could see that the joke was getting old. I needed to move on.

But how? I've always loved luxe-ish hotel rooms—I'm attracted to the monochrome tones and the anonymity. I don't know if I'm alone in this—in a current commercial for NyQuil cough syrup, an American traveler with a terrible cold is shown lying in bed in just such a sleek, all-white, futuristic hotel room, getting served cough medicine on a silver tray by a fellow with a clipped accent. The sick guy is miserable until the server suggests it's "sleep like home" medicine, and then he pictures himself spooning with his wife in his cozy bed with its yellow patterned sheets and knit blanket. That man's dream is my nightmare—I'd take the austere Euro-room any day.

So it was with this vaguely Ritz Carltonesque vision that I went looking for new bedside lighting. This time, I wanted lamps that were easily movable. The search was over practically before it began—I found two new dreamy George Kovacs table lamps just by walking into the door of my local Home Depot. The lighting section is right up front, and this particular Park lamp, with its clean, graceful lines and creamy white pleated linen shade, spoke to me right away. I immediately appreciated the male/female tension in the design—the brushed nickel base and armature is streamlined, yet pleasingly curvy; presiding over the bed, the lamp would seem more swan than sentry, but still not too girly. Or, facing each other, in a sort of embrace, the curves could evoke bookends, or some seriously sensuous punctuation, such as parentheses or question marks. Sex and question marks—I was projecting again.

But after assessing my new love object thoroughly, I had a question— (Cont. on page 123)

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Larder

DOMESTIC BLISS

THERE'S NOTHING BETTER THAN **FRYING OUTDOORS** IN THE SUMMERTIME. HERE ARE SOME OF MY ESSENTIAL TOOLS AND INGREDIENTS BY LORA ZARUBIN



BEIGNETS This New Orleans specialty is one of my favorites. Try Café du Monde's beignet mix, \$2.20. 800-772-2927. Serve them with powdered sugar and apricot conserve, \$7, from Frog Hollow Farm. froghollow.com. Café du Monde suggests cottonseed oil for frying, \$19 for 3 gallons, basspro.com.

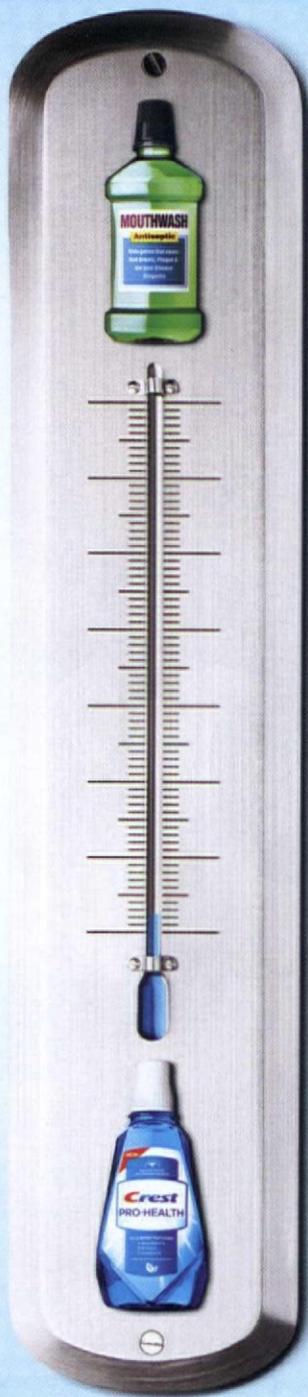
FISH AND CHICKEN When making fish and chips or fried chicken, the quality of the batter is what counts. I dust chicken with King Arthur artisan organic flour, \$2.25 (800-827-6836), and rosemary salt, \$8, from Fish, in Sausalito, CA. 415-331-3474. For fish and chips, I use Fish's Do It Yourself batter, \$10. Add beer to the mix, dip your fish, and fry. Rice bran oil, \$19.50, is best with these foods. williams-sonoma.com.



TEMPURA I favor Williams-Sonoma's packaged mix for vegetable tempura because it's light and easy to prepare. \$7. For stores, williams-sonoma.com. For fish tempura, I also add panko bread crumbs, \$3.30, for an extra crunch. mingspantry.com. I love to drizzle Nobu Yuzu sauce, \$6, on top as a tart alternative to the traditional tempura dipping sauce. For stores, 800-633-1004.

THE TOOLS The Eastman Outdoors stainless-steel wok kit, \$200, includes a Big Kahuna burner, which is wind resistant so it uses less propane, and a wok, which is ideal for frying because you use less oil. Through amazon.com. For frying chicken or fish, nothing beats Lodge Manufacturing's 5-quart cast-iron Logic chicken fryer, \$65 (can be used on Big Kahuna burner). lodgemfg.com. For crispy tempura, let the oil drip into the stainless tempura vat, \$45, from Korin Japanese Trading. 800-626-2172.





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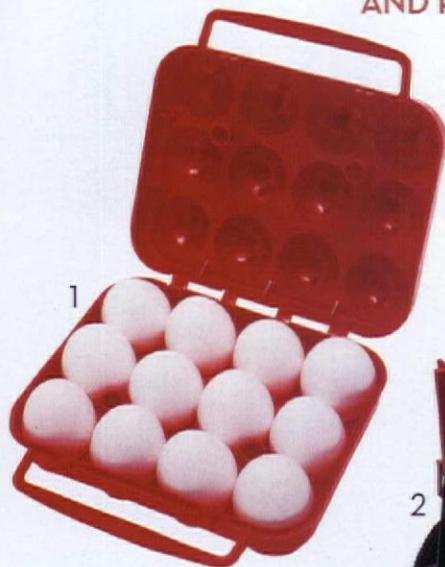
*In laboratory tests.

In the Kitchen

DOMESTIC BLISS

THE ERA OF DULL AND CLUMSY **CONTAINERS** IS OVER. TODAY, SLEEK AND PRACTICAL SOLUTIONS FOR TRANSPORTING FOOD RULE

BY LORA ZARUBIN AND CARA TAKAKJIAN



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1 Twelve-count **EGG CONTAINER**, \$2.50, the Coleman Company, Inc. coleman.com.

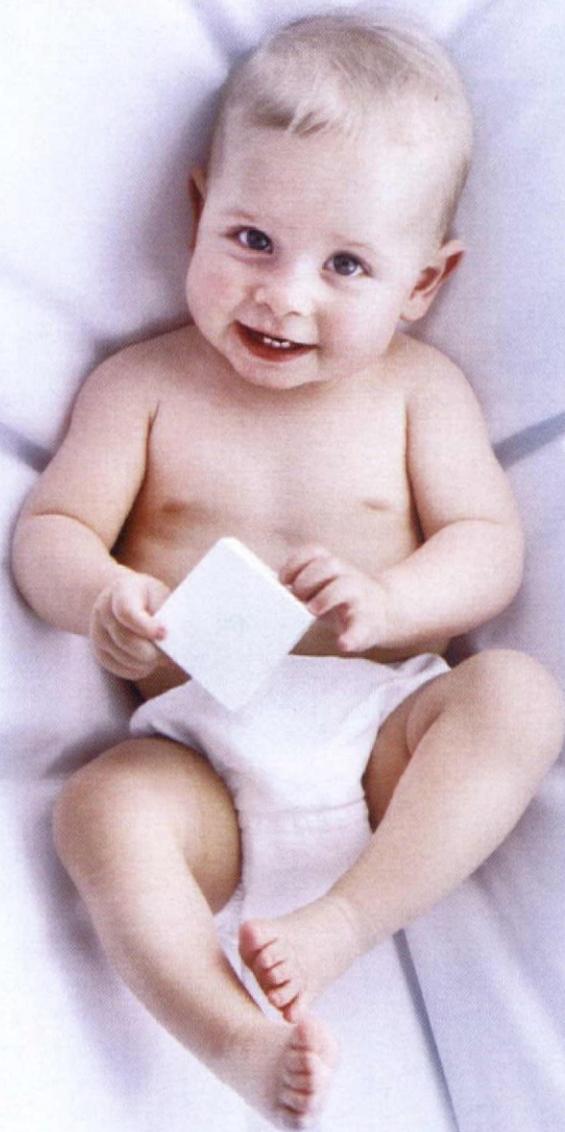
2 **WAGON** with four-wheel steering and 19-inch turning radius, \$289, Lehman's. 877-438-5346.

3 The Zero portable **FREEZER/REFRIGERATOR** is easy to transport and can use three kinds of power sources, \$749, Lehman's. 877-438-5346.

4 Flexible medium **BOARDWALK BASKET** with leather handles, \$89, and large **PICNIC BASKET**, \$108, the Longaberger Company. Through Independent Longaberger Home Consultants. 800-966-0374.

5 A **PARTY COOLER** with stainless-steel exterior can be used to keep beverages cold or dispense drinks, \$149, the Coleman Company, Inc. 800-835-3278.

6 **SLIM COOLER** with shoulder strap and cup holders, \$15, Rubbermaid. Through Target. 800-591-3869. □



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THE NEW AUSTRALIAN INVASION

AN INTREPID AMERICAN IS IMPORTING BIG WINES FROM
DOWN UNDER THAT ADD FINESSE TO THE CUSTOMARY MUSCLE

BY JAY MCINERNEY



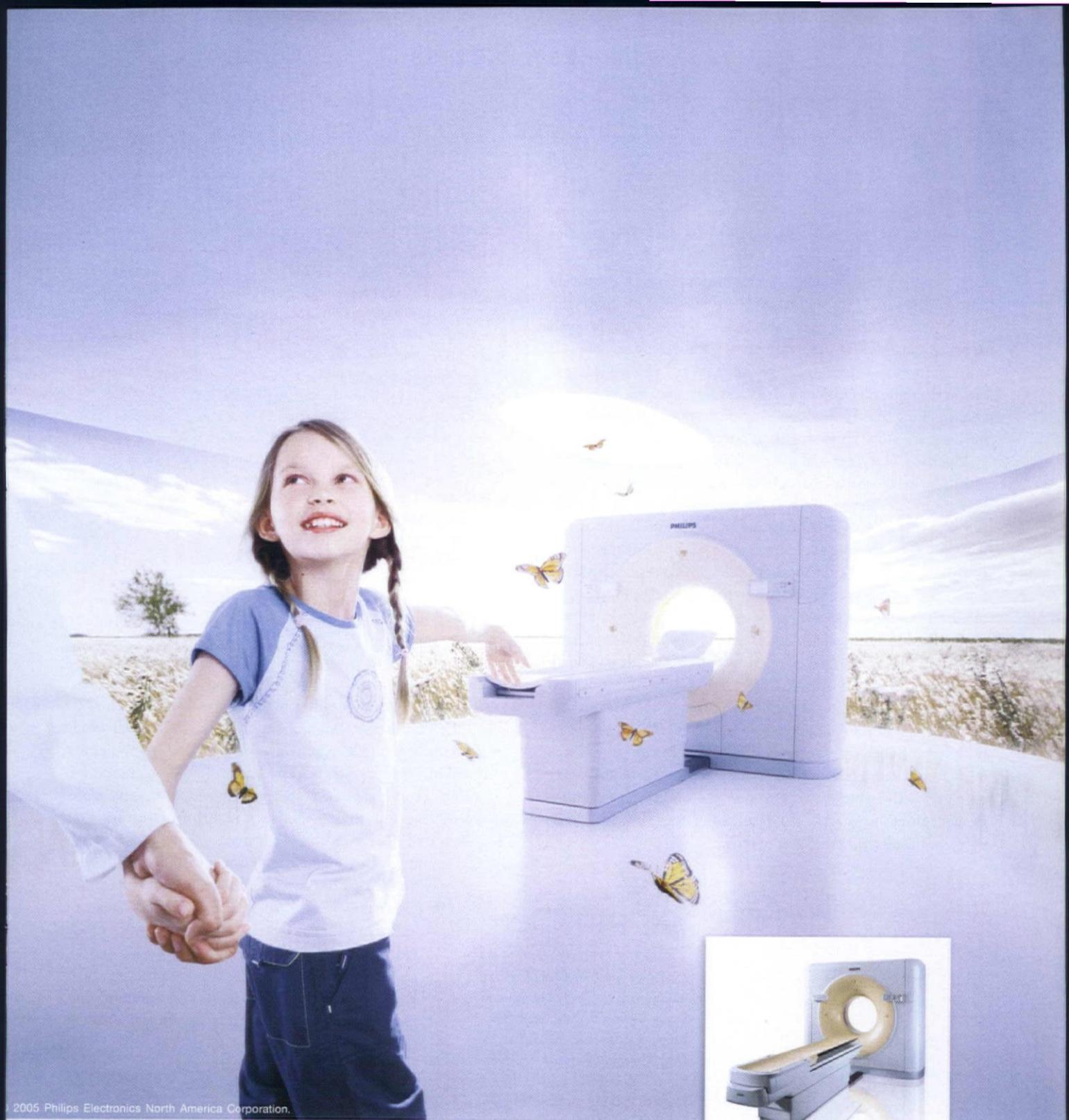
When they shoved a metal tray with his dinner through a slot in the door of his room, Benjamin Hammerschlag was beginning to think that he'd probably made a big mistake and that he'd be going back to his day job in a Seattle grocery store. He was staying in what passed for a hotel in the Franklin River region of western Australia, "a pub full of misshapen humanity, pretty much the end of the earth," as he describes it, while seeking out premium wines to import into the States. A week later,

Hammerschlag with his hard-won discoveries from Australia. He has been able to change our impression of the country's wines by locating those that manage to express a sense of place.

with only two prospects in his sights, he woke toward dawn in yet another crummy hotel room, this one in the Barossa Valley, to find the walls literally seething with millipedes. "By this time I was pretty depressed," he says. Fortunately, wine making in both regions was more advanced than the hospitality industry, and Hammerschlag is a persistent and highly competitive son of a bitch with a very good palate. Over the past five years he has assembled a portfolio, Epicurean Wines, that represents something of a new wave in the Australian invasion.

At the time of his unpromising first visit, Hammerschlag was working as a wine buyer for a supermarket called QFC in Bellevue, a wealthy suburb of Seattle. In a few years he almost doubled QFC's wine business, deciding in the process that he had a "popular palate." Among the most crowd-pleasing wines he discovered for his clients were old-vine Shirazes from Australia's Barossa Valley, which had just begun to trickle into this country, thanks to a few boutique importers like John Larcher's Australian Premium Wine Collection and Dan Philips's Grateful Palate. "It was a style of wine that Americans loved," Hammerschlag says, "rich and powerful and generous and all about instant gratification." Some Aussies, according to Hammerschlag, refer to these big Barossa Shirazes as "leg spreaders," or, when they are feeling more politically correct, as "T&A" wines. However, given the sheer size and power of these behemoths, stereotypically masculine metaphors seem more appropriate to me; high-octane potions like Kaesler's Old Bastard Shiraz remind me more of a muscle car like a Dodge Charger or a Viper than of a starlet, more of Russell Crowe than Naomi Watts.

The only problem with these South Australian reds, it seemed to Hammerschlag, was that they were pretty hard to find. Potions like Elderton's Command Shiraz or Clarendon Hills' Astralis were made in small quantities from vines, including

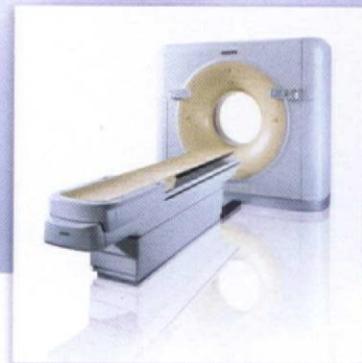


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Uncorked

Shiraz and Grenache, planted in the early twentieth century. (Old vines, it's generally conceded, make more intense and powerful wines than younger ones.)

Although Grange, Penfolds's prototype for premium Australian Shiraz, dates back to 1951, when Penfolds's chief winemaker, Max Schubert, came home from a visit to Bordeaux determined to make a world-class wine, it remained something of a one-off until the 1980s, when others began making big, rich Barossa Shirazes. In just a couple of decades, Australia has become a wine-making superpower, and Australian winemakers circumnavigate the globe spreading their fruity, high-tech gospel.

Much as Hammerschlag loved the big, badass Barossa Shirazes, he was presumptuous enough to believe that there was room for some finesse and more of a specific sense of place in the wines (Grange uses grapes from all over South Australia) and that he could coax even better wines from the country if he could find the right talent. "I consider myself a talent agent," he says. Upon his arrival in Adelaide in '99, he made the rounds of the wine stores and accumulated 36 bottles of the local red, which he tasted in his millipede-infested hotel room. Then he started working the phone. He was lucky enough, and early enough, to find a core of extremely talented young winemakers, including Dan Standish, the winemaker at Torbreck; Ben Glaetzer, who was involved with his family's estate; Ben Riggs; and Reid Bosward. In the years since he signed them, Hammerschlag has become more and more involved in the wine-making process, a commitment that has nearly ruined his teeth—the result of tasting through thousands of barrels of tannic young reds.

THE OENO FILE

- **2002 THE STANDISH SHIRAZ** I'm in love. The most complete, complex young Shiraz I've tasted. The velvety mouth feel is positively erotic. Lush blackberry and blueberry fruit with highlights of leather and smoke. \$60
- **2003 AMON-RA SHIRAZ BAROSSA VALLEY** A Hollywood blockbuster with an indie sensibility, this inky, smoky fruit bomb is everything we love in old-vine Barossa Shiraz—and less. Less flab and more finely etched detail. Give this a year or two and then fire up the grill and butterfly the leg of lamb. \$78
- **2004 HAAN VIOGNIER PRESTIGE BAROSSA VALLEY** Hammerschlag doesn't think much of Australia's white wines, but this one's a gem; a rich Condrieu imitator with a honeysuckle nose, apricot fruit, perfect balance, and a long, elegant off-dry finish. \$35
- **2004 KAESLER AVIGNON PROPRIETARY RED BAROSSA VALLEY** This Grenache, Shiraz, and Mourvèdre blend will remind you of a serious Châteauneuf-du-Pape. Restrained, with Rhôneish earthy notes and plenty of structure. Great now, better in a year. \$30
- **2004 WOOP WOOP SHIRAZ SOUTH AUSTRALIA** Your new house red. Loads of cherry and blueberry fruit and a nice peppery note. Perfect for grilled meat. Buy some cases for your next cookout. \$11

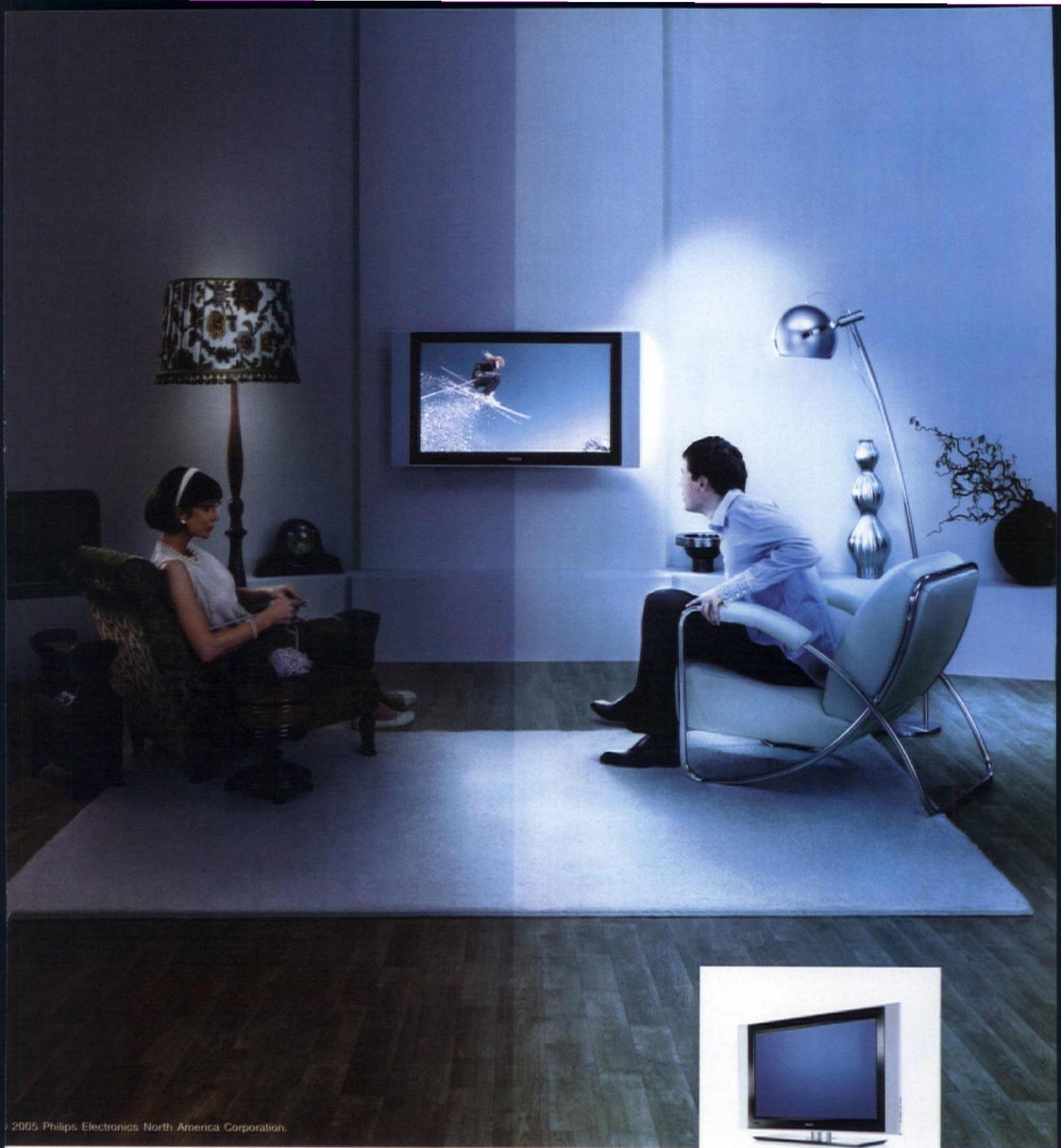
"I go for that tightrope quality," he says through his dingy choppers one spring evening at the Soho Grand Hotel, as we slurp the '02 Kaesler Avignon Proprietary Red, which would make a really good Châteauneuf-du-Pape. "Pushing the limits, but still maintaining balance and harmony." To put it another way, Ben's Fruit Loops have fiber, and his muscle cars have precise handling and even, sometimes, luxurious interiors. Dan Standish's '01 The Standish, for instance, is the most satisfying young Aussie red I've ever tasted—an old-vine Shiraz that has complex leather and coffee aromatics, an unbelievably voluptuous and viscous texture, and a long, lingering finish that left me alternately giddy and awestruck.

After just two vintages, Ben Glaetzer's Amon-Ra and Mitolo's G.A.M., two old-vine Shirazes, have become instant legends, earning exceptional ratings in the *Wine Advocate*, although like many of Epicurean's wines they are made in tiny quantities. Mitolo also bottles an amarone-style cabernet called Serpico that will drive your tasting group into raptures. Fortunately, Hammerschlag has been just as energetic in finding wines for budget-minded hedonists—seriously fun reds like the Black Chook and the aptly named Woop Woop Shiraz. Competitive as he is, Hammerschlag will be furious with me for mentioning that there are some other fine importers, like Appellation Imports, Click Wine Group, Old Bridge Cellars, Old Vines Australia, and Weygandt-Metzler, but nobody is bringing in more consistently thrilling Australian wines than Epicurean. □

At the Bar FOR LOVE OF MUSCAT

■ After a meal at Chez Panisse in California, Cindy Daniel and Doug Lipton sipped their first Muscat Beauges de Venise. At that "delicious" moment, the couple decided to grow their own muscat grapes on their property in Dry Creek Valley. They worked with Fred Peterson of Peterson Winery to develop a blend of blanc and orange muscat grapes to produce not only the finest muscat made in the United States, but also one of the best dessert wines we have tasted. Peterson Winery Daniel Lipton Vineyard Muscat Blanc, \$19 a bottle. petersonwinery.com.



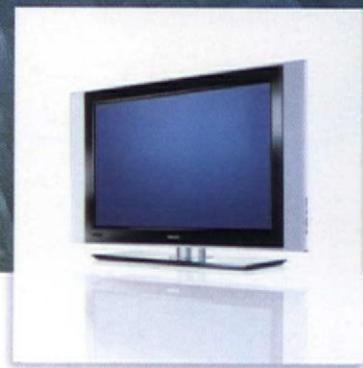


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in the garden



Mesembs and lithops, shown here about life-size, evolved in rocky areas of South Africa, where they mimic pebbles to avoid predators. More particular than some succulents, they are no more difficult to grow than an orchid.

Small Succulents

THESE BEGUILING PLANTS COME IN SURPRISING COLORS AND FORMS AND NEED VERY LITTLE CARE by *stephen orr*

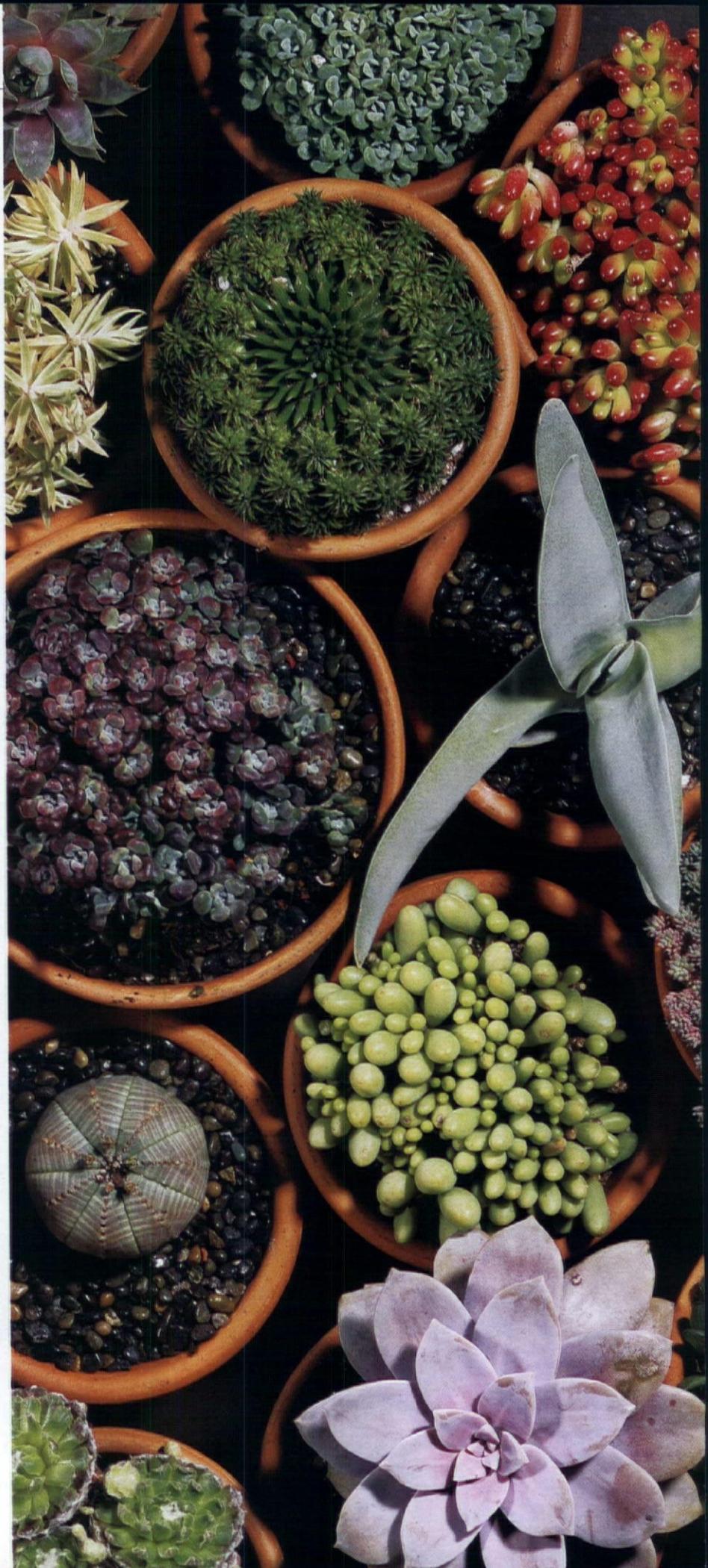
PHOTOGRAPHED BY DWIGHT ESCHLIMAN

When someone tells me, “I have a black thumb—I kill everything I’ve ever tried to grow,” what I hear is “I need a little garden of succulents.” Maybe it’s because these plants grow in such dramatically harsh environments—semideserts, high altitudes, wind-ripped coastlines—that they make such accommodating plants in cultivation. Trust me: a few missed waterings in even the most neglectful households cannot compare to the harsh conditions that succulents endure in their homelands.

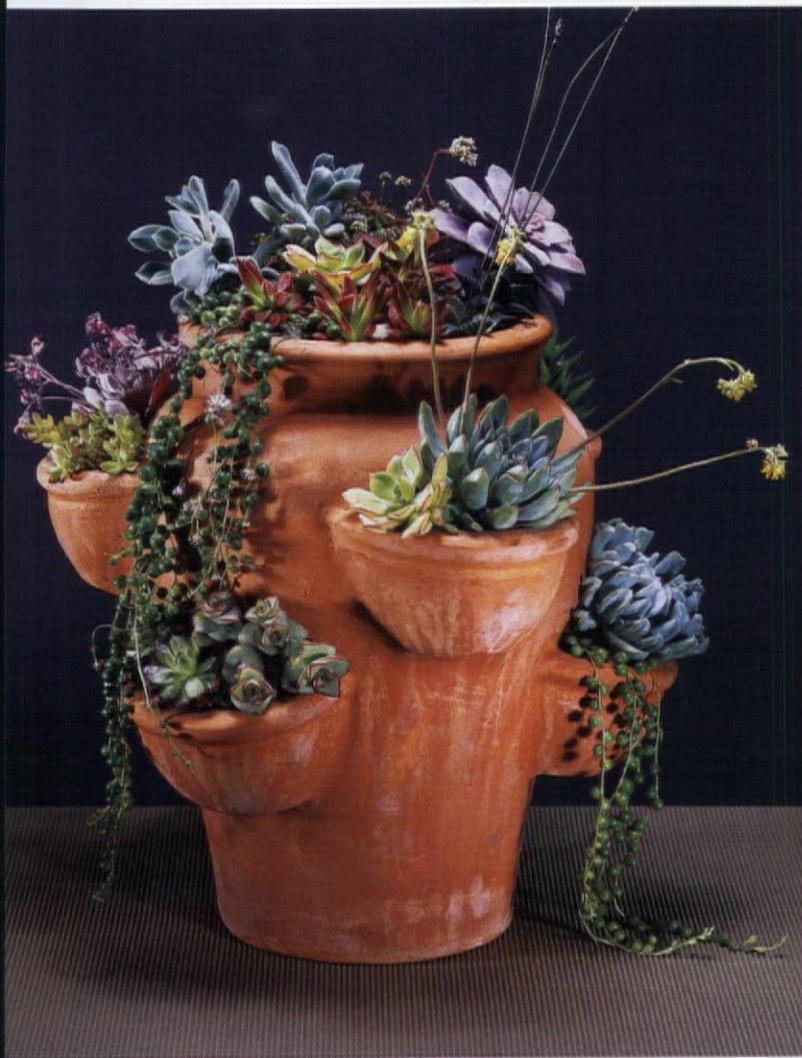
Unless you want to become an avid hobbyist deep in a world of caudiciforms, geophytes, and xerophytes, you needn’t delve any further than the following. When most gardeners use the term “succulent,” they are thinking of a smooth, plump plant full of moisture. When they say “cactus,” they mean a plump plant covered in spines. All cacti are succulents, but not all succulents are cacti. The distinction between what is and what is not a succulent is exceedingly blurry. What all these plants have in common is that they are fleshy and store a higher level of moisture in their leaves, stems, or roots than other plants to get them through periods of drought.

Many of the most common cultivated succulent species, such as euphorbias and aloes, are native to Africa, particularly the southern part. The Succulent Society of South Africa states that more than 40 percent of the approximately 10,000 species of succulents comes from South Africa. Almost all of the world’s species of cacti are native to the Americas. Europe is largely devoid of succulents, except for the species of semipervivums and sedums that have adapted to a dreary life of bad weather and rocks. Seventeenth- and eighteenth-century European explorers were largely responsible for introducing many of the most popular succulents to cultivation. The rise of the glasshouse and the fashion for the

A sampling of the wide range of colorful forms available in small succulents. These strangely beautiful plants are increasingly easy to find at ordinary plant nurseries and home centers as well as specialist growers. See Shopping, last pages, for a detailed list of these species.







exotic helped propel a worldwide hunt for bizarre plants—and succulents certainly fit the bill.

The main appeal of a succulent is its personality. Each species has a distinct one: a toothed *Aloe ferox* looks ferocious, a squat *Euphorbia obesa* seems stubborn, and a stringy *Senecio rowleyanus* has a blasé air. It's impossible not to anthropomorphize these plants. It depends on your interests whether they become space creatures or characters from Dr. Seuss and Hayao Miyazaki. Small-sized succulents like

crassulas, haworthias, sempervivums, and echeverias are the best and most economical to collect. Most grow rather slowly, take up little room on a windowsill, and tolerate, if not enjoy, being crammed in a pot. If you forget to water them, they never reproach you by wilting, and cheerfully take what they are given. What's not to love about that?

Because succulents are so lovable, in their native habitats they need to be protected from unscrupulous collectors. Always buy your succulents from a reputable dealer who can tell you how he obtains his stock. Many succulents are easily propagated, so most small ones will not be suspect, but older, large specimens are still pillaged from the wild despite restrictions such as those of CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora), a monitoring organization founded in the 1960s.

I buy little succulents as if I'm at the grocery store, and get whatever looks good at the time. It is hard to make a mis-

take when the plants are so simple in their requirements and so distinctive in their appearance. Look for the forms, textures, and colors that appeal to you most. Don't worry if you neglect them a little. Like an unbelievably forgiving pet, succulents are just happy to be around you—or at least they seem to be. □

SOURCES

■ **LIVING STONES NURSERY** specializes in mesembs, including rare lithops, but has many other succulents. Tucson, AZ. 520-628-8773. lithops.com.

■ **MOUNTAIN CREST GARDEN** is an excellent source for sempervivums (or hens and chicks), echeverias, and sedums. Fort Jones, CA. 877-656-4035. mc-garden-gifts.com.

GROWING TIPS

Succulents require little attention. The most common offense committed against them is loving them to death.

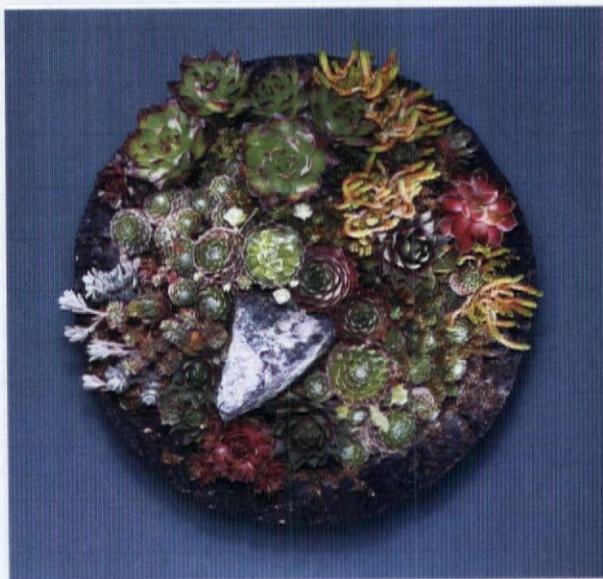
■ **WATER** Succulents that are overwatered or sit in water usually rot. Let the soil dry out completely between waterings.

About once every two or three weeks, irrigate plants well, so that water flows from the hole in the bottom of the pot. Succulents demand perfect drainage; so buy a potting mix made for them.

■ **LIGHT** Succulents like lots of light. Low light could result in dull colors. Harsh light can scorch some succulents.

■ **FEEDING** Most succulents don't need fertilizers.

■ **TEMPERATURE** Keep succulents out of freezing temperatures and cold drafts.



Succulents relish the sharp drainage provided by a strawberry pot, top. Such plantings need editing to keep them looking their best. ■ The bowl above comes preplanted from Mountain Crest Garden.

If your grandmother had osteoporosis,
you could too.

Fight back with Actonel.

Your grandmother's hump wasn't a slump. It was osteoporosis. Over time, with osteoporosis, multiple fractures of the spine can cause the back to curve, and in severe cases, form a hump. But Actonel helps protect your bones. It can't unslump a hump, but it can help fight fracture.

Visit Actonel.com for a free osteoporosis information kit.

Ask your doctor if Actonel is right for you.



Actonel is a prescription medication to treat and prevent postmenopausal osteoporosis. Some risk factors for osteoporosis include Caucasian or Asian race, family history, small frame or smoking.

You should not take Actonel if you have low blood calcium, have severe kidney disease, or cannot sit or stand for 30 minutes. Stop taking Actonel and tell your doctor if you experience difficult or painful swallowing, chest pain, or severe or continuing heartburn, as these may be signs of serious upper digestive problems. Side effects are generally mild or moderate and may include back or joint pain, stomach pain or upset, or constipation. Follow dosing instructions carefully.

Please see important information about Actonel on the following page.

Actonel.com
1-877-Actonel

Help fight fracture. **Actonel**
(risedronate sodium tablets)

ACTONEL® (risedronate sodium tablets)

Patient Information: ACTONEL® (AK-toh-nel) Tablets

ACTONEL (risedronate sodium tablets) 5 mg and
ACTONEL (risedronate sodium tablets) 35 mg for Osteoporosis

Read this information carefully before you start to use your medicine. Read the information you get every time you get more medicine. There may be new information. This information does not take the place of talking with your health care provider about your medical condition or your treatment. If you have any questions or are not sure about something, ask your health care provider or pharmacist.

What is the most important information I should know about ACTONEL?

ACTONEL may cause problems in your stomach and esophagus (the tube that connects the mouth and the stomach), such as trouble swallowing (dysphagia), heartburn (esophagitis), and ulcers (See "What are the Possible Side Effects of ACTONEL?").

You must follow the instructions exactly for ACTONEL to work and to lower the chance of serious side effects.

(See "How should I take ACTONEL?").

What is ACTONEL?

ACTONEL is a prescription medicine used:

- to prevent and treat osteoporosis in postmenopausal women (See "What is Osteoporosis?").
- to prevent and treat osteoporosis in men and women that is caused by treatment with steroid medicines such as prednisone.
- to treat Paget's disease of bone (osteitis deformans). The treatment for Paget's disease is very different than for osteoporosis and uses a different type of ACTONEL. This leaflet does not cover using ACTONEL for Paget's disease.

If you have Paget's disease, ask your health care provider how to use ACTONEL.

ACTONEL may reverse bone loss by stopping more loss of bone and increasing bone mass in most people who take it, even though they won't be able to see or feel a difference. ACTONEL helps lower the risk of breaking bones (fractures). Your health care provider may measure the thickness (density) of your bones or do other tests to check your progress.

See the end of this leaflet for information about osteoporosis.

Who should not take ACTONEL?

Do not take ACTONEL if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for 30 minutes
- have kidneys that work poorly
- have an allergy to ACTONEL. The active ingredient in ACTONEL is risedronate sodium. (See the end of this leaflet for a list of all the ingredients in ACTONEL.)

Tell your doctor before using ACTONEL if:

- you are pregnant or may become pregnant. We do not know if ACTONEL can harm your unborn child.
- you are breast-feeding or plan to breast-feed. We do not know if ACTONEL can pass through your milk and if it can harm your baby.
- you have kidney problems. ACTONEL may not be right for you.

How should I take ACTONEL?

The following instructions are for both ACTONEL 5-mg (daily) and ACTONEL 35-mg (Once-a-Week):

- Take ACTONEL first thing in the morning before you eat or drink anything except plain water.
- Take ACTONEL while you are sitting or standing up.
- Take ACTONEL with 6 to 8 ounces (about 1 cup) of plain water. Do **not** take it with any other drink besides plain water. Do not take it with coffee, tea, juice, milk, or other dairy drinks.
- Swallow ACTONEL whole. Do not chew the tablet or keep it in your mouth to melt or dissolve.
- After taking ACTONEL you must wait at least 30 minutes **BEFORE**:
 - lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
 - eating or drinking anything except plain water.
 - you take vitamins, calcium, or antacids. Take vitamins, calcium, and antacids at a different time of the day from when you take ACTONEL.
- Keep taking ACTONEL for as long as your health care provider tells you.
- For ACTONEL to treat your osteoporosis or keep you from getting osteoporosis, you have to take it as often and in the way it is prescribed.
- Your health care provider may tell you to take calcium and vitamin D supplements and to exercise.

What is my ACTONEL schedule?

If your doctor has prescribed **ACTONEL 5-mg daily (a yellow tablet)**:

- Take 1 ACTONEL 5-mg tablet every day in the morning.
- If you forget to take your ACTONEL 5-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 5-mg tablet the next morning and continue your usual schedule of 1 tablet a day. Do **not** take 2 tablets on the same day.

If your doctor has prescribed **ACTONEL 35-mg Once-a-Week (an orange tablet)**:

- Choose 1 day of the week that you will remember and that best fits your schedule to take your ACTONEL 35-mg. Every week, take 1 ACTONEL 35-mg tablet in the morning on your chosen day.
- If you forget to take your ACTONEL 35-mg in the morning, do **not** take it later in the day. Take only 1 ACTONEL 35-mg tablet the next morning and continue your usual schedule of 1 tablet on your chosen day of the week. Do **not** take 2 tablets on the same day.

What should I avoid while taking ACTONEL?

- Do not eat or drink anything except water before you take ACTONEL and for at least 30 minutes after you take it.
- Do not lie down for at least 30 minutes after you take ACTONEL.
- Foods and some vitamin supplements and medicines can stop your body from absorbing (using) ACTONEL. Therefore, do not take the following products at or near the time you take ACTONEL: food, milk, calcium supplements, or calcium-, aluminum-, or magnesium-containing medicines, such as antacids. (See "How should I take ACTONEL?").

What are the possible side effects of ACTONEL?

Stop taking ACTONEL and tell your health care provider right away if:

- swallowing is difficult or painful
- you have chest pain
- you have very bad heartburn or it doesn't get better

ACTONEL may cause:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach and esophagus (the tube that connects the mouth and the stomach)

For patients with osteoporosis, the overall occurrence of side effects with ACTONEL was similar to placebo (sugar pill) and most were either mild or moderate. The most common side effects with ACTONEL include back pain, joint pain, upset stomach, abdominal (stomach area) pain, constipation, diarrhea, gas, and headache. Tell your health care provider if you have pain or discomfort in your stomach or esophagus. Rarely, severe skin reactions may occur. Patients may get allergic reactions such as rash, hives, or in rare cases, swelling that can be of the face, lips, tongue, or throat, which may cause trouble breathing or swallowing.

These are not all the possible side effects of ACTONEL. You can ask your health care provider or pharmacist about other side effects. Any time you have a medical problem you think may be from ACTONEL, talk to your doctor.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body—your heart, brain, or skin, for example. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone. Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common, especially in older women. However, young people and men can develop osteoporosis, too. Osteoporosis can be prevented, and with proper therapy it can be treated.

How can osteoporosis affect me?

- You may not have any pain or other symptoms when osteoporosis begins.
- You are more likely to break (fracture) a bone especially if you fall because osteoporosis makes your bones weaker. You are most likely to break a bone in your back (spine), wrist, or hip.
- You may "shrink" (get shorter).
- You may get a "hump" (curve) in your back.
- You may have bad back pain that makes you stop some activities.

Who is at risk for osteoporosis?

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Asian

People who:

- are thin
- have family members with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone or other corticosteroids) for a long time

General information about ACTONEL:

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use ACTONEL for a condition for which it was not prescribed. Do not give ACTONEL to other people, even if they have the same symptoms you have. It may harm them.

What if I have other questions about ACTONEL?

This leaflet summarizes the most important information about ACTONEL for osteoporosis. If you have more questions about ACTONEL, ask your health care provider or pharmacist. They can give you information written for health care professionals. For more information, call 1-877-ACTONEL (toll-free) or visit our web site at www.actonel.com.

What are the ingredients of ACTONEL?

ACTONEL (active ingredient): risedronate sodium.

ACTONEL (inactive ingredients): croscovidone, ferric oxide red (35-mg tablets only), ferric oxide yellow, hydroxypropyl cellulose, hydroxypropyl methylcellulose, lactose monohydrate, magnesium stearate, microcrystalline cellulose, polyethylene glycol, silicon dioxide, and titanium dioxide.



The Alliance for Better Bone Health

Aventis Pharmaceuticals

ACTONEL® is marketed by:
Procter & Gamble Pharmaceuticals, Inc.
Cincinnati, Ohio 45202
and
Aventis Pharmaceuticals, Inc.
Kansas City, MO 64137

Souls of the Earth

in the garden

SHE SPEAKS FOR THE TREES WITH DECADES OF SERVICE TO THE GARDEN CLUB, MARY LOUISE MICHIE CONTINUES TO COME TO THE RESCUE OF THE URBAN FOREST *by stephen orr*



National Garden Clubs board member Mary Louise Michie sits in a grove of hackberries at her beloved Fort Worth Botanical Garden.

When Mary Louise Michie moved to Fort Worth, Texas, with her husband in 1953, she received a rude shock: their newly built neighborhood was almost treeless. “I came from Tulsa, which is a tree city,” she says. “My husband had to drive me out to the country on Sundays to see some trees. You have no idea how you miss them until they aren’t around.”

Perhaps it was this realization that inspired Mrs. Michie to start a program four decades later when she became the president of the National Garden Clubs. She launched her main initiative, Millions of Trees for the Environment, in 1995 through the participation of the garden clubs. “Everywhere we went we just encouraged people to plant trees,” she says. Since two of the main purposes of the garden clubs are civic beautification and environmental awareness, Mrs. Michie soon found that she had marshaled a Johnny Appleseed–like movement of tree lovers,

whose tally of new plantings soon ran to 109 million trees internationally.

Now in her 92nd year, Mrs. Michie is an active member of her Fort Worth garden club and serves on the national board. “I’ve always loved nature and trees,” she says. “They are a therapy to me.” It’s clear that this particular therapy works wonders. *National Garden Clubs, Inc., Saint Louis, MO. 314-776-7574. gardenclub.org.* □

Digging In *in the garden*

TEN TIPS FOR RAISING FRAGRANT SHRUBS

by Cheryl Merse

Have you ever been sprayed by a perfume-wielding salesperson in a department store? That initial scent—sometimes overpowering and, curiously, not necessarily indicative of how the scent will appeal (or not) once it settles in—is called the top note. The heart note comes next: the top note is still predominant, but fading into dry-down, which is the final—and true—scent, the one that lingers for hours.

It stands to reason that you shouldn't buy a fragrance based just on the top note, but should wait until the final scent emerges, up to 15 minutes after you apply it. It also stands to reason that you should choose scents in the garden with the same care.

1 FOLLOW YOUR NOSE Fragrance in the garden comes from, and in, all sizes and forms—perennials, herbs, shrubs, trees, pleasant, unpleasant (hawthorn, for instance). As with any perfume, the quality of the scent is in the nose of the "scentee." Some people love the smell of boxwood; others flee from it. Same with privet; the fragrance of the blossoms smells to me of high summer, while others I know find it a bit too pungent and on the sour side.

2 MAKING SCENTS Fragrance divides into categories—floral, citrus, spicy (abelia and Carolina allspice, for example). Think of perfumes you like and find plants that match to create your garden's pulse points.

3 PLAN FOR THE FUTURE In their moment, blooming lilacs overtaking the dooryard can transport you to a lifetime of spring, but after that moment, all you'll have is a bunch of scraggly lilacs. Be sure to plant judiciously.

4 PLACEMENT: PROS Shrubs with the most heady fragrance have the most fleeting season of scent, just long enough to imprint the fragrance on memory; at least that's how it feels to me. So place them where you'll be likeliest to appreciate that moment most—outside a bedroom window; near frequently used doorways, paths, or benches; at the spot where you stop your car after work.

5 PLACEMENT: CONS Mostly, when fragrance dictates what you plant, the shrubs' ornamental value recedes after they flower. One temptation might be to plant them out of the way, leaving more valuable space for more spectacular summerlong plants. Don't give in to this. You

will forget to go to the far corner, or it will be raining or something and you will miss the moment of fragrant glory. Also, it's a good idea to keep these fragrant shrubs away, or mostly away, from kitchen windows and outdoor eating areas. Food has its own anticipatory fragrances, and deserves pride of olfactory place where it takes center stage.

6 THE NONCOMPETE CLAUSE The sequence of scent is as important as the sequence of bloom.

This might take careful planning, and it might require strategic moving of whatever is easiest to move, but aromatic perennials, herbs, and shrubs

should not be forced to compete with spring-flowering fragrant shrubs, which, after all, last only a fragrant minute. For that fragrant minute, that section of garden should call to mind a single spritz of perfume, not a whole cosmetics department.

7 PEAK SEASON

Spring is the high season for most flower-fragrant choices. Lilacs (some claim the white varieties are perfumed more powerfully than the lavenders),

fragrant and sprawling mock oranges, viburnums (especially 'Carlseii'), smaller

daphnes, and bridal wreath spirea are the quintessential smells of spring. My cousin, a New Englander now living in the South, brought her 10-year-old daughter up north in May for this reason—because she had never smelled spring.

8 OUT OF SEASON To bring spring back in midsummer, plant summersweet—*Clethra alnifolia*. The fragrance is all the more pleasing because it's unexpected. And if you have the patience to tend them, a few carefully chosen hybrid teas can perfume your garden all season long.

9 EVENING STAR Years ago I ordered a datura and a brugmansia because I liked the looks of their trumpetlike flowers. I also like their fragrance, which emerges at dusk.

10 OFF AND ON Look for fragrant shrubs that can move indoors in winter, where they bloom intermittently. My citrus tree blooms from time to time, and just enough. □





Another satisfied body part,
brought to you by ThermaCare.

It's the news your knees have been waiting for: ThermaCare is now available in a knee wrap. Eight hours of continual heat relief for reduced knee stiffness. No more cords, no more smelly creams, no more unhappy knees.

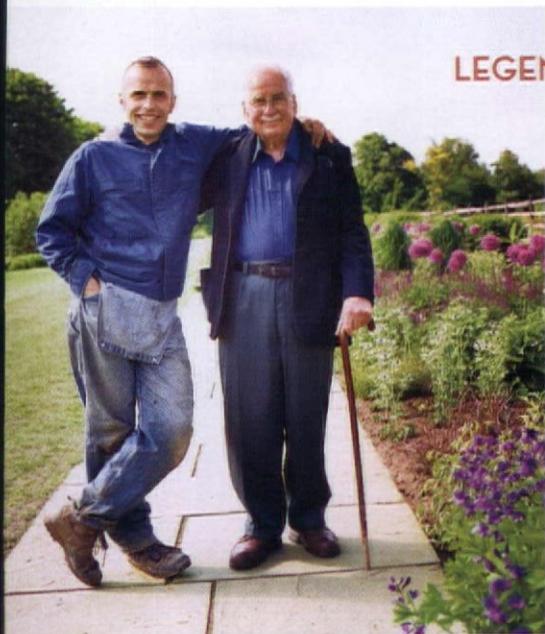
Wrap Yourself in Relief.



Field Trip

in the garden

CROSSOVER ARTISTS BRITISH GARDENING LEGENDS CHRISTOPHER LLOYD AND FERGUS GARRETT CREATE A BORDER AT WHITE FLOWER FARM IN CONNECTICUT *by jennifer jewell*



In the late 1990s, Eliot Wadsworth II, the owner of White Flower Farm in Litchfield, Connecticut, and his colleagues noticed a change in American gardeners. They had become “more serious, more sophisticated,” Wadsworth says. “We want to get in front of this trend.”

He turned to two giants in the field, Christopher Lloyd, the owner and driving force behind his family garden, Great Dixter in East Sussex, England, and Fergus Garrett, the head gardener there. Together with Thomas C. Cooper, director of horticulture for White Flower Farm, they began discussing a long border inspired by the famous one at Great Dixter. The American long border would be a destination garden, a learning tool for White Flower Farm staff, a photo opportunity for the catalog, and a homegrown example of Lloyd and Garrett’s gardening principles and techniques, and it would have year-round interest. No small task.

Garrett formulated a “very rough plan” in November 2000, and less than two years later, planting began. Lloyd and Garrett’s first design in the United States is 300 feet long and 20 feet deep—a complex combination of trees, vines, shrubs, subshrubs, herbaceous perennials, tender perennials, annuals, and bulbs. Based on their techniques for “succession planting,” it illustrates a simple, rewarding method, Garrett says, “of keeping the (Cont. on page 122)



Garrett, above left, and Lloyd at White Flower Farm’s long border. In summer, it bursts with *Artemisia ludoviciana* ‘Valerie Finnis,’ *Echinacea purpurea* ‘Magnus,’ black-eyed Susan, cup plant, the fountain grass *Pennisetum setaceum* ‘Rubrum,’ and others.



One Gardener's Almanac *in the garden*

STRANGE BEDFELLOWS COMPANION PLANTING IS ONE OF GARDENING'S ORTHODOXIES, BUT THE WISE GARDENER WILL WANT TO SEPARATE THE MYTHS FROM THE REALITY TO MAKE IT WORK *by tom christopher*



Folklore has it that roses thrive alongside garlic. Although this association has never been proved scientifically, there are real benefits to many companion plantings.

Roses “like” garlic, and beets like onions and turnips. Tomatoes like basil, but basil “dislikes” rue, and almost everyone hates fennel. This may sound like the social scene at some vegan high school, but in fact it’s a snippet of the “companion plant” lore that is treated as Scripture by the organic gardening establishment. And why not? The underlying idea is one that no ecologist would question: that certain

species, when planted in close proximity, benefit each other’s growth and health, and so too their flavor and the quality of their fruits. The scientific term for this sort of partnership is symbiosis, and any botanist can relate dozens of examples. A gardener would be a fool not to take advantage of such a natural, cost-free horticultural enhancement. And so we are only too happy to accept at full face value the hierarchy of floral likes and dislikes laid out in organic gardening guides. As I have been learning, however, it is a mistake to do so. To tell the truth, the received list of companion plants had always seemed a bit convenient. My palate agreed that it’s a mistake to mix sweet basil and bitter rue. But that it should be a matter of biology as well as taste seemed unlikely. Is evolution really working toward the perfection of pasta sauces? Or if, as some insist, our flora is the product of intelligent design, does it mean the Creator cooks Italian? I’ve had my doubts, and Bob Beyfuss tells me I was right.

Beyfuss is a county agent with the Cornell University Cooperative Extension Service in Greene County, New York, and a large part of his job is educating the public about gardening. Several years ago, a horticultural society asked him to speak to its membership about companion planting, and Beyfuss began to study the subject. What he found, he later told me, was that everything he read eventually led back to Ehrenfried Pfeiffer, a German-born chemist who in the 1930s developed a technique he called “sensitive crystallization.”

Dr. Pfeiffer, as he preferred to be called (he had received an honorary M.D. from a homeopathic medical school in Philadelphia), would crush a plant’s tissue, extract the juice, and mix it with a solution of copper chloride. Then he’d leave the resulting liquid to evaporate in a flat-bottomed glass dish. If the pattern of crystals produced in this fashion was “beautiful, harmonious, and clearly formed,” Pfeiffer took it as evidence that the plant was healthy. If the crystal pattern was “uneven, unharmonious,” it was held to be proof

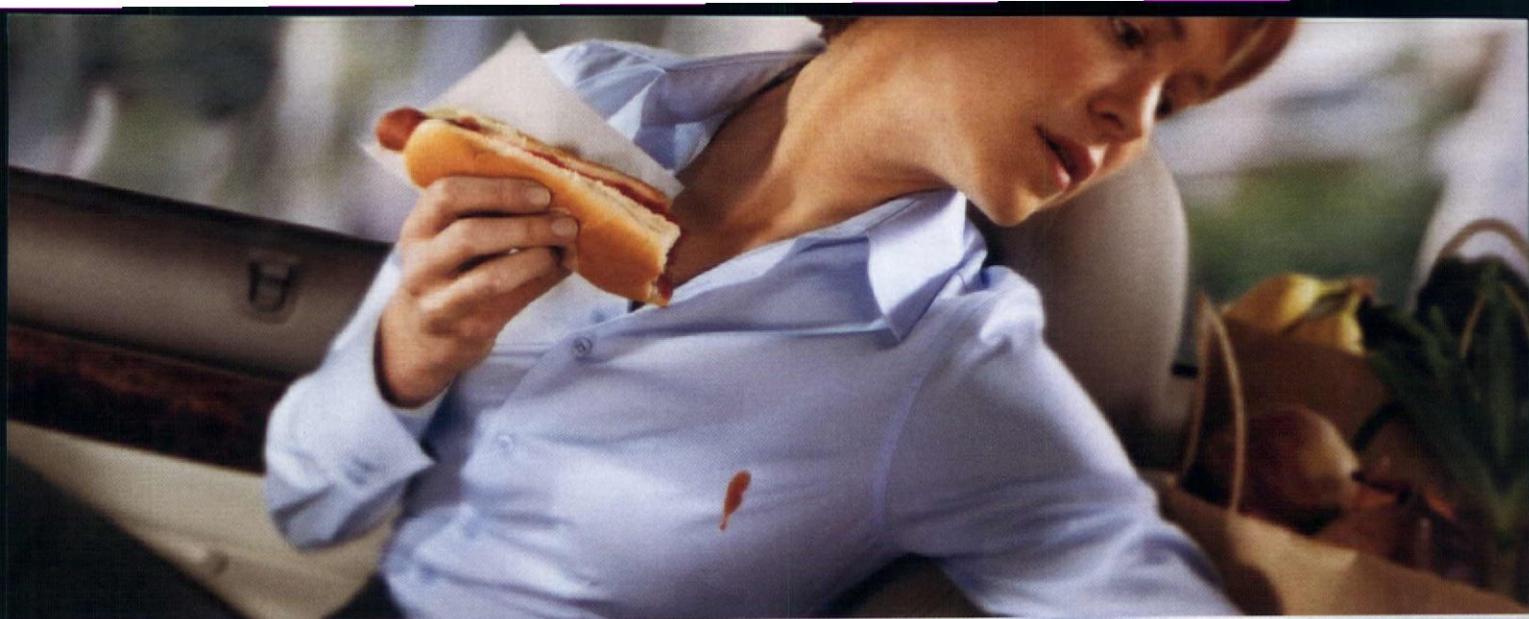


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that the plant was sickly. Soon Pfeiffer moved on to crystallizing the combined extracts of two different plants, reasoning that if an attractive pattern resulted, it proved that the two plants were benefiting each other. An unattractive pattern revealed that the plants were antagonistic. In this fashion, Pfeiffer compiled a long list of what he dubbed companion plants.

For me, the most interesting aspect of this story was how Pfeiffer's supposed discovery was taken up by the organic gardening movement (a movement, incidentally, of which I consider myself if not a full-fledged member then at least a fellow traveler). Jerome I. Rodale, founder of *Organic Gardening and Farming* magazine, eagerly adopted the concept of companion planting, including a detailed guide to it in *The Encyclopedia of Organic Gardening*, which his Rodale Books published in 1959. In this entry, Rodale cited Pfeiffer and included a list of companion plants that Pfeiffer had developed.

Such early works were commonly quite open about the methods that produced Pfeiffer's list. In *Companion Plants and How to Use Them* (Devin-Adair, New York, 1966), Helen Philbrick and Richard B. Gregg even shared a photograph of one of Pfeiffer's crystalline patterns. Gradually, though, as organic gardening became more mainstream, the citations became less frank, even disingenuous. In *Good Neighbors: Companion Planting for Gardeners*, a Rodale book published in 1985, author Anna Carr credits Pfeiffer's "laboratory methods called chromatography and sensitive crystallization," which she compares to the chromatography

that is a standard tool of modern plant scientists. The truth is, of course, that no reputable botanist has ever endorsed Pfeiffer's perversion of the technique.

Eventually, even circumspect allusions to Pfeiffer disappeared from the literature. There is none, for example, in Rodale's *Successful Organic Gardening Companion Planting*, published in 1994. Instead, authors Susan McClure and Sally

Roth suggest rational explanations for the effectiveness of companion planting: the garden ecosystem benefits from the promotion of diversity; certain companion plants attract insects that prey on the pests that would otherwise afflict neighboring companions. Nevertheless, the ensuing list of companions remains largely Pfeiffer's. Beets are still said to thrive when planted in alternate rows with onions and kohlrabi; garlic is still recommended for planting around roses.

I say it's time to lay Ehrenfried Pfeiffer to rest and refocus on the authentic garden companions. The tiny pollen- and nectar-rich flowers borne by

NOT ALL BEDFELLOWS ARE BENEVOLENT. SOME RELEASE CHEMICALS THAT ARE POISONOUS TO PLANT NEIGHBORS

members of the carrot family, for example, attract tiny parasitoid wasps that prey on aphids and caterpillars. Flowers of certain herbs attract not only predatory wasps but also hoverflies and robber flies, which prey on a variety of plant-eating insects. Interplanting any of these among your flowers and vegetables enhances natural pest control.

Not all bedfellows, truth to tell, are benevolent. Some common garden plants, Beyfuss warned me, ensure their spot in the sun by releasing chemicals into the soil that are poisonous to plant neighbors. Known as allelopathic plants, this group includes black walnut, eucalyptus, and ailanthus trees; sunflowers; Mexican sunflower; and crabgrass. And fennel—about this plant, at least, Pfeiffer seems to have been correct; other plants do indeed shun it.

What is needed here, as is so often the case in gardening, is rigorous and dispassionate research. No doubt it is because we put so much of our hearts into our gardens that we tend to see them in emotional terms. We treat our plants as reflections of ourselves, worrying about their likes and dislikes. Meanwhile, the ultimate realists concern themselves only with facts. The Ehrenfried Pfeiffer style of spirituality may be good for gardeners; I myself treasure the magic I find at gardening's core. But I know that if I hope to do right other than by accident, I must communicate with plants in their own utterly prosaic language. □

COMPANIONS TO ATTRACT BENEFICIAL INSECTS

A University of Rhode Island study recommends devoting 5 to 10 percent of your garden space to flowers that attract beneficial insects—those that prey on garden pests such as aphids and caterpillars. These flowers include members of the carrot family, such as angelica, coriander, dill, and wild carrot (Queen Anne's lace), as well as chamomile and the various mints. To prolong the season of protection, also plant early spring bloomers such as sweet alyssum and buckwheat, and fall bloomers such as goldenrods (select noninvasive hybrids such as 'Crown of Rays' and 'Golden Shower').

The Goods

in the garden

SITTING PRETTY RIDING MOWERS HAVE COME A LONG WAY SINCE JOHN DEERE INTRODUCED THEM IN 1963. WITH OPTIONS LIKE CRUISE CONTROL AND FOUR-WHEEL DRIVE, CUTTING LAWNS HAS NEVER BEEN SO EASY *by melissa ozawa*



Troy-Bilt's Bronco lawn tractor is one of the lower-priced riding mowers on the market. It's recommended for its bagging capabilities and features an 18.5-hp Briggs & Stratton engine and a 42-inch cutting deck. \$1,300. lowes.com.



New from **Lawn-Boy** last fall, this easy-to-use **Precision Z** is a zero-turn mower that can spin 360 degrees in one position. This feature reduces the time it takes to mow a lawn that has obstacles such as trees and flower beds. \$2,900 to \$4,000. lawnboy.com.



Snapper's Scrambler has a joystick option for those who want the advantages of a zero-turn mower but no dual hand gears. Available in three engine selections and four mower decks, from a 33-inch single blade to a 48-inch triple blade. \$3,100 to \$4,200. snapper.com.



Leave it to golfers to create an all-electric—read quiet—riding mower. Though created for the golf green, the battery-operated **E-Plex II** by **Jacobsen**, free of noxious emissions, is the environmentalist homeowner's dream. \$17,000. jacobsoncorp.com.



The **Toro Wheel Horse XL** series rates high in consumer tests for its mulching capabilities. Its patented optional system recuts clipped grass into tiny particles and inserts them beneath the grass surface, so there's no messy lawn full of clippings. \$1,600 to \$2,700. toro.com.



Cub Cadet's GT 2554 has a 54-inch cutting deck with a system that uses blasts of air to help lift grass for a cleaner cut. You can cut in reverse, and the heavy-duty drive shaft transmission allows for a smooth ride. \$4,000. cubcadet.com.



John Deere's X585-4WD is for the person who wants power, luxury, and comfort. Among its many added features are four-wheel drive, power steering, a cell phone or CD player outlet, headlights, and cruise control. \$12,039. johndeere.com.



The **Craftsman Rear-Engine** riding mower offers no extra frills but is sturdy and reliable. Designed for homeowners with less than an acre of land, it features a 13.5-hp engine and a 36-inch cutting deck. \$1,400. craftsman.com.



CUT TO THE FUTURE

Zero, the high-tech prototype of the German company Wolf-Garten, could revolutionize lawn care. The two-seater, a road-approved vehicle, uses lasers to cut with remarkable accuracy. It also has Internet access, so you can e-mail as you mow. □

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- Sub-Zero 424FS Wine Storage Unit
- Wolf 30" Double Oven
- Wolf 30" Gas Cooktop
- Wolf 36" Outdoor Grill Cart
- Asko D3531XL dishwashers (2) Stainless Steel or Fully Integrated
- KOHLER Undertone Trough Sink
- KOHLER Verity Apron-front Stainless Steel Kitchen Sink
- KOHLER Vinnata Pull-down Faucets (2)
- KOHLER Essex Gooseneck Faucet
- Benjamin Moore gift certificate valued at \$500
- Installation Certificate valued at \$5,000

NO PURCHASE NECESSARY. Must be at least 18 years old as of date of entry and a legal resident of the USA. All entries must be received by 08.08.05. Visit www.dreamkitchen2005.com to enter and view rules.



midwest

Select cold-hardy roses with good breeding. Pruning is essential and should be done before the first leaves appear.

- Rugosa roses like 'Fru Dagmar Hastrup' will bloom several times a summer and also will produce beautiful rose hips.

south

In a Southern garden, roses save their peak blooms for the cooler seasons of spring and fall. Prune several times a year: before the onset of new growth, after the first wave of bloom, and in early August.

- Some Southern charmers – Teas such as 'Duchesse de Brabant,' Chinas such as 'Old Blush,' and Noisettes such as 'Céline Forestier.'

west

Most roses do well in the hospitable climate of the West Coast. Deadhead bushes continually from mid-April to December to coax more blooms.

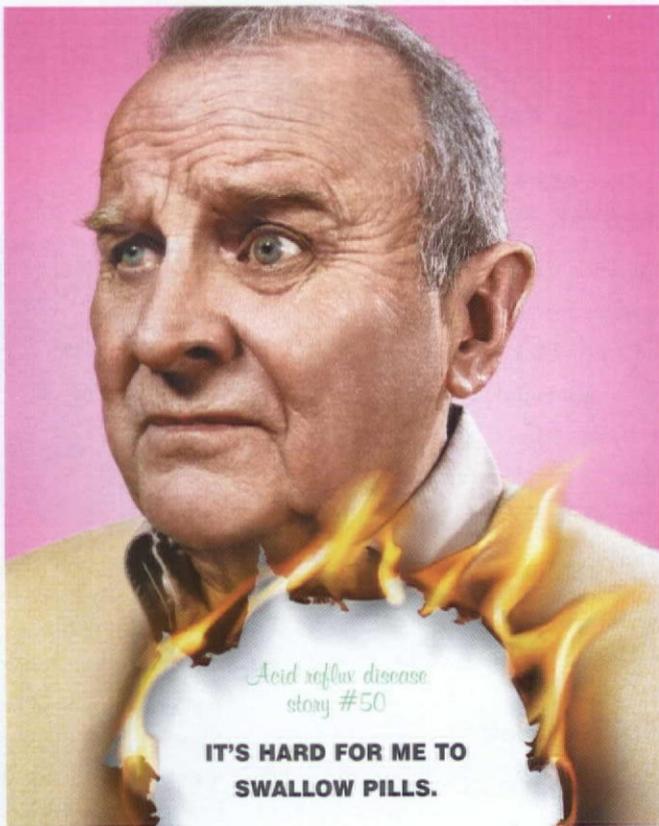
- West Coast favorites include 'Cardinal de Richelieu,' 'French Lace,' and 'Sun Flare.'

northeast

Roses that need a winter dormancy period like Gallicas and Albas do well in the Northeast. Mix yours roses with other garden plants such as lavender or germander to help prevent disease and repel insects.

- 'Abraham Darby,' one of the best-performing English roses, 'Knock Out,' and 'Peter Mayle' are favorites





People can have different experiences with acid reflux disease. For some, it's a burning in the throat. For others, the simple task of swallowing pills can be difficult. Fortunately, there's Prevacid®. It can be taken in many forms — one that's a pill, one you can drink, and one that disintegrates in your mouth — to help treat heartburn and many other kinds of symptoms related to acid reflux disease in many kinds of people. Maybe it's time to see if it can help yours. Ask your doctor if there's a Prevacid that's right for you.



Put it to your acid test.

For a **FREE** trial certificate, call 1-888-PREVACID or visit prevacid.com today.

Important Information: If you suffer from persistent heartburn two or more days a week, despite treatment and diet changes, it may be acid reflux disease (ARD). Heartburn is the most common symptom of ARD.

Prevacid Capsules, Prevacid for Oral Suspension, and Prevacid® SoluTab™ (lansoprazole) Orally Disintegrating Tablets are used to treat ARD and are not right for everyone. Individual results may vary. Prescription Prevacid has a low occurrence of side effects such as diarrhea, abdominal pain, and nausea. Symptom relief does not rule out serious stomach conditions. Please see adjacent brief summary of important information and talk to your doctor.

Brief Summary of Prescribing Information
(Nos. 1541, 1543, 1544, 3046, 7309, 7311)
03-5366-R24-Brf. 2 Rev. July, 2004

PREVACID®
(lansoprazole)
Delayed-Release Capsules

PREVACID®
(lansoprazole)
For Delayed-Release Oral Suspension

PREVACID® SoluTab™
(lansoprazole)
Delayed-Release Orally Disintegrating Tablets

Rx only

Indications include: Short-Term Treatment (4 weeks) of Active Duodenal Ulcer, Maintenance of Healed Duodenal Ulcers, controlled studies do not extend beyond 12 months. Short-Term Treatment (1 to 8 weeks) of Active Benign Gastric Ulcer, Healing of NSAID-Associated Gastric Ulcer, in patients who continue NSAID use. Controlled studies did not extend beyond 8 weeks. Risk Reduction of NSAID-Associated Gastric Ulcer, in patients with a history of a documented gastric ulcer who require the use of NSAID. Controlled studies did not extend beyond 12 weeks. Gastroesophageal Reflux Disease (GERD): Short-Term Treatment of Symptomatic GERD and Erosive Esophagitis, (up to 8 weeks), for patients who do not heal with PREVACID for 8 weeks (5-10%), it may be helpful to give an additional 8 weeks of treatment. If there is a recurrence of erosive esophagitis an additional 8-week course of PREVACID may be considered. Maintenance of Healing of Erosive Esophagitis, controlled studies did not extend beyond 12 months. Pathological Hypersecretory Conditions Including Zollinger-Ellison Syndrome.

CONTRAINDICATIONS

PREVACID is contraindicated in patients with known hypersensitivity to any component of the formulation of PREVACID.

PRECAUTIONS

General

Symptomatic response to therapy with lansoprazole does not preclude the presence of gastric malignancy.

Information for Patients

PREVACID is available as a capsule, orally disintegrating tablet and oral suspension, and is available in 15 mg and 30 mg strengths. Directions for use specific to the route and available methods of administration for each of these dosage forms is available in the complete prescribing information. PREVACID should be taken before eating. PREVACID products SHOULD NOT BE CRUSHED OR CHEWED.

Phenylketonurics: Contains Phenylalanine 2.5 mg per 15 mg Tablet and 5.1 mg per 30 mg Tablet.

Drug Interactions

Lansoprazole is metabolized through the cytochrome P₄₅₀ system, specifically through the CYP2C19 and CYP2C9 isozymes. Studies have shown that lansoprazole does not have clinically significant interaction with other drugs metabolized by the cytochrome P₄₅₀ system, such as warfarin, antipyrine, indometacin, ibuprofen, phenytoin, propranolol, prednisone, diazepam, or clarithromycin in healthy subjects. Other compounds are metabolized through various cytochrome P₄₅₀ isozymes including CYP1A2, CYP2C19, CYP2D6, and CYP3A. When lansoprazole was administered concomitantly with theophylline (CYP1A2, CYP3A), a minor increase (10%) in the clearance of theophylline was seen. Because of the magnitude and the direction of the effect on theophylline clearance, this interaction is unlikely to be of clinical concern. Nonetheless, individual patients may require additional titration of their theophylline dosage if lansoprazole is started or stopped to ensure clinically effective blood levels.

In a study of healthy subjects neither the pharmacokinetics of warfarin enantiomers nor prothrombin time were affected following single or multiple 60 mg doses of lansoprazole. However, there have been reports of increased International Normalized Ratio (INR) and prothrombin time in patients receiving proton pump inhibitors, including lansoprazole, and warfarin concomitantly. Increases in INR and prothrombin time lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time.

Lansoprazole has also been shown to have no clinically significant interaction with amoxicillin. In a single-dose crossover study examining lansoprazole 30 mg and omeprazole 20 mg each administered alone and concomitantly with sucralfate 1 gram, absorption of the proton pump inhibitors was delayed; their bioavailability was reduced by 17% and 16%, respectively, when administered concomitantly with sucralfate. Therefore, proton pump inhibitors should be taken at least 30 minutes prior to sucralfate. In clinical trials, antacids were administered concomitantly with PREVACID Delayed-Release Capsules; this does not interfere with its effect.

Lansoprazole causes a profound and long-lasting inhibition of gastric acid secretion; therefore, theoretically possible that lansoprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (e.g., ketoconazole, ampicillin esters, iron salts, digoxin).

Carcinogenesis, Mutagenesis, Impairment of Fertility

In two 24-month carcinogenicity studies, Sprague-Dawley rats were treated orally with doses of 150 mg/kg/day, about 1 to 40 times the exposure on a body surface (mg/m²) basis, of a 50-kg person of average height (1.46 m² body surface area) given the recommended human dose of 30 mg (22.2 mg/m²). Lansoprazole produced dose-related gastric enterochromaffin-like (ECL) cell hyperplasia, ECL cell carcinoids in both male and female rats. It also increased the incidence of intestinal metaplasia of the gastric epithelium in both sexes. In male rats, lansoprazole produced a dose-related increase of testicular interstitial cell adenomas. The incidence of these adenomas in rats receiving doses of 15 to 150 mg/kg/day (4 to 40 times the recommended human dose based on body surface area) exceeded the low background incidence (range = 1.4 to 10%) for this strain of rat. Testicular interstitial cell adenoma also occurred in 30 rats treated with 50 mg/kg/day (13 times the recommended human dose based on body surface area) as a 1-year toxicity study.

In a 24-month carcinogenicity study, CD-1 mice were treated orally with doses of 15 to 600 mg/kg/day (2 to 80 times the recommended human dose based on body surface area). Lansoprazole produced a related increased incidence of gastric ECL cell hyperplasia. It also produced an increased incidence of tumors (hepatocellular adenoma plus carcinoma). The tumor incidences in male mice treated with 300 mg/kg/day (40 to 80 times the recommended human dose based on body surface area) and female mice treated with 150 to 600 mg/kg/day (20 to 80 times the recommended human dose based on body surface area) exceeded the ranges of background incidences in historical controls for this strain of rat. Lansoprazole treatment produced adenoma of rete testis in male mice receiving 75 to 600 mg/kg/day (8 to 80 times the recommended human dose based on body surface area).

Lansoprazole was not genotoxic in the Ames test, the *ex vivo* rat hepatocyte unscheduled DNA synthesis (UDS) test, the *in vivo* mouse micronucleus test or the rat bone marrow cell chromosomal aberration test. It was positive in *in vitro* human lymphocyte chromosomal aberration assays.

Lansoprazole at oral doses up to 150 mg/kg/day (40 times the recommended human dose based on body surface area) was found to have no effect on fertility and reproductive performance of male and female rats.

Pregnancy: Teratogenic Effects.

Pregnancy Category B

Lansoprazole

Teratology studies have been performed in pregnant rats at oral doses up to 150 mg/kg/day (40 times the recommended human dose based on body surface area) and pregnant rabbits at oral doses of 30 mg/kg/day (16 times the recommended human dose based on body surface area) and have revealed evidence of impaired fertility or harm to the fetus due to lansoprazole.

There are, however, no adequate or well-controlled studies in pregnant women. Because a reproduction studies are not always predictive of human response, this drug should be used only if clearly needed.

Nursing Mothers

Lansoprazole or its metabolites are excreted in the milk of rats. It is not known whether lansoprazole is excreted in human milk. Because many drugs are excreted in human milk, because of the potential serious adverse reactions in nursing infants from lansoprazole, and because of the potential for tumorigenicity shown for lansoprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother.

Pediatric Use

The safety and effectiveness of PREVACID have been established in pediatric patients 1 to 17 years of age for short-term treatment of symptomatic GERD and erosive esophagitis. Use of PREVACID in this population is supported by evidence from adequate and well-controlled studies of PREVACID in adults with additional clinical, pharmacokinetic, and pharmacodynamic studies performed in pediatric patients. The adverse effect profile in pediatric patients is similar to that of adults. There were no adverse events reported in U.S. clinical studies.

ies that were not previously observed in adults. The safety and effectiveness of PREVACID in patients near of age have not been established.

11 years of age

The pediatric safety of PREVACID Delayed-Release Capsules has been assessed in 66 pediatric patients 11 to 11 years of age. Of the 66 patients with GERD 85% (56/66) took PREVACID for 8 weeks and 15% (6/66) took it for 12 weeks.

The most frequently reported (2 or more patients) treatment-related adverse events in patients 11 to 11 years of age (N=66) were constipation (5%) and headache (3%).

17 years of age

The safety of PREVACID Delayed-Release Capsules has been assessed in these 87 adolescent patients. Of 87 adolescent patients with GERD, 6% (5/87) took PREVACID for <6 weeks, 93% (81/87) for 6 to 12 weeks, and 1% (1/87) for >12 weeks.

The most frequently reported (at least 3%) treatment-related adverse events in these patients were headache (7%), abdominal pain (5%), nausea (3%) and dizziness (3%). Treatment-related dizziness, reported in this package insert as occurring in <1% of adult patients, was reported in this study by adolescent patients with nonerosive GERD, who had dizziness concurrently with other events (such as fatigue, dyspnea, and vomiting).

In Women

Over 4,000 women were treated with lansoprazole. Ulcer healing rates in females were similar to those in males. The incidence rates of adverse events were also similar to those seen in males.

In Geriatric Patients

Ulcer healing rates in elderly patients are similar to those in a younger age group. The incidence rates of adverse events and laboratory test abnormalities are also similar to those seen in younger patients. For elderly patients, dosage and administration of lansoprazole need not be altered for a particular indication.

ADVERSE REACTIONS

In clinical trials, over 10,000 patients have been treated with lansoprazole in Phase 2-3 clinical trials involving various dosages and durations of treatment. The adverse reaction profiles for PREVACID Delayed-Release Capsules and PREVACID for Delayed-Release Oral Suspension are similar. In general, lansoprazole treatment has been well-tolerated in both short-term and long-term trials.

The following adverse events were reported by the treating physician to have a possible or probable relationship to drug in 1% or more of PREVACID-treated patients and occurred at a greater rate in PREVACID-treated patients than placebo-treated patients. The incidence of the most common possibly or probably treatment-related adverse events with PREVACID in short-term, placebo-controlled studies were abdominal pain (2.1%), constipation (1.0%), diarrhea (3.8%), and nausea (1.3%). Results for placebo were 0.4%, 0.4%, 2.3% and 1.2% respectively.

Headache was also seen at greater than 1% incidence but was more common on placebo. The incidence of diarrhea was similar between patients who received placebo and patients who received lansoprazole 15 and 30 mg, but higher in the patients who received lansoprazole 60 mg (2.9%, 1.4%, 4.2%, and 7.4%, respectively).

The most commonly reported possibly or probably treatment-related adverse event during maintenance therapy was diarrhea.

In the risk reduction study of PREVACID for NSAID-associated gastric ulcers, the incidence of diarrhea for patients treated with PREVACID was 5%, misoprostol 22%, and placebo 3%.

Additional adverse experiences occurring in <1% of patients or subjects in domestic trials are shown below. Refer to **Postmarketing** for adverse reactions occurring since the drug was marketed.

As a Whole - abdomen enlarged, allergic reaction, asthenia, back pain, candidiasis, carcinoma, chest pain (not otherwise specified), chills, edema, fever, flu syndrome, halitosis, infection (not otherwise specified), malaise, neck pain, neck rigidity, pain, pelvic pain; **Cardiovascular System** - angina, arrhythmia, myocardial infarction, cerebrovascular accident/cerebral infarction, hypertension/hypotension, migraine, myocardial infarction, palpitations, shock (circulatory failure), syncope, tachycardia, vasodilation; **Digestive System** - abnormal stools, anorexia, bezoar, cardiospasm, cholelithiasis, colitis, dry mouth, dyspepsia, dysphagia, eructation, esophageal stenosis, esophageal ulcer, esophagitis, fecal discoloration, flatulence, gastric nodules/fundic gland polyps, gastritis, gastroenteritis, gastrointestinal anomaly, gastrointestinal bleed, gastrointestinal hemorrhage, glossitis, gum hemorrhage, hematemesis, increased appetite, increased salivation, melena, mouth ulceration, nausea and vomiting, nausea and vomiting and diarrhea, oral ulcers, rectal disorder, rectal hemorrhage, stomatitis, tenesmus, thirst, tongue disorder, ulcerative colitis, ulcerative stomatitis; **Endocrine System** - diabetes mellitus, goiter, hypothyroidism; **Hemic and Lymphatic System** - anemia, hemolysis, lymphadenopathy; **Metabolic and Nutritional Disorders** - gout, dehydration, hyperglycemia/hypoglycemia, peripheral edema, weight gain/loss; **Musculoskeletal System** - arthralgia, arthritis, bone disorder, joint disorder, leg cramps, musculoskeletal pain, myalgia, myasthenia, myositis; **Nervous System** - abnormal dreams, agitation, amnesia, anxiety, apathy, confusion, convulsion, derealization, depression, diplopia, dizziness, emotional lability, hallucinations, hemiplegia, hostility, inattention, hyperkinesia, hypertension, hyposthesia, insomnia, libido decreased/increased, nervousness, paresthesia, sleep disorder, somnolence, thinking abnormality, tremor, vertigo; **Respiratory System** - asthma, bronchitis, cough increased, dyspnea, epistaxis, hemipnea, hiccup, laryngeal neoplasia, laryngitis, pleural disorder, pneumonia, respiratory disorder, upper respiratory inflammation/infection, sinusitis, stridor; **Skin and Appendages** - acne, alopecia, contact dermatitis, dry skin, fixed eruption, urticaria, maculopapular rash, nail disorder, pruritus, rash, skin carcinoma, skin disorder, sweating, alopecia; **Special Senses** - abnormal vision, blurred vision, conjunctivitis, deafness, dry eyes, ear disorder, pain, otitis media, parosmia, photophobia, retinal degeneration, taste loss, taste perversion, tinnitus, visual field defect; **Urogenital System** - abnormal menses, breast enlargement, breast pain, breast tenderness, dysmenorrhea, dysuria, gynecomastia, impotence, kidney calculus, kidney pain, leukorrhea, menorrhagia, menstrual disorder, penis disorder, polyuria, testis disorder, urethral pain, urinary frequency, urinary tract infection, urinary urgency, urination impaired, vaginitis.

Postmarketing

During Safety Surveillance: Additional adverse experiences have been reported since lansoprazole has been marketed. The majority of these cases are foreign-sourced and a relationship to lansoprazole has not been established. Because these events were reported voluntarily from a population of unknown size, rates of frequency cannot be made. These events are listed below by COSTART body system.

As a Whole - anaphylactoid-like reaction; **Digestive System** - hepatotoxicity, pancreatitis, vomiting; **Hemic and Lymphatic System** - agranulocytosis, aplastic anemia, hemolytic anemia, leukopenia, thrombocytopenia, thrombocytopenia, and thrombotic thrombocytopenic purpura; **Skin and Appendages** - severe dermatologic reactions including erythema multiforme, Stevens-Johnson syndrome, toxic epidermal necrolysis (some fatal); **Special Senses** - speech disorder; **Urogenital System** - urinary tract infection.

Laboratory Values

The following changes in laboratory parameters for lansoprazole were reported as adverse events: abnormal liver function tests, increased SGOT (AST), increased SGPT (ALT), increased creatinine, increased alkaline phosphatase, increased globulins, increased GGTP, increased/decreased/abnormal WBC, abnormal AG ratio, abnormal RBC, bilirubinemia, eosinophilia, hyperlipemia, increased/decreased electrolytes, increased/decreased cholesterol, increased glucocorticoids, increased LDH, increased/decreased/abnormal platelets, and increased gastrin levels. Urine abnormalities such as albuminuria, osmuria, and hematuria were also reported. Additional isolated laboratory abnormalities were reported. In the placebo controlled studies, when SGOT (AST) and SGPT (ALT) were evaluated, 0.4% (4/978) placebo patients and 0.4% (11/2677) lansoprazole patients had enzyme elevations greater than three times the upper limit of normal range at the final treatment visit. None of these lansoprazole patients reported jaundice at any time during the study.

TOXICOLOGY

Doses up to 5000 mg/kg in rats (approximately 1300 times the recommended human dose based on body surface area) and mice (about 675.7 times the recommended human dose based on body surface area) did not produce deaths or any clinical signs. Lansoprazole is not removed from the circulation by hemodialysis. In one reported case of overdose, the patient consumed 600 mg of lansoprazole with no adverse reaction.

Distributed by
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For more detailed information, see full prescribing information or contact TAP Medical Information at 1-800-201-1111.

MR030-0149



Acid reflux disease can affect people differently. Some have a chronic cough, others regurgitate frequently. But whether you're 12 months old or a senior, Prevacid® can help. It can be taken in many forms — one that's a pill, one you can drink, and one that disintegrates in your mouth — to help treat heartburn and many other kinds of symptoms related to acid reflux disease in many kinds of people. So ask your doctor about Prevacid today.



Put it to your acid test.

For a **FREE** trial certificate, call 1-888-PREACID or visit prevacid.com today.

Important Information: Prevacid is used to treat acid reflux disease in children ages 1 to 17 years old. Individual results may vary.

The most frequently reported side effects in children 1–11 years old were constipation and headache, and in adolescents 12–17 years old were headache, abdominal pain, nausea, and dizziness. See adult side effects and additional important information at far left, and talk to your child's doctor.

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2005-030-06348 03/05

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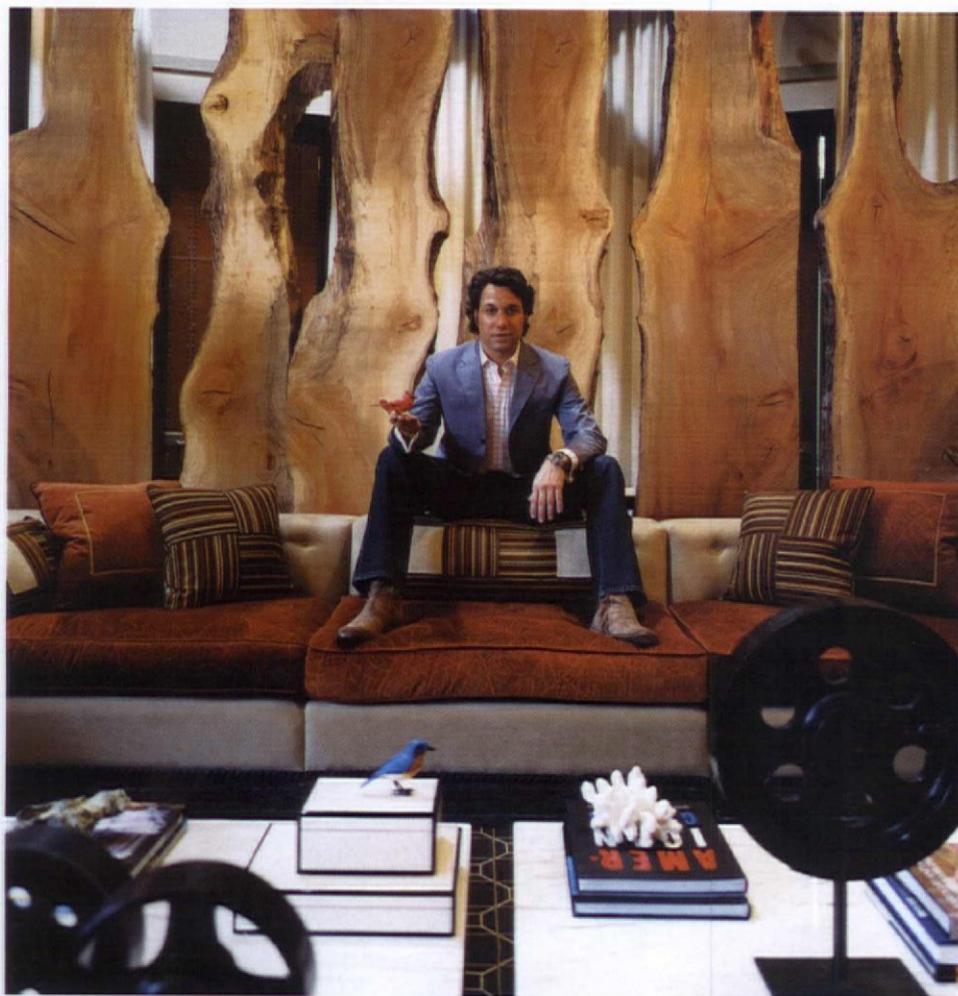
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american scene

THIS MONTH ON THE DESIGN BEAT by ingrid abramovitch



(DESIGN) East, meet West. **Thom Filicia**, the mod decorator on the TV series *Queer Eye for the Straight Guy*, has shipped his all-American taste across the Pacific. Filicia says his design for the VIP suite at the United States pavilion at this summer's **World Expo 2005** in Aichi, Japan, top, was inspired by the "American melting pot." His clubby take on Americana encompasses Edward Wormley for Dunbar chairs, Monticello-influenced baseboards, and wired safety glass "reminiscent of America's industrial age." The suite is for invited guests only. The public can view the rest of the Benjamin Franklin-themed **American pavilion** until September 25. uspavilion.com.



(BOOKS) *Rococo*, the most recent book by popular novelist **Adriana Trigiani**, is a fabric-filled romp about a decorator on the Jersey Shore. It's our pick for beach reading—and not just for the sex scene that takes place in Scalamandrè's trims department. randomhouse.com.



(GARDENS) Beautiful and tough, 'Knock Out' is the Hilary Swank of roses. Developed by backyard breeder William Radler, the plant is disease resistant, and its showy blooms have made it one of the hottest roses of the summer. knockoutroses.com.



(KIDS) If you thought your Fourth of July was buggy, wait until you see the **Bronx Zoo's** new carousel, the first modeled on giant insects. Created by Carousel Works of Mansfield, OH, the merry-go-round, which debuts July 1 near the zoo's new butterfly garden, includes a praying mantis, left, fireflies, and a dung beetle chariot. bronxzoo.com.



(OUTDOORS) If you want to be in the swim, convert to a **saline pool** like the one at the Parker Palm Springs hotel. The eco-friendly technology uses salt generators to produce a natural form of chlorine. "It doesn't burn your eyes, and makes your skin feel better," says Parker VP Steven Pipes, who chose a system from autopilot.com.

OFF CENTER ART CENTER

IN MINNEAPOLIS, THE
WALKER ART CENTER
UNVEILS AN ECCENTRIC
NEW ADDITION BY THE
HOT SWISS DUO OF
HERZOG AND DE MEURON
by martin filler

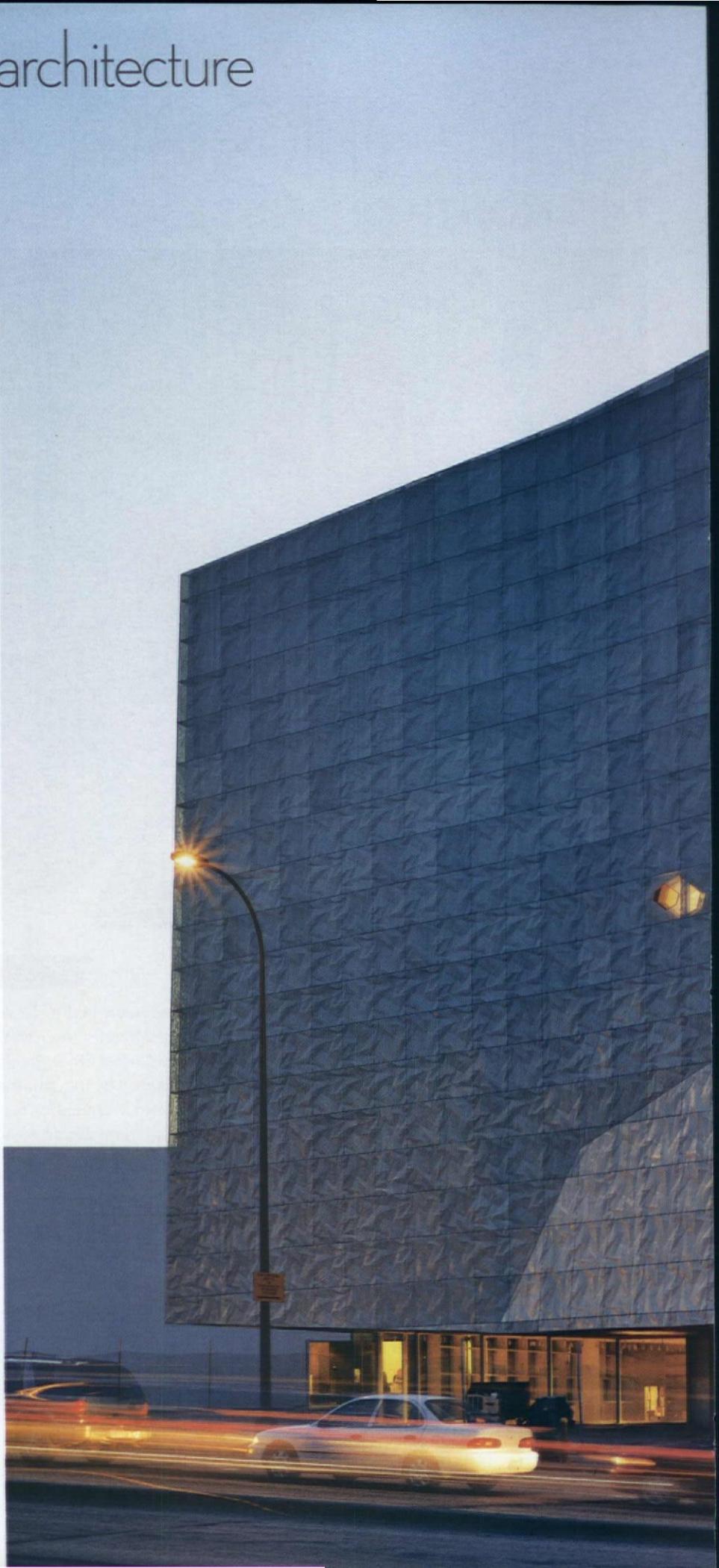
What city remains so benighted that it lacks a new museum, or at least an addition to an old one?

The architecture of modern museum-mania falls into two main modes: the institutionally dignified and the insistently hip. Minneapolis, America's 47th largest city but near the top per capita in its generous private and corporate support of civic culture, is getting one of each.

Next year, the Minneapolis Institute of Arts, which houses the city's traditional collections, will complete a \$50 million addition by Michael Graves, a postmodern-classical scheme that fits in the first category. This spring, the Walker Art Center, considered America's best contemporary museum between the coasts, opened a \$70 million addition by the trendy Swiss team of Jacques Herzog and Pierre de Meuron, signifying that at this powerhouse of provocation, the offbeat goes on. (It's a big year for Herzog and de Meuron, too: their de Young Museum in San Francisco debuts in October.)

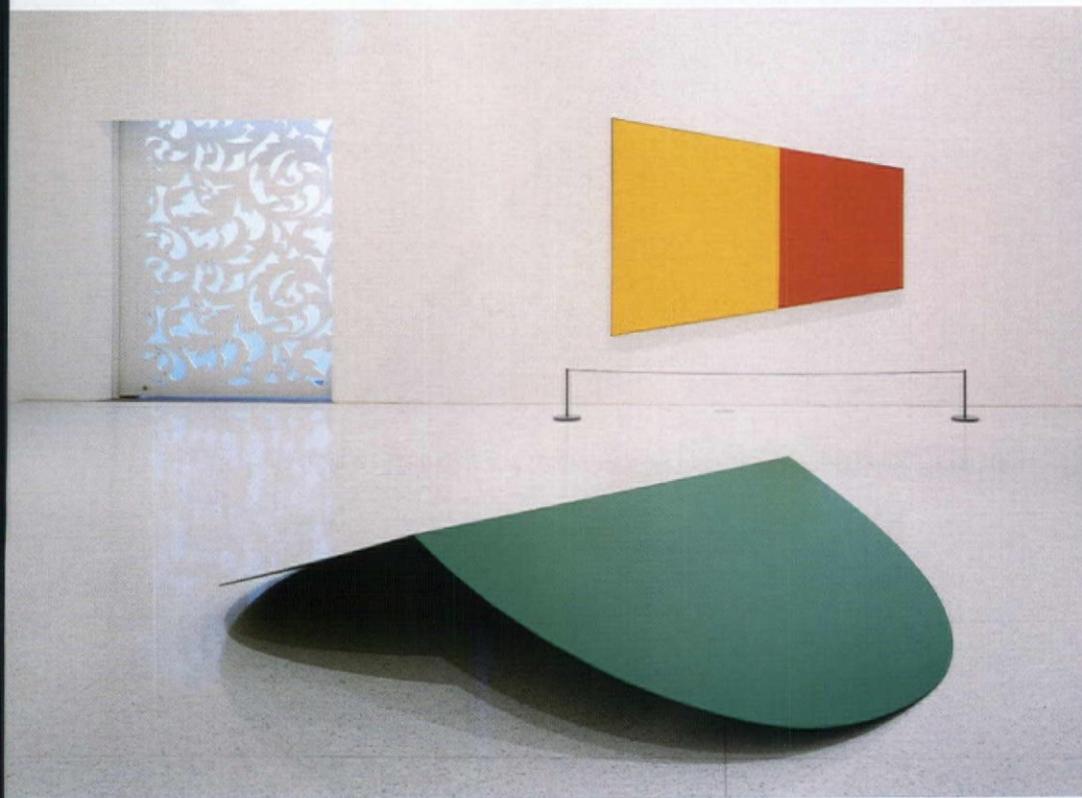
The Walker sustains its critical stature and artistic credibility through values becoming rarer in today's museum world—continuity, clarity, and integrity. It has had only two directors since 1961—Martin Friedman, who put it on the international cultural map, and, since his retirement 15

PHOTOGRAPHED BY ROBERT POLIDORI



At dusk, the metal mesh skin of the new Walker wing seems to glow from within and, with its angular windows, recalls a jack-o'-lantern. Cars whiz by this new main entry, but paradoxically are forbidden to stop there.





hint of the flowing sequence of perfectly proportioned galleries stacked in a squared-off spiral that makes this one of the finest American museums of its period. But the blank, off-putting exterior, so typical of inward-turning New Brutalism, does nothing to beckon the public toward the wonders within.

Even though the Walker's reputation is global, Halbreich wants to strengthen its connection to the culturally and racially diverse Twin Cities community and make the museum seem less elitist. On a tour of the eye-filling new facility, she emphasizes how it opens to its surroundings and in turn reveals the museum to the city as never before. Though this is true in contrast to the almost windowless Barnes building, the Walker is still cut off from Minneapolis's downtown busi-

ness district by a busy nine-lane traffic street which no amount of architectural wizardry can efface. City planning officials should consider submerging the roadway and creating a pedestrian link to the park across that daunting divide.

To their credit, Herzog and de Meuron have done no harm to Barnes's stealth masterpiece. Indeed, they pay homage to it by matching its brick for the paving circulation spaces in their addition. The new galleries take their major cues—white walls, parallel-beamed ceilings, and pale terrazzo

years ago, Kathy Halbreich, who has kept it there. (Full disclosure: I served as editor of the Walker's now defunct *Design Quarterly* from 1991 to 1993.)

Those directors' strong personal points of view, though similarly idealistic, are quite disparate. Friedman was a mandarin of high modernism, an unabashed champion of connoisseurship and beauty. Halbreich is more concerned with the social and political issues that inform much recent art. But both are true curators at heart, knowledgeable and high-minded in a way that many of today's corporate-style museum CEOs are not.

Back in Friedman's heyday, instead of trying to make the Walker a prairie mini-MoMA, he wisely focused on a few major artists—Jasper Johns, Ellsworth Kelly, Joan Mitchell, and Robert Motherwell, among them—and collected them in depth. Halbreich continues that policy with concentrations of conceptually oriented work by a younger generation, including Matthew Barney, Robert Gober, Sherrie Levine, and Kara Walker. All eight are given individual gallery spaces in the Walker's reopening exhibition, though only time will tell if Halbreich's picks have been as prescient as Friedman's.

The same is true of the very different though equally ambitious buildings these two Walker directors have commissioned. The 1969–71 structure by the late Edward Larrabee Barnes, a dour composition of minimalist brick boxes, gives no

In a gallery devoted to Ellsworth Kelly, above, see-through sliding doors in a lacelike pattern by Herzog and de Meuron. ■ The architects also designed the chandelier, below, made from chunks of glass, above a sculpture by Takashi Murakami.



flooring—from Barnes's exhibition spaces, though, confined to a single story, they lack the wonderful cascading effect of the old multilevel ones. The new structure approximates the height and mass of the existing building, but the two are respectfully separated and linked by a low, glass-walled lobby fronting the big thoroughfare. Though that is intended as the museum's new main door, cars are not allowed to stop there and most visitors will likely use the old entry near the parking lot.

Herzog and de Meuron are noted for the cladding of their buildings, experimenting with innovative materials and unexpected techniques with imagination equaled by few of their peers. For a library in Germany, they imprinted photographic images on the tinted concrete facades in the manner of Rauschenberg and Warhol silk screens. Wall surfaces of other Herzog and de Meuron buildings are intended to deliquesce into rich and strange patinas or vanish altogether behind lush vegetation. Here the architects devised a module of square, perforated aluminum panels embossed with an abstract pattern. Up close, the irregular surface resembles crumpled paper, but from just across the street the subtle effect is barely legible, though at night the lanternlike structure takes on an intriguing inner radiance.

The chunky, angular addition—its dull gray metal skin pierced by a few irregularly shaped windows—brings to mind Daniel Libeskind's Jewish Museum in Berlin. So do the Walker's overwrought circulation spaces, where every plane tilts this way or that in a futile effort to seem exciting. But this warmed-over deconstructivism feels fatally dated.

Halbreich and her chief curator, Richard Flood, agreed that though they wanted to replicate the calm character of Barnes's galleries, there was no need for the entire addition to follow a single, low-key aesthetic. However, they went to the opposite extreme by endorsing a schizoid stylistic mix of interiors. As you move among jittery expressionist corridors, serene modernist galleries, and an ironic rococo theater, the tripolar mood swings seem silly rather than scintillating.

Those who swooned over the superb Dagobert Peche exhibition at New York's Neue Galerie in 2002 might see the Walker's new, technically



advanced performing arts space as an homage to the once neglected Wiener-Werkstätte designer. But with black-painted perforated metal paneling embossed with florid swirls (a pattern adapted from an anonymous fabric sample), side loges outlined with undulating glossy black frames, and shiny black-and-gold floral fabric seats, this camp bijou channels the late Philip Johnson in what he mockingly called "my High-Queen Period."

The stylized botanical pattern used on the theater walls has also been cut into wood resembling superscaled jigsaw work, framing a portal to the new galleries and creating see-through pocket doors to close off those spaces. The peekaboo effect offers a teasing glimpse of art after regular viewing hours. Halbreich terms it "a seductive peek through the lace. We literally told Jacques and Pierre, 'Think lace underwear.'"

Not every museum turns out to be timeless, and perhaps a contemporary art institution should reject the urge to do anything other than express the spirit of its own time. But neither is civic architecture disposable, and though the Walker addition was economically constructed at about \$300 per square foot, its not insignificant overall cost prompted painful cuts in the museum's staffing and programming, a contradiction of Halbreich's politically correct people-first philosophy.

Because parts of the new Walker already seem passé, it's hard to imagine that the addition as a whole will age gracefully. But this adventurous attempt does stimulate rethinking art and architecture in novel ways, whether or not they will stand the test of time. And if not, a promenade through the already classic Barnes galleries can provide compensation enough. □

Herzog and de Meuron had planned to wrap their Walker addition in an innovative Teflon skin, but opted for aluminum paneling, which they handled just as imaginatively.

WHAT'S IN A MARQUEE NAME?

WHY AUCTION HOUSES LOVE IT WHEN A CELEBRITY DIES by gregory cerio



At the recent Sotheby's sale of items from Kennedy family homes in Massachusetts and elsewhere, Stephen "Skippy" Weinstein, an attorney from Morristown, New Jersey, paid \$18,000 for a red flannel blanket bearing the monogram JFK. The top presale estimate on the piece had been \$350, but for Weinstein, money was no object. A U.S. senator's aide in the early 1960s, Weinstein says he visited the White House on occasion, and saw the blanket on the president's rocking chair. "I had tremendous respect for John Kennedy's vision," he says. "When I saw the blanket in the auction catalog, I told my wife: 'I want that.'" Horsewoman Joanne Cole of Baltimore purchased various pieces of equestrian gear bearing the JKO monogram, estimated in value

from both buyer and seller, generally ranging from 5 percent to 20 percent on the "hammer price" of a lot. Whitmire says single-owner estates fall into three groups. At the top are the estates of true connoisseurs—collectors whose acuity of judgment was so respected that things they owned are, per se, rare and important. Next are "tastemakers"—Bill Blass and Gianni Versace are two recent examples—persons so revered for their style that what they owned carries a mark of discernment. Finally, there are celebrities whose accomplishments in film or music or theater affected the public so strongly that things they owned carry a sort of talismanic power.

At each level, the gap widens between the intrinsic worth of pieces—the prices they, in and of themselves, might command on the market—and their sentimental value. Within the celebrity category there are precedents used to set estimates on memorabilia that relate directly to a star's career, such as documents, costumes, and autographed photos. On June 30 in New York, Christie's will sell the estate of Marlon Brando. His annotated script for *The Godfather* has a high estimate of \$8,000, based on "previous sales of scripts by other performers of his stature," says

at \$1,600, for \$63,600—paying \$39,000 for an acrylic tack box alone. Kennedy rockers are iconic artifacts of the slain president, yet one chair noted in the catalog as having been acquired by the Kennedys after 1963 sold for \$18,000. Then there was the \$4,800 doorstop (high estimate, \$80); the \$54,000 hatbox (\$200); and the JFK monogrammed bookcase (\$8,000) that sold for \$452,800. All 691 lots in the auction—mostly "embarrassing junk," says one auction world veteran—were bought, with receipts totaling more than \$5.5 million.

Single-owner estate sales like the Kennedy auction are highly popular with auctioneers. "They generate the most excitement," says Sotheby's senior vice president Elaine Whitmire. "There's a story, a personality. We can show what they collected, and tell why. It's great for marketing."

Such auctions can also be among the most profitable for auction houses, which collect "premiums"

ESTIMATE
\$400
SOLD FOR
\$73,200

A Louis Vuitton hatbox owned by Jacqueline Onassis brought \$54,000 at Sotheby's Kennedy Family Homes sale in February. The suitcase fetched \$19,200.



ESTIMATE
\$3,000
SOLD FOR
\$36,000

The big prices for Katharine Hepburn's paintings were the surprise of Sotheby's sale of her estate in June 2004. "She'd never sold her work," says house expert Leila Dunbar. "We had no idea what to expect."



Helen Bailey, the assistant vice president in charge of the sale. At Sotheby's June 2004 sale of the estate of Katharine Hepburn, her first contract with RKO Studios carried a top estimate of \$4,000 and sold for \$7,800. In the Johnny and June Carter Cash estate auction (Sotheby's, September 2004), the estimate on a page of his handwritten song lyrics was \$4,000; it sold for \$5,400.

Those prices fall within market standards. Things get murkier when it comes to other ephemera of a star's life. Items that reflect personal interests are popular with fans. Christie's will sell a burr wood coffee table that Brando built himself and kept in his kitchen. The \$2,500 top estimate likely reflects his sweat more than his skill as a craftsman. Hepburn was an avid if not accomplished painter, and Sotheby's was shocked to see some of her works, which carried estimates ranging from \$200 to \$3,000, sell for more than \$30,000. "You can't quantify the impact of emotion," says Leila Dunbar, the Sotheby's expert who oversaw the Hepburn and Cash sales. "To own a piece of a famed performer's life is so important to many people. For them, anything the performer owned carries a little bit of stardust."

There's stardust and then there's star dust. The new wrinkle at recent celebrity sales has been the staggering sums brought by items—household goods, broken furniture, knickknacks—that normally would be left out on the curb. Does the aura of Camelot cling to a clutch of mason jars that brought \$1,200 at the Kennedy sale? Someone paid \$3,600 for "No Trespassing" signs from Hepburn's Connecticut house. A fan paid \$13,200 for two "Baroque style" armchairs owned by the Cashes. At Christie's in 1999, Marilyn Monroe's pots and pans fetched \$25,300; her salt and pepper shakers sold for \$17,250.

How long a winning bidder's joy lasts is open to question. "The next morning, I suspect there's a lot of buyer's remorse," says Pete Hathaway, a former Sotheby's vice president. "We'd dread a caller saying, 'I bought a piece at the So-and-So sale, and want to sell it.' We'd know it was worth perhaps a quarter of what they had paid."

Prudence is key in celebrity memorabilia. "No matter how much you love a star, you can't lose your head," says Robert Schagrin, co-owner of the New York memorabilia store and auction house Gotta Have It! "Some celebrity artifacts have genuine historical importance, but the simple fact that a star owned a thing has no real relevance." His guidelines: the provenance must be impeccable; only buy household items you



ESTIMATE
\$2,500
Marlon Brando made this burr-wood-topped coffee table, reminiscent of the style of George Nakashima. Christie's will offer it in their June 30 sale of the actor's estate.



love for their own sake as much as the star connection; and never buy as an investment. "Try to resell Marilyn Monroe's china—you'll get back pennies on the dollar," he says.

Some lucky fans have it both ways. Take New Yorker Melinda Cogen, who bought a silver porridge bowl at the Kennedy sale. It carried an estimate of \$80, but at the pre-sale exhibit, Cogen noticed—as Sotheby's apparently did not (the fact wasn't in the catalog)—that the initials JFK Jr. were engraved inside the rim. She paid \$4,200 for the bowl and shrewdly got a letter from the auction house authenticating the engraving. Cogen feels the bowl is worth \$10,000, but more important are the memories it stirs of the little boy who saluted his father's passing coffin. "When I had it polished, they showed me where his little spoon had left scrape marks; it makes me feel close to him, and I like that," she says. "Plus, I outfoxed Sotheby's." □

ESTIMATE
\$800
SOLD FOR
\$25,300
Even Marilyn Monroe's dirty pots and pans fetched an amazing sum at Christie's 1999 auction of her estate, where proceeds topped \$13 million.



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july

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN

This month: the joys of **outdoor living** in harmony with earth, ocean, and sky

A Newport, RI, **vacation home** celebrates its owners' passion for the sea

In Los Angeles, a **Spanish Colonial Revival** house affords the perfect space to display the owners' splendid art collection

Kermit Lynch's **farmhouse in Provence** is the wine importer's Xanadu

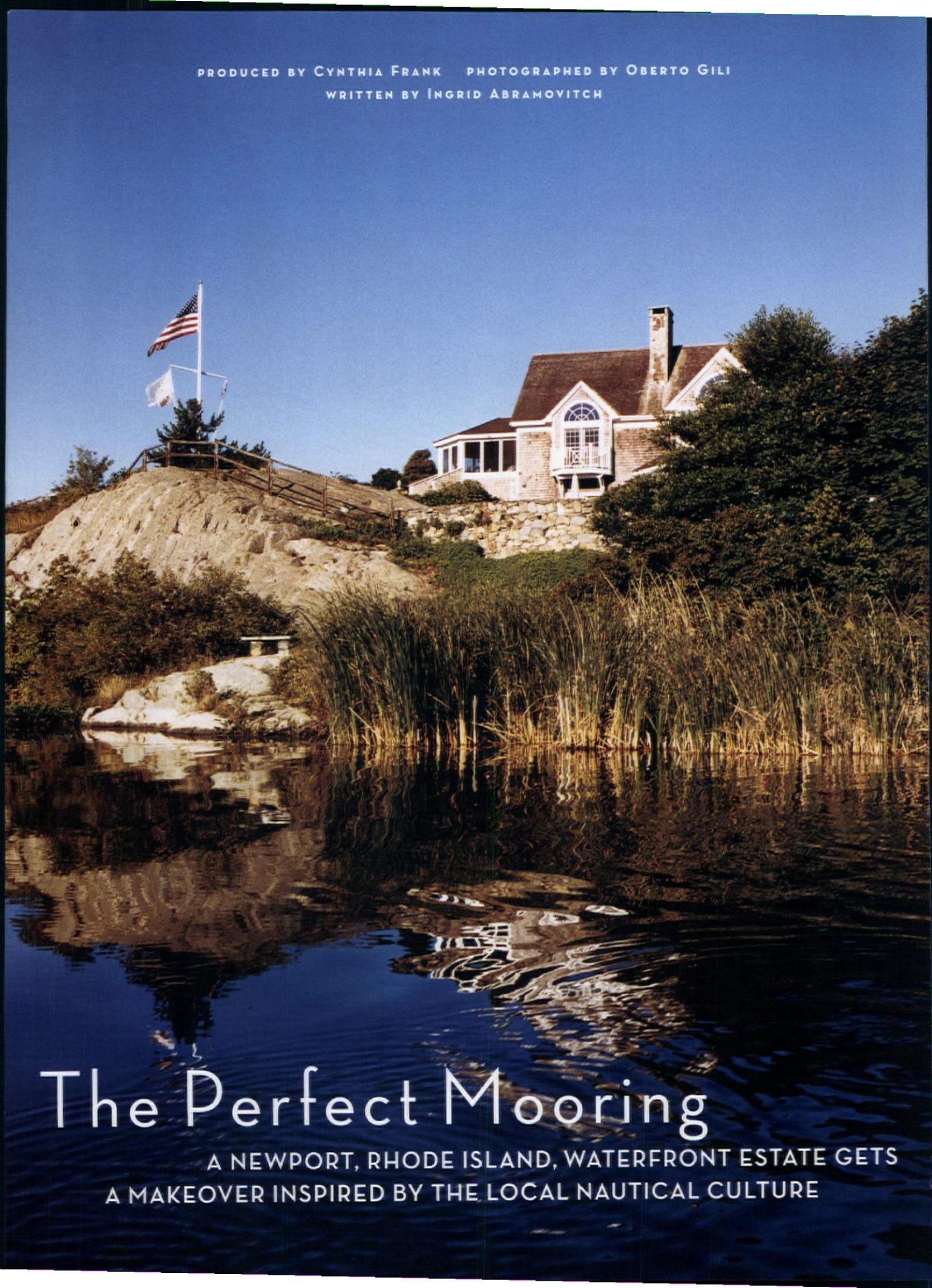
Patience pays lush dividends in a **Long Island garden** 25 years in the making

Based on principles of **eco-conscious simplicity**, a South Carolina house offers a sublime communion of mankind and nature



Under full sail: nautical themes suggested choices for everything from upholstery to furniture in this Newport vacation house.

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY OBERTO GILI
WRITTEN BY INGRID ABRAMOVITCH



The Perfect Mooring

A NEWPORT, RHODE ISLAND, WATERFRONT ESTATE GETS
A MAKEOVER INSPIRED BY THE LOCAL NAUTICAL CULTURE



The house, opposite page, shingled in red cedar, perches above Newport's Lily Pond and has views of the Atlantic. ■ A wicker Lloyd/Flanders table, this page, from By the Shore, Key Largo, FL, stands on an awning-covered porch. The pattern of a blue-and-white Tiffany cachepot is evocative of boating signal flags. Manhattan glasses sport the pennant of the New York Yacht Club.

TRADE SECRETS

FURNISHINGS In the living room, an antique naval officer's trunk serves as a coffee table.

FABRICS The armchairs are covered in Scalamandré's Luca.

The anchor-motif pillows, by Walker Interiors, Newport, RI, are made of Pindler & Pindler's Citron linen. **CURTAINS** Lee Jofa's Ivory linen, with Clarence House's Palais d'Hiver trim.

Newport, Rhode Island, is synonymous with seafaring, and there almost everybody knows the name Jerry Kirby. It's not just because of the sailing prowess that earned him a spot on U.S. teams challenging for the America's Cup, but also for Kirby's work as one of the town's leading building contractors. His carpenters include some of the world's elite boatbuilders, artisans whose way with mahogany and teak can make a house hull-tight against local squalls that can cause the walls of even the grandest mansions to quiver like sailcloth. As Kirby says: "When you build within a mile of the ocean, you are really building a boat."

He was the perfect match for a seasoned yachtsman and his wife who not only appreciated his expertise but also wanted their home to have a nautical air. The couple, who live in Newport during the sailing season, hired Kirby along with architect Ronald F. DiMauro to update a seaside house they purchased five years ago. The property, known as Bridle Path, is a former horse farm once owned by Murial Vanderbilt Adams. "They are big-time sailing people," Kirby says of his clients. "They understood how harsh the seaside conditions can be."

Collaborating closely with the yachtsman's wife, a former lifestyle journalist with a flair for decorating, DiMauro oversaw the renovation of the estate "from front gates to furniture," he says. The main house, built at the turn of the century and later expanded, received new detailing like bead board walls, varnished



The living room features classic style with a modern twist: exaggerated damasks and chartreuse lamps with orange shades



On the front veranda, this page, top, the pine ceiling and floor are varnished in the manner of a sailboat deck. Sunny yellow-and-white cushions in Sunbrella's Maxim Brass, custom-made by Walker Interiors, complement a set of faux bamboo armchairs. Ceiling fans are by Hunter. ■ A guest room, below, takes its name, Rainbow, from the 1934 America's Cup winning boat, depicted here on an antique trunk. The walls are painted in Benjamin Moore's Palladium Blue. Bed linens are from Matouk. On the wall, *Aspens Have Eyes* (2001), by Charlotte Filbert.



A blue-and-white color scheme, which appears in variations from





the verandas to the bedrooms, reflects the proximity of the sea



Outside the master bedroom, a sleeping porch, this page, top, extends the seaside scheme with boat pillows by Walker Interiors in Mulberry's Round the Island fabric, and beach ball-shaped cushions in Sunbrella's Sky Blue Rib. The chairs are from Crate & Barrel. The tin potting table, from Karen Vaughan, Newport, RI, was cut to coffee table height. ■ The bedroom, below, has a plump chair and ottoman in Ralph Lauren's Minoret Floral, and a soft Henredon sofa in Laura Ashley's Linen White. The curtains are in Robert Allen's Paolo Twilight. Antique yacht model, Brad Miller.



TRADE SECRETS

FURNISHINGS A guest cottage, left, has a sofa and chairs from Crate & Barrel, now discontinued. Brown Jordan designs a dining set similar to the one in the gazebo, opposite page, available at brownjordanfurniture.com. **FABRICS** Outdoor chairs are padded in Sunbrella's Royal Navy. **PAINT** The cottage's yellow walls, left, are in Sherwin Williams's Full Moon. See Shopping, last pages.

The women chose a color scheme inspired by sea and sky, a full spectrum of blues from pale blue to periwinkle and turquoise. Poolside deck chairs are in classic navy and white, jauntily paired with beach ball-shaped pillows in the same color scheme.

Red is an obvious nautical accent shade, and it appears throughout the main house in pillows and lamps, as well as in the deep scarlet walls of the more formal dining room. In the living room, the homeowner says she wanted a "younger and spunkier" look, typified by the orange shades on matched chartreuse standing lamp bases.

For the couple the fun was in filling the house with the ephemera of the sailing world they love, from nautical clocks to half-models of ships mounted on walls. Sleek early twentieth century wooden yachts made by firms such as the legendary, lamentably lost boatbuilder Trumpy & Sons inspired every-

thing from their choices of brass hardware to the design of teak outdoor furniture. There are equestrian touches from their last home, a Maryland horse farm.

Outside, the wife tends to her rose garden and arbor, which, like the house, overlook Newport's pristine Lily Pond and the Atlantic Ocean beyond. "This is my dream house," she says. "I hear gulls, the sea, the snap of flags in the wind."

She has hard galley duty ahead: hosting her husband's 17-member boat crew, as she does every summer. Should the crew members get rowdy, as sailors are said to do on occasion, all should still be smooth sailing. "Our house," she says, "is now shipshape." □

The atmosphere is summer casual, a style seen in the dressed-down furniture of a guest cottage and a gazebo made for lazy lunches

cabinetry, and a mahogany bar. DiMauro renovated several small buildings on the property, including a guest cottage and a garage that now houses vintage cars such as a 1955 Thunderbird. The structures were transformed in keeping with the local architectural vernacular: cedar shingles, stacked fieldstone, ship lanterns, and surf green doors. "Everything reflects the sea," DiMauro says.

For help with the interiors and the many porches and verandas, the owners enlisted local decorator Bess Walker. "Casual" is the decor's keynote. "I am into comfort," the wife says. "I want my guests to relax on puffy down pillows and feel they can put their feet up on any coffee table."



NO BOUNDARIES

ARCHITECT WILLIAM MCDONOUGH AND LANDSCAPE ARCHITECT JAMES VAN SWEDEN CREATE A STRIKING FAMILY RETREAT ON THE SOUTH CAROLINA COAST THAT, BUILT WITH LOCAL HABITAT IN MIND, TREADS LIGHTLY ON THE LAND



PRODUCED BY CHARLOTTE M. FRIEZE

PHOTOGRAPHED BY WILLIAM ABRANOWICZ

STYLED BY CINDY DIPRIMA WRITTEN BY BETH DUNLOP

Clad in red cedar siding and topped with a copper roof, the house, above, keeps a low profile in the midst of the Carolina low-country growth. Landscape architects Sheila A. Brady and James van Sweden augmented the site with native plantings, including bayberry and saw palmetto. ■ River stones, a changeable path in granite pavers, and bamboo stalks bring an air of calm to the Japanese-influenced entry courtyard, opposite page. Peter Voulkos made the stoneware artwork in a wood-fired *anagama* kiln.





Clerestory windows light the great room, where a William Morris glass artwork decorates the soapstone fireplace, this page. The waterbuck sculpture is also by Morris. Reclaimed white oak, salvaged from a barn, was used for the trusses. The table is by George Nakashima; carved wood chair, left, by Barry Gregson; Stickley chair, right. ■ Papyrus and water lilies grow in a pond enclosed by decking, opposite page.

in one direction over a man-made meadow that is a mosaic of the region's varied native grasses, and in the other across an expansive salt marsh. This is a landscape of inspiration to writers. "You no longer know where you are," poet James Dickey wrote in "The Salt Marsh." "Wherever you come to is the same as before."

The house and its surroundings are one, inextricably linked to each other, and like the ecosystem itself, the tiniest part is as important as the whole.

Hand-built, the house is both beautifully crafted and about craft, incorporating—integrally—pieces of the owners' collections, ranging from Stickley chairs and Grueby pottery to contemporary glass and ceramics, a selection pared down so that it "doesn't look

The Carolina low-country landscape is known and understood in its subtleties. The rising and setting sun and the seasons change it, sometimes almost imperceptibly; it is a landscape that must be observed closely, carefully. "Not much will grow there," landscape architect James van Sweden says, "which makes it all the more beautiful."

The design here is not just of a house or a garden but of an entire small island, with much of it left in its natural state. The owners built the house—the only one on the island—to open up to the land, looking out

like a museum," the client says.

The architect, William McDonough, was a pioneer in the area of sustainable forestry, and the house includes white oak from Pennsylvania barns, recycled western cedar, butternut, white pine, and danto, a Central American wood. The columns are "sinker" cypress logs brought up from the bottoms of rivers and ponds. "It's a very tactile house," the client says.

The owners, with the help of van Sweden and Sheila A. Brady, the principal landscape architect for the project, worked to preserve the fragile landscape as much

SIMPLE BURNISHED-WOOD VERANDAS
SURROUND TWO-THIRDS OF THE HOUSE AND LINK
IT TO THE WOODS AND MEADOWS BEYOND



THE LONG, LOW
LINES OF THE HOUSE
ARE IDEAL IN THIS
BEAUTIFULLY WILD,
MARSHY HABITAT.
CAREFULLY CHOSEN
CRAFTED PIECES
GIVE DISTINCTION
BOTH INSIDE AND OUT

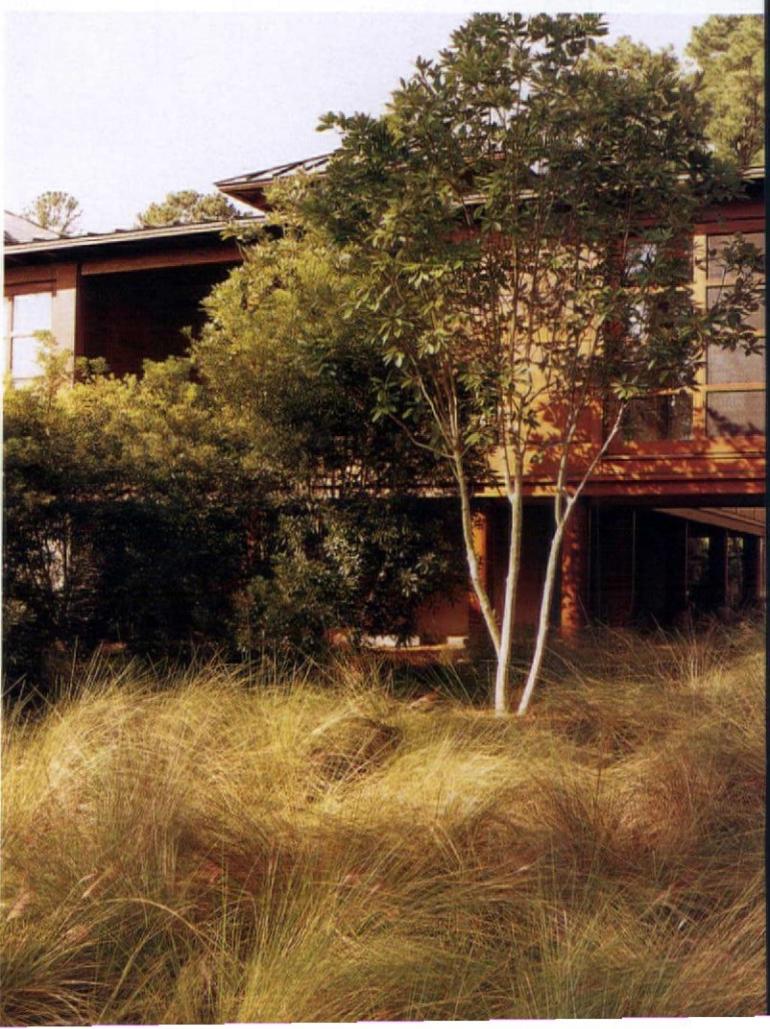
as possible. The primary intervention is the eight-acre sweetgrass meadow and a selective clearing and planting of spartina, a salt-tolerant marsh grass, “so your eye would go to the salt marshes uninterrupted,” Brady says. The island was once a rice plantation, then left alone long enough to reclaim what van Sweden calls “the rough-tough toughness of this landscape.” All the planting is native.

“We started with the island itself,” McDonough says, “with what we call the essay of the clues.” A key was to set the house in the landscape “without being overbearing,” he says. They placed it to capture the breezes optimally, then fashioned a series of decks, into which van Sweden set a lily pool. There are railings forged by Georgia blacksmith John Boyd Smith and bronze lizard door handles by artist Judy Kinsley McKee. The veranda balustrades are inspired by the temples of Kyoto.

The house draws extensively on the ideas of Japanese architecture without actively imitating a particular style. “We pored over books of Japanese country houses,” says the client, whose husband is a student of Japanese gardens. McDonough was born and reared in Japan (and Hong Kong), and van Sweden has traveled there, so that influence permeates the architecture. “With its broad, low, overhanging roofline,” says architect Tim Mohr, the project manager, the house also “takes quite a few cues from the Carolina low country.” ▷

Clockwise from top left: Cypress pillars, made of logs recovered from pond bottoms, anchor the verandas. ■ Helianthus, or sunflower, blossoms in a field of *Schizachyrium scoparium*, or little bluestem. ■ The master bedroom’s slatted red cedar privacy screens filter the sunlight. They are pulled back to light a rocking chair by Sam Maloof. ■ *Spartina*, *muhlenbergia*, *Magnolia virginiana*, and bayberry flank a bedroom and passage. ■ In the dining area, lanterns from a Greene & Greene house hang above a Stickley table; the fireplace is topped with Grueby ceramics. ■ A carved bench by Clifton Monteith is sited to overlook a field of native grasses.







Sliding doors let air pass through a bridge to the pavilion bedroom, this page. Waxed cedar siding makes the house “like a wooden boat,” project manager Tim Mohr says. Pine straw ground covering lessens rain splash back. ■ Fixed glass windows in the master bath, opposite page, face the meadow and a massive live oak. A phalaenopsis sits atop a whirlpool tub from ConcreteWorks, in New Jersey, outfitted with Dornbracht hardware. See Shopping, last pages.

The primary space is the great room, crossed with curving beams. Although there is a stunning George Nakashima table and a Stickley chair, the room is dominated by a soapstone fireplace topped with an astounding work of glass by contemporary artist William Morris, its iconography drawn from prehistoric artifacts and petroglyphs.

The owner’s love of craft is “driven by a genuine interest in how things are made, one unfettered by dogma,” McDonough says. “She had a real sense of how to integrate place with architecture, and architecture with craft.”

The house opens up with a system of screens and windows that slide into floors and walls, allowing it to embrace the landscape fully. The client became enchanted with the Japanese

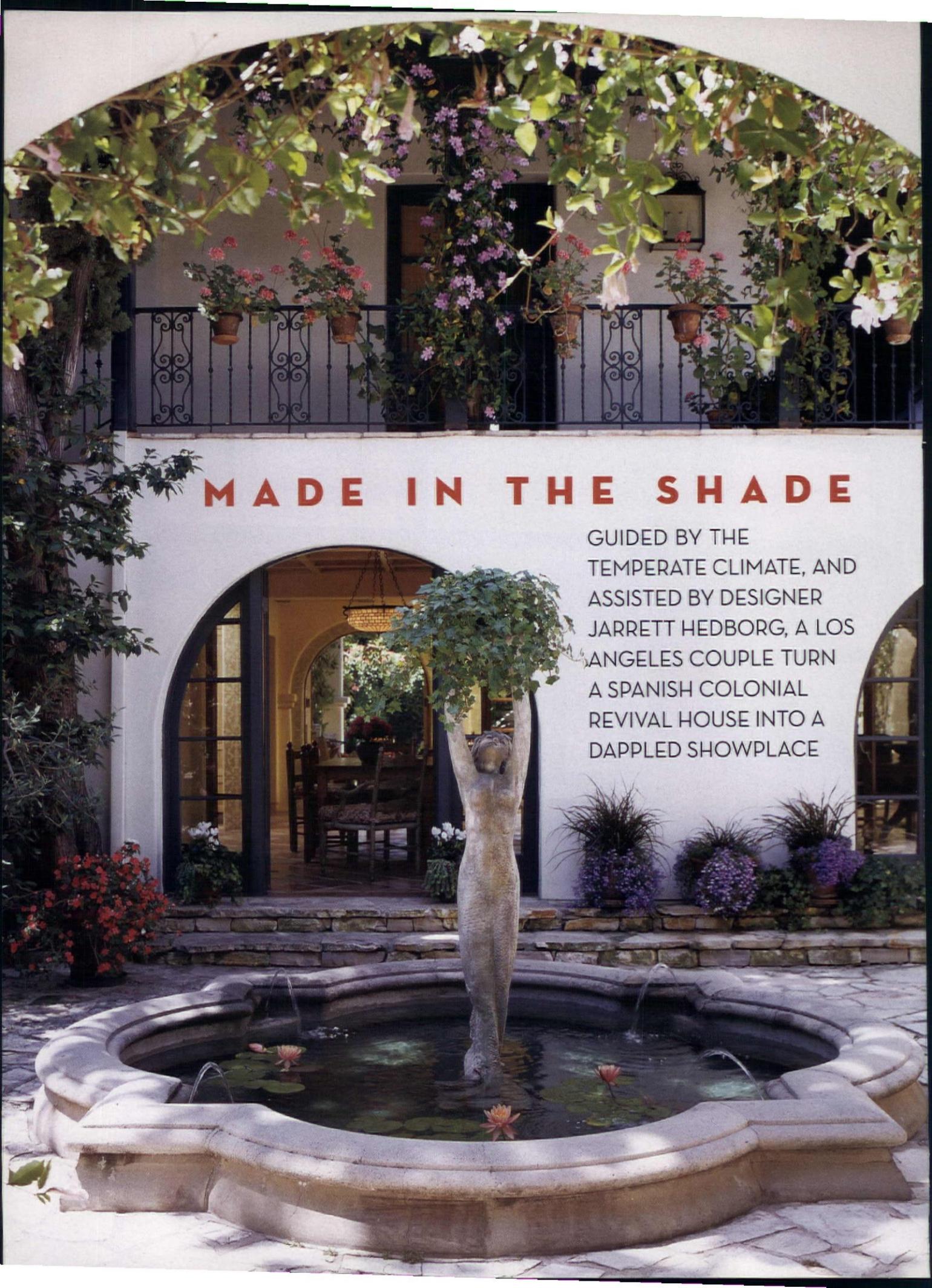
Step inside and you are in a courtyard of definite Japanese influence, with squares of granite, squares filled with pebbles, and bamboo lining one wall. “It’s a kind of a Zen floor that’s mutable,” Mohr says. A stoneware piece (fired in the ancient Japanese style in a wood-fired *anagama* kiln) by the late Peter Voulkos sits in one corner. From here you enter the house, though the view is out to the swimming pool and the salt marsh. “Our job was a kind of choreography,” McDonough says. “We needed to make everything flow, offering pleasure, perception, touch.”

concept of *ma*, the balance of light and dark, and sought that quality for the house, as she made it both an embracing shelter and an affirmation of the landscape, the stuff poetry is made of. “Where is the place that you have come from/With your buried steps full of new roots?” Dickey wrote. “Among fields without promise of harvest,/In their marvelous, spiritual walking/Everywhere, anywhere.” □

Beth Dunlop lives in Miami Beach. Her most recent book is *Arquitectonica* (Rizzoli).

DRAMATIC WALLS OF WINDOWS NOT ONLY BRING IN NATURAL LIGHT, BUT ALSO LET BREEZES PASS THROUGH THE HOUSE AND CONNECTING PASSAGEWAYS





MADE IN THE SHADE

GUIDED BY THE
TEMPERATE CLIMATE, AND
ASSISTED BY DESIGNER
JARRETT HEDBORG, A LOS
ANGELES COUPLE TURN
A SPANISH COLONIAL
REVIVAL HOUSE INTO A
DAPPLED SHOWPLACE



TRADE SECRETS

Hanging vines and a fountain create a hacienda haven in the entry courtyard, opposite page. The walls of the entry loggia, this page, glow in Tangerine Dream, from Benjamin Moore. FURNISHINGS Vintage rattan chairs and a tabletop with marble marquetry from India. FABRICS Chameleon Mustard Seed and canvas weave in Oyster, Perennials Fabrics.

THE WELL-LIT LIVING ROOM IS AN IDEAL DISPLAY SPACE FOR SOME OF THE COUPLE'S SUPERB COLLECTION OF AMERICAN ART AND POTTERY





TRADE SECRETS FURNISHINGS The living room sofa and chairs are by Jarrett Hedborg Interior Design. K'ang-hsi coffee table from Rose Tarlow-Melrose House. FABRICS Granat 50459 from Bergamo is on the sofa; Arabesque in Printemp by Veritex covers the chairs. Pillows in Orsini Bayou Green on parchment paper, Fortuny. CARPET Mansour, through Kneeder Fauchere.

Soon after they married, Robert and Ruth Mirvis moved from Ohio to Los Angeles.

It took some time for them to recognize the subtle changes of the seasons, and to appreciate the indigenous palette. Eventually, L.A. became familiar ground, and they decided they wanted a Spanish Colonial Revival house.

It took nine years to find one they loved. Then, seemingly simultaneously, Ruth located a graceful 1926 house with three bedrooms and two colonnaded courtyards, and interior designer Jarrett Hedborg.

The spacious house is "romantic and charming, evocative of another era in the southern part of Spain," says Ruth, who wanted to keep and enhance those qualities. Architect Donald Goldstein undertook a year of renovation. The home's gracefully austere bones had stood up well to four previous owners, so the remodeling focused on details. This meant researching galleries and tile suppliers, haunting auctions, and tracking down local artisans capable of reproducing wrought-iron fixtures and hand-finished doors designed for the original owners. "We enjoyed every minute of it," says Robert, who became a dogged design detective, eager to incorporate tiles designed by Julia Morgan, architect of San Simeon, and touches that make references to the Pasadena homes designed by Greene & Greene.

Now the house exudes the kind of sophisticated yet welcoming warmth that makes people want to move to southern California. Elegantly, effortlessly, it integrates comfortable interiors with natural exteriors.

The scent of orange blossoms, so dense it is a physical experience, hits you on the front walk. Next to the wrought-iron



TRADE SECRETS

FURNISHINGS Awash in sunlight, a late-19th-century French chair with antique fabric sits at an American faux bamboo desk in the loggia, this page. **LIGHTING** Antique candlestick lamps, opposite page, in shades from Reborn Antiques. **ACCENTS** An antique Roseville vase, left; a Daum vase, right; both ca. early 20th century. **TILES** Accents are antique Julia Morgan; larger ones are original to the house. **ART** Paintings by Alfredo Ramos Martinez and, in front, Jessie Arms Botke.

gates, left open to signal welcome, there are Meyer lemon trees with fruit the size of baseballs. Inside, a bold adobe red hints of California's China connection and colors the shaded colonnade. The sun-washed courtyard has succulents in clusters of clay pots and a lotus-dotted fountain with a restored cast concrete sylph, a whimsy original to the house.

"This is the classic ideal of outside living," Hedborg says. "Because the weather is so benign, you can afford not to have glassed-in or screened-in enclosures. You need shade, but you don't need much else. The weather tells you what to do."

If the weather speaks to the architecture, the house all but told those involved how to enhance it. "There was some kind

of vibration in the house," says Nancy A. Kintisch, Hedborg's longtime collaborator and the artist and fabric designer who painted many of the decorative finishes. Rooms couldn't be anything other than what they became, she insists. Hedborg also listened, a technique he has learned from his Hollywood A-list clientele. The dining room, for example, whispered "moonlight" to provide background to two paintings: a Herman Struck of cowboys and packhorses resting in the same shimmering moonlight that illuminates the roiling waters in a William Ritschel of the Monterey coast. Kintisch created the illusion of shadows in the moonlight by replicating the design of the home's gates on the dining room walls in





TRADE SECRETS

FURNISHINGS in the master bath, left, custom Ann Sacks tiles surround a Kohler tub. Chippendale dining chairs and a Regency extension table, opposite page, are from Rose Tarlow-Melrose House. Bamboo and mahogany console, Charles Jacobsen, Inc. **FABRICS** Chairs in Glicine Green and Warm Beige texture, Fortuny. **LIGHTING** Sconces and Deyanira chandelier, through Studiometz. See Shopping, last pages.

"They collect from the heart, responding to work where they can see the artist's hand," Hedborg says. "This is not a trophy collection; it reflects their sensibility. Yet the fact that they would go for a Jessie Arms Botke double portrait of two cockatoos on a gold-leaf background takes a level of sophistication."

That painting hangs in the cavernous yet intimate living room, illuminated by custom-designed skylights. A bold tripartite screen of the Monterey coast by Ferdinand Bergdorf counters a still life of flowers by Mexican muralist Alfredo Ramos Martinez, who was active in the 1920s. Both pick up the colors used to paint a wainscoting and trim. The patterns suggest those in Syrian and Indian pieces that Hedborg and the couple found in California antique shops. Jeff Hiner, Hedborg's associate, arranged the glassware and

delicate, almost sheer colors. To capture the light she evoked, Hedborg used pewter tea paper on the barrel ceiling.

Upstairs in the master bedroom he created a refuge cross-ventilated by French doors overlooking the two courtyards. With careful massing of the furniture and layering of the colors in the fabrics, Hedborg was able to create the feel of the fountains' soothing sounds.

The house also provided a display space. The Mirvises' pottery collection expanded as the couple trekked to the celebrated Zanesville, Ohio, auction for important pieces by makers such as Roseville and Weller. French art glass of the 1920s and '30s, once an interest, became something larger as they realized how little is left. With the proper setting for display, their passion for California plein air art grew. They acquired works by Millard Sheets, Granville Redmond, Edgar Payne, and others.

pottery for double-take impact against the couple's favorite nineteenth-century faux bamboo pieces.

The cozy library is where the Mirvises discuss what's next. Now that their three children are grown and raising children of their own, collecting has added another facet to their lives, as has the house. Robert wants to solve the puzzle of identity of a man who appears in profile in two panes of thick leaded window glass in the library. Ruth continues to delight in her dialogue with the house. She's tickled that she placed her desk where a previous owner had placed hers. "There's such warmth, a calming feeling being here," Ruth says. "I don't take it for granted. It gives me a thrill every day." ▸

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



THE WROUGHT-IRON GATE AND A
CEILING COVERED IN PEWTER TEA
PAPER GIVE THE DINING ROOM
AN AIRY, SHIMMERING QUALITY

TRADE SECRETS

THANKS TO THE LATEST WEATHERPROOF FABRICS, THE POSSIBILITIES FOR **OUTDOOR FURNITURE** ARE AS SOFT AND PRETTY AS ALL INDOORS



For the patios of the Mirvises' Spanish Colonial Revival home in southern California, designer Jarrett Hedborg chose a classic teak dining set, above, and wicker seating with yellow cushions that complement the red adobe walls. The extraordinary variety of weather-compatible furniture and fabric available today allows you to decorate outdoor spaces as carefully as any other room. Take your color cues from nature: if you're surrounded by pink bougainvillea, for instance, try an upbeat palette of chartreuse and fuchsia. Your interior decor needn't come to a halt at the threshold, whether you're drawn to a Louis chauffeuse or a synthetic wicker sushi table. —M.F. & S.R.



WHATEVER THE WEATHER

FROM TOP: CHELLA TEXTILES' POLYNESIAN BAROQUE IN KIWI; ZOFFANY'S DOMINICA IN PINK/GREEN; WEST INDIES TOILE IN GRASS BY BRUNSCHWIG & FILS; CASTAWAY IN BERMUDA PINK FROM SCALAMANDRÉ; DURALEE'S 45024-212 IN APPLE GREEN FROM THE PALM BEACH PRINT COLLECTION; GROUNDWORKS' BEACH TOWEL STRIPE IN PINK, AT LEE JOFA; LILYPAD, HABLE TEXTILES.



CONCRETE CONCEPT

THIS CONCRETE TABLE, \$6,800, SHOWN WITH LIME GLAZING, COMES IN 20 COLORS, AND STAVES OFF NATURE'S WORST. IT'S PERFECT UNDER AN ARBOR OR VINE-COVERED PATIO. FROM DWELLINGS. 800-953-3267.

FOUR'S COMPANY

STURDY PLANTATION SUSHI TABLE AND STOOLS, \$2,880, IN SYNTHETIC WICKER ON ALUMINUM FRAME. SEAT CUSHIONS COVERED WITH ACRYLIC IN MELON AND MELON FLORAL. GLOSTER FURNITURE. GLOSTER.COM.



OUTDOOR FORMAL

WITH A TEAK FRAME AND STAINLESS TACKS, JOHN HUTTON'S LOUIS SOLEIL CHAUFFEUSE FOR SUTHERLAND, IN PERENNIALS' BEACHSIDE STRIPE IN LIME PUNCH, DRESSES UP A TERRACE FOR DINNER. SUTHERLANDTEAK.COM.



PUT OUT THE LIGHT

WITH ITS SUN- AND RAINPROOF SHADE FROM FREDERICK COOPER'S OUTDOORABLES COLLECTION, THIS IRON TRELLIS TABLE LAMP IN CREAM PATINA FINISH, \$780, STAYS OUT ALL NIGHT. FREDERICK COOPER.COM. □

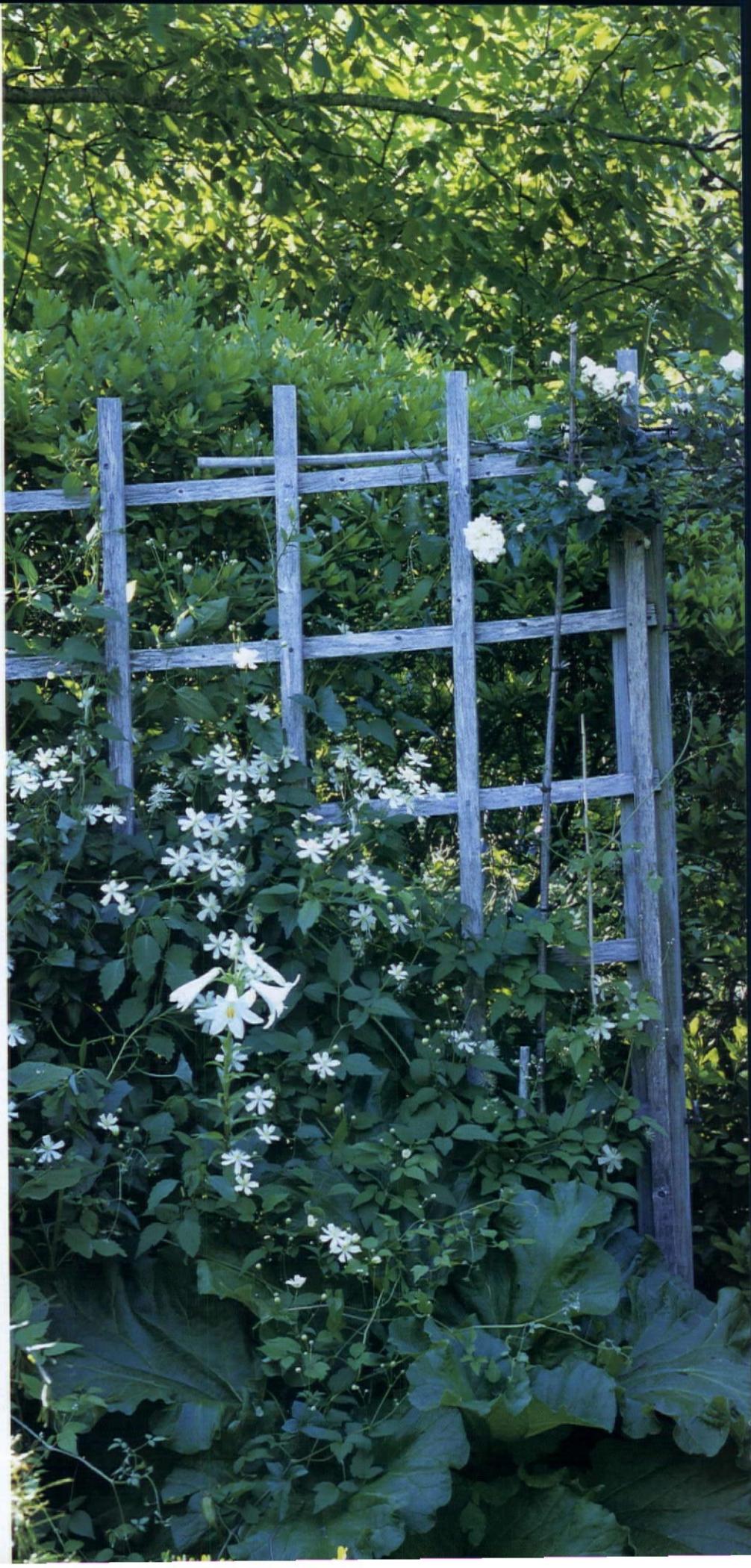
LARGE-SCALE PROTECTION

LILYPOND PASEO UMBRELLA, \$3,800, IN FADE-RESISTANT, WATERPROOF SUNBRELLA IN REGATTA KIWI GREEN WITH PINK BINDING. STAND, \$375. BOTH FROM SANTA BARBARA DESIGNS. SBUMBRELLA.COM.



Ground Strokes

For 25 years,
Robert Jakob
and David
White have
worked
patiently on
their East
Hampton
garden,
preferring
the effects
of time
over quick
solutions

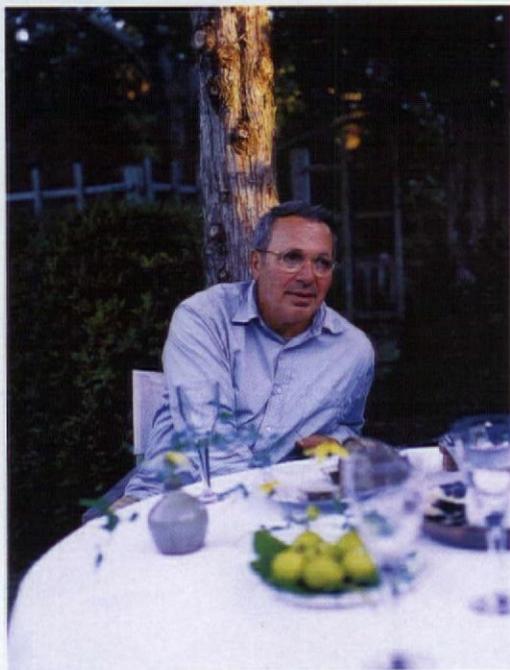




The garden is an elegant mixture of the cultivated and the deliberately uncultivated. A gate, surrounded by 'Albéric Barbier' roses and white *Clematis terniflora*, leads from the vegetable garden to a path mowed through the grass. Rhubarb and lilies grow at the base.



A 'Dr. W. Van Fleet' rose, far left, climbs the side of the bedroom tower that was added to the original house by Jakob and White. This rose's hybrid is the once-blooming parent of the well-loved 'New Dawn' rose. An outdoor shower is nestled under the rose canes. ■ A grape-covered arbor at the front of the house, left, shades a table that is used as an alfresco potting shed. Water droplets from a nearby sprinkler filter through. ■ Robert Jakob, below left, enjoys dinner in the garden with friends.



There is a certain style of garden making that

is becoming increasingly rare in this country. It involves the staunch individual who settles on a place and decides to stay for decades, each year making it more and more his or her own. Luckily for the art of gardening, some of these people still exist.

More commonly in today's mobile economy, homes are sold, bought, and resold with an eye on the bottom line. A large, high-maintenance garden can actually be a negative feature when the real estate agent comes around. When Robert Jakob and David White first saw their East Hampton, New York, house in 1980, it was a mess. "You couldn't see the house from the road because it was

so overgrown," Jakob says. Once it was revealed, the prospects were not much improved. "Our friend told us the house looked like a garage with a fireplace." The pair took the place on as a rental anyway and decided to buy it during their first summer. Twenty-five years later they are still there and still garden-making.

Their early mistakes were many. "I still regret the beautiful dogwoods we managed to kill," Jakob says. "I wish someone had come by and said, 'What are you doing?'" Much necessary education (and inspiration) came from garden books that were just beginning to reach the market in the 1980s—some of which are now classics. Jakob first mentions Eleanor Perenyi's *Green Thoughts*. "She was a very sympathetic writer, encouraging and down to earth, with a good take on how to live—nothing has to be perfect," he explains. Jakob and White also appreciated the writing of Carol Williams in their local newspaper. "She wrote her column in a wonderfully subtle way," he says. "We couldn't wait for it to appear." ▷

■ A late summer blend of tall white cimicifuga, pale yellow daylilies, and pale blue *Salvia uliginosa*, opposite page, stands among the manicured boxwood forms of the flower garden. Orange daylilies, roses in their hips, and tall pink meadow rue make up the background.



The garden occupies its site in two quite distinct ways. The area near the house is the one more strictly cultivated. A meadow, wetlands, and the sea lie beyond the open fence

The first six years were a bit rough as Jakob and White camped out on winter weekends in a house with barely functioning heat and plumbing. "I thought it was a good beginner house and not so terribly hard to pay for," Jakob remembers. As they renovated the interior, the couple also began work on the outdoors. Scrubby bushes and trees had to be removed to let in some light. The first garden was a simple square where Jakob "tossed seeds of easy things like rudbeckia and hollyhocks." The garden grew slowly, since both owners worked in the city during the week, Jakob as a graphic designer and White as the curator for Robert Rauschenberg. Grassy paths, the first unifying design feature, were soon replaced with stone. The permanence of the stone signified somehow that they had decided to stay.

Jakob feels that gardens should show the hand of their makers. "Gardens are not natural," he says. "I've never been fond of making something that looked like it could have happened by chance." He mentions his distaste for certain wild gardens. "I prefer wildflower meadows to happen by themselves. In our landscape it seems jarring when they are planted." A confined gardening space allows Jakob the parameters he needs to experiment, and as his garden grew he became more aware of the need for structure stressed in books. Hedges, brick walls, and a wooden fence fashioned into a distinctive grid divide the garden's three rooms. The open areas of the rooms are linked by narrow hallways between tall hornbeam hedges and picturesquely blobby boxwoods that give



Straight paths divide the garden into lushly planted quadrants that contain almost every class of garden plant: annuals, perennials, bulbs, shrubs, and trees. Year-round structure is provided by loosely shaped spheres of evergreens and boxwoods. The paths are laid in a deliberately informal pattern of brick interspersed with bluestone.





Wild Things

These plants can give even the most cultivated garden a rakish look.

Towering

- *Angelica gigas*
- Snakeroot
(*Cimicifuga racemosa*)
- *Foeniculum vulgare*
- *Sanguisorba canadensis*
- Elecampane
(*Inula helenium*)
- Foxglove (*Digitalis sp.*)
- *Gaura lindheimeri*
- Giant coneflower
(*Rudbeckia maxima*)
- Ironweed (*Vernonia noveboracensis*)
- Joe-pye weed
(*Eupatori um fistulosum*)
- Meadow rue
(*Thalictrum sp.*)
- Meadowsweet
(*Filipendula sp.*)
- Plume poppy
(*Macleaya cordata*)
- *Veratrum viride*
- *Verbascum sp.*
- *Veronicastrum virginicum*



the place a feeling of age and mystery while releasing their sharply evocative scent as you pass by.

"I think a garden should have sensations," Jakob explains. "I never thought about why I was doing something. It's intuition—and of course all those garden photographs I've seen in the books." The plantings are deliberately loose. Tall plants such as fennel, cimicifuga, dill, and plume poppy form a graceful backbone for low-growing bulbs, forget-me-nots, catmint, culinary sage, and gaura. By the end of summer, the sense is of a well-framed jumble of contrasting plants: high and low, scrubby and neat, wild and cultivated.

Jakob never felt rushed while making the garden. "I didn't think, how long will this take to

Large-Leaved

- Chinese rhubarb
(*Rheum palmatum*)
- *Darmera peltata*
- *Rodgersia pinnata*
- Siberian bugloss
(*Brunnera macrophylla*)

Billowing

- *Boltonia asteroides*
- *Geum chiloense*
- Giant kale
(*Crambe cordifolia*)
- Goatsbeard
(*Aruncus dioicus*)
- *Kirengeshoma palmata*
- *Knautia macedonica*



grow in?" he says. He ordered 50 small hornbeam plants (not easy to come by at the local nursery in the early '80s) for \$3.95 each from Forestfarm Nursery in Oregon. "I was immediately pleased," he recalls. "Even small, it still looked like a hedge." Ten years later the plantings have reached ten feet. In 1990, Jakob decided to quit his city job and spend most days at the house; White continues to commute for the present. "I thought I would spend my time drawing, but it was ultimately easier to garden," says Jakob, who has begun designing gardens for friends. With the level of transformation performed on the house and garden, it is difficult for hosts and visitors alike to resist the pull of the outdoors. The house is still simple—"It is almost like a garden pavilion, full of windows," Jakob says. There are four exposures and four entrances, and the wide doors stay open most of the time. After 25 years of successes, mistakes, and hard work, Jakob and White are still committed to the long haul. □

Tight passageways between the box and hornbeam hedges, opposite page, top, give the garden a feeling of mystery and discovery. ■ A languid 'Charles de Mills' rose, middle, is loosely staked to reside partly in its bed and partly in the pathway. ■ French doors, bottom, remain open to the garden much of the season. ■ A wide mowed path, this page, leads from the house to the studio. Tall grasses and wildflowers form a contrast to formal balls of boxwood in wooden planters.



WHO'S IN LOVE WITH VIRGINIA WOOLF?

WE ARE. AND WITH THESE FABRICS THAT CONJURE UP THE RICH, ANTIC AESTHETIC OF EDWARDIAN LONDON'S INTELLIGENTSIA, THE BLOOMSBURY GROUP

To achieve the Bloomsbury look, build an invigorating mix of complementary colors—aubergine and ochre—in intricate floral and geometric patterns. This page: Lee Industries' armchair in Zoffany's Antibes linen. Table, Mecox Gardens. Virginia Woolf first editions, Bauman Rare Books. Vase, Paul Heroux. ■ Opposite page: George Smith's Irish chaise, in Osborne & Little's Mimi. Pillow, Holland & Sherry. In background: F. Schumacher's Centennial Bouquet. Pewter pitcher from ABC Carpet & Home, NYC. All rugs, ABC Carpet & Home, NYC. Custom upholstery and slipcovers by International Custom Window Treatments, NYC.



PRODUCED BY CAROLINA IRVING AND SABINE ROTHMAN
PHOTOGRAPHED BY GENTL + HYERS

Milling Road Collection's ottoman, from Baker Furniture, this page, in Lee Jofa's Pillar linen. Auxerre sofa, from 145 Antiques, NYC, in Peter Dunham's Fig Leaf, from John Rosselli & Associates. Pillow in Clarence House's Dahlia Hand Block. Armchair, from Martha Stewart with Bernhardt, in Lee Jofa's Atsuko linen. ■ Opposite page: Hickory Chair's Delaware host chair, in Brunschwig & Fils's Sunderland print. Pillow in Brunschwig & Fils's Ariele. Background is Jean Monro's Hollyhock, from Travers. Cricket table, Elijah Slocum, Inc. Bowl, ABC Carpet & Home.



Picture a nonstop party of smart, creative, progressive, and—above all—opinionated people, and you have the Bloomsbury Group, England's leading lights in the world of arts, letters, and philosophy in the early twentieth century. Our favorite members were painters Vanessa Bell (Virginia Woolf's sister), Roger Fry, and Duncan Grant, who, in 1913, launched the Omega Workshops as

a place where fellow artists could design and sell decorative wares. Revolting against Victorian Gothic sobriety, they experimented with color, pattern, and form. Blending their work with airy chintz and solid furniture, their homes in London's Bloomsbury district took on an ambience of glorious dishevelment. As Lytton Strachey wrote: "We delight in curves and colors." We, in turn, delight in following their lead. □



THE WELL-LIVED LIFE KERMIT LYNCH

LIFE IN PROVENCE BRINGS OUT THE MELLOW SIDE OF THE AMERICAN WHO HAS WAGED A 30-YEAR WAR ON BEHALF OF ALL THAT IS LOCAL, DISTINCTIVE, AND DELICIOUS IN FRENCH WINE

For about half the year, Kermit Lynch lives almost serenely on a hillside near Le Beausset in Provence. Otherwise he's busy in Berkeley, California, home of Kermit Lynch Wine Merchant, or on the road in France, sussing out the pure, uncompromising juice for which he is famous as an importer. A blissed-out Lynch may surprise some people, especially those accustomed to seeing him behind the wheel of his Mercedes on either continent. But bliss is relative, and Lynch has found his in Provence. "I am singing, I am happy, I am *chez moi*," he says of his return to Provence each summer. And why shouldn't he be? His house is surrounded by vineyards; his land is loud with cicadas and fragrant with lavender; his favorite winemakers are within visiting distance; their wines fill his cool, white cave; the swimming pool beckons; and his family is happy, too. Best of all, the fools Lynch does not suffer gladly seem to be fewer in number here than in his native land.

On this hot July afternoon, he and his wife, photographer Gail Skoff, are expecting some of the Bruniers, owners of Vieux Télégraphe in the Châteauneuf-du-Pape appellation, as well as the Peyrauds of Domaine Tempier in Provence. If you've read either of Lynch's books, *Adventures on the Wine Route* or *Inspiring Thirst*, essential for anyone who cares about wine, you know that these are two of the sanctified families in his wine-making hierarchy. If you were here, you'd feel as if Bob Dylan had invited you to meet Woody Guthrie and Blind Lemon Jefferson. The comparison is apt, and not only because Lynch is an avid rocker and blues man with *Quicksand Blues*, a new CD of his songs



A high-angle photograph of a man swimming in a pool. The pool is built into a hillside and has a wooden deck. In the background, there is a terraced vineyard, a small village with white buildings, and rolling hills under a clear sky.

Lynch enjoys an afternoon swim in his pool, which is secluded on a hill a short walk from the house. The land below it is terraced in Mourvèdre and Marsanne grapes, and planted and tended by Domaine Tempier in exchange for the wine, which must be, according to Lynch orthodoxy, unfiltered.

cut with Boz Skaggs, Alvin Youngblood Hart, and Bonnie Raitt's rhythm section. What he likes in music is what he likes in wine and in people—authenticity, courage, depth, warmth, and a glimpse of the sublime.

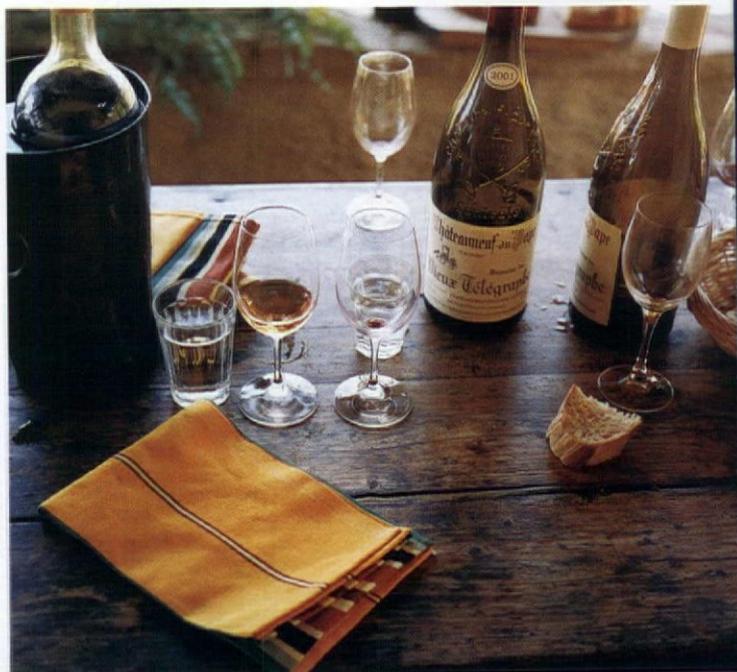
But back to the meal, which combines all of these. Daniel Brunier has brought a ragout of rabbit and a dish of aubergines made by his mother, as well as magnums of Vieux Télégraphe. Catherine Peyraud arrives with magnums of Domaine Tempier Rosé and poulp confit (stewed octopus) from her mother-in-law, Lulu Peyraud, made famous by *Lulu's Provençal Table*. Skoff, who is as calm as Lynch is tightly wound, has made a splendid tapenade, and the Lynch children, Marley, 17, and Tonio, 14, are as at ease with this un-American fare as they are with the mix of generations. The conversation is relaxed, covering regrettable modernizing trends in Le Beausset and the roadblocks the French have set up to prevent drunk driving.

This is a typical gathering of friends in which the quality of the food and wine is equal to the affection between guests and hosts. Very little needs to be said about either.

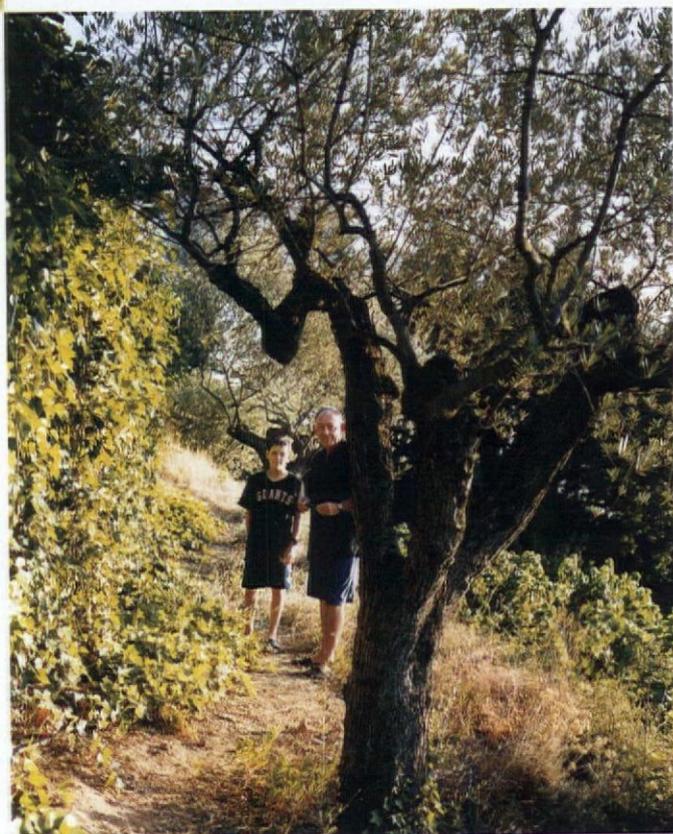
Later, after the Bruniers and the Peyrauds have left, we make an evening meal, grilling sardines over dried grapevines on

the outdoor fireplace, and drinking a 1999 premier cru Chablis to the accompaniment of Lynch's songs coming from his studio. Other wines follow, including a Gigondas Domaine Les Pallières that he and Daniel Brunier have made together for 7 years. It is superb in the way that Lynch's selections tend to be: delivering distinctive music while retaining bass notes of sweat and soil. If you want a visual translation of what makes them special, you might dwell for a while on Skoff's photographs in Lynch's books. The soulful black-and-white pictures of vineyards, caves, and vintners are eloquent reminders of the intimate connection between people and the elements that yields integrity in a bottle.

It is in Provence that Kermit Lynch can enjoy having turned his passion for wines made in the old way to a handsome profit. For more than 30 years he has argued against interference from chemicals, additional sugar, excessive filtering, over-oaking, and other trends. His are wines with character; some are temperamental, a few are downright funky, and not all are to everyone's taste. But then neither is Lynch. He has run against the wine tide, betting on his palate and against the big, juicy, anonymous wines that much of the public has been taught to enjoy. All the fruits of his triumph are visible on this Provençal hillside, and you can only say in appreciation, good for him. ▽



Lunch begins with bottles of Vieux Télégraphe, red and white, above. ■ Bottles of Tempier Bandol and Vieux Télégraphe cool in an old mortar, left. ■ Lynch and his son, Tonio, below, coming down the path from the pool. ■ Lynch tends the fire, opposite page, bottom, while his daughter, Marley, left, and wife, Gail, prepare the sardines. The outdoor fireplace was designed by Gail and Kermit to resemble a pigeonnier. ■ The ragout of rabbit, top right, was brought by the Bruniers. ■ The tomatoes, top left, are from the garden just below the house.





WINE, FOR LYNCH, IS FAR MORE THAN A BUSINESS. "IF IT DID NOT REMIND ME OF REAL LIFE, I WOULD NOT CARE ABOUT IT SO MUCH," HE SAYS



DESIGN FOR THE WELL-LIVED LIFE

Apart from *Inspiring Thirst*, what book or books have meant the most to you in the past year or so?

"I have always been a reader, but in the past two years I have spent more time with the releases of old movies on DVD. John Ford's *Rio Grande* impressed me as much as seeing Van Gogh's *Wheatfield with Crows* or Michelangelo's *David* for the first time. The way Ford fills each frame is grandiose."

And what piece of music?

"Debussy's *Children's Corner*. It is not for children only. For me it is nostalgic, the sound track to the memory of an affair I had with a French woman before I married Gail. We toured France playfully, and there were black truffles and old wines everywhere."

When and where are you happiest?

"On a sailboat under a sunny sky off Corsica."

Does your pursuit of perfection in wine and food extend to the sort of car you drive and the audio equipment you use?

"No!"

What sort of camera or cameras did Gail use when she was working on

***Adventures on the Wine Route* and *Inspiring Thirst*?**

"A Hasselblad and various 35mm."

What do you value most about life in Provence?

"Being close to the Mediterranean and close to Lulu Peyraud. We both love wine, food, the sea, and laughing at humankind's foibles, including our own."

If Provence approaches paradise, what are the things that make life in Berkeley pleasant for you and your family?

"In Provence I live outside of town. I have chickens, a well, vines, fruit trees. In Berkeley it's the big city, but I love it too, with the hills behind and the Golden



Gate and the Pacific to the west. Berkeley has so many great old houses, and so many trees. And a good meal is never far away."

What developments in Provence and in France trouble you most?

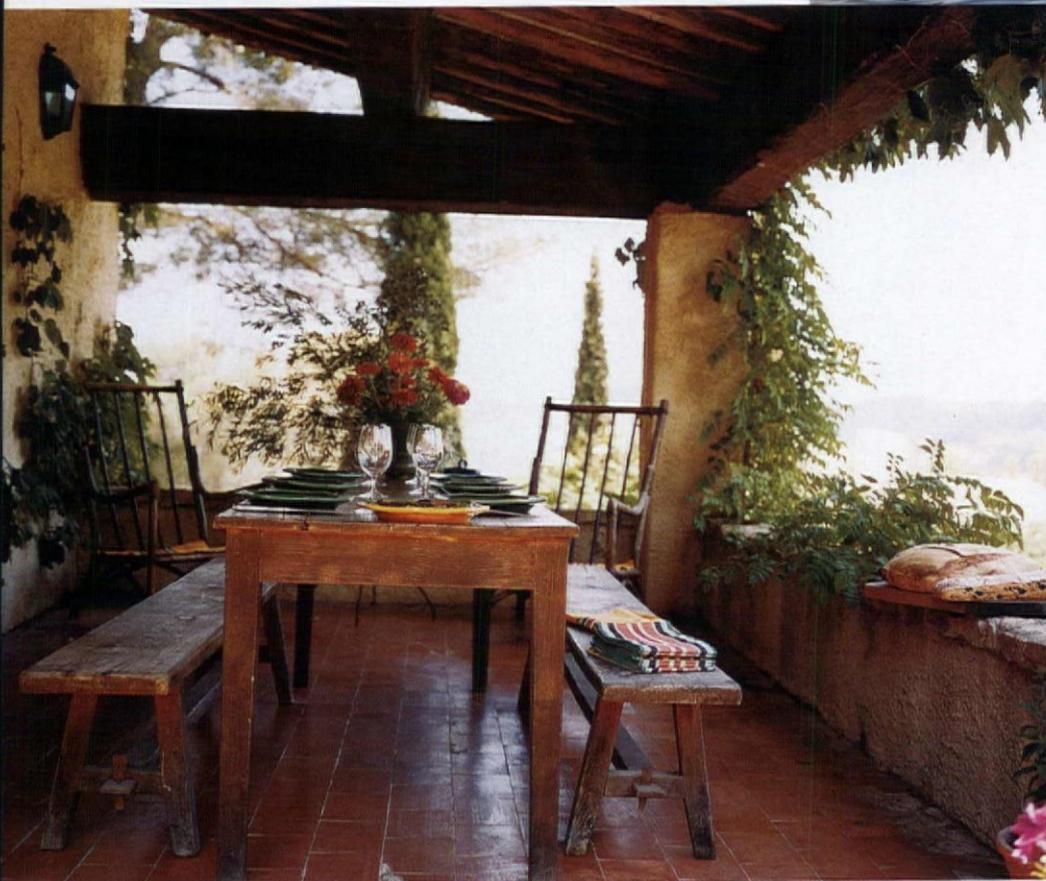
"In Berkeley and France both, I hate the traffic congestion. I can't handle sitting in a car without moving, staring at a metal rear end. I'm going to hire a driver for my next buying trip and see if that helps."

Do you think that there may be a musical equivalent of the sublime *Domaine Tempier Rosé*?

"I'm sure there is, and it is probably a divertimento by Mozart."

If you were somehow to have Bob Dylan for dinner at your house, what would you serve him?

"I wouldn't serve him anything. The son of a bitch wrote nearly every great song I never wrote. Just kidding. Having read about Dylan's roots, I'd pull out a 1978 Cornas from Auguste Clape. There is a lot of Highway 61 in that one." □



Like the house, the veranda, above, is cool enough for a gathering on a hot afternoon. Tonio and his father at the pool, top. Sardines await grilling, opposite page.



Le défi du

On attend que l'été soit le moment de se relaxer et de profiter de la belle saison. Mais il faut aussi profiter de la belle saison pour se préparer à l'automne.

dispar un corps

IMAGINEZ-VOUS UNE BARRIÈRE

Cannes: tour de ville pour les pi

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6	2	12	13	22	4	19
5	3	1	10	17	16	3
4	20	28	32	37	31	1
3	25	33	35	36	30	1
2	14	16	35	36	42	48

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Love Learn Locate

NUTS & BOLTS AT THE HEART OF BUILDING A HOME BY JESSE WILL

THE SPECIALIST When boatbuilder and America's Cup racer Jerry Kirby is not performing acrobatics aloft to change a sail, he's at home in Newport, RI, applying his skills to create homes that are impervious to seaside weather—like the waterfront estate of a fellow yachtsman ("The Perfect Mooring," page 70).

ALL HANDS ON DECK Kirby and his partner, Tom Perkins, field a crew of 80 painters, wood finishers, carpenters, and other craftsmen, with 25 more hands at work in their mill shop. Most have experience working on boats. "The margins of error are slim in boatbuilding; it teaches you precision," Kirby says.

BUILT TO LAST The team is often called to work on the spectacular gilded-age mansions of Newport built by leading architects of the day. Kirby and his crew have restored the Isaac Bell House, a 1883 McKim, Mead & White, Shingle-style masterpiece; Rough Point, a Vanderbilt mansion and onetime home of Doris Duke; and others. Currently, they're working on Whitney Warren's 1895 Newport Country Club, left. Kirby plans the piece-by-piece deconstruction of the buildings' old-growth timber frames, a job that gives him a chance to revel in their craftsmanship. "Some of these places were built so well, with such fine materials, that the less that has been done to them over the years, the better," he says. "We call it preservation by neglect." Perhaps no one else sees century-old work at such an intimate level: "We feel oddly connected to a different generation of craftsmen."

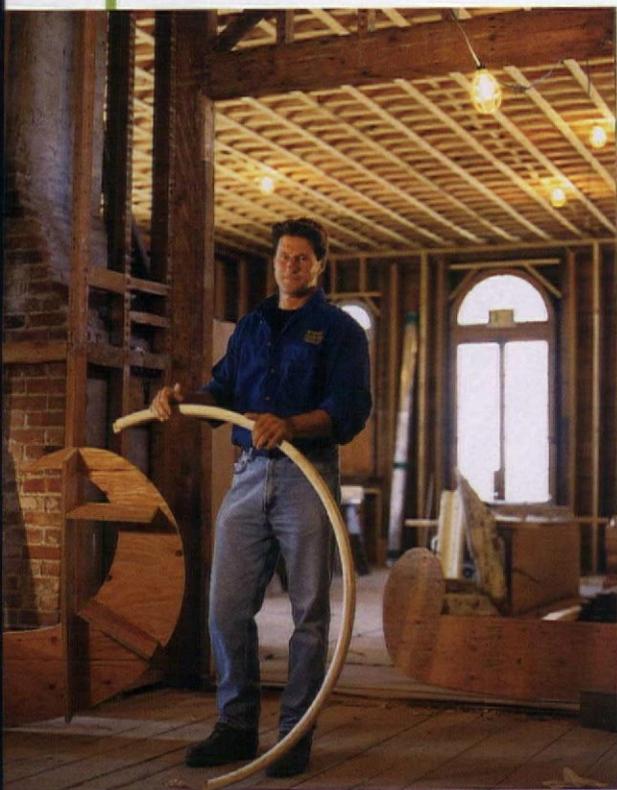
Kirby-Perkins Construction, Newport, RI. 401-848-0150.



ON DECK EASY-CARE COMPOSITES

If you love the idea of a deck but dread the maintenance, take a look at composite planks as an alternative to traditional wood. A mix of plastic and natural fiber, composites don't require sealing and staining and won't splinter. Initial costs are comparable to cedar and redwood; the low maintenance, though, means that long-term costs are less. The following is a list of top manufacturers; most will send you a sample of their product upon request, and can locate area contractors who will install it. Be sure to look at preweathered samples; since composites contain some natural fiber, most fade when exposed to the elements.

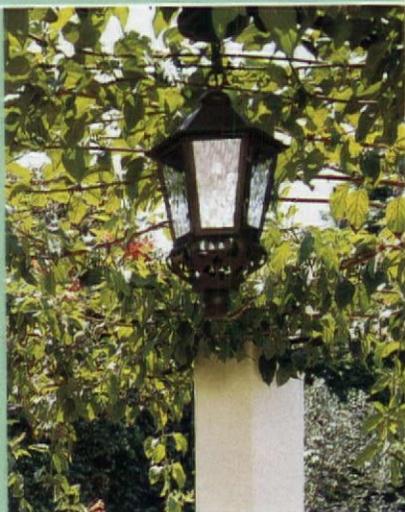
- **VERANDA** An economical combed-finish plank, widely available through Home Depot. verandadeck.com.
- **EVERGRAIN** Planks come in four colors and several widths, and feature deep wood grains. evergrain.com.
- **GEODECK** says that its hollow-core decking fades less than other brands. geodeck.com.
- **LP WEATHERBEST** has premium-grain boards in four colors. weatherbest.com.
- **TREX** Offerings include Accents, a reversible board, pictured above, and Brasilia, based on the colors of rain forest hardwoods. trex.com.



PATIO PENDANTS

Outdoor pendant lamps help establish the Spanish flair of this California home's outdoor spaces ("Made in the Shade," page 86). The wrought-iron lantern at right is original to the 1920s house, and served as a model for the 15 replicas that designer Jarrett Hedborg had made by Reborn Antiques, in L.A. (310-289-7785), to replace missing lamps. If you're looking for something similar, try browsing these online sources:

- stevenhandelmanstudios.com
- lamps-lighting.com ■ framburg.com
- hinkleylighting.com





**VESIcare can help relieve urges and leaks
in your internal plumbing.**

No, this isn't a pipe dream.

All of us have internal plumbing. But for some of us with frequent bladder urges, our pipes don't work as well as they should. And even when you do your best to deal with it on your own, you still worry about embarrassing leaks. But there's more you can do. Treat it with VESIcare. Once-daily VESIcare can reduce urges and may even help relieve bladder leakage. So ask your doctor if VESIcare is right for you.

VESIcare is for urgency, frequency, and leakage (overactive bladder). VESIcare is not for everyone. If you have certain types of stomach, urinary, or glaucoma problems do not take VESIcare. While taking VESIcare, if you experience a serious allergic reaction, severe abdominal pain, or become constipated for three or more days, tell your doctor right away. In studies, common side effects were dry mouth, constipation, blurred vision, and indigestion.

Please see important product information on the following page.
For a copy of our "Fresh Thinking" brochure,
call (800) 403-6565, or visit vesicare.com

VESIcare[®]
(solifenacin succinate)
tablets



Read the Patient Information that comes with VESicare before you start taking it and each time you get a refill. There may be new information. This leaflet does not take the place of talking with your doctor or other healthcare professional about your condition or treatment. Only your doctor or healthcare professional can determine if treatment with VESicare is right for you.

What is VESicare?

VESicare is a prescription medicine used in adults to treat the following symptoms due to a condition called overactive bladder:

- Having to go to the bathroom too often, also called "urinary frequency,"
- Having a strong need to go to the bathroom right away, also called "urgency,"
- Leaking or wetting accidents, also called "urinary incontinence."

VESicare has not been studied in children.

What is overactive bladder?

Overactive bladder occurs when you cannot control your bladder contractions. When these muscle contractions happen too often or cannot be controlled, you can get symptoms of overactive bladder, which are urinary frequency, urinary urgency, and urinary incontinence (leakage).

Who should NOT take VESicare?

Do not take VESicare if you:

- are not able to empty your bladder (also called "urinary retention"),
- have delayed or slow emptying of your stomach (also called "gastric retention"),
- have an eye problem called "uncontrolled narrow-angle glaucoma",
- are allergic to VESicare or any of its ingredients. See the end of this leaflet for a complete list of ingredients.

What should I tell my doctor before starting VESicare?

Before starting VESicare tell your doctor or healthcare professional about all of your medical conditions including if you:

- have any stomach or intestinal problems or problems with constipation,
- have trouble emptying your bladder or you have a weak urine stream,
- have an eye problem called narrow-angle glaucoma,
- have liver problems,
- have kidney problems,
- are pregnant or trying to become pregnant (It is not known if VESicare can harm your unborn baby),
- are breastfeeding (It is not known if VESicare passes into breast milk and if it can harm your baby. You should decide whether to breastfeed or take VESicare, but not both).

Before starting on VESicare, tell your doctor about all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. While taking VESicare, tell your doctor or healthcare professional about all changes in the medicines you are taking including prescription and nonprescription medicines, vitamins and herbal supplements. VESicare and other medicines may affect each other.

How should I take VESicare?

Take VESicare exactly as prescribed. Your doctor will prescribe the dose that is right for you. Your doctor may prescribe the lowest dose if you have certain medical conditions such as liver or kidney problems.

- You should take one VESicare tablet once a day.
- You should take VESicare with liquid and swallow the tablet whole.
- You can take VESicare with or without food.
- If you miss a dose of VESicare, begin taking VESicare again the next day. Do not take 2 doses of VESicare in the same day.
- If you take too much VESicare or overdose, call your local Poison Control Center or emergency room right away.

What are the possible side effects with VESicare?

The most common side effects with VESicare are:

- blurred vision. Use caution while driving or doing dangerous activities until you know how VESicare affects you.
- dry mouth.
- constipation. Call your doctor if you get severe stomach area (abdominal) pain or become constipated for 3 or more days.
- heat prostration. Heat prostration (due to decreased sweating) can occur when drugs such as VESicare are used in a hot environment.

Tell your doctor if you have any side effects that bother you or that do not go away.

These are not all the side effects with VESicare. For more information, ask your doctor, healthcare professional or pharmacist.

How should I store VESicare?

- Keep VESicare and all other medications out of the reach of children.
- Store VESicare at room temperature, 50° to 86°F (15° to 30° C). Keep the bottle closed.
- Safely dispose of VESicare that is out of date or that you no longer need.

General information about VESicare®

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use VESicare for a condition for which it was not prescribed. Do not give VESicare to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about VESicare. If you would like more information, talk with your doctor. You can ask your doctor or pharmacist for information about VESicare that is written for health professionals. You can also call (800) 403-6565 toll free, or visit www.VESICARE.com.

What are the ingredients in VESicare?

Active ingredient: solifenacin succinate
Inactive ingredients: lactose monohydrate, corn starch, hypromellose 2910, magnesium stearate, talc, polyethylene glycol 8000 and titanium dioxide with yellow ferric oxide (5 mg VESicare tablet) or red ferric oxide (10 mg VESicare tablet)

Manufactured by:

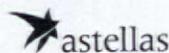
Astellas Pharma Technologies, Inc., Norman, Oklahoma 73072

Marketed by:

Astellas Pharma, Inc., Deerfield, Illinois 60015

Marketed and Distributed by:

GlaxoSmithKline, Research Triangle Park, North Carolina 27709



GlaxoSmithKline

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VPI-001 November 2004

VES00498MK-04/05v.0

VSC186R0

Love Learn HOUSE & GARDEN'S

SHOPPING THE TRADE

The following design centers have decorating services that can be accessed by the public:

BOSTON DESIGN CENTER Designers on call; open to the public. 617-338-5062.

CHICAGO'S MERCHANDISE MART Only the kitchen and bath showrooms are open to the public. 800-677-6278.

DECORATIVE CENTER, HOUSTON Referral service; open to the public. 713-961-1271.

DESIGN CENTER OF THE AMERICAS, DANIA, FL Designers on call; open to the public. 954-920-7997.

NEW YORK'S D&D BUILDING Referral service; open to the public. 212-759-6894.

NEW YORK DESIGN CENTER Referral service; by appointment only. 212-726-9708.

PACIFIC DESIGN CENTER, LOS ANGELES Referral service; open to the public. 310-657-0800.

SAN FRANCISCO DESIGN CENTER Referral service; open to the public. 415-490-5888.

SEATTLE DESIGN CENTER Referral service; open to the public. 800-497-7997, ext. 253.

WASHINGTON DESIGN CENTER Referral service; open to the public. 202-646-6118.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To The Trade: In This Issue.

ON THE COVER

Surfboards: from left, Local Motion, localmotionhawaii.com. Matt Kechele, kechelesurfboards.com. Lost, lostenterprises.com. Rusty, rusty.com. Boardworks, boardworks.com.

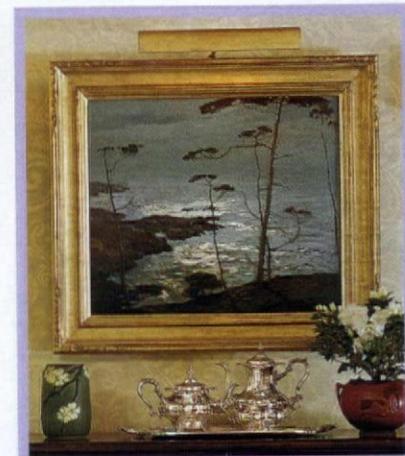
TABLE OF CONTENTS

Fabric: from top, Arabia in Blue, Mali in Blue, Andrew Martin Collection, Lee Jofa. **Camel delivery:** pink '50s quilt, \$275, Lala. Kerry Cassill, kerrycassill.com. Biblical limestone, \$49.50 per sq. ft., Ann Sacks. annsacks.com.

DOMESTIC BLISS

13 AT HOME WITH . . . JAMES DAVID Gardens, Austin, TX. 512-451-5490. gardens-austin.com. **Bowls:** orange glazed ceramic bowl, \$22, Global Table. globaltable.com. **Pots:** Christiane Perrochon dishware,

Gardens. **Rectangle dishes:** Christiane Perrochon dishware, Gardens. **Wooden plates:** thin-ply platter, 13.5 in., \$25; 16.5 in., \$36, Publique Living, Gardens. **14 Nesting bowls:** porcelain, Christiane Perrochon dishware, Gardens. **15 Place mats:** plastic, \$48, Riedizione line, Luisa Cevese, Gardens. **Chocolates:** \$.50 ea., Caffarel, Gardens. **Chairs:** red rubber, Gardens. **19 DIVINE INSPIRATION** (1, 7) Oscar de la Renta. oscardelarenta.com. **Fabrics:** (6) 4205 Galigai Color Creme, Claremont Fabrics Ltd., NYC. (9, 10) Calogne, Textil Bujosa's. bujostextil.com. **Book:** (11) Samarkand, Pierre Chuvin, Flammarion. flammarion.com. **Chair:** (15) French, ca. 19th century, with Zigzag cotton flat weave, \$3,000, Madeline Weinrib, ABC Carpet & Home, NYC. abchome.com. **Rugs:** (16, 17) from top, classic ikat, \$349, Zigzag, \$599, and ikat with border, \$599, Madeline Weinrib, ABC Carpet & Home. **24 ELEMENTS OF A ROOM CHAISE:** Harmony chaise, in blue, and umbrella, \$8,360, Brown Jordan. **Chair:** Dedon's Orbit chair, Janus et Cie. **Fabric:** 79700-271 Del



86 MADE IN THE SHADE

The Spanish Colonial Revival home of Robert and Ruth Mirvis derives much of its colorful nature from the couple's collection of early California plein air paintings, like this landscape of the Monterey coast by William Ritschel. Plein air, a 19th-century French term, is painting in the open air under natural light. George Stern, a Los Angeles dealer who specializes in this form of American impressionism, assisted the couple with their collection. George Stern Fine Arts, 8920 Melrose Ave., West Hollywood, CA. 800-501-6885.

Locate

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

SHOPPING GUIDE

Lago in Marine, Brunschwig & Fils. **Pillow fabrics:** from left, 50721 Les Coraux, 173041 Chevron, d'Éte', 50711 Saint Remy, 50680 Nautique Stripe, Plein Air Collection, F. Schumacher & Co. **28 Chair:** Beaufort club chair, \$5,130, McKinnon and Harris, Inc. mckinnonharris.com. **Cushions:** 11209-5 Madison in Chocolate, Lulu DK, Hinson & Co. **Fabrics:** from top, Mum in Turquoise, Starfish in Chocolate, Hable Construction, NYC. GWF-2503-13 Bathing Cap Weave, Groundworks Solarium, Lee Jofa. DL1001-13 Commodore Stripe in Ebony, Delany & Long, F5360-03 Sundial, Alfresco Collection, Osborne & Little. 50672 Aquitane, F. Schumacher & Co. 50672 Pace Cocoa, Giati Designs. **30 FORM FOLLOWS FEELING Lighting:** George Kovacs Lighting Collection. minkagroup.net. **32 LARDER Basket:** Shiratake bamboo kago, medium, \$11, Korin Japanese Trading. 800-626-2172. korin.com. **Small plate:** Yuzu Tenmoku, \$3.90, Korin Japanese Trading. **Square plate:** black matte, \$2.30, Korin Japanese Trading. **38 UNCORKED Wine merchants:** Flanagan's Wine Market, Sarasota, FL. 941-929-9463. Randolph Wine Cellars, Chicago, IL. 312-942-1212. Union Square Wines, NYC. 212-675-8100. McCarthy & Schiering Wine Merchants, Seattle, WA. 206-282-8500. Mission Wines, South Pasadena, CA. 626-403-9463. Mondo Vino,

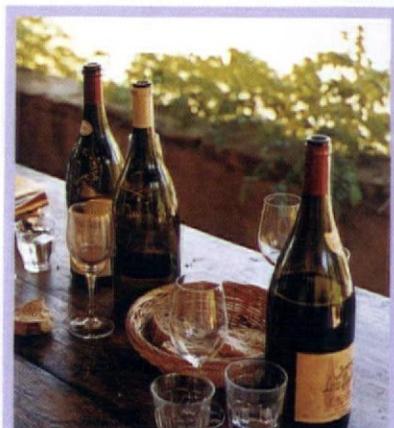
Denver, CO. 303-458-3858. **Glass:** Helena port/sherry glass, \$120, William Yeoward. 800-818-8484. **Fabric:** Granada in yellow and silvery gold, Fortuny.

IN THE GARDEN

47 SOULS OF THE EARTH National Garden Clubs: gardenclub.org.

THE PERFECT MOORING

RON F. DIMAURO ARCHITECTS, INC. Howard Ave., Jamestown, RI 02835. 401-423-3400. rondimauroarchitects.com. **KIRBY PERKINS CONSTRUCTION** 210 Old Airport Rd., Middletown, RI 02842. 401-848-0150. **WALKER INTERIORS** 926 Aquidneck Ave., Middletown, RI 02842. 401-849-8641. **71 Cachepot:** Tiffany, NYC. tiffany.com. **Flowers:** Maplewood Farm, Portsmouth, MA. 401-684-1370. **Table:** Lloyd Flander's, McKay's Outdoor Furniture, Kingston, RI. mckaysfurniture.com. **Pitcher:** Fishes Eddy, NYC. 212-420-9020. **Napkins:** By the Shore, Key Largo, FL. 305-367-4311. **72 Chairs:** front, English Country Antiques, Bridgehampton, NY. 631-537-0606. ecantiques.com. Martha Washington high-back, Lou Lou's Decor, Tiverton, RI. 401-624-8231. loulousdecor.com. **Sofa:** Mitchell Gold, English Country Antiques. **Fabrics:** chairs, slipcover in Luca, Scalamantré, Lou Lou's Decor; wing chair in slipcover in



108 THE WELL-LIVED LIFE

If reading about dinner at Kermit Lynch's Provence home left you thirsty, log on to kermitlynch.com. You can get information on some of the wines served at his table, such as Vieux Télégraphe, or download this importer's monthly newsletter, full of jauntily written descriptions of the wines. You can order wines by phone: Lynch ships direct to 11 "reciprocal" states where shipping wine is legal; if you live outside those states, call the store to find a distributor in your area. 1605 San Pablo Ave., Berkeley, CA. 510-524-1524.

Brera-Ocean, Designer's Guild, Lou Lou's Decor. **Pillows:** Walker Interiors, RI. 401-849-8641. **Side tables:** left, antique English bamboo and cane, English Country Antiques; center, antique with silver tray. **Table lamps:** Ransom House, RI. 401-847-0555. **Lampshades:** orange silk, Seascape, Ransom House. **Mirror:** English faux bamboo, Leonard's, Seekonk, MA. 888-336-8585. **Curtains:** 2000213-101 Ivory linen, Lee Jofa, Walker Interiors. Trim in PD1 2509, PD4 2509 Palais d'Hiver, Clarence House, Walker Interiors. **Hurricane lamps:** Ransom House, RI. **Bookshelf:** right, Mirabelle Antiques, Newport, RI. 401-841-9669. **Wall paint:** MS 8070 Atlantic Fog, Martha Stewart. marthastewart.com. **74 Outdoor furniture:** similar available at La Lune Collection, lalunecollection.com, and Lorna Lee John Muller Designs, NYC. 212-397-3803. **Pillows:** 5457 yellow, 5484 brass, 5404 natural, Sunbrella, by Walker Interiors. **Headboard, dust ruffle:** F2622-04, Colefax and Fowler, Walker Interiors. **Linens:** Matouk, MA. matouk.com. **Trunk:** Brimfield Antique Show, MA. brimfieldshow.com. **Chair, ottoman:** similar through Macy's. macys.com. **Fabric:** 04332-82 Portofino Taupe, Manuel Canovas, through Cowtan & Tout. **Trim:** 04332-97 Portofino Ecru, Manuel Canovas. **Curtains:** F2308-04, Colefax and Fowler, Walker Interiors. **Trim:** 32420-9676, Houles, USA, Inc. **Wall paint:** HC144 Palladium Blue, Benjamin Moore. benjaminmoore.com. ▷

TO THE TRADE: IN THIS ISSUE

FABRICS

Bergamo
914-665-0800

Bradbury Collection
310-657-3940

Brunschwig & Fils
800-538-1880

Chella Textiles
805-560-8400

Claremont
212-893-8604

Clarence House
800-632-0076

Colefax and Fowler
through Cowtan & Tout

Cowtan & Tout
212-647-6900

Delany & Long
203-532-0010

Duralee
212-752-4040

Fortuny

212-753-7153

F. Schumacher & Co.

800-988-7775

Giati

805-965-6535

Groundworks
through Lee Jofa

Hable Construction

212-228-0814

Hinson & Co.

212-688-5538

Holland & Sherry

212-355-6241

Houles, USA, Inc.
312-464-0409

Janus et Cie
212-752-1117

Jean Monro, Ltd.
jeanmonro.com

John Rosselli & Associates
212-593-2060

Lee Jofa

800-453-3563

Manuel Canovas
through Cowtan & Tout

Osborne & Little

212-751-3333

Perennials

222-322-4773

Pindler & Pindler, Inc.

pindler.com

Ralph Lauren

212-421-6000

Robert Allen

800-333-3777

Scalamandré

800-923-4361

Sunbrella
336-227-6211

Travers, Inc.
212-888-7900

Zoffany
800-395-8760

FURNISHINGS

Baker Furniture
bakerfurniture.com

Brown Jordan
626-443-8971

Charles Jacobsen
charlesjacobsen.com

Dornbracht

310-652-3472

Janus et Cie

212-752-1117

Kneedler-Fauchere

415-861-1011

Ralph Lauren

888-475-7674

Roger Arlington

212-752-5288

Rose Tarlow-Melrose House

323-651-2202

Studiometz
studiometz.com

Summertime... and the Entertaining's Breezy

FESTIVE SUMMER GET-TOGETHERS NEEDN'T BE FUSSY. WHEN BALMY WEATHER BRINGS FRIENDS INTO YOUR BACKYARD, YOU DON'T WANT TO SPEND YOUR TIME WITH THEM SCRUBBING DISHES OR CLEANING UP SPILLS.

This summer, keep the refreshments easy and the splashing in the pool. Start with the SoloGrips™ family of disposable tableware—great for outdoor entertaining. The first ergonomically designed disposable plastic cups, bowls, and plates, SoloGrips™ come in a variety of sizes and colors to suit summer themes.

Planning a Father's Day barbecue for the guy who always knocks it out of the park? First, score one for the home team with SoloGrips™ plates, which can bear loads of picnic indulgence. And their patented handgrip design makes them easier to grasp. That means the only ones taking a spill will be the ones sliding into home.

This Fourth of July, keep the menu simple and the fun quotient high. Guests will light up at the sight of homemade lemonade topped off with mint leaves and served in sunny yellow or festive red and blue cups. Send them on an All-American hunt for surprises you've stashed all over your patio and yard. Children of all ages will delight in the game. And because SoloGrips™ cups are easy for hands of any size to hold, you needn't worry about spills—so everyone can enjoy the day, including you. ■



Look for SoloGrips™ bowls; snack, lunch, and dinner plates; and 9- and 18-ounce cups at your favorite retailer.

Feed the kids, not the floor.

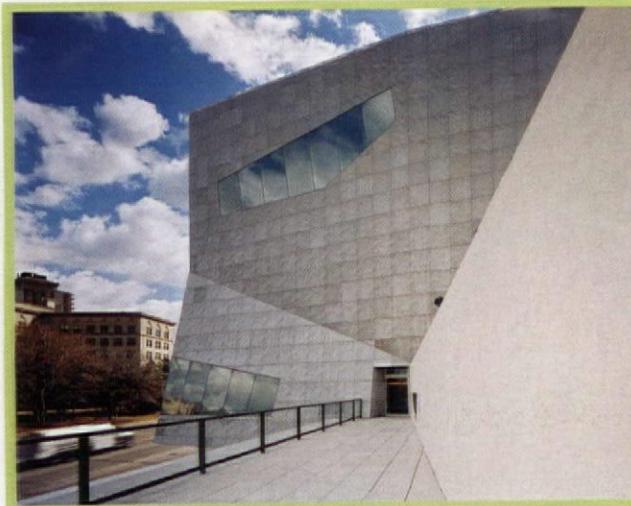


SoloGrips™ patented handgrips are easy for little hands, and big hands, to hold – for fewer spills and less mess.



Love Learn Locate

HOUSE & GARDEN'S SHOPPING GUIDE



62 ARCHITECTURE

There's a no-parking rule at the front entrance, but you can get up close and personal with Swiss architects Jacques Herzog and Pierre de Meuron's addition for the Walker Art Center in Minneapolis. Learn the inside story with a guided tour, Saturdays and Sundays at noon. 1750 Hennepin Ave., Minneapolis, MN. 612-375-7656. walkerart.org.

92 Tiles: annsacks.com. **Bathtub:** kohler.com.

93 Fabrics: 55565, Glicine Green and Warm Beige texture, Fortuny. **Pottery:** early-19th-century Weller. **Ceiling:** MW11 Chinese pewter wall covering, Roger Arlington, NYC.

94 Fabrics: from top, 4900-51 Polynesian Baroque in Kiwi, Scott Bodenner, Chella Textiles. CAR04003 Dominica, Zoffany. 79670-433 West Indies Acrylic Print in Grass, Brunschwig & Fils. 16335-003 Castaway in Bermuda Pink, Scalamantré. 45024-212 Apple Green, Palm Beach Print Collection, Duralee. GWF2508-7 Beach Towel Stripe, Solarium Collection, Groundworks, Lee Jofa. Lilypad in Lake, Hable Construction.

GROUND STROKES

102 Pitcher: antique, blue-and-white check, flea market find, France.

WHO'S IN LOVE WITH VIRGINIA WOOLF?

104 Chair: 1142 French cigar chair, \$1,155. Lee Industries. leeindustries.com. **Fabric:** ▷

Lamps: blown glass, Stray Dog, Beach Bungalow, Sag Harbor, NY. 631-725-4292.

Shades: painted tin drum shade, tole ware, Stray Dog, Beach Bungalow. **75 Wicker chairs:** similar in Sienna, Crate & Barrel. crateandbarrel.com. **Fabrics:** chairs, tablecloth, in 7724 Sky Blue Rib, Sunbrella, Walker Interiors.

Pillows: FD201-H104 Round the Island in blue, Mulberry; Beachball, 5424 light blue, 5404 Natural; Sunbrella, by Walker Interiors. **Coffee table:** Karen Vaughan's Store, RI. 401-848-2121.

Rug: sisal. sisal.com. **Chair, ottoman:** Ralph Lauren, NYC. **Sofa:** Henredon. henredon.com.

Fabrics: chair and ottoman in LFY108823F Minoret Floral, Ralph Lauren Home. rlhome.com. Sofa in Linen White, Laura Ashley, Lou Lou's Decor. **Pillows:** Ribbons, custom, By the Shore, FL. **Bed:** Pineapple Bamboo, Thomasville. thomasville.com. **Carpet:** Clermont in Celdon/White, Prestige Mills. prestigemills.com. **Curtains:** Paolo-Twilight, Robert Allen; trim in Dorsett Tape 39045-206, Walker Interiors. **Telescope:** Harbor Master, Stanley London. stanleylondon.com. **Yacht:** Brad Miller. 305-815-1662. **Wall paint:** MS 8160 Nut Meat, marthastewart.com. **76 Fabrics:** chairs and sofa in Newport Collection, Crate & Barrel, discontinued. **Side tables:** Ivy, The Cottage, RI. 401-625-5814. **Wall paint:** bottom, 6679 Full Moon; top, 1662 Natural Silk, Sherwin Williams. sherwinwilliams.com. **Carpet:** Acclaim in 131, Weave Tuft. prestigemills.com.

77 Side chairs: similar available through Brown Jordan. **Fabrics:** Navy with White cording, Sunbrella, Walker Interiors. **Carpet:** jute, Crate & Barrel. **Tableware:** Fishes Eddy, NYC. **Linens:** Gracious Home, NYC. gracioushome.com.

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SWEDEN & ASSOCIATES James van Sweden and Sheila A. Brady, principal landscape architect for project, 800 G. Street SE, Washington, D.C. 20003. 202-546-7575.

General contractors: Bay 10 Ventures, Inc. Mike Gump, Hilton Head, SC. 843-681-7080. **80 Chair:** Stickley. stickley.com.

85 Privacy screens: red cedar, designed by William McDonough + Partners; built by Bay 10 Ventures, Inc.; sliding door hardware and tracks by G.U. Hardware, Inc. g-u.com.

85 Bathtub: ConcreteWorks, Oakland, CA; Helmetta, NJ. concreteworks.com.

MADE IN THE SHADE

JARRETT HEDBORG INTERIOR DESIGN, INC. 8811 Alden Drive, Los Angeles, CA 90048. 310-271-1437. **87 Decorative painting:** all by Nancy A. Kintisch, Los Angeles. 323-663-3930.

Paint: 2012-30 Tangerine Dream, Benjamin Moore. benjaminmoore.com. **Fabrics:** 900-50 Chameleon Mustard Seed; 600-24 canvas weave in Oyster, Perennials. **Ceiling beams:** finished by Gregory Burlingame, Los Angeles. 310-383-7894. **88 Fabrics:** chairs in Arabesque in Printemp, Vertitex, through the Bradbury Collection, Los Angeles. **Side tables:** left, 256 Tristan table in walnut; right, 227 Napoleon tripod table in mahogany veneer, Rose Tarlow-Melrose House, Los Angeles. **Vase:** antique, Roseville Pottery. **Lamps:** antique Weller pottery. **Shades:** custom vanilla pongee silk, Reborn Antiques, Los Angeles. 310-289-7785. **Carpet:** contemporary Agra style, Mansour, Kneeder-Fauchere. **Doors:** finished by Gregory Burlingame. **Art:** Sulfur Crested Cockatoos on Purple Magnolia, by Jessie Arms Botke; left, Art Student, Armin Carl Hansen, George Stern Fine Arts, Los Angeles. sternfinearts.com. **91 Art:** Floral, Alfred Ramos Martinez; Cranes with Lotus Flowers, Jessie Arms Botke, George Stern Fine Arts.



41 IN THE GARDEN Caring for your succulents is simple, but their scientific names are not. Here's a list to get you properly acquainted.

- | | |
|--|-------------------------------------|
| A. <i>Sedum spathulifolium</i> | K. <i>Sempervivum</i> sp. |
| B. <i>Sedum rubrotinctum</i> | L. <i>Portulacaria afra</i> |
| C. <i>Sedum spathulifolium</i> 'Cape Blanco' | M. <i>Echeveria</i> sp. |
| D. <i>Sempervivum</i> sp. | N. <i>Euphorbia obesa</i> |
| E. <i>Kalanchoe tomentosa</i> | O. <i>Cotyledon sinus-alexandri</i> |
| F. <i>Euphorbia suzannae</i> | P. <i>Sedum corsicum</i> |
| G. <i>Sempervivum ciliosum</i> | Q. <i>Sedum sexangulare</i> |
| H. <i>Sempervivum tectorum</i> | R. <i>Echeveria multicaulis</i> |
| I. <i>Sedum spathulifolium</i> 'Purple' | S. <i>Crassula perforata</i> |
| J. <i>Crassula falcata</i> | T. <i>Gasteria</i> sp. |
| | U. <i>Sempervivum arachnoideum</i> |
| | V. <i>Graptopoveria</i> sp. |
| | W. <i>Haworthia emelyae</i> |
| | X. <i>Crassula atropurpureum</i> |
| | Y. <i>Echeveria</i> sp. |

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PRV2002 Antibes in Rose, Blue, Gold, the Provence Collection, Zoffany. **Table:** \$695, Mecox Gardens, NYC. 212-249-5301. **Books:** first editions by Virginia Woolf, *The Years*, \$3,200; *The Captain's Death Bed and Other Essays*, \$600, Bauman Rare Books, NYC. 800-99-BAUMAN. **Vase:** Paul Heroux, L/A Arts, ME. 207-926-3257. **Carpet:** vintage multicolor Moroccan shag, \$599, ABC Carpet & Home, NYC. abchome.com. **105 Irish chaise:** \$6,400, George Smith, NYC. 212-226-4747. **Fabric:** LF4350-10 Mimi, Musetta Collection, Osborne & Little. **Pillow:** DE035 Asaka Design, Holland & Sherry. **Backdrop:** 1783000 Document



13 AT HOME WITH . . . Whether you dress it up or down, James David knows that pizza is perfect for outdoor dining. No matter how you slice it, it has come a long way since pepperoni and cheese, and this recipe proves it.

VESPAIO'S PROSCIUTTO, FONTINA, AND ARUGULA PIZZA

8 oz. pizza dough
Extra-virgin olive oil
Salt and pepper to taste
1/4 lb. baby arugula
5 thin slices of prosciutto di Parma
1/4 lb. grated imported fontina cheese
2 to 3 eggs
Truffle oil

Preheat oven to 450 degrees. Make or buy your favorite pizza dough. Roll out dough in a thin crust; brush with olive oil and season with salt and pepper. Cover with a layer of arugula and prosciutto, and finish with fontina cheese. Make small wells in the topping, one for each egg. Slide pizza onto a baking stone and place in oven. When pizza is cooked about halfway, crack eggs open and slide into wells. (Don't overcook the eggs; they should be over easy.) Pizza is finished when golden brown and crispy. Finish by drizzling with truffle oil.

Ochre, Centennial Bouquet, F. Schumacher & Co. **Pitcher:** French Heritage, \$288, ABC Carpet & Home. **Throw:** vintage Moroccan in Eggplant, \$1,100, ABC Carpet & Home.

106 Auxerre sofa: Lori Chaise, \$4,800, by Re-Editions. 145antiques.com. **Armchair:** Tight-back, \$1,012, Martha Stewart Signature Furniture with Bernhardt. marthastewart.com. **Fabrics:** sofa in FLO1 Fig Leaf, Peter Dunham Inc., John Rosselli & Associates, NYC. Ottoman in R1382-2 Pillar in green, Gatsby Print Collection, Lee Jofa. Armchair in R1378-5 Atsuko in Sand/Onyx, Gatsby Print Collection, Lee Jofa. **Pillow:** 33341-1 Dahlia Hand Block, Clarence House. **Carpet:** antique floral Turkish Oushak, \$2,199, ABC Carpet & Home. **Mural:** similar digital custom reproductions through Modernage, NYC. 212-997-1800. **107 Chair:** \$1,200, Hickory Chair, hickorychair.com. **Fabric:** 79654-884 Sunderland Print in Cordovan, Brunschwig & Fils. **Crickit table:** F9466, \$4,800, Elijah Slocum, Inc. 800-310-8011. **Pillow:** 79598-772 Ariele in Aubergine, Brunschwig & Fils. **Bowl:** ceramic, brown/green stripes, \$55, ABC Carpet & Home. **Backdrop:** 107015 Hollycock, in Aubergine and Mint, Jean Monro Collection.

THE WELL-LIVED LIFE

KERMIT LYNCH, WINE MERCHANT 1605 San Pablo Ave., Berkeley, CA 94702. 510-524-1524.

PHOTO CREDITS

18 (1) Dan and Corina Lecca. (2) Alexandre Bailhache. (3) Francesco Mosto. (4) Francesco Mosto. (5) Andreas von Einsiedel. (6) Francesco Mosto. (7) Dan and Corina Lecca. (8) Francesco Mosto. (9) Gilles de Chabaneix. (10) Francesco Mosto. (11) Gerard De George. (12) Valerio Mezzanotti. (13) Melo Minnella. (14) Francesco Mosto. (15) Francesco Mosto. (16) Courtesy of Sotheby's, London. (17) Francesco Mosto.

CORRECTIONS

May 2005, page 138: gatefold closed, vintage dyed linen towels, \$50, cotton or linen in green, purple, red, blue, J. Cross, La Cafetiere, NYC. 866-486-0667. la-cafetiere.com. Sommelier corkscrew with blade, \$225, La Cafetiere.

■ The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue. 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 DAMARIS COLHOUN AND JESSE WILL

FIELD TRIP

(Cont. from page 50) show going over as long a period as possible."

There are two important things to understand about the Lloyd and Garrett approach. The first, as Lloyd writes, is that their path is for gardeners who "are here because they love it." The second is that "you must resign yourself to the necessity of big upheavals and rearrangements from time to time." Garrett notes that "many gardeners already work this way—they tweak, they fiddle. They see a gap and fill it as the season or years progress."

Change is happening right now in the long border. Natural seasonal changes are aided by White Flower Farm's gardening staff, led by Cheryl Karpeichik. Once the spring blooming bulbs and early perennials are done, they are pulled out or clipped back. The tender perennials, annuals, and tropicals are then brought in to fill any gaps where mid- and late-season perennials are not already coming along.

Though the long border at White Flower Farm is grand, Garrett points out that the principles it illustrates "can be applied to a space as large or small as you have available, even a pot." This transferring of knowledge and experience is the biggest thrill for him and Lloyd. "There are so many keen gardeners," Garrett says. "If we can make horticulture more accessible, that's the exciting bit."

For Wadsworth, "this has been nothing short of a great privilege and good fun." Cooper concurs: "It was an honor to be part of this idea's coming to fruition." The greatest gifts of the long border lie not only in gardening techniques but in the diversity and ever-changing shape, color, fragrance, and personality of the plants. Their stunning interplay will keep us returning again and again to see the glints of green in spring, to see the rounded purple 'Globemaster' alliums echoed by rounded purple heads of the common chive, to marvel at how the silvery leaves of *Artemisia ludoviciana* 'Valerie Finnis' are sharpened by silvery spikes of *Eryngium* 'Sapphire Blue,' to see the autumn light caught in the fuzzy arching heads of the red fountain grass, to see what's new.

White Flower Farm, Route 63, Litchfield, CT, is open daily from 9 A.M. to 5:30 P.M. 800-503-9624. whiteflowerfarm.com. □

Jennifer Jewell is a gardener and a writer based in Colorado.

FORM FOLLOWS FEELING

(Cont. from page 30) where was the switch? "Just touch it anywhere," a salesperson told me.

I was already sold on the sleek lines, but the tap-tap-tap activation device (providing low-brighter-brightest light) was a bonus thrill. Who'd have thought that any light fixture could provide the satisfaction of the Clapper with a tasteful modernist design sensibility? Within a minute of catching on to this touch-sensitive system, I was exercising my inner Mingus on the brushed nickel base. With the right tapping, you can get a nice rhythm going with a quiet light show to match. I recognized the name on the hangtag, which also bears a photo. In it, George Kovacs looks like a Nobel laureate in physics. A blurb explains that he started with a small lighting store on Madison Avenue in 1951, and that "today many Kovacs designs can be found in museums around the world."

I missed the art and design scene of the 1960s and '70s in New York, but I always imagined it to be a heady, go-go time—part Warhol Factory, part *Clockwork Orange*. Whatever the reality, somehow Kovacs was able to sniff the zeitgeist and anticipate an urban design revolution. His lamps embodied an exhilarating combination of modernism and optimism that now seems to stand for the spirit of the '60s itself.

Five years into a new century, the Kovacs line still seems sleek, sensuous, and slightly ahead of its time. I found the man himself in a glassed-in office on Lexington Avenue in New York City. Now 78, and despite requiring an oxygen tank for his emphysema, he works every day. In person, Kovacs is as delightful as the photo on the hangtag is dark and brooding.

He was joined by his business partner, Alecia Wesner, a young woman with a degree in industrial design from Syracuse University. Almost 50 years separate the two, but they finish each other's sentences and claim to have the same design sense—Wesner, it turns out, designed my lamp in 2001 as part of a best-selling collection. "I know exactly what George looks for in a lamp," she tells me. "It has to be clean, modern, functional, and have some magic."

That's where the touch technology that I was so taken with fits in. "We got that from some West Coast company 20 years ago," Kovacs says, laughing. "It's much improved now—in the old days, any vibration in the room, even the radio, and the light would go on."

As a designer, how was he able to sustain his business over all these decades? "I don't design; I just finalize," Kovacs says by way of explanation. "Basically I'm a businessman. I look at what the competition has and try to keep ahead."

Indeed, he's a modest and resilient man. Born in Austria, at 12 he was sent on the *Kindertransport* to England. During the war, he, his mother, and his new stepfather, an interior designer, immigrated to New York. As a young man, Kovacs returned to Austria, where his wife studied art and he studied design. When they returned to Manhattan, he opened a retail store selling lamps. "It was the first thing I really enjoyed since being in the womb," he says. Although there are many such places now, Kovacs's store was unique then; the stripped-down modernity seemed revolutionary to a city still taken with the fussy English country look or formal, gilded, faux French style. Soon he moved to larger quarters and eventually became a manufacturer of his designs with three factories. But by the late 90s, it was tough to compete. "The lamps made in China were much cheaper, and the quality was high," he says. Eventually, he closed his store and factories and licensed his name to the Minka Group. Thus, George Kovacs lamps are made in China and now cost about half of what they did when made here, giving a whole new generation access to the Kovacs sensibility. That's where I came in.

I special-ordered the lamps, and they arrived in three easy pieces—assembly took about five minutes. At night when I'm tired, I love waving the light off with a flick of the wrist. I never get tired of testing that magic, and it has yet to fail. Curvy, practical, optimistic—I'm all for tap, tap, tapping into new metaphors. □

Barbara Lippert is the ad critic for AdWeek.

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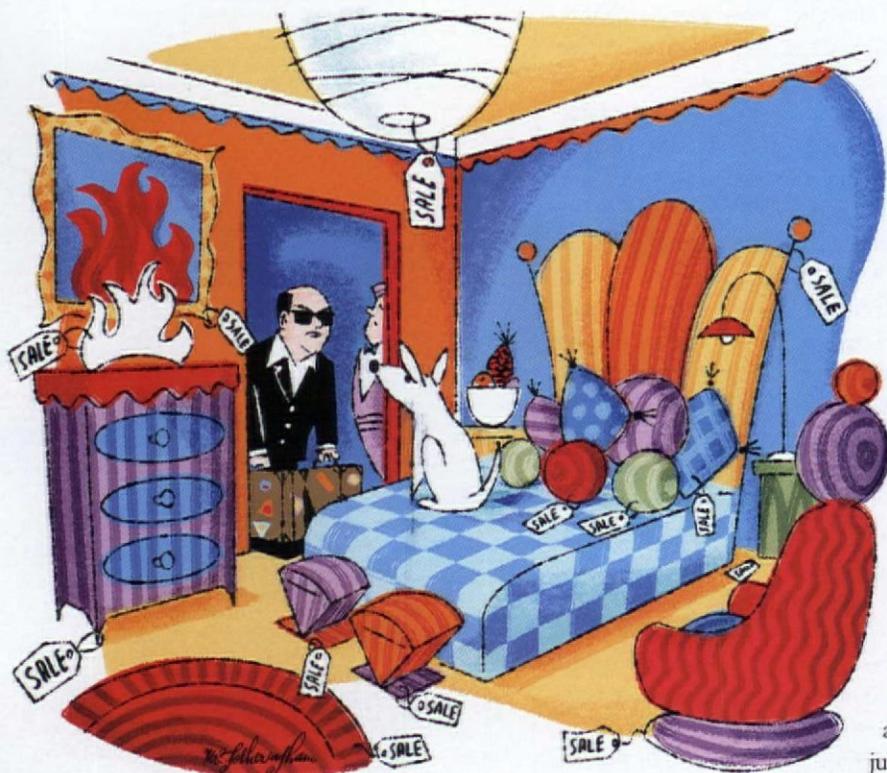
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Although I routinely champion the cause of contemporary design, I'm not willing to suffer for it. Given the sorry state of current hotel design, I'll take hideous reproduction antique armoires and brocade bedspreads any day.

■ **WHILE WE'RE ON THE SUBJECT**, I have to address the new phenomenon of hotels that sell the furniture and accessories in their guest rooms to people who want to replicate some of the hotel experience in their own homes. This makes a certain amount of sense to me. For instance, I can understand the impulse to buy a luxurious mattress or bathroom fixture after test-driving the product firsthand. After all, mattress shops don't allow customers to spend the night, and bath showrooms won't normally let clients strip down for a good, long soak. But I have to draw the line at furniture. The idea of a desk or coffee table with a hotel provenance just seems wrong. The caliber of the establishment

makes no difference. I've stayed in some pretty posh digs,

but I can't recall a chair worthy of a place in my inner sanctum. I want a chair that says "Mayer!" not "Hilton!" The only hotel appointment I covet is a telephone with a direct line to someone standing by to deliver a quesadilla and cigarettes at 4:00 A.M.

■ **I HAVE ONE FINAL OBSERVATION** on the imperfect union of brand-name architecture and real estate development in New York City. For years, design wags have bemoaned the unwillingness of Gotham developers to hire the many world-renowned architects who live and work in our fair burg. Happily, that situation has started to change recently, as developers have awakened to the marketing potential of good design. Could this be the dawn of a second golden age for modern architecture in New York? If the new Astor Place residential building by Gwathmey Siegel is any indication, the answer is no. Advertisements may tout the tortured tower as "Sculpture for Living," but no amount of pretentious hype can turn this sow's ear into a silk purse. Given Gwathmey Siegel's distinguished history of masterful modernism, and given the project's prominent chunk of downtown real estate, one expected the building to be an object lesson in the compatibility of classic and contemporary architecture. Instead, this awkward assemblage of curved and rectilinear volumes seems determined to make a case for the superiority of historicist architecture. Could Charles Gwathmey secretly be in cahoots with famed antimodernism crusader Prince Charles? Inquiring minds want to know. □

Remember the glory days of New York's Royalton hotel? In the late 1980s, the Royalton was the coolest thing going, the ne plus ultra of avant-garde chic. No serious discussion of New York design and social life at the time was complete without a shout-out to hotelier Ian Schrager and his design accomplice Philippe Starck. They rocked the tradition-bound hospitality industry with their vision of a modern "boutique" hotel—part nightclub, part fantasy playground, all attitude. Starck's interiors were more than just startlingly original. The Royalton's success demonstrated the power of innovative design to cultivate brand identity and build business. That message may seem obvious today (think Target), but back in 1988, "design" barely registered on the national radar.

I think about the Royalton often as I crisscross the country in search of the bold and the beautiful. Every American city, large and small, now seems to have a variation on the concept pioneered by Schrager and Starck. I'm afraid it's not a pretty picture. The Royalton's bastard offspring wallow in an abyss of lousy design, where the idea of "cool" is typically expressed as a nightmarish olio of wonky furniture, tutti-frutti colors, and vulgar decorative effects. They can't discern what constitutes daring design and what constitutes depressing dreck.

One of the downsides of ruling the design world is the popular misconception that I want to stay in these funky hotels and eat in loud restaurants where "Design" is the plat du jour.

ILLUSTRATION BY EDWIN FOTHERINGHAM

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